

Mahāmahopādhyāya Dr. Vidvan N. Ranganatha Sharma Commemoration Volume

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Editor in Chief

Dr. GOPALKRISHNA HEGDE

[Jyotishashastra-Dharmashastra Vidwan]



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EDITORIAL

During the previous year i.e. in **April, 2022** Veda Samskrita Academy published a special e-journal, for the co-memoration of its centerary year of its Founder, Late, **Vedamoorti Shree Ganapati Kuppayya Hegde**, Jyotishastra and Dharmashastra Vidwan, in association with “**Amruta Vishwa Vidyapeetham, Mysuru Parisara**”

During the presant year Academy has decided to publish special e-journal in the memory of Honourable Rastrapati Awardee, noted Samskrita Scholar and researcher of Karnataka, **Mahamahopadhyaya Vidwan N. Ranganatha Sharma**, in association with “**Amruta Vishwa Vidyapeetham, Mysuru Parisara.**” Students studying in Amruta Vishwa Vidyapeetham are the main contributors of articles to this special **e-journal**. Over-all development of personality and research aptitude of students is the main intension of the governing body of the Academy.

It is a matter of pleasare that, more than two hundred post graduation students of “**Amruta Vishwa Vidyapeetham, Mysuru Parisara**” positively responded to our Notification with regard to the publication of the co-memoration volume of Honourable President Awardee, **Mahamahopadhyaya Vidwan N. Ranganatha Sharma**. As it is already decided by our governing body, this volume is e-journal, in soft form only. Editorial Board selected **161 articles**, which propagated the values of Indian culture and tradition.

Academy has already published **20 volumes** successfully. Presently we are trying to enter in to e-journal field. Articles selected in this special voulme are available in our Academy’s website.

Dr. Vighneshwar Bhat and **Dr. Shrikant Parida**, Assistant Professors of Language faculty of Amruta Vishwa Vidyapeetham and **Dr. U.G.Shastrri** of our Advisory Board have extnded their co-operation and help, in the finalisation of articles. I express my heartfelt graatitude to them. Students of Computer Science Dept. of Amruta Vishwa Vidyapeetham have successfully done D.T.P. work, cover page design and page-setting etc. I congratulate all of them.

As we have entered this **e-Journal** field recently, there may be lapses or mistakes from our side. Suggestions for improvement are wel-comed and encourage our efforts in this new venture.

Place : Hegde

Date : 10-06-2023

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ಸಂಪಾದಕೀಯಮ್

ಕಳೆದ 2022 ಎಪ್ರಿಲ್ ಮಾಸದಲ್ಲಿ ನಮ್ಮ ವೇದ ಸಂಸ್ಕೃತ ಅಕಾಡೆಮಿಯ ಸಂಸ್ಥಾಪಕರಾಗಿರುವ ಜ್ಯೋತಿಷಶಾಸ್ತ್ರ ಮತ್ತು ಧರ್ಮಶಾಸ್ತ್ರ ವಿದ್ವಾಂಸರಾಗಿರುವ ವೇದಮೂರ್ತಿ (ಕೆ. ವಾ.) ಗಣಪತಿ ಕುಪ್ಪಯ್ಯ ಹೆಗಡೆಯವರ ಜನ್ಮಶತಾಬ್ದಿಯ ನಿಮಿತ್ತ ಶ್ರೀಯುತರ ಸಂಸ್ಕರಣೆಗಾಗಿ “ಅಮೃತ ವಿಶ್ವವಿದ್ಯಾಪೀಠ, ಮೈಸೂರು ಪರಿಸರ” ದ ಸಹಕಾರದೊಂದಿಗೆ ಈ-ಜರ್ನಲ್ ರೂಪವಾಗಿ ವಿಶೇಷ ಸಂಚಿಕೆಯೊಂದನ್ನು ಪ್ರಕಟಿಸಲಾಗಿತ್ತು.

ಈ ವರ್ಷವೂ ಸಹ ನಮ್ಮ ಕರ್ನಾಟಕದ ಹೆಮ್ಮೆಯ ಪುತ್ರರಾಗಿರುವ, ರಾಷ್ಟ್ರಮಟ್ಟದ ಸಂಸ್ಕೃತ ವಿದ್ವಾಂಸರಾಗಿರುವ, ರಾಷ್ಟ್ರಪತಿ ಪುರಸ್ಕಾರದಿಂದ ಪುರಸ್ಕೃತರಾಗಿರುವ, ಮಹಾಮಹೋಪಾಧ್ಯಾಯ ವಿದ್ವಾನ್ ಎನ್. ರಂಗನಾಥ ಶರ್ಮಾ ರವರ ಸಂಸ್ಕರಣೆಗಾಗಿ “ಅಮೃತ ವಿಶ್ವವಿದ್ಯಾಪೀಠ, ಮೈಸೂರು ಪರಿಸರ” ದ ಸಹಕಾರದೊಂದಿಗೆ ಅಲ್ಲಿ ಅಧ್ಯಯನ ಶಿಲರಾಗಿರುವ ವಿದ್ಯಾರ್ಥಿಗಳ ಶೈಕ್ಷಣಿಕ ಅಭಿವೃದ್ಧಿಯನ್ನು ದೃಷ್ಟಿಯಲ್ಲಿ ಇಟ್ಟುಕೊಂಡು ಈ-ಜರ್ನಲ್ ರೂಪವಾಗಿ ವಿಶೇಷ ಸಂಚಿಕೆಯೊಂದನ್ನು ಪ್ರಕಟಿಸಬೇಕೆಂದು ಅಕಾಡೆಮಿಯು ನಿಶ್ಚಯಿಸಿ ಕಾರ್ಯರೂಪಕ್ಕೆ ತರಲು ಪ್ರವೃತ್ತವಾಯಿತು. ಅದೇ ರೀತಿ ನಮ್ಮ ಅಕಾಡೆಮಿಯ ವೆಬ್ ಸೈಟಿನಲ್ಲೂ ಪ್ರಕಟಿಸಲಾಗಿತ್ತು. ಇದಕ್ಕೆ ಸ್ಪಂದಿಸಿದ “ಅಮೃತ ವಿಶ್ವವಿದ್ಯಾಪೀಠ, ಮೈಸೂರು ಪರಿಸರ” ದಲ್ಲಿ ಅಧ್ಯಯನ ಶೀಲರಾಗಿರುವ 200 ಕ್ಕೂ ಹೆಚ್ಚು ವಿದ್ಯಾರ್ಥಿ, ವಿದ್ಯಾರ್ಥಿನಿಯರು ತಮ್ಮ ಲೇಖನವನ್ನು ಕಳುಹಿಸಿದ್ದರು. ಅವುಗಳಲ್ಲಿ ಪ್ರಕಟಿಸಲು ಯೋಗ್ಯವಾಗಿರುವ, ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಯನ್ನು ಪ್ರತಿಪಾದಿಸುವ 161 ಲೇಖನಗಳನ್ನು ಮಾತ್ರ ಈ ವಿಶೇಷ ಸಂಚಿಕೆಯಲ್ಲಿ ಪ್ರಕಟಿಸುತ್ತಾ ಇದ್ದೇವೆ ಎಂದು ಗೌರವಪೂರ್ವಕವಾಗಿ ಉಲ್ಲೇಖಿಸುತ್ತಾ ಇದ್ದೇನೆ.

ಈಗಾಗಲೇ 20 ಸಂಪುಟಗಳನ್ನು ಲೋಕಾರ್ಪಣೆಗೊಳಿಸಿದ ಅಕಾಡೆಮಿಯು ಸಫಲತೆಯತ್ತ ಹೆಜ್ಜೆ ಇಡುತ್ತಾ ಈ-ಜರ್ನಲ್ ಕ್ಷೇತ್ರದಲ್ಲಿ ಹೊಸದಾಗಿ ಪಾದಾರ್ಪಣೆ ಮಾಡಿದೆ. ಈ ವಿಶೇಷ ಸಂಚಿಕೆಯು ಸಂಪೂರ್ಣ ಸಾಪ್ತ ರೂಪದಲ್ಲಿದೆ. ಲೇಖನಗಳು ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಯ ಗರಿಮೆಯನ್ನು ಹೆಚ್ಚಿಸುವಂತಿವೆ. ಮಾನವೀಯ ಮೌಲ್ಯಗಳನ್ನು ಪ್ರತಿಪಾದಿಸುವಂತಿವೆ. ಪ್ರಕಟನೆಗೊಂಡ ಎಲ್ಲಾ ಲೇಖನಗಳೂ ನಮ್ಮ ಅಕಾಡೆಮಿಯ ವೆಬ್ ಸೈಟಿನಲ್ಲಿ ಲಭ್ಯವಿದೆ.

ಈ ವಿಶೇಷ ಸಂಚಿಕೆಯಲ್ಲಿ ಪ್ರಕಟವಾಗಿರುವ ಲೇಖನಗಳನ್ನು ಪರಿಶೀಲಿಸಲು ಅಮೃತ ವಿಶ್ವವಿದ್ಯಾಪೀಠ, ಮೈಸೂರು ಪರಿಸರದ ಭಾಷಾ ವಿಭಾಗದ ಸಹಾಯಕ ಪ್ರಾಧ್ಯಾಪಕರಾಗಿರುವ ಡಾ. ವಿಘ್ನೇಶ್ವರ ಭಟ್ಟ ಮತ್ತು ಡಾ. ಶ್ರೀಕಾಂತ ಪರಿಡಾ ಮತ್ತು ನಮ್ಮ ಎಡ್ಜೈಸರಿ ಬೋರ್ಡಿನ ಡಾ. ಯು. ಜಿ. ಶಾಸ್ತ್ರಿಯವರು ವಿಶೇಷವಾಗಿ ಪರಿಶ್ರಮಿಸಿದ್ದಾರೆ. ಅವರಿಗೆ ಹೃತ್ಪೂರ್ವಕ ಕೃತಜ್ಞತೆಗಳನ್ನು ಸಲ್ಲಿಸುತ್ತೇನೆ. ಲೇಖನಗಳ ಡಿ.ಟಿ.ಪಿ. ಮತ್ತು ಮುಖಪುಟದ ವಿನ್ಯಾಸ ಮತ್ತು ಪೇಜ್ ಸೆಟ್ಟಿಂಗ್ ಇತ್ಯಾದಿಗಳನ್ನು ಅಮೃತ ವಿಶ್ವವಿದ್ಯಾಪೀಠದ ಕಂಪ್ಯೂಟರ್ ವಿಜ್ಞಾನದಲ್ಲಿ ಅಧ್ಯಯನ ಮಾಡುತ್ತಿರುವ ವಿದ್ಯಾರ್ಥಿಗಳೇ ಜವಾಬ್ದಾರಿಯನ್ನು ವಹಿಸಿಕೊಂಡು ಸಮರ್ಥವಾಗಿ ನಿಭಾಯಿಸಿದ್ದಾರೆ. ಅವರೆಲ್ಲರೂ ಅಭಿನಂದನಾರ್ಹರಾಗಿರುತ್ತಾರೆ.

ಹೊಸದಾಗಿ ಈ-ಜರ್ನಲ್ ಕ್ಷೇತ್ರದಲ್ಲಿ ಪಾದಾರ್ಪಣೆ ಮಾಡಿ ಆಗಿದೆ. ಸಾಕಷ್ಟು ಲೋಪ-ದೋಷಗಳೂ ಇರಬಹುದು. ನಮ್ಮನ್ನು ಕೈ ಹಿಡಿದು ಮೇಲೆತ್ತುವುದರ ಮೂಲಕ ಪ್ರೋತ್ಸಾಹಿಸಬೇಕೆಂದು ಸವಿನಯ ವಿನಂತಿ.

ವಂದನೆಗಳೊಂದಿಗೆ,

ಸ್ಥಳ : ಹೆಗಡೆ

ದಿನಾಂಕ : 10-06-2023

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Investigation on the disintegration of Sanskrit words' interpretation in English translation

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Abstract

Sanskrit is the root language for most of the Indian-originated languages and their dialects which have borrowed Sanskrit words, its grammar, and the whole essence of the culture. Sanskrit is undoubtedly a language that is formulated in a constructive way like the Lego pieces(*dhatu*); meaning, a single word of Sanskrit holds multiple meanings according to the context of its usage. Despite its glory and millenniums of usage history, the interpretation of the language that is handed down to the generations post-colonialism is extremely disintegrated. This paper is sought to investigate the meaning of most familiar Sanskrit words, their dilution in the modern world, and the causes and sources of their perception dissipating in English translation.

Keywords

Dilution of Sanskrit, Sanskrit, Sanskrit translation, Sanskrit transliteration, Universalization

Introduction

Sanskrit basic grammar and sentence structures make a context to be communicated using precise vocabulary. Such instances can be seen in Indian scriptures(Vedas, Upanishads, Agamas, and Puranas) and epics(Ramayana, Bhagavad Gita). In an attempt to universalize these scriptures in the name of motivation, enlightenment, etc. it is translated into English which is unable to contain the vastness of the language and hence mistranslating the knowledge.

Sanskrit words have evolved alongside the understanding of the universe. communication can happen through any language but only when involved parties can relate to the information exchanged, would be communicated. This requires the two parties in the act of communication to be on the same frequency to share, receive, perceive, experience, and understand. Meaning, the information remains abstract as long as one is unable to perceive and relate to the information; this requires personal level efforts to learn about the information being communicated like doing homework before heading to a lecture hall.

Physicists John Clauser, Alain Aspect, and Anton Zeilinger have won the 2022 Nobel Prize in Physics by proving that reality is not locally real but an illusion [1]. Reality exists for the observer just like a dream exists for the dreamer. The same concept is explained in Sanskrit by telling '*Maya Loka*', which says the material world that creates a phenomenon is concealing the complete truth. This leads us to



investigate what else the Sanskrit words that have been passed on by our ancestors have been trying to communicate [2]. Why is that a challenge taken upon understanding Quantum physics resulted in the inference of the universe is an illusion but the ‘*Maya Loka*’ has been rejected? Here lies the problem of the non-translatable bridge which the Western demography couldn’t wrap its head around. For a word to be translated into another language, it has to have a similar belief, experience, and knowledge structure in that linguistic sect. It’s like forcing a basic handset to catch 5G signals, which is impossible as basic handset hardware doesn’t support it. With this comparison, we can understand how the disintegration of a word’s perception happens with forced translation.

Sanskrit to English Translation

An English sentence follows a standard Subject-Verb-Object structure. Whereas Sanskrit has a free structure with no particular order i. E., it can be Subject-Object-Verb or Object-Subject-Verb or Verb-Object-Subject and holds no ambiguity in the grammatical aspect. A lexical parsing attempt to translate English to Sanskrit might work well but not the other way around as the complexity increases [3]. A Sanskrit word is made of two parts *prākṛt* + *pratyāya* (original word + suffix). The original word is the *dhatu* which is the root word. When a *dhatu*(root word) is used in a sentence it can take up many forms according to the context of a sentence and experience [4]. When one is unaware of multiple usage and form, it often leads to mistranslation once it is used in an unfamiliar context by a translator. Thus, inferring contextuality is important in technical language [5]. For illustration, we heard of Yoga as a *dhatu* and one of its usages *yogāsana*; but in usage, we use Yoga in the meaning of *yogāsana* (asanas which help in reaching yoga is *yogāsana*) where it cannot be interchanged. This shows our limited knowledge of *dhatu* and its usage. Sanskrit words have numerous synonyms which tell about different experiences of the same concept but none derail from the objective. We can take a look at the *śatanāma* and *sahasranāma* (hundred and thousand names) of gods. Like the half-human half elephant god, Ganapati means Lord of groups/cliques. The synonyms are *Gaṇeśa* – Leader of groups, *Gajānana* - one with an elephant face, *Ekadanta* – one who has a single tusk, *Dvijapriya* – one who is born twice, *Lambodara* – one with a huge belly, etc. These unique attributes of a concept without being redundant[6]. The rule in Sanskrit has no restricted boundary, ambiguity, or redundancy, making it very precise and non-translatable unless the language it is translated into has a similar thesaurus.

A survey was conducted to understand how few of the most familiar Sanskrit words are meaning perceived by Indians. A total of 60 survey samples have been considered and the same has been graphically represented and interpreted in Table 1. the actual meaning of those words is listed in Table 2.

Table 1

15 Sanskrit words and their English-translated meanings with top 3 rankings (60 survey samples)

	अग्नि-एतन्-agni		
	I. Fire-91.67%	II. Heat-1.67%	III.Purity-1.67%



	आकाश-ಆಕಾಶ- ākāśa		
	I.Sky-78.33%	II.Space-8.33%	III.Infinity-3.33%
	आनन्दः-ಆನಂದ- ānanda		
	I. Fire-91.67%	II. Heat-1.67%	III.Purity-1.67%
	आत्मा-ಆತ್ಮ- ātma		
	I.Soul-86.57%	II. Eternal Consciousness-5.00%	III.InnerSelf-3.33%
	गुणः-ಗುಣ- guṇa		
	I.character-33.33%	II.Qualities-31.67%	III. Behavior-6.67%
	गुरु-ಗುರು-guru		
	I.Teacher-78.33%	II.Guide-3.33%	Master-3.33%
	कामः-ಕಾಮ- kāma		
	Desire-36.67%	II.Lust-31.67%	III.Work-13.33%
	लोक-ಲೋಕ-loka		
	I.World-71.67%	Universe-6.67%	III.Place-3.33%
	मोक्ष-ಮೋಕ್ಷ- mokṣa		
	I.Salvation-35.00%	II.Liberation-15.00%	III. Freedom from Rebirth-23.33%
	प्रकृतिः-ಪ್ರಕೃತಿ- prakṛti		
	I.Nature-80.00%	II. Environment-10.00%	III. Adoptable-1.67%
	प्राणः-ಪ್ರಾಣ- prāṇa		
	I.Life-73.33%	II. Breath-11.67%	III.Soul-6.67%



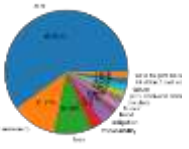
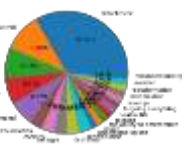
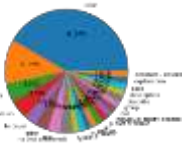

	ऋण-ಋಣ- rṇa		
	I. Debt-60.00%	II. Not Answered-11.67%	III. Loan-10.00%
	वैराग्य-वैरಾಗ्य- vairagya		
	I. Detachment-33.33%	II. Not Answered-10.00%	III. Ascetism-8.33%
	वर्ण-वर्ण- varṇa		
	I. color-41.67%	II. caste-11.67%	III. category-5.00%
	योग-ಯೋಗ- yoga		
	I. Yoga-25.00%	II. Exercise-20.00%	III. Union with Soul-8.33%

Table 2

The meaning of Sanskrit words is listed in Table 1.

1	अग्नि-अग्नि-agni	<i>Agni</i> is not only the physical phenomena of combustion. <i>Agni</i> is referred to various levels of existence depending on the activation power of truth-consciousness [7].
2	आकाश-आकाश-ākāśa	<i>Akāśa</i> provides the substratum of sound and is the source of space, not space itself [7].
3	आनन्द-आनन्द-ānanda	<i>Ananda</i> is gradational and is attained when <i>jīvatma</i> leaves the physical world and reunites with <i>Brahman</i> ; that completeness of the journey being the highest level of <i>Ananda</i> and the lowest being the material world bounded happiness with no gradation to it [7].
4	आत्मा-आत्मा-ātma	<i>ātma</i> is the conscious and intelligent principle within the psycho-physical body which is mortal [7].
5	गुण-गुण-guna	<i>Guna</i> is the substratum of qualities that tells about material quality and spiritual qualities of an existence bounded by <i>prakṛti</i> , a class of vowels, state policy in <i>Arthashastra</i> [7].
6	गुरु-गुरु-guru	<i>Guru</i> is a person who helps one to overcome the bondage of <i>prakṛti</i> . A person who eradicates ignorance from an individual [7].
7	काम-काम-kāma	<i>Kāma</i> is the yearning for the material world's desires and is one of 4 <i>Purusharthas</i> that shouldn't be an obstacle to pursuing dharma or <i>artha</i> [7].
8	लोक-लोक-loka	<i>Loka</i> is an embodied plane of existence defined by set consciousness levels. It becomes truth to the one who observes and seeks it [7], [8].



9	मोक्ष-मोक्ष- <i>mokṣa</i>	Moksha is liberating oneself from the cycle of rebirth in the material world and reaching the eternal consciousness i. E., <i>Brahman</i> .
10	प्रकृतिः-प्रकृति- <i>prakṛti</i>	<i>Prakṛti</i> is the mortal realm where everything is bounded by finiteness unlike <i>Brahman</i> [8]. It is a generative principle from which the material universe is manifested[7].
11	प्राणः-प्राण- <i>prāṇa</i>	<i>Prāṇa</i> is what connects the consciousness of <i>ātma</i> to the psycho-physical body of an individual.
12	ऋण-ऋण- <i>ṛṇa</i>	<i>Rṇa</i> is the indebtedness to gain access to the material/ physical world.
13	वैराग्य-वैराग्य- <i>vairāgya</i>	<i>Vairāgya</i> is the detachment from worldly bondages to realize eternal consciousness.
14	वर्ण-वर्ण- <i>varṇa</i>	<i>Varṇa</i> has multiple meanings such as to cover, to classify, to choose, or color and the exterior appearance.
15	योगः-योग- <i>yoga</i>	Yoga is a state where a person remains equanimous in every situation by abandoning attachment to <i>prakṛti</i> offered materialistic qualities and a constant effort to reach <i>Brahman</i> [7], [8]

From the above Table 1 and Table 2, we can deduce that the Sanskrit word perception that has been passed down to generations has disintegrated to the extent that we have been using these technical terms interchangeably with diluted and limited meanings.

Sanskrit to English Transliteration

The transliteration in English too can't give justice to what's written in Sanskrit. Sanskrit has 46 alphabets and a combination of those will give birth to numerous conjunctions. The English transliteration should achieve this with only 26 alphabet count which is nearly half of Sanskrit and with serifs like Û, Ú, Ū, Ü, ù, ú, û, or ü. Each alphabet and conjunction have its pronunciation and distinct sound associated with it. It causes certain vibrations when said aloud, hence they are called *bījamaṅtra*. It is associated with the concept of the whole cosmos bringing into existence because of a sound; now known as Big Bang Theory. These vibrations help us to tune into the subtle frequency and connect us with *Brahman* when we are still bounded to *prakṛti* and that's yoga by itself. This brings us to the problem of transliteration; for instance:

सर्वे मानवाः जन्मना स्वतन्त्राः वैयक्तिकगौरवेण अधिकारेण च तुल्याः एव ।

सर्वेषां विवेकः आत्मसाक्षी च वर्तते । सर्वे परस्परं भ्रातृभावेन व्यवहरेयुः ॥

Figure 1. Sanskrit text

Transliteration of Figure 1 (by Stefán Steinsson)

Sarvē mānavāḥ janmanā svatantrāḥ vaiyaktikagauravēṇa adhikārēṇa ca tulyāḥ ēva, sarvēṣāṃ vivēkaḥ ātmasākṣī ca vartatē, sarvē parasparaṃ bhrātṛbhāvēna vyavaharēyuh.



As seen the above we can observe how 'च' is transliterated as 'ca'; Should we read it as 'ca' as in cat? Or use 'cha' to use as in chain? such haziness and shows the huge gap between the Sanskrit word and English transliteration. When the Sanskrit learning medium is English, it is obvious to predict information and meaning loss. Sanskrit is the root language for most Asian languages and Indian languages; their dialects have borrowed huge portions from Sanskrit and have been influenced by their cultural usage. Now if we compare the translation and transliteration of Sanskrit words in any of the Indian languages it sure produces the most similar results, unlike English. For example :

Sanskrit Shloka:

चातुर्वर्ण्यं मया सृष्टं गुण-कर्म-विभागशः । तस्य कर्तारमपि मां विद्ध्यकर्तारमव्ययं

Kannada Transliteration:

ಚಾತುರ್ವರ್ಣ್ಯಂ ಮಯಾ ಸೃಷ್ಟಂ ಗುಣ-ಕರ್ಮ-ವಿಭಾಗಶಃ | ತಸ್ಯ ಕರ್ತಾರಮಪಿ ಮಾಂ
ವಿದ್ಧ್ಯಕರ್ತಾರಮವ್ಯಯಂ

English Transliteration:

**catur-varnyam maya srstam guna-karma-vibhagasah | tasya kartaram api mam viddhy
akartaram avyayam**

The first words in the above shloka and transliterations distinctly portray the discussed problem. Sanskrit as a language has three main focuses: breath, sound, and silence. All three combined give rise to the most crystal-clear pronunciation of a word which is crucial to understand the knowledge bank and its housing. Scriptures in Sanskrit were predominantly propagated through oral tradition. It's only in the 5th century CE that manuscripts were found, and in the recent 300 years in history, the attempts to decode and decipher those texts were taken up. There exists a millennium gap in the knowledge exchange. The oral tradition was precise and it demanded recitation with proper breathing techniques; the manuscript era gradually faded the oral tradition on the large scale and it completely got swept away during the colonial period. However, to understand and teach our scriptures formulated in Sanskrit, why is English opted as the lingua franca and not any of the Indian languages? to understand our ethical and cultural roots why are we the slave of a foreign language? Even though the topic of adopting Sanskrit as an ideal tool for understanding mathematics and science is debated, why hasn't it been put into motion? [9]. The answer lies in universalization. The universalization makes Sanskrit isolated by making it unattainable rather than adopting its wisdom.

Sources and causes of Sanskrit words perception dissipation

Indi

an nature-based wellness on a global level mindshare is becoming a means to make fortunes through *yogāsana*, Meditation, and Ayurveda. It started with the colonial invaders discovering the manuscripts in India, getting curious, and vandalizing and burning a few of the huge libraries recognized in India including Takshashila, Nalanda, and Valabhi. Currently, around 300 libraries



around India have been curating Sanskrit Manuscripts and around 77 libraries outside India have been hoarding a few of the original manuscripts. The top countries are the UK (Great Britain), France, and Germany [10].

Scriptures like Vedas are said to be *apaurusheya* i. E., not written by humans and are worldly knowledge. The shift from oral tradition to manuscript tradition brought a change in keeping a record of the scriptures and epics. The great epics written by Vyasa and Valmiki are not the same as what we are reading in today’s world. There has been lots of modification with the prequel and sequel to the story in different languages. Unlike other Western books and ideologies, there have never been any restrictions or rules put over the scripture or epics. Hence, it makes room for individual interpretations and views to be integrated into the original; which sometimes leads to misinterpretation of the original text and misleads the general public who subscribes to the content. The curated manuscripts are preserved from years of distortions and the reproduced ones are prone to mistranslation because of the author’s interpretations. Each individual has their idiosyncrasies, which would be reflected in their writing. context diversion happens because of deletion, inclusion, substitution, and interchanging of uncompromisable words or sentences.

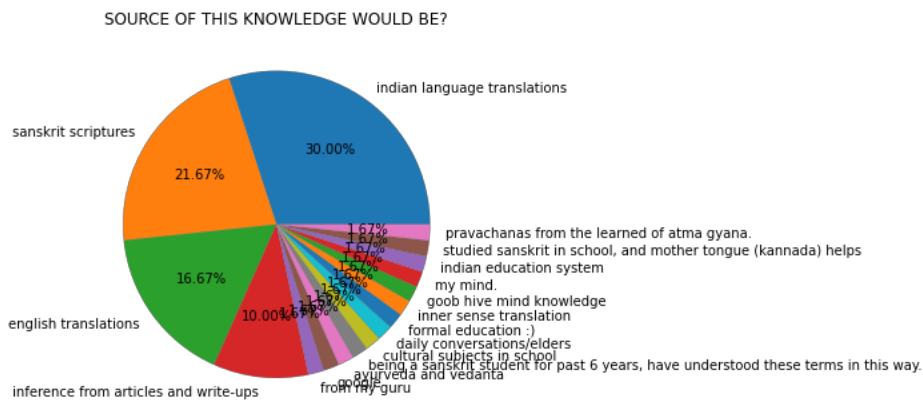


Figure 2. Pie Chart of 60 survey sample’s source of knowledge for translating Sanskrit words listed in Table 1.

Figure 2. depicts the sources of today’s knowledge of the familiar Sanskrit words meaning discussed earlier. A huge influence is translated works that are used for education purposes. With limited vocabulary, the richness of Sanskrit knowledge is being recycled over and over again. There has been mindless distortion and false narratives to de-Sanskritize the knowledge and make it into other ideologies [11]. Knowledge is neither owned nor controlled by any organization but that is what these distortions have been aiming to do. The concept of universalizing Sanskrit knowledge boomed in the post-colonial era. Where the traditional education system of India was destroyed, the Sanskrit *kalpataru* was thrown into danger. The sole connection which was standing as a bridge between our roots and individuals was cut off. There were no efforts made to restore the heritage but instead got spiraled into the Western education system and ideologies and the framework they wanted us to fit into to curb our growth. Our current state is neither able to embrace the whole of Western culture nor



ready to embrace or leave lingering attachment to our heritage roots, which only brings confusion and chaos in totality. We the people of India are supposed to propagate Sanskrit knowledge and enlighten ourselves, but in today's world, we are growing to have an inferiority complex regarding Sanskrit due to lots of misconceptions. Where does it usually start?

- When false narratives are spread like wildfire with the medium of social media which has millions of reach per hour
- When the colonial translation of Sanskrit is imposed and the natives adopt those foreign translations
- When the language and culture are isolated from the natives, the foreign translation adaptation leads to the replacement of the original Sanskrit or making the word westernized by assimilating only parts which fit their ideological framework
- When the natives are negligent about the content they are subscribing to and consume anything and everything they are fed through media outlets
- When native scholars, influencers, preachers, and facilitators try to map Sanskrit concepts into the Western framework. The problem of inability to digest the concept and distortion of the original perception seeds here
- When universalization of Sanskrit scriptures using translation and transliteration leads to generalizing the concept and missing out on a major portion of its teachings
- When the natives lose total control over the language and culture hence becoming the puppet for the predatory-minded clique

Notable Sanskrit words and its meaning

Some of the notable Sanskrit words are listed in Table 3. below.

Table 3

Notable Sanskrit words and their meanings

1	अहङ्कारः- अहंकार- <i>ahaṅkāra</i>	<i>Ahaṅkāra</i> is the individual linking the experiences with “I”, ” Me”, and” I’m”. When the individual indulges in a doer mindset i. E., “I who is making things happen”, it adds to karmic accounts in the <i>citta</i> .
2	अहिंसा- अहिंसा- <i>ahiṃsā</i>	<i>Ahiṃsā</i> is minimizing physical, verbal, or mental violations to preserve and maintain the continuation of life.
3	असुर-असुर- <i>asura</i>	<i>Asura</i> is the one who challenges the maintenance of cosmic order and can be benevolent at times [7].
4	भावः-भाव- <i>bhava</i>	<i>Bhāva</i> is the persistent character of an individual which guides in all of one's spiritual and social interactions.
5	भोक्ता-भोक्ता- <i>bhokta</i>	<i>Bhokta</i> is the driver who drives purusha to be identified with the physical body to experience <i>prakṛti</i> ; <i>bhokta</i> is the doer.
6	बुद्धि-बुद्धि- <i>buddhi</i>	<i>Buddhi</i> is a reflection of <i>ātma</i> which identifies and categorizes the perceived input and then determines the response to it [7].



7	चैतन्यः- ಚೈತನ್ಯ- <i>chaitanya</i>	<i>Chaitanya</i> is the luminosity of consciousness without which the <i>maya</i> cannot exist.
8	चित्त-ಚಿತ್ತಾ- <i>cittā</i>	<i>Maha tattva</i> is a repository of past experiences and memories associated with the <i>ātma</i> in the physical and karmic world.
9	क्लीभ्य-क्लिभ्या- <i>klibhyā</i>	<i>Klibhyā</i> is a lack of prerequisites or inability to perform.
10	दासः-दास- <i>dāsa</i>	<i>Dāsa</i> is the one who voluntarily surrenders to the supreme being and does the <i>seva</i> out of <i>prema</i> [7].
11	देवता-ದೇವತಾ- <i>devatā</i>	<i>Devatā</i> is the one who maintains the order of the cosmos [7].
12	ध्यानं-ಧ್ಯಾನ- <i>dhyāna</i>	<i>Dhyāna</i> is to fixate one's <i>citta</i> on a particular object without distractions and deviations.
13	दुःख-दुःख- <i>duḥkha</i>	Misery and pain experienced by the physical body are identified by <i>kshetrajna</i> in the doer state.
14	इन्द्रियः- ಇಂದ್ರಿಯ- <i>indriya</i>	<i>Indriya</i> is psychical in nature and is an instrument to <i>ātma</i> . <i>Indriya</i> evolves out of <i>ahankara</i> and there are 11 of them [7].
15	जीव-ಜೀವ- <i>jīva</i>	An <i>ātma</i> when is bounded with <i>prakṛti</i> due to <i>avidya</i> and <i>karma</i> becomes <i>jīva</i> [7].
16	काव्य-ಕಾವ್ಯ- <i>kāvya</i>	<i>Kāvya</i> is the tool that uses abstract stories to propagate instructions to lead ethical life and portrays the prohibited acts which go against ethics [7].
17	क्षेत्रम्-ಕ್ಷೇತ್ರ- <i>kṣetra</i>	<i>Kṣetra</i> is the physical body in the material world where <i>ātma</i> is experiencing the field.
18	मनः-ಮನ- <i>manas</i>	An interface between <i>ātma</i> and the physical body i. E., <i>manas</i> brings them into a linear relationship state.
19	माया-ಮಾಯಾ- <i>māyā</i>	The phenomenon of manifesting the material world is identified with <i>prakṛti</i> and it is an aspect of <i>shakti</i> [7].
20	ॐ-ಓಂ- <i>om</i>	Om is the core vibration of existence and is called <i>Shabda-Brahman</i> .
21	प्रेमा-ಪ್ರೇಮ- <i>prema</i>	<i>Prema</i> is the uplifting, unconditional, self-fulfilling, and undue physical attachment towards a being [7].
22	पुराणम्- ಪುರಾಣ- <i>purāṇa</i>	<i>Purāṇa</i> is a branch of traditional knowledge that spans <i>yuga</i> -s together and the narrative is not linear.
23	पुरुषः-ಪುರುಷ- <i>puruṣa</i>	<i>Puruṣa</i> is the indestructible witness of consciousness which along with <i>buddhi</i> experiences <i>prakṛti</i> .



24	रसः-रस-rasa	<i>Rasa</i> is the transcendental experience that is rooted in the spiritual plane [7] and reflects the insight of the beholder.
25	साधना-साधना-sādhanā	<i>Sādhanā</i> is the process of attaining moksha [7].
26	समाधिः-समाधि-samādhi	<i>Samādhi</i> is the state where <i>citta</i> and the purpose become still and the individual tunes with super-consciousness and can access the knowledge of the cosmos(<i>ritambhara prajna</i>) [7].
27	सेवा-सेवा-sevā	<i>Sevā</i> is a selfless activity done for the supreme being with no expectation for benefits.
28	शब्दः-शब्दः-śabdha	<i>Shabha</i> and <i>artha</i> have innate relations and, <i>śabdha</i> is a quality of akasha that can take up levels such as an inner <i>śabdha</i> (sphota) or articulated <i>śabdha</i> (nada/dhvani) [7].
29	शक्तिः-शक्तिः-śakti	A perceptive ability to know, to do, and to have a will which also has personality is Shakti[7].
30	श्रद्धा-श्रद्धा-śraddhā	<i>śraddhā</i> is the alignment of one's mind with the truth in the reality; it is the worship of a spiritually evolved being [7].
31	श्रुतिः-श्रुतिः-śruti	<i>śruti</i> is the intuitive hearing that one can hear in the state of samadhi [7].
32	सुखा-सुख-sukha	<i>Sukha</i> is the sensation of happiness when the <i>ātma</i> identifies itself with <i>kṣetra</i> in a conditioned state.
33	स्वर्गः-स्वर्गः-svarga	<i>Svarga</i> is a transmigratory realm where <i>jīva</i> stays temporarily to enjoy the fruits of its deeds before reincarnation [7].
34	तन्त्रम्-तन्त्रम्-tantra	<i>Tantra</i> is a set of <i>shastra</i> -s that inductively integrate the physical perceptions to the cosmic forces of this universe; to do so, expert guidance is required.
35	वायु-वायु-vāyu	The one which moves in dimensions of reality such as elemental, spiritual, and divine realms. When bound with a physical body it would be identified as <i>prana</i> [7].

Most of the words discussed in Table 2. and Table 3. are the philosophical view of the world we are entangled with.

Conclusion

We can conclude that Sanskrit teachings to the natives should happen predominantly with Indian native languages with a strong base of grammar, and pronunciation, along with its significance. Our focus should be on :

- preventing language and cultural isolation in an attempt at universalization. The more Sanskrit is isolated, the more it gets forgotten and falsely propagated by the ones who can fruit from it [11].
- preventing reframing of the concepts and re-contextualizing Sanskrit. The whole essence of Sanskrit rests in using no redundant words for concepts and it should be preserved that way.



- Sanskrit knowledge getting propagated on an experiential basis. The natives of the language usually hold a bias against any well-informed resource person from a foreign origin and this usually happens because of imposter syndrome from a lack of knowledge. Few notable public speakers are making constant efforts to teach sayings of Indian scriptures in English and Indian native languages with authentic knowledge of the context. These experts should be given support to propagate reliable information.
- Restoration and curation of existing Sanskrit original scriptures and maintaining their authenticity should be our prime focus. Unfortunately, the oral tradition has vanished from the face of the Indian education system; at this point, the best we can do is to preserve the scriptures which were handed down over the ages.

The above would gradually eradicate the problem of Sanskrit words being wrongly perceived and interpreted even with all the attempts of distortions and dilutions.

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A Study on Indian Folk Paintings

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Abstract

India is known for its rich art and culture. Indian art and culture are one of the most captivating and engrossing to learn about and investigate. India is a place where stories of ancient times are told through art, culture, music, dance, food, and customs. To understand Indian history and culture one has to go through its stories that are by our Indian folk art. Indian folk is passed from generation to generation so that art forms are survived and more people can witness that form of art. Advancement in many art forms has made many art forms lose their originality and some of them have even vanished. India has 36 states and each state has its art and culture, so India is the birthplace of more than 36 types of folk art and paintings. The word 'folk' is described as the originality and traditionality of a community, and the word 'Folk art' is concerned with the materials and techniques that a particular community uses to make art. Usually, folk art and painting are made using natural substances that we get in nature like wood, straw, cloth, clay, and so on. In this, we are going to explore about 4 interesting folk paintings of India which are Bhil painting, Gond painting, Aipan art, Kangra Painting, and Tikuli Painting. Folk art has many interesting aspects to it that are enclosed within themselves. And we are also going to talk about how these art forms have evolved over a thousand years. Except for a handful of paintings all other art forms are on the verge of Extinction.

Keywords

Bhil, Gond, Aipan, Kangra, Tilkuli, Paintings

Introduction

Folk painting is an explanation of culture shared by a society of people in an illustrative or pictorial form which includes the tradition that is specified to that culture, group, or community of people. For more than a thousand years folk paintings have been a part of our Indian tradition. Every state and every region of India has it is Folk paintings Tradition like the ancient cave painting of Bhimbetka which is the oldest painting that is believed to be as old as Ramayana. The folk paintings which we see in India are the pictorial representation expressing distinguished topics like the Ramayana, Mahabharata, The Bhagavata Purana as well as the ordinary life of humans living in the village and the



birds, animals, and the natural phenomena which will occur due to Sun, Moon, and other celestial objects. Indian folk painting shows outsiders how rich and varied Indian culture is and it also attracts outsiders to look towards India.

Bhil painting of Madhya Pradesh

Bhil paintings were started by a tribe named as Bhills. The origin of the Bhills goes to very ancient times where they are considered as one of the oldest tribes in India. In olden days they were the rulers of Rajasthan, Gujarat, Malwa and Madhya Pradesh. Some say that they belong to Ekalavya's family from Mahabharata and some others tell that they belong to sage Valmiki, who authored Ramayana, was a Bhil. The people of Bhil tribe do not paint their scriptures, teachings and about how they lived but instead Bhil art is considered as an art that is contributed towards the continuation of the legacy of the values and culture that the tribe follows. Bhil painting has a very significant feature to it that tells that all paintings done by the tribe and the colour used by them are acquired from nature and also, they use twig leaves which are used to create astonishing art which is beyond one's imagination. They additionally use some natural dyes like flour for white colour paint, turmeric for yellow colour paint and leaves from plants for natural green, vegetable and oils. With their painting they teach us how one can be very close to nature. The paintings were usually done on floors, clay walls, and ceilings of Bhil houses rather than any canvas.

The one thing that distinguishes Bhil painting from other painting is undoubtedly the dotted patterns that are used to create the beautiful painting. The dotted pattern represents two things in particular, firstly the stories that are represented by these paintings and secondly the single dot may not represent anything but it has its own significance when joined together which will make it a great work of art. Each dot matters in a bigger way which is truly amazing when we think about it. Another element that is prominent is the scattered way of dots which represent each artist's uniqueness and style of that artist. These paintings are such that one cannot ignore them and is definitely bound to recognize them immediately. The scenes which are depicted in Bhil's paintings are mainly about appreciation of nature as they belong to an agricultural community. They also include sections of the folktales that mainly talk about Sun, Moon. The paintings that we usually can see are of births, deaths, marriage, and festivals.

The famous Bhil artists present in today's date are Bhuri Bai, Lado Bai, Sher Singh, Jor Singh, and Gangu Bai.

In the modern world this Bhil painting has been adapted with clay being replaced with canvas, using acrylic paints instead of those natural colours. Even though these paintings have recognition it has to get more recognition. These paintings are sold at a high rate nationally and universally which makes Indian people feel proud about it.

Gond painting of Madhya Pradesh

Gond painting was practiced by the Gond tribe. It may have originated from Madhya Pradesh but its traces can be found in Andhra Pradesh, Orissa and Maharashtra. The Gond tribe is one of the largest tribes that is present in India, and their art is very unique and rare which holds a great value and the complexity of this art definitely deserves a great attention. Worshipping nature was the old practice that



the people of Gond practice. These were the community that was formed to fight against Naxalite. The Gond tribe is famous for its vibrant artworks

Gond paintings depict the picture of their lifestyle, environment in which they leaved, wildlife surrounding their environment and the surrounding places, the painting also depicts the beliefs and disbeliefs of Gond tribe various creature and characters from their folktales .

All of this above the tribe trust that seeing good images and having around you the good pictures will bring you the good luck and positive environment. Animals are one of the prominent things that can be observed in the paintings of the Gond tribe. This tribe strongly believes that each and every animal will be abided by spirits, so everything for them is holy and sacred.

The things that Gond tribe use for paintings are colours that are extracted from mother nature, Black is obtained from charcoal, yellow is obtained from Ramraj soil, white is obtained from Chui soil, red is obtained from Geru soil, and green is obtained from cow dung and bean leaves. The Gond paintings are done on walls and floors. The theme used in Gond paintings are animals and plants especially the image of peacock, birds, lizards, lions, monkeys, elephants, fishes and many more. The tree called Mahua is significant in this tribe which is used by them for many purposes by the Gond tribe. They also draw Hindu gods like Lord Shiva, Lord ganesha, Phulvari Devi, Jalhari Devi and Marahi Devi .They strongly believe that life of a human and nature are interlinked, hence they mainly portray nature in various ways. Each artist of Gond tribe have their own pattern and style of painting which are called signature patterns, some of the common patterns that are used in Gond Painting are dots, fine lines, dashes, drops of water, fish scales, curved lines, and geometrical shapes.

In modern days these painting are done on paper or canvases rather than walls and floors, and also they are using synthetic colours and oil paints as they are easily available wherever we are. And this type has been adopted by other peoples for making art on sarees, dupattas, kurthis, handbags and costers.

Aipan Art of Uttarakhand

Aipan art is a formalistic art form of the people residing in Kumaon of Uttarakhand. This painting is usually done to commemorate the optimistic occasion like festival, pujas, marriages, and ceremony conducted regarding birth and death of a person. This painting is believed to be the protection against Negative things. This art was practiced during the Chand dynasty in Kumaon. It originated in Almora and is now Migrating to all the parts of the country as the community are moving.

Walls of their house, cloth are decorated with this kind of painting with many geometric shapes and other features that belong to gods and goddesses of nature. Aipan art is also called a ‘Aeipan’, ‘Alpana’ is very respected in the houses of kumaoni homes . The Aipan is defined as ‘likhai’ which means writing in Hindi. Usually this type art are done using ochre mud which is smooth surface on which the painting is done using the rice paste(the rice paste is called as bisvar), firstly they prepare the ochre mud canvas or smooth surface and paint using the last three fingers(fore finger, ring finger, and middle finger) of the hand and patterns are drawn with the free hands. This paintings are done womens and is passed from mother to daughter as generation passes. The paintings start with a dot and ends with a



dot, the starting dot represent the universe and other lines surrounding it represents the world that is changing.

The materials that are used in this type of art are conch shells, creepers, swastika, and floral patterns. The line drawn in the painting generally symbolizes the ritual or festival for which it is drawn for.

Aipan art can be seen in many corners of their houses like in the doorsteps of their house, near the brindavana(Tulsi plant).On Deepavali it is drawn as Laksmi padchina which means footprints of goddess Lakshmi. Lakshmi peeth which represents the stala where goddess Lakshmi is believed to be seated.

There are different forms of Aipan : which are Shiv and shivarchan peeth, Asan chowki, Saraswathi Chowki, Nav Durga chowki, Durga Thapa, Laksmi yantra, Jyoti patta, and, many more.

In today's date Namita Tiwari is one of the most famous and award winning aipan practioner, she was inspired by her mother to learn about this art and she is trying to carry forward this legacy of this paintings and is encouraging her student to analyse its values and the culture.

This art is very popular nowadays among younger generation. All artists try different things in Aipan art to bring the attention of the younger generation towards it like Making it into coasters, books, wall hangings, sarees, dupattas and many other types.

Kangra painting of Himachal Pradesh

The origin of this paintings goes to the Guler, the small village that is situated in himachal Pradesh. It was started the the era of Raja Govardhan chand who gave refuge to the Kashmiri families who were well versed in this type of paintings. And after him, his son Prakash chand also continued the patronage of the artists. This painting usually depicted the love and portrait of kings and queens which after taking refuge under the king was influenced and replaced with scenes and of nature and love stories of Radha and Krishna.Like this the Kangra Painting made its way into the society. Maharaja Sansar Chand was the one who attracted more people towards this painting by his most generous patron of the art of painting.

He paid most of the artists to depict the life of Krishna through this type from where Kangra was known as an unique art form of India. It was under King Sansar Chand that Jaydeva's Sanskrit love poem 'gita govindam', 'Bihari's sat sai', 'Bhagavata purana', the romantic tale of Nala and Damayanti and Keshav das's Rakshapriya and kavipriya came as Paintings which had extreme beauty in it. The artists never mentioned their name in the painting which shows the selflessness towards that painting.

The theme of the paintings mainly talks about the Immersive love story of Radha and Krishna.commonly the paintings contains Krishna dancing in happiness and playing in the forest where gopikas watch him secretly and Conversation between Radha and Krishna. The paintings are considered a pure form of art which narrates the story through the tender strokes of the brush and fresh natural colours.

There are many styles of this painting which come from Rajasthan, Mughal and Punjabi. Each art grown from different region has their own style of Kangra painting.



In Kngra paintings are delicacy of the fine lines draw were achieved with the help of special brushes that were made from the hair of Squirrels, and the paints which were pure colours like yellow, blue, red which have retained after two hundred years also.

Most of the kangra paintings features the greenery and focuses heavily on Nature that means there are extensive usage of natural elements like Creepers, Trees, rivulets, brooks, rivers, flowering plants such that more of Green and its shades have been used. In this type of Painting Feminine characters are drawn extremely beautiful and the facial features are soft and refined. The paintings were often elaborated and had complexed composition of many figures and elaborated landscapes. Towns, hills and cluster of Houses were of depicted in a far away distance. Kangra paintings are meaningful because of its colourful background and story telling property. In the later stages the artists began to show the harsh things also like thunder, Lightning stokes, and heavy rain.

With such great details and delicacy showed in Kangra paintings, the world definitely deserves to know about this painting.

Tilkuli Painting of Bihar

Tikuli is a form of hand painting with an 800-year tradition. The painting, which has underwent modern evolution and taken on a variety of forms, has its roots in Patna, Bihar. Tilkuli art is strongly rooted in history. This one-of-a-kind item is made by hand by artists using MDF board and colours to make bindis, the vibrant dots worn by ladies beneath their brows. More than 300 families regularly receive assistance from this form of art in the Patna mahallas of Digha, Danapur, and Gai Ghat. No other place produces art of this calibre; it is a rare specialty of Bihar. It requires a unique set of talents because it is so intricate and sophisticated. This art also costs a lot of money. Tikuli art suffered a great loss with the fall of the Mughal Empire and the advent of the British Raj. British industrialization led to the cheap machine-made items substituting locally produced goods. As machine-made bindis entered the market, thousands of Tikuli artists lost their jobs, and Tikuli art was lost in the commotion. Only two artists can be held responsible for the resurgence of this particular art genre. Chitracharya Padmashree Upendra Maharathi made the effort to revive this extinct art form on his own in 1954. Shree Ashok Kumar Biswas, an artist, carpenter, and painter, raised the bar for Tikuli art. He revitalised the craft and turned it into a source of income along with his wife Shibani Biswas. Over 300 women in Bihar now make a living off of the tikuli craft. Both nationally and internationally, praise is given to the Biswases' selfless efforts and the skill of these women. When the Bihar Divas celebrations were held in Delhi and Jaipur in 2012, Ashok was chosen to take part. He also gave guests to the international fair hosted in Seoul an explanation of the intricate art of Tikuli. The best seasons for creating this art are spring and summer since enamel paints need dry, room-temperature air to cure properly. The brushes are made by the artisans from sable or squirrel hair and range in size from 0.0 to 20. As a product, tikuli art is more well-known as an export than as a culturally significant item. The items' purpose is to introduce the rest of the globe to Indian culture. The themes mostly centre on Krishna Leela, Indian wedding scenes, and Bihar festival celebrations.



Tikuli art is difficult and delicate to create. Simply described, it may be broken down into these three steps:

1. Tikuli painters produce their works on hardboard. They used a hardboard that was carved into a variety of forms, including squares, rectangles, triangles, and circles.
2. After that, the painters paint the cut wooden object with 4-5 layers of enamel. They use sandpaper to polish the wood after each application by rubbing it on the surface.
3. The artists paint the pattern after the last layer of enamel. Additionally, it has gems and gold foil decorations.

Conclusion

Indian folk art is still alive and well in many sections of the country, having been passed down from generation to generation. As a result of their cultural diversity and uniqueness, a wide range of art styles have evolved over time, some remaining unaffected by modernization and others adapting to new paint colours and materials. Folk paintings are primarily concerned with Indian villages. Village painters' pictorial expressions are distinguished by topics drawn from epics such as the Ramayana and Mahabharata, the Bhagavata Purana, as well as ordinary village life, birds and animals, and natural phenomena such as the sun, moon, planets, and trees. The above information gives the detailed explanation of the four arts that are important part of our Indian Folk painting.

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The farmers are worshipers of nature - A study

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Abstract

Farmer refers to a person who cultivates crops. Agriculture is the primary means of livelihood for farmers. Agriculture is the practice of raising livestock and plants. There are many inherited, ongoing agricultural techniques that are transferred from one generation into the next. For many Indian populations, agriculture is a way of life rather than a profession. Before starting any task, farmers adhere to a number of customary customs. crop rotation, mixed farming, and other environmentally beneficial agricultural techniques were created in the distant past by the traditional farmers. Farmers will perform puja for their land, tools, and all other agriculturally related items since they respect their lands as gods. So, this paper gives a glimpse of how farmers worship the nature through agriculture.

Keywords

Farmer, Agriculture, Festival, Krishi Panchanga, ancient practices

Introduction

India's distinctive traditions and culture were created by its agricultural practices beginning in the early Vedic period. The agricultural practice of that land is the key cause of festivals, various art forms, and a way of living. Agriculture not only source of food and fulfills people's hunger, but it also helps to shape a culture and improves the quality of people's lives. Different reigns practices may differ depending on the geography, climatic conditions, and soil type. Agriculturally based activities were "multi-cultural, " indicating that people of all tribes, different faiths, and religions can participate.

Farmer's ancient beliefs and practices have given people mental and spiritual courage. Through conflicts, invasions, and tragedies caused by nature, they assisted the community in preserving its identity and its social structure. When a crisis occurred, they relocated to a different location. Once the invasion was done, they went back to their previous way of life and coexisted peacefully. Traditions and techniques used by Indian farmers can be traced back to the early sages and thinkers. These procedures were necessary as the pastoral tribes began cultivating crops on a regular basis. These are mentioned in the Atharva Veda, the Rig Veda, Kashyap's agricultural treatise, the observations of as well as those of astrologers like Varahamihira and other scholars. Periodically, scholars from various areas added to the body of knowledge. Kautilya recorded numerous practises in the Arthashastra,



which was written around 250 A. D. Foreign visitors observations of agriculture and government in ancient and mediaeval India have provided in-depth descriptions.

The Sanskrit proverb “Farming is a holy skill provided to farmers by sages for life's sustenance” reflects the reverence society has for farmers. The “Annadata”, who provided food, was the farmer. He produced animal feed. He established and cared for the sacred tree grove next to the hamlet, kept the pasture land in good condition, grew medical herbs for the village doctor, and cultivated fragrant flowers for the temple. He cared after calves that produced milk and carried loads for the neighbourhood. In India's traditional agricultural communities, fate or performance of farming was thought to be influenced by the movement of the planets and their positions at particular periods. Seasonal. The relationship between these ideas and seasonal variations is affected, and many farming rules were developed based on planetary motions and zodiacal signs. Farmers wait for forecasts of rain, drought, or wind direction based on calculations of the sun, moon, and planets positions throughout the year. These predictions are based in large part on real observations of climatic or meteorological conditions. For instance, the period when the farmers is instructed to begin sowing crops is around the time that the star Ardra ascends with in Gemini zodiac in June or July, which is also rainy season. for vegetables and short duration crops farmers start planting on under star Rasta (also known as Hathhi in local language), which appears in the Virgo galaxy between the 15th of August and the 15th of September. This is a time of year, there is enough soil moisture and very little irrigate is needed. The Pachanga provides a schedule of lucky days for crucial tasks like plough, sow, irrigate, drill wells, harvest, and other tasks. In contrast to the new moon (amavasya), which should be avoided, those days of a bright fortnight are favourable for beginning agricultural work. 15 constellations were chosen out of 27 for providing the farmer with the best returns. In general, according to Sage Kasyapa, the best time to begin farming was when Jupiter had been in his lagna (mansion), when Venus was ascending, or when the moon was in combination with Purvashada (this happens around mid-January), which is a good time to plant some crops. Sage Kasyapa also advises avoiding negative stars like Rahu for all operations. There were recommended times for each crop. For instance, planting sugar-cane cuttings was perfect during the time whenever the sun entered Aquarius. The whole farming cycle was distinguished by rituals that included offering sacrifices to, and appeasing the spirits of, God, praying, and asking for intercession from the community. Depending on the regions where crops are grown and the differences in climates, various people all over the world have their own distinctive ways of appreciating the harvest seasons at various times of the year. Numerous holidays and dance routines, such bhangra, jhumar, jawara, and bangoria, are associated with agriculture, including bisakhi, onam, bihu, and Makara Sankrathi.

Suggi Habba

Also called as makara Sankrathi or harvesting festival for farmers. The Makar Sankrathi festival is seen as a time for harmony and abundance. As the first feast of the year, it marks the commencement of the harvest season, the start of spring, and the conclusion of the winter season. Various names for this festival are observed throughout India, including Megha Mela, Maghi, Bhogi, Pongal, pedda pandaga, poush Sankranti, and Magh Bihu. The Hindu calendar makes mention to the god Surya on this festival day (sun). Every year in the month of January, it is observed. It is the first day when the sun enters the "Makara Raashi" (Capricorn) constellation, bringing with it the beginning of spring and the longer days of summer. on. It was back when the span of the day was expanded by the sun's



movement. Thus, it is a commemoration of the transition from the a harder to a warmer climate as the seasons change, a signal of optimism and hope. This celebration takes place in Surya's (the Sun God's) praise to honour his energy, that has created the conditions for life and food to exist on earth. Given that it's the harvest festival, the farming communities are experiencing joy, abundance, and festivity as they enjoy the results of their toil. When families come together and bury the hatchet, it's also a period of peace. "There are twelve Sankranti's in a year. These are twelve days in a year when the Sun moves from one constellation to another. From Makar Sankranti, the Sun starts moving towards the North direction which is also known as Uttarayana. Uttarayana is regarded as the period of Divinity. Although the entire year is considered auspicious, this period is considered slightly more auspicious". In some regions, Sankranti is regarded as a divinity who slaughtered Sankarasur. The god then dispatched Kinkarasur, another asura (devil), the following day. Therefore, this day is referred to as Kinkrant.

Individuals wake up earlier and praise the sun on this day. Few of them go to local sacred watercourse, where they take bath while reciting mantras. In addition, Makara Sankranti is known as the "fiesta of kites" because of the fervent kite-flying that takes place, including competitions. This celebration is well known for the many foods that people from all regions of the nation enjoy. Seeds and jaggery ladoos are a dietary staple for everyone in north India. Additionally, North India is famed for foods like khichdi, tilkut, and the dairy products dahi and chura. Rice cake varieties including til (sesame) pitha, coconut, tekeli, ghila, and sunga pitha are popular in Assam. This festival is represented in traditional foods like sugarcane, Pongal, and Shakkara Pongal. The approach way different states and cultures spend Makar Sankranti varies. The day is observed as Magh Bihu in Assam, where peoples construct houses out of bamboo, leaves, and thatch, ignite bonfires, and engage in sports close to them. While in South India, the four-day Pongal festival honours the Sun and god Indra for providing favourable weather conditions for farmers which allowed for a crop. Farmers carry out a special ritual on the first day of Pongal (Bhogi) in which they burn old goods in a bonfire while reciting the words "Just let old objects go and Let the new things come in."

Gudi Padva

In Maharashtra, the newer generation year is celebrated during the festive Gudi Padwa festival in the spring. In Karnataka, Andhra Pradesh, and by the Sindhi Community, the celebration of Gudi Padwa is also recognized as "Ugadi, " "Cheti Chand, " and other names. Under Shukla Pratipada, the festival occurs on the first day Chaitra. The word "Padwa" derives from the Sanskrit word "Pratipada, " which refers to the initial day of the Moon's appearance following the "Amavasya." The flag of Brahma is called "Gudi, " also known as "Brahmadhwaj." Additionally, Gudi Padwa is the start of the Chaitra Navratri, which ends on the ninth day with Ram Navami.

HISTORYAs to one of the most revered Hindu books, the Brahma Purana, Lord Brahma restored the universe after a violent flood that stopped time and wiped out all of humanity. The period of justice and truth (known as Satyug) started on Gudi Padva, after time was reset. Lord Brahma is therefore honored on this day. The arrival of Lord Rama, his wife Sita, with his brother Laxman to Ayodhya from their exile is the theme of another well-known legend regarding the festival's beginning. In remembrance of Lord Rama's coronation, the "Brahmadhwaj" or "the flag of Brahma"—other names for the Gudi—is flown. In remembrance of a Gudi that was flown in Varanasi as a victory flag, the Gudi is raised at the door of the home. Furthermore, it is thought that this day commemorates Lord



Rama's victory over King Bali. This celebration has a special importance for the residents of Maharashtra. The legendary Maratha clan leader Chhatrapati Shivaji Maharaj is thought to have led the army to victory and secured the kingdom's liberation from the Mughals' rule in that region. Therefore, the Gudi represents success and fortune. Lifting up the Gudi outside one's home is thought to fend off any negative energies, paving the way for luck and prosperity.

Maharashtra has a large celebration of the event. Each home's Gudi is raised outside through with a doorway or on a terrace. The "Gudi" is formed of a lengthy bamboo stick with such a brightly colored silk cloth knotted at the top. It is embellished with neem and mango leaves as well as flowers. It is raised to symbolise Lord Ram's victory and is topped with an upside-down pot made of silver, bronze, or copper (handi or kalash). Additionally, it is thought that Gudi wards off evil and welcomes riches and good fortune into households.

Farmers believe that Rabi harvest season has come to a conclusion, and the harvest season has begun. Village homes' courtyards will be scrubbed clean and freshly coated with cow manure on the celebratory day. The agricultural community celebrates Gudi Padwa to mark the beginning of spring and the harvesting of the previous year's crops. Gudi Padwa serves as a reminder of both our eternal afterlife and the importance of balancing the good with the bad in life. to honour our unwavering will to succeed despite all obstacles.

Baisakhi

BAISAKHI, also known as the Vaisakhi festival, is primarily an agricultural event. Farmers in Punjab, particularly in the northern part of India, do dances and sing songs as a way of giving thanks to nature when the Rabi crop is finished and the crops are all green and swaying in the breeze. Young men and women, as well as nature, are moved to dance during Baisakhi by the rhythm of the drums and the singing. India has a thriving crop culture. People still rely on agriculture to make a living nowadays. And speaking about Punjab, farming has had a significant impact on their way of life, folk music, and traditions. Farmers rejoice in the processing of crops like wheat, legumes, oilseed, and sugar cane as they mark the festival of Baisakhi. They watch the crop swinging around in excitement. The most well-known traditional dance of Punjab, the "bhangra, " is performed around this period as a form of celebration. Wheat crops are currently growing and swinging everywhere throughout Punjab. The farmers are happy and filled with enthusiasm as they survey the produce. God receives a portion of the crop, while the remaining portion is divided as Prashad to everyone. The agricultural industry is connected to the Baisakhi festival. The farmers start swinging gleefully as soon as the produce is ready, and this pleasure is honored as Baisakhi. Everyone takes part in folk dances like the Bhangra and Gidda at this festival. After the farmers' laborious efforts, the Earth provides crops. Whenever the crop is grown, all weariness is gone, and enthusiasm and vigour are restored in time for the crop preparation of the following season. Numerous more eatables are sown along with Rabi. During this time of year, gramme, pear, mustard, beans, linseed, safflower, and arandi also grow. Farm workers begin swinging joyfully when the produce is ripe, and so this joy is recognized as Vaishaki. People show their happiness by participating in Deepak Lightning and praying for the happiness, prosperity, and greenery of the nation. After a full year of laborious effort, nature has blessed them with bountiful harvest, which is the reasoning behind the Bhangra dance. The locals of this place celebrate its arrival.

NUAKHAI



One of the distinctive social festivals is called Nuakhai, which comes from the words "Nua" (which means "new") and "Khai" (which means "food"). As it is celebrated to welcome the season's first rice harvest, this traditional festival has great importance for farm owners and the agricultural community. Despite being observed across the entire state, this event is especially well-observed in the towns of Balangir, Sambalpur, Kalahandi, Sonepur, Bargarh, Sundargarh, Boudh, Jharsugudah, among Nuapada. Exactly one day after Ganesh Chaturthi, on "Panchami tithi, " or the 5th day of the moon fortnight, which typically starts to fall in August or September, is when Nuakhai is observed. The five primary annual events of an agrarian community were mentioned by the sages in the Panchajanya during the Vedic era, which is when the Nuakhai festival first appeared. The first harvests are traditionally collected and reverently delivered to the goddess of fertility before being consumed by birds or other creatures. But Nuakhai's oral tradition dates to the twelfth century A. D., when this event started to be recognised as a part of Sambalpuri history and legacy. The Nuakhai festival was held by the initial Chauhan Raja Ramai Deo of Western Odisha's Bolangir district in order to encourage agriculture and create a surplus that would support the state's economy. Typically, the local chief or priest would set a date for Nuakhai, which developed later into a socioreligious celebration in the whole Kosal region with the support of the royal families. The tribal communities of Odisha and the tribal people who are settled farmers celebrate Nuakhai as an agricultural festival. Because Paddy is Since paddy is the staple food of Odisha, it is believed to sustain hope and determine its inhabitants' fate. consequently, the new rice collection is also reckoned as an auspicious event as the farmers get the fruits of their toil after cultivation.

Nature Worshipping

Farmers are very traditional in their culture and values, emphasising the close connection between man and nature. For them, living in peace with essence is the key to a fuller existence. They think that a clean, healthy environment is crucial for earthly life. Since the beginning of time, our saints, sages, and rishis have been cognizant of this fact. They provided us with several lessons on the value of a healthy, clean environment and appropriate interactions between living and non-living things for a fuller quality of life. Because of this, several references to worshipping nature can be found throughout our sacred texts, including the Vedas, Upnishadas, and Puranas. The Pan Tatvas—Prithvi (Earth), Vayu (Air), Jal (Water), Agni (Fire), and Akash—were discussed in their writings (sky). Our life systems depend on the harmonious interaction of these elements, which are manifestations of divinity. Hinduism teaches everyone to treat all plants and animals with kindness because they are God's creations. The great Hindu sages thought that in order to achieve ultimate happiness and serenity of mind, one must live in complete harmony with nature. They wrote a number of verses highlighting the necessity of staying in close contact and coexisting peacefully with nature. The farmers pray to rivers, mountains, trees, animals, and the land every morning by reciting the Gaytri Mantra as well as other mantras. When we are forbade by our elders to engage in such behaviours as dumping food into dirty nallahs because doing so brings a curse on the individual who does so, it emphasises the importance of environmental protection. Because our sages understood that life can't exist without trees, trees like Peepal, Bargad, Amla, Tulsi, neem, bel, and mango have been revered on numerous occasions like marriage and mundan rites. Many trees are sacred because they are connected to Gods. For instance, the Peepal or Bodhi tree is the most revered tree in Hinduism and is said to be exceedingly sacred. This tree's leaves are associated with Shiva, the trunk with Vishnu, and the roots with Brahma. It is unlucky to cut down this tree because Hindus use it to give water to their departed loved ones. In addition to



vegetation, various animals and birds are revered in the Duggar culture as sacred beings. For instance, the Hindus revere the cow, known as "Gau Mata, " as a sacred animal. It represents motherhood, gentleness, and forbearance and is thought to be the embodiment of numerous gods and goddesses . Mother Earth is prayed to treat everyone with love. Mother Earth is venerated and cakes are offered to her for bringing the peasants a healthy harvest even during the moment for ploughing in the upcoming season. After giving thanks to God for a plentiful harvest, some plants are purposefully left just after process of reaping a crop, such as wheat. Dogras do the "Jaatar, " "Kharke, " and "Pattar Puja" ceremonies in order to pray to the gods at their homes as well as the homes of their uncles and aunts.

Conclusion

Agriculture is a part of our culture because farming and trees are included in our history and the Vedas. Indian culture and rituals place a high value on farmers. Farmers agree to accept and logically transmit the values, beliefs, practises, and symbols associated with agriculture as a way of life through one generations to the next. It has a collaborative culture. A sense of selflessness in relationships and a strong sense of oneness with family can only be found through farming. Our predecessors left us a rich agricultural history, which we have continued today. Together with their families, farmers work and breathe agriculture, and they adore it. Our ability to farm has allowed us to preserve our cultural beliefs. It encourages us to assist those in need, including our neighbours. It entails showing compassion for their animals and providing for them sacrificially. We are taught how to maintain productive soil and practise water conservation. We can learn to stick together as a family, despite unpredictable results.

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An exploration of the Mysore painting-unveiling the traditional stroked art form

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Abstract

Mysore is popularly acknowledged for its royal heritage, tradition, and culture. Being a land of sandalwood, it is also a land of a classic South Indian painting style called The Mysore Paintings which got its origin from in and around the city of Mysore, the state of Karnataka under the reign of the Wodeyar Dynasty. It is a unique art form known for its elegance, intricate details, and subtle colors. These paintings also involve the use of thin gold leaves which requires superior consideration and hard graft. Mysore paintings includes famous topics like the *Hindu* gods and goddesses, the well-known scenes from history and mythology. The beauty of the painting lies in the complex brush strokes, delicate lines, beautiful subdued colors, and gleaming gold leaf making it unique among many other painting styles. It needs more exploration of all the steps involved in creating a mesmerizing piece of art. These paintings invoke feelings of devotion and respect in the viewer's heart. It depicts our arts and culture, needs to be protected at any cost, and should be passed on to future generations as well.

Keywords

Mysore paintings, Mysore art forms, South Indian art, Gold foil painting, handmade traditional art.

Introduction

Mysore paintings are one of the astonishing creation of art which depict the painters' detailing skills, royalty, and richness. During the seventeenth and eighteenth centuries, a unique artistic mural was recognized and as time flew, this artistic painting became well-known as the name Mysore school painting. The school of Mysore painting progressed from the art forms of Vijayanagar period through the rule of Vijayanagar royals who gave prominence to art, architecture, and literature. The paintings advanced as an enhancement of the deep-rooted Vijayanagar art school as is obvious since the imaginative and spectacular art on the walls of the Sri Virupaksha temple sited at the Hampi located in Bellary district. Mysore painting is a local artistic tradition and custom. During Tipu Sultan's reign, many painting styles advanced into the Mysore school of painting and this was sustained in the reign of Mysore Wodeyar. During the rule of Maharaja Krishnaraja Wodeyar III, this old-style Mysore painting stood at its peak. Mysore paintings holds a noteworthy custom and practice of standard South Indian form of paintings.

Mysore paintings are trademarked by gentle outlines, elaborated and delicate strokes of the fine brushes, elegant illustration of the picture, and subtle usage of shining and intense gentle colors with radiant gold shimmery foliage. The artist gives expression of various emotions which is an individual skill and this needs great patience and effort. It stresses the detailing of the tiniest features and requires tremendous patience, hard work, unusual skill and the ability to create such a masterpiece like a Mysore painting. Traditional Mysore painting is considered as one of the non-exhaustive resources in the empire of art. The earliest painters in Mysore used to get their own

materials and organized them. The colors were used from the natural resources which were from the extract from the flowers or leaves and the most basic stones and the vegetables they used in daily life. The brushes were made with the bristles of squirrels, camels or goats which gives light strokes for subtle art work and for the interpretation of extremely fine sized lines, they used a brush which was prepared of keen and pointy edges of a superior type of grass. Due to the lifelong quality, stone-based and plant-based colors were used, and henceforth the novel and creative Mysore paintings have the untouched charisma and gleam even at the moment.

Themes of Mysore Painting

The most popular themes of this style of painting are the coronation of Sri Rama i. E., *Rama - Pattabhishekam*, *Dashavathara*, goddess *Rajarajeshwari*, the wedding of Shiva and Parvathi well known as *Girijakalyana*. *Sri Rama* with the bow and arrows, Sri Krishna with his foster mother Yashoda, and also goddess Chamundeshwari, the family deity of the Mysore Kings' royal family. Occasionally the artists were made to paint the portrayals of the kings and his family which was an added attraction to the emperor's legacy and royalty. The earliest artists created paintings of the Gods and Myths of the Hindu religion, drew a depiction of the heroes of the ancient historical story who handles the life which can be a life lesson for the younger generation. These portrayals depicts the ups and downs in everyone's real life and has a great message to be known and followed by the people of newer generation though it might be mythological depiction.

Materials used and its preparation methods

The initial phase of Mysore Painting was to make the stable base for the sketch. This consist of the diverse use of wooden sheet, any piece of cloth, paper, or blank wall. If the paper was used as a base, it was prepared by making use of a paper paste or any waste paper. This paper would be left to dry under the sun, a natural resource and then polished with a refined pebble made of quartz until its flat and even to make it suitable for the sketching. If the base of the sketch was cloth, then it was made to fix on the wooden plank or board using a fixative paste which is composed of dehydrated white colored lead also known as safeda, which was obtained by mixing a small quantity of gruel – also known as *Ganji* and adhesive glue. This board was kept for drying and then polished for nice texture. If the base was preferred to be wood, then these wooden exteriors were prepared by smearing dehydrated white lead, glue, and yellowish-brown color, and parapets were well-preserved using gum, chalk, and yellowish-brown. Subsequently the groundwork of the base, a rough draft of the depiction portrait was sketched using a pastel or colored chalk or using charcoal which was prepared by igniting the brushwood or sticks of the tamarind tree in an iron tube. After arranging and getting organized with all the materials required to paint, the following phase was to shade the natural things for instance the blue sky, green hills, and flowing stream or canal, and then progressively sketch of any animal and human elements were drawn with superior detailed feature. The sketch of all these needs the utmost detailing and effort to make this a mesmerizing piece of the art form. After coloring the sketches with the most natural elements, the artists would move forward with the embellishment and advancement of the appearance of facial expressions, outfits, and knick-knacks of ornaments particulars. These ornaments include a gesso work which is a gold covering. This gold covering work is one the most important and prominent features of Mysore painting, making it stand out amongst the other painting styles.

Base of the sketch and unique structures

Previously, to prepare a ground-base for a painting, artists were in a practice to paste or attach ten to twenty sheets of newspaper, over which they used to paste the drawing page. Over this drawing



sheet, they would spread over the paste of Maida which is also called as refined flour. The first step of the procedure is to draw a basic primary sketch of the portrait over the base which can be wood, cloth or a paper. Afterwards, the blend of Arabic glue and zinc oxide is prepared which is commonly called as a 'gesso paste'. This paste is mainly used to give a fairly pressed result of the carving to certain parts of the painting which entail add-ons and is then made to dry naturally. To prepare a properly elevated surface texture, two layers of this gesso paste is required. Later, the golden foliage is attached on top of the elevated surface, by means of Arabic glue. After pasting the gold foliage, artists keep the painting to dry for another six to eight hours. When the painting gets dried up, a soft bristled brush was used to eradicate all the additional gold foil from the painting. Then the artist moves on to the next phase that is painting the sketch by making use of the natural plant-based subtle colors.

The portraits have many prominent structures that make it exclusive from other paintings styles. The eyes are the most comparable to the shape of eyes of fish, the chin are depicted with roundly projection, distinctive Mysore majestic coiffure and the sarees are represented with a unique style of draping which makes it exceptional, the portrayal of royal jewelry are indeed spectacular as they are embossed with gold foil making it shine bright, and the turban of Mysore is an added attribute to its richness. Schematic topics of the history and many historical places are depicted in the painting by using it as a base to sketch and represent the heritage. Topics in former period usually included places like Kalahasthi, Kanchipuram, Tirupathi, Srikakulam, Srirangapatna, etc.

Use of natural colors and earthly elements

Primary colors are the fundamental hues that can be observed in any Mysore painting i. E., red, blue, and green. In the past, only a few colors were used namely, red, yellow, black, white, blue and green which are obtained from natural materials. The leaves of vegetables and floras were used to extract colors. Earth tones were also extensively utilized. The artists themselves were involved in a fascinating process called color preparation. For illustration, green was obtained by storing the extract from the lemon in a container made of copper and burying it for certain time period so that it turned green. Two coats are used to finish the painting. The artist begins with a single color and applies that color throughout the painting wherever it is required. The procedure then moves on. They used yellow in place of gold; Afterwards, the painting was used to be covered by means of a coat of slightly thick paste of Gesso, which was later adhered with golden foliage. For intricate designs on gold foliage, a blend of poster color and black colored Indian ink was used to diminish the glossy and gleamy effect. The painting was enclosed with slim sheet of paper and then lightly scrubbed and brushed by means of a soft, even pebble after it has completely dried to give it a gleaming look.

Categories of Mysore painting

I. The paintings are without ornamentation and made of plain gold foil.

II. The embossed paintings.

III. The work of MakkiSafeda(white lead); where the base color is painted first which is followed by shades of white color in which zinc oxide gives incredibly white color. Every painting must have a border which is done in prominent yellow and black colors. The main characters are highlighted in yellow primarily to stand out from the background.

Mysore painting also consists of three components that make it beautiful and stand out amidst many other paintings;



I. Architecture in the Indo-European style: which inculcates the European curves.

II. European Features: Indian mythological gods and goddesses seated on a French chair, a clock, candles, viewpoints, and a chandelier are all illustrations of European depictions of clouds and landscapes. Tipu Sultan had a friendly connection with the French people. Henceforth, these European features were included in the designs of the Mysore painting.

III. common Themes in Several Works: The manner in which a Mysore saree is typically draped is excellently portrayed, the character displayed on the expressions of faces of the sketches drawn in the painting which resembles the Queens of Mysore, the seven-step throne which indicates the authority and royalty, and the wholeness of Mysore culture and tradition are the most common themes which are extremely attractive in the Mysore painting.

The Mysore style retained Dhavala details like the replicas of statues for drafting figures, the direct draughtsman ship, the pointed structures, expressions of the positions, and the prominence given on silhouette shapes and appearances. However, the Mysore style only retained shades and outlooks of draped sarees for any official and decorative ornamental purposes which is an important theme. colors are used to highlight contours and experienced and creative folk elements in classical depictions. Explanation of forms, figures, postures, and expressions are top-notch elements of the painting.

Brushes, paints, boards, gold foil, and other materials were all used by the artists in the traditional Mysore paintings. The charcoal that was prepared by igniting tamarind branches in an iron duct was used to make the sketches. The brushes were made of a variety of materials, including goat bristles, camel bristles, squirrel bristles, and so on. Artists still use squirrel-haired brushes over synthetic ones because they are more refined and long-lasting. To get rid of any excess gold foil, some artists use a plucker. The process of mixing colors is variable. ceramic tiles are utilized by some artists for improved color mixing. Small dishes and coconut shells are used as background colors. They mix water to create the color, which comes in granular form. To achieve a matte finish on poster colors, the excess oil is removed from the top. Arabic gum is made by granulating it, dropping it in water for an nightlong period, and later sieving it through a cloth made of muslin.

Artists are now attempting to work in the acrylic medium in addition to watercolor and poster color to preserve the color's freshness for a longer period. However, they believe that working with watercolor is much simpler and more convenient because they can create any effect they want in the painting. When compared to acrylic, creating intricate designs is simpler with watercolor. In painting, the artists made use of acrylic color to emphasize the uniformity of the background. They have even attempted to modify the way pictures are portrayed. In few portraits, the artists have depicted angels by westernized hairstyles that have been transformed into Indian ones. They also tried to move the figure and fixed the mistakes in the one that was already there.



Figure 1. *Shri Rama Pattabhishekam*

Figure 1. depicts the gorgeous painting of *Shri Rama's Pattabhishekam* (coronation ceremony) after the defeat of Ravana. Rama's wife Sita is seated next to him. Rama's brother Lakshmana is standing in with folded hands. The Hanuman is touching Rama's feet with devotion. At the bottom center, Sugriva, the ruler of Vanaras (who are presented on the left) is making an offering of jewelry to Rama. The bear amongst the Vanaras is the Jambavantha who is the supreme fighter and tactician. On the right are Ravana's supporters, who swapped to Rama's side during the battle. On the top left are the priests and saints who have come to bless Rama.

The Mysore-Ganjifa Painting

It is a traditional Indian card game known as "Ganjifa." The game is supposed to have its origin from India during the rule Mughal Emperors. The term Ganjifa is derived from the Persian word "Ganjifeh," which tends to mean playing cards. These cards are exceptional because they have been customarily hand-painted. Although some decks of cards are rectangular, most of those are circular. This was a very popular sport in Mughal Period. Each region of the nation participated in the game diversely. Among them were the Maharashtrian Sawant wadi-Ganjifa, the Rajasthani Navadurga-Ganjifa, the Rajasthani Gujrat-Ganjifa, the Kashmiri-Ganjifa, the Nepali-Ganjifa, and the Mysuru-Ganjifa. The Wodeyar Kings, members of the Mysore Royal Family, gave a lot of money to Mysuru-Ganjifa. Because the game's primary objective was to teach, learn, and narrate the stories, all 18 Mysuru-Ganjifa games were subjected to narratives and shlokas from Hindu Puranas like Ramayana, Mahabharata, and many other ancient scriptures and sacred writings. The most notable of the eighteen Ganjifa games was Dashavathara-Ganjifa, which is based on the Hindu God Vishnu in ten various forms. The Dashavathara-Ganjifa deck appears to contain 120 different playing cards. In recent years, artists have begun to paint portrayals of maharajas in addition to mythological subject areas.

Gesso Work

All of Karnataka's traditional paintings presented gesso work in its work. Gesso is a paste made of glue, gamboge (yellow) for the golden tint, and white lead powder that is used as a material which

gives a slightly elevated effect and enclosed in golden foliage. Mysore paintings' gesso artwork is less complex. On the pillars and curves of the arches that naturally mounted the depiction of gods and goddesses, gesso was made used of in Mysore paintings to illustrate complicated designs of clothing, jewelry, and architectural particulars. To secure the gold foil, the artwork was completed before noon while the painting's base was still moist. Varnishing was done by enclosing the portrayals with thin sheet of paper and a soft shining stone was rubbed over it after it had dried out. Later, when the covered thin sheet of paper was taken off, the painting excelled radiantly and give the impression of brilliance with its gold and other colors.

The main composition of the painting is first sketched out as the primary step, and then gesso paste is applied. At this stage of the painting, the gold foils are utilized to give a glazy effect. The art is colored once the finer details have been provided and the entire piece is given outlines to give a refined look.



Figure 2. Goddess Rajarajeshwari

Figure 2. represents the beautiful creation of the goddess Rajarajeshwari who is the personification of Gnana or wisdom. Sugarcane represents a bow and arrow in the pictures of Rajarajeshwari. It shows a detailed work of natural well-balanced colors with intricate brush strokes for the patterns with some pure specifics and the finest gesso work with gold foil for the ornaments. The work is outlined with black color to give a final touch.

Conclusion

In a nutshell, even today many Indians who are enthusiasts of the Indian art and there are many people who love the art in their own view are strongly fascinated by amazing Mysore Art. Its prevailing charisma endures having an eternal impression on them. Mysore painting is having a royal heritage from the Vijayanagar dynasty till this generation only due to its richness and most beautiful depiction of the art. The facial expression of the deities presented in the painting attracts the spectators' attention by invoking a sense of devotion, making the painting stand out. The refinement, exquisiteness, and sophistication the detailing of Mysore Paintings leave the spectators and art-loving people to go awe-struck. These paintings are great examples of skilled and talented artists from the historical city. This form of painting unveils a way to the traditional form of art and the culture of the city of heritage, Mysore. This needs more exploration as people often confuse Mysore paintings with Tanjore paintings which have slight differences in their process and the patterns of the art.

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Grihasta Dharma - A study

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Abstract

The Sanskrit word for "home, " graham, is the source of the word "grihasta." After finishing their academic career, people often enter the second phase of life, which is that of the homeowner. The marriage ceremony, or vivaha, signifies entrance into a householder's life. The person must support himself, a mass money (artha), and satisfy his morally correct goals (karma). The direction of dharma or righteousness must be applied to all of these. It is expected of the homeowner to start a family and to support both the family and the community financially.

Keywords

Karma, Vivaha, Vedas, Sanyas, ManuSmriti

Introduction

Grihasta" is a Hindu term referring to a householder, or someone who is married and has a family. The preparation for becoming a grihasta varies depending on the individual and their community, but generally includes things like education, financial stability, and finding a suitable partner. In traditional Hindu society, the transition from being a student to a householder is marked by a rite of passage called the "upanayana" ceremony, in which a boy is initiated into formal education and given a sacred thread to wear. This ceremony is usually performed around the age of 8-12 and signifies the beginning of formal education and the start of the journey towards becoming a householder. In addition to education, financial stability is also an important aspect of preparation for becoming a grihasta. Many families expect their children to have a stable source of income before getting married. This can be achieved through a stable job or successful business. Finally, finding a suitable partner is an important step in becoming a grihasta. In traditional Hindu communities, marriages are often arranged by the parents, with the help of a matchmaker. The couple may not have met before the engagement and the family background, education, religion, cast and financial stability are considered before marriage. It is worth noting that the above mentioned factors are the traditional way and may vary from person to person, family to family and community to community.

Significance of grihasta

One shouldn't assume they can live a life of extravagance after marriage. When indulgence has taken over, it is impossible to attain true Nivritti. Therefore, the householder should always keep in mind that his existence is one of Sanyas, or preparing ready for full-time devotion to Sadhana. The homeowner resembles a blossom. The Sanyasin, however, is the



flower in full bloom. What joy would mental renunciation bring! It is important to be in the world but not of it. One ought to be in the world but not of it. As long as it is on the water, a boat can assist many people in crossing a river; however, if it allows water to enter it, it will sink. The homeowners may be in the world, but they should not let the world (or worldliness) get inside of them. Living as a householder is similar to cutting down a tree by first removing each of its individual limbs before chopping down the entire tree. Sanyas, however, is comparable to removing the tree's main trunk right from the start. A householder need not worry that, now that he is a part of the Grihasthashrama, he will never be able to practise full-time Sadhana. A householder who leads an ideal life will get God's favour and have an easy Sadhana. Married couples ought to pursue God together in harmony and cooperation. They should always keep this main point in mind that they should always strive for perfection in their home lives because it is the only way to overcome fear and establish oneself in the magnificent awareness of eternal freedom, eternal serenity, and eternal life. Every home ought to be a sanctuary dedicated to God and a haven of tranquilly, joy, and spirituality for everyone who enters. My sincere wish is that all householders would experience God-realization as they live their perfect Grihasthaashrama lives.

Grihastha after marriage refers to the changes that take place in the lifestyle and social roles of an individual after getting married. Marriage is a significant life event that brings about several changes in the life of a person.

In many cultures, marriage marks the transition from adolescence to adulthood and involves taking on new responsibilities, such as maintaining a household, raising children, and building a life together with a partner. After marriage, individuals are expected to conform to societal norms and expectations associated with being a married person, such as prioritizing the needs of their spouse and children over their own.

Grihasthas after marriage often experience changes in their relationships with friends and family, as well as in their work life. Married individuals are expected to prioritize their family and home life, which can sometimes result in a reduction in the amount of time they spend with friends and a change in the nature of their social interactions.

Married individuals may also experience changes in their career and work life. For example, many married women may take on a more traditional role as a homemaker, while others may continue to work outside of the home. Some married individuals may also need to relocate for work or other reasons, which can result in a change in their social and professional networks.

In conclusion, grihastha after marriage can bring about significant changes in the personal, social, and professional aspects of a person's life. These changes can be both challenging and rewarding, and it is important for individuals to be open and flexible in adapting to these changes.

Stages of life segment



Student life: roughly up to the age of 25, during which one maintains celibacy; Brahmacharya is the Vedic name for this period.

Householder (Grihastha) life: from the end of your time as a student until roughly the time your children reach adulthood, or frequently referred to as the age at when you start to develop your first grey hair, which is around age 50.

Forest dweller (Vanaprastha): this stage comes after the householder stage, when you give up your material attachments and concentrate on your spiritual growth.

A life of solitude (Sanyas) up till death. So perhaps we can categorise a 100-year existence into these four periods. However, under some circumstances, one can skip the Householder stage and go straight to a solitary existence centred on spiritual growth.

Adulthood: This stage is characterized by increased independence, as well as career and relationship development. Young adults often make important life decisions during this stage, such as choosing a career path and starting a family.

Middle Adulthood: This stage is characterized by stability and responsibility. People in this stage are often focused on their careers, their families, and their communities. They may also experience a mid-life crisis or a reassessment of their life goals.

Late Adulthood: This stage is characterized by retirement and decreased physical and cognitive abilities. People in this stage often face challenges related to aging and declining health, but may also experience a sense of peace and fulfillment.

End of Life: This stage is characterized by declining health and the eventual death of the individual. It is a time of reflection and preparation for the end of life.

Process of grihastha:

This starts when the student finishes their studies, gets married, and assumes the responsibilities of the head of the household. This phase is regarded as crucial. For Hindus, marriage is a sacred duty that must be fulfilled in order to maintain the family and all the social and religious obligations that go along with it. The word "vivaha," which refers to marriage rites, also signifies upholding harmony and order. Religious rituals cannot be performed by a man without a woman. None without marriage, a man's or woman's life is not considered complete. Homeowners are expected to support charities, look after their elderly parents, host visitors, and keep their homes stable and in good condition. The responsibilities of a married woman include caring for children, handling home finances, cooking, cleaning, and organising religious celebrations and festivals. Many Hindu women today also are employed full-time. A spouse is expected to support his wife and children, raise sons and daughters, plan weddings, make honest money, and use that money for his own and other people's sake.

Grihastha is a social or cultural group that is traditionally responsible for performing various rituals and ceremonies in the Hindu community. The contributions of grihastha are numerous and diverse, reflecting the rich cultural heritage and spiritual beliefs of Hinduism.

One of the main contributions of grihastha is their role in preserving and promoting Hindu cultural traditions and values. They perform various rituals and ceremonies, such as weddings, naming ceremonies, and religious festivals, that are critical to the transmission of Hindu cultural heritage.



from one generation to the next.

Another significant contribution of gristha is their role in providing spiritual guidance and support to their community. They are knowledgeable about Hindu scriptures and religious practices, and they use this knowledge to help individuals understand the deeper meaning and significance of Hindu beliefs and practices.

Gristha also play a vital role in supporting the social and economic well-being of their community. They often provide financial and material support to individuals in need, and they help to build and maintain community infrastructure and resources, such as temples and community centers.

In addition, gristha are important sources of charity and social welfare, working to support the education and health of the poor and marginalized members of their community. They also help to organize community development projects and provide training and employment opportunities to those in need.

In conclusion, the contributions of gristha are numerous and diverse, reflecting the rich cultural heritage and spiritual beliefs of Hinduism. They play a critical role in preserving and promoting Hindu cultural traditions, providing spiritual guidance and support, supporting the social and economic well-being of their community, and working to improve the lives of those in need

Duties of a Householder

A 36-year commitment is required to study the three vedas with a guru (or whenever the undertaking comes to an end). A man is expected to either enter the householder stage of life after learning the Vedas or take up "Sanyas" and leave this realm of desires and become a "Parivrajaka" (whichever way appeals to him). The householder phase is thought to be more difficult than the "Sanyas" phase since Life is thought to be more difficult than Death. Therefore, the Rigveda challenges a subject to begin the householder phase, carry out all of a man's responsibilities in the material world, amass riches and offspring through a lady, and then move on to the next stage of "Sanyas." If a homeowner, following the acquisition he is believed to have attained the Brahman living in a material world full of cravings, which is much more challenging than attained the Brahman living in a non-material world. If he has riches and progeny, fulfils all his obligations as a husband and parent, and then becomes a Sanyasin. A man should marry a woman of the same class and with the appropriate markings, a woman who is neither a relative on the man's mother's side nor comes from the same lineage on his father's side, according to ManuSmriti. A man should have children. A man shouldn't wed a woman from his own Gothra, and he shouldn't wed.

The following are some of the responsibilities a man has when he reaches the stage of life known as "householder," according to ManuSmriti.

A guy shouldn't wed a woman who has red hair, an extra limb, no body hair, or too much hair on her body. One who is named after a constellation, is sallow, or talks excessively a tree, a river or who has a name that denotes a low caste, or is named after a mountain, a bird, a snake, or some other unimportant thing. A guy should wed a woman who has a lovely name,



walks like an elephant or a goose, has fine hair on her head, has small, non-protruding teeth, and has delicate limbs. A sensible guy would not wed a woman without a brother or without knowledge of her father.

A commoner can only have one of his own class as a wife, and only a servant woman can marry another servant. When a man marries a lady who is not from his class, he loses. If a Brahmin sleeps with a servant wife and has a son with her, he no longer qualifies as a Brahmin. Only with the aid of a woman of the same class can a man perform specific sacrifices and uphold ceremonies.

If a son born of a Brahma marriage commits good deeds, ten of his ancestors who came before him, ten of his descendants who came after him, and himself as the twenty-first are all absolved of blame. Three ancestors and descendants are freed when a woman has a son through an Aarsha marriage, compared to seven ancestors and descendants when she has a son through a Prajapatya marriage.

Drinking, hanging out with undesirables, being apart from their husbands, roving around, sleeping, and residing in other people's homes are the six things that corrupt a woman.

Rules of Grihastha in Hinduism

One particular aspect of the Hindu way of life is the idea of ashrama (stages), which have set tasks and privileges. The law-makers have given this particular stage of the homeowner a lot of attention. The other three stages rely on it for survival and effective operation, making it the most crucial of the four stages (Manusmriti 3.77). The Vaikhanasa Grihya Sutra specifies four different varieties of grihasthas, but the entire Garuda Purana (46) speaks about two different types. The Mahabharata outlines the qualities and obligations of a perfect grihastha (Anusasana Parva) He must contribute physically to the groups he is a part of, as well as through taking part in their activities to the village's cause, where he resides, and obediently carry out the ruler's instructions. A homeowner is entitled to make money and spend it, but he also needs to give back. Both the sannyasin (mon) and the brahmachari (student) are dependent on the householder for support. The homeowner can always rely on the elderly family members who leave their home and move to the forest (vanaprastha) in times of need. He must also make donations for other causes.

Conclusion

This essay discusses Grihastha's obligation to his family. Due to an increase in various offensive acts against women, including as rapes, harassment, and other forms of violence, the responsibility of Grihastha plays a significant role nowadays. Therefore, Grihastha must take great responsibility for his wife, daughter, mother, siblings, and even his neighbour in such situations. The parent should beat his son with a stick for 10 years before treating him like a buddy once he becomes 16. It is the responsibility of the householder to assign an educated Brahmin as his son's Guru and expel him from the family so that he might pursue his education, make a living, and return as a learned person. The homeowner should abstain from all forms of addiction. The three forms are women, booze, and tobacco. The householder must steer clear of addiction.



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Influence of Literature in Ancient India

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Abstract

Indian literature is arguably anciently most epic one. The literary tradition dominates a wide variety of culture and heritage. During the ancient period, the majority of literature was oral, there was no written documentation. The Vedas, which are based on Hinduism, were the first literary scripts produced in ancient India. The Rigveda, Yajurveda, Samveda, and Atharvaveda are among them. Vedas are the evidence of history and literature. Our Indian literature are categorized in two : Sruti and Smriti, Sruti includes the Vedas and Upanishads, while Smriti includes the great epics of Ramayana and Mahabharata. The scripts written in Sanskrit are the Hindu epics-Ramayana by Valmiki and Mahabharata by Maharshi Vedavyasa. The ancient Indian works are obtained from certain religious texts are made up from religious texts. Everything that falls within 'literature' includes epics and scientific writing, as well as poetry and music which are transmitted orally. These all literary works influenced people's communication skills, vocabulary, writing, speaking skill, social interaction.

Keywords: Literature, Bengali literature, Kannada literature, Konkani literature, Malayalam literature, Tamil literature, Tulu literature.

Introduction

Ancient and most diverse literature oriented traditions in the universe is undoubtedly Indian literature. Social conflicts are resolved through literature. It gives us a place to express our bad feelings while also helping us to see things from other people's perspectives. Reading provides therapeutic benefits and is akin to art therapy. Writing stories and poetry counts as making art. Making art helps people deal with a variety of psychiatric problems, fosters a sense of self-worth, and allows them to focus on happy memories. In each succeeding generation, literature shapes and modifies our norms, values, etc. for better or worse. Since literature is the very heart of our evolution socially. The finest propaganda instrument for advancing a specific worldview or ideology is probably literature. Indian literature is mostly oral and written in vernacular languages. This is typically sung or recited as it is passed down from generation to generation without a written script. Indian literature's earliest forms were religious. The Vedas, the Brahmanas, the Aryankas, the Upanishads, the Ramayana and Mahabharata, the Brahmasastras, and the Puranas, legendary texts, are among them. The literature from this time period is written in Pali, Prakrit, Sanskrit. Other writings from the past, including the Dharmashastras and the Arthshastras, are also explained in ancient literature. In ancient literature, other works such as the Dharmashastras and the Arthshastras are also explained.

Literature and Its Influences

The term "literature" refers to a body of written works that includes plays, poems, and short stories in addition to lengthy novels and religious texts. These works all in view of time they were written, and they all belong to the category of literature. The moral climate of a particular society and numerous socioeconomic factors will unavoidably influence this. There are many myths in



every society, which are regarded in different ways. In addition to lengthy novels and religious texts, literature also includes plays, poems. Many of these

written works reflect views of society and the human condition at the time they were written. Literature therefore conveys to readers of all ages concepts that are essential to understanding how people are impacted. According to numerous socioeconomic factors and the morality of a particular society, this will unavoidably alter. Every society has a range of myths that are revered to varying degrees, before the written word.

Numerous myths can be found in various forms in every civilization on earth. The numerous things not interacted with one another have been referred to as part of the "collective unconscious" by some. These issues frequently comprise literature's most important subjects. In a way that our forebears could not have imagined, literature that enables us to explore our thoughts, habits, and order to learn for ourselves what it means to be human. In the age of computers, it will be interesting to see how this plays out. Literature is an idea stream. Therefore, those who study literature will benefit from the thoughts and experiences of writers. The reader will have matured ideas and be more equipped to handle life. According to Bertrand Russell, civilisation is not merely the growth of material accoutrements; rather, it is primarily the development of idea, which literature fosters. Imagine a society where everyone is constantly reading. They will have to cultivate a good and constructive mindset, which will lead to the creation of a civilised society.

Social Influence of literature

Literature and society are intertwined; literature influences society, and vice versa. Literature serves as a window into society "is a widely popular definition of literature and it makes it obvious how society and literature interact. Most of the things we encounter in fiction are real. The rules, behaviours, traditions, culture, and religion of a certain place are essentially reflected in that region's literature. Therefore, a society's literature will be rich, serious, and worthy if its behaviours and conventions are well-organized. The idea that "degradation of literature implies degradation of society" is widely held ". In other words, if society is involved in gloomy matters, literature will become offensive. In a nutshell, we might say that literature and society interact.

Impact of Literature

Literature has an impact on people, social groupings, and the entire globe. Consider Shakespeare's plays, the Bible, and Tolstoy's "War & Peace" as examples. These pieces are excellent illustrations of the written word's power. For ages, poetry and other literary works have kept readers in anticipation and awe. We are frequently encouraged to live better lives and undertake changes we may have previously believed impossible when we read excellent literature. Words have the ability to sway, transform, encourage, inspire, and even heal. One way to spread ideals is through literature. It works especially well because most books are long enough to allow for a thorough analysis and presentation of concepts from several angles. The story provides the ideal setting for the author to relate something they wish to. It functions so well that the themes frequently sneak up on you without your knowledge. Reading literature helps you communicate better. On reading well-known pieces of American or British literature, your pupils will gain an understanding of the author's vocabulary, grammar, and writing style. Their ability to express themselves and expand their language will help them create and compose better essays. Reading helps you discover who you are.

Reading literary works and other from various periods helps children understand the message and life lessons of others. As a result of these historical lessons, they react by becoming more aware of the problems of the present. Literature teaches historical information. History records the past in



the same manner that literature captures humanity at each given time. Youngsters gain knowledge of civics and history while also coming to understand different cultures and their viewpoints. The epics of Homer were a major source of morality and political beliefs for young Greeks. children's literature can also foster civic pride and tolerance for diverse cultures. Literature promotes education and a global viewpoint. Reading the classics aids readers in developing moral principles and relates global issues to deep emotions. children learn discernment as they notice what is positive and negative in the environment. They have to contend with issues like right and wrong, injustice and its ramifications, and the desire to change society. It's enjoyable to read books. Reading classic works of American literature is still enjoyable even if we live in a highly evolved technology culture. Literature aids in understanding one another and it reflect humanity. Listening to someone else's voice can help us begin to comprehend how they think. Books may spark talks in a world that is becoming increasingly cut off from interpersonal interaction, which is why I believe literature is important.

Distinguishing features of Indian literature are as follows:

1. Religion

According to the ancient history of India, which the Brahmins dominated, the upper class administered religious courses, with religion (the most profound sense of being) serving as the primary focus. The two main tenets of Hinduism are obtaining paradise (Mukti) and the afterlife. The Vedas highlight charity (Dana) as the key to achieving paradise while adhering to the Karma-based teachings.

2. Deeds:

The idea of rebirth holds that the state of the present is determined by the deeds of the past. If honourable actions from the past are erased, honourable birth in the display is assured. Slam, the reincarnation of Master Vishnu, is the subject of the Ramayana. Within the larger framework of "Religion, " human values are another trait of Indian writing. The essential lessons taught via the sacred texts and sagas include submission—to the one in charge—keeping one's word—not breaking promises at any cost—and bravery—in battle.

4. Obedience:

Obedience Obedience to the superior can be cruel to the person in charge or a senior. As in the Ramayana, Smash swiftly cooperated with his father Dasharatha's request to go into exile, and Hanuman, a saintly gorilla, promptly complied with Sugriva's request to go in search of Sita, Rama's wife. In the Ramayana, Kaikeyi, one of Dasharatha's three wives, receives two guarantees agreeing that she wants Rama sent in exile and her son Bharata designated as a lord. The lord satisfies her requests, and Rama, the first legitimate child to be designated, is sent in exile and Bharata is questioned about being designated in fact at the taken.

5. courage

Both the Ramayana and the Mahabharata, which contain two extraordinary epic wars, depict bravery on the battlefield. These battles take place at Kurukshetra, where the armies of the opposing sides—Rama and Ravana in the Ramayana, and the Pandavas and Kauravas in the Mahabharata—battle valiantly for victory.

6. Love

One of the key characteristics of Indian writing is "love." All types of love, such as parental love (Janaka, ruler of Mithila forced him to acknowledge Sita; discovered in the furrow of the field as



his daughter and Dasharatha passes away after Rama is sent to banish), conjugal love (Sita, that she went with her spouse Rama into oust), brother love (Lakshmana, that he went with Rama into oust and in Bharata that he rejected the crown), and friend love.

7. Integrity

The equity completed by agreeing to the Dharma, which may be a hallmark of Indian writing, rewards virtue and discourages evil behaviour. In Ramayana and the Mahabharata, Ravana and the Kauravas were defeated and died in battle. Indian literature reflects the caste system in place at the time. According to the Vedas, people are divided into four Varna based on their profession: Brahmins (which includes clerics and learned people), Kshatriyas (which includes nobles, knights, soldiers, and other directors), Vaishyas (which includes workers and businessmen), and Shudras (who were employed in other menial tasks). The Ramayana and Mahabharata, two stories, both make use of this caste system.

8. Poetic Form

When Indian writing was still done in verses, the lovely shape was regarded as the conventional compositional frame. It takes time for readers to understand the 24, 000 verses in the Ramayana and the over 100, 000 verses in the Mahabharata. Within the gorgeous frame known as Mantras, which is presented in reverence, were sacred texts as well. All of them influence Indian writing's distinctive style. Indian literature from antiquity One of the most beautiful and complex ancient literatures to study and comprehend is that of India. During the ancient age, oral literature predominated. The first transmission of literature was oral, from one person to another. There were no documents in writing.

Significant of Ancient Literary Work:

The Rigveda is the first Aryan literary text that has been discovered. There are 1028 Sanskrit hymns in total. The majority of these hymns are prayers to gods. One of the world's first literary creations is the Rig Veda. The three vedhas after Rigveda are 'Yajur Veda', 'Sama Veda', and 'Atharva Vedas'. Each of these Vedas is further divided into 'Samhitas', which instructs us on how to perform rites and ceremonies correctly, Upanishads, which include meditation and philosophy, and Upasanas, which deals with worship. Accordingly, Sruti and Smriti are two categories into which ancient Indian literature can be separated. Sruti is what is said or heard, and Smriti is what is recalled. When compared to the other three Vedas, historians believe that the Rig Veda is the most significant. The Vedas are thought to have taken years to complete, not being completed in a single period of time. Thus, it may be claimed that the Vedas offer important insights into ancient history and civilization. Along with many other works, Raghvamsha and Kumarasambhava were written by Kalidasa, another well-known poet. The finest poet in Sanskrit literature is regarded as Kalidasa. The most well-known dramas by Kalidasa are his famous Shakunthala and Meghadoota. In the court of King Harsha Vardhana, Banabatta, another Ashata Kavi, penned the well-known Harshacharita. The moment was ideal for both play and poetry. Famous authors from this time period include Bhavabutti, Kalidasa, and many others. The battle of prince 'Rama' to free his wife 'Sita' from the control of the demon Ravana is chronicled in the ancient epic poem known as the Ramayana. Vamiki is the Ramayana's author. The world's largest epic literature is found there. It has 500 sargas and 24, 000 verses. Another piece of ancient epic literature that describes the Bharata dynasty is the Mahabharata. The Mahabharata is credited to Vyasa as its author. There are 100, 000 verses in it. The Bhagavad-Gita and Damayanti are two of the Mahabharata's most significant moral tales. There is much more in ancient Indian literature to comprehend and learn from than only the Vedas and the epics. Dharmashastras, which clearly outlines a person's



responsibilities and how they should develop as a person, are also explained in ancient literature. There were shastras that addressed arithmetic and science. In his Sanskrit work Arthashastra, Kautilya discusses economic and governmental policy. Together with this, the Pali language's body of literature for Buddhism grew. It comprises poetry, philosophical writings, and some grammatical works by Buddhists.

Indian Literatures

1. Bengali Literatures

In India, after Hindi the most commonly used language was Bengali. The 18th century Buddhist songs are called Charyapada or Charyageeti. Rabindranath Tagore, whose work "Gitanjali" awarded the noble prize in literature was the most well-known Bengali author in the world. He authored "Jana Gana Mana" and he received the Nobel prize as the first Asian. There are tonnes of poems, songs, essays and novels by Rabindranath.

2. Kannada Literature

The Halimidi inscription is the earliest piece of Kannada prose still extant, and the Kappe Arabhatta record is the oldest piece of tripadi poetry. The folk form of literature in Kannada dates back further than any other form. The first piece of Kannada literature still in existence is King Nripatunga Amoghavarsha I's Kavirajamarga. Given that the earliest known work in Kannada is a grammar book that serves as a sort of manual to unify the various dialects of Kannada grammar and literary styles, it is reasonable to believe that Kannada literature began many centuries earlier.'

3. Konkani Literature

The history of the Konkani language is complicated and hotly debated. One of the few Indian languages with considerable oral literature. Eduardo Jose Bruno De Souza authored first contemporary Konkani novel, "Kristanv ghorabo," and Shenoy Goembab authored contemporary Konkani short story, "Mhaji ba khya geli".

4. Literature in Malayalam

The majority of Malayalam literature was composed of several song genres. The oldest Malayalam book is Ramacharitham, a collection of poems composed by Cheeramakavi at the conclusion of the early stages of the development of Malayalam literature. Thunchath incredibly well-known lyrical works like Adhyathmaramayanam. The 19th century saw the creation of several notable works, but the 20th century saw the rise of the Malayalam literary movement. The literature of Malayalam blossomed in a variety of genres and is now a fully realised branch of Indian literature.

6. Tamil Literature

A more than 2500-year-old literary tradition can be found in Tamil literature. According to certain sources, Tolkaappiyam is the oldest Tamil work still in print. An excellent example of such a work on political ethics and human behaviour is Tirukkural. Saivite and Vaishnavite authors produced a significant amount of literature as a result of a surge of religious renewal. The development of Tamil literature throughout the mediaeval era also benefited from the writings of Jain and Buddhist authors. Beginning in the 19th century, when religious and philosophical writings were more approachable to the general public, Tamil literature had a rebirth. Nationalist poets started to use poetry's ability to sway the public. Novels and short stories started to appear. Modern Tamil poets have had opportunities to develop thanks to the success of Tamil cinema.

7. Tulu Literature



Tulu's body of written literature is not so much extensive as that of other literature languages like Tamil. Mahabharata the famous epic was translated into Tulu, known as Mahabharato, is the first piece of Tulu literature still in existence. Other significant pieces of Tulu literature include: Sri Bhagavata is a translation of Devi Mahatmyam written in Tulu by Vishnu Tunga Kaveri. Sanskrit literary and religious works were primarily written in this script. The eight monasteries founded by 'Madhvacharya' in Tulu still use as their official language today. When they are appointed, the pontiffs of the monasteries use this script to write their names. Kannada script is used in contemporary Tulu literature. The most prominent work of contemporary Tulu literature is the Mandara Ramayana. The Sahitya Academy awarded Mandara Keshava Bhatt's poem for finest poetry.

Conclusion

Literature is an idea stream. It is the realm of sophisticated thought. The future may be accurately described in literature. Anyone who studies literature will benefit from the thoughts and experiences of writers. The reader will have matured ideas and be more equipped to handle life. Literature also helps to civilise people. They will have to cultivate a good and constructive mindset, which will lead to the creation of a civilised society. Most of the things we encounter in fiction are real. The region's conventions, behaviours, rituals, culture, and religion are all reflected in the literature. Therefore, a society's literature will be rich, serious, and worthy if its behaviours and conventions are well-organized. Literature would become obscene if society is mired in gloomy issues. In a nutshell, we might say that literature and society interact. Therefore, the ideas and experiences of writers will be useful to people who study literature. The reader will have more developed concepts and be more prepared to deal with life. Ancient India undoubtedly possessed cutting-edge technology in the areas of mathematics, medicine, and physics.

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Role of Language in Indian Culture

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Abstract

The numerous languages that are spoken in India have cultivated the country's extensive literary tradition over the years. An organised system of communication is language. Speaking, signing, and writing are just a few of the many additional ways that a language can be expressed. Language is the main way that people communicate with one another. The vast majority of languages used in India are members of the “Indo-Aryan language family”, which is composed of numerous dialect groupings. The Indo-Aryans who made up this subgroup were related to the Indo-Europeans. Through the language, the speaker acquires a sense of self and culture. It is used to transmit cultural values as well as customs, taboos, and standards. Due to the fact that language reinforces culture, expresses it, shapes people's personal identities, and establishes boundaries for behavior, it is essential to acquire the social norms and cultural practices of a civilization. The customs of certain group can be identified by its language. Communication also includes writing scripts. It alludes to written communication between people or to a certain writing system. The Indian subcontinent is home to a few language clusters nevertheless.

Keywords: Language community, Culture, Language difference, Scripts

Introduction

Language always has connotations and allusions that go beyond its own boundaries: the meanings of a given language reflect the culture of specific group. A language's interaction with the culture that informs it is a language's interaction with culture. Since languages and cultures are so closely related, it is impossible to completely understand one without having direct access to its language. The process of human communication is intricate since so many of our signals are paralinguistically delivered. If the greater cultural context is not taken into consideration, interacting with peoples of different ethnic or social groups can be ambiguous and prone to misinterpretation. Being raised in particular society, informally we are taught tips for using gestures, changes in sound, and supplemental imparting tools to differ or emphasise what we say. Over many years, mostly through observation and imitation, we learn these culturally specific techniques. India speaks and writes in a wide variety of languages. Yet in this subcontinent, communication has never broken down. Writing was used in India considerably earlier than in many other civilizations, beginning with the “Indus Valley Civilization” over 4000 years ago. Few of greatest systems of writing such as the “Brahmi” and Kharosth, also emerged in this region around 500 B.c.

Languages of India

Language families are groups of individual languages with a common origin that predate written history. Languages spoken in a certain area are known as dialects. Remember that different dialects of the same language can exist. In India, Indo-Aryan and Dravidian languages make up the majority of the languages that are spoken. Between 3 and 4% of Indians speak one of the following Indo-Aryan languages: Hindi, Assamese, Sanskrit, Marathi, Bengal, Oriya, Kashmiri, Sindhi, Rajasthani, Gujarati, and Punjabi. “Dravidian family” language encompass languages spoken in “



Southern India” such as, Kannada and Telugu . Among Indo-European languages, the most often used language is English. Most languages have a history that may be traced to ancient scripts. Devanagari, Grantha, and Dravidian are the three primary families of scripts.

Classification of Language

The “Indo-Aryan group”, the “Dravidian group”, the “Sino-Tibetan group, ” Austric, and other groupings among them are used to categorise Indian languages. These groups are explored below.

1. Group of Indo Aryan

The Indo-European group of languages, the Indo-Aryan Group arrived in India with the arrival of the Aryans. Around 74%, one of these languages is the main language spoken by Indians. South Asia, often known as the Indian subcontinent, is where the majority of Indo-Aryan languages are spoken. Pakistan, India, Bangladesh, Bhutan, Nepal and the Maldives, and the islands of Sri Lanka are all part of this region. It is one of India's most significant linguistic communities. Of all Indians, this group makes approximately 74% of the population. It includes many of the most languages in northern & western India, including Sanskrit, Urdu, Marathi, Bengali, Punjabi, Gujarati, Rajasthani, Sindhi, Oriya, Assamese, Bihari, and Pahari. . Additionally, communities of expats in places like Australia, North America, Europe etc. Speak it. More than 200 Indo-Aryan languages are known. Depending on when they originated, several subgroups of Indo-Aryan languages are classified, which are:

- “Old Indo-Aryan Group”
- “Middle Indo-Aryan Group”
- “Modern Indo-Aryan Group”

1. Dravidian group

The four largest Dravidian languages Kannada, Malayalam, Tamil, and Telugu have longstanding literary traditions, with Tamil being the most ancient. Tamil is a classical language, just like Sanskrit, but unlike Sanskrit, there is continuity between its classical and modern forms, as shown by inscriptions, poems, secular and religious literature, and songs. Because they affected other language groups, the study of Dravidian languages is essential for comprehending prehistory in Eurasia. The Dravidians are considered to be native to the Indian subcontinent and existed there before the Indo-Aryans (speakers of Indo-European) arrived in India roughly 3, 500 years ago, according to the study community. In the past, Dravidian languages were probably far more common in the west than they are now.

There are kinship associations for these linguistic families. In a generation, older and younger people are given different labels. Caste or caste names lack words that can be easily reconstructed. The basic numerals from 10 to one hundred are present. They are spoken throughout Southeast Asia, southern India, and some areas of Sri Lanka. There are about 21 Dravidian languages that are known. Five short vowels and five long vowels are present. The Dravidian languages don't use phonemic stress at all. Dravidian group can be divided into:

- Northern Group
- Central Group
- Southern Group

2. Sino-Tibetan group

The Sino-Tibetan language family has its roots in the northeastern region of India and is present throughout the sub-Himalayan regions of, North Bengal, North Bihar, and Assam all the way to the northeast. Along with 200 to 300 Tibeto-Burman languages, it also comprises the Sinitic family of languages, usually known as Chinese dialects. After the Indo-European family of languages, its



speakers make up the second-largest global group. It is spoken all across the world, including the Tibetan Plateau, the majority of China, the Korean Border, Northeast India, Taiwan, Bangladesh, Myanmar and Thailand. They are sparsely documented because they are small speech communities in far-off places. There is a great linguistic variation within this group. Old Chinese is the earliest Sino-Tibetan language known to exist. Sino-Tibetan group can be divided into:

- Tibeto-Burman
- Siamese-Chinese

3. Austric

The Munda or Kol group of languages spoken in central, eastern, and northeastern India make up the Austric group of Indian languages, which is a member of the Austro-Asiatic subfamily. Languages spoken by Mon-Khmer ethnic groups like the Khasi and Nicobarese are also included. These languages, known as Nisadas in ancient Sanskrit literature, predated the advent of the Aryans by a very long time. Santhali, a language that is primarily used by Santhal tribal people in Jharkhand, Bihar, and Bengal, is the most significant language in this group. All of the Austro-Asiatic languages spoken in India, with the exception of Khasi and Santhali, are in risk of extinction. Austro-Asian languages lack tones but have a large range of vowels. The sound systems of the Mon-Khmer and Munda branches have greatly diversified due to the impact of Chinese and Indo-Aryan languages. This group also includes the Austronesian languages. Taiwan, Southeast Asia, the Pacific Islands and Madagascar all speak these languages. Austroasiatic languages are also a part of this category. These languages are spoken on the continents of South and Southeast Asia. In 1906, Wilhelm Schmidt proposed this collection of tongues. This group can be divided into:

- Munda or Kol
- Mon-Khmer

4. Others

This includes tribal or Adivasi languages like Oraon, Gondi, Kurukh, Mal-Pahariya, Parji, and Khond which are extremely unique and cannot be categorised under any particular groups due to their wide range.

Ancient Scripts of India

A writing system or orthography is another name for a script. It is a technique for illustrating the various components of a spoken language by leaving certain marks on a surface (Paper, rocks, birch-bark, etc). The Brahmi script and the Kharosthi script are two historic writing systems used in India. The majority of historical and contemporary Indian scripts, including “Devanagari, Tamil, Telugu, Kannada, Odia, Assamese/Bengali, ” and others, are descended from the Brahmi script. One could contend that Brahmi is the origin of scripts as a result. Some minor languages, like Santhali, employ distinct scripts, while Urdu is written in an Arabic-derived alphabet.

i. The Indus Valley script

The “ Indus Valley Civilization” produced the ‘Indus Valley Script’. The biggest of 4 prehistoric civilization in cities the others “ Egyptian, Mesopotamian, and Chinese” was located in the larger Indus region. The majority of its ruins still need to be properly excavated and investigated because this civilisation wasn't identified until the 1920s. Furthermore, despite several claims and denials, undiscovered ancient indus script has not yet been translated. The Indus Valley Script has a vast sample size, with over 1000 settlements covering all of contemporary Pakistan as well as areas of India and Afghanistan. The primary body of writing, however, consists approximately 2, 000 inscribed tablets and brief seals with 6 to 26 symbols apiece that have not yet been interpreted. The



language that the Indus script is thought to represent is the subject of various contending theories. However, it seems that there was a considerable multiracial and multilingual presence at that time, which has added to the challenges in deciphering.

ii. The Brahmi script

There are other writing systems, but nobody has the same broad impact as the Brahmi script. Brahmi is sometimes linked to 'Indus Script'. The "Harappan civilization" was extinct in "1900 BC", and "Brahmi and Kharoshthi" were created around "500 BC". The gap is challenging to describe. Like Old Persian, Brahmi is "syllabic alphabet," which means each symbol conveys a neutral vowel and a consonant and "a," not alike that language, 'Brahmi' employs the alike consonant in the company of additional strokes blend in the company of other vowels. 'Buhler' proclaimed in favour of "Phoenician script", despite the fact that some other experts, such as Diringer, believed that Brahmi originated in Aramaic. There is debate over whether or not to consent what "Fussman, von Hinuber, and Falk's" investigations found, which was that this writing could only be dated from the period of Ashoka, or whether one should believe what many Indian epigraphists contended, which is that its dates may be stretched back much farther.

iii. The Kharosthi script

By the third century BC, the Kharosthi Script, which was virtually contemporaneous with the Brahmi, had emerged in 'northern Pakistan and eastern Afghanistan'. India has instances of 'Kharosthi' as well. The Gandhari dialect spoken in Prakrit was referred to as kharosthi. Kharosthi and Brahmi are comparable in terms of structure and order, with the exception that Brahmi employed the same marks to modify vowels in consonant-vowel pairings, having different signs for long and short starting vowels. By the third or fourth century A. D., the Kharosthi Script was no longer used.

iv. Modern-day writing system

Despite a recent survey finding at least 25 different writing systems in India, there are only 14 significant scripts, 12 of which are Brahmi-based. Similar to the 'Greek alphabet', it has numerous regional variations. Allow birth for numerous 'Asian scripts', including 'Tibetan' 'Thai' and 'Burmese'. On columns in Brahmi, Emperor Asoka engraved both his rules and the teachings of Lord Buddha.

Official languages of India

An official language is one that has been granted special status by a nation, state, or other organisation. Typically, when we talk about "official language," we mean the language that a government uses. In 1950, the Indian constitution made in Hindi written in the 'Devanascript', the official language of the country. English was employed in the government, while Urdu and Hindi later replaced it as the official languages of British India. The first mention it is in MacDonnell's ruling from 1900, which permitted "permissive - but not exclusive - use" courtroom Devanagari for Hindustani of the 'North-Western Provinces'. English was to be phased out in favor of Hindi over a fifteen-year period, according to the 1950-established Indian constitution, but Parliament also had the option of passing legislation to keep English in use. Several parts of the country opposed plans to make Hindi the only official language of the Republic. The justification for using certain languages in official capacities is provided by 'Official Languages Act of 1963', 'Official Language Rules in 1976', additional state legislation, in addition to laws and regulations enacted by federal and state governments. The Indian Constitution states in Article 343 (1) that "Hindi in Devanagari script will be the official language of the Union". 'Articles 342 to 351 of 'Part XVII of the Indian Constitution' use nations official language. On 1963, the Official Languages Act was



passed. The Devanagari script of Hindi is now recognised as the 'official language of the Union' by this Act. "Subsidiary official language" union has been named as English. The Indian Constitution's 8th Schedule lists 22 different languages. The Indian Constitution originally recognised 14 languages as official, but after changes, 22 languages are now recognised as official. 'Assamese', 'Bengali', 'Bodo', 'Dogri', 'Gujarati', 'Hindi', 'Kannada', 'Kashmiri', 'Konkani', 'Malayalam', 'Manipuri', 'Marathi', 'Nepali', 'Odia', 'Punjabi', 'Sanskrit', 'Sindhi', 'Tamil', 'Telugu', 'Urdu', and Santhali and maithili among the official languages of India.

Mother tongue and languages

How many of these mother tongues fall under the category of separate languages is a subject of debate. Even Sir George Grierson found 179 languages and 544 dialects in his (1903-1923) '12-volume Linguistic Survey of India', the source content of where gathered at final decennary 19th century. In one of the earliest Census records, 188 languages and 49 dialects were also listed (1921 census). There are other estimates which could raise or lower the figure. For instance, the Anthropological Survey of India's People of India series identified 75 "major languages" in total, the total number of three hundred and twentyfive languages utilized in Indian homes. According to Ethnolinguistics, we have 398 different languages, 387 living languages are included and 11 former ones. In particular, 32 languages in India were said to have a million or more speakers as early as the 1990s. According to The India natives, they were 25 active Indian writing systems as of the 1990s. At least 50 languages see a considerable amount of writing and publication, according to the findings of 1989 research study "The Written Languages of The World: A Survey of the Degree and Modes of Use (2. INDIA, Book 1, Constitutional Languages, Book 2, Non-Constitutional Languages)" conducted by 'P. Padmanabha', 'B.P. Mahapatra', 'V.S. Verma', and 'G. D. McConnell'.

Conclusion

Language is a means for generating meaning, it is concluded that language plays a significant part in cultural studies. Through language, representation and communication take place. Additionally, language plays a significant part in enabling the creation of identity. It implies that language is used to create identities. Cultural Studies, which endorses anti-essentialist theory, holds that objects are formed, manufactured, and assigned through the "use of words," rather than being inherently real (representation). People must examine the use of language so as to appropriately elucidate the common intentions behind meanings to be expressed. The majority of linguists have come to the view that language and culture are two intertwined phenomena that cannot be understood or assessed independently of one another. Language and culture are in a contentious relationship with one another and serve one another in one manner or another.

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A comprehensive study on Ancient Indian Sculptures

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Abstract

Sculptures were the first kind of art form came into existence. In Indian subcontinent, it was the preferred form of artistic expression. Through this paper, I am attempting to learn more about different ancient sculptures from India, as well as their features and characteristics. And also discuss about its origin, where we can find it now, its relevance and value in modern art world. The archaeological department has uncovered millions of sculptures from Indian subcontinent. The earliest known sculpture was from Indus Valley civilization (3300-1700 BCE). The renowned '*small bronze Dancing Girl*' is among them. Due to the climate of Indian subcontinent, which poses challenges for long term survival of organic materials, sculptures were primarily made of stone, metal or terracotta. Here, I am studying about eight famous ancient Indian sculptures which includes The Chariot, Maitreya The Buddha, Woman Riding Two Bulls, Small bronze Dancing Girl, Goddess Holding a Fly Whisk etc.

Keywords: Sculptures, Ancient India, Modern Art World, Terra-cotta figurines, Museums

Introduction

The first kind of "Artform" that came into existence were sculptures. Indian sculptures were the nation's preferred form of artistic expression. The ability to depict a place's culture and way of life through sculptures led to its later development as one of the most cherished art forms. The Indus valley civilization, which existed between 2500 and 1800 BCE and produced small terra-cotta figurines, is where Indian sculpture first emerged. Terracotta seals with exquisite relief figures of animals and people were also produced during that time period by very inventive artists. For the following generations, these served as inspirations. But until now, the artists who made these terracotta seals and sculptures are unknown. Due in part to the climate of the Indian subcontinent, which makes it difficult for organic materials to survive over extended periods of time, sculpture on the subcontinent is typically made of stone, metal, or terracotta.

Clearly, there was a lot of carving and painting done in ivory and wood throughout this time, but very few of the works have been survived. The first sculpture found in the Indian subcontinent dates back to the "Indus Valley culture (3300–1700 BCE)". The well-known "*small bronze Dancing Girl*" is one among them. However, rock seals, which always feature living things and are expertly created, are similar to such stone sculptures and metals. They served as both a representation of the spirit represented by the body and a window into the imagined forms of the gods. Indian sculpture nearly completely suppresses individuality since the figures are seen as more flawless and permanent shapes than anything can be found in the only fleeting appearance of human models. The Jain, Hindu sculpture made with pink sandstone in "Mathura" during first to third centuries shows both indigenous Indian and Western culture influences brought about by the "Greco-Buddhist art of Gandhara", and they served as the inspiration for later Indian religious sculpture.

Literature review

A study was conducted on "The Art of South and Southeast Asia" by Steven M Kossak and Edith W Watts under The Mariam and Ira D Wallach Foundation. In this study they described about the



history of south and Southeast Asian arts. They included examples for Hindu and Buddhist sculpture in metal and stone, later Indian art, personal possessions and miniature painting. "The Sculpture of India 3000BC-1300AD" by Pramod Chandra describes about different centuries and art works of that time and then it proceeds through the Metropolitan Museum of Art's exhibition in India. The paper gives a clear-cut idea on different Indian art works.

Discussion

Few Famous Ancient Indian Sculptures :

1. Goddess Holding a Fly Whisk
2. Woman Riding Two Bulls
3. Maitreya
4. The Chariot
5. A Dwarf Yaksa by the Artist Kanhadāsa
6. Standing Tara

Godess holding a Fly whisk

This sculpture of a Goddess was discovered by chance in 1917 as a result of Ganga River erosion in the contemporary city of Patna, which served as the royal Maurya dynasty's old capital. It was estimated that the statue was of third century BC. It was erected for worship not long after it was discovered. However, since the artwork features a fly whisk—a symbol more often associated with attendants than with deities—it was able to convince the villagers to give the picture to the Patna Museum. In actuality, the “fly whisk” is a typical iconographic feature of that kind of divinity, but for some reason, the people were unaware of this.

The sculpture is of the first visible expressions of the Indian idol of feminine beauty, which is consistently expressed in Indian art and literature, aside from the folk representations in terracotta. Emphasis is placed on having wide hips and large breasts, two physical characteristics connected directly with pregnancy and fertility. Here the upper garment drew down over the lower garment, which was fastened at the waist by a girdle.

The jewellery at the neck, forearm, and ankles, as well as the garment worn all over the back and made to fall at the sides, are distinctive pieces of clothing and adornment that appear in all subsequent sculptures of women. The dimensions of the statue are 163 x 49 cm. Now it can be found in Patna Museum.

Woman riding two bulls

This sculpture is oldest sculpture made of bronze in Indian museums, and is a survivor of the ancient culture of bronze associated with the “Harappan civilization” shared across Indus Valley and the north part of India in the 2000-1750 BCE.

Two big bullocks supports the woman kneeling area. Her hands rest on the bulls' humps. The ensemble is on a rectangular platform, which has been separately cast. The woman has a slender physique, pointed breasts, and hair that extends to her shoulders. She wears a small circular crown-like fitting atop her head, has deep eye sockets and an incised mouth. The symmetry of the female figure is mirrored in standing female clay figurines from this period and later.

This remarkable object, which dates back to the second millennium B.c. and is the bronze item which is very ancient in the Indian museum collections, is an unique remaining of the initial ancient culture of bronze that goes with the “Harappan civilization” that once flourished in northern India and the Indus Valley.

On a platform, a woman is knelt, supported by two bulls with horns. She leans her hands against the bulls' humps. There is an ensemble on a separately cast rectangular pedestal. The woman has pointy breasts, a slim build, and shoulder-length hair. She has carved lips, deep eye sockets, and is topped by a little round fitting that resembles a crown. Standing clay figures of women from this era and



later reflect the symmetry of the feminine form. Its dimensions are Height is 14 cm; Width is 8.9 cm; Diameter is 11.4 cm. The model is now at "The Metropolitan Museum of Art New York".

Maitreya

At "Ramnagar", where the ruins of the old city of "Ahichchatra" are located, the artwork was found embedded in a monument's side. The metal and the design indicate that were most likely made in "Mathura" ignoring the fact that it discovered there.

The form, despite its diminutive stature, is gigantic, vitality and emanating strength. The torso of "Maitreya" is balanced evenly on both legs as she stands up straight. He is covered from the waist up by a flat belt and bears a bottom cloth that falls to just above the ankles. One end of the translucent dress hangs itself between foot, flowing out in wide, twirling folds towards the bottom, displaying the contour of the private parts and knees. Now it is at Delhi museum. The lengthy shawl falls along the edge of the torso after sweeping all over ankle, during the elbow, and around the neck. The chest is finely sculpted with a wide a hole that draws attention to the stomach's leathery texture. While another carries a bottle at the waistline, one hand is lifted to the neck in a sign of offering independence. The man bun is seen just above head, and the hair is curled and near to the face. The marks on the serrated side of the spherical ring signify incoming light.

The Chariot

Here it is a bronze replica of a wooden original of the chariot. It has two solid wheels with internal sockets to which an axle is permanently attached so that it can move.

The wheel also revolves. It was obtained from Daimabad, Maharashtra. The chassis is made of a plank, attached to which are low boards, beneath which extend two rings to provide a straightforward axle-case. Two vertical beams with curved tops and two crossbars, the lower of which is angular and the upper of which is straight, make up the frame above the plank. Additionally, two beams extend forward from the top crossbar's ends and come together at an angle to cover the back of a dog model that is positioned on the tongue just beyond the top crossbar. Its end is provided with two bows and is provided with a yoke that has curved extremities. Two oxen are tethered to the yoke and are placed on two rectangular panels. With short muzzles, tiny triangles for ears, and curved horns, the animals are extremely stylised. The awkwardly heavy bodies are supported by relatively stocky legs and have noticeably towering humps. The notch of the knee is where the shape of the back haunches is rendered, rising in a particularly pronounced curve. Standing on the platform with his knees bent and his hips protruding, the tall charioteer gradually leans forward while placing both of his hands on the upper crossbar of the chassis. Over the dog, the right hand is holding what appears to be a bent stick. The man is naked, but for a triangular loin cloth with four knobs on the edges. His lofty neck supports the short, somewhat stumpy nose, small eyes, and receding forehead of his face.

A Dwarf yaksa by Kanhadasa

The picture of the dwarf Yaksa was obtained from Pitalkhora, Cave 3, Maharashtra Gabbro at early first century B.c. He is pictured standing with one knee slightly bent. A shallow bowl with lotus petals sculpted in low relief is balanced on the head by the arms raised, one of which is shattered. curly rows are used to style the hair. His flanks have two folds of flesh that lead to a big belly. The plaid upper clothing falls over the body, follows the shape of the tummy, and is brought across the back. The lower clothing is fastened to the waist by a cord. Its dimensions are 91 x 59 cm. The large necklace with human-faced stones and multiple prongs at the base is a prominent element of the jewellery. On several pictures of yaksas, the ears have ruffled edges. The massive head, which has a cheerful grin on its face, is the main focus of the picture. The attempt to give a picture a vivid emotional expression may be the first of its kind in Indian art. The sculpture lacks the rigidity of the earlier phase and it hasn't acquired the softer and more mature representation of



later work on the Great Stupa at Sanchi's doors. Thus, it can be identified to an intermediate phase that began around 100 B.c. Now the sculpture is at National Museum, Delhi. An incised inscription reading "crafted by the goldsmith Kanhadàsa" can be found on the back of the right hand's palm. This record was rare in Indian art history up until quite recently because so few sculptors signed their creations or were given individual credit.

Standing Tara

This beautiful image depicting the Buddhist deity During the 1904-05 investigations at Sarnath, Tara, a Bodhisattva's feminine counterpart, was found to the south of the main shrine. The right leg receives a little weight shift from the body, giving it the same rhythm as the other perfect examples from the Sarnath school. The upper cloth is equally sheer and is drawn across the body and left arm, falling at the side in flared folds. The hem of this upper cloth is clearly visible over the right breast and left thigh. A key structure girdle, adorned armlets, and a trio of necklaces make up the expensive yet delicate jewellery. The first of them is composed of beads with an oval central spacer; the second is composed of coiled pearl strands; and the third is composed of pearl threads that span over the waist and pass between the breasts. Ears are adorned with big round earrings. The peaceful meditative expression is still present, despite the damage to the face. Several rows of tight curls and curls are piled across the head and to the side of the part, and a big bun tops off the intricate hairstyle. The forehead is covered with a fillet that has a tall centre plaque and beaded bands that are hidden by the first set of curls. While a few stray hairs fall over the left shoulder, a large section of folded hair lays on the right. The towering, pearl-marginated halo that surrounds the entire body has a scalloped edge. The figure is holding a ripe pomegranate that has cracked open to expose a row of seeds in its left hand.

Although more expertly created, this image has the same extended dimensions of the Sarnath Avalokitesvara. The sculpting of the torso and legs is extremely delicate, reserved, and tensed. Its undulating outline deftly alluded to the shimmering, silky texture of the fabric, which is nearly transparent. The representation of the body surfaces, the puffy stretch of hair resting on the right hand, the freely flowing ringlets across the forehead, and the shape and texture of the pomegranate all exhibit the same acute observation.



The sculptures' origin locations



Relevance of ancient sculptures in modern world

Communication of an idea using art, sculptures, painting, photography etc plays a vital role in our life. Sculptures are another media an artist might choose to convey their inner thoughts. Unlike other kinds of art, sculpture waits patiently for you to stay and feel the idea of the art. The majority of the time, it is three dimensional, which adds to its appeal. It is also very silent, which encourages speaking, improves viewers' comprehension, and raises the "Rasa" of the audience.

Although, in the modern era, sculpture's purpose, like that of most other forms of art, has changed to focus more on exploring or expressing more liberal concerns. Any material or technique that our current technology offers, including stone, electronics, and even light itself, can be used in a sculpture. The fact that sculpture is so much more interesting is one of the reasons it has regained popularity.



Conclusion

As a creative medium, sculpture can develop and alter with time, evolving from the traditional to the abstract. They have changed a lot along these centuries. Without saying a word, sculpture preserves and upholds our culture by speaking in the words of form, space, and time. These ancient sculptures help people of this generation to know more about ancient art forms and their lifestyles. Government has taken many innovative ideas to preserve our ancient sculptures. In modern art world ancient sculptures have an important role and therefore it needs to be preserved.

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Brihadeeswar temple, Thanjavur - facts and mysteries

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Abstract:

Tanjore is often known as cultural center of Tamil Nadu. In the past many kings ruled over this city and it acted as the center of religion art and architecture. Raja raja chola constructed this Brihadeeshwar temple and it is 1000 years old. This temple receives 1000 of people every day. This temple contains many interesting facts and mysteries about temple's kopuram, granite stone used, temple's nandhi and 80 tone weight stone in the top. So in this research we see about a piece of information about the Thanjavur Brihadeeshwar temple, including its facts and mysteries.

Keywords: Kopuram, Shadow, Nandhi, Sanctum, Paintings.

Introduction

Brihadeeshwar temple is also known as Thanjai peria kovil and peruvudaiyar kovil located in the Indian state of Tamil nadu. Built by a chola king RAJARAJA CHOLAN. A historical harm to the temple resulted in the loss of certain artwork. In the centuries that followed, further mandapam and monuments were constructed. There are many interesting facts and secrets about this temple.

Mystery about who built the Temple :

There has long been controversy over who built the Great Temple of Tanjore. The book Pragatheeswara Mahatmiyam says that Karikalan, the ruler of Thanjavur, was suffering from theera disease, and he got cured by taking a dip in the Sivaganga Theertha here after building this big temple. The book pointed to Karikalan's title of Kurima Kanda Cholan as proof of this. Researcher GU Pope wrote that Chola, the woodcutter, built the great temple. In 1886, a German scholar named Heilsh undertook the task of studying the inscriptions in this temple. After 6 years of painstaking transcribing and researching the inscriptions, Heilsh came up with the line Pandya Kulasani Valanatu Thanjavurg Koorattut Thanjavur Nam Temichcha Thirukkatalali Srirajarajeeswaram and confirmed that Rajaraja Chola was the one who built the big temple.

History of Thanjavur Brihadeeswar Temple :

The religion of the Mizars is the Saiva religion. Once upon a time all over the world the worship of Shiva in Saivism was followed in all the countries of the world. The Cholas were the people who considered the Bay of Bengal as their small lake and spread their kingdom, Saivism and way of life across the sea. Here you can see some information about the Thanjavur Sri Pragatheeswarar Temple built by Raja Raja Chola to tell the glory of that lineage forever. Thanjavur Periya Kovil stands tall as a proud symbol of Tamilness after 1000 years. So many natural disasters, alien invasions. Rajaraj's 1032th Satayavizha was celebrated on 29.10.2017 at the Thanjai Big Temple, which bears all and stands as a witness of time. Raja Raja Chola, who came from the lineage of the Chola kings who created the Chola kingdom in Southeast Asia, decided to build a temple due to his extreme devotion to Lord Shiva. Accordingly, he brought stones from neighboring states to build this temple. It took 25 years just to carve all the stones to the right size. It took 9 years to arrange the carved stones properly. Raja Raja Cholan showed this wonderful temple after spending a total of 34 years. The stone used to make the lingam of Lord Shiva in this temple was brought from the



present state of Madhya Pradesh. The height of this lingam alone is 12 feet. Tanjore is the first temple in India to have the largest Moolavar Lingam.

Peruvudayar Temple:

Pervudayar Temple is one of the oldest temples in the world. This temple was started by Rajaraja Cholan in 1005 and completed in 1010. It is amazing that it was built so well at that time. The architecture of this temple was determined by an architect named Kunchalarathan. This temple was called Pragatheeswarar Temple and later renamed Pervududayar Temple. It is said that this great temple has many secret chambers and those many secret chambers contain various mysteries. Scientists say that it would take many years to build these magnificent structures even with our current technology.

Brihadeeshwar Temple's Kopuram:

The top of the Tanjore Great Temple is well constructed. The roof of this temple is built with 80 tons of granite stone. It is made of a single stone and makes everyone wonder how this heavy stone could have been carried to the top of the 216 feet tower. There are some opinions that this rock was put up only by elephants and warriors. There is another claim that they built stairs at an inclined level to place this stone and then carried the stone up. Which of these two actually happened remains a mystery still. *Another theory of this is that during Rajaraha Chola period, giants were genetically modified and built with them.

* Another opinion says that Raja Raja Chola also had the help of aliens and thus aliens built this temple. Another opinion is based on the idea that we can lift weights through sound which we study in science and they say that this weight stone could have been lifted using sound.

Brihadeeshwar Temple Architecture :

The Great Temple of Tanjore is packed with many wonders. chola sculptors have predicted the inclinations of the earth's axis, laid the foundation very delicately, started with the two-foot technique, and finished the tower with a weightless single stone. The construction technique of this temple, which is designed to adapt itself according to the cycle of the earth, amazes all the experts of the world. Art in every stone. A thousand stories in every sculpture. This great temple is not only a place of worship, but also a bank, an art gallery and a collective centre for social administration. The inscriptions here refer to it as Rajarajeshvaram. Earthquakes have hit Tanjore five times in its 1, 000-year history. If it stands tall and supports it all, it is because of the delicate construction. The Thiruchuttu House embracing the Kallanai Water, the towering Thiruvails, the Vimana which is an aerial sculpture, the sculptures that bring all the aspects of nature within reach. This temple is a constructional translation of the cosmological philosophy

GraniteStone

Granite is one of the best and strongest stones in the world and it is difficult to make statues as this stone is heavy and strong. 130000 size granite stone has been used to build this temple. These rocks were bought from a distance of 80 km from Ko, and 1000 elephants and 5000 horse carts were used to bring these stones. Many techniques have been used to cut granite rocks. In those days, without modern transportation, stones were brought from the mountains to the plains from great distances. The temple was built in the plains but the rocks were brought from the hill so everyone is wondering how they were brought.

Brihadeeshwar Temple Shadow

The Great Temple of Tanjore stands vertically up from the ground. An angle of one degree is not even a slight incline. This means that the sun shines through and the top of the tower does not cast



a shadow. Surrounding the sanctum are four walls.circling outside. Four walls outside it.connecting these eight walls, the plane is constructed as if an overturned basket is placed on top of it. The tower is 216 feet high and has 13 floors. It is four-lobed and tapers to a hollow, topped by a 12-foot-tall casket.

Brihadeeshwar Temple Nandhi

The Great Nandi in the present Tanjore Great Temple was not erected by Rajaraja Chola. History says that it was built by the Nayak kings. Nandi is made of single stone. Its height is 14 meters, length is 7 meters and width is 3 meters. This Nandi Mandapam was built by Sevappa Nayak. This single stone Nandi weighs 20 tons. This very large Nandi is the second largest in stature to the Nandi in Lebakshi Temple. Later, the Nayaka kings of Thanjavur installed a large Nandi parallel to the Shivalingam. Nandi Keralanthagan, which was first set up, was shifted to the area between the Rajarajan gates and later to Thiruchuttu House.

Brihadeeshwar temple highlight:

This temple was built in 1886 by a German scholar named Heals, Rajaraja Cholan. Rajaraja Chola's birth name was Arunmozhi Devar. This temple tells the art of the Cholas. It is said that thousands of people worked in this temple and these notes are engraved in the inscription of the temple. The total feet of this temple is 216 which represents the Tamil vowels. The height of Shiva Lingam is 12 feet which represents high letters. Foot 18 of the Sivalinga pedestal represents consonants. The total feet between the temple and Nandi is 247 which represents the total number of letters in Tamil. Many architectural details of this temple are engraved in the inscription of the temple itself.

Paintings in Brihadeeshwar temple:

Even today there are paintings painted during Rajarajan's time in Tanjore temple. Even today, the paintings look as if they were freshly painted. The researchers who studied this painting confirmed that these paintings were made with the juice of completely natural herbs. But even if we draw with herbs today, the quality of this painting is not available.

Brihadeeshwar temple inscription:

After a few years of restoration work, a large number of stones were found in the foundation of Thiruchurutu House. Everyone's name is engraved on each stone. From those who gave gold to those who gave stones, Rajarajan's concern that no one's name should be left in history is surprising. Although many people have contributed to this temple, 12 are the most notable. King Rajarajan, chief carpenter Kunjaramallan, his assistants Nitta Vinotap Perunthachan, Kandaraditha Perunthachan. Rajarajan's sister Kundavai who gave a big gift, Rajarajan's senapati Krishnan Raman who participated in various construction works, administrative officer Peigainatuk Ghilavan Thennavan Moovenda Agroni, Rajarajan's priests Esana Shiv Pandithar, Sarva Shiv Pandithar, son Rajendran, temple's head guru Bhawanapidaran, Iravi Paruludayan who edited the inscriptions..!

Brihadeeshwar temple sanctum:

The Shiva Lingam in the sanctum sanctorum of this temple has high electromagnetic waves which is Positive energy. A huge 80-ton stone is placed above the temple to prevent this energy from leaving the temple. This auspicious energy brings peace and tranquillity to the mind and body.

Thanjavur temple major deities:

To the east of the main entrance gate of the big temple is Wodiyar Road. Inside there is an Agnidev Sannidhi. 240 Siva Yogis stayed on this Wodiyar Road and lived on only one meal a day. According to inscriptional records, they divided into groups of 10 and performed 24 festivals. A lot of information about seputhirumenis in this temple is recorded in inscriptions on this Wodiyar road.



Each pillar is filled with letters like books. The Nandi Mandapam, Amman Sannidhi and Vahana Mandapam here are all later constructions. Adjacent to the Vimana, the Dakshin Murthy south of the sanctum was created by the Marathas. Waragi is also a recent arrival. The upper part of the Maha Mandapam is also of later construction. The temple complex surrounding the temple was built after the death of Rajarajan.

Stones in the temple:

All the stones found in the Tanjore temple are very finely cut stones. In the current technology, machines have come to cut stones very but how could they cut stones so finely with mere human power is a mystery. For that they used any kind of weapons and tactics. What was their plan to cut all the stones in the same size and shape remains a mystery to this day.

Underpass way in the temple:

It is said that when Rajaraja Chola built this temple there were more than 100 underground passages leading from this temple to his palace, other temples and many other important places of Tanjore. Some say that the tracks are now sealed and some say that the tracks are now being used for irrigation purposes. But do such paths really exist? If so why were they built? All such information is a mystery.

Foreigner's statue :

Two of the idols in the Tanjore Great Temple look like foreigners. One of them seems to be the King of France and the other is Chinese. About 1000 years ago when there were no transportation facilities, how did they get introduced to each other? Why are their statues erected? is still a mystery. No information is available for this

Temple that does not like political power :

No matter how proud this temple is, politicians who are in government power do not visit this temple. Even though a visit to this temple gets good publicity in the media, politicians hesitate to come here. There is a reason for this. It seems that after the construction of this temple, Karurarar Siddhar, who built this temple, cursed that whoever comes to this temple in royal posture will perish. During those times, the kings who conquered the country in wars used to seize the temples in that country and destroy them. So it is said that he left this curse so that this temple, which involved many aspects of labour, should not be destroyed by them. So it is believed that if those who abuse power and commit adharma come to this temple with power, they will lose their power or lose their lives, so it is said that no one in government authority wants to come to this temple. But to what extent this is true is not known.

Conclusion:

These are the facts and mysteries that are present in the Thanjavur Brihadeeswar temple. Still many mysteries are not found and still research peoples are working hard to solve the mysteries. This interesting facts tells that in ancient times without using proper equipments many beautiful and impossible things are done using hand and the help of some animals. And our duty is to protect all these temples so that future generation can understand about our culture and how ancient peoples used to build temples and what are the techniques used .

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Agricultural research in India: An exploratory research on farmers

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Abstract

Researches in the agricultural sector are valuable when they are innovative and make effective contributions to the sustainable development of farmers and the country. India is capable of achieving the social and sustainable development goals set by the United Nations. Dr. Harish Hande, founder and chairman of Selco India, said that researchers and students in the field of agriculture should be involved in new exploratory research and development activities. Instead of deciding on the basis of how many lecture papers the researchers and professors in the field of agriculture have presented, the practice of evaluating them based on how much those lectures and papers have changed the lives of farmers should start. India's research field is being seriously observed by many countries including Africa, Latin America. Social sustainable development should be the priority of exploration, research. Dharwad Agricultural University is situated in an excellent geographical, educational environment. All the graduates today are capable of solving the problems of 100 crore farmers of the country.

Keywords -Development, Schemes, Land use, Agriculture studies

Introduction

Sir Mark Cubbon, who was the Commissioner appointed by the British from 1834 to 1861 in the Mysore State, realized the agricultural potential of the state and in 1836 undertook pioneering development efforts to establish scientific agriculture and led to the establishment of the Mysore Agricultural Society. The present Lalbagh garden was then known as the Bangalore Botanic Garden. In 1862, Mr. Signordivichi introduced a new breed of silkworms and sericulture to the state and brought a new dimension to the sericulture of the state. Similarly, the credit of initiating scientific forestry in Mysore state goes to Mr. Somerin, who was then a forest conservator.

Whenever the agricultural development of the state is mentioned, it is the duty of everyone to remember Rajashri Nalmadi Krishnaraja Wodeyar, the Maharaja who ruled Mysore from 1894 to 1940. Shriyut realized the agricultural potential of the state and regularly started many development activities for it and made Karnataka a leader in the nation in various fields of agriculture. The Maharaja appointed Dr. Lehmann, a German chemist, in 1899 to set up a soil testing station and an agricultural laboratory for various subjects. Then Canadian scientist Dr. Leslie C. Coleman was appointed in 1905 to carry out entomological and pathological research. Dr. Dr. Coleman also took over Lehman's duties in 1907. On his recommendation, agriculture, which was a part of the revenue department in the state, was separated in 1912 and on 5th July 1913, Dr. Coleman was appointed as the first director of agriculture in the department.

Agricultural Development during Five Year Plans

When the state of Karnataka came into being in November 1956, the Second Five Year Plan was already under implementation. Therefore, the state did not get an opportunity to prepare a comprehensive agricultural development plan for the second five-year plan. Thus, the state could



only implement all the projects of the united provinces together. At the same time the Third Five Year Plan was formulated and implemented from 1961 to 1966. Much attention was given to formulating comprehensive plans keeping in mind the needs of the new state. In short, the third five-year plan became the first five-year plan for the new state.

Agricultural development in the state can generally be divided into four phases. The first phase was limited to various agricultural development programs from 1956 to 1966. At this stage, traditional development measures such as increase in cultivated area, increasing irrigation sources, popularizing the use of chemical fertilizers, increasing the use of improved seeds, popularizing Japanese style rice cultivation etc. are emphasized. Agricultural development in the state can generally be divided into four phases. The first phase was limited to various agricultural development programs from 1956 to 1966. At this stage, traditional development measures such as increase in cultivated area, increasing irrigation sources, popularizing the use of chemical fertilizers, increasing the use of improved seeds, popularizing Japanese style rice cultivation etc. are emphasized. Its basic objective was to increase agricultural production as quickly as possible. The second phase is limited to the period from 1966 to 1980. During this period more emphasis was given to intensive farming. New technology led to greater agricultural production.

Mainly hybrids and high yielding varieties are responsible for higher production. The production of cereals increased greatly due to hybrids and high yielding varieties. The period of the third phase is limited to 1980 to 1995. During this period, the aim was to help the underprivileged and underprivileged farming community, especially small and very small farmers, scheduled caste and tribe farmers, and dry farming farmers to get upliftment through higher agricultural production by getting modern technology. The fourth phase started from 1995. The state government brought out its own agricultural policy in 1995. In this agricultural policy special emphasis has been laid to achieve comprehensive growth in accordance with the changing agricultural conditions, globalization and liberalization of agriculture in accordance with the world market scenario and to have a high growth rate in agriculture and allied industries.

Schemes of the Department of Agriculture

Agriculture Department is one of the most important development departments of the state. By continuously engaging in the service of farmers and effectively transferring the research results emerging from various sources, modern technology is being effectively transferred to the 78.32 lakh farmer families who are cultivating a total of 121.61 lakh hectares under rainfed and irrigated land, helping them to get more yield using modern technology in their holdings. The Department of Agriculture is implementing several programs to increase the overall agricultural production of the state.

In this regard, in the year 2015-16, implementation of important programs like Krishi Bhagya, Farm Machinery Rental Based Service Center, Bhu Chetana, National e-Governance, Bhusamridhi, National Agricultural Development Plan, Organic Farming and agricultural tools such as sowing seeds, light nutrients, Food grain production of 110 lakh tonnes is expected against the target of 140 lakh tonnes due to drought conditions in most parts of the state (137 taluks of 27 districts) in 2015-16 due to timely supply of bio-fertilizers and plant protection drugs.

Purpose

- 1) Transfer of agricultural technologies / information to farmers;
- 2) Ensuring supply of quality farm implements to increase agricultural production and productivity;
- 3) Sustainable soil health management
- 4) Prioritizing rainwater harvesting and reuse, focusing on rainfed agriculture farmers;
- 5) Plant protection and sanitation,



6) Provision of various farm machinery useful for land preparation, sowing/planting equipment, harvesting and processing to the farmers in rural areas of the state in a timely, transparent and low rental rate and arrange e-tendering for receiving applications of farmers through online mode under farm mechanization and micro irrigation schemes.

Brief description of programs of the department

- 1) Timely provision of seeds, fertilizers, pesticides, agricultural credit, agricultural machinery and extension services as per demand;
- 2) Implementation of Krishi Bhagya Scheme to prioritize rain water harvesting and reuse focusing on rainfed agricultural farmers and promote micro irrigation to conserve water and increase the area of protected irrigated area.
- 3) Provision of various farm machinery useful for land preparation, sowing/planting equipment, harvesting and processing to farmers in rural areas of the State in a timely, transparent and low rental rate,
- 4) Encouraging sustainable agriculture and providing suitable marketing system for sale of products.
- 5) Enactment of various Acts for sale and maintenance of quality of agricultural implements,
- 6) Providing crop loss compensation to farmers under the National Agricultural Insurance Scheme,
- 7) To assist the Central Government in determining the minimum support price in major agricultural crops which would be beneficial to the farmers;
- 8) Adoption of appropriate plant protection measures through promotion of good technology encouraging,
- 9) Designing work activities for quality seed production and distribution,
- 10) Promotion of agricultural mechanization and transfer of technology from laboratory to farmer's land through agricultural information services, staff and farmer trainings, various crop demonstrations and farmer study tours to overcome shortage of farm labor and reduce stress on farm labour.

Agricultural Census

Agricultural census is a process that is conducted every five years and has been continuously since the inception of agricultural census in 1970-1. There have been nine agricultural censuses so far, including the latest agricultural census of 2010-11. Accordingly, the year 2005-06 was declared as the Year of Land Records. During this census, for the first time, information on the number and area of land holdings was tabulated separately for farmers and women farmers. Like other states in the country, the average land holding area is also shrinking in Karnataka. The average land holding has increased from 3.20 ha in 1970-71 to 1.95 ha in 1995-96 and declined to 1.55 ha in 2010-11. Out of a total of 78.32 lakh landholders, the smallest (49.1 per cent) And small (27.3 percent) tenants are 76 percent and have only 40.05 percent land holding. Semi-medium tenants (16 per cent), medium tenants (6.5 per cent) and large tenants (1 per cent) are 23.2 per cent of the total, and their holding area is 60 per cent. Analyzing the average landholding area of different categories of tenants, the average area of the smallest tenant was 0.48 ha in 1995-96 and 0.55 ha in 2005-06. And 0.48 ha in 2010-11. down to Similarly, the average area of large holdings has declined from 15.02 ha in 1995-96 to 14.71 ha in 2010-11.

Agricultural land use

According to the land use data for 2013-14, the total geographical area of the state is 190.5 lakh ha and the total cultivated area is 122.67 lakh ha. A. will be It is a percentage of the total geographical area. It will be 64.4 percent. The net cultivated area is 52.1 percent of the total geographical area and the barren land area is 6.3 percent. Forest area is 16.13 percent of the total area. For non-



agricultural use, the share of uncultivable and cultivable barren area in the total area is 7.87, 4.11 and 9.06 per cent respectively. The area of permanent cattle and other pastures is 6.3 percent. crop density shows the ability to cultivate the net cultivated area more than once. crop density in the state has been gradually increasing in recent decades and was 124 per cent in 2013-14.

Seed production and distribution

The heavy responsibility of providing breeding seeds of all varieties of all crops rests with the State Agricultural Universities. There were total 73 seed production units in the state. The seeds of the original seeds produced in the departmental taluks were given to the Karnataka State Seed Corporation for further seed production and processing. Meanwhile, the need of private seed production industry is being realized and all necessary facilities are being provided to them. Many multinational companies are involved in the seed production industry. Seed testing centers have been established in Bangalore and Dharwad cities in the state. Besides, another seed testing center is functioning under the auspices of Horticulture Department at Lalbagh Park, Bangalore.

Seed Association of India has been appointed as the nodal organization for supply of breeding seeds to private institutions. Seed production and distribution organizations fix the seed purchase and sale price taking into account seed purchase cost, production cost, certification, processing, packaging and variety wise costs.

Manures and Fertilizers

The production and use of organic fertilizers has become more important these days when the prices of fertilizers are increasing. Greater awareness and interest in biofertilizers like rhizobium, blue-syrupachi, azetobacter and azospirillum is being developed among farmers. Various programs are being undertaken to encourage scientifically improved composting at the rural level. For this, necessary information is provided to the rural people. In urban areas, local organizations are involved in making compost using city waste materials.

National Agricultural Insurance Scheme

The National Agricultural Insurance Scheme has been implemented in the state since the monsoon season of 2000 and continued in 2015-16. All the farmers who have availed crop loan and not availing crop loan can be covered under this scheme. crop loss compensation will be given in case of crop loss due to natural calamities. The scheme is mandatory for farmers who have availed crop loan. Farmers who do not have crop loans can opt for the scheme voluntarily. Small and micro farmers are given 10 percent subsidy on insurance premium. Based on the indemnity level of the crop, taking into account the initial yield and the actual yield, the crop loss compensation will be given according to the shortfall in yield and sum insured.

In case of location specific natural calamities such as hailstorm, storm, flood and landslides in all districts during monsoon, winter and summer seasons of 2009-10, farmers have been notified for individual determination of crop loss.

Raitha Mitra Yojana

Introduction and Background: Like the rest of the country, agriculture in Karnataka has been making strides since the early 60s. Out of the total population, the rural population is 76% and majority of them are engaged in agriculture and ancillary activities. According to the 2001 census report, the contribution of agriculture and allied activities to the state's income is about 10%. Source of 49 percent of income. This is a reflection of the importance of agriculture in the state. Agricultural Extension Program was introduced in the state in 1977-78 and has been continued as National Agricultural Extension Program and State Program since 2000-01. considering the



development in the agricultural sector, there was a need to strengthen the agricultural extension program due to the changes in the national and state situations, conditions and demands of the farming community. As a result, Ryta Mitra scheme was introduced in the state from 2000-01.

Rationale of the Project: Considering the importance of the need to provide effective extension services to the farmers, a demand based agricultural extension system, 'Raita Mitra' project was launched in Karnataka. At the hobli level, the rationale of the program lies in setting up agricultural extension centers known as farmer contact centers in place of the existing extension system. So far 747 Farmer Contact Centers (Agriculture Extension Centers) have been set up at hobli/sub block level in 176 taluks in Karnataka state. These Farmer Contact Centers are established near the farming communities and aim to address local problems related to agriculture and provide agriculture related information and services to farmers at one place. These centers work as a platform for farmers to get information on agriculture based technology at the grassroots level and conduct deliberations. These Farmer Contact Centers are used as main hubs for extension activities including subsidy disbursement.

National Agricultural Development Scheme

Government of India has launched National Agricultural Development Scheme in 2007-08 under Special Additional Central Fund Assistance Scheme for radical development of agriculture and revival of agriculture. It will encourage states to invest public investment in agriculture and ancillary sectors, and its main objective is to reduce yield gaps in major crops and increase farmers' income from agricultural and ancillary activities. Agriculture Department has been selected by Central Government as the nodal department to implement this scheme in agriculture and non-agriculture departments. A total of Rs.284 crore has been released for this project in the year 2010-11 and the funds will be allocated to various departments such as Agriculture Department, Horticulture, Animal Husbandry, Fisheries, Agricultural Market Development, Sericulture, Agricultural Universities (Bangalore, Dharwad and Raichur) and Karnataka State Seed Corporation Schemes.

Agricultural Management Studies

The main objective of agricultural management studies is to find out the cost per hectare and cost per quintal of production for different crops in agricultural zones and to find out the relationship between the use of physical inputs of different crops and the production and cost. This information is very useful for government to take some policy decisions and for farmers to choose profitable crops.

World Trade Organization Unit of Department of Agriculture

A World Trade Organization unit was established in December 2002 under the Department of Agriculture. The mission of this unit is to disseminate widely among the field staff and farming community about the latest activities on agriculture related agreements under the World Trade Organization Agreement. Dr. appointed by Karnataka Government to study World Trade Organization agreement, agriculture and food related issues from this unit. Premnath Committee Report on Impact of World Trade Agreement on State's Agriculture Sector, Ideas about adapting to change due to globalization and trade liberalization are being promoted. Also, regarding the implementation of Plant Varieties Protection and Farmers' Rights Act, 2001, the government has already constituted a state level committee under the chairmanship of Dr. G.K. Veeresh and a state level sub-committee under the chairmanship of the Commissioner of Agriculture. State-level Technical Committees, one for each of the three Agricultural Universities of the State, and District-



level Technical Committees under the Chairmanship of the District Joint Director of Agriculture to identify and collect information on plant varieties have been constituted for the following purposes.

- 1) Identification of local species based on Geographical Indications;
- 2) Collecting information for conservation of indigenous plant species Collecting information about extinct species and
- 3) Collection of basic information/material about plant varieties at taluk level.

Conclusions

Agriculture is the mother form of all sciences and the source of human culture. Records show that Indian agriculture has a very rich history. Developing from agriculture at its peak during the Aryan and Indus Valley Civilizations, agriculture has gained unprecedented prominence. During the Vedic period (4500 to 1000 BC), Arthasastra, a part of the Atharvana Veda, also mentions agriculture. Kautilya's Arthasastra also includes rules related to agriculture, legislation related to land etc. Realizing the immense potential of Indian agriculture, the British government took many measures for agricultural development. Agriculture, which was a part of the Indian Revenue Department, was made a separate Department of Agriculture in 1871. Subsequently, the Kothari Education Commission, constituted from 1964 to 1966, recommended the establishment of at least one agricultural university in every state. Accordingly, the University of Agriculture in Bangalore was started in 1966. Later in 1986 Agricultural University was established at Dharwad. Mrs. Indira Gandhi, a visionary and a visionary, who established agricultural universities all over the country and thereby enabled substantial progress in agricultural production, Shri C. Subramaniam, Dr. MS Swaminathan, Dr. V. Kurian and Dr. The nation owes its gratitude to many gentlemen and dignitaries of the last century, such as Norman Borlaug.

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Exploring the Concept of 'Athiti Devo Bhava' in Modern Society: A Study on its Relevance and Impact

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Abstract

Aditi Devo Bhava, often spelled Atithi devo Bhava, is the Sanskrit equivalent. A guest is equivalent to a deity, according to a dynamic of the host-guest relationship that involves the traditional Hindu-Buddhist idea of treating guests with the same veneration as a god. Namaste, a common Hindu-Buddhist greeting that means "I bow to the divine in you, " goes much further than this idea of going above and beyond in order to welcome visitors with affection.

The mantras matrudevo bhava, Mitra devo bhava, pitrudevo bhava, Putra devo bhava, Acharya devo bhava, and atithidevo bhava are found in Shikshavalli I.11.2 of the Event Upanishad. "Be one for whom the Mother is God, the Friend is God, the Father is God, the Child is God, the Teacher is God, and be one for whom the What it essentially signifies is that the guest is God. The words that follow are all single words and Bahuvrihi samasta-padas.

Keywords

Culture, Heritage, Tourism, Marketing Mix, India

Introduction

2014 saw a ledger 1, 138 million overnight arrivals from beyond the country, up 4.7% from 2013. This increase happens gradually over time. During the 2008 financial crisis, there were more foreign visitors than the year before, up 23%. Travelling for other goals, such as seeing friends and relatives, doing religious pilgrimages, and obtaining medical care, ranked second with 568 million or 52% of all international visitors travelling for excursions, leisure, or other sorts of leisure (27 percent). Approximately 14% of people from outside the country indicated that they were there for work-related or business-related reasons, while the remaining arrivals (about 7%) did not provide any explanation.

"Be one for whom the visitor is God" or "Be one to whom the guests is identical to God" is the modern interpretation of the Sanskrit phrase " Athiti Devo Bhava “

The authors alone are authorized for the views, thoughts, recommendations, and analyses in this piece; the institutions they represent are not always implied. The March 13, 2015, beginning publishing date of the article was changed to reflect policy amendments made by the Indian government. The policy brief was discussed in a blog post by "Ideas for India" on April 9, 2015, titled "Getting greater value from India's Work Permit on Departure Scheme."

Why is the Indian Visitors Visa on Departure Scheme such a big deal?



To continue serving as a facilitator, the Indian government launched the "Tourism - related Visa on Arrival" programme on January 1, 2010, as a one-year test initiative.

Tourists from five nations, France, Nz, Luxembourg, and Japan—were included by the new effort. In 2011, the task force was established in seven different countries, including Cambodia, Laos, Vietnam, Indonesia, Myanmar, the Philippines, and Laos.

After witnessing no additions in 2012 or 2013, the list of countries where citizens may become eligible under tourist visa on arrival within Indian witnessed massive increases in 2014. Travelers from South Korea were implemented in mat lab in April 2014, while travelers from other nations were added in November 2014.

“Atithi Devo Bhava” : Development of the Indian Travel Industry Dr. Nandesh V Hiremanth and Amiya Kumar Mohapatra

The relative contributions of a nation's primary, secondary, and service sectors as well as the contribution of its services have a substantial impact on that nation's level of financial development. The GDP sector determines the kind and level of development. The financial services industry is estimated to account for over 55% of India's GDP, with the travel and tourism industry accounting for a sizeable portion of that. About 5% of the GDP is contributed by the tourism industry, which also generates both temporary and permanent employment. One in ten new employments in India, it has been reported, are in the tourism industry. By increasing exports and bringing in more foreign cash, it also creates.

Due to the interdependence as well as connections in between other creators, the tourist industry has a wide range of repercussions. Regarding the advantages it offers to the economy, the socioeconomic environment, and the promotion of equity, the tourism segment is the biggest and extremely fast sector of the economy. India is regarded as having the "richest cultural and varied legacy" throughout the world. Indian tourism was developed on the back of the world's illustrious heritage and rich cultural heritage. India's greenery, historical landmarks, songs, paintings, as well as other cultural achievements have earned it the moniker "Foreigner Paradise." No other country in the world can claim to have the same level of diversity in its festivities, custom, languages, civilizations, even artistic endeavors.

THE IMPORTANCE OF THE INDIA TOURISM SECTOR

There is a significant need for labor because the leisure business would be a consumption-oriented economic sector. As a result, there is work both directly inside the industry and indirectly in areas that are related to or generated from it. The tourism industry helps the country deal with the imbalance in the balance of payments by producing foreign exchange revenues. It significantly contributes to the expansion of employment options, which in turn helps the economy produce income. The tourism industry has a large positive impact on income and employment. It is an effective tool for ending poverty and helps with economic redistribution. It helps close the gap between the wealthy and the poor, as well as between urban and rural communities.

The significance of india’s tourist industry tourism industry.

IMPORTANCE OF TOURISM SECTOR IN INDIA

Contribution to GDP/National Income

Support for Direct Employment

Channel and Roadway for Cultural Exchanges



Rural and Local Development
 Universal Development
 Earnings in Foreign Currency
 Contribution Industry Indirect
 New Items and Services Trade
 Increasing income and revenues Equity and Empowerment

year	Foreign Tourist Arrivals (FTAs) (in million)	Domestic Tourist Visits (in million)	Foreign Exchange Earnings (US\$ in million)
2009	5.17	668.80	11136
2010	5.78	747.70	14490
2011	6.31	864.53	17707
2012	6.58	1045.05	17971
2013	6.97	1142.53	18397
2016	8.80	1615.39	#22923
2017	10.04	1657.55	#27310
2019	10.93	2321.98	#30058
2020	2.74	610.22	#6958

Note: #: Revisions to projections
 by the authors from: I the Reserve Bank of India;

The development of a Canadian economy is significantly tied to the expansion of its tourist industry. This also tremendously encourages entrepreneurial endeavours and skills. It has improved people's quality of life, supported the handicrafts, and increased consciousness about the significance of preserving the natural world and cultural heritage. It also creates jobs and more money in along with opening up possibilities and markets for new goods and services, that serve as a contributing yet essential element of the town's or state's integrated growth. It also encourages female participation, boosts workers' social status, improves living conditions, and fosters social cohesion. The industry has a considerable economic impact on the numerous employment options. People are made pleased in this industry in a number of different ways.

INDIAN TOURISM SECTOR'S GROWTH TRENDS

The COVID-19 epidemic had a devastating effects on the tourist industry everywhere, including India, where it was more severe than elsewhere. consequently, it has been reported that there has been a sharp fall in tourism activity since March 2020. However, when data spanning a decade covering the pre-COVID era (2009-2019) had been scrutinized, it is remarkable to see that the tourist trade was thriving and had an increased trend in GDP, labour, and foreign exchange gains (Table 1). In addition, the tourism sector will definitely keep up its present trend if circumstances strengthen in the post-COVID era.



In order to strengthen and revive the tourism sector, our government has taken action and will keep on working.

LANDSCAPE CHANGE AND “Athiti Devo Bhava”

The India's Ministry of Tourism (Mot), Govt of India, initiated the social information campaign Atithi Devo Bhava, which refers to "Visitors is like our Lord, " in 2005. The drive's main objective is to inspire locals to be welcoming to guests while they are staying with them, as well as to extend and ensure good behaviour toward tourists to make their stay and visit delightful. As a result, Atithi Devo Bhava genuinely works to ensure that tourists have a good time, that hosts treat guests nicely, and that communication between guests and hosts is improved. While also addressing the general public, the campaign primarily targets participants in the tourism business.

COVID-19 PANDEMIC AND THE TRAVEL INDUSTRY

The COVID-19 epidemic significantly hurt the travel and tourist sector, costing the sector \$470 million on lost world GDP (in the year 2020 and 2021). India's tourist sector has weakened, which has a detrimental effect on the livelihoods of countless individuals. A pandemic is causing the worst kind of recession imaginable, but India has the resilience and adaptability to recover, as will be clearly evident beginning in August 2021.

GOVERNMENTAL EFFORTS AND ADVANCING THE TOURISM INDUSTRY

Various programmes have been undertaken by the Indian government and numerous state governments to It is a well-known truth that tourism activities have a significant negative impact on the destinations' sociocultural and environmental conditions, and that every activity has opportunity costs. This is also true of tourism.

In order to lessen the damaging effects of tourism on the environment, this concept is "Sustainability" was already established. again the authorities now has begun a new tourism, that incorporates expert tourist, to engage both foreign and domestic visitors. The very definition of "Sustainable Tourism" is to convert beyond "Autoregressive integrated moving Tourist to "Three Hundred And Sixty" Days Tourist in order to meet the needs of the new consumer groups.

Box 1: Swan Analysis Of India’s Tourism Industry

Strengths, or S

The central and provincial governments have created several initiatives to promote tourism. A wide range of activities are available at tourist destinations, including nature, resorts, historical landmarks, heritage sites, local festivals, and cross-cultural encounters. All categories of customers have access to a range of price alternatives.

W = Weakness

All categories of customers have access to a range of price alternatives. Documentation is now more easily obtainable because to new technologies and the ubiquity of mobile service, but it is not entirely reliable; updated information is especially lacking for some tourist locations, especially those that are not well-known among travellers. Locals and people in tourist destinations occasionally take advantage of tourists (via dishonesty, fraud, overcharging, unruly behaviour, etc.), harming the area's reputation.

A = Accomplishments



India is a country having a wide range of weather, tourism destinations, and seasons.

In some places, it has been huge strides made both attracting as well as promoting, which has led to things like expanded economic revenue and jobs as well as the rise of local MSME and artisan business (e.g., Goa, Northeast, Kerala, etc.).

There is a growing opportunity to bring in and promote planned tourism, particularly for foreign visitors, by providing more memorable and enriching experiences.

Ample changes have been used to promote ecotourism in places like Kerala, the northeast, and hilly mountain regions.

N = Next Actions

Urgently required is the design of tourism as an experience rather than to only a "Service of touring destinations, eating, staying, shopping, etc."

Some tourist destinations/places need to be promoted, strategically branded, and run on a PPP (Public Private Partnership) model in order to alleviate the systematic exploitation of local inhabitants.

On occasion, manufactured tourist attractions might cast a shadow on local and regional history. Much can be done in this area to solve this, and it must be treated as a cultural icon.

In some localities, local political turmoil, terrorism, or riots may affect tourists (although this is uncommon); as a result, media and PR management become crucially important.

utilising a comprehensive, coordinated strategy list created by the author using reports that have been made public. is the source for the SWAN analysis (2016)

What Prevents Success?

The authors seek to evaluate the implementation and design of the plan in order to estimate the impact of the TVOA, specifically the TVOA through ETA:

Why, both through time and amongst nations, has India share of TVOA's as a % of all TFTAs not increased more than slightly? Is the solution to modernise the sector by providing TVOAs through ETA? If so, why does the share of TVOAs through ETA in total.

Policy Repercussions

Government adopted a TVOA service but nowadays provides it to Forty Four countries, including a partial openness to Sri Lanka. This facility has now been developed and employed through ETA. Despite these substantial steps, international travellers to Indians still seem to choose and apply for passports just at Indian office in our homelands, maybe to avoid any hassles in India. It seems that the ETA hasn't yet done enough to boost trust in the TVOA to meet expectations. The authors offer two suggestions on how to strategically use the methods for allowing visas in order to maximise economic advantage.

India needs to be more clear about the TVOA's purpose in this area. There are several things that need to be done for the same. First off, if the policy's objective is to promote businesses and private clinics as well, changing the acronym of the TVOD to "Visa upon Arrival" will be beneficial.

Any misconceptions would be aired up as a result, and many tourists who may have been put off by the plan's name would be rerouted. India may continue to refer to the programme as "Tourist Visa on Arrival" despite the fact that it is now called as "e-Tourist Visa."



Conclusion

The fact that India is making efforts to streamline the visa application process is admirable, to put it briefly. However, as was previously noted, a comprehensive examination of the programme is required to ensure any real benefits. It appears that the reforms in India offer lessons that should be used elsewhere as well.

In the era of globalisation and global value chains, individuals are essential to both economies generally and the rapidly growing travel sector. One worldwide corporation explains it this way: "Researchers deal internationally; researchers need individuals to gather and trade expertise." We also need to adjust quickly in order to keep our competitive advantages. Mobility is essential to us as a result. Business is better once the suitable individuals are there at the appropriate time and location. 73 To "Make [it] in India" or anywhere else, there must be a smooth movement of people.

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A correlative analysis of Muslim and Christian marriage

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Abstract

One greatest method to understand about an anomaly is to study, analyse, and explain it from several angles. Without contrast and contrast, a full grasp of marriage's underlying principles could be achieved. The contrast of wedding between Christianity and Islam is one of the study's most critical parts. This essay examines the marital doctrines of Islam and Christianity before contrasting how they relate to one another. Additionally, the research offers a glimpse of oneness inside dualism. In both religions, there is just one legal way for a man and woman to be united in God's existence, and wedding is the only legal way to create subsequent generations. However, there are fundamental differences among Christianity and Islam. Being virginal or leading a hermit life are seen differently in Christians. Becoming a virgin or practising monasticism is regarded by Christianity as a method of getting closer to God, while Islam does not encourage celibacy; it is considered exceedingly aberrant and is despised by Allah, and is even forbidden in Islam. Islam holds that virginity prevents an individual from reaching heaven.

Keywords

Islamic, Christianity, virginity, and wedding

Introduction

The Middle English wedding, which was first appeared between 1250 and 1300 CE, is where the term "marriage" originates. This is rooted in the Latin verb *maritare*, which meaning to furnish a husband or a wife, which in turn comes from the Old French verb *marier* (to marry). Wedding may be described as the sharing of love, appreciation, and thanks between two families as well as the uniting of a man and a woman. It can also be described as a marriage that is acknowledged officially and culturally, typically involving a man and a woman, and that is governed by particular laws, traditions, ideas, views, and responsibilities of the spouses and grants rank to their children.

It is now evident that both Christianity and Islam are the mainly two spiritual religions and that both assert that they are able transform and complete man. One of the most significant and possibly most successful aspects in elevating man to greatness is "relationship." As a result, these two holy faiths must have addressed this subject in their teachings so that their adherents may see how marriage is the most potent means of achieving human completeness and how it can show them the route to growth and completeness.

Comparative research holds a unique position among other research techniques. The readers and the investigator are both prevented from being aware of many facets of the discipline by a straight and comparable examination of the identification and evaluation of the occurrence, which causes both of them to become superficial and finally lose their sense of understanding. Conversely, research analysis breaks both investigators and viewers free from this impasse and, via comparison and contrast, unveils the subject's hidden depths. Consequently, contrasting and comparing these two



divine religions is the most effective way to understand the significance, significance, and concept of marriages.

Marriage in Christianity

History Of marriage

Families were established by God alone, based on the Holy bible, which states that "In the beginning, the Lord created heaven and the earth" (Gen. 1:1) and that " The man shouldn't be by himself; therefore, I'll find him a suitable companion. (Gen2:18) Then, as the man dozed off, the Lord God removed one of his ribs and filled the gap in its place with flesh. Man, then fashioned a woman from such a rib and gave her to the other man, who then remarked, " Finally, this is made of my own flesh and bone. " (Gen2:23).

MARRIAGE: -A relationship of Intimacy

In accordance with the bible, a man and woman must be spiritually, emotionally, and physically close in order to be married. Divine, intellectual, and bodily connection are necessary for marriage. "Thus, a man better leave his mother and father and be wedded to his wife, and the two shall be one flesh, " the Old Testament states (Genesis 2:24). With Adam and Eve, God created a partnership between men and women that is on an equal basis (see Genesis 2:24). Part of god's plan for our enjoyment in this life and our ultimate pleasure in the world to come centres around marriage. Every effort should be made to keep a relationship together.

On the occasion of wedding, both the man and the woman make a commitment that they will remain together until death separates them, help each other, and submit to one another out of respect for Christ. The wife makes a promise to her partner that she will offer up to him as to the Lord because the husband is the head of his wife just as Christ is the head of the church, and the husband makes a pledge that he will love his wife just as Jesus adored the Church and gave himself, for making her holy (Eph5:21).

Although love is typically the foundation of marriages, choosing to appreciate that love can be difficult. And this is where dedication is important. Marriage, in God's eyes, is both a contract between a man and a woman and a responsibility that he shares with the pair. It demands that we be devoted to the union and acknowledge our obligations to God and our spouse as well as our commitment to them. The Bible can help us learn that.

Be Patient

Relationship can sometimes be challenging. But keeping in mind that it's founded on loving provides us guidance. In the Christian Bible, Peter counsels, "So first, love one another passionately, for love can forgive many sins" (1 Peter 4:8). You'll make errors. even your partner.

Be compassionate and gentle with each other. In order to keep the oneness of the Spirit in the bond of harmony, bear tough moments in your relationship "with patience, bear each other with loving" (Ephesians 4:2-3).

Be Joyful

Your spouse does not have to make you happy all the time. In order to grow your marriage's happiness, you both must put forth effort. Take the opportunity to converse, relax, and enjoy yourself. Bless your fountain and be glad with your youthful lady (Proverbs 5:18).



Be Kind

Living wedded requires observing your spouse's positive and negative qualities in equal measure. It fosters trust with your spouse. Strengthen his weak spots. Offer praise rather than criticism. For the sake of Christ, "Be kind and compassionate to each other, embracing one another as God has forgiven you" (Ephesians 4:32).

The major motivation for a marriage's commitment is to preserve purity and bring about redemption and salvation.

To maintain the immaculacy

According to the aforementioned, there are two types of pureness in Christian faith: purity from unlawful sex and purity from adultery. although this takes the form of rites like marriage, purity of relationships with the opposite gender. From a Christian perspective, marriage's primary goal is to protect and sustain the purity of the latter kind. Therefore, whomever can secure the pureness of the second type and protect himself/herself from impurities to use the dictionary definition should never be married. From a Christian perspective, these individuals are indeed the greatest and most well-liked; they are not wed.

Christians believe that marriages should only be entered into when a person is not able to preserve first-kind purity. Marriage was created to protect individuals from adulterous and illicit relationships. As a result, the dedication of priestly wives is considered to be a reasonable and justified resistance against this harsh commandment that forbids priests from being wedded.

In other terms, virgin and abstinence, as oppose to marriage, are the first choice in Christianity. It is not essential to discuss the concept of marriages in this context because it is neither good in and of itself nor the first option in Christian. Therefore, it is important to use marriages to establish the monastery concept.. However, because celibacy cannot achieve the very first category of Christian aims, such as adherence to the holy rule and chastity from illegal partnerships, they turn to matrimony to achieve secondary goals.

Marriage in Islam

Islam refers to marriages, which is an agreement made between two individuals, as Nikah. getting married must have the voluntary consent of both the bride and the husband. a written, legally-binding contract for the union. A legally enforceable contract that specifies the rights and obligations of the bridal as well as the bridegroom is seen as an essential component of a lawful Islamic wedding from a religious standpoint.

he laws and human life are tightly intertwined. It should go without saying that someone who is ignorant of the reigning monarch legislation won't offer an explanation. Therefore, we must be aware of the laws that directly affect our daily life. Marital is a significant component of life, hence marriage rules should be understood. The laws of the sovereign as well as the Muslim's personal rules both apply to his marriage. My goal in doing this study is to draw attention to all of the problems that can be solved for Muslim marriage under the law.

The things are different; however, the key items are: - They have the ability to increase populations. In the Holy Qur'an, Almighty exclaims, "Your humanity!"

2. The preservation of virginity and moral perfection is one of marriage's goals. Except for those (slaves) who hold your right arm, (forbidden) ladies are already married, according to the Qur'an.



God told you to. All others are allowed as long as you find them (in marriage) to mahr (wedding money is given by husband to wife during marriage) of their property who desire chastity, do not engage in illicit sexual activity, and then grant those with whom they engaged in such activity their marriage in accordance with the law; however, if you rewrote the mahr mutually agree (give more), there is no sin for you. Allah is undoubtedly All-Wise including All. Islam is vehemently against sex outside of marriage. Therefore, it is important for our age to be informed of the dangers of unmarried or extramarital sex.

3. The goal of marriages is to preserve a time of equilibrium, love, and affection between the parties, that can be done by working together again and having respect for one another.

Reason for a valid marriage

There is no need for a ceremony, official paperwork, or other tedious formalities in order to get married. Furthermore, the essential prerequisites must be met.

- 1) A proposal by one of the partners.
- 2) Another party's agreement. [Note: - When both parties are competent, an offer and acceptance may be made. Guardians may lawfully enter into a prenuptial agreement on behalf of their dependents in the case of inability, such as minority or psychological disorder.
- 3) If the spouses are Ahmadi, witness must be present; if the parties are Shia, no witnesses are necessary.
- 4) The language used in marriages should be precise and straightforward.
- 5) The proposal and acceptance have to happen at the same meeting.
- 6)The dowry is also a need for a legal union. Therefore, the fundamental requirements for a legal marriage are as follows: "Ijab (trying to offer), Qubul (acceptance), Balig (adulthood or growing up), Rahman (mentally sound, n't yet majnum or not compound) of the parties - i. E., both bride and groom, or if their parents or guardians are underage, the existence of a testimony (in Hambali, non-Shia legislation), and indeed trying to meet itself (i. E., in a single sitting).

Separation from the marriage: Divorce

According to Christianity:

In the bible, it is said that " It has also been stated that anyone who divorces their wife—barring causes of extramarital sex her into an adulteress, and anyone who marry a divorcee causes her to become pregnant. " (Matthew 5:31, 32)

In the second, the Pharisee question Jesus on the legality of a man divorcing his wife for whatever reason. Jesus replies by attributing this edict to their "toughness of heart" (Mark 10:5), citing the Creation story order, and coming to the conclusion that man and woman are not two but one (10:8). He also declares that God has brought individuals alongside who should not be parted (10:9).

In Islam, separation can occur in a variety of ways, sometimes at the wife's initiative and sometimes at the partners. Talaq (rejection), khul (joint divorce), and faskh are the three primary traditional legal classifications (dissolution of marriage by an Islamic court). Shariah, as understood by conventional Islamic jurisprudence, has historically regulated divorce laws, however these laws have varied amongst legal schools and occasionally diverge from legal theory. Family rules were



formalized in contemporary days and largely stayed "inside the domain of Islamic law, " however the government now has jurisdiction over legislation rather than conventional lawyers.

Relationship can be dissolved in Islam by either the husband or the wife, and the validity of the union can be revoked by saying the words "talaq." There are three types of relationship breakdown: the Ahsan, or most praiseworthy; the Hasan, or praiseworthy; and the Bid'a, or irregular.

Alikeness of marriage between Christianity and Islam:

The similarities between Islam and Christianity's conceptions of marriage as an institution concept and position can be summed up as follows:

- a. Both religions concur that marriage is the only institution that allows for the acceptance of sex, satisfies natural sexual urges, and produces and raises children.
- b. Marriage is a gift and the sole method to start a family and maintain the wellbeing of its members.
- c. Marriage is the sole recognized method of ensuring the foundation for human community relationships and safeguarding against the risks of sex urge (Salem Salim, 2004: 163, p. 183).
- d. Despite having differing perspectives, both people view marriages as a holy ceremony. Relationship is described as a "holy pact" in Islam and as a "hidden truth, " a "pure agreement, " as well as a "sacred rite" in Christians.

Dissimilarity between the, marriage in Islam and Christianity:

- a. From a Christian standpoint, tries to promote is approved and promoted; it is viewed as a gift from the Almighty for man. From an Islamic perspective, virginity is abhorrent and forbidden to God. The majority of Believers are advised to behave as monks, to devote their entire lives in devotion, and to forego cohabitation. In contrast to Christians, monasticism is prohibited in Islam. No provides a unique in Islam, it is stated, because it is an unnecessary and immoral development. Islam supports marriages (Salem Salim, 2004:184)
- b. Although both Christianity and Islam emphasise purity, Islam's ideal of purity differs significantly from Christianity's. In Islam, chastity is described as the practise of remaining single and avoiding marriage in addition to not gratifying a man's natural cravings.
- c. christianity and Islam both have different views on the status of marriage. Islam and Christianity refer to it as "a wellspring of blessing" and "a realistic method of life for prophet and imams, " respectively. Marriage is both a barrier to and a means of approaching God in Islam, yet celibacy is the primary means of approaching God in Christianity.
- d. christian faith only permits marriage when absolutely required and never approves of plurality or remarry since it views wedding as the second-best option after impotence and celibacy. He refers to it as a "eternal and unbreakable union" for this reason. The idea that marriages ought to be "irrevocable" is not mentioned in Islam, though.
- e. In addressing the origin and philosophy of wedding, every one of these religion offers a different philosophy. Monogamy amongst Christianity appears to be the initial response to inherent human needs, in contrast to Islam, which views marriages as the solution to inherent and basic human requirements.



Each of these religions has its own philosophy in relation to reason and the philosophy of marriage. Monogamy amongst Christianity seems to be the main response to natural human wants, whereas in Muslims matrimony is indeed the answer to innate and natural human desires. Christian doctrine holds the abstinence is preferable to marriage and that individuals who are unable to maintain their chastity through abstinence should instead wed. From a Christian perspective, marriage has indeed been defined for people who have failed to maintain virginity with modesty, and human behaviour seems to be best suited to solitude.

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Cultural revolution during Harappan Civilization

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Abstract

From 7000 BC to 1900 BC, the western Indian Subcontinent was home to the Harappan Civilization. Although its important layers can be discovered in Mehrgarh, its greatest urban age was between 2500 and 1900 BC. By 1300 BC, it had finally crumbled and vanished as a result of various factors, such as climatic change or the invasion of other cultures. It occupied and over 30% of the landmass of modern-day India at its height. There are no available written records to interpret, so all of this proof is archaeological.

Keyword

Dholavira, Rakhigarhi, Banawali, Dheri, Nausharo, Kot Diji, Kalibangan and Surkotada, Shortughai,

Introduction

It is known that the HC existed in the past thanks to archaeological evidence. However, a thorough examination of the Harappa Culture's rise and decline is not feasible because there is a lack of specific information about the various regions of the culture. We will use comparative data from many other human communities' histories to create an outline for how the Paleolithic Civilization may have evolved, as opposed to relying on personal regions' information as is currently implemented with other particular cultural' evolution studies. The trend of high rises can be broken down into four main phases. The very first three stages show an improvement in living standards brought on by a specific organizational change, while the fourth stage, which comes after failing to find solutions to the issues caused by the growing needs of a decline in civilization can be observed.

GEOGRAPHY OF HARAPPAN CIVILIZATION

One of the most significant characteristics of the Harappan civilisation was its obvious mobility and distribution over a greater territory, as well as a diverse spectrum of ecozones with distinct natural factors and economic incentives. According to numerous sources, the environment of the areas that the people of the Harappan culture protected at the time was very different from what it is today. Despite the fact that the climate hasn't changed much since then, this vast area's habitat and ecology remain distinct (Possehl 1999). Ruins of the Harappan civilization date to 2600 B.c. communities and villages, craft centres, river stations, camping grounds, guarded castles, and possibly ports were dispersed over a vast geographical region of 1.25 million hectares between the years 2000 and 1800 B.c. The extreme cardinal limits of the civilisation have historically been Sutkagendor (Makran) with in western, Alamgirpur (U.p.) with in east, Manda in Jammu and Kashmir there in north, and Daimabad (South Gujarat). Yet, while discussing the state of affairs all



across Indian Subcontinent (ancient entire region associated with the Harappan culture), we can see that Shortughai on the left bank of the Oxus in Badakhshan is the northernmost point. The Indus Valley civilization thrived in modern Pakistan and parts of India, including Gujarat, Rajasthan, Haryana, and Punjab. Settlements in Afghanistan and Central Asia that had been meticulously linked to this main center of culture - most likely forming its colonies - have been discovered. The Indus River system provides vital water resources to an agricultural landscape that spreads throughout the Indus plain. This vast area is surrounded by excessive mountains, desolate tract, and ocean, creating a unique environment for humans to live in. To the east of the region, there were once extensive forests and wetlands. These placed a great value on water accessibility. Modern students choose to look at how this affects a religion that places a significant focus on ritual washing, such as modern Hinduism. Hygiene became even more important to the populace. The arena's first acknowledged urban sanitary structures were safeguarded by urban planning. Water was obtained from wells within the city. A few rooms in their dwellings featured centers where wastewater was channeled to incorporated drains. These were strewn throughout the main thoroughfares. These prehistoric River sewerage and drainage systems were significantly superior to everything found in contemporary Middle Eastern city sites. The Indus civilizations' incredible dockyards, farm buildings, warehouses, brick buildings, and enormous defensive walls serve as a testament to their superior architectural and construction skills. The fall of a Bronze Age Harappan, probably the first urban settlement of humans, is still a mystery. For roughly 600 years, urbanism flourished in the western region of the Indo-Gangetic Plain. However, since about 3, 900 years ago, the entire settled province and settlement sizes have decreased, many locations have been abandoned, and there has been a significant shift in location numbers and width towards the east. We present morphologic and chronologic evidence that, despite the area's rapid aridification after around 5, 000 BP, river sceneries in the Harappan realm were remarkably stable until the late Holocene.

THE ARCHITECTURE OF THE HARAPPAN CIVILIZATION

Towns and cities first appeared in the rich valley of a rivers Indus, Saraswati, with its numerous tributaries, or in a distant area dominated by the Harappan civilisation. Because towns and cities are an urban occurrence, they are linked to the first urbanisation. Yet, it has been discovered through excavation at Harappan sites that all those towns and cities originated from previous villages that were present in the same region before first Pre/Early Harappan period. choose from, Dholavira, Rakhigarhi, Banawali, Kalibangan, Rehman Dheri, Nausharo, Kot Diji, and numerous other rural Harappan settlements can be found from before 2600 B.c. Their best geographic configurations were on the periphery, which led to urbanisation. The Harappans were the first to introduce the concept of worker welfare by developing distinct employee quarters, which became a cry for a welfare nation. Harappan cities no longer have uniform city designs. However, the majority of cities took the same path. The protective wall, fortress, and lower metropolis, as well as roadways and lanes, drainage structures, and water management buildings, were all featured in Harappan city designs. The defensive wall protected many Early Harappan settlements as well as several Harappan cities. The castle wall protected Kot Diji, Rehman Dehri, Tarakai Qila, Kohtras, But, Mehrgarh, Dhalewan, Bhirrana, Balu, Kalibangan, and other settlements. Some Harappan settlements, such as Lothal and Balu, had quality one doorway, while others, such as Kalibangan and Surkotada, had or greater. There were two sorts of gateways: one was just for vehicle entrance, while the other had a few specific significances. Protective walls were utilized to build bastions during the Harappan period. They've served as lookout towers. Hired materials included bricks,



baked bricks, mud, stones, and certain dust-based materials. Some Harappan websites include intercommunication pathways that have been used for the migration of monarchs, priests, and regular humans. Harappan cities were split into walled sectors in different parts of the settlement, known as citadels and decrease-cities. The castle appears to be built on an elevated plate shape, whereas the lower metropolis appears to be built on a lower degree. The Harappan metropolis is divided into bigger parts, with the western portion shrinking and becoming well-known as a citadel. Moreover, the area to a east was proportionately bigger but dwindling, earning it the moniker "the lower metropolis" by archaeologists. Granaries, spiritual residences, government structures, and meeting spaces were all situated in the citadel, but still the lower city was divided into square sections that were sliced via large routes at right angles to each other. Stone, shell, or metal were all used to make Harappan artefacts. Tools, weapons, decorations, and containers were made of bronze and copper. Utensils and decorations were crafted from gold and silver. Stone seals were also made by the Harappans. They produced pots with lovely black embellishments.. Bricks had been manufactured so well that they appeared to have lasted for years and had been put in an interlocking pattern that made the walls robust. Engineers removed several of those bricks between 100 and 150 years ago.

CULTURALLY BASED TECHNOLOGY

The people who lived in the Indus River valley, also widely recognized as the Harappan individuals (Harappa was the first settlement in the region to be found by archaeologists), made a number of amazing technological advancements, including incredibly accurate structures and techniques for drawing a straight line and mass. The Harappans were among the first major civilizations to develop a system of uniform measuring and weights that was compatible with a later scale. In the present Indian state of Gujarat, near the renowned Indus Valley city of Lothal, an ivory scale was discovered with both the lowest division marked at roughly 1.6 mm. It stands as the smallest department ever documented on the a Bronze Age scale. the brick walls that were utilised to build the Indus cities Another indication of a well developed sizing machine is that they were all the same size. The Harappans showed the possibility of advanced architecture with their dockyards, granaries, warehouses, brick networks, even defensive partitions. The historic Indus drainage and sewerage systems were developed and used in towns all over the region. They were far more sophisticated than any urban infrastructure seen in the Middle East today, and they were even greener than many modern places in both India and Pakistan. The Harappans also created new metallurgical techniques—the knowledge of working with metals, brass, lead, and tin—and produced intricate handicrafts using products made from the semi-precious stone carnelian. Terra-cotta figurines were the medium for the Harappans' most well-known works of art. The majority are status girls who are frequently heavily adorned with earrings, but there are also a few standing men who sport beards and horns. Those figures are generally acknowledged to be largely gods, However, some miniature depictions of women with kids or household chores are probably toys. There are many different ultima creatures, carts, and toys available, including animals that nod and monkeys that can climb a string. The best proof that there is a culture of painting is painted pottery. The rules of the art need not leave a lot of room for creativity, despite the fact that many paintings are executed with boldness as well as delicacy of feeling. The result was that vestiges of a growth were visible as far ahead as Internal record Dor throughout southwest Balochistan territorial waters, Pakistan, close to the edge of the Bedouin Ocean, 300 miles (480 kilometres away) west of Karachi, and for that reason (or Rupar), in eastern Punjab state, northern India, there at foot of a Shimla Slopes, nearly 500 miles (1, 600 km) greater east of Sutkagen Dor. Its existence was later established in the Gulf Bay of Attempt to visit (Cambay), which is 500 miles (800 km) southeast of



Karachi as well as as east as the Mathura (Jumna) Canal bowl, which is 30 miles (50 km) north of Delhi.

ART

The artwork of the life style has been discovered inside the Nile Valley archaeological excavations, including figurines made of terracotta, bronze, and soapstone, as well as figures, seals, stoneware, and gold hoops that are physically realistic.

Among the numerous figures created from gold, terracotta, wood stone was a "Priest-King" statue with the a mustache and a patterned garment. The "Dancing Girl" sculpture, which is 11 cm tall, is the tiniest bronze statue. Over the top and shows a woman parent in a way that hints at the existence of a rehearsed dance move that members of society have grown to appreciate. Terracotta statues were all over cows, bears, animals, and puppies. Together with figurines for collection, jewellery, bracelets, and perhaps other embellishments are said to have produced by inhabitants of a Indus River Valley. Art as well as way of life both tell the tale of progress. The architecture of India is heavily influenced by its history, culture, and religion. It is a synthesis of different ancient and native traditions. The historical Indus valley civilization's history is recounted to the British Raj. They convey the tale of evolution. One of the world's earliest civilizations rose to prominence on the banks of the Indus River in the second half of the 0.33 millennium BCE. Because of this, it underwent a name change and became known as the Indus Valley or Harappan civilization. Harappan because Harappa was the main site that was investigated. The Indus river basin, which spans significant portions of western India, is a prime example of one of the earliest and most successful examples of urban civic-making plans. The inventiveness and brilliant creativity of the artists serve a unique purpose. Excavated artefacts include sculptures, seals, jewelry, and pottery. The animal and human figures are incredibly useful. The construction of a planned network of streets, homes, and drainage systems gave this ancient civilization's architecture a unique quality. It demonstrates the engineering and planning skills that were beginning to emerge at that time. While the massive Himalayan torrents in Punjab stopped scouring the alluvial plain upstream, deposition decided to move back on the undeniably extremely fluvial edge that the Indus produced in Sindh downstream. This fluvial tranquilly shows a consistent decline in flood force, which most likely bolstered serious farming from the start and facilitated city approximately 4, 500 BP. Anyhow, a further decrease in storm precipitation led to circumstances that were problematic for both submersion- and deluge-based developing. We disprove prior theories that the Harappan core on the up the procedures between both the Indus and Ganga bowls was watered by a massive, frigid Himalayan stream, which some believed to be the great Sarasvati.

TRADE AND TRANSPORTATION

Early advances in shipping technology appeared to have been used to work with shift, which appears to have been a major component of the civilization's financial system. The Harappan Civilisation, which may have utilised bovine carriages comparable to the ones employed today in South Asia, may have invented wheeled shipping. It also appears that they manufactured boats and other watercraft, based on archaeological discoveries of a large, excavated waterway and also what appeared to be a mooring office at the seashore city of Lothal. The Harappan metropolis' trade was centred on the downloading of raw materials, including mineral riches throughout Afghanistan and Iran, metals or lead from different parts of India, kyanite throughout Asia, and cedar wood floated down canals from the Himalayan Mountains. utilized in the city's workshops, from the region and Kashmir. The additional trading goods were ceramic basins, gold bars, silver, metal, beads, lighters for tool-making, seashells, pearls, and coloured gems like precious stones and turquoise. A



sophisticated maritime commercial network emerged between the civilizations of the Alien races and Mesopotamian civilizations. Harappan seals and jewellery have been found in ancient finds in Mesopotamia, which covers the bulk of modern-day Iraq, Kuwaiti, and parts of Syria. Long-distance sea transportation over waterways such as the Arabian Sea, Red Sea, as well as Persian Gulf may have been possible due to the creation of plank boats with a single robust mast holding a sail constructed of braided fibres or cloth. The Copper Age, sometimes referred to as the Chalcolithic period, lasted Earthenware is thought to have been produced in the Indus Valley between 4300 and 3200 BCE, with possible connections to northern Iran and southern Tajikistan. Early Harappan ceramics, sealants, collectible figurines, and ornaments from this time period reveal cultural affinities with Central Asia as well as the Iranian plateau. During the Holocene, streams that were affected by the monsoon were active. Monsoonal streams dynamic dried up or became intermittent as the deluge subsided, impairing reason along their paths. In the moister storm region of the higher Indus, Haryana, and Uttar Pradesh, hydroclimatic stress caused settlement scaling back, harvest extension, as well as an excessive development in settlements, extending the deficiency of plant formation supporting Harappan civilization.

CULTURAL WRITING

The Indus Script, a language composed of symbols, is thought to have been used by the Harappans. A group of written texts found at Harappa on clay and cuneiform tablet have trident-shaped, plant-like markings that are preserved to between 3300 and 3200 BCE. According to the Indus Script, the writing system used by the Indian River Valley Civilization developed independently of the scripts used in Mesopotamia and Egyptian. In seals, tablets, forced-fire pots, and much more than twelve other items, up to 600 different Indus symbols have been discovered. The majority of the characters in an average Indus inscription are quite brief, rarely exceeding four or five characters. In spite of the reality that now the protagonists are primarily depicted, there are numerous abstract indicators that don't seem to have evolved over time. Despite the widespread belief that the inscriptions may have been written from right to left, it is questionable whether this screenplay reflects a full language. Linguists were unable to identify the symbols due to the absence of a "Rosetta Stone" to compare it to other recorded languages and archaeology. First evidence of human advancement was found in 1921 near Harappa inside the Punjab region, then in 1922 at Cultural aspects (Mohenjodaro), which is located in the Sind (Sind) district adjacent to the Indus Waterway. The two locations are located in separate parts of Punjab and Sindh provinces in modern-day Pakistan. In 1980, Mohenjo-ruins daro's were designated as a UNESCO World Heritage site.

RELIGION

Harappa's religion is still a subject of conjecture. It was believed that the Harappans worshipped a supernatural feminine figure who stood for fertility. The Indus Valley Civilization does not appear to have had any temples or royal mansions that would have offered conclusive proof of religious practises or particular deities, in contrary with Egyptian and Mesopotamian civilizations. The Swastika emblem, which was utilised in later Indian religions including Hinduism, Buddhism, and Jainism, is depicted on some Indus Valley seals.

Several seals from of the Indus River valley also feature animal forms; some show real animals being paraded while others show artificial animals. This could be a reference to the Sumerian narrative where Aruru, the goddess of the earth and fertility, fashioned a monster to fight.



Conclusion

The exact reason why the Harappan civilization as well as its way of life collapsed, as there are no records from that era currently available. Even so, it is evident from the archaeological data that what a human civilization with this level of technological advancement did not end abruptly or due to a single cause. The ruins of the Harappan indicate that it declined over a period of the almost 600 years.

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Analyzing the outcome of positive thinking through the lens of the Bhagavad Gita

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Abstract

This paper provides an overview of how the ancient Hindu scripture, The Bhagavad Gita, teaches the importance of positive thinking and its impact on life. Through analysis of the text, this paper examines how the teachings of the Bhagavad Gita can be applied in modern times to promote physical and emotional well-being, personal growth, and a balanced lifestyle. The paper discusses how positive thinking is essential for living a meaningful life and provides examples of how to bring the teachings of the Bhagavad Gita into a person's daily routine. It explores the potential benefits of incorporating the Bhagavad Gita's teachings into a person's life, such as improved clarity of thought, increased self-awareness, and improved balance and harmony. In this paper, we will explore how the Bhagavad Gita promotes positive thinking, how it can be used to promote a positive outlook on life, and how its teachings can be applied to everyday life. We will also discuss the potential impacts of positive thinking on one's physical, mental, and spiritual well-being. Finally, we will consider the implications of the Bhagavad Gita's teachings on modern society and how they can be used to promote a healthier, more balanced life.

Keywords

Bhagavad Gita, Positive Thinking, Positive mindset, Life, Optimism

Introduction

Positive thinking has been found to have a great impact on life in various ways. From physical health to emotional well-being, positive thinking has been associated with improved outcomes. The ancient Hindu text, The Bhagavad Gita, is considered a foundational text for Hinduism and one of the most influential religious texts in the world. It is a source of guidance on how to live a moral and purposeful life, and the text provides key insights into the importance of positive thinking. This research paper will explore the impact of positive thinking on life, as described in The Bhagavad Gita. It will analyze the various passages from the text that discuss the benefits of positive thinking, and it will also discuss how these teachings can be applied to modern life. Through an exploration of these concepts, this paper will demonstrate how The Bhagavad Gita provides a unique perspective on the power of positive thinking.



The Bhagavad Gita's teachings on the power of the mind and the importance of cultivating Positive thoughts and attitudes

The Bhagavad Gita teaches that the mind is a powerful force that can shape an individual's thoughts, emotions, and actions. It emphasizes the importance of cultivating a positive mindset, as negative thoughts and attitudes can lead to suffering and hinder an individual's progress and happiness. According to the Bhagavad Gita, the mind has the ability to control the senses and the actions that arise from them. It advises that individuals cultivate a mind that is focused, disciplined, and free from distractions in order to achieve their goals and live a fulfilling life. The Bhagavad Gita also advises that individuals cultivate positive thoughts and attitudes, such as compassion, generosity, and forgiveness, as these can lead to inner peace and happiness. It teaches that by controlling the mind and cultivating positive thoughts and attitudes, individuals can overcome challenges and achieve success in their personal and professional endeavors. The Bhagavad Gita emphasizes the importance of cultivating a positive mindset in order to lead a fulfilling and meaningful life. The Bhagavad Gita teaches that the mind is like a chariot, with the senses as the horses and the intellect as the driver. It advises that individuals should strive to keep their senses and mind under control in order to achieve a state of inner peace and balance. The Bhagavad Gita advises that individuals cultivate a state of equanimity, or mental balance, in order to overcome the ups and downs of life and maintain a positive outlook. It teaches that by cultivating a state of equanimity, individuals can maintain a clear and focused mind and make wise decisions, even in challenging situations. The Bhagavad Gita advises that individuals practice mindfulness and self-reflection in order to cultivate a positive mindset. It teaches that by being aware of one's thoughts and emotions, individuals can identify and overcome negative patterns of thinking and cultivate a more positive and peaceful state of mind. The Bhagavad Gita advises that individuals cultivate compassion and forgiveness towards others, as these positive attitudes can lead to inner peace and happiness. It teaches that by letting go of anger and resentment towards others, individuals can free themselves from suffering and cultivate a sense of inner harmony. The Bhagavad Gita teaches that the mind is a powerful tool that can either bring happiness or suffering to an individual. It advises that individuals should strive to cultivate a positive mindset, as this can lead to greater success and happiness in life. By focusing on the present moment and cultivating positive thoughts and attitudes, such as gratitude, compassion, and forgiveness, individuals can overcome challenges and live a more fulfilling and meaningful life. This inner peace can then serve as a foundation for a positive mindset, allowing individuals to approach life's challenges with equanimity and a clear mind. The Bhagavad Gita teaches that the mind is like a garden, and that individuals have the power to choose which seeds they plant in it. It advises that individuals should cultivate positive thoughts and attitudes, such as gratitude, compassion, and forgiveness, as these can lead to inner peace and happiness. On the other hand, it advises against planting negative thoughts and attitudes, such as anger, hatred, and greed, as these can lead to suffering and turmoil. The Bhagavad Gita advises that individuals practice mindfulness and self-reflection in order to cultivate a positive mindset. It teaches that by being aware of one's thoughts and emotions, individuals can identify and overcome negative patterns of thinking and cultivate a more positive and peaceful state of mind. The Bhagavad Gita advises that individuals cultivate a sense of equanimity, or mental balance, in order to overcome the ups and downs of life and maintain a positive outlook. It teaches that by cultivating a state of equanimity, individuals can maintain a clear and focused mind and make wise decisions, even in challenging situations. The Bhagavad Gita advises that individuals cultivate self-



control and discipline in order to overcome negative thoughts and emotions and cultivate a positive mindset. It teaches that by practicing self-control and discipline, individuals can cultivate inner strength and clarity and overcome obstacles on their path to success. Finally, it is advised that individuals practice self-control and discipline in order to cultivate a positive mindset. It teaches that by practicing self-control and discipline, individuals can overcome negative thoughts and emotions and cultivate a sense of inner strength and clarity. This inner strength and clarity can then serve as a foundation for success and happiness in life.

Instances of how positive thinking can overcome challenges and lead to success

In the Bhagavad Gita, Arjuna, the main character, is faced with a difficult decision about whether to go to war against his own family members. He is filled with doubts and fears about the consequences of his actions. However, through the guidance of his friend and mentor, Krishna, Arjuna learns to cultivate a positive mindset and overcome his doubts and fears. He comes to understand that by fulfilling his duty and acting with integrity and self-control, he can overcome his challenges and achieve success. The Bhagavad Gita teaches that by cultivating a positive mindset and letting go of attachment to the material world, individuals can overcome the challenges of life and achieve success. It advises that individuals should focus on their inner spiritual growth and development, rather than being swayed by external circumstances or desires. By doing so, they can cultivate a sense of inner peace and contentment that can serve as a foundation for success in all areas of life. The Bhagavad Gita advises that individuals cultivate a sense of equanimity in order to overcome the ups and downs of life and maintain a positive outlook. It teaches that by cultivating a state of equanimity, individuals can maintain a clear and focused mind and make wise decisions, even in challenging situations. This can help them overcome obstacles and achieve success in their personal and professional endeavors. The Bhagavad Gita advises that individuals practice self-control and discipline in order to cultivate a positive mindset. It teaches that by practicing self-control and discipline, individuals can overcome negative thoughts and emotions and cultivate a sense of inner strength and clarity. This inner strength and clarity can then serve as a foundation for success and happiness in life. The Bhagavad Gita advises that individuals cultivate compassion and forgiveness towards others, as these positive attitudes can lead to inner peace and happiness. It teaches that by letting go of anger and resentment towards others, individuals can free themselves from suffering and cultivate a sense of inner harmony. This inner harmony can then serve as a foundation for success in all areas of life. The Bhagavad Gita advises that individuals cultivate a sense of detachment from the material world and focus on the spiritual aspects of life. It teaches that by letting go of attachment to worldly possessions and desires, individuals can cultivate a sense of inner peace and contentment. This inner peace can then serve as a foundation for a positive mindset, allowing individuals to approach life's challenges with equanimity and a clear mind. The Bhagavad Gita emphasizes the importance of cultivating a positive mindset in order to overcome challenges and achieve success in life. By adopting a positive mindset and cultivating positive thoughts and attitudes, individuals can overcome obstacles, build resilience, and experience greater success and happiness in their lives. In the Bhagavad Gita, Krishna advises Arjuna to cultivate a positive mindset and let go of attachment to the outcomes of his actions. He teaches that by focusing on his duty and acting with integrity, rather than being swayed by external circumstances or desires, Arjuna can overcome his challenges and achieve success. It teaches that by letting go of attachment to worldly possessions and desires, individuals can cultivate a sense of inner peace and contentment. This inner peace can then serve as a foundation for a positive mindset, allowing



individuals to approach life's challenges with equanimity and a clear mind. The Bhagavad Gita advises that individuals cultivate compassion and forgiveness towards others, as these positive attitudes can lead to inner peace and happiness. It teaches that by letting go of anger and resentment towards others, individuals can free themselves from suffering and cultivate a sense of inner harmony. This inner harmony can then serve as a foundation for success in all areas of life. The Bhagavad Gita advises that individuals cultivate a sense of equanimity in order to overcome the ups and downs of life and maintain a positive outlook. It teaches that by cultivating a state of equanimity, individuals can maintain a clear and focused mind and make wise decisions, even in challenging situations. This can help them overcome obstacles and achieve success in their personal and professional endeavors. The Bhagavad Gita is widely considered to be one of the most important and influential scriptures of Hinduism. It is often referred to as the “Song of the Lord” and is said to provide guidance and insight into the nature of reality, written in Sanskrit and believed to have been composed in the 2nd Century BCE. It is revered as one of the most beloved sacred texts in the Hindu tradition. The Bhagavad Gita is a dialogue between

Lord Krishna, the incarnation of the Supreme Being, and Arjuna, a warrior prince. This dialogue is set in the middle of a great battle and is considered to be one of the most important philosophical works of all time. The Bhagavad Gita provides valuable guidance on the importance of positive thinking and its impact on life. The text outlines the importance of cultivating an optimistic outlook towards life, which can be achieved through meditation and contemplation. The text also emphasizes the need for discipline and self-control, which can help one to remain committed to their objectives and stay motivated in difficult times. Further, the Bhagavad Gita encourages individuals to maintain an attitude of gratitude and to cultivate an attitude of service towards others.

Positivity toward the process of Negative Thoughts and Feelings

In the Bhagavad Gita, positive thinking is seen as an important tool for overcoming negative thoughts and emotions. The text teaches that the mind has the power to shape one's reality, and that by cultivating positive thoughts and emotions, one can overcome negative thoughts and emotions. The Gita encourages the practice of mindfulness and meditation as a means of controlling the mind and focusing it on positive thoughts and emotions. Through increased self-awareness of one's thoughts and feelings, one can begin to identify and overcome negative patterns of thinking. Additionally, the Gita teaches that practicing yoga can also help to control the mind and overcome negative thoughts and emotions. The Gita also encourages one to practice discrimination between good and bad thoughts, and to choose good thoughts in order to achieve higher consciousness. The text teaches that by cultivating positive thoughts and emotions, one can overcome negative thoughts and emotions and achieve a sense of inner balance and harmony.

The Application of Positive Thinking in daily life as prescribed in the Bhagavad Gita

In the Bhagavad Gita, positive thinking is prescribed as a means of achieving peace and self-realization. One key way that the Gita encourages the practice of positive thinking in daily life is through the use of mindfulness and meditation. The text teaches that by focusing the mind on positive thoughts and emotions, one can cultivate a sense of inner calm and clarity. Additionally, the Gita encourages the practice of yoga, which can also be seen as a form of positive thinking in



that it helps to control the mind and focus it on positive thoughts and emotions. Another way that the Gita encourages positive thinking in daily life is through the concept of karma yoga, which is the practice of performing actions selflessly and with detachment from the fruits of one's actions. By focusing on the present moment and performing actions with a positive attitude, one can cultivate a sense of inner peace and contentment. The Gita also encourages one to practice discrimination between good and bad thoughts, and to choose good thoughts in order to achieve higher consciousness. The text teaches that by cultivating positive thoughts and emotions, one can overcome negative thoughts and emotions and achieve a sense of inner balance and harmony. Overall, the Bhagavad Gita emphasizes the significance of positive thinking in daily life as a means of achieving inner peace and self-realization. By practicing mindfulness, meditation, yoga, and selfless actions, one can cultivate a positive mindset and overcome negative thoughts and emotions.

The Strength of Optimism

The Bhagavad Gita is a text that teaches the power and importance of positive thinking. Throughout the text, Krishna, the god of Hinduism, teaches Arjuna, a warrior, about how positive thinking can lead to a more fulfilling life. One example of this is when Krishna encourages Arjuna to let go of past regrets and future worries, and to focus on the present moment. Krishna advises Arjuna to maintain steadfastness in his practice of yoga, carry out his responsibilities without attachment to the outcome, and cultivate a state of mental equanimity, known as yoga. This emphasizes the importance of not getting bogged down by past regrets or future worries, and to instead focus on the present moment and one's duty. Another example is when Krishna teaches Arjuna about the importance of self-control and detachment from the fruits of one's actions. He explains, "One who is unattached to the fruits of their actions, who is even-minded in success and failure, who is steadfast in both, is one who has attained yoga." It illustrates how by detaching oneself from the outcome of one's actions, one can achieve a state of inner peace and contentment. Additionally, Krishna also teaches Arjuna the importance of connecting with a higher power or spiritual force. highlights how connecting with a higher power can tap into a deeper sense of inner strength and peace, which can help overcome negative thoughts and emotions. The concept of "abstaining from the fruits of action" in the Bhagavad Gita is closely related to the idea of positive thinking. Karma yoga is the path of selfless service and action, in which individuals perform their duties without attachment to the outcome or the rewards of their actions. The Bhagavad Gita teaches that by letting go of the desire for personal gain or recognition, individuals can detach themselves from the fruits of their actions and achieve a state of inner peace and contentment. This in turn, can lead to positive thoughts and attitudes. By not being attached to the outcome, one can be free of the negative emotions such as fear, anger, and greed, which might arise due to the desire for results. It teaches that by focusing on the present moment and performing one's duties without attachment to the outcome, individuals can transcend negative thoughts and emotions and cultivate a positive mindset. Additionally, When one is detached from the outcomes of their actions, they can break free from the cycle of craving and disappointment. One can be free from the cycle of desire and dissatisfaction, which can lead to a state of inner peace and contentment. This perspective can foster a sense of compassion and empathy, which can lead to positive thoughts and attitudes towards others. Bhagavad Gita teaches individuals to detach themselves from the outcome of their actions and focus on the present moment, which can lead to positive thoughts and attitudes, inner peace and contentment, and a more fulfilling life.



Implications of the Bhagavad Gita's teachings on modern society

The Bhagavad Gita, an ancient Indian text, offers teachings on the nature of reality, the purpose of life, and the path to spiritual liberation. Its message is still relevant to modern society, as it emphasizes the importance of living a virtuous and balanced life, and the need to detach oneself from material desires and attachments. The Gita's emphasis on self-discipline, self-control and self-awareness, can be used to promote mental and emotional well-being, which can lead to more balance and happiness in life. Additionally, the Gita's teachings on non-attachment and the concept of "doing your duty without attachment to the fruits of your labor" can be applied in the modern workplace to promote a healthier work-life balance and reduce stress. The Bhagavad Gita also promotes the idea of living in harmony with others and the world around us. This can be achieved through the practice of compassion, empathy and understanding towards others, which can lead to stronger personal relationships and a more peaceful society. The Gita also encourages the development of a strong moral code and the pursuit of knowledge, which can be used to promote personal growth and self-improvement. The Gita's emphasis on the unity of all things, and the idea that all living beings are interconnected, can also be used to promote environmental sustainability and the protection of the natural world. By recognizing the interdependence of all living beings, we can develop a sense of responsibility towards the environment and work towards preserving it for future generations. In addition to these more general concepts, the Bhagavad Gita also provides guidance on specific practices that can be used to achieve a more balanced and fulfilled life. Overall, the teachings of the Bhagavad Gita continue to be relevant in modern society and can be used to promote a healthier, more balanced life. They can be used as a guide for personal growth and self-improvement, as well as for promoting a more peaceful and sustainable society.

Conclusion

The Bhagavad Gita is a powerful and influential text that contains teachings on the power of positive thinking. It teaches that positive thinking can lead to improved physical and mental health, increased happiness, improved relationships, and increased success in life. This paper has explored the Effect of a Positive Outlook on Life. By analyzing the key concepts found in The Bhagavad Gita. It is clear that positive thinking can lead to improved physical and mental health and greater life satisfaction. The Bhagavad Gita is an ancient Hindu holy text that provides wisdom on leading a rich and purposeful life. One of its key lessons emphasizes the significance of having a optimistic mindset, which it describes as a powerful force that can shape an individual's thoughts, emotions, and actions. By cultivating a positive mindset, an individual can overcome challenges, build resilience, and achieve success in their personal and professional endeavors. Through its emphasis on the power of the mind and the importance of cultivating positive thoughts and attitudes, the Bhagavad Gita provides a strong foundation for the argument that positive thinking can have a significant impact on an individual's life. By adopting a positive mindset, individuals can overcome obstacles, build resilience, and experience greater success and happiness in their lives. Overall, the Bhagavad Gita highlights the transformative The impact of having a positive outlook and acts as a useful source of advice for people looking to enhance their life and attain their objectives. So, it can be concluded that positive thinking, as advised in The Bhagavad Gita, can have a significant impact on an individual's life.



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Worshipping the Banyan: A Cross-Cultural Study of tree Worship

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Abstract

"Worshipping the Banyan: A cross-Cultural Study of Tree Worship Practices" is a study that examines the various ways in which people from different cultures around the world worship trees. The focus of the study is on the banyan tree, which is considered sacred and is often the object of religious veneration in many cultures. The study aims to understand the cultural and religious significance of tree worship and how it varies across different societies. To conduct this study, the findings of the study reveal that tree worship is a widespread and diverse practice that is deeply rooted in the cultural and spiritual traditions of many societies. The study also highlights the importance of trees in the spiritual lives of people and the ways in which they are revered and honored in different cultures. Trees have long been associated with deep and sacred meanings in many mythologies and religions around the world.

Keywords

Worship, Goddess, Culture, Banyan Tree, Rituals.

Introduction

In India, trees are revered and frequently equated with deities. According to some academics, the tree was revered prior to gods and goddesses, maybe for the tree's therapeutic or symbolic properties. That may be the truth, yet in modern times, trees play a significant role in the symbolism of gods. The Tulsi plant, for instance, is devoted to Vishnu, the Bilva plant is associated with Shiva devotion, the blades of Dhurva grass are dedicated to Ganesha, the mother goddess Neem or Margosa, and the coconut and banana are affiliated with Lakshmi. The banyan tree is frequently planted outside of villages close to crematoriums because it is connected to Yama, the god of death. It is thought that spirits live there. From its numerous branches are supposed to hang veils and pisachas. A blade of grass cannot grow beneath a banyan tree. Consequently, the Banyan tree does not permit any rebirth or rejuvenation. Banyan does not provide food, however it does provide shade from the sun. Because of this, it is not a part of fertility rituals like marriage and childbirth, which feature food-giving, quickly renewing plants with short lifespans like grass and betel nut.

A Banyan Tree is much more than a tree. It represents growth, prosperity, and resilience. It also represents life and growing stronger with your roots firmly planted in the ground. The banyan tree is regarded as a representation of eternity in Hinduism and is frequently linked to the Trimurti, the religion's three main deities. The god Vishnu, who is thought to have taken a nap under a banyan tree while the universe was creating, is also connected to the tree. The Vad, Banyan, or Bargad tree has great significance in Hinduism. At start, the banyan tree is an epiphyte. A plant that survives



for many generations by growing on another plant is referred to as an epiphyte. The banyan tree is therefore thought to be the oldest tree.

The worship of banyan trees, also known as *Ficus benghalensis*, is a common practice in India and other parts of South Asia. Banyan trees are considered sacred in Hinduism and are often associated with deities such as Shiva and Krishna. They are also believed to have medicinal properties and are used in traditional Ayurvedic medicine. In many parts of India, banyan trees are also seen as a symbol of protection and are believed to have the power to ward off evil spirits. As a result, they are often planted near temples and other sacred sites. In addition to their spiritual significance, banyan trees are also valued for their economic and ecological importance. They are often used as shade trees in gardens and public parks and are also an important source of food and shelter for many species of birds and animals.

The Shiva principle is found in the banyan tree's primary trunk. Therefore, compared to merely 2-3% received by worshipping its limb, worshipping the banyan tree with spiritual emotion (bhav) helps us to gain 30% of the benefits of the worship. The branch's power to draw and transmit Divine consciousness is extremely minimal because it is cut off from the main trunk and, consequently, from the tree's vitality (chaitanya). Such a branch is of little use if you take it home and worship it. Since there is a profusion of life close to nature, more people can benefit from the fruits of divine consciousness (chaitanya) there.

What Makes The Banyan Tree Unique?

It is a large banyan tree. But this tree does something peculiar instead of sprouting from a seed like normal trees do. It behaves like a vine and spreads by establishing its tangled trunks and wide branches on "host" plants. Therefore, it "walks" along symbolically by growing roots anywhere and however it can... and once it has a foothold, it keeps growing as far laterally as it can!

The Banyan tree symbolises as Trimurti

According to Hindu mythology, the shelter provided by the banyan tree represents the shelter that God provides. Kalpavriksha is the name given to the banyan tree in Hindu mythology. The word "Kalpavriksha" refers to a tree that grants material success and fulfils the desires of worshippers. Hindu mythology holds that Lord Vishnu, Lord Brahma, and Lord Shiva can all be found in the bark, roots, and branches of a banyan tree. Trimurti is thus represented by the banyan tree.

The symbolism of the banyan tree includes Bahupada and the Death God

The banyan tree is referred to as the Tree of Immortality in a number of Hindu scriptures. The banyan tree gets its name from the aerial roots that extend into the earth and form an additional trunk (one with many feet). The banyan tree is a representation of enduring power and of Lord Brahma, the creator deity of the universe. Because of their association with Lord Yama, the God of Death, Hindus plant banyan trees adjacent to their cemeteries.

Nature's version of immortality: the story of the banyan tree

The banyan tree isn't utilised during fertility rituals like childbirth and marriage, symbolising that it won't enable rebirth or regeneration. The Banyan tree is a representation of the soul, which never dies, as a permanent material reality. The immortality of the banyan tree, which has survived catastrophic natural disasters and the devastation of the Pralay world, makes it a symbol of a person's aspirations for their own spiritual development.



In the Mahabharata, a woman by the name of Savitri experiences the fated loss of her spouse one year after they were wed, close to a banyan tree. She went with Yama to the hereafter and, using cunning and tenacity, was able to win back her husband's life. Hindu ladies circle the Banyan tree and tie seven ropes around it as a memorial to that occasion. The women are imitating magic by circumnavigating the eternal tree in a symbolic manner, which secures immortality into their union. They are protecting the life of their husband, who is the support system for their family. They are defending themselves from widowhood, which most Hindus consider to be the worst possible outcome for a woman.

The Indian sages, those who desired only the soul and shunned the flesh and the worldly world, sat under the banyan tree. The sadhu, a wandering hermit, had a favourite tree. Shiva, the greatest ascetic, was frequently shown in its hue as a rock known as the Lingam. Shiva was a recluse and not a householder because he was an ascetic; he did not fear ghosts and felt at ease resting in the shade of this immortal, perpetually existing plant.

In Hinduism, the banyan tree is often associated with the concept of immortality. It is believed to be a tree that never dies, and is sometimes referred to as the "eternal tree" or "the Akshaya Vata, " which means "the never-failing banyan tree" in Sanskrit. This association is likely due to the fact that banyan trees have a unique way of propagating themselves. They grow aerial roots that eventually reach the ground and take root, forming new trunks. This allows the tree to continue growing and expanding indefinitely, giving it a sense of eternal life. Mythos of the Hindus, the banyan tree is also associated with the god Krishna, who is believed to have rested under a banyan tree while he played his flute. The tree is also considered sacred in Hinduism and is often found in temple gardens.

Where did the name Banyan come from?

Indians refer to the Banyan tree, also known as the Bargad tree, as the Vrat-Vrisksha. The Banias, a trading or merchant group, were worshipping a great, shady fig tree when the British discovered them and learned that the fig tree was known as a banyan tree from them.

Lord Shiva's relationship to the Banyan tree, the soul, and death

a) Since the banyan tree is unable to maintain a home or raise a family, it is referred to as the Hermit among the trees. A lingam under the tree's shade represented Lord Shiva, the world's greatest recluse. Since Lord Shiva had no fear of ghosts and was not a resident of any hamlet, he used to live in the comfort of the Banyan tree's shade.

b) Lord Shiva is referred to as Dakshinamurthi because the Lingam of Shiva faces south, the direction of transformation or death. As the botanical representation of the soul, Lord Shiva is frequently depicted in iconography sitting beneath a banyan tree. He is battling the fear of death while remaining fearless in his stone form because of his extensive knowledge of the world.

Relationship of Lord Vishnu and the Holy Tree

a) Lord Vishnu took on the shape of a newborn at the moment of the end of the world, when the floodwaters were rising and destroying everything. While the Lord Vishnu sought safety among the leaves of the venerable and eternal tree, the newborn lying on the leaf protected himself from the terrifying waves. The name of the young Lord Vishnu who takes the form of a leaf is Vata-Patra-Shayin



- b) All life can renew by assuming the form of a baby, which turns the older generation into the next generation, and this image depicts the idea that everything in the world is temporary, much like the waves of the sea or ocean.
- c) Once, Lord Krishna slept on the leaves of a banyan tree.

The principal banyan tree

The two orphan children who were abandoned under the banyan tree were fed by the milk and latex that leaked from the tree. Many Indians regard the sacred tree to be the mother because its milk and latex saved the lives of the two orphan children.

Vat Savitri Vrat

Banyan trees are revered as Vrat Vrikshas. Gujarati and Marathi women observe the Vad or Vat Savitri Vrat in order to ensure their husband's health and long life. The puja of the Banyan tree is performed by the ladies, who also tie a thread around it as part of the ritual. Many women tie a thread around the tree on the new moon day to ask for blessings from it, a Trimurti, and the ancestors because the tree represents the soul of the ancestors.

Cures using a banyan tree and astrology

- a) Invoke Lord Shiva and pour water into the banyan tree's roots. On Saturday, a banyan should be wrapped three times in black yarn. Every Saturday night in the evening, you must perform this cure. The person should recite the Shani mantra 108 times while seated beneath a banyan tree. By doing this, the person can escape Saturn's and Rahu's negative effects.
- b) By watering the Banyan tree every Monday and chanting Om Namah Shivay, one can acquire eleven rosaries, each with 108 beads.
- c) Give the tree's roots water and flowers, and light a ghee lamp next to it. After that, do nine rounds around the sacred tree before wrapping it in yellow yarn to grant someone a good marriage.
- d) Worshiping the tree before going to bed at night gives luck to the worshipper.

The beneficial properties of banyan trees

- a) The skin and mucous membranes are soothed by the fruits of the banyan tree.
- b) The tree's fruits also reduce inflammation and pain while acting as a mild purgative.
- c) The fruits are also quite nourishing for the body.
- d) The tree's leaf buds can be used to treat chronic diarrhoea and dysentery.
- e) The latex of the tree can also be used to treat diarrhoea and dysentery.
- f) The delicate roots of the sacred tree can be used to treat female infertility.
- g) Teeth can be cleaned using the banyan tree's aerial roots. The roots strengthen teeth and gums and help to prevent dental and gum disease.
- h) The bark can be used as a medication to treat diabetes.
- i) You can reduce vomiting by eating the delicate roots' ends.
- j) The milky liquid found in the tree's green leaves has the power to remove warts.

Banyan Tree Rituals You Must Perform

Women can frequently be observed in northern India tying cotton strands to the banyan tree's trunk. This holy rite is performed by the women during Vat Savitri Puja (typically in May or June). This is based on Satyavaan Savitri's well-known katha. On a Full moon at Jyeshth, Satyavaan is thought to have been dying beneath this tree. His wife Savitri pleaded with Yama Raja, the god of death, to



return his soul as he appeared to be taking it. Yama Raja gave her numerous other presents instead of his soul, yet she was still able to recover his soul because to her cleverness. In remembrance of this folklore, women observe an all-day fast and pray for their husbands' long and healthy lives as they 108 times wrap a cotton thread around the banyan tree's trunk. Every mythological significance in the Hindu religion has a scientific explanation, and we at Rgyan try to study and inform our readers about all these explanations.

Conclusion

In conclusion, the worship of banyan trees is an important aspect of Hindu tradition in India and is closely tied to the country's cultural and spiritual history. The tree is revered for its spiritual, medicinal, and ecological importance, and continues to hold a special place in the hearts of many Hindus today. Tree worship is a widespread and diverse practice that is found in many cultures around the world. The cultural and religious significance of tree worship varies across different societies. Trees hold a central place in the spiritual lives of many people and are revered and honored in various ways. The cultural and ecological importance of trees suggests that they should be protected and preserved for future generations.

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A Study on Jainism in Kerala

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Abstract

Jainism is one of the most ancient Indian religious. According to the 2011 India census, Kerala only has around 4500 Jains. Jainism was introduced in 3rd century. The spread of Jainism is from Tamil Nadu and Karnataka. Chandragupta Maurya and Bhadra bahu introduced Jainism in south in India. Jainism has influenced the architecture of Hindu temples in Malabar area. By 8th century the arrival of Hinduism, the Jainism in Kerala started Disappearing. Some worships in Hinduism are impact of Jainism. There are some old Jain families in Wayanad and Kasaragod even today.

Keywords

Jainism, Temples, Tirthankaras,

Introduction

Vardamana Mahavira Introduced Jainism in the 6th century BC. The founder of the Mauryan Dynasty, Chandra Gupta Maurya, adopted Jainism when it arrived in Kerala in the 3rd century B.c. He abdicated the throne and appointed his son Bindusara as the next ruler. Bhadra bahu accompanied Chandra Gupta Maurya while he travelled to Sravanabelgola, a town close to Mysore. Chandragupta travelled as far as Sravanabelgola, but his disciples made it to Kerala. There are about 25 Jain temples in Kerala which is spread across Palakkad, Wayanad, Kozhikode, Trissur, Kasaragod. Jainism as an old religion, it has contributed to the architecture of India.

According to the Girnar inscription, the Asoka Kingdom had borders with the Keralaputras, Satyaputras, Cholas, and Cheras. It's probable that Kerala saw the expansion of Jainism at the same period. This theory is supported by archaeological data gathered from several locations. Through the influence of Jain followers, the people of Kerala accepted Jainism.

List of Jain Temples in Kerala

District	Temple name	Jain deity
Alappuzha	Dharma Nath Jain Temple	Dharmanatha (S)
Ernakulam	Kallil Bhagavati temple	Padmavati in lalitasana Parsvanatha in padmasana Mahavira (S)
Kasaragod	Caturmukha Basti	Adinatha in Kayotsarga Chandraprabhanatha Parsvanatha Mahavira
	Manjeswaram temple	Parsvanatha in Kayotsarga
Kozhikode	Balussery – Kinaloor	
	Kozhikode Valiangadi Aryankovil Old	



Kozhikode	Digambar temple with round srikovil and other remains New Svetambara temple	
	Thiruvannur Siva Temple	
Palakkad	Alathur Jain temple	Mahavira Parsvanatha (S)
	Isvarancode	Tirthankara Mahavira (S)
	Kavassery	Parsvanatha in kayotsarga Mahavira in paryankasana
	Paruvasseri Palliyara Bhagavati temple	Jwalamalini in wood lalithasana Mahavira in padmasana
	Vadakkethara Jainamedu Jain temple	Chandraprabha
Trissur	Koodalmanikyam Bharata temple	Bharateswara
Wayanad	Adinatha temple	Ambika
	Kalpetta Ananthanatha swami temple	Ananthanatha
	Panamaram Jain Temple	
	Hosengadi/ Mananthavadi/ Puthan-angadi	
	Kalpathi	
	Kidnaganad, Batheri	
	Kshirapuri	
	Manikyapuri	
	Neeruvaram/ Puthiyangadi Vishnugudi temple,	Jwalamalini Tirthankara Tirthankara in bronze Brahmayaksha
	Punchavayal Janardana temple	
Santhinatha swami Jain temple	Santinatha	
Mananthavadi Thalapozha Jain Temple	Tirthankara	

Tirth_Kshetra is a holy location associated with Jain principles. It is a sacred location. They are typically found on hills or mountains since there is where the Jain monks found liberation. Therefore, sculptures and a cluster of Jain temples are perched on hills. Followers or devotees construct Tirth kshetras to perpetuate the spiritual occurrence of that location in memory.

Different types Tirtha kshetras

- Nirvana Kshetra or siddha Kshetra: The place where every ascetic saint or tirthankara will find redemption



- Kalyanaka Kshetra: The five important kalyanaka of Tirthankar's life are listed here. The locations known as Kalyanaka Kshetra are associated with the tirthankaras' Kalyanakas of Garbha (Conception), Janma (Birth), Tapa/Deeksha (Accepting Penance), Gyan (Knowledge), and Garbha
- Atishaya Kshetra: Atishaya Kshetra refers to a Tirtha Kshetra when a miracle or marvel occurs or is observed in relation to the temple, the idol, or the location.

Architectures

Jain temples are constructed using a variety of architectural styles. The earliest examples of Jain architecture come from the Indian rock-cut architecture tradition, which was first practised by Buddhists and then by Hindus by the end of the classical era. Numerous rock-cut Jain temples and monasteries frequently coexist on the same site as other religious structures. Examples of this include the Udayagiri, Bava Pyara, Ellora, Aihole, Badami, Kalugumalai, and Pataini temples. As the earlier Buddhist temples give way to the later Hindu excavations, the Ellora Caves are a late site that houses temples of all three major religions.

Types of Jain architectures

- Stupa (Chaitya)
- Layana (Caves)
- Jianalaya (temples)

Jainism in Kerala

A long time ago, the Tamil Nadu region of Chitral was a part of Kerala. The Saraswathi Kshethram in Chitral reportedly served as a Jain temple up till the 13th century. The temple is perched atop a large rock next to a cave. Because Tirthankaras pictures have been etched on the cave's walls, it is believed that Jain monks used this cave. In addition, the temple's sanctum sanctorum has the idols of the 23rd and 24th Tirthankaras. This information makes it clear that Chitral Saraswathi Kshethram was a Jain temple.

According to legend, the Jain temple in Nagarcovil called Nagaraja Swami Kshethram was formerly a part of Travancore. From this temple, six Jain idols have been discovered. The idols of Mahavir and Parsvanatha are still housed at the temple. In the past, Palakkad was a significant Jain centre. A Jain temple may be seen in Chandraprabha Kshethram (Chandrapraha is the eighth Tirthankara). There is currently only one Jain family in Palakkad, which is also the name of the area where the temple is located, or "Jain Medu."

Irinjalakuda Bharataswamy Kshethram, according to the archaeological department, it is a Jain temple. Namboodiries currently worship in this temple. Rishabha Deva, the first Tirthankara of the Jains, had an oldest son named Bharath. A Jain temple near Muvattupuza called Kallil Baghavathy Kshethram is also revered by Hindus. These temples include the idols of Mahavira and Parsva Natha.

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Many of Jain temples have been transformed into Hindu temples. In Kerala, Jains were among the most cultured ethnic groups. But with time, the Saiva and Vaishnava religions' encroachment reduced the importance of Jains in the neighbourhood. These faiths were adopted by several Jain rulers. This is cited as the cause of Jainism's demise. Ernakulam, Calicut, and Wayanad are now Kerala's three primary Jain centres. The Svetambara sect is practised by the Jains of Ernakulam and Calicut, and the



majority of them have achieved success in commerce. Jains predominantly work as farmers and businessmen in Wayanad. Wayanad is the most significant Jain centre among these locations.

Jainism in Wayanad

Jains were the first people to immigrate to Wayanad, according to recorded history of the region. The Digambar sect is known as the Jains, and they go by the name Gowadas among the Kannada-speaking inhabitants of Wayanad. In the 12th century, Hoysala monarchs ruled Karnataka, and Wayanad was a region of Karnataka. Wayanad was once called as Bailnad. Jains ruled the Hoysala Dynasty up till Vishnuvardha. Around the Middle Ages, the Saiva religion gained strength in Karnataka, and as a result of the repeated attacks the Saiva religion launched against the Jains, many of them migrated to Kerala, particularly to Wayanad.

Wayanad was the centre of Jainism during its apogee in the thirteenth century. Due to the Saiva-Vaishnava invasion and the Hindu faith's growing influence, by the end of the eighteenth century, the religion had become too weak. Many Jain temples were demolished at this time, and some of them were taken over by Hindus. You may still see remnants of these destroyed temples at Bathery, Puthangadi, and Poothadi.

The contributions of Jain community to Wayanad: The development of environmentally friendly agriculture to Wayanad is one of the primary contributions of the Jain community to the region. The terracing of the soil was frowned upon by Jains. They didn't plough or excavate the soil because they wanted to maintain their faith. Jains have made significant contributions to the irrigation area. There are still some of the ponds and dams that Jains constructed. These dams and ponds were constructed during the mediaeval era. At that time, the Jains used these ponds and dams to retain water for irrigating crops. One of them may be seen close to Sultan Bathery in Doddappan Pond. In addition to being for the sole use of the temples, these ponds and dams next to the Jain temples also for the use of men and animals.

Jains brought paddy farming to Wayanad since they were excellent at it. Similarly, Jains contributed to the invention of pepper and Robusta coffee. Jains have made a significant contribution to architecture as well. The majority of the historic Jain temples were built in the Vijayanagara style. Mukhmandapa, Garbhagriha, Ardhamandapa, and Mahamandapa are among the temples' deities. The Jain temple at Sultan Bathery is constructed similarly. One of the unique features of this temple is that not a single piece of wood was used in its construction; even the temple's roof is built of stones.

The earliest group to establish social life in Wayanad were the Jains. They moved and began coexisting centuries ago. Sultan Bathery was formerly known as "Hennaredu Bedhi, " which translates to "twelve streets." The migrating Jains were from Karnataka, and this term is Kannada. History and the term "Hennaredu Bedhi" inform us that there were twelve well laid-out streets and that it served as the primary Jains' centre. Jains thus laid the route for Wayanad's social life.

Jainism in Kozhikode

In the 1960s, villagers in a hamlet close to Balussery in Kozhikode discovered the renowned Kinaloor inscription. Kunavai-nalloor is the name of the location according to a stone inscription from the early mediaeval era in Vatteluthu. The inscription states that the mula devata, Tirukali, is the ninth tirthankara's attendant yakshini, Kali or Mahakali, or a vidya devi frequently shown in the varada or abhaya poses. In Kerala, the place name Kunavai is closely associated with Jainism. Trikanamathilakam was known as Kunavai Kottam in mediaeval times. In addition to Kinaloor, Palakkad also has a location by the name of Kunvai Nallur.

Jainism in Palakkad



Jainism's primary centres in Palakkad are located at Jainamedu, Isvarankode (Kongattu), Paruvassery, and Kavassery (Alathur). The collection includes all the necessary sculptures, inscriptions, and structural remnants. Palakkad, one of the major Jain centres in Kerala, features several Jain sites that have been located. Mahavira and Parsvanatha, two Jain idols, may be found in the Isvarankode. These two idols were placed in this little structure. Paruvasseri Palliyara Bhagavati temple is the local name of a Jain temple in that city. There are two idols here: Jwalamalini is the other idol, while the stone representation of Mahavira is in a tiny, roofless shrine next to the main temple. The dimensions of this room are four feet wide by six feet long. Another Jain centre in Palakkad is the Jainamedu Jain temple, which is located at Vadakkethara. A digambara temple honouring Chandraprabha, the eighth tirthankara in Jainism, is located there. In the fifteenth century AD, it was built. One of the biggest Jain temples in Kerala, the temple is constructed of enormous granite stones. It is 20 feet in width and 32 feet in length and features pictures of yakshinis and Jain tirthankaras.

Jainism in Trissur

The most significant and maybe oldest structural Jain temple in Kerala is Trikkanamathilakam. In Kerala's second phase of Jainism, following certain revisions in reaction to the Bhakti movement, structural temples were built. This location is referred to as Kunavai-kottam or Kunavayil mathilakam in mediaeval literature and inscriptions. The Talakkavu inscription also makes reference to Kunavayikottam, which gives us important information on the building of the Tirukunavai temple at Mathilakam. Up until this vatteluthu inscription was deciphered, our knowledge of Trikkanamathilakam's early Jain temple status was limited. Here, the majority of the photographs are blurry and tiny, making it impossible to tell what they are. Jainism had decreased by the sixteenth century, and Trikanamathilakam is renowned for its Siva temple (Kokasandesa).

Jainism in Kasaragod

At Manjesvaram, the Caturmukha basti is located on top of a hill. Adinatha, Chandraprabhnatha, Parsvanatha, and Mahavira are the four Jaina figurines that are set on the same four-sided pedestal, which is why it is known as Caturmukha. From this temple, three little stone representations of Parsvanatha and Yakshini have also been found. It is put on a platform that has walls erected over it. It features doors on each of its four faces. The way to each entrance involves a flight of stairs. Additionally, these architectural quirks demonstrated that the structure dates to the ninth and tenth centuries AD.

The various Contributions of Jainism

Jainism has made contributions in a variety of fields. Jainism primarily emphasises on assisting common people, lower castes, and other creeds. Jainism's many contributions and impacts may be seen in the growth of literature, philosophy, political influence, social reform, and Jainism's legacy in the arts and architecture.

• Literacy Formulation

Their improvement of vernacular language is their most significant contribution to Jain literature. Because Mahavir taught Jainism in Ardha Magadhi, the language of common people, making the preaching more accessible to people in many places, we refer to it as the progress of vernacular literature.

More of their publications, including some of the most significant ones for contemporary society and some of their literary works and sermons in Sanskrit, may also be accessed.

• Philosophical Growth



Because of ceremonial rites, which created the core tenet of Jainism of no harm to any living creature, putting people very near to nature and fostering their respect for it, Jain philosophy was greatly inspired by Vedic religion. Ironically, they rejected the notion that God is the creator and adopted as their own approved philosophy the completion of humanity via stringent ethical behaviour and respect. Jainism teaches philosophy via strict acts of good behaviour in addition to the notion of peace and harmony with all things, whether they be alive or inanimate.

• Influence over Politics

Jainism's philosophy and its teachings make it obvious that society is beginning to change. Both the disparities in the caste structure and the animal sacrifice ceremonies were diminished. By promoting the concepts of non-violence and peace and learning about the correct faith, right knowledge, and right conduct—the three gems of Jainism—many Hindu academics started to concentrate on removing the evil that had crept up among themselves. The ideology of nonviolence and peace, however, was observed to have dampened the military and fighting energies of the areas, as well as those of the rulers and their subjects, over time. Although the lessons made them more tolerant, they also had a long-lasting impact on the populace and nation, which altered the political system as a whole.

Rituals and worship

There are several ceremonies performed by the various Jains. According to Dundas, the ceremonial lay path of the vtmbara Jains is "heavily infused with ascetic ideals, " and the rituals either honour or commemorate the austere lives of the tirthankaras or progressively move toward asceticism on the mental and physical levels. The ultimate rite is salochana, a sacred death attained via the austere abstinence from food and drink. Even though the Digambara Jains follow the same idea, Hindu ritual is more related to their religious practises and life cycle. The overlap is largely in the life cycle (rites of passage) rituals since Jain and Hindu communities overlapped and rituals were viewed as necessary and secular.

Jains ritually worship several gods, but especially the Jinas. According to Jainism, a Jina as deva is the ultimate state of omniscience obtained by an ascetic tirthankara rather than an avatar (incarnation). Of the 24 tirthankaras, Jains principally adore Mahvra, Parshvanatha, Neminatha, and Rishabhanatha. Among the saints who are not Tirthankaras, the Digambaras usually venerate Bahubali in a devotional way. The Panch Kalyanaka rites, which also honour the five events in the tirthankaras' lives, include the Panch Kalyanaka Pratishtha Mahotsava, Panch Kalyanaka Puja, and Snatrapuja.

The primary ritual is darsana (viewing of the deva), which includes Jina and various yakshas, as well as Brahmadeva, 52 Viras, Padmavati, Ambika, and 16 Vidyadevis (including Sarasvati and Lakshmi). Only tirthankaras are allowed to perform the ceremonial worship of Terapanthi Digambaras. All Jain sub-traditions practise devapuja, a kind of devotion. The Jain layman normally enters the Derasar (Jain templeinner)'s sanctuary in modest clothing and bare feet with a plate of offerings, bows, recites the namaskar, finishes his or her litany and prayers, often with the assistance of the temple priest, leaves the offerings, and then exits.

A Jain practise is the ceremonial washing of pictures, or abhisheka. Some Jain sects hire a pujari (also known as an upadhye), who may be a Hindu, to perform priestly tasks at the temple. More elaborate worship often includes offerings of rice, fresh and dried fruits, flowers, coconut, sweets, and money. Some folks would burn a candle with camphor and draw fortunate markings with sandalwood paste. Devotees also recite Jain scriptures, notably the biographies of the tirthankaras.

Like Buddhists and Hindus, traditional Jains believe that some sounds and phrases are naturally auspicious, powerful, and divine. Additionally, they concur with the efficacy of mantras. The most well-known of the mantras is the "five homage" (panca namaskara), which is acknowledged by all Jain sects and is said to have existed since the first tirthankara. In mediaeval devotion, creating tantric



diagrams of the Rishi-mandala, which contained the tirthankaras, was a regular practise. It is believed that the mantras and rituals performed in Jain tantric traditions provide merit for the worlds of rebirth.

Impact of Jainism

Malabar's mosques and temples display elements of the Jain culture in their design. In Malabar, several of the mosques and temples were built utilising elements of Jain architecture. The architectural design and ceremonial components of many early Jain traditions are revealed in writings like Vaastu, Agama, and Tantra that were written in the late mediaeval era. One of the most significant religious practises to emerge from the impact of Jainism in Kerala is naga worship. In connection with Naga worship, Kerala's Kavus, or holy groves, and its devotion also began. In these holy woods, the veneration of Parshanatand Padmavate was changed to the veneration of Nagarajan and Naga queen.

Decline of Jainism

These Jain relics in Kerala are evidence that Jainism had a significant impact on the populace. However, there are other factors that contributed to the collapse of Jainism in Kerala. In Kerala, Jainism declined as Saivism and Vaishnavism gained popularity in the eighth century. Additionally, Shankaracharya and the Advaita cult hindered the development of Jainism. The Bhakti movement also sowed the seeds for Jainism's expansion. The Chinese traveller Huan-Tsang saw a fall in Jainism during his seventh-century journey to India. Additionally, the Jain faith was not well accepted in the Keralan society due to the seclusion and vegetarianism of Jain monks. The disciples of Jainism in Kerala lacked the motivation to promote the religion's tenets, which contributed to the decline of the faith. Jainism was neglected by the populace as a result of the rise of Christianity and Islam. The bulk of people were unable to adhere to Jain ideals due to the taboos and beliefs that were already in place. As a result, it did not grow as quickly as other religions. In later years, priests who were slack and indulgent replaced the monks and adherents who had rendered admirable service for the advancement of their faith and estranged it from the general populace.

Conclusion

The people of Kerala were influenced by Jainism and Jain beliefs for a very long period. Although it did not originate in Kerala, it had a significant impact on the state's way of life and culture. It had an impact on both peoples' thoughts and the local culture. Through the monuments strewn over Kerala, one can trace the remnants of Jainism. This provides us with information about the growth and spread of Jainism in this region.

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The Significance of Panchagavya - A Study

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Abstract

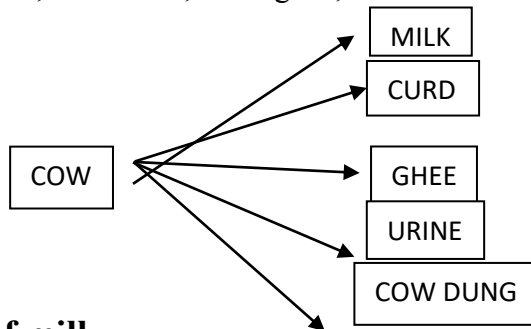
The cow is described as the home of all gods and the means of reaching dharma in the Hindu text Panchagavya. There is numerous ancient Indian literature that mention Artha, Kama, and Moksha. Prithvi is the Vedic literature's equivalent of Gau (Cow).

Cow's milk, curd, ghee, urine, and dung are all given top priority in ayurvedic medicine. Ayurveda refers to these substances as Gavya. They are known as Panchagavya when the five are viewed collectively. The five things grouped under the Panchagavya category are: Gomutra (cow urine), Goghrita (ghee), Godadhi (curd), Gomaya (cow dung), and Godugdha (cow milk). All five of the aforementioned have distinct qualities and applications.

Introduction

A very powerful liquid organic manure is thought to be panchagavya. It may efficiently replace chemical pesticides and fertilisers and serves a variety of purposes.

All kinds of plants, dairy animals, goats, poultry, fish, etc., can grow more quickly organically when given panchagavya. It has long been used to protect plants, soil microorganisms, and to increase plant growth. It has been discovered that the panchagavya application is more profitable than the fertiliser and chemical spraying that is advised. The word "panch" means "five," and the word "gavya" means "cow," hence this dish is made from five products made from cows. Among its primary components are: cow milk, cow curd, cow ghee, cow urine, cow dung.



Benefits of milk

Cow's milk is a popular and healthy beverage that offers a number of health advantages. Some of the main advantages of cow's milk are listed below:

- A quality supply of protein: Cow's milk is a superb source of high-quality protein, which is necessary for the body's tissues to be built and repaired. The creation of enzymes, hormones, and other substances involved in a variety of biological activities also depends on protein.
- Calcium-rich: Cow's milk is an excellent source of calcium, which is necessary for healthy bones and teeth. Additionally, calcium is required for healthy neuron, muscle, and blood clotting function.
- Cow's milk is very low in calories when compared to other protein sources, making it a smart choice for persons seeking to manage their weight. Consuming dairy products, especially cow's milk, may aid in weight loss, according to some research.



- May lower the risk of certain diseases: According to certain research, drinking cow's milk may lower the risk of some diseases. Cow's milk, for instance, has been associated with a reduced incidence of cancer, type 2 diabetes, and hypertension (high blood pressure).
- Provides additional vital nutrients: Cow's milk provides a variety of additional essential elements, in addition to calcium and protein, including vitamin D, potassium, and phosphorus. These vitamins and minerals are crucial for preserving health and preventing a number of disorders.
- Calcium and vitamin D are both abundant in cow's milk, all of which are crucial for bone health, therefore it may help bone health. Consuming cow's milk may assist to increase bone density and lower the incidence of osteoporosis, according to some research, particularly in older persons.
- Antibodies and other immune-stimulating substances found in cow's milk may assist to defend against infections by enhancing immunological function. Additionally, some studies have indicated that ingesting cow's milk may lessen the intensity and duration of several illnesses.
- Cow's milk is versatile; it may be used to make a wide range of foods and beverages, including smoothies, cereals, coffee, and baked products, as well as to drink on its own.
- Cow's milk is an all-around pleasant and nutrient-rich beverage that offers a number of health advantages. Even though some people (such those who have lactose intolerance) should avoid cow's milk, it can still be a healthy option for many others.

Benefits of Curd

Understanding that yoghurt and curd are created slightly differently from one another is necessary before discussing the advantages of curd. Yoghurt is produced by the bacterial fermentation of milk, as opposed to curd, which is a dairy product that is manufactured by curdling milk with acidic ingredients like lemon juice, vinegar, or curd itself.

Indian cuisine often include curd, or dahi as we call it. It is healthy and very useful in nature. Conversely, yoghurt is just as healthy and has to be a part of your diet. Curd has been shown to be healthy in a number of different ways.

- Curd promotes weight loss and is healthy for your digestion. As a result of the high protein and calcium content, you will feel full for a very long period.
- It lessens the possibility of osteoporosis. Because it contains significant amounts of calcium, phosphate, potassium, and vitamin D, it aids in maintaining bone health.
- It keeps your heart healthy by boosting the amount of HDL, or "good" cholesterol, in your body. It makes sure high blood pressure is kept under control.
- It decreases the risk of vaginal infections and prevents the formation of infectious germs.
- Curd has antioxidant properties. It gives you energy because it is rich in vitamins and minerals. After a strenuous workout, curd speeds up recuperation and boosts immunity.
- It is also recognised to be beneficial for hair and skin care. You get radiant, spotless skin as a result. Additionally, because of its antimicrobial qualities, it can be used on hair to remove dandruff.

Benefits of Ghee

Ghee is a good source of vitamins A, E, and D as well as healthy fats. Despite the fact that many of us believe that the high fat content of ghee is unhealthy, fat is really one of the primary nutrients that our bodies need in order to function effectively. Omega-3 fatty acids, which are considered "good fats" and are vital for enhancing the health of the heart and brain, are abundant in ghee. It also gives the body a lot of energy. Overall, we may conclude that ghee is quite nutrient- and health-rich.



- Ghee relieves coughing: Wintertime coughing requires rapid treatment with an efficient cure. Due to its effectiveness, ghee has been used for many years to treat coughs. You only need to consume a spoonful of warm ghee, either alone or combined with ginger powder.
- Ghee improves vision: Ghee, according to Ayurveda, can enhance vision and shield your eyes from a variety of eye-related illnesses. Therefore, ghee consumption can improve vision.
- Ghee eases constipation: Just one tablespoon of ghee before bed is all you need to do if you have constipation. Your digestive tract might be healed by it, which eliminates constipation and helps with digestion.
- The anti-inflammatory qualities of ghee: According to studies, ghee consumption has anti-inflammatory effects that can be used to cure a variety of diseases. Ghee can raise your body's levels of "good" cholesterol, which is excellent for the health of your heart.
- Ghee improves immunological function: Antioxidants, which are abundant in ghee, strengthen the immune system by improving the body's capacity to absorb vital nutrients. Your risk of getting sick decreases when your body adequately absorbs nutrients.
- Ghee offers nutritious fats: Your heart health will improve if you consume ghee on a regular basis as it is a fantastic source of healthy fats. Ghee is helpful for weight loss in addition to improving heart health. Yes, it is correct! Ghee aids in the removal of toxins from the cells, which enhances metabolism. When your metabolism is quick, you can easily lose weight.

Benefits of cow urine

Why is cow urethra so crucial?

Cow urine, or gomutra, is referred to as the "Amrita" of life in Ayurveda. Cow urine has medicinal benefits, according to Panchagavya Ghrita. Diseases including AIDS, cancer, edoema, anaemia, and diabetes are treated with it alone or in combination with milk, curd, ghee, and cow dung.

Patents have been awarded for the antibacterial, antifungal, anticancer, and bioenhancer characteristics of cow urine. And the 24 distinct types of salts, minerals, 2.5% urea, 2.5% enzymes, and 95% water that make up cow pee are all responsible for these qualities.

Drinking cow pee or using it in health drinks, teas, and concoctions has a lot of advantages because it is enriched with different salts, enzymes, and micronutrients.

- Fights Cancer: Free radicals in your blood are removed by cow urine, which also fights cancer that develops as a result of oxidative stress.

It prevents the death of lymphocytes (white blood cells) and has strong antioxidant properties. By strengthening your immune system and preventing further DNA damage to your cells, this activity slows the development and spread of cancer.

Cow urine's anti-inflammatory properties allow it to lessen pain, swelling, irritation, and other related symptoms, therefore enhancing the quality of life for cancer patients.

- Controls insulin sensitivity and diabetes: Using cow urine to treat diabetes and improve insulin sensitivity.

Volatile fatty acids found in cow pee function as antioxidants. Vitamins and these substances work together to control blood glucose levels.

Patients with diabetes who consumed cow pee for 28 days showed enhanced insulin sensitivity, lower blood glucose levels, and higher levels of active antioxidant enzymes.

Less damage results from a decrease in free radicals. A more effective pancreas produces insulin, which is also used more effectively. All of this lowers blood sugar levels and treats diabetes.

- Hepatoprotective and hypolipidemic effects: Cow urine possesses liver-protecting qualities.



Pro-inflammatory substances and free radicals can be brought on by high dietary cholesterol. The liver becomes inflamed as a result of the build-up of free radicals and lipid peroxides, which promotes oxidative stress.

When cow urine was biochemically analysed, it was discovered to include a wide range of substances, including phosphate, copper, kallikrein, urokinase, nitrogen, uric acid, and hippuric acid.

These biological components of cow urine lower serum triglyceride and cholesterol levels when consumed for 30 days. This avoids lipid peroxidation and guards against inflammation and disorders like cirrhosis and hepatitis that could harm your liver.

- **Controls Iodine Deficiency and Thyroid Disorder:** Cow urine controls iodine and thyroid disorder.

The synthesis of thyroid hormones such triiodothyronine (T3) and thyroxine depends on iodine (T4). The pituitary gland secretes more thyroid stimulating hormone when there is a deficiency in iodine (TSH). In addition to causing goitre, stillbirths, miscarriages, abnormal weight loss or increase, and other iodine deficits, this excessive secretion leads the thyroid gland to grossly expand.

The amount of iodine needed by humans ranges from 79 to 94 mcg/l, and it is found in cow poop.

- **Has Diuretic and Anti-Urolithiatic Effects:** Cow pee helps to keep kidney pain and inflammation at bay.

Because it removes all the chemical and physical toxins that are still present in your blood and organs, cow pee is a great detox drink.

The crystallisation of calcium oxalate and calcium phosphate residues (which cause kidney stones) was drastically reduced by cow urine by 40% and 35%, respectively.

It prevents the formation of stone-like residues from oxalates, phosphates, and urates, sparing your kidneys from discomfort and irritation. cow pee has nephroprotective, diuretic, antioxidant, anti-inflammatory, and anti-inflammatory properties that prevent most urinary tract infections (utis) and kidney problems.

- **Has Expertise in Skin Care and Wound Healing:**

The skin benefits from cow poop.

In Ayurveda, gomutra, or cow urine, is used to treat eczema, acne, pimples, and signs of ageing. Rock salt, milk, jaggery, coriander, myristica, nutmeg (plant parts), neem, and hematite are some examples of natural antibacterial and antioxidant substances that are used to create face and skin packs that are prepared in distilled cow urine. cow urine is also utilised for vulneraries or wound healing due to its antifungal, antibacterial, and anti-inflammatory characteristics. This miraculous liquid has a quick healing effect on cuts, bruises, diabetic and chronic wounds, as well as open wounds.

Your body's inflammatory chemical production is reduced by cow urine, and it also boosts collagen levels and granulation tissue creation, which speed up wound healing and prevent subsequent infections.

Because of its extraordinary qualities, cow urine is employed in many different industries, including agriculture and household management, in addition to being good for your body and health.

Other uses for cow urine include the following:

Due to its abundance in nitrogen derivatives and antibacterial qualities, it is utilised in agriculture as a natural pesticide and insecticide.

Due to its blood-purifying and cell-proliferative characteristics, cow urine is a crucial component of Ayurvedic or herbal bath scrubs, shampoos, and cosmetics.

Sustainability of Electricity Cow pee is a perfect electrolyte since it contains a variety of salts, ions, and an alkaline ph. You can produce about 1W of power by consistently adding 5 litres of brand-new cow urine. cow urine could be another perfect sustainable, green energy source if this could be scaled up.



Benefits of cow dung

To start, there are many advantages to using cow dung. Not only do rural economies depend on it, but now niche metropolitan markets do too. The production of milk and other products from cows is connected to the dairy industry, the cattle industry, and a number of other businesses. The general health of cows, buffaloes, and other mammals, as well as the employment of those in the dairy and milk industries, are intimately tied. Cow dung, cow urine, and cow milk all work together to improve villages in different ways, as has been demonstrated in several cases. Here, our focus would be on the several advantages of cow dung.

Cow dung is a naturally occurring renewable resource. When it's produced by the cows, it takes the shape of a circular patch. Water and undigested plant matter are also combined in with a number of other elements to create cow manure. Nitrogen, aluminium, phosphorus, iodine, potash, cobalt, iron, potassium, lime, manganese, and a number of other gases, minerals, and nutrients can all be found in cow poo. We will discover below that cow dung has a wide range of advantages. Cow dung contains minerals that act as a soil binder. Nutrients in cow dung aid in the separation of soil particles in farmed soil that are too closely linked together for their own benefit.

Use of Cow Dung as a Disinfectant and Insect Repellent

In addition to the many known advantages of cow dung, we will explore one more advantage. If you take a close look around you, you will see that our pet mammals whip their tails at flies and mosquitoes to attempt and scare them off. If you visit Indian villages in the evening, you'll observe smoke pouring from the homes, huts, and locations where cows and buffaloes are penned up on a pole. This is a result of daily evening and night-time burning of dried cow dung cakes, dried plants, and dry leaves. Its smoke is thought to keep insects, such as mosquitoes, away. These herbal and natural repellents are much superior to the chemical-based repellents produced in factories, which are dangerous for those who have asthma and other breathing disorders. In the long term, mosquito coils, whether electric or manual are detrimental. In addition to many other valuable substances, experts have now discovered that cow dung also contains formalin, ammonia, menthol, indole, and phenol. Therefore, utilising cow dung as a deterrent is very effective for animals as well. Additionally, they are environmentally beneficial. The advantages of cow dung are readily apparent since these tiny particles effectively ward off mosquitoes, wasps, grasshoppers, flies, and other insects. These animals' skin also stays clear of any flies or mosquitoes. Additionally, residents may sleep soundly inside their homes knowing that their pet animals are secure and getting some rest.

Also use in:

- Fuel and biogas from cow manure.
- As a building material.
- As a soil fertilizer.
- Making paper, face cream, and other beauty products.

Conclusion

Panchagavya are nutrient-dense and high in proteins, vitamins, minerals, and hormones. These products have a reputation for treating a variety of human illnesses, boosting immune function, and being beneficial for animals as well because they give them nourishing food and strengthen their defences. These days, an antibiotic that is effective against several different species frustrates people. So, a natural product both treats ailments and has no negative side effects.

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The History of Ayurveda- and its Essentials

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Abstract

Ayurveda is an investigation of presence that offers both individualized medication and a complete way to deal with dealing with one's wellbeing. Perhaps of the most seasoned perceived customary clinical framework on the planet, ayurveda incorporates countless clinical speculations and standards. Various ongoing diseases that are hopeless with present day medication, like malignant growth, diabetes, joint inflammation, and asthma, can be treated with ayurveda. The reason for the issue is treated with ayurveda, in addition to the side effects. Since, it grounds its hypothesis on the possibility that sickness begins from a pressure or unevenness in a cognizance individual, ayurveda energizes specific way of life changes and the regular meds to reestablish congruity between the psyche, climate, body and soul.

Keywords- Ayurveda, medicine, homeopathy, naturopathy, siddha, unani.

Introduction

The conventional Indian medication of our progenitors is known as ayurveda. It is an investigation of plants and their applications. Ayur signifies "Life" and Veda signifies "Investigation of" in this unique circumstance. Ayurveda is characterized as "Investigation of Life." It has its beginnings in old Vedic texts and has consistently incorporated the body, brain, and soul. The Sam Veda, Yajur Veda, Atharva Veda, and Apparatus Veda are four Vedas credited to the Aryans in Hindu folklore in India. The Atharva Veda, the last of the four Vedas, contains components of conventional Hindu medication, which is fixated on the idea of physiological framework balance and utilizes food, home grown cures, and yogic relaxing. What's more, it is guaranteed that the Atharva Veda incorporates the Ayurveda as an Upaveda (segment). The pseudoscientific clinical framework known as Ayurveda has its starting points in the Indian subcontinent. An illustration of elective medication is the refreshed and globalized techniques that came from the Ayurvedic customs. Ayurveda is one of the most notable ordinary medication frameworks that has endured and prospered for a long time.

History

The second century B.c. is where Ayurveda's long history starts. The old Hindu philosophical frameworks Vaisheshika and Nyaya, as well as the school of reason, shaped the establishments for Ayurveda. It was developed simultaneously as the schools of Nyaya and Vaisheshika prospered and is likewise connected to the outer development, known as Samkhya. The Vaisheshika School examined how to determine and acquire experiences into a patient's hypochondriac condition to treat it. While Nyaya School constructed its illustrations on the thought that a patient ought to be proficient about their condition and disorder prior to starting treatment. The six sorts of attributes that the Vaisheshika school partitions into are substance, attitude, development, agreement, inherence, and quality, which are each given their own Sanskrit names; Karma, Guna, Vishesh, Samanya, Dravya and Samavaya. Afterward, Nyaya and Vaisheshika schools teamed up to lay out the "Nyaya-Vaisheshika" school. The "Nyaya-Vaisheshika" school scattered data about Ayurveda and a short time later added splendor to obsolete information. Truth be told, the beginning of Even before these schools were established and even now, Ayurveda is viewed as heavenly since it gets from the "Hindu god Brahma", who is worshipped as the draftsman of the universe. To help humankind, it is imagined that the universe's



maker provided the sages with this complete comprehension of mending. The sages got data about standard solutions from the sages, and afterward the overall population through different works and portrayals. The insights about the flavors treatments capacities were made in a poem based structure known as “Shlokas”. These were utilized by the sages to represent the utilization of treatment plants. It is by and large recognized that the four significant assortments of information (Vedas) known as the Sam Veda, Atharva Veda, Yajur Veda and Apparatus Veda act as the establishment for the Hindu technique for recuperating. The Apparatus Veda, which has 1028 Shlokas and 67 plant outlines, is the most eminent of all Vedas. Both the “Yajur Veda” and the “Atharva Veda” notice 81 and 293 mending spices. The data procured from every one of the Vedas is vital for the act of Ayurveda. The creator of the texts remembered for the Atharva Veda and the Apparatus Veda is known as “Atreya,” he is considered to have gotten this data from Ruler Brahma, who got it from Master Indra first. Agnivesha mentioned the material from the Vedas, which Charaka and a couple of different specialists changed and are currently alluded to as the “Charaka Samhita”. “Sushruta Samhita” depicts A medical procedure as a Science, while Charaka Samhita portrays each part of Ayurvedic medication. Experts in conventional medication keep on utilizing both of these astounding arrangements. There are various interpretations and vernaculars of these old texts accessible, including Arabic, Chinese, Persian, Tibetan and Greek. It is the most prestigious of the few records, while there are a couple of additional minor joined assortments including Bhava Prakasha, Nighantu Granthas and Madhava Nidana from the responsibilities of different specialists.

The Fundamentals of Ayurveda

The universe is supposed to be comprised of five central parts, or pancha bhutas, as indicated by antiquated Indian way of thinking: Akash(Space), Vayu (Air), Prithvi (Earth), Jala (Water) and Teja(Fire). The condition of the human body is one of steady motion or dynamic equilibrium. The doshas, dhatus, and malas in the human body are the pancha bhutas’ actual portrayals. The three essential humors of the human body are believed to be shaped by the pancha bhutas in different mixes. The three humors — Pitta, Kapha, and Vata — all in all known as the “Tridoshas” are accountable for the body’s major physiological cycles. Dryness heightens the impacts of the vata dosha, which controls cell transport, electrolyte equilibrium, and side-effect removal. Internal heat level, synchronization of the visual nerves, and control of craving and thirst are completely represented by the Pitta dosha. Pitta is exacerbated by heat conditions in the body. Sweet and greasy food sources improve kapha dosha and grease up the joints to guarantee legitimate joint capability. It is asserted that Vata controls the body's catabolism, Pitta controls its digestion, and Kapha controls its anabolism. Keeping a harmony between the three doshas and different components is fundamental for good Wellbeing. Any unbalance between the three outcomes in a sick or unfortunate state. As per Ayurveda, a solid state of living can be accomplished by sticking to the statutes of heavenly insight and keeping an ideal harmony between the components of nature and the “Tridoshas”. The expression “Sapta Dhatus” alludes to the seven distinct kinds of tissues that make up the human body. These seven tissues should cooperate actually for the human body to physiologically work. The appropriation of body’s blood parts and the development of platelets are administered by the “Rakta Dhatu”, which is like blood. As skeletal muscles, the Mamsa Dhatu (strong tissue) upholds the “Meda Dhatu”. The “Asthi Dhatu” is comprised of the bones of the body, though the liquids important for the oleation of the bones and their ordinary capability make up ‘Majja Dhatu’, along with the bone marrow. The body’s regenerative capabilities are constrained by the ‘Shukra Dhatu’.

The TriMalas and TrayoDosa Agni are two extra critical viewpoints considered in the idea of Ayurveda notwithstanding the Doshas and Dhatus. The three distinct types of side-effects known as Tri Malas are created by the body’s metabolic and stomach related processes. The Mutra (pee), Purisa (excrement), and Sveda make up this gathering (sweat). As per Ayurveda, on the off chance that the balance between the Tridoshas isn’t protected, the body’s byproducts are not satisfactorily disposed of, and this outcomes in additional hardships like rheumatoid joint pain, asthma, clogging, looseness of



the bowels and different issues. Urinary plot diseases, stomach torment and cystitis can result from not getting the Mutra Mala (pee) out of the body. Skin peevishness issues and a wrong liquid equilibrium can result from the body's inability to eliminate the Sveda Mala. As per Ayurvedic lessons, the organic fire that drives the body's whole metabolic cycle is alluded to as "Agni." The stomach related fire classification, known as Jatharagni, is the most huge of the thirteen sorts of agni tracked down in a human body. Jatharagni is firmly connected with the body's Pitta and, at last, Vatta. Pitta levels will ascend alongside any related side effects assuming the body's stomach related fire is bothered by conditions when there is an expansion in corrosiveness. Pitta levels will ascend alongside any related side effects on the off chance that the body's stomach related fire is exasperated by conditions when there is an expansion in causticity. The control of ordinary microbiota, solid stomach related processes, and the conveyance of energy to the whole body rely upon stomach related fire. Any progressions to its balance make the gastrointestinal framework distress and lead neurotic results such ulcers, looseness of the bowels, and clogging. Ayurveda offers different helpful choices for supporting wellbeing in people by considering an individual's actual cosmetics, neurotic history, dosha characteristics, way of life, and ecological variables in their day to day routines.

The "Pancha karma" approach is utilized by Ayurveda in its medicines. The pancha karma treatment utilizes various systems for the body's restoration, cleansing, and expansion of life span. The five activities that make up the Pancha karma are utilized to detoxify the body's tissues of toxins. They are the Basti, the Rakta moksha, the Virechan the Nasya and the Vaman.

Poorva karma (the system of setting one up's body for treatment), "Pradhan karma" (the essential methodology of treatment), and "Paschat karma" are the three stages of "Pancha karma". The oleation strategy utilizes explained spread and helpful oils. At the point when certain body parts are being dealt with, openness to steam causes swedan (perspiring). By controlling a liquorice and honey decoction along with curd and rice a couple of hours sooner, one can initiate constrained emesis, or vama. It is felt that these medications increment the emesis impact. cow milk, senna, castor oil and psyllium seed are only a couple of the plants and fluids utilized in the Virechana, or purgative treatment. Pancha karma purifications can be made utilizing a decoction of spices or restorative oils like anise or sesame.

"Ashtanga Ayurveda" alludes to 8 genuine Ayurvedic disciplines. They are: Bhootavidya, Rasayana, Shalya, Vajikarana, Kayachikitsa, Agada Tantra Kaumarbhritya and Shalakya. Ayurveda has acquired critical prominence all over the planet because of its broad comprehension of spices, minerals, and creature based merchandise as well as the previously mentioned teaching's core values.

Different techniques of ayurvedic medicine

The most famous, generally utilized, and prosperous native clinical framework in India is called ayurveda, and it has a long history of utilizing six various types of customary solution plans. Yoga, Homeopathy, Naturopathy, Unani and Siddha are a portion of the different corresponding clinical frameworks rehearsed in India. The most far reaching arrangement of medication in India, Ayurveda has been following its certainty across the globe for a long time. Siddha, Homeopathy, and Unani are the following most famous frameworks of medication after Ayurveda. Naturopathy is at present creating and could turn into an effective type of medication later on. Yoga is a kind of coordinated medication that considers an individual's physical, mental, and critical circumstances.

The unani clinical framework was created in Greece by doctor and thinker Hippocrates (460-377 B.c). He raised medication to the position of science and removed it from the universe of strange notion and wizardry. The meds that are an image of a sound life are what the expression "Unani" signifies. The Arabic word "Yunani," which was gotten from the Greek word "IONIAN" in Greece, gave its name to this strategy. Avicenna (980-1037 Promotion), Raazes (850-925 Promotion), and Galen (131-212 Promotion) extended the Unani framework and gave it a completely precise design. Like different frameworks, ayurvedic medication has acquired prevalence in India, China, Egypt, Persia, Syria, Iraq and other center and far-eastern countries. At the point when the Delhi Sultanate was made in the twelfth thirteenth Hundred years of the Christian Period, the Unani arrangement of medication originally advanced toward India. Bahwabin Khwas Khan, Abu Bakr Container Ali Usman Kasahani, Ali Geelani, Akab Arzani, Sadruddin Damashqui, and Mohammad Hoshim Alvi Khan all partook in



its origin. They did this in India. The Delhi Rulers, the Mugals, the Tughlaqs, and the Khilijis heads generally upheld researchers with state subsidizing and, surprisingly, employed some of them as court doctors and state workers.

The "Siddha arrangement of medication" depends on similar standards as Ayurveda since it perceives that the human body is comprised of 5 central components of the universe, or panchamahabhootas. Notwithstanding these variables, the Siddha framework guesses that 96 components address a singular's moral, physical, and physiological prosperity. These 96 factors consider acumen, discussion, heartbeat examination, and different things. With the guide of metals, minerals, and less significantly some plant items, knowledge is normally a deciding component for the treatment of the psychosomatic framework. Siddha framework incorporates different plant and mineral game plans that beginning as powder structures and are arranged utilizing various strategies, including calcinations.

A clinical framework called homeopathy, normally alluded to as homeopathic medication, was made in Germany over quite a while back. It is a customary or reciprocal type of medication. Homeopathy is a particular restorative methodology in view of the rule of regular mending. Similia Similibus Curantur, frequently known as the "rule of most reduced portion," infers that "likes are relieved by likes." German doctor, drug specialist and the physicist Dr. Samuel Christian Friedrich Hahnemann (1755-1843) is credited with making it. The Greek words "Homois" and "Sentiment" both actually imply "treatment." Homeopathy is a strategy for treating sicknesses or torment by empowering patients prescriptions that to cause similar agony in solid individuals.

In antiquated times, India was the origin of yoga. It recommends contemplative exercises and a lifestyle to the chiefs through its medicines and ends considering heartbeat and evaluation of an individual's Tridosha condition for them to discover a sense of reconciliation and work on their wellbeing. In both clinical and nonclinical settings, a scope of physical and mental sicknesses are treated with yoga asanas.

Naturopathy, frequently known as naturopathic medication, was created in a couple of countries and started in Germany in the nineteenth 100 years. It's nothing similar to an obsolete clinical methodology, yet a couple of specialists who once in a while perform regular medication likewise utilize Naturopathy notwithstanding the fundamental components. The Naturopathic framework relies upon consolidating the mending force of nature with the ordinary and contemporary ways to deal with help in reestablishing extraordinary prospering. This system utilizes an assortment of treatment modalities, including hydrotherapy, regular projects, and homeopathy.

Conclusion

The way that clinical benefits are turning out to be increasingly more costly today. Drug-based meds are unsafe in Western nations because of extreme aftereffects and restrictively costly for financially immature nations like India. Beginning with a typical helpful technique like Ayurveda, drug ought to be utilized if all else fails instead of as the main line of treatment. For example, Panchkarma, one of the Ayurvedic treatment modalities, keeps disease from creating in any case. Scholastics and experts the same should invest some colossal measure of energy to upgrade the guidelines of cycle in Ayurveda, and the two gatherings should have the vital information and inspiration. If not, Ayurveda will bit by bit lose its particular person and turned into a foundation overwhelmed by medication. Ayurveda can grow further with purposeful, viable work managed without predisposition. Overall, it's likewise a sobering reality that imaginative exploration hasn't been especially productive for Ayurveda itself on the grounds that the greater part of it utilizes Ayurveda to propel contemporary bioscience. In this way, it is basic to set up a high-level exploration process for the authorizing of Ayurvedic meds as well as its essential fixings.



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Analysis of health benefits of Martial Arts

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Abstract

A martial art is any form of fighting or self defence it is deeply rooted in many countries culture. Martial arts represents or reflects a country's heritage, history and culture. In this research paper an attempt has been made to analyse the health benefits of Indian martial arts such as Kalaripayattu, Silambam and Mardani Khel. These martial arts are famous in South Indian states such as Kerala, Tamilnadu and Maharashtra. Their health benefits include physical and mental fitness. Since martial arts are widely practiced, their health benefits includes losing weight, maintaining of blood pressure, improves reflexes, strength, power and flexibility. The effective management of the energy is the another important dimensions in the martial arts. Practicing martial arts daily can surely improve the mental and physical health. This paper explores the health benefits of the martial arts such as Kalaripayattu, Silambam and Mardani Khel and the importance of practicing them in daily life.

Keywords: Kalaripayattu, Silambam, Mardani khel, Martial arts

Introduction

Since the Vedic era, India has had martial arts, which are recorded in Sanskrit texts. Each regional style of martial arts is well-known for having been used in various historical conflicts. Kalaripayattu, Silambam, Mardani Khel, three ancient Indian martial arts that date back to Tamil Nadu, Kerala and Maharashtra respectively, are forms of fencing. Due to geographic, political, and linguistic reasons, martial arts techniques in Tamil Nadu, Kerala and Maharashtra, India's three southernmost states, go by different names and place varied emphasis on certain elements. Even if they are no longer utilised for combat training, they still have a role in modern society since they serve performative, fitness, nationalistic, and sociopolitical goals. Additionally, these martial arts have connections to the conventional medical systems Siddha and Ayurveda. As long as there have been martial arts, Kalaripayattu has a long history. One of the oldest styles of martial arts still performed today is kalaripayattu, which is derived from the Sanskrit term Khalurika, which means "battlefield, " "threshing floor, " or "military training area." The earliest known examples of kalaripayattu are palm leaf manuscripts from Kerala, dating to around 200 BCE, and featuring illustrations of warriors. However, it's possible that the art form dates back much further than that. A well-liked martial arts style called silambam uses specialised weapons, typically bamboo sticks, to complete the moves. The game originated in Tamil Nadu, India, where it is still widely practised today. This region is also the game's birthplace, where it first appeared around 1000 BCE. Silambam's earliest records can be found in Tamil Sangam literature. "Mother of Martial Arts" is a distinction that Kalaripayattu has earned. Fighting methods have undoubtedly been around for ages, but what distinguishes a martial art from a fighting style is its emphasis on self-discipline, respect, and a deep connection to a higher spiritual power. More in-depth and exciting than its past is Kalaripayattu's mythology. Legend has it that Lord Vishnu, the Hindu god of cosmic equilibrium, had an avatar named Parasurama who was a famed Brahmin fighter. A stretch of land appeared where Parasurama's powerful axe sank during a struggle in



the sea. Parasuramakshetram, often known as Kerala, was this region. Twenty-one of his pupils were taught the kalaripayattu technique by Parasurama in order to defend the newly constructed area. Martial arts teaches people to uphold these principles during combat so that they don't descend into senseless savagery. Mardani Khel martial art style is widely practiced today, especially in Kolhapur, Maharashtra. Mardani Khel places a strong emphasis on swords, quick movements and the use of low stances, all of which are consistent with its mountaineous beginnings. They were skilled riders who preferred to light armour and highly mobile cavalry troops. This highly terrain is highlighted by valleys and caverns. Prior to 1600's, it is impossible to identify the early origins of the Mardani Khel. As a separate system, although, it is believed to have owed its creation to the unique topographical circumstances of Maharashtra, a rugged area with valleys and caverns. The martial art of Mardani Khel which was successfully employed by Chatrapati Sivaji Maharaj is so deeply ingrained in the blood of Marata men and women that it has survived despite being suppressed by the British, lacking documentation. Mardani khel is an armed martial art. But it is not considered as an Olympic sport. It was known that the Marathas were tenacious warriors with distinct combat abilities. Maharashtra's Mardani Khel is a martial art that has been practised there Mardaani Khel rose to prominence under Shivaji's leadership, who relied on the guerilla methods used by Maratha soldiers.

Kalaripayattu

The native fighting style of Kerala, known as Kalarippayattu, has been around for more than 500 years. According to the gurushishya parampara tradition, it has been preserved for many decades . As is customary, the paduka that is placed at the Guruthara in each kalari serves as a representation of the generations of Gurus who are honoured. This holistic art form, known as kalarippayattu, is capable of both harming and curing another. As a result of this special mix, it is considered as the "mother of all martial arts" and constitutes a comprehensive science. A person's total development is the goal of martial training, which starts with physical strength, moves on to mental stability, and ends with spiritual upliftment. It creates an almost-guided path. The popular oral tradition known as Vadakkan pattugal, which is a collection of local legends from Kerala, describes the exploits of warriors and how Kalarippayattu was practised. The majority of the songs in this genre are sung in honour of the members of the Puthuram Veedu and Tacholi Manikkottu veedu families in north Kerala the former belongs to the Tiyaa and the later to the Nair subcastes of Hinduism. Kalarippayattu is the activity which defines a lot of health benefits. After kalarippayattu their exists a practice called 'mardana', which means the application of the pressure, it is very necessary to apply the oil everyday before the session it will help us to keep the tiredness away, it will help us to improve vision, strength . If the oil massage is not taken then it will lead to cold or indigestion . Basic advantage of kalarippayattu are it will make us to stay young, charm and healthy and surely it will improve digestive capacity . practicing it daily will help us to make our body tough and strong and the most important thing is that we can resist almost every type of lifestyle diseases like diabetes, cholesterol, blood pressure . Every Kalari session begins with some warmup exercises, this will help in the strengthening of the body . The warmup session includes five breathing exercises, some pranayamas and yogasanas and also the exercise of every fingers of foot and hand .Leg exercises are commonly called as 'kallukal'. There are different 'adavus' in Kalari such as odiram, olavu and kadagam are the three famous adavus. Meithari is the foundation which includes meipayattu, the second part on the training in this is the kolathiri which is also called wood weapon training next is the angathari it is done with sharp and lethal weapons, the next is verumkai which is the payattu using empty hands, and it comes upasana next which is defined as a meditation for Kalari students, the marma vidya is also another most important part , marmas are the most important parts in the human body and the last one is Kalari marma chikilsa, chikilsa is a Malayalam word used for treatment, it is one of the very famous one which done by the kalarigurukkal . This treatment focuses on nerves, muscles and bones. Kalaripayattu has lot of



health benefits and we can say that undoubtedly it is proven too. They constitute both mental physical and some other health benefits physical benefits include improvement of flexibility and strength, prevention of injuries by balancing the body, prevention of aging, makes the body fast and dynamic and help us to get rid of the laziness , it also strengthens body and mind and also boost the body. Their mental health benefits include reduction of stress and as well as anxiety, the enhancement of focus and concentration, improvement of self confidence, development of discipline, development of patience and the reduction of anxiety . There are lot of other benefits too which is related to Kalaripayattu. We know that in modern society it is very compulsory to acquire a self defence technique to protect ourselves, kalaripayattu is one of such excellent self defence technique which can be used in several uncomfortable situations. It is very essential to learn some of the selfdefence tool. Kalaripayattu does not focus on single part of the body, it is the overall workout of body and mind. It enhances blood circulation, stamina, concentration, self control neuro muscular contraction. Kalaripayattu is also associated with weight loss. Practicing it daily can easily burn calories and decrease weight. It also help us to stay healthy and fit and to lead a healthy life.

Silambam

Prehistoric man utilised a bamboo stick as a weapon in the traditional Indian martial art to defend himself from oncoming animals and hostile people. They always carried the stick with them due of its practicality. They had to cover significant distances on foot to find sustenance. The sticks they were carrying around were twirled in a playful manner. They had to use sticks to protect themselves when hostile people assaulted them. It was later known as silambam. As a result, a type of stick fighting started to emerge. For the Tamil people, Silambam is not just a traditional martial art but also one of the oldest forms of fighting in India that uses sticks. In order to improve their physical fitness, they practised it. Methods and Weapons .The Tamil minority in Malaysia, Singapore, Sri Lanka, and Indonesia all practise silambam, a Dravidian martial art with a focus on weapons that originated in Tamil Nadu in southern India. The bamboo staff, the primary weapon in this form, is referred to as a "silambam."The etymology of the name Silambam is "staff from the hills, " with "Silam" meaning "hills" and "Kambu" meaning "staff or sticks." The game is often played on a level, hard surface with bamboo sticks that are the same length as the players' heights. There are 16 different types of footwork in total in this martial art Practitioners must learn how to maintain a proper fighting stance while simultaneously executing various moves with the stick and continuously blocking attacks. Footwork techniques, which are used in 16 different positions in the sport, are essential in the activity. Fighting requires a combination of balance, strength, and speed as well as flexibility, hand-eye coordination, kinaesthetic awareness, and a combination of balance and speed.The following are some of the most common forms of Silambam Guru Vanakkam Long Stick Guru Vanakkam, In this move, warriors employ a bamboo stick with a one inch width and a height that reaches their eyebrows as a weapon. Double Short Stick, In this technique, the opponent is hit or blocked with two short sticks, each measuring three feet.chopper Knife, The fighters in this form use a chopper knife to defend themselves.There are some variants, despite the martial art's primary focus being the bamboo staff. Torch Silambam, also known as Panthukol, is a particular kind of staff that is very well-liked. It also features weighted or lit balls of cloth on each end. At events or festivals that feature Silambam, this is the weapon that fire dance performers most frequently utilise.Prior to becoming a competitive sport, Silambam was a martial art that was taught by the guru to the student and practised without formal levels. This was a very recent development, which may be one of the reasons why karate and other more well-known martial arts have attracted more attention than Silambam. In state, national, and Silambam matches, athletes participate.Silambam has historically been seen as a sport for men, but it's encouraging to see more women taking up the activity nowadays. Silambam is also regarded as a very effective self-defense weapon. A lot of pupils find that practicing Silambam relieves tension and



improves their understanding while also enhancing their motor abilities. Silambam is a type of mindfulness that encourages mental calmness, student who practice Silambam have better academic success because they have better concentration. It is excellent to achieve stability and good mental health. Silambam training is beneficial for self defense especially for women. Learning Silambam will undoubtedly result in a beneficial impact in your life. The highest level of self confidence is reached when someone practices it. Silambam will improve the function of immune system. It raises one's sense of self worth and increases physical flexibility, creativity, focus and patience. To fully achieve the potential of our body and mind. Sports have an unique quota for the sport of Silambam. It also helps people to loss weight and burn excess calories. In the modern busy life, people didn't able to find time to do exercises. By practicing Silambam daily, will give us a solution for this problem. It helps people to quit smoking and drinking. It also helps to develop the memory power of the practitioner. It is also a good source of cardio workout. It also increase the appetite and will try to eliminate constipation.

Mardanikhel

Mardani Khel, a weapon-based martial art form, has its roots in Maharashtra. Geographical factors of the state are responsible for its development (hills, caves and valleys). The Maratha dynasty is when this extremely old kind of art first became popular. The villages nearby Kolhapur, which once served as the Maratha kingdom's capital, featured talims (training facilities), where knowledgeable elders trained young people for combat. In Maharashtra there is a traditional Indian sport called Mardani khel . The early and late medieval periods, as well as the maratha era, saw a rise in popularity for this indogenous Indian sport. Mardani khel can be also called as an Indian martial art with a focus on weapons that orginated in Maharashtra. The dand-patta, a double-edged flexible sword that can reach a length of three feet and has a covered grip that extends to the wrist and, occasionally, the elbow, is one of the weapons used in the mardaani khel. Due to its flexible blade, it is typically moved horizontally. The bhala, or spear, is another weapon that resembles the lathi in how it is used. It is a six-foot stick with a pointed metal arrow at one end (stick). The vita was a spear-like weapon that was designed that allowed for assaults over greater distances.consisting of a six-foot stick with a two-foot metal item sticking out of one end and a six-foot rope attached to the other. There are also several health benefits by playing mardani khel it also associates with mental and physical health, which includes improvement of flexibility, helps in losing weight, maintainence of blood pressure and reflexes, the overall achievement of healthy life style and the improvement of cardiovascularhealth.

Conclusion

Here from the three martial art forms such as Kalarippayattu, Silambam and Mardani khel. It is clear that their associates several health benefits with it. These three are famous south Indian martial arts. These martial arts are closely associated with, culture tradition and heritage of the states. India is the land of diversity. Hence this diversity is also reflected in their martial arts.while comparing these three martial arts their exist similarity between them . These three south indian martial arts are done using weapons . It is now very clear that there are several health benefits associated with these Indian martial art forms. By practising any of the above three daily can thoroughly help us to boost stamina or energy, and also helps us to prevent life style diseases, improves flexibility, tones body, prevents problems due to indigestion, constipation, improvement of concentration power, increase of appetite and they are also improve mental health. In another extent they can be used self defence tool. In this society it is compulsory to learn self defence techniques. Personal protection is the primary motivation for most people who enrol in martial arts classes. Everyone must deal with violence, and martial arts instruction teaches the skills needed to improve survival rates. Students gain knowledge of risk management techniques and self-defense techniques that they can use if their safety is under danger.Low self-confidence is usually caused by fear and a lack of knowledge and skills. The tools



that martial arts instruction offers enable people to learn and use techniques that help them recognise not only what they are capable of, but also fills them with pride in what they have accomplished. Knowing that you have tools at your disposal for combat reduces fear. As pupils advance. The other main justifications for taking up martial arts training are people's physical, mental, and emotional well-being. In addition to conditioning the mind and body to have the strength and stamina to defend oneself in a hostile environment, regular exercise also helps the body fight disease and maintain its flexibility, strength, and activity as people age. Martial arts offer a means to decompress and let off steam. Martial arts training provides individuals with a well-rounded routine they may do whenever and wherever, along with a good food. People take charge of their health by being aware of and making changes to things that they know could negatively impact them. The conclusion is that martial arts are a form of self defence that anyone can learn quickly and master if they have the motivation to do so. It will also be helpful if we are aware of the proper approach, technique, and strategy. Women should practise martial arts because they will profit from it in so many ways, particularly in today's world where everything is so risky and safety is never guaranteed. The crime rate and criminal brains are evolving, just as so many other things are. We firmly believe that women should practise martial arts because they contribute to their safety as crime rates rise, meet their desire for effective self-defense skills, and enhance their natural confidence.

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Architectural Aspects of Sri Padmanabhaswamy Temple

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Abstract

The temples in India are still standing examples of a time when devotion found beautiful expression in architecture and art. A prime example of this is the Sri Padmanabhaswamy Temple situated in Trivandrum city, Kerala. There is no written record of the Sree Padmanabhaswamy Temple's founding date. According to historians, Tamil literature from the Sangam era, which spanned 500 BC to 300 AD, contains references to the site. The Travancore royal family's presiding deity is Lord Padmanabha Swamy. Anizham Thirunal Marthanda Varma, the then-Maharaja of Travancore, gave up throne on January 17, 1750, to Lord Padmanabha Swamy. The gopuram, a tower constructed of granite and brick that stands 100 feet above the ground and has a foundation that is almost 40 feet deep, is a distinguishing feature of the temple and With four main gates facing the four cardinal directions, the temple is situated on seven acres of land.

Keywords Temple, Padmanabhaswamy, Kerala.

Introduction

The primary god of the temple, Sree Padmanabha Swamy, is curled up on Adi Sesa in the meditative Anantha-Shayana posture. There are 1208 salagramas (holy stones) within the 18-foot-long statue, which were brought from the Gandaki River in Nepal. The idol is perfectly oriented such that it faces east and west. The front of this temple is oriented looking towards east where the sun rises. The olden texts says that lord vishnu is facing towards the thiruvananthapuram city in olden days. Old temple records state that the gopuram's construction began in the 16th century CE and was fully finished in the 18th century.

History

Thiruvananthapuram, Kerala's capital, is home to Sree Padmanabha Swamy Temple, one of the most revered shrines that attracts both local and foreign tourists. The history of the Sree Padmanabhaswamy Temple dates back thousands of years. It is hard to determine with accuracy the date and person who dedicated the original Sree Padmanabhaswamy idol from historical records or another reliable source. There is mention of the Temple in both the Epics and the Puranas. Srimad Bhagavatha states that Balarama went to this temple, bathed in Padmatheertham, and made a lot of sacrifices. Ten poems to Lord Padmanabha were penned by ninth-century poet Nammalwar, one of the 12 Vaishnavite saints of the Alvar dynasty. This temple was allegedly constructed on the first day of the Kali Yuga, according to several illustrious scholars, writers, and historians, including the late Dr. L. A. Ravi Varma of Travancore (more than 5000 years ago). During the decades, several tales regarding the Temple have been transmitted. According to an old record written on the temple's palm leaves and the well-known grantha "Ananthasayana Mahatmya, " Divakara Muni, a Tulu Brahmin hermit, is said to have consecrated the temple. In the 950th year of the Kali Yuga, the idol underwent a new installation. King Kotha Marthandan built the Abhisravana Mandapam in the 960th Kali year. The temple's historical architecture from the era of the Travancore ruling dynasty, as well as its religious festivals and celebrations, are its main features. However, it has now once more astounded the world by disclosing



its enormous fortune. Hindu temple Sree Padmanabhaswamy, which is devoted to Lord Vishnu and is situated in Thiruvananthapuram, is well-known for its historical significance and current discussions about its enormous value. It is a well-known temple with ties to both the state and the Travancore royal dynasty. The temple is a duplicate of Tamilnadu's well-known Sree Adi Kesavaperumal temple in Thiruvattar. Thiruvananthapuram, Kerala's state capital, is named after the Sri Padmanabhaswamy Temple. The term "Thiru" "Anantha" "Puram" refers to the Lord Anantha Padmanabha's Sacred Abode. The city is also known as Syananduram, which means Where Bliss is Not Far Away, and Ananthapuram, which means the City of Bliss. The deity of Sri Padmanabha is plastered with "Kootusarkara yogam," an exclusive Ayurvedic mixture, to keep it clean. The deity of Sri Padmanabha is plastered with "Kootusarkara yogam," an exclusive Ayurvedic mixture, to keep it clean. Numerous festivals, including Arattu, Pallivetta, Bhadradeepam, Lakshadeepam, Velakali, and Seeveli, are celebrated in the Padmanabha Swami Temple. The two biggest celebrations take place every two years and continue for ten days each: the festivals of Panguni in March or April and Alpashy in October or November. The deities are escorted to the vettakkalam for Pallivetta on the ninth day of this festival by the king of Travancore acting in his position as Thrippappoor Mooppan. The following list includes some of the significant Temple-related events that occurred from the time of this ruler's death and 1729 A. D.

1. The deity of Sree Padmanabhaswamy was transported to a "Balalaya" between the years 1459 and 1460 in order to rebuild the sanctum sanctorum's roof.
2. The idol was once again erected in 1461 AD, and an Ottakkal Mandapam (a single granite stone slab that abuts the sanctum sanctorum) was constructed.
3. The Gopuram (pagoda) over the main eastern entrance was built in 1566 AD, and its foundation was erected at that time.
4. A significant fire catastrophe nearly completely destroyed the Temple in the year 1686 AD. Only in 1724 did the re-building of the Temple get under way.
5. Propitiatory rites related to the terrible fire of 1686 were held in the year 1728 A. D.

Travancore Royal Family

The foundation of India's voluminous cultural heritage has been its gold riches and diamond-studded earth crusts. Additionally, the Travancore royal family still owns a sizeable portion of the nation's gold holdings. You and your family are being given the opportunity to purchase one of the wealthiest temples in the whole world. The Travancore royal family's tale, however, is a little different since in the middle of 2020, the dynasty recovered sovereignty of the Sri Padmanabhaswamy Temple after having briefly lost it. The Travancore Royal Family, who presided over the kingdom of Travancore, a territory that was distinct from our nation (India) before Independence, has a long and illustrious history that began in the late 1800s and continued into the early 1900s. As a result of Travancore's merger with India in 1949, the Travancore royal family's governing privileges were completely abolished. In the beginning, they had a few privileges, but by 1971, they had completely lost all of them. Sree Chithira Thirunal Balarama Varma, the last king of Travancore, went dead childless in 1991. Sree Uthradom Thirunal Marthanda Varma, his younger sibling, assumed leadership after his death. Unfortunately, he also went away in 2013, and his successor was Maharani Karthika Thirunal Lakshmi Bayi's son, Sree Moolam Thirunal Rama Varma. He was a nominal monarch of the Travancore kingdom. In regard to the scion of the Travancore royal dynasty, however, holding the position of custodian of the Sri Padmanabhaswamy Temple is a position of authority in and of itself. Following public petitions, the Indian High Court declared in 2011 that the Travancore aristocracy must relinquish custody of temple because its last king, Sree Chithira Thirunal Balarama Varma,



passed away in 1991. However, the Supreme Court affirmed that the Travancore aristocracy must assume authority of Sri Padmanabhaswamy Temple in July 2020, some ten years after the dispute first arose. Incidentally, the vaults of the centuries-old temple were exposed in 2011, prior to the High Court decision. In the vaults, 9, 000 kg of gold and diamonds worth approximately \$20 billion were also found. The Sri Padmanabhaswamy Temple and the substantial gold reserves that are kept in its vault are now legally theirs according to the Supreme Court's choice in the Travancore royal family's favour.

Architecture Of Temple

There are seven levels in this gopuram, and on each of the middle two levels, on opposite sides, there are two apertures that resemble windows. The opening on the bottom floor serves as the temple's primary entrance. From the bottom to the top of the gopuram, the temple entrance and window apertures are vertically aligned on the five floors. The top of the structure has a row of seven equally spaced kalasha. The precise orientation of the gopuram is revealed by a remarkable visceral experience that happens twice a year. On equinox days, the setting Sun may be seen precisely and consecutively passing through each gopuram window opening at intervals of around five minutes. The tower building blocks the setting Sun on days after the equinox. The two days of the year when day and night last equally long are known as equinoxes. On certain days, the Sun rises perfectly in the east and sets precisely in the west. Three hundred years ago, the sculptors who created this stunning structure attested to their architectural genius and scientific acumen with the Sri Padmanabhaswamy temple and tower. The equinox is a time of great visual spectacle, as many locals are aware. The temple provides a real-world illustration of how astronomy and mathematics may be combined to create intricate architectural designs, although it is rarely used as a locally applicable example for teaching arithmetic to kids. The most important area of the temple is where Lord Vishnu's Ananthasayanam statue is located. Over 12, 000 Salagrama stones and Kattusarkkara are reportedly used in the idol's construction (a mixture of herbs). The Adi Kesava Perumal temple in Thiruvattar, Tamil Nadu, served as the inspiration for this temple. The god of the Padmanabhaswamy Temple resembles that of Thiruvattar Temple in both the lying position and the Sayanamurthy attitude. The Chuttambalam and the Dhwaja Sthambha (flag mast) beside the sanctum are also constructed in Kerala style, and the building is a combination of Dravidian and Kerala traditions. The temple is square with two concentric square entrances. The entire temple complex features this peculiar style. There are eight rooms arranged in a square pattern around the central chamber in the inner temple structure where Lord Padmanabha lives. The walls, ceilings, and pillars of the temple are covered with elaborate sculptures of mythical tales. Additionally, several sculptures feature scenes from the Ramayana, Mahabharata, and Puranas.

The Vaults

The six vaults of tremendous richness that brought the temple international recognition are the most intriguing of all its features. The vaults are thought to hold gold and precious stones worth a number of crores. The riches is thought to have grown over ages as a result of offerings made by Padmanabha's followers. The names of vaults are now A, B, C, D, E, and F. The vaults C and F have sometimes been accessed, and Vault A was opened in response to a SC directive. But the contentious Vault-B has never been opened. The largest amount of gold was found in chamber A. Golden jewellery, medallions, valuable stones, golden coins, model necklaces, decorations with stones, golden armlets, headpieces, piles of pearl jewellery, diamonds, golden lotuses, and silver biscuits are all present in the rooms. The surprise discovery of enormous treasures in the underground treasury of Padmanabhaswamy Temple in Trivandrum, capital of Kerala, presented the police with a huge security challenge. An enormous security perimeter has been established by the police surrounding the shrine.



Myths About Padmanabhaswamy Temple

Six vaults were constructed under the sanctum sanctorum of the temple. The royal family opposes unlocking Vault-B, the hidden vault, on the grounds that doing so would provoke God's wrath. Five of the six vaults have already been opened. Following the filing of a writ suit in a Kerala court by attorney TP Sunder Rajan, the Supreme Court issued its first decision evaluating the riches of the temple. In July 2011, Sunder Rajan passed away. Many believed that Sunder Rajan's sudden death was divine retaliation. Many thought that if the vault was opened without the required puja, the curse would be triggered. The rumours were strengthened after one of the observers' mothers passed away and another injured his leg. Elderly locals who lived close to the temple also remembered hearing tales about how, according to the Ocean idea, breaching the B-vault would cause a deluge.

Snake God Theory

The carvings on the vault entrance that resemble a giant cobra, which is claimed to symbolise the location of the temple deity Lord Vishnu's place of repose, are the source of the majority of superstitious beliefs that surround the B-vault. As a result, legends exist about how the door is guarded by the snake-god and can only be unlocked by sadhus reciting the "Garuda Mantra"; the only problem is that India had no such sadhu. Experts in Hindu mythology have predicted that if the vault were opened using modern methods, terrible things would happen.

Ocean Theory

When a terrible famine struck around a century ago, temple authorities attempted to break into the chamber but were halted when they heard what sounded like rushing water. The Arabian Sea was connected to the vault, and once it was unlocked, the sea would flood the entire city, according to the tale.

Vaasthu

Tantric specialists use the taming of micro-natural forces to safeguard the valuables kept in that vault, which is hidden beneath the deity's skull. Then, Vaasthu specialist K Muraleedharan Nair had stated, "If somebody attempts to access the vault, it would set off a chain of calamities."

What makes padmanabhaswamy temple famous ?

Due to the gifts it has accumulated throughout the years, Padmanabha Swamy Temple is regarded as the most wealthy site of devotion in the world. Its architecture, a distinctive fusion of Kerala and Dravidian traditions from neighbouring states, makes it interesting in addition to its richness. The temple also served as the inspiration for the naming of Kerala's capital, Thiruvananthapuram, whose name translates to "holy residence of Lord Anantha Padmanabha" in Sanskrit.

Enormous Discovery Of Treasure

There were many theories about the temple's two locked rooms that had not been accessed in 149 years. There were several tales of huge wealth hidden beneath. Despite not being in charge, the royal family continues to run the temple. The present King was reluctant to open the vaults because he thought it would offend the gods. There were, however, people with different viewpoints. They believed that the royal family was unable to offer adequate protection, making any treasure within extremely hazardous. Thus, a legal dispute was brought before Supreme Court of India in order to unlock vaults and catalogue any contents discovered. A panel of seven members, chosen in accordance with the Supreme Court's directive, who represented the King and other interested parties, officially inaugurated the rooms in the middle of 2011. Inside the rooms, the mother of all shocks awaited them. Gold, silver, coins, and diamonds are all there in profusion. It took days to sort through everything.



They could not be counted, therefore they had to weigh things like gold. The treasure is worth more than 22 billion US dollars That sum excludes the value of antiques. If antique value is included, the value of the treasure may exceed \$100 billion The bigger vault hasn't even been opened yet There is currently no rush to unlock that vault due to security concerns and other factors.

Incredible Facts

1. With treasure worth \$1 trillion, it is the wealthiest shrine in the whole world.
2. Dravidian styles, one of the rarest and most intriguing designs, are seen in the temple's walls and architecture.
3. Out of its five chambers, Chamber B cannot be accessed since it is said to be cursed.
4. The temple bears the Z security mark, making it the safest one with unbreakable plans.
5. In the room of the temple is a three and a half foot tall by thirty kilogramme gold statue of Mahavishnu. As a sanctuary, the temple is referred to in the Brahman Purana, Mahabharata, Skanda Purana, and Varaha Purana.
6. There is a statue of Lord Vishnu at the shrine that is sculpted using 12, 000 fossilised Gandaki River shells.

Festivals Related To Padmanabhaswamy Temple

The Panguni festival, which occurs in the Tamil month of Panguni, is celebrated for ten days. In October and November, there is a celebration called Aipashy. The Aarat march to Shankumugham Beach marks the conclusion of the celebrations. The gods are submerged in the sea for cleansing. The occasion happens in the evening. For the Aarat procession, the Maharaja of Travancore walks with the gods. The deities undergo a ceremonial wash before being led in a procession back to the temple under the light of customary torches. The temple observes Navaratri, a significant yearly holiday. The celebrated Swathi music festival is held during the course of the event's nine-day duration. Laksha Deepam is the largest holiday. It only takes place once every six years. For 56 days, the Vedas are chanted, along with prayers. The oil lights are ignited within and outside the temple grounds on the last day. Vishu, Thiruvonam, and Sri Rama Navami are just a few of the holy holidays that are enthusiastically observed here.

Conclusion

Aesthetics are included into temple architecture in order to evoke emotions that are greater than one's own. The large body of design principles that have been passed down and modified to take on its current forms in the shilpa shastra and vasthu shastra texts control temple sculpture and construction. These texts stand remarkable even when compared to the greatest standards of the present and represent the heights of earlier creative achievements in the fields of art, architecture, science, and engineering. A prime example of this is the Sri Padmanabhaswamy Temple in Thiruvananthapuram. This is one of the architectural wonders of India. The design of this temple was inspired by the Adi Kesava Perumal temple at Thiruvattar, Tamil Nadu. Both the Sayanamurthy attitude and the laying down pose of the Padmanabhaswamy Temple's deity mirror those of the Thiruvattar Temple. The sanctuary is surrounded by a structure that blends Dravidian and Keralan traditions. This building includes the Chuttambalam and the Dhwaya Sthambha (flag mast) in Keralan architecture.



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The Vedic explanation of Astronomy and its acceptance of the universe

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Abstract

Vedic astronomy is the astronomy that the Vedas explain. It is true that all Indian scientists were sages, they had a huge capacity of imagination and comprehension. They have always tried to be sincere about accepting the Universe and Human race. The primary tradition throughout the Vedic era was to perform Yagnas and rituals during the times allotted by the Shastras, known as Muhurtas. Based on positions of Sun, Moon, and Stars, astronomy was employed to identify a certain Muhurta with regard to the ritual. Vedic astronomy, known as Jyotishya (where Jyoti means 'Light'), had three standards: the sky (Agnisayana), the earth (Grahapathya), and the universe (Ahavaniya). Events like the new moon, eclipses, and solstices were identified and understood. Astronomy has its roots in oldest Vedic Civilizations. Astronomy has been mentioned in the Sulbasutras. The Vedic Calendrical astronomy was called Jyotisa-vedanga.

Introduction

We Indians have always worshipped, valued and considered mother nature as an integral part of our lives. Our teachings always say, “We come from nature, and we go back to it”. Going back to the Dwaparyuga, Lord Krishna has said in Shrimad Bhagvadgeetha that the Paramathma is the nature and nature is Paramathma. The human body is made of five elements (Panchamahabhoota) the Air, the Earth, the Water, the Fire and the Wind. He has also symbolised the gratitude for the nature by preferring the worship of Govardhana hill over lord Indra. A question might arise here, if nature or the earth's atmosphere is around us, then what is the need of involving planets? The answer has been given in the Vishwaroopa Darshana of Lord Krishna. We can see that the whole universe including, the Stars, the Planets, the Galaxies, the Sun, the Moon etc is fit inside him. This is a clear indication that we are not only connected to the Earth but we are a part of this whole big universe and are connected to it too. Even when the Earth formed, it was formed with all the other celestial bodies. Therefore, these celestial bodies have an effect over each other. The first attempt to understand this statement might not be that convincing but with an accepting approach one will be able to connect the dots gradually.

When all this is connected to one more aspect called TIME, things will be more defined. Putting this in more simpler words, when the behaviour of nature changes with time we call it “Seasons”. This change was observed by our ancestors. A change in the behaviours and lifestyle of humans was also observed along with the change in seasons. This gave an idea that humans develop a habit or a lifestyle in accordance to nature. Some little examples that can be pointed out here are, ‘Preferring cool water in summer but a heating fireplace in winter’. The heat is provided by the Sun, in summer, the sun heats up water. So, humans used clay pots in order to cool the water. In other words, they used nature. But in winters, the same heat was needed so they used fire. Briefing, we can say that humans have always used nature due to the influence of nature itself.

As the seasons changed, humans adjusted with it. Every season had its own beauty and our scientists studied them. There was that point where we worshipped the universe. The influence of universe was



pretty evident. For eg: the formation of tides due to moon's pull, water cycles due to sun's heat, etc. There were also points where nature seemed at its worst. They are Cyclones, Storms, Floods, Droughts, Tsunamis, etc. Here, man was afraid of the nature. Throughout, some scientists were constantly studying the nature. They had slowly started understanding the connections that nature had with living entity. The analysis did not stop here. They further went on to study how multiple celestial bodies affect each other and in turn the living. Simultaneously, the positions of stars and planets were being determined. There was a reoccurring value, which lit up the idea of planets and stars have a relatable role. At a particular instant a planet is influenced by star or vice versa. This was being studied.

Simultaneously, as the human society was developing, both positive and negative sides were emerging. The acquiring of land, wealth, food were a sign of prosperity whereas the illness, poverty were a sign of downfall. In order to overcome them, people had different approaches. While working to overcome was one way, the other was the 'Influence of Energy'. By terming 'Influence of energy' I mean, influence of nature. This is because by that time people had realised the role of nature to a great extent. As the society was divided into classes of the Brahmins, the Kshatriyas, the Vaishyas and the Shudras respectively there were differences that had arised. It was the Brahmins who had the knowledge of nature and god and they could connect it well. Nature has given everything to man except one thing, 'Having the ability to see the future' and it was one of the main concerns. Therefore, people started to assume the future of someone based on his/her present behaviour. Sometimes, it wouldn't go as assumed. In order to have a perfect idea, they started linking the time of birth with the assumed future. This was usually done by kings in order to know about the future of their kingdoms etc. The curiosity inside the man pushed him beyond limits to understand the nature.

Nature is science. Simultaneously, science was developing and the way to simplify and understand science was Mathematics. Aryabhatta, that pioneer who gave 'Zero', 'Method to specify position of celestial bodies', 'Idea of Cosmology' in his work '*Aryabhatiya*'. People who followed him were Brahmagupta, Varahamihira, and many more.

The Vedas are the ancient texts that contain all the knowledge of this world. The vedic literature is of two types, '*Shruti or Revealed literature*' and '*Smriti or Composed literature*'. Shruti consist of Vedas. There are four Vedas. They are, '*the Rigveda- book of prayers*', '*the Samaveda- introduction to music and melody*', '*the yajurveda- manual to the sacrificial rituals*' and '*the Atharvana veda- magic charms*'. They are roughly traced to 1400 BCE. Even though they have been composed in different timelines, they do not fail to give a precise answer. The Vedas again have four parts namely, Samhita (Hymns), Brahmanas (Prose commentaries on Vedas), Aranyakas (Deal with meaning of samhita), Upanishads (Taught by Acharyas). The Vedas don't have all the information together. They have sections called as '*Vedangas*'. There are Six vedangas, the Siksha, the Chhanda, the Vyakarana, the Nirukta, the Jyotishya and the Kalpa. They come under Smriti. These vedangas have the information about the nature in different parts or chapters. The Siksha tells about 'Phonetics', the Vyakarna talks about 'Grammar', the Nirukta describes 'Etymology', the Chandas say about 'Metre', the Kalpa talks 'Rituals' and the Jyotishya explains 'Astronomy'. The Jyotishya part of Vedas was given by Lagadhacharya. This part of the nature of studying the universe was framed and put together as '*Jyotishya Shastra*' by him. The six Vedangas have been called as limbs of Vedas and assigned to body parts as, Chandah=Legs, Kalpa=Hands, Jyotishya=Eyes, Nirukta=Ears, Siksha=Nose and Vyakarna=Face. Along with the vedangas, there are something called as Upavedas like, Gandharvaveda= music, Shilpaveda= sculpture, Ayurveda= medicine, Dhanurveda= archery. There exist Sutras which have all the method of performing or doing a particular process. In general, it can be



seen as inculcating discipline by having a proper way of doing things, following a proper procedure and all this was seen in Vedas.

Back to the analysis of the growing theory and curiosity on science and maths, the Vedanga Jyotishya was supposed to have a timeline of 1400-1200 BCE. As we have noticed the movement of earth and moon around the sun causing day and night, the time for performing of vedic rituals had to be determined. In order to do that, the positions of the moon and stars were tracked. The *Rashis* and *Nakshatras* we hear about today were mentioned in the Rig-Veda. They had observed that the Moon took 27-28 days to go around the earth. The Moon had these many places in the sky and they were called Nakshatras. The timeperiod of 1 year was determined to be 365 days.

The Rig Veda's Vedanga Jyotisha chapter specifies the "luni-solar" calendar. The scientists recognised that there was a difference of just over 11 days as per the calculation and came up with a formula of adding two months extra to period of each five years to make up for it. As a result, the moon phases were mostly kept in time with beginning of seasonal cycle. The two additional months are referred to "Adhik Maasa." Yuga was the name given to these five years. The original 5-year yuga notion was lost when the term "yuga" grew to be associated with ever-longer time periods over the course of centuries. The start of spring was probably the first day of the year. This custom has been preserved in some contemporary luni-solar Indian calendars, although others, like Vikram Samvat, begin on Diwali. According to the Vedic calendar, the day begins at sunrise and lasts till the following sunrise. As a result, the length of the day varies from day to day and might range significantly between days in summer and winter. Approximate route of the Sun-moon through the atmosphere is made up of 27 equal zones, each with a different Nakshatra. At midnight on the Poornima, the moon's Nakshatra (the zone in which it is located) determines the month; for example, "Chitra" results in "Chaitra," "Vishakha" results in "Vaishakh" (Baisakh), and so on. By counting difference in number of nakshatra on new moon day (Amavasya), this approach determines the number of tithis (days). Calendars these days regard the commencement of new tithi to be the moment the Sun enters the new zone. We can the difference being stated in the calendars regarding the difference in morning and evening tithi. However, under the old method, the tithi at sunrise would be the tithi for the entire day.

Every other day sunrise will typically come in next tithi respective to previous day. The truth is even more nuanced, though. The moon moves through space more quickly when nearer the earth (14° per day) than when far away (12° per day) because the orbit of moon is elliptical, not circular. The length of day can occasionally be little lesser than 24 hours and occasionally be little longer due to the motion of the Sun, as we said before. Because of this, there are times when the sun might stay in one nakshatra for two days in a row (Adhik Tithi), while on other occasions, the sun may cross not one but two zone boundaries between successive sunrises (Kshaya Tithi). Even though all these had been calculated, the calculations were done only when better mathematical techniques were evolved.

The Surya Siddhanta

The Surya Siddhanta, a treatise published between 1200 and 1700 years ago, describes the methodology used by the solar calendars, which make up the other group of Indian calendars. They are well-liked in south-east part of Asia, which was ruled by India in the mediaeval times, as well as the eastern and southern regions of that country. In these the date of the year's start and the days (30 or 31) in each month are set. Some have changed and occasionally involve leap days. Axis of earth is pointed in a said direction in cosmos. In terms of actuality, this axis is gradually shifting (1° every 72 years). The term for this is the earth's axial precession. The majority of conventional Indian calendars neglect this minor adjustment, which allows them to get off phase with the seasonal cycle every few centuries. This calendar system is known as "niraayana". The Spica (Chitra) star was at the fall equinox, and traditionalists assert that the sky remained frozen during that time (about 1700 years back). Indian academics



engaged in extensive discussion over the reformation of calendars to reflect precession about 100 years ago. Because of this, some panchanga producers began creating "saayana" (with motion) calendars, while others moved to a recent occasion when Revati was in the spring equinox and began using the nirayana method.

The national calendar of India is based on the sun and begins on the day of the vernal equinox. chaitra, Vaishakh, and other traditional names from India based on nakshatras are kept. Many people would be astonished to learn that one can utilise Gregorian dates in official documents like bank checks while yet maintaining the legal validity of the dates according to the Indian national calendar.

Evidence from the Mahabharata and the Ramayana

It is impossible to talk about early Sanskrit literature without bringing up the Ramayana and Mahabharata. Since there is little archaeological evidence for these epics, numerous Sanskrit and astronomy enthusiasts have attempted to date them using astronomical events over the past 50 years. We still have a very wide range even after discounting outlandish claims, with the Ramayana falling between 7, 600 and 3, 000 years before the present (BP) and the Mahabharata falling between 8, 00 and 3, 200 years BP. The most frequently cited assertion about the Ramayana is, the Bal Kanda describes precise positions of all planets during Rama's birth. Some also cite the eclipses that occurred while Rama's exile and the positions of the planets when other significant events occurred. Fans of the Mahabharata most frequently begin with Aryabhata's assertion that he was aged 23 in the 3600th year of Kaliyuga. This suggests that the beginning of the Kaliyuga, which was to occur soon after concluding the Mahabharata War, occurred approximately 5100 years ago. Another illustration is the occurrence of lunar eclipse the night previous the first day of the conflict and also the mysterious darkness that appeared on the thirteenth day of war, known as Jayadratha Vadha and supposed to resemble the solar eclipse, respectively. Due to the rarity of a fortnight lasting only 13 days, some have estimated the time to be around 3900 years ago. One estimate states that the original "Jaya" only contained 8000 verses, however the "Mahabharata" as it is known today contains more than 100, 000 verses. The Ramayana follows a similar pattern. Therefore, it is virtually hard to determine whether the astronomical reference on which our argument is based actually comes from the original text or was added afterwards.

How did ancient humans study astronomy?

The study of Astronomy started when our ancestors started asking questions like, 'Why does day and night occur?', 'Why is there season change?' etc. The most amazing part of all this study was Observation. The observation they possessed did not require them any tools to study the nature. Such an idea can also say that the invention of tools was also new in comparison to astronomy. The tools like wheel, weapons could be only invented when they decoded the laws of nature. It can be older than languages too! It was being studied way before people realised they were studying it. The below image is the image of the Sun God with seasons shown, from Chillas.

The Siddhantic Astronomy era

This era had the timeline of 500-1400CE. Siddhanta means 'Rule'. It formally begins with Aryabhata. Before Aryabhata, there is no solid evidence of observations that were specifically made for that purpose. After Aryabhata collected everything in his book called Aryabhatia, the calculations started being made. He covers a wide range of topics in just 121 verses, including the calendrical scheme, massive units of time, proportions of planet planetary orbits, sines and cosines tables (required for planet positions), techniques for evaluating zones, mathematical and geometric chords, linear, quadratic, synchronous, and unquantified equations, the early part of day and night, the growing of



numerous signs of the zodiac, the frame of the planet, etc. According to him, motion of planets and stars we saw was due to rotation of earth.

There is the book Suryasiddhanta, which was authored between the fourth and eighth centuries CE. Early Siddhantic astronomers also make reference to the Garga Samhita, another compendium. Unfortunately, the Garga Samhita is no longer in print, and the precise date of the Surya Siddhanta is quite unknown, suggesting that it may have been authored after Aryabhata. Aryabhata's close contemporary Varahamihira produced his own work, the Brihad Samhita, around 505 CE. A skilled astronomer does not necessarily need to believe in astrology, according to him, despite the fact that he was the first Indian to provide guidelines for astrological forecasts.

After Siddhantic Era

The Indian Siddhantic Astronomers nearly split into two branches after this. Many distinguished astronomers, including his follower Bhaskara I in 600 CE and Nilakantha Somayaji, published commentary on Aryabhata i. E. Aryabhata Bhasya in 1465 CE. Most of Kerala School of Mathematics' astronomers worked under this tradition from the 12th to the 15th century CE. They all worked on improving their methods to compute planet locations with extreme precision. (later independently proposed by Tycho Brahe) that, up until Copernicus's development of the Heliocentric model, provided the most precise positioning predictions for all planets. Astronomers such as Brahmagupta in 600 CE, Lalla, Sripati concurred alongwith Aryabhata on methods of time but disagreed with his theories regarding the rotation of the earth. Most of the time, they adhered to the laws set forth in Surya Siddhanta and Brahmasphuta Siddhanta (of Brahmagupta).

When the day, night and star were finally being defined, day was called 'Divasa' and night was called 'Tithi'. Tithi meant predictable. Its opposite atithi is unpredictable (may be like the arrival of a guest). The day had two parts: *Poorvahna* and *Apraahna* meaning Forenoon and Afternoon respectively. Praatha and Samgava are the two sections that make up Poorvahna. Madhyana, Apraahna, and Saayahna are the three divisions of Apraahna. This five-part divide was eventually replaced by a partition of the day into 30 muhurtas, 15 of which corresponded to the day and 15 to the night. The numbering of the hours changed to 1-24. The muhurtas had names rather than numbers. As we can see in Aryabhata's sloka, naadis supplemented muhurtas later, at the time of 18 Siddhantas. There are two muhurtas in a naadi. We use numerical tithis up till trayaodashi and chaturdashi: pratipada, dvitiya, trithiya, chaturthi, and panchami (first, second, third, fourth and fifth). But for each tithi, the Vedas gave names rather than numbers. The tithis actually went by distinct names during the day and at night, as well as during the shukla paksha and krishna paksha phases of chandra. Therefore, a lunar month has 60 tithi names. There were also 60 muhurtas. These are all mentioned in the Taittreya Brahmana.

Conclusion

The Vedas contain all the information of the universe. Some of the evidences can be:

1. The velocity of light (according to science) had been calculated in 19th century, but our Rig Veda has given it much before. The fourth shloka of Rig Veda says: *tarinirvisvadarshato jyotishkridarsi surya| vishvama bhasirocanam||* which means, the Sun if the maker of light and illuminates his heat for all of us. This was explained by the minister of Bukka i. E. Sayana. He mentioned: *tatha ca samaryate yojananam. sahasre dve dve sate dve ca yojane. Ekena nimishardena kramanam.* The Distance was measured in Yojana and time was calculated in Nimisha. Nimisharda is half of nimisha.

Calculating the above,

15 nimishas= 1 kashta



30 kashtas=1 kala

30.3 kalas= 1 muhurtha

30 muhurta= 1 day-night= 24 hours

Hence, 24 hours= 30X30.3X30X15 nimisha= 409050 nimisha

We know 1 hour = 60X60 seconds= 3600

Then, 24 hours= 24X3600 seconds= 409050 nimisha

409050 ghalige= 86, 400 seconds

1 nimisha= 0.2112 second (nimisha is the blink of an eye)

½ nimisha= 0.1056 seconds

Yojana is defined as follows:

10 paramanus= 1 parashuksama

10 parashuksamas= 1 trasarenu

10 trasarenu= 1 mahirajas

10 mahirajas= 1 balagara

10 balagara= 1 likhsha

10 likhshas= 1 yuka

10 yuka= 1 yavodara

10 yavodara= 1 yava

10 yavas= 1 angula

6 finger= 1 pada

2 pada=1 vitasti

2 vitastis=1 hasta

4 hasta= 6 feet

2000 dhanu=1 gavyuti

4 gavyuti=1 yojana= 9.09 mile

Thus, light's speed is 2202 yojanas in ½ nimisha

20, 016.18 miles covered in 0.1056 seconds

1, 89, 547 mil/sec

This was such accurate calculation at that time.

Our Indian scientists considered time in blink of the eye and distance in a grain. They standardized the nature in order to understand it. They had a great imagination and a positive perspective towards the nature. The knowledge of astronomy in Vedas has been found on stones, leaves, barks etc. There is a



lot of that in Mahabharata and Ramayana. The science that we have these days was given by our ancestors. It depends on the generations to use it properly.

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2. Ancient Astronomy in Vedic and post vedic literature
3. Applying Astronomical dating methods to ancient Indian epics Mahabharata or Ramayana.
4. Sneak peak at Indian and Vedic calendars and astronomy behind them.
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The complexity of karma – action, inaction and wrong action

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Abstract

Karma is to perform action. It involves acting on one's own opinions or those of other people. All acts have their beginning in conceptions produced by mind. Thus, the nature of all activities is determined by the kind of thinking. Activities are what create karma, and the product of those activities are karma. As a outcome every event has a matching explanation, which is the activity undertaken. Karma comes in three kinds. "Sukarma", the Sanskrit word for good deeds, is the concept of doing good deeds for everyone and for everything, along with the living environment. "Vikarma" (bad deeds) are behaviors that bring about suffering to oneself, everyone else, or perhaps the society. Lastly, "Akarma" refers to lack of action or neutrality activities, which are always essentially joyful. In both golden time frame as well as silvery time frames, the kind of deeds known as akarma were those that accompanied a life of liberty. Achieving "jeevanmukthi" or a "life of emancipation" is what is meant by this, and it makes sense to interpret C 4 Verse 18, which states that, "The wisest man amongst mankind possesses the ability to recognise "activity within lack of activity" as well as "lack of activity in activity"; he is indeed a yoga practitioner whom have fulfilled most activity".

Keywords: Karma, Sukarma, Vikarma, Akarma, Jeevanmukti.

Introduction

Activity will be to put into practice or display whatever considerations which have first been conceptualized while "thinking". Performing any action is contrasted with planting seeds, and when we sow, we will procure what we have planted. After every activities, we should encounter the outcome or the product of those activities. It is inevitable. Thus, regardless of whether we are at present living in a raised condition of material presence, living in extravagance, we can't remain never - endingly in this condition a large number of lives. We are performing actions and activities that we are performing will make it so we should accept birth in the future and, hence, stay inside the material world to encounter the product of those activities, which may be good or bad. The product of activities is demonstrated by the motive and not only by the activity. In this manner, a similar demonstration can be performed by a few, yet the result or the product of the activity might be unique. It is the thought process or secret plan behind the activities that decides the prizes. For instance, two people can give indistinguishable worth or help to a similar reason, however the prizes or favors may not be something similar. If you budget for yourself first and then give of what stays, then, at that point, you have made a donation. On the off chance that you give first and, spending plan the rest of the degree of managing without, that is called cause. On account of a gift, you served yourself first and afterward recalled God, however on account of good cause, you serviced yourself later after serving God first. Assuming who gives with trust waiting for support as a trade off, then the prizes might be very substandard compared to that got by the individuals who acted sacrificially and without assumptions. Activities performed with self-centered inspiration frequently delivers impermanent satisfaction followed by massive distress. For the people who act with caring inspiration, in any event, when they get the prizes, they frequently surrender the natural products as part of promotion. A person is referred to be "karma yogi" if they carry out deeds while revoking connection to them and surrendering to products of their activities.



Karma

This word can have numerous implications. Karma can mean activity, for example, we need to do our karma. So that implies we need to do our activity. Karma can likewise mean the response that we get to our activities. He is enduring a direct result of his karma. That implies he is enduring a direct result of his karmic responses. Or on the other hand karma can likewise allude to the entire arrangement of activity and response, as when we say the law of karma.

As indicated by the Mahabharata, the human condition is the aftereffect of one's activities and furthermore Destiny. Fate can be something unchangeable as far as we might be concerned, or it tends to be the karma/conduct of others. For instance, any harvest is the aftereffect of ranchers' endeavors (karma) and the chance of downpour (fate). In the Mahabharata, this karmic obligation shows itself as shelters and reviles. This makes sense of why certain individuals need to go through agony and enduring or why destiny isn't thoughtful to them.

Karna best epitomizes what is going on. His long-lasting battle to be perceived is a direct result of the actions of his mom Kunti, who deserted him upon entering the world. Later he become a close acquaintance with Duryodhana and proceeded to follow and safeguard him, regardless of whether he was off-base and did "adharma". He misled Parashurama about being a brahmana in the eagerness for weapons. This drove Parashurama exceptionally mad and he reviled Karna, expressing that in need of an Astra, your memory will be blocked.

People that face karma in the epic Ramayana are, Dasharatha he was the ruler of Kosala and the dad of Rama. He faces karma when Kaikeyi is deceived by Kooni into helping the lord to remember the two commitments, he made to her when she saved his life. She told the lord the what she needed her two commitments be and accordingly Rama isn't permitted to be above all else and his other child Bharatha is made ruler. His child Rama is banished from the realm and should live in the forest for a long time. This occasion would later prompt the passing of Dasharatha in view of the shock for the loss of his child.

Sita is one more illustration of a person who faces karma. Once she advises her brother-in-law to defy his brothers request to have him stay at the camp and watch over her and subsequently, she was kidnapped by Ravana. These activities likewise lead to Rama investing energy attempting to track down her and salvages her from Ravana. Kaikeyi is another illustration that faces karma in epic. It is truly challenging to pass judgment on the position of Sovereign Kaikeyi, yet she is one among the people who languished over her deeds. She was the most spoiled sovereign in the castle and dear to Maharaj Dasharatha. What was considerably more exceptional was that she adored Shri ram beyond all doubt. However, her karma transformed wrong when she fell into the devilish impact of Manthara and obliterated the tranquility of her existence with her own hands. Her enduring came as her own child Bharat. He reproved her for turning into a prey to insatiability and failing to remember her obligation as a mother. Kaikeyi experienced her own deeds with Bharat leaving her and promising at absolutely no point ever to converse with her in the future. Kaikeyi apologized her activities, yet it was past the point of no return and she was left with a pollutant so solid that even today no young lady is named after her for the feeling of dread toward turning terrible throughout everyday life. Ravan is one more illustration of a person who faces karma. Ravan was the reason for hopelessness not exclusively to Mata Sita, yet to numerous ladies who surrendered to his desire. It was the strong revile of Vedavathi which functioned as Ravan's terrible karma and as Mata Sita comes to Lanka as his destruction. Regardless of being a scholarly researcher and an extraordinary fighter, his karma bombs him in his self-image and bogus pride. His committed spouse Mandodari and legitimate sibling Vibhishana attempt to transform him in numerous ways, yet Ravan welcomes his misfortune as fight with Shri Ram. Karma restores, it's because of Ravan by taking his life in the possession of Shri Ram.

In the Gita, Krishna says to Arjun to focus on his karma and not stress over the outcome. An exemplary and a shrewd individual takes motivation from these words and carries out great karma through honorable things. concerning awful deeds, the Almighty comes as terrible karma.



Complexity of karma

According to the karma hypothesis it instructs the things we do now will have a consequence on us eventually and the things we have done previously still have influencing us, either decidedly / adversely. Therefore, we must exercise exceptionally cautious as well as discernment in both our activities as well as our expectation that drive us. Similar to a network with connections coming from different ends, the law of karma. Every aspect of this universe is interrelated and influences everything else. The product of activity exists in four states or conditions. There is the natural product which we are tasting presently, considered as ready or mature natural product, and which might be capable as sweet or extremely severe. There is the natural product which is practically aged, that we will taste soon. Then, there is that karmic natural product which isn't yet full grown, and which we will insight at a lot later time, or even in a future life. Ultimately, there is the seed of want which is established in our souls by our activities, and which will surface whenever as the longing to act. At the point when you follow through with something "good" you frequently partner it as "cause" so you can anticipate a compensation from it as impact from now on. What's more, at whatever point an incident happens to you, you call it an impact of past horrendous act and presently in light of the fact that this setback occurred to us, we are all now free of whatever has occurred. We then make sure that a poor prior spiritual account gets resolved during this time. Humans rarely allow certain horrendous outcomes to become a possible outcome in the future. We should assume an individual met with a serious fender bender. Off kilter that is something we can say an appalling occasion. The specialist educated him a half year concerning total bed rest. Presently assuming he appears to believes in fate, he seems likely to conclude that somehow this catastrophe is the natural consequence of whatever awful act I perpetrated in previous life that might have caused someone anguish. Also, subsequently we will be addressing its cost. In any case, how in the world could he be 100% certain about it, there could be vast conceivable outcomes of different reasons prompting this mishap. Also, who can say for sure this mishap was brought about by a horrific previous life act, when he lost his job because he tried to help others while that time he used his time in drawings and some other work which he didn't thought would make him famous he unfortunately became famous because of his drawing and made good money from it in the end he is paid for his good deed. Another illustration, Dashraj desired for their child's offspring should rule like monarchs. In order to prevent their grandchildren from facing pressure for something like the role of emperors, he made Bhishma swear an oath to never get wedded as well as bear no offspring. Gluttony has brought on its retribution.chitrangada as well as Vichitravirya, offspring of Satyavati as well as Shantanu. Each one of them passed away leaving no offspring. Dashraj pushed Bhishma should stay single and without kids. Grandkids of Dashraj passed away barren. Is Retribution clearly apparent? This Karma loop would continue with further events. Prior she encountered Shantanu; Veda Vyasa has been the child of Satyavati and Sage Parashara. Dashraj did not choose Bhishma's offspring to compete with Satyavati's. Therefore, he coerced Bhishma into swearing off marriage and having kids. However, several centuries later, almost similar rivalry reappeared, sparking the Epic Battle. When Satyavati's great offspring battled with one another, a comprehensive battle resulted! Although it's crucial to remember that somehow this occasion, Satyavati's maternal grand offspring, faced against their nongenetic grandkids, and at the end, criterion triumphed. That Retribution circle had accomplished.

Kinds of karma

There are 3 kinds of karma: Sukarma (positive action/ action), Vikarma (negative action/wrong action), Akarma (neutral action/inaction).

Positive action is those that carry advantage to all and everything including the climate and this sort of activity is classified "sukarma (positive action)".



“Vikarma (wrong action)” amounts to something performed without the bearing of the Vedas, unapproved or wicked work. In reality, for those on the way of greatness any action that has a material response is vikarma, in light of the fact that the response isn't needed. In any case, for the people who are following the commonplace codes of ethical quality, and the sub-strict standards, there are suggested exercises which bring wonderful material outcomes, and others which achieve undesirable outcomes. Vikarma covers the exercises that will bring about horrendous outcomes and ought to at all cost be stayed away from. For instance, to eat meat, there is an endorsed custom wherein a creature like a goat is presented in penance at a specific time with a specific ceremony to a specific divinity, and afterward the meat is eaten. There will be a response to this and the individual should accept birth as a creature and be killed, however there will be no extra wicked response since it has been finished by the endorsed guidelines. Setting up a slaughterhouse and meat handling plant, and killing a huge number of cows each day is vikarma of the greatest request and will convey extremely weighty vikarmic response on top of the karmic response.

“Akarma (inaction/neutral action)” implies actions that have no response that ties us to the material world. They are something contrary to karma, and can be called 'inaction' therefore, despite the fact that they are activities. Such actions are those which are finished for the joy of the Ruler and can include a wide range of sorts of exercises, however since the objective is to satisfy Krishna there is no material response which involves us with the three methods of nature and powers us to take another material body.

Conclusion

Karma is anything action you do have outcomes whether they are fortunate or unfortunate. Karma is in regular day to day existence whether it be a looter getting captured for ransacking a bank or for someone getting cash for assisting an old woman with some undertaking. The subject of karma is significant on the grounds that it makes sense of why certain things are presently happening to us in this life, it figures out the thing we will insight later on, and it shows what will be a definitive result of this specific life. However, “failure to act” seems to be the result of somebody who engages in activities and continues to live the karmayogi life as advocated by Gita. Throughout this way, one manages to achieves the remuneration of a livelihood of akarma behavior's by presenting endless Sukarma and strictly acknowledging the sattvic approach of essence throughout all kind of duties and commitments. Akarma seems to be a category of activities that is synonymous with freedom filled life in the golden and silvery time frames. Achieving jeevanmukti / life of emancipation, is what is referred to as. So, it does become easier to understand chapter 4 verse 18, which reads, whoever observes "lack of activity in real life", and "activity in lack of activity" is shrewd between men; he seems to be a yoga practitioner, someone who has excelled all activity". "Lack of activity in real life", be point at which one makes "decided exertion" and performs raised activities to such an extent that "karma is equivalent to dharma". " Activity in Inaction" is the point at which all activities are regular and raised, or at least, karma is equivalent to dharma and no work must be made to play out these activities. One demands “exertion”, whereas the other is “common occurrence”, which is a significant difference. “Lack of activity in actual life” is now understood to refer to all activity that are lower in stature than those of a confirmed karma yogi, who achieved poise and is free from all contemplations of universe, such as a person who is unwavering and steady with fearless assurance, where activities of all kind are carried out with altruistic enthusiasm in total chastity of thoughts, attitudes, and acts. These activities are neutral and innate ability in origin and are unaffected by the capabilities / receptors. People who regularly engage in Sukarma activities feel that these are real, sattvic exercises that are carried out in full disconnection from activities results and with no relation to even those activities that constitute the basis for these activities. It is fulfilling in and of itself to live this life and engage in such respectable acts, as though you were performing them for the good of and as a tool of divinity. This serves as the rationale for claiming that the individual who could really witness such an unfathomable stage to perform out a Sukarma activity and enjoys the benefits of akarma is "he is insightful amongst men and he is a yogi". The Gita makes numerous references to the rarity and scarcity of spirits who adhere to



the karma-yogi lifestyle. They nonetheless succeed in acknowledging lord through self-acknowledgement and upon their upcoming reincarnation, enter the realm of divinity. The term activity in inactivity refers to the state where all activities are regular and no activity therefore is required to be accomplished during lack of activities. When someone has attained the “awareness with independence” / “jeevanmukti stage”, activity and inactivity start to resemble one another.

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Divine grace and karmaphala- An analysis

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Abstract:

Hinduism profoundly has faith in karma which in Sanskrit called "Karma-Vada". The word karma signifies "activity". As indicated by karma great activity produce great result, heinous act delivers awful outcome. In view of the activity done by people they obtain the outcome which is designated "Karmaphala." As per karma, the all-powerful isn't answerable for human activities, the human are liable to their benefit and awful deeds. Hinduism says that God's effortlessness is unqualified and unprejudiced. God showers his effortlessness unbiasedly on everybody whether the individual is fortunate or unfortunate. The great one purposes God's effortlessness in great manner, and the awful one in the terrible way. Effortlessness assumes a critical part in our profound development. Beauty transports one from the foundation of comprehension of truth to its full acknowledgment. Regardless of what no one can escape from Karma.

Key word:

Kripa, Daya, karmaphala, Divine will, good/bad deeds.

Introduction:

The trademark Sanskrit word for grace is prasada, signifying "favour." Other Sanskrit expressions of comparative significance in Hinduism incorporate daya, meaning compassion, thoughtfulness and delicacy; Kripa, showing elegance in the feeling of sympathy; and anugraha, importance cherishing graciousness — a critical term in the dramatization of salvation. Grace alludes to the outlandish blessing of the god, which is openly presented to the faithful searcher through the redemptive will of the god to save the encapsulated soul from rehashed resurrection. It is portrayed as unconstrained and autonomous of human exertion or collaboration. "God's elegance streams into us, the more we open ourselves to Him. It doesn't come to us from outside. It is the activity, from the inside, of our own higher reality. Elegance comes, the more we live in soul-awareness, and the less we live focused in the self-image." Karma Phala is about each great and horrifying acts should be causing result and outcomes, connected with positive or negative activity that has been finished. Great activities will be compensated with goodness, while shocking acts will bear the terrible outcome. Karma Phala comprise of two words, where Karma is established from the word Kr, which can be implied act, behave, apply, moving, dynamic, working. Phala implies the outcomes, accordingly, hence Karma Phalameansthe activities and the outcomes, circumstances and logical results. In nature "water from oceans dissipating and going to endlessly mists pouring water again to oceans" there is something almost identical to water cycle with respect to Karma. "Work and its outcome ought to be given as penance to divine beings and their impact will come to Karma yogin in circuitous manner. Our condition in not entirely settled by our activities. Our propensities are administered by our activities. Propensities decide lead. Also, direct decides our future.consequently, it is remarkably significant the way that we act. Great and fiendish in not set in stone by the idea of our activities. That's what to guarantee "I'm the practitioner, I'm the experiencer and I'm the enjoyer, " is an indication of selfishness. Great and fiendish outcome from activities, regardless of whether one knows about their results.



Karma Is Liable for Everything:

"We don't know about the results of our activities when we do them. We lament over our catastrophes when they happen. Behind each positive or negative occasion, there is a reason, Dharmaraja! Individuals discuss Yama, the Divine force of Death. He comes in multitudinous structures to take life at the delegated time. Yama is called Time or Fate, Dharmaraja! Karma is answerable for everything. How could it be that you were unable to see that a straightforward lady understood so obviously? You are knowledgeable in all the Sastras and realize what's up. Realizing that betting is among the five extraordinary sins, you capitulated to play the dice and accordingly needed to persevere through endless troubles remembering living for the backwoods as an outcast with your loved ones. We're not every one of your difficulties the outcomes of your activity? Nobody can escape from the result of one's deed. With God's elegance the outcomes can be survived. In any case, in the event that one ignores the order of the Master, nobody can save him. By conflicting with Krishna's order, you won't save yourself from the results of your activities," finished up Bhishma.

Karma Phala framed on the grounds that individuals have three characters which are: desire, feels, knowing and willing. Sorts of karma regulations are (1) eternal, (2) universe, (3) applied from first creation, for present and the future, (4) very perfect, fair none can stay away from it, and (5) no special case for anyone, implies it is applied for everyone. Karma Phala will influence for somebody birth, implies in the event that somebody need more leaned for the honourable demonstration, when that individual pass away we will ready to partake in the paradise, and when the ideal opportunity for reborn, that individual will be brought into the world from paradise which called cyuta paradise. In an opposite, in the event that an individual does the terrible things while we reside in this world, then when we died, we will be put in heck, and when the ideal opportunity for reborn, we will be brought into the world from damnation that called cyuta damnation. The component of somebody who brought into the world from paradise are: shrewd, delightful, attractive, blissful and succeeded. Furthermore, the element of individual who brought into the world from damnation are: truly cripple, mental syndrome, stupid, endure, and will get numerous hindrances throughout everyday life. However, the most elevated accomplishment in Hindu is Moksha, which is liberated from repeatedly conceived and passing, everlasting bliss.

Divine will:

Bhishma urged Dharmaraja in these words: The Heavenly Will is the premise of all activity. The Heavenly can invalidate the outcomes of these activities or give the method for reparation to them. consequently, your obligation is to complete steadfastly the Heavenly order. Assuming that you act running against the norm you will demolish your life. Bow to Krishna's order and get yourself delegated." Dharmaraja, notwithstanding, kept on being racked by questions with regards to how the law of karma worked. Bhishma consoled Dharmaraja, the Ruler allows the product of each and every activity, as per every individual's desert, in any structure, in any circumstance, through any organization. All results follow from the activities. The devilish Kauravas, in spite of the fact that they knew the standards of profound quality and equity, exposed the honourable Pandavas to such difficulties and trials that at last their whole family was obliterated. Since the Heavenly was their ally, the Pandavas were triumphant. Bhishma, in this way exhorted the Pandavas not to overlook Krishna's recommendation in that frame of mind of their prosperity. It isn't not difficult to make sense of in what structure and in what way Karma follows an individual. A cow, which has a pleased outlook on its horns and its size, winds up constrained by a rope through its noses because of its karma. Subsequently one should hold on for anything inconveniences that might come, regarding them as the results of past activities. In any case, the impacts can be moderated or eliminated by acquiring the finesse of the Heavenly.



The obligations of karma and time:

Bhishma grinning at Dharmaraja said: "The world is limited by Karma. Dharmaraja! You are knowledgeable in the sacred texts. In any case, you talk about killing such countless individuals. Who are the killed? Furthermore, who are the executioners? You don't have the ability to kill or to make others kill. Killing and winding up dead are ramifications of past karmas. Karma is liable for all that occurs. Allow me to show this by a story." Bhishma then related the accompanying story: "A lady who had a main child lost her better half. Taking her child with her she was going through a wood to go to another town. On the manner in which she rested under a tree with her child dozing on her lap. Out of nowhere the kid awakened with a screech and began crying. The mother awakened and saw that a cobra had chomped her child and was wriggling once more into an ant colony dwelling place. Inside a couple of seconds, the kid kicked the bucket. While the mother was moaning vulnerably over the demise of her child, an expressway burglar, who was passing by like that, heard her cries and enquired about the reason for her misery. Finding out about the passing of her child from a snake chomp, the looter chose to uncover the ant colony dwelling place and kill the cobra. At that stage, the lady grabbed hold of the looter's hands and argued: "Dear man! Kindly don't kill the cobra. Will my child get back his life assuming you kill that cobra? I can't get away from my destiny." The burglar said: "That toxic snake can cause the passing of other people who might come here. I have an obligation to obliterate noxious animals." Then, at that point, the mother answered: "Child! It is by the directs of Kala (Time or Destiny) that this noxious cobra chomped my child. His passing is the consequence of his own past karma."

The Divine act:

If for carrying out something to be thankful for, you need to inflict any kind of damage, even that ought to be viewed as an assistance. Yet, in every single such case, there ought to be positively no component of personal circumstance. Anything that help is delivered, with a self-centred intention behind it, is no assistance by any stretch of the imagination. Since the Heavenly is absolutely liberated from personal responsibility, anything He does is completely exemplary and is exclusively for the government assistance of the world. Scrutinizing the respectability of God's actions is silly. There isn't anything past His powers. He is the maker, the defender and the destroyer. At the point when He secures, nobody inquires as to why He safeguards. Yet, when He doesn't safeguard, questions are gotten some information about His inaction. When the Master rebuffs, the inquiry is posed: "For what reason does God incur discipline? Is it not off-base on His part to do as such?" Such inquiries are spurred by childishness and personal responsibility. God is absolutely liberated from any impurity of personal responsibility. To enjoy contentions over the Heavenly activities is preeminent imprudence. There is a legitimate bricklayer behind each activity of the Heavenly. Accordingly, your obligation is to petition God and secure His elegance. Take, for example, the instance of Sakkubai. At the point when Sakkubai needed to join the travellers going to Pandharpur, Krishna might have straightforwardly set up for her joining the party. In any case, He didn't do as such. In the event that she would have conflicted with her significant other's will, she would have a terrible name. To keep up with her great standing and show her as an illustration to the world, Krishna accepted Sakkubai's structure and exposed Himself to a wide range of provocations of the mother-in-law, while the genuine Sakkubai was shipped off Pandharpur. For what reason did Krishna do this? The Ruler is prepared to expect any structure and subject Himself to any difficulty to maintain Dharma. From one viewpoint, popular assessment must be regarded. On the opposite side, the aficionado shouldn't wander off-track. Just the Heavenly knows how to accommodate these alternate extremes. Men overall can take a gander at things just according to their own perspective. They can't have a basic perspective on things.



Understudies ought to take note of that on one side they need to set a guide to the world by their way of behaving. Simultaneously they need to adjust to the Desire of the Heavenly. They need to follow both these courses. They need to satisfy their folks who have accomplished such a great deal for them. They need to carry credit to the Establishment which has been their Institute of matriculation. Whether you are here or somewhere else, your direct should be something similar. It is shameful of a person to change his way of behaving as per spot and time

How to deserve God's Grace:

It isn't that simple to Win the heavenly elegance. Presumably God's heart is milder than margarine and would handily liquefy while the relieving intensity of dedication is applied. In any case, the aficionados need to do their piece to persuade the Master that they merit His elegance and sympathy. Just by then the heavenly beauty shows up to do ponders for the fans. This idea is best outlined by a superb occurrence from the Mahabharata.

It was Duryodhana's illustrious court. The Pandavas stand hanging their heads towards the earth in unadulterated disgrace having been actuated into and being crushed in the round of dice. The Kauravas was celebrating and were loaded with pomposity and pride. Duryodhana was in the pinnacle of his pretention. He was mulling over on each conceivable method for shaming the Pandavas and make them notorious. When Dharmaja, the oldest one lost every one of his siblings and furthermore himself in the round of dice, all the Pandavas had turned into the captives of devilish Duryodhana to follow his directs. By then, Dharmaja had to wager Draupadi, their associate who was the main property left with them then. The last wagered was additionally lost and Draupadi turned irate at the demonstration of her significant other. Her eyes were consuming like a live charcoal and were transmitting exhaust mourning on the unfairness caused to her. Duryodhana had no kindness or benevolence at the situation of the Pandavas. He was brimming with evil and had barely any clue of tolerability at all. He requested that Draupadi be brought to the focal point of the court and initiated Dushashana, his sibling to undress her. Dushashana pulled Draupadi holding her hair locks and hauled her to the focal point of the court. He began taking out the sari of Draupadi and she yelled for help in total hopelessness. Nobody had the guts to speak loudly against the shamefulfulness done. The oldest and the most respectable were situated weakly in the court without saying a word however they couldn't yield to the malicious likes of Duryodhana. Draupadi began calling Ruler Krishna to safeguard her honour. She utilized a few names of Sri Krishna and looked for His kind assistance. During the cycle, she held her sari firmly yelling from the lower part of her throat. For a long while, it seemed like the Master had not paid attention to her requests. She proceeded to overwhelmingly holler and serenade the names of the Master. There was no scene of any assistance. Draupadi understood the circumstance was turning more terrible. She had lost all expectations and completely trusted in the Ruler. She left her hold of the sari, lifted her hands over her heads in supplication and yelled, "Gracious, the most benevolent one, the defender of the miserable and the dejected, save me!". Immediately, the heavenly assistance unfurled causing the sari wonderfully stretch into yards and yards. As a matter of fact, not ready to take out the endless sari, Dushashana, the courageous one, got drained and fell on the ground vulnerably. The whole court was flabbergasted at the heavenly play. Later at a place of time, Draupadi had an event to ask Sri Krishna for what reason He didn't save her on the double when she got down on His heavenly name. The Ruler answered, "At first you were relying upon your actual powers holding the sari. When you delivered your hold and completely gave up to me, I was moved to enter the scene to deal with you.

Conclusion:

God generally realizes what must be done, doing and what have been finished by somebody in the life, even though the things just in our heart and mind, hide and nobody is familiar with it, yet God knows all of things that occur and exist in an individual living. In Hindu instructing said that God is past of all



that in His shape called Virat and God is in everything as antaryami. God witnesses all that and God give criticism of what human have done as Karma-Phala. Person itself forget of what have done in their introduction to the world previously, yet God sees each act that human done. The Divine grace alone has the ability to mediate and redirected general equity. Everything relies upon the force of our confidence and the immovability of right mentality. Except if we acknowledge the reality the anything that happenings in our lives are because of divine beings' elegance, we can't acknowledge the present and subsequently we will be in pressure, tension and regretting mode generally. By not tolerating the happenings in that frame of mind in our life, we end up being agnostics each second regardless of asking, visiting sanctuaries or in any event, doing customs. Each result is by divine beings' elegance. Positively we play just contributory part towards all happenings of our lives by practicing our unrestrained choice and not controlling roll. winning or losing, achievement or disappointment, agony or gain, fortunate or unfortunate, all occasions and results of our life are constrained by the kala purusha, the rulers force in light of our past karma, present activities and divine beings will. Devotion isn't bound to singing reflection melodies and displaying a longing for Master. All of your activities ought to be loaded up with dedication. Suffusing every one of our activities with righteousness is fundamental. That right activity ought to be devoted to the Heavenly. At the point when this occurs, life becomes blessed. There might be no resurrection by any means. Subsequently, assemble your lives on the four mainstays of birth, activity, uprightness, and divine nature.

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Educational system in ancient India : Exploring the fundamentals

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Abstract

The primary goal of this study work is to get a knowledge of ancient schooling. Religious education was prioritized throughout the ancient times. It was believed that instilling morality and ethics in persons would enable them to help attain the intended goals and objectives. Aside from scholastic notions, persons must have enough understanding of morality, ethics, principles, and values, as well as be suitable in their behaviour. It was expected that by having appropriate understanding of morality, ethics, norms, and values, individuals would be able to improve their standard of living. The primary areas that have been considered are the purposes of education in ancient India, fundamentals of ancient Indian education, ancient Indian periods and Vedas.

Key words Antient Period, Education, Fundamentals, Vedas etc.

Introduction

Religious, political, and economic forces all had an impact on education throughout the ancient period. Dharma refers to the whole configuration of values, practises, and behaviour.. The system takes into consideration all of the critical information that must be grasped. This provides a distinct point of view, a feeling of perspective, and a perception of balance in which the material and moral, physical and spiritual, changeable and permanent interests and values of life are clearly defined and distinguished. The reality of death as the primary fact of existence most impresses and affects Hindus. The highest task of the person is therefore to make growth to the Absolute, personal fulfillment.

The basic goal of schooling is to instil facts and materials in pupils, which will lead to their operational growth. Spiritual understanding has always been seen as the method of attaining the ultimate beatitude. Deep concentration in seclusion is required for the comprehension of the big truth, and hence the individual has been urged to engage in rigorous wrong doing again.

The goals of education in ancient India

1. In ancient India, literacy was a personal thing. It largely focuses on the pupils' personal growth
2. The professors used tactics, processes, and approaches that the pupils could easily grasp.
3. It was thought that an individual's development essentially included the development of his or her intellect as a tool for learning. His or her creative skills would increase as a result of this understanding.
4. The subject of thinking received a lower rating than the thinking principle. The intellect itself was thus the main focus of education.



The pupils in India's ancient past focused heavily on paying attention to their lecturers. They would listen to their masters' explanations of all the complex issues in life while meditating and sitting at their feet. Books were not employed as a source of education in the past. Through building relationships with the community, students will gain good understanding of the real life. It was hoped that through enabling the students to personally experience the Supreme Truth, the society as a whole would alter and evolve. Students are expected to give up everything of their worldly possessions and comforts in order to pursue an education.

A close connection between the teacher and the pupil resulted in development.

The teacher's home serves as the students' primary domicile. The pupils lived in the teacher's home for the duration of their time spent learning. They also learned about values, cultures, norms, morality, principles, and ethics in addition to academic information. Their teachers educate kids how to behave responsibly in society. Through their strong relationships with the professors, the students are able to impart all of their characteristics and abilities. This was also considered to be a key factor in the pupils' personality development. The reason for this is because teachers were charged with representing the ideas, norms, beliefs, and behavioural qualities from which the pupils were drawn.

The Progress of Social Work

The importance of social work was explained to the kids. That the same was dedicated to the practical goals of living is a key aspect of ancient Indian education. The students were given instructions on how to use their knowledge and abilities to social work in order to advance society. The kids' living in the instructors' home gave them the opportunity to make friends and learn about the duties and operations of a family. It was the pupils' holy responsibility to gather firewood, provide water, tend to the animals, and carry out various home chores for the professors. They may learn the value of hard work and providing for others while also developing their domestic talents and skills in this way.

Vocational Training

Training is given to students in fields including livestock farming, agriculture, dairy farming, and other related fields. They need to help with supper preparation as well because they eat at the teacher's residence as well. One of the most significant domestic tasks was raising livestock, and pupils received instruction for how to really take care of them. The education of the ancient Indians was grounded in practical knowledge as well as theory. The children were able to effectively grasp the idea that, in addition to academic information, it is crucial for them to learn about domestic duties and volunteer work. The core of education in ancient India was learning by doing, which is the modernist idea of education.

Self Empowerment

Folks pursue education to maintain their living standards and to shape their personalities. In order for people to grow into honest, truthful people, morals, values, and ethics must be instilled in them as a priority during the process of personality development. Knowledge of norms, cultures, beliefs, and standards is crucial for people to learn in order to foster the development of personality. In ancient India, the main focus of education was on religion. Students can achieve self self empowerment if they fully committed themselves to knowing the values and norms and effectively putting them into practise.

Responsibilizing Education, Both Formal and Informal

As is well known, education plays a critical role in helping people meet their everyday demands and requirements while also raising awareness among them. However, they are able to gain information and comprehension in a variety of areas. To distinguish between right and wrong, to comprehend how



to carry out family duties, to cultivate successful interpersonal relationships, and to become real human beings are among these. Good schooling gives people skills they need to perform the duties and responsibilities of their employment in the right way. While informal education teaches people how to interact with others and overcome obstacles. The people cannot live their lives or carry out their duties and activities by themselves. It is essential for the people to interact with others appropriately and uphold the rules and regulations.

Discipline-centered Approach

The pupils in the traditional educational system, which was mostly conducted in gurukuls or ashrams, were expected to adhere to stringent discipline. Regarding the educational system and their everyday obligations, they were expected to adhere to a set of norms and regulations. The purpose of emphasising discipline was to teach the kids self-control. The pupils were brainwashed with a discipline that was based on morals and religion. The pupils had to give up their passion, greed, rage, and ego. It was forbidden for the pupils to indulge in gossip, gambling, hurting other people's feelings, dancing, singing, or killing animals or birds. All students were expected to live simply at the gurukul or ashram, regardless of their caste or family's income and social standing.

Free education

The schooling was provided for free. Pupils didn't have to pay any fees, and other entities were not authorised to participate in educational affairs. They had its own set of regulations. Getting decent education is not based on cash; pupils didn't have to pay any fees; rather, their talents, abilities, and motivation were valued as essential factors in acquiring education. The student was never forced to do anything, but he may supply a field, cow, horse, or veggies according on his financial situation. Teachers expressed pleasure with their pupils, who were focused and executed their responsibilities and functions correctly.

School Timing

In the traditional educational system, school lasted approximately eight hours a day. When the nature was nice, the courses were held out of the house, in the shades. When raining, lessons were held in a cluster of flats. Temple institutions in the past were recognize for having large classrooms that could fit a decent size of pupils. Gurukuls were typically built on river sides. The entire environment was quiet, calm, and pleasant. Teachers could convey their knowledge correctly in this environment, and pupils listened intently as well. During the school day, the pupils were primarily concerned with their studies and the expectations of their professors. They paid no attention to anything that was not part of their educational instruction.

Respect and Good Communication Between Teachers And Students

The teacher and pupils treated each other with great respect, politeness, and courtesy. The relation occurred in between them was good and discipline. The tutor assumed like the pupils' father and led in the proper route. He fed the pupils and gave medical attention if they became unwell or had health concerns. Students followed and paid attention to their lecturers as well. The master instruct them collect wood, vegetables, and children would do it without any hesitation. Children respected their instructors because they treated them as if they were own children. Admiration and good connection are viewed as qualities that promoted learning, and built friendly terms and relationships between instructors and students.

Social Requirements

Ancient Indian education was mostly centred on the needs and necessities of people and societies. Instruction, training, and motivation are all considered essential components of education. Recognizing



societal responsibilities led to the acceptance of political and military science, legislation, medicine, and vocational preparation as curricular disciplines. It's the cause why blooming occurred naturally. In ancient India, classrooms were placed in locations ornamented by natural beauty. In early culture, there were a sense of seclusion, peace. Teachers in ancient India developed a unique style of education in which synchronisation was formed between pragmatism, mysticism, and living person existence then significantly progressed toward obtaining accuracy and holiness.

Vedic Period

Teachers, known as gurus in ancient India, were responsible for imparting knowledge. The gurus shared their wisdom and information with the pupils, who flocked around them and moved in with them like family members. Gurukul was the name given to such a location. Education was generally seen as a prerogative of the upper castes during this time period. Learning was a close interaction between the instructor and the student known as '*Guru-Shishya Parampara*'. Learning usually start with a holy prayer. . It entailed totally or partially memorising scriptures such as the Vedas and Dharmashastras. The Maitrayani Upanishad states that the culmination of knowledge (vidya), introspection (chintan), and abstention is the ultimate wisdom (tapas). During the time, autodidacticism was a ideal way to acquire the most information..The Taitteriya Upanishad provides the clearest illustration of this when Bhrgu, Varuna's son, requests his father to teach him about Brahmana. The father advises him to meditate in order to ascertain this.

Mauryan Period

Indian society underwent a significant period of transformation throughout the Mauryan and post-Mauryan periods. Urbanization and commercial expansion led to the mercantile community assuming a significant role in society. The merchant guilds started to make a crucial contribution to the funding of education. They developed into technical education hubs. They offered instruction in carpentry, weaving, dyeing, mining, metallurgy, and other related fields. New techniques and tactics in construction and architecture have emerged. New architectural forms evolved alongside the development of urban life. In order to aid them in maritime navigation, the guilds also supported astronomy, or the study of star positions. A discussion about time was started by the cosmologists and astronomers. As compared to the past, this helped to improve timing. As Ayurveda developed, medical information started to be organised. The Indian medical system was built on these elements. A healthy body required the proper balancing of the three elements. The understanding of herbal remedies and their application has evolved significantly. For medicine, Charaka rose to fame, and for surgery, Sushruta. An accurate and thorough study on medications was Charaka's Charak Samhita.

Gupta period

The Buddhist and Jain educational systems took on a new significance during the Gupta era. For 10 years, the pupils were allowed to study at the Buddhist monasteries. Oral instruction was used to teach the knowledge, and then literary materials were used to supplement oral instruction. There were libraries in the monasteries where important books might be found. Students from different nations, including South-East Asia and China, studied at Buddhist monasteries. The endowments received from kings and the wealthy merchant elite were often used to maintain the monasteries. The students travelled long distances as well as close by locations. A Chinese Buddhist monk named Fa-Hien spent a number of years studying Buddhist scriptures in the monastery in Pataliputra.

For its rigorous academic standards, Nalanda University was well-known across Asia. Vedanta, philosophy, the Puranas, epics, grammar, logic, astronomy, philosophy of medicine, and other topics were taught. The language of teaching was Sanskrit, the court tongue. Early Jains employed Sanskrit works like "Adipurana" and "Yashatilaka" for educational reasons. Prakrit and other regional



languages, such as Tamil, Kannada, and others, were used as the medium of instruction to help people receive acknowledgment for their knowledge. On palm leaves that were knotted together and used as granthas, books were written for the Jain and Buddhist libraries. Jainism and Buddhism gradually lost royal support, and the monasteries that served as their centres of study began to decline.

Vedas

Vedas were crucial in ancient Indian schooling. The four Vedas are described as follows:

Rig-Veda

The Rig Veda is a prehistoric Indo-Aryan Indian collection of Vedic Sanskrit hymns that also includes exegetical and liturgical commentary. It is one of the four Vedas, the four canonical sacred books of Hinduism. The Rig Veda Samnita, which is the main text, consists of ten books and 1, 028 hymns totaling roughly 10, 600 verses. The earliest sections of the Rig Veda Samhita assert to be among the oldest documents still in existence in any Indo-European language, and may even be as old as certain Hittite writings. The earliest portions of the Rig Veda appear to have been written down in the north-western area of the Indian subcontinent, most likely between 1500 and 1200 BC, however a more general range of 1700–1100 BC has also been proposed. Early Kuru kingdom was the time when the Rig Veda was first codified (1200–900 BC).

It is possible that this ancient religious literature is still in use today since some of its phrases are being repeated during Hindu rites of passage ceremonies like weddings and prayers. The related materials come from two shakhas, or schools, called Sakalya and Bakala.

Yajur Veda

The Yajur Veda is divided into the black (Krishna) and white (Shukla) Yajur Vedas for convenience. In contrast to "white," which connotes a well-organized collection of poems from the Yajur Veda, the term "black" suggests that these verses are disorganised, confused, and inconsistent. The black Yajur Veda has been preserved in four recensions, whereas the white Yajur Veda has been preserved in two recensions.

Sama Veda

The Sama Veda is a musical and chanting Veda. Hinduism's sacred texts include this old Vedic Sanskrit literature. It is a script with 1, 875 letters and is one of the four Vedas. All verses, with the exception of 75, are from the Rig Veda. The Sama Veda has three recensions that have survived, and several copies of the Veda have been discovered throughout India. The present collection of Vedic Sanskrit dates from the post-Rig Vedic Mantra era, which was between 1200 and 1000 BCE, roughly contemporaneous with the Atharva Veda and the Yajur Veda, while its oldest elements are thought to go back to the Rig Vedic period.

The well researched Chandogya Upanishad and Kena Upanishad are included inside the Sama Veda and are regarded as the first Upanishads and as being crucial for the philosophical education, especially the Vedanta school. The Sama Veda's chants and melodies are regarded as one of the origins of traditional Indian music and dance. It's also known as Sama Veda. The Sama Veda has lyrical lyrics. The seven notes are the foundation around which these lyrics are built. The fundamental notes of Indian classical music are Sa, Re, Ga, Ma, Pa, Dha, and Ni. By activating the body's energy centres, or chakras, these notes aid in soul emancipation.

Atharva Veda

The Atharva Veda is a compilation of 730 hymns of over 6, 000 mantras that are written in Vedic Sanskrit and separated into 20 books. With the exception of Book 15 and 16, the Atharva Veda



narrative is in poetry form and uses a variety of Vedic subjects. About a sixth of the book incorporates poems from the Rig Veda. The Paippalada and the aunakya are two separate recensions of the scripture that have survived to the present day. The Paippalada edition's consistent manuscripts were thought to have been lost, but in 1957, a well-preserved copy was found in an Odisha collection of palm leaf manuscripts. The Atharva Veda is said to reflect a public religion, incorporating not just formulae for tricks and everyday rites for start to education, such as sutra, wedding and burial, in comparison to hieratic religion by other three Vedas. The Atharva Veda also discusses court priest responsibilities and royal rites.

Around 1200 BC to 1000 BC, the Atharva Veda may have been produced with the Sama Veda and Yajur Veda as a Veda. The Atharva Veda also has a material that discusses ideological conjectures in addition to the Samhita text. The final section of the Atharva Veda book contains three major Upanishads that are significant to diverse Hindu philosophical traditions. The Mandukya Upanishad, the Prashna Upanishad, and the Mundaka Upanishad are a few of these. The Atharva Veda offers important rites for obtaining material bliss. It includes information about illnesses, their treatments, sins, how to reverse their consequences, and ways to get wealthy. Given that it covers a variety of topics, including science, medicine, arithmetic, engineering, technology, and so on, the Athava Veda is more relevant to contemporary culture.

Conclusion

The Vedic period was the earliest in which education developed in the ancient world, followed by the Mauryan, Gupta, and post-Gupta periods. The Vedas served as the foundation for the educational system in ancient India, which is why it was known as the Vedic school process. The Rig Veda, Yajur Veda, Sama Veda, and Atharva Veda are the four Vedas. The fundamentals that were prioritize, life-related knowledge, and close teacher-student relationships makes improvement, the growth of social welfare, personality improvement, making education accountable, placing a priority on regulation, offering free learning, modifying school timing and effective communication, as well as wants of society. Education was unfettered by external institutions or agents. The gurukuls and ashrams operated independently, with their own set of laws.

The old educational system impacted other systems not just in India, but around the world. The key characteristics of this education system were that professors and students collaborated with one another. Instructors treated pupils as though they were their children, while students respected and obeyed their teachers. Apart from academic learning, the students were involved in the execution of domestic duties, which allowed them to improve their skills and talents in terms of household responsibilities. The ancient educational system prioritised catechism. Aside from academics, students were given knowledge about cultures, morals, and ethics, so that they may become responsible personalities effectively to promote the well-being of the community.

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An analysis of Ancient Indian Art

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Abstract

Art is a way for people from various cultural and social background to express themselves. Prehistoric cave paintings mark the beginning of Indian art history. It is seen as a proof of a creative explosion that occurred when prehistoric humans' minds reached their full potential. Indian art tends to be anonymous because the sculptor or artist never aimed to exalt themselves. The first identifiable artistic endeavours in ancient India date back to the Harappan miniature works of art. Later, we discuss about Mauryan art, Sunga art, Kushana art, Gupta art and Pala Sena art. The Mauryan period is characterised by an art that is colossal in idea and exact in execution. The simplicity and folk appeal of the regional style are best encapsulated in the Sunga art. Graeco Roman influences were encouraged by the Kushana sculptures. Sensual sculptures created in Amaravati and Nagarjunikonda exhibit an expert understanding of intricate embellishment. The human figure, which served as the centrepiece of Gupta culture, displayed a distinctively wealthy allure. This synthesis, which mixed native Bengali style with classical mannerism, reached its apex during the Pala-Sena period.

Introduction

Various art forms, such as pottery, sculpture, painting and textile arts like woven silk, are all part of the diverse body of work known as Indian art. Geographically, it includes all of the modern-day countries of India, Nepal, Bangladesh, Pakistan, Sri Lanka, and occasionally eastern Afghanistan. In both its traditional and modern manifestations, Indian art exhibits a great sense of design. Indian art dates back to settlements made during the third millennium BCE, during the prehistoric era. Sikhism, Jainism, Hinduism, Buddhism and Islam are just a few of the religions that have influenced Indian art on its path to the modern era. The major religious organisations have typically shared the dominant creative style at any period and place, notwithstanding this intricate blending of religious traditions. The majority of the best artefacts from historic art are found in the form of religious sculpture made of stone and metal, which has fared the best in terms of climate survival in India. The adjacent, arid parts of India are where many of the most significant ancient discoveries that are not made of carved stone originate. The principal source of old art in other cultures is grave items, which are not included in Indian funerary and philosophical practices. On the past, Indian artistic movements have accompanied Indian religions outside of the subcontinent, having a particularly strong influence in China, Tibet, South East Asia. Indian artwork has occasionally been influenced by other cultures, notably those of Central Asia, Europe and Iran.

Harappan Art

The Bronze Age culture of Harappa marks the start of India's primary artistic age. The Harappan culture flourished as ancient India's first urban civilization. Its individual Facets had a distinctive aesthetic style, which led to the development of an excellent sculptural quality and beauty. The first artistic manifestation of human civilisation is terracotta, a material with practical uses. The Latin term "terra cotta," which meaning "baked soil," is where the word "terracotta" comes from. It alludes to natural clay heated at low temperatures, the original plastic substance. Due to the presence of ferrous elements in clay, the typical mud coloration is reddish. The Terracotta production didn't require a lot of technical expertise or money intervention. They showed up in a variety of shapes and with straightforward emotion. Terracotta artefacts were divided into two categories: "timeless" and "time-bound," according to Stella Kramrisch, a pioneer in the interpretation of Indian art. The classic selection of terracottas is created by hand without using any moulds, occasionally by cutting lines and securing clay granules using the "applique method." Notable instances are the eternal clay Mother Goddess from the Harappan sites. They are revered as the mother because they are seen as the source of life. She stood for the strength of rebirth, generation, and the life cycle. She was venerated by peasants and childless women because she was a fertility icon and had come to be linked with cultivated land. The Harappans were experts, as



evidenced by the small works of glyptic artistry known as Harappan seals. Despite their little size, they have superb and accurate engravings displaying an exceptional concept of style. Several of them were built of iron, but the majority were different materials, such as terracotta. Typically, the sealings were utilised for commercial purposes, although some of them were also worn as pendants.

The majority of the Harappan inscriptions feature images of bulls, notably zebu or the ox with its broad, curved horns and massive scent gland. Even though the symbology of the zebu theme is not clearly understood, it is most likely connected to "Nandi" and Shiva worshipping. A masculine hero holding a tiger by the neck with each hand is shown on a sizable number of Harappan seals. As seen in Mesopotamian artwork, the most common motif is that of lions or bulls, and this image reminds us of the story of "The Epic of Gilgamesh."

Sir John identifies a fascinating emblem from Mohenjodaro with a depiction sporting buffalo horns. Marshall portrays Shiva as the animal lord Pashupati. The picture's extended hands that are facing down at the ground, the broad stance that is characteristic of yoga, and the curving horns all serve to convey force and create stability. The buffalo, jumping tiger, rhinoceros, elephant, and other wild and virulent creatures are all natural adversaries. The area is horizontally structured with the unreadable script over the headpiece. The most expressive form of visual art is unquestionably sculpture. It falls under the sculpture category in circular with dimension and relief sculptures with linked sculpted parts an unbroken backdrop made of the same substance. Bas relief is the traditional division used to classify reliefs and alto relief based on how much the figurines' backgrounds are raised.

White, low-fired steatite artwork of a human figure that has been identified as a priest from Mohenjodaro is seated. The face is clean-shaven, and a small, trimmed beard outlines it. He uses a simple braided collar or a headband. The back of the head is meticulously brushed of hair. Deeply etched and partially closed, the extended eyes appear to be in a state of focused meditation. Overall, there is a faint hint of Greek influence in the statues. These bronze pieces of art in Mohenjodaro exhibit more adaptable properties in comparison to other specific roles. The young woman is portrayed standing naturally with one hand on her hip while wearing several bangles and a necklace. Her long hair is pulled back into a large bun and rests on her shoulder. She is wearing a necklace made of three large pendants on a cowry shell. This monument captures the beauty of a woman's body as it was thought to be at that ancient moment. This piece was created using the intricate method of lost-wax molding.

Mauryan Art

After the Harappan Culture, there is a startling lack of highly sophisticated art. As time went on, the Mauryan era signalled a significant turning point in human existence. In terms of both fundamental nature and concept, this artwork is unique. Emperor Ashoka intended to integrate India into the global culture, therefore they developed a new form of artwork aesthetic judgement and custom. The fifty-foot-tall freestanding, independent monolithic towers. The structures he erected, which are approximately fifty tonnes tall and the best examples of the artefacts from the Mauryan period. They are an engineering, architectural, and artistic success. A highly developed art form can be seen in the amazing realistic looking figurines of the four lions as well as the tinier elegant living creatures. These animals also hold out for their own phenomenal elegance, greatness, and vitality.

People have expressed delight for the life-size animal artwork that tops the Ashokan towers. They are distinctive, massive in concept and design, beautiful and accurate in execution. Obviously, the oldest phase is represented by the Basarh-Bakhira lion. Being clumsy in rough in construction and look to a certain level. The Sarnath lion, Rampurva bull, and Lauriya Nandangarh bull all exhibit periodicity. Lions' manes and locks are extremely stylised, and each edition deals with a different aspect of them. In addition to the fancy face features, the arteries and tendons are treated with strength and power. Our country's flag's capital city of Sarnath is a great illustration of completed, archaic artwork that masterfully blends actual modelling with the perfect decorum with absolute precision in every aspect. It is unclear why and how much of Buddhist culture is represented by the animal forms in Ashokan art. After the horrific slaughter in the Kalinga War, Ashoka, according to legend chose the path of nonviolence prescribed by Lord Buddha, got pacified, and thus somehow related to Buddhism are the creatures that adorn the columns. The lion has a special significance in its traditions. The lion, of Sakya clan, was Buddha. Both the Buddha and the Bodhisattva are elephant trainers. The bull is the animal represented by the zodiac sign of the Buddha. Along with the elephant, the horse was seen as another significant emblem of

monarchy and the global monarchy in both a physical and spiritual meaning, aside from its significance in the Great Renunciation narrative. In the deer park of Sarnath, the deer represents the Great Wisdom of the Masters.

Thus, in ancient Buddhist history, each of these animals was given a significant great significance. One of the main purposes of Mauryan art was to overwhelm the population with the grandeur and authority of its kings. However, it needed stronger foundations in the prevailing societal preferences, tastes, and volition. Thus, despite its stately demeanour, massive aspect, and civilised nature, Mauryan Court painting only constitutes a small period. The artwork is distinct and distant, much like the pillars and the animal figurines themselves. The Didarganj Yakshi from Patna, also known as the Chauri (fly whisk) carrier, is one of the greatest circular sculptures from the Mauryan period. This round, beautifully made, large, and well-proportioned granite statue displays finesse in the handling with a round, toned physique, a round face with fat cheeks, and pointed eyes, nose, and lips. Muscular creases are precisely identified. A clear look is produced by the projecting lines that are visible in all of the folds of the fabric that encircles the legs. Massive jewels and a hanging beaded necklace embellish the ankles. Breast weight is a good indicator of torso weight. Beautifully depicted is the knotted hair at the backside. Terracotta art developed new policies, both in presentation and implementation, have supplanted the rather rudimentary types of the preceding era. Relative to artworks, terracotta figures display a very distinct definition of the anatomy. The column capitals with imperialist style have no effect on the terracotta figurines sporting Western tendencies. A spherical Yaksha sculpture from Tamluk is substantial in size and evocative of its colossal equivalents. The form is more energetic, vibrant, and delicate in its curved flexibility despite the firmly upfront approach and made several significant advances during the Mauryan era.

Sunga Art

Indian artwork was not created exclusively for the affluent. The epic artwork emerged during the Sunga period in order to appeal to a sizable population of illiterate people. The Indian Museum in Kolkata has conserved portions of the Buddhist stupa at Bharhut's art, creating a treasure trove of depicted stories. It portrays episodes from the Master's life as well as Jataka tales about Buddha's earlier births. His appearance in ancient Indian art and his faith journey, which included abstinence, meditation, and knowledge, are symbolically depicted in this work of art in great detail. The Bharhut fences in a medallion serve as the most vivid representation of Anatha Pindaka's gift of the Jetavana Park, which he made by coating the floor with golden coins before the merchant king handed it. Fundamentally, the focus was on framework as opposed to "perspective" display and on elaborating the smooth finish. The unsupported, flat, flawless sculptures of Yakshas and Yakshinis that adhere to the towers, the door, and the fences of Bharhutstupa are the best representation of the native style, which is defined by its simple and traditional charm. A noteworthy example of Sunga art, the image of Chulakoka Devata embodies the culture's traditional and indigenous elements. Because the body lacks vitality, there is no effort made to create facial emotion in this scene. Her hands and one leg are wrapped around a blossoming tree, and she is a deity of the trees who stands elegantly on an elephant. The extravagant ornamentation, the way the bodysuit and the headpiece are worn, and other details show off the era's feminine style. The figurines in Sanchi come to life and experience a new world. They are vivacious and spirited. In Bharhut, the characters pose with their arms together, but in Sanchi, mobility was given priority, so the figures gracefully cross their legs rather than awkwardly balance on both feet.

The Sunga period had a significant role in the development of terracotta artwork. Although some of them have a red slip, these artworks are made of cloth and are evenly heated. A new worldview and respect of aesthetic beauty were introduced when the dignity of Maurya disappeared. A significant modification in the production method was seen. The use of a cast for the whole model advanced the use of a sole cast for making heads that are manually attached to the bodies. This development led to the creation of exquisite items with delicate modelling. The management of outlines was perfected by seasoned artists, and the straight rhythms developed restraint. Style-wise, Sunga terracottas created lovely, slim figures in poses of relaxed elegance and joyful weariness. These characteristics typified the people's refinement and nobility. The Buddhist Jataka Tales and Brahmanical tales were the motivating factors for the Sunga terracottas, who portrayed them in an unusual style. The Sunga figures have folk-style personalities. The best example of this era is a lady figure made of clay from Tamluk that seems to be 21 cm tall and is on display at the Ashmolean Museum in Oxford (ancient Tamralipta, Bengal). Variously recognised as Maya from Asvaghosha's Saundarananda Kavya or Apsara Panchachuda



Yakshi from the ancient mythology. She is depicted as a young woman with a thin figure and a little puffed face who is also visibly elaborately decorated (even her gown is adorned in jewellery). She is dressed in an incredibly ornate headpiece, and her hair is likely covered by a tight helmet along the crest that ended with flowery frills.

Kushana Art

The Kushana dominion allowed the artistic brilliance of modern artists a novel form of manifestation. The two important Buddhist art schools of Mathura and Gandhara both reached their heights during this. The first human images of the Buddha are linked to the two schools. The multiplicity of idols with Greaco-Roman links is the best example of how they developed a diverse society. Kushana arts have a rigid, hierarchical, and forthright character. The Gandhara territory has always been a nexus of cultural influences, and Greek techniques have had a significant impact there. The Gandhara school, which takes inspiration from Roman humanistic customs, gave the Buddha a young, Apollo-like countenance, Roman-style toga clothing, and curly, curly hair. The method used to depict Indian Buddhist subjects is mostly Hellenistic, with Iranian and Scythian influences tempering it. More mystical in nature, the Buddha images were expertly sculpted with delicate details in shades of grey and bluish-grey. Here, some celestial images frequently gain human characteristics while paying close attention to physical realism. As per the prevailing local fashion, the artisans gave these idols a moustache, headdress, or other adornment. The Indian aesthetic had a massive impact on the Mathura School of Art. When it comes to the qualities of Buddhist art, this school is primarily recognised for the carvings on pagoda railings and the stele sculptures of Buddhist deities (Buddha, Bodhisattva, and tutelary gods and goddesses) that were created in the red sandstone that was quarried nearby in the Sîkri quarry sites. The depictions of the Buddhas and Bodhisattvas are less mystical and more joyful and sensual. Regarding the formal characteristics of Mathura visuals, carvings discovered are notable for their magnanimous ratios, broad shoulders, big chests, and round heads with full-cheeked features and bulbous grinning mouths. These primarily Buddhist pieces of art are notable for their subtle melancholy, downcast glances, and exquisite moustaches. Despite being made of rock, their garments and decorations flow gracefully. The Mathura Bacchanalian images of inebriated women being carried by her friends are likewise noteworthy. These models have a striking delicacy and a feeling of serene, personal elegance. Paintings of Kushana kings are referred to as "dynastic arts" by John Rosenfield. The Kushana monarchs have continued to wear the same clothing as their Central Asian nomads forebears, including large pantsuits, felt footwear, covered hats, and blouses with golden bracteates sewed on. Soon, the army establishment's scale armour takes its place, replacing this style. The figurines are given great qualities amid their immobile frontal positions. The faces convey aging, high rank, and race through their expressiveness. Later, a third category of sculpture emerged during this time. Buddha's life and Jataka stories served as the topics. The Buddha in white lime stone has curling hair, which is a Greek-influenced design element. The grace of the forms is depicted in a unique harmony in these sensual artworks, which exhibit a knowledge of intricate embellishment. They tell the tale of a mighty people's culture. Various provisions depicting dance and musical situations evoke a happy existence.

The Kushana period's terracottas are diverse in both shape and content. Style-wise, they can be divided into two groups: subtle and primitive, both of which have analogues in stone carvings. There are several examples of circular models in the Kushana repertory. They have a soft, sensual quality. A three-dimensional effect is produced by joining two pieces of molded material, which represents an improvement over prior terracotta works in terms of method. As a result, the Kushana phase's strong and high elevation replaced the weak and plain perspective of the Maurya and Sunga periods. The richness and intensity of the terracottas from this time period greatly emphasised the artwork.

Gupta Art

The Kushana language was assimilated throughout the Gupta period, which brought about a golden era of artistic creation. The art of this time shows signs of a developed language that was influenced by a mystical theology and transcendental ideas that acquired popularity throughout time. The standard for plastic artwork was established by artworks composed of stone, and that standard was followed by the terracottas of the time. Both commercial and religious themes received proper attention from Gupta cultural artisans. Because the



Guptas were ardent adherents of many Brahmanical religions, the imagery of various deities was standardised and religious representations first appeared.

The centre of Gupta artwork is the human form. They convey the subtle elegance and refinement that are distinctive to the Gupta fashion. The supple, flexible portraits move freely and without effort. The soft and flexible bodies of the Buddha statues from Sarnath and Mathura demonstrate that they are endowed with innate spirit. Here, the architectural approach is more subtle. The characteristics of the face convey a magical, tranquil serenity. The modelling is defined by resilient contours, and the physiognomical features resonate in time. The Gupta artisans gently removed any superfluities, such as ornate draperies, adornment, hairstyle, etc. that hide the attractiveness in order to accentuate the plastic themes. The moist or clear draperies (magnamsuka) became standard, which undoubtedly accentuated the model's elegance. What manifested was perfectly normal and uncomplicated.

Additionally, the sudden appearance of massive buildings on a level never before seen in Indian art history gave the terracotta art a boost. The Gupta artisans used a sharp object or a bamboo piece to flatten the terracottas' backs. A double molding is used seldomly and either has an unfilled inside or is rigid. They were frequently covered in a dark crimson slip to hide ground flaws and to make the statues' surfaces clean and shiny. The delicate Gupta legacy is evident in the terracottas from the Palasbadi-Saralpur trove from Bengal that were engraved in the latter. These artefacts are the earliest of their sort and likely served as the area's relatively oldest exposure to the Brahmin tale. The narratives that are being told here show a strong link to regional and cultural origins.

Pala - Sena Art

The Palas, who took control somewhere in the middle of the eighth century, were the next significant monarchy after the Imperial Guptas. Eastern Indian art, often known as Pala-Sena art, has roots in the later Gupta period. The Pala School of Art's fundamental characteristics, in addition to its artistic component, were altered after the Gupta fashion. The final product of the synthesis is a blend of Bengali native form and classical demeanour. The concepts of sensuality, bodily allure, and elegance were mirrored in this modern artistic movement. They overshadow delicate movements and comprehensive arrangement. Rajmahal black basalt stone has been used to chisel the majority of the statues that have been found in Bangladesh and West Bengal. The Pala-Sena artworks are dominated by the female concept as energy and creativity. The female bodies displayed here have protruding waist and hefty, big breasts. The male characters are depicted with a large torso, broad shoulders that gradually reduce to a midsection that is relatively tight, suggesting their controlled energy and power. These finely carved pictures, which are primarily in black stone, create the appearance of softly grained body and skin. Nearly majority of the samples have fine surface moulding. Some of them exhibit a propensity for elongating their bodies and legs. The faces got amused and averted their eyes. clothes and accessories improved dramatically. The pointing spire, which was intended to symbolise the deity's royal vehicle, became filled with numerous figurines and ornate decorations. The stone pictures' feeling of plastic conception, which set them apart from the other Indian samples, have undoubtedly been diminished by the excessive attention on precision and surface features. The artworks were distinguished by a perfection of workmanship unequalled by flawless shiny forms. The rock pictures' characteristics give the appearance that they are metal replicas.

The current regions of Bengal and Bihar are where the artwork of the Pala-Sena kingdoms originated. The biggest collection of artworks was discovered in situ at the renowned Somapura Mahavihara in Paharpur (current-day Bangladesh). Although they are crudely executed, they exhibit an innate force. A beautiful illustration of the Pala art style is a drawing of Hari-Hara from Bardhaman. The emergence of art is characterised by its total appropriation of the distinctive features of regional plastic art. There were many artworks inspired by Brahman. The number of female deities in the Buddhist canon substantially enhanced. As Heruka, Marichi, and Manjuvara arose, artworks exhibiting strange esoteric Buddhist motifs emerged. The craftsmanship and quality of large bronze artworks from this era are likewise exceptional. These dead sculptures on stones have been given life by painters from the eleventh century. The 10th to 12th centuries saw a boom in copper works as well.

Terracotta was a popular platform for painting both religious and secular themes during this time frame, and the terracotta plaques produced by the design studios undoubtedly contributed to the magnificence of the once-

famous Mahaviharas' enormous constructions. The terracotta figurines from this time period also exhibit a demarcation technique that emphasises linear delicacy and extended forms. They lack human emotions and flexible vitality. They use only native vocabulary that has been emotionally charged added to it.

A historic city in Tamil Nadu is called Mahabalipuram or Mamallapuram. It developed into a significant artistic hub during the Pallava dynasty's rule. The artworks in this location are amazing works of art distinguished by their startling realism. They take up the complete hillside on one side. The spectacular outdoor bas-relief was created in the middle of the seventh century. The relief's design features images from the earthly and heavenly worlds on the right and the important plot points on the left. The Ganges' descent is shown as a natural cascade emerging from the relief's two parts' natural stone fracture. Just above the sanctuary, to the left, Arjuna (or Bhagiratha) is depicted standing on one knee with his outstretched arms in the yoga position. Shiva, carrying a weapon and accompanied by ganas, emerges behind him. Life-size elephants with trunks swinging guard their youngsters to the right of the crack. Pictures of bearded gurus, meditating monastics, flying divinities, celestial fairies and tree souls, snake-hooded nagas and naginis, and other works mix with heroic warrior heroes are the stunning instances of Pallava artwork. However, neighbouring mandapas, particularly the Krishna mandapa, display pastoral life images mixed with mythical beings. Notable is a beautiful bas-relief panel showing the goddess Durga defeating Mahishasura while in movement. Each and every one of the figurines on display has been sculpted with the utmost liveliness, craftsmanship, realism, and enthusiasm. Bronze castings became as the most recognisable sculptural technique in South India. Dravidian artwork underwent constant development and refinement during the Chola Empire's reign. The lost wax method, or "Cire Perdue" in artistic parlance, was used to manufacture the Chola bronzes. The image is initially moulded using a combination of beeswax, kungilium (a kind of camphor), and a small amount oil in this method. Then clay formed from termite mounds is applied to the whole image. The entire object is dehydrated and baked in a cow dung furnace. The wax figure oozes out and dissolves before vaporising. When dissolved, the bronze metal mixture is placed into the bare clay moulds. The name Pancha Loham refers to this specific bronze composition. When it cools, sets, and becomes firm after covering all cracks, the mould is torn off. Flaws are eliminated, surfaces are smoothed, fine features are added, and the bronze is thoroughly finished to create an elegantly balanced and flexible bronze image. Chola bronzes come in incredibly flexible shapes. There are no more ornate decorations or patterns. Delicate grace, stable and serene refinement, and most importantly a distinguishing attractiveness that throbs and pulses from inside are what give the bronze statues their life. In these bronzes, the height of the ladies is displayed so much less than that of the men, and they are also much more thin. The heads have intricate head decoration and pointed noses. No upper body clothing is shown on either gender. The face features, mudras, and general body position of the artists of the period evoke their technological capabilities.

Nataraja, the deity of the celestial dance of birth and death, is the most well-known of all the bronze idols. Shiva is surrounded by a ring of fires, which stands for the cosmos. Shiva is holding the flame in his left back hand. His left front arm crosses his chest, with the arm pointing to his lifted left foot in the "elephant trunk" posture (Gaja hasta). It represents freedom. He stands on the ignorance-representing Apasmara Purusha with his right leg. Shiva's right front arm is extended in the blessing posture (Abhaya mudra), and his right back arm is clutching a drum. The crescent moon and a tiny representation of Ganges, the river deity, are held in his hair while a snake snakes around his shoulders.

Life and creation have kept linked as a driving force for humans throughout history. A significant factor in its growth was religion. With great harmony and without compromising its fundamental characteristics, this artwork successfully integrated the cultures of the other countries that it encountered. Without the transformations that Ancient India underwent, it would have been impossible for many subjects to be shown with the uncommon grandeur and sense of humanity and motion that they do.

Conclusion

Compared to classical Indian art, ancient Indian art was simpler and less sophisticated. Because there were fewer pigments available, fewer colours were used in ancient Indian rock paintings. Stone, metal, or terracotta were used to make sculptures. Themes tended to be more straightforward than what one would expect from Indian classical painting. Ancient Indian painting frequently featured scenes from daily life and animals. Indian



art is renowned for its extensive history, wide variety of forms, strong religious and spiritual influences, and long history. Indian art has historically been created for spiritual or religious reasons. It is renowned for its intricate design and vivid hues as many ancient Indian artistic techniques are time consuming and difficult.

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Geological and Archaeological Insights on Early Ayurvedic Medical Practises

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Abstract

Indian traditional medicine has been using ayurveda for thousands of years. It was often claimed that the "older, the better it is." Asava and Arishta are two special dosage forms created by Ayurveda with an endless shelf life. Strong medications have been created using minerals, rocks, and fossils. Natural sources of these components, such flower and animal extracts, were also made available. Rasashastra, a separate branch, was developed. Given the foregoing, it is crucial to reexamine the study of Ayurveda in relation to archaeology and geology. The current study aims to close the knowledge gaps across geology, archaeology, and ayurveda.

Keywords: Ayurveda, Geochemistry, archeology

Introduction

Numerous people think of Ayurveda to be the earliest branch of medicine. In The term Ayurveda, which is derived from Sanskrit, Ayurvedic wisdom was first developed in India more than 5, 000 years ago and is typically is referred to be the "Mother of All Healing" [1]. Learning is what ayurveda stands for (Veda) the oldest and most traditional systems of life (Ayur) and enduring medical systems that are still used in the region of India [2]. understanding of To enhance health, use ayurvedic medication. compared to using Ayurveda to treat illnesses To sustain harmony in daily life a relationship between nature and the "person" maintain optimum health [1]. The ancient books of knowledge known as the Vedas include historical proof of Ayurveda. The Vedic Brahmins not only served as priests in religious rituals and celebrations, but they also evolved into "Vaidyas" (physician of Ayurveda). The same sages or seers who were fervently devout holy persons who considered health as a crucial component of spiritual life were the sage physician-surgeons of that period. Even still, learning more about daily living 2, 000 years ago is fascinating, particularly with regard to particular medical circumstances like childbirth, surgery, and other such events. so, it would be appropriate to direct archaeologists', physicians', and geologists' attention to the study of the evolution of pharmaceuticals and remedies from prehistoric to ancient periods.

Roots of indian medicine

The Atharavaveda, which dates to around 1000 BC, provides accounts of what might be regarded as sacred or priestly medicine analogous to early Egyptian medicine. is usually credited as the source of Ayurveda. The fact that the Vedic people were aware of a number of maladies, including epilepsy, dropsy, and other forms of fever with their pathogenic characteristics, shows how carefully the priests observed sickness. However, as was to be anticipated, their treatments were rudimentary: exorcisms, the "expulsion" of disease-causing demons via adoration, and the enchantment of amulets. Offerings to a fire in a ditch full of hot water, ritual sprinkles of water after chanting reputedly therapeutic mantras into it, and invocations to a deity or gods considered to be particularly effective for treating a specific sickness were all techniques of "catching" the disease demon. Numerous plants were utilised in Vedic medicine as amulets in addition to being used as cures in the form of decoction, powder, or fumigant..



Vedic medical procedures were, in any event, accompanied by a pretty complex ritual that changed depending on the illness. But there are some logical notions regarding sickness in the Atharvaveda. The causes of sickness, abhrajā, vatājā, and susmājā, is specifically mentioned in the Atharvaveda. The Rgveda and the Atharvaveda both make note of the fact that illnesses are brought on by ksetriya, congenital causes, infections, seasonal changes, or tiny creatures or insects living inside the body. The Atharvaveda advised using a surgical procedure to extract embedded arrows. To unclog a clogged urinary system, a reed can be used as a catheter. and the treatment of fractures is also mentioned in the Atharvaveda. Despite forward-thinking concepts like these, it seems that the Vedic people were preoccupied with magico-religious rituals to placate imaginary gods and goddesses for the relief of various ills, such as the occasional illnesses that struck them.

Epistemology of Ayurveda

The basis of Ayurveda's epistemology is the relationship between the microcosm and the macrocosm, which includes seven different types of tissues (dhatus), three dynamic principles that are comparable to humours (dosha), five fundamental components (mahabhoota), and many more original ideas. Readers who are unfamiliar with the Ayurvedic epistemology may find it helpful to receive an introduction to fundamental ideas [15]. As part of the Prakriti-specific prescription, supporting treatments, dietary recommendations, and lifestyle suggestions might also be included in order to restore physiological balance and, ultimately, eliminate the condition. The Center for Development of Advanced Computing and University of Pune, Ganeshkhind, Pune, India, developed AyuSoft as a decision-support tool based on Ayurvedic knowledge. It has been shown to be useful in recognising individual Prakriti and delivering specialised therapy..

Direct evidences of ayurvedic medicinal practices

Direct evidence is acquired from archaeological sites that have retained injury to the hard body components like teeth, bones, and the skull. The examples that follow provide a summary of these facts.

Mental illness and trephination

The earliest known surgical technique by man was the trepanation (or trephination) of the human skull. From the Neolithic period until the very beginning of history, trephined skulls have been discovered across the Old World of Europe and Asia and the New World, notably Peru in South America. Unremitting headaches, epilepsy, animistic possession by bad spirits, or mental disease manifested by wayward or deviant conduct might all be assumed to have been causes for surgical intervention recommended by the shaman of the late Stone or early Bronze Age. According to a statement made by Dr. William Osler, "[Trephination] was done for epilepsy, infantile convulsions, headache, and many brain disorders thought to be caused by imprisoned demons to whom the hole afforded a simple route of escape."

There is a widespread perception that trepanning has remained foreign to medical practises in this vast and culturally diverse region of the Indian subcontinent because there are no specific references to trepanning in the records of the renowned Indian medical traditions of Ayurveda, Siddhi, and Unani. Additionally, these traditions place a strong emphasis on pharmacotherapy as a characteristic shared by all three of these traditions. The presenting of an introductory sketch based on the wealth of easily accessible authoritative works on various medical traditions is not possible due to space constraints. However, it is important to briefly restate a few essential sets of facts. However, there is no denying that in Indian medical traditions, surgery was performed in conjunction with medication, physiotherapy, and diet control, particularly when removing tumours, puncture and drainage of



abscesses, incision and releasing fluids, removing foreign objects, amputations and bone resetting. A series of literature known to as the Sushruta corpus. Samhitha, which bears the name of its sixth century Sage Sushruta in the first century BCE, and afterwards experts in the area have added to it over numerous is supposed to describe around 300 surgical treatments and any necessary anaesthesia as well as equipment. To the best of our knowledge currently accessible literature shows that there is no reference to these or other ancient writings procedures including the cutting out of human skulls or other objects. As far as we can tell from the literature that we now have access to, neither of these books nor any other pre-modern works make any reference of procedures that include the removal of a person's skull or other types of cranial piercing. This leads to a look back to surgery in Sri Lanka's historical medical practises, the intellectual content of which was heavily influenced by Siddhyurveda, a synthesis of the medical traditions of northern and southern India. The crucial work Sinhalese Materia Medica by John Attygalle, which is now the most significant source on the subject.

Bone Damage (sougata #)

In addition to trephining, bone operations were another prevalent procedure in ancient society. The Shanidar caves in Iraq provided evidence of several forms of therapy. The following list includes a few instances (Solecki, 1954; Solecki et al., 2004).

The skeletons 1 and 3 in the Shanidar cave site are the reason it is most well-known. An old Neanderthal man named Shanidar 1 (sometimes known as "Nandy") was discovered by archaeologists. He was between 40 and 50 years old, which was advanced age for a Neanderthal and is comparable to 80 years in our times. He also had serious deformities. He had significant deformities and was between 40 and 50 years old, which was elderly for a Neanderthal—it would have been like his being 80 years old now. He was one of four somewhat intact skeletons from the cave that showed trauma-related abnormalities. In his case, these abnormalities would have been so severe that they would have made daily living difficult. At some time in his youth, Nandy had been struck hard on the left side of his face, breaking his left orbit in two places and leaving him half or completely blind in one eye. He also had a withered right arm that had been shattered in multiple places, mended, but had lost his lower arm and hand as a result. This is believed to be either hereditary, the result of illness and trauma experienced as a youngster, or the result of an amputation later in his life. The accident had healed the arm, but it may have caused partial paralysis down his right side, resulting in abnormalities in his lower legs and foot, and making him walk with a visibly painful limp. This has been used to conclude that Neanderthals took care of their sick and elderly, signifying (sougata #) implicit social concern. All these injuries were sustained long before death and showed substantial recovery.

Drilling of teeth

At least nine early people were found in a Neolithic graveyard in Pakistan that had signs that dental work had been done on their teeth using a wooden bow drill with a flint point. They all had molars with extremely small, 1 to 3 mm-diameter holes bored into the biting surfaces. Those nine tooth discomfort patients would have been among the first ones to visit the dentist. Beeswax was used to create the first dental filling, according to evidence found at a Slovenian site 6500 years ago. Because it has antibacterial and anti-inflammatory characteristics, beeswax was a good ancient filler substance. Additionally, it might become softer at warm temperatures yet solidify at body temperature. (Kezian #)

Sufficient proof from surgical instruments

Instruments for surgery and other purposes were discovered at Taxila.



According to Marshal (1951), surgical devices including spatulas, scale-pans, and needles were utilised in ancient times. Graeco-Roman spatulas often have a bulb at one end and a blade in the shape of a leaf or oval at the other. The Indian nandipada, made of flat-beaten metal, stands in for the bulb. In Sirkap, at the Dharmarajika stupa, and on other more recent sites, a number of these instruments have been discovered.

weighing pans: The tiny copper scale-pans appear to have been used for weighing medications. They originate from the Parthian (1st Century AD) and subsequent eras. Needles: From Taxila, only three copper needle specimens have been found. The third through the first century B.c. are the time frames that they refer to. The eye is excessively huge and the head is somewhat extended in the oldest, which are from the Bhir mound; the eye is smaller and there is no discernible difference between the lead and the shaft in the later pieces.

Botanical proofs

Withania somnifera, often referred to as Indian Ginseng and more popularly known as Ashwagandha, is a significant member of the Solanaceae plant family. It is a crucial plant in the more than 3,000-year-old indigenous Ayurvedic healing system. A very little woody plant called *Withania somnifera* is indigenous to arid regions of India. It is frequently found in Africa, Afghanistan, Pakistan, and India. It is a herbaceous plant that grows to a height of approximately 6 feet. The stem bases are thicker, cylindrical, and green, while the leaves are upright, ovate in form, petiolate, and glabrous. The fruits are orange-colored berries that contain several little seeds and are surrounded by a persistent green calyx. The roots are thicker, branching, and brown in colour. It prevents the spread of diseases of the breast, colon, lungs, and central nervous system. Cancer patients' tumour development was discovered to be inhibited by a *Withania somnifera* extract. Ashwagandha has anti-inflammatory, anti-stress, antioxidant, immunomodulatory, hemopoetic, and rejuvenating qualities, according to studies. The endocrine, cardiovascular, and central neurological systems also seem to benefit from it. It is discovered to be efficient in the management of osteo-arthritis pain.

The plant Giloya, its mythical phrase alludes to the divine elixir that has stopped the ageing and preserved celestial beings young eternally. Other names for the plant include guduchi and amruta. There has been a lengthy history of its usage in ayurvedic treatment. It is a common medication in the ayurvedic medical system because of its general tonic, antiperiodic, antispasmodic, anti-inflammatory, anti-arthritic, anti-allergic, and anti-diabetic effects (Joshi#).

Geochemical proof

Shilajit, a Rasayana herbo-mineral substance, is a widely used Ayurvedic medication that is ingested to reestablish the energy balance and prevent illnesses like Alzheimer's and cognitive impairments. Patients with bone fractures are treated locally with shilajit. The elemental analysis of Shilajit is essential to determine its nutritional value and contamination with heavy metals for the patients' safety. Three cutting-edge analytical methods were used to determine the elements that make up Shilajit. The two varieties of Shilajit that are most often offered on a worldwide scale and are manufactured in Pakistan and India were gathered for comparative investigations. In order to maximise Shilajit's medicinal potential, our major aim is to draw attention to nutritional excellence and heavy metal contamination. In this study, LIBS was used for both qualitative and quantitative examination of the Shilajit. Our LIBS study showed that the Shilajit samples included a variety of elements, including Ca, S, K, Mg, Al, Na, Sr, Fe, P, Si, Mn, Ba, Zn, Ni, B, Cr, Co, Pb, Cu, As, Hg, Se, and Ti. Shilajits from Pakistan and India had levels of Al, Sr, Mn, Ba, Zn, Ni, B, Cr, Pb, As, and Hg toxins that were higher than the standard permitted limit and were also substantially enriched in Ca, S, and K nutrients.



Conclusion

The ancient civilization was not ignorant of medical procedures; rather, they considered human health to be of the highest importance since they held the view that the body and mind function in a clear harmony that eventually brings about oneness with the all-powerful god. To fulfil both their monetary and spiritual goals, they must maintain excellent health. The text's numerous examples of supporting documentation help readers to comprehend the wide range of traditional medical treatments that were popular in antiquity. There is little question, based on these scientifically validated indications, that ancient healers mostly used natural substances like extracts of plants and animals, as well as minerals, rocks, and other geological elements. These scientifically validated indications leave little room for dispute regarding the fact that ancient healers mostly used natural substances like rocks, minerals, and extracts from plants and animals. These proofs, together with those from the written word, show that ancient medicine was based on scientific principles and that its practitioners were well-versed in natural sciences such as mineralogy, botany, herbal medicine, human anatomy and physiology, etc.

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Impact of Traditional Indian Dances on Indian Culture

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Abstract

Traditional Indian dances were an integral part of every aspect of life, but their most important role was in giving religious concepts their symbolic form. There are many allusions to dance, many of which describe how it is performed in both secular and religious settings. This blending of sacred and profane art is seen in the realm of temple sculpture where iconographic portrayals of deities frequently co-exist. Indian dancers depict the stories of gods and heroes through their motion, not just for the sake of amusement. The dance tradition employs the technique of conveying various types of feelings and emotions, both long lasting and fleeting without the use of words. It exhibits the acts and gestures of all creatures. By looking at the triumph and setbacks of super human beings, one can comprehend world history. We observe lovers joy and sorrow their longing for one another their joyful union, we participate in saints lofty experience. So we are enthralled by joy of nature, and we are moved by the bereavement of lovers.

Keywords: Dance, Classical Dance, Indian Culture, wisdom of Vedas

Introduction

India's religion and culture have long placed a high value on dance. Indian mythology holds that dance was created by the gods. Because it combines song, drama, form, and line, dancing is one of the most valued arts in Hinduism.

According to Hindu mythology, Brahma is credited with creating dance. The Natyashastra is a book attributed to the sage Bharat Muni, who received inspiration from Lord Brahma. An arts-related treatise written in Sanskrit .Pre-Common Era: 200 BCE and Common Era: 200 BCE, its first comprehensive compilation was created (Common Era). Stage design, body movement, postures, and emotions are just a few of the topics covered in the text. Other topics include “musical scales”, “fusing music”, “art performance”, and “makeup”. The essay describes the numerous emotions in dance categories. Therefore, the “Natyashastra” serves as one of the cornerstones of varieties of traditional dances. Hindu mythology also features dance frequently, as evidenced by Shiva's cosmic dance.

In Indian dancing, emphasis is placed on gestures, body positions, and head motions. The function of the hands, fingers, and eyes is of utmost significance. There are approximately a thousand distinct hand gestures and signs (called "mudras") in Hinduism. Bells are frequently worn around the ankles.

Dances in ancient india

Dance in India underwent several stages of development over time. Dance has been a part of Indian culture since the Harappan era, according to the earliest documents.

From the 2nd century b.c.to 9th century ad

The Mohenjo-Daro dancing girl and the Harappan-era fractured torso both imply a knowledge of dance. The most notable “dancing girl” is famous evidence for dance in the earlier civilisation.

Dancing girl of mohenjo-daro



The Mohenjodaro Dancing Girl Statue is a diminutive but incredibly magnificent work of Indus Valley civilization art that is made of “bronze”. The statue shows a tastefully posed naked female figure dancing. The tiny girl in the image is shown wearing a necklace, multiple bangles, and with her right arm on her hip.

The 30, 000-plus-year-old rock paintings at Madhya Pradesh's Bhimbetka Caves provide additional proof of dance's existence as a form of art in ancient India."Apsaras "(celestial maiden dancers) first appeared in the third century BCE, and they are shown on the Sanchi gateways (which are over a thousand years old).

Temple dance

At the past, dance was regularly performed in temples as a sign of respect and worship for the Gods. The traditional dancing style from Tamil Nadu was first performed as a dance in temples. It's the earliest dancing style and tells legendary stories with numerous hand motions and mudras. The “Devadasi System”, which is used in the southern regions of India, is well-known in this regard. Devadasi's were young ladies who lived in temple and received training in performance-based on arts adoration of the Goddess Yellamma, who is revered for her prodigious power.

Pure movements and mime are the two basic categories of Indian dance. When compared to western classical dance, there are far more mimetic elements. Extremely well-developed, with tales primarily derived from Hindu mythology. The Bharata Natya Sastra, a holy text by the sage Bharata that covers dance (Natya), music, aesthetics, rhetoric, grammar, and other related topics, is credited as the source of all Indian dance. This work, which dates to the first century of BCE, examines the full spectrum of ‘theatrical experience’, ‘philosophy’, ‘theory’, and practise. The level of information is remarkable, including even the precise dimensions for three different types of theatres and the variety of body movements that can be made during dance.

In India today, there are at least eight different traditional dance systems. The South Indian dancing style known as Bharatanatyam most closely complies with the spirit and method to the classical canonical writings.

There are two basic components to Bharatanatyam (dance/drama). The first type of dance is referred to as “nritta”, which is dancing that is untainted by meaning, interpretation or language. Dance is movement, abstractions, and the beauty of postures, positions, and poses linked together in motion without a narrative. The second concept is “nritya”, which describes gestures, expressions, and interpretations with meaning.

Alternatively said, when dancing embodies logic and concepts. Since mood, sentiment, and emotion are expressed in song lyrics by way of interpretation, Nritya is connected to particular song lyrics. Bharatanatyam is a synthesis of “nritta” and “nritya”, of the impersonal also personal, physical and cerebral, of the pure dance filled with emotions and ideas. Masculine and feminine categories are further used to divide each aspect.

Like opera singers in arias, a dancer's gestures and movements can evoke strong emotions in the hearts of observers. The dancer's movements reflect both the attitudes of the human soul and life across the visible cosmos. It has nava-rasa, which consists of nine "flavours" or attitudes that represent a variety of moods like : “sringara” (passionate), “vira”(heroic), “karuna” (compassionate), “adbhuta” (awe), “hasya” (laughing), “bhaya” (fear), “bibhasa” (hatred), “raudra” (fury), and “shanta” (peace).

The audience shares the fabled conflict between gods and demons' powerful passions as they watch the performance, which depicts the ongoing conflict between the heavenly order and the demons' desire for dominance.

Dance recitals begin with an invocation and then feature increasingly complex music. The songs' lyrics are straightforward, and each sentence is repeated several cadences. The dancer uses original expression to convey each sentence, attempting to discover the most graceful and moving manner to



transform the straightforward, sung syllables into a variety of endearing motions. The dancer performs pure dance routines throughout the musical interludes or cadenza, enhancing the song.

Bharatanatyam is accompanied by South Indian (Karnataka) music .Voice, flutes, “mridangam (drums)”, and string instruments are all included.

Importance of the study

The availability of highly skilled experts in India at cheap prices has been a major factor in the growth of the Indian dancing industry to far. The Indian dance has contributed to the continued growth of dancing.

The development of Indian heritage and culture will heavily rely on industry. However, the industry's ability to build its culture and the predicted expansion and development of Indian dancing are heavily reliant on the many sorts of knowledge and abilities.

Need for study

With a particular emphasis on classical dancing to elevate our culture, dancing plays a significant role in the overall development of the nation's culture. The businesses that produce goods and services need to improve their human resources in order to keep up with market competition, expand their business operations, and implement changes to their areas of production or provision of services. Organizations that want to grow must offer appropriate training and development opportunities for staff members in order to raise their performance levels in carrying out organisational duties. The management of human stress reduction plays a critical function in the current technological generation.

Objectives of the study

- To comprehend the customary techniques for teaching and performing classical dances.
- To be familiar with the standards for both traditional and classical dance.
- To understand alterations that dance has on Indian culture and how it differs from western society
- Determine the impact of Indian dancing on Indian culture in terms of its functions and significance.

Scope of the study

The majority of the study focuses on all Indian dance concepts related to employee learning and knowledge, organisational culture, training and innovative facilities offered by the company to its staff, career advancement procedures used by the companies. The aforementioned ideas were covered using a sample of 10 distinct renowned dancing establishments in Hyderabad, totaling 130 respondent dancers.

Review of works

Numerous research papers have been done and are available for use as references in traditional system operations. Particularly, on several national and international research investigations have been done regarding dance. The studies on Indian dancing are very helpful for modern culture in order to change it and measure the benefits of human capital.

The impact of dancing on Indian culture, however, has not yet been the subject of research studies, as this industry only began to take off globally in the 1960s. Our elders, especially in India, infuse the dancing with excellent morals and culture.

Bharathanatyam: One of India's eight classical dance styles is Bharatanatyam. The southern Indian temples and royal courts were the birthplace of this dance style. The Tanjore Quartet, a group of four



brothers, later recorded it as a performance art in the 19th century (musicians). Even now, Bharatanatyam dances incorporate their musical compositions as part of their repertoire. The Devadasi method employed the art form to be performed by successive generations. Devadasi women were devoted to the temples, undertaking intricate rites as musicians and dancers in order to glorify the GOD. Because they used to instruct the Devadasis in the temple. The most influential male gurus were crucial component of “Bhartnatyam”. This dance style was only performed in temples, not on the streets.

Kathak: Kathak developed into a complex chamber art during the Mughal era, and under the supervision of art-loving emperors, its practitioners laboured to perfect its rhythmic and dramatic foot works, dazzling eminent.

“Kathakali”: It is one of the earliest theatre genres in existence is kathakali. Its birthplace is the region of southwest India that is now the state of Kerala. In a group performance called kathakali, dancers play a variety of parts in plays that is based on particularly the two epics, the “Ramayana” and “Mahabharata”. The intricate makeup code of this dance is most intriguing features. According to their nature, each character is different. The colours used in the makeup are determined by this. Green makeup is used on the faces of all aristocratic male figures, such as powerful monarchs and the heavenly hero Rama

“Kuchipudi”: “Kuchupudi” is well known classical dance in India comes from the Andhra Pradesh region. The word Kuchipudi derives from the name of a place in Andhra Pradesh called "KUCHELAPURAM, " where Brahmin locals practise this traditional dance style. The Kuchelapuram-dwelling Telugu Brahmins' "BHAGAVATMELA" (a dance play genre) tradition is where Kuchipudi originated. A famous scholar and poet by the name of "Siddhendra yogi" revived kuchipudi in the Bhagavatmela tradition. Kuchipudi debuted in 1960 on stage.

“Manipuri”: “Manipuri” is India's exquisite dance forms. Its name comes from Manipur, a site that is now a state that was cultivated in the mountainous northeast. Manipur, which means "a jewel of a land" in its literal sense, is a state situated like a gem in the green hills. A lake in the picturesque countryside is said to have been dried up by the gods so they could find a place to dance. The inclusion of dancing in everyday rituals like weddings and paying homage to the ancestors should come as no surprise.

Mohiniyattam: In Kerala, a state in southwest India, the Mohiniattyam dancing style developed. Mohiniattyam indeed have a spellbinding charm. The hairdo, the extremely graceful movements in a medium speed, and the white and gold outfit all emphasise the aesthetic outcome. This dance is defined by the body movement while the legs are positioned in a stance resembling the plie. The direction of the movement is significantly influenced by the eyes. Some eighteenth-century manuscripts contain Mohiniattyam under the rule of "Maharaja Swati Tirunal, " however, the fashion was revived, a prominent patron of the arts in the nineteenth century. Swati Tirunal established Mohiniattam as a solo dance.

Odissi: Ancient northern India is where Odissi originated. The dance form from the eastern Indian state of Orissa is known by the name "Odissi.". A 20th-century resurgence gave rise to the Odissi in its current form. One of the most well-liked classical dance forms across time is odissi. Similar to other dance styles, odissi has been divided into two main components: abhinaya, or the use of facial



emotions to communicate a story or topic, and nritta, or decorative dance, in which patterns of ornaments are formed utilising movements of body in time and space.

Sattariya: The Assamese Vaishnava monasteries are called satras. In order to bring religious harmony to the Assam region, the saint poet Shankar Deva founded this institution in the 15th century AD. Sattariya dances share traits of a dance form, are the dance styles that have persisted.

Pat, an Assamese silk product with exquisite regional designs, is typically used to make the dresses. Traditional Assamese motifs are also used to create the decorations.

Bhangra Dance: The term "bhangra" describes a variety of Indian Punjabi folk dances and musical genres. The festival of Vaisakhi, which honours the harvest, is when the dance is typically performed. Both the music and the dance of bhangra are incredibly energising and vibrant. Although both the male and female dancers' outfits are a reflection of the joyful celebrations, the festival is performed with great pomp and zeal and they are completely distinct from one another. In Punjab, almost all major events, including weddings and festivals, now feature the Bhangra. This development occurred over time.

Dandiya Raas: The ancient folk dance of Gujarat and Rajasthan, known as "DandiyaRaas, " is often associated with Holi celebrations and the lila of Lord Krishna and Radha in "Vrindavan". It is the main dance performed during Navratri festivals in Western India. People perform the Garba dance during the festival in most of the Gujarat and Rajasthan cities. This event is becoming more and more well-liked in nations with sizable Gujarati-speaking populations, such as "Canada", USA and UK. With its roots in Gujarat, "Dandiya" or "DandiyaRaas" is a dance style that can be seen during Navratri. Men wear brightly coloured bandhnidupattas, while women wear chaniyacholi, a three-piece ensemble. Bamboo sticks are used as dance props.

Bihu Dance: Due to the unity of the country they represent, Indian dance styles transcend caste and creed divides. Although they may have come from various states throughout the nation, they all serve to convey the happiness and vibrancy of a particular occasion. It is typically performed at the Bihu festival and is a well-known folk dance from Assam. In Assam, three most well-known Bihu festivals are RongaliBihu, KongaliBihu, and BhogaliBihu.

Puli Kali: Pulikkali is a form of recreational folk art from Kerala (Puli is Malayalam for "Leopard/Tiger" and Kali is "Play"). It is performed for the public's entertainment during "Onam" a celebration of the harvest that takes place every year, primarily in Kerala, India. In the fourth day of the Onam celebration, dancers are painted in bright hues of yellow, crimson, and black while adorned in tiger and hunter costumes. Udukku and thakil are some of the instruments used to play the music. Pulikkali, which means "play of the tigers" in actuality, has tiger hunting as its main topic.

"Veeranatyam": The state of Andhra Pradesh in southern India is known for its prominent Veeranatyam dancing style. Veeranatyam, which translates to "Dance of the Brave, " has historical roots and significant religious connotations. The energetic dance is being performed as a gesture of homage to "Lord Shiva". During the performance of this dance, Goddess Veerabhadra is additionally adored. Every Shiva temple in Andhra Pradesh features Veeranatyam performances, which call for precise motions and techniques.

Findings

- The vast majority of individuals agree that dance is an integral element of Indian culture.



- People believe the idea that dance can alter human attitudes, actions, and values.
- The majority of dancing establishments are raising awareness of Indian dance's influence on culture.
- Almost everyone is continuing to dance professionally to increase their employability.

Suggestions

- It is hypothesised that dancing has the power to influence and alter people's attitudes, behaviours, and values.
- It has been argued that educational institutions should play a crucial part in setting the goal of dancing.
- It is advised that there is no need to believe that a career in dance is simply beneficial for employment; rather, it serves our culture and nation.
- It is advised to incorporate dancing into Indian culture for the benefit of our ethics and culture.

Conclusion

In "Studying Dance Cultures throughout the World, " it is stated that because dance primarily utilises the human body, which is a shared human characteristic, it serves as a bridge for crossing cultural divides. Despite the fact that it may be from varied origins or civilizations, The only thing that unites all humans is their physical makeup. Dancing symbolises the mingling of cultures that happens as a result of immigration and technology. This movement towards a more multicultural world is reflected in the dance that results from this blending of cultures. As the world continues to expand and various cultures interact, dance will advance and symbolise this diversity and fusion. Technology and immigration have made it possible for people from different cultures to interact with one another more frequently than ever before. As a result, new dance genres are constantly emerging by showing how these civilizations are merging. Hence, dance offers a powerful window into the cultural transitions taking place around the world.

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Indian Folk Paintings - History, Types and Influence on Fashion

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Abstract

Indian art has a rich history and diversity. The first source that is known to depict painting practices and guidelines for painters is the Vishnudarmottara Purana, an appendix to the Vishnupurana. The nuances of a state or location are frequently discussed in art. Every painting style that developed in India is an expression of tradition, culture, and ideals that have been passed down from one generation to the next. Each state or region has its own distinct painting traditions that have endured for centuries. Madhubani paintings from Bihar, Warli paintings from Maharashtra, Gond paintings from Madhya Pradesh, Kalamezhuth from Kerala, and others are a few examples. We learn about Indian folk paintings in this article, including its types, origin, growth and influence on fashion industry.

Introduction

India's rich artistic past, which ranges from ancient petroglyphs to a thriving modern art scene, is the consequence of many different cultural influences. Vibrant, distinctive, and entrancing forms that represent numerous diverse civilizations are a reflection of the diversity of this region's art, which includes anything produced in the historical territories of present-day India, Bangladesh, and portions of Pakistan and Afghanistan. Many works of Indian art are centred on religious or political themes because some of the world's main religions, including Buddhism, Hinduism, and Islam, either originated in India or flourished there. India has a highly rich culture and tradition, which are reflected in its incredible crafts and art. Every area and state in India is associated with a certain art form, from the Madhubani painting in Bihar to the Pithora painting in Gujarat, the Warli painting in Maharashtra to the Kalamkari painting in Andhra Pradesh, and the Gond art in Madhya Pradesh to the Telangana painting. Numerous Indian folk art forms have received widespread recognition and great admiration on a global scale. Through various forms of expression, we honour our deities and mythology, admire our surroundings, nature, flora, and fauna, and convey our feelings, emotions, and thoughts.

Origin of Indian Painting

The Mahabharata describes Nara and Narayana as they meditated in penance in the Badari grove, narrating the heavenly genesis of painting. Indra sent a bunch of celestial damsels to upset their abstinence at this precise time. Unfazed, Narayana used a fresh mango leaf and the liquid on its thigh to draw a lovely representation of a nymph. This sketch gave rise to a real person, whose extraordinary grace and perfection put all the damsels to shame. Later, Narayana taught Visvakarma how to use the talent, and Visvakarma disseminated it throughout the world. According to legend, this is how the gods transmitted their artistic knowledge to succeeding human generations. The earliest literature that specifically describes painting and artist etiquette is the Vishnudarmottara Purana, an appendix to the Vishnupurana. There are several chapters in Bharata's Natyashashtra that discuss how colours should be used and how emotions should be depicted in paintings. Before painting, artists were expected to fervently follow a set of guidelines. They had to present themselves immaculately, set up their supplies facing east, light incense, bow to the saints, and then begin painting Urvashi. The texts provided more information on how to paint specific subjects, including approaches, ethics, and mistakes to avoid. The



bulk of the community, regardless of their occupation, lived a holistic lifestyle, which included the rituals. Additionally, rather of just being a means of support, art was seen as a profession.

Some Indian Folk Paintings

Thanjavur Art



Thanjavur, a city in the South Indian state of Tamil Nadu, which is roughly 300 miles from Chennai, is where the Tanjore or Thanjavur paintings first appeared. These paintings are among the best traditional arts recognised globally and are essentially "religious paintings with a regal history." These paintings show spirituality as a fundamental component of creative art and are generally based on Hindu mythical themes. These paintings, which once adorned the palaces of the Hindu kings of Vijayanagar Rayas and Thanjavur Nayaks in the 16th century, are now a regular sight in every home, with representations of Lord Krishna and scenes from his life being the most popular. Paintings from Thanjavur are distinguished by their astounding use of gold leaf, vibrant colour schemes, and ornate jewellery made of cut glass and stones. Rubies, diamonds, and other expensive gemstones were once used to embellish the paintings; today, semi-precious stones are used in their stead, but the technique of employing gold foil has not changed. chemical paints have gradually replaced the natural colours that artists once utilised for these works of art, such as vegetable and mineral dyes. Tanjore paintings are known for their brilliant use of red, blue, and green hues. These paintings distinguish themselves from other Indian art styles due to this as well as their richness and intricate compositions. Bal Krishna, Lord Rama, and other Hindu gods, goddesses, saints, and mythological figures are frequent subjects in Tanjore paintings. Tanjore painting drew extensively on the various ethnic groups that supported the art form, but it was also influenced by other well-known Vijayanagara school painting styles including the Tirupati and Kalamkari styles. Paintings known as Tirupati depicted deities and were created in the well-known temple town of Tirupati using a variety of mediums and techniques. Many of these paintings were gilded and gem-set in a style reminiscent of Tanjore paintings. The majority of reverse glass paintings, a different type of traditional Indian art, were from southern India and were highly influenced by Tanjore paintings. They primarily featured religious figures in vivid colours, with metallic foils and embellishments enhancing its richness. Even now, a small number of committed painters located in Tamil Nadu continue the heritage of Tanjore painting. Along with the switch to synthetic colours in the artworks, plywood has also taken the place of jackfruit and teak wood. Tanjore paintings continue to be popular today. They have seen tremendous commercialization in recent years and are now even sold in street markets. Even while the form of painting has endured and remains popular, many art enthusiasts are concerned about the general deterioration in quality. Though encouraging, workshops and training programmes are being undertaken to make sure the art form thrives while preserving all the rich, traditional, and creative components that constitute the essence of Tanjore painting.

Madhubani Painting

The historic city of Mithila, where Sita, the alleged daughter of king Janak, is said to have been born, and the supposed birthplace of Madhubani art. It was acknowledged as kulin art, or caste-pure art. It still thrives as a domestic craft, primarily through societal norms and practises. The demand for this style of art is increasing, so artists are no longer limited to painting on walls and are now also painting on canvases, paper, and other materials. The principles of dualism, which run opposites in dualisms such as day or night, sun or moon, etc., are the foundation of the living tradition of madhubani art. They depict a complete universe that is populated by gods, the sun, moon, flora, and fauna, among other things. Additionally, it incorporates tantric symbols, buddhist symbols, Islamic sufi symbols, and classical Hinduism. Both figurative and non-figurative wall paintings are included in the Madhubani collection. The former is symbolically more rich and colourful. The wall paintings at the Kohbar are the most famous. Three different types exist: Eastern Uttar Pradesh's Kohbar, which is in the madhubani style, and border paintings with creeper patterns are examples of Kohbar. Women from the Brahmin and Kayastha communities historically painted these images. The art form didn't receive much attention until the 1970s. The villages gained new revenue streams as a result of the appearance of art merchants and national attention. Further investigation showed that these paintings were used to decorate the hut walls by the Harijan women as well. But the style and subject matter of their paintings are different. While Kayastha women concentrate on the line drawing and enclosure of specific scenes, Brahmin women prefer a loose composition with vibrant colours. These historically distinct genres have now substantially integrated their depictions. The surface is covered in sparse coatings of dirt and cow manure. It functions as a strengthening and preserving substance. It is regarded as lucky and a sign of good things to come. Images created with rice powder and paint applied with fingers, bamboo twigs, cotton rags, and modern pens follow. In paintings, there is typically no empty space. There are flowers, birds, animals, tattoo designs, etc. on it.

Colors, Themes, and Symbols



Depending on the purpose or event that they are painted for, the topics for the paintings vary. Love and fertility are still the dominant themes, though. The painting depicts all of the Hindu pantheon's gods as well as rural regional customs. Some of the most popular themes include the bride surrounded by fish and other lucky symbols, the groom wearing his wedding crown, scenes of hunting and ploughing, trees, animals, etc. The women themselves prepared the colours in the past. Black was created using burnt jawar or kajal; yellow was created using milk from a banyan tree and turmeric; orange was created using pailash flowers; red was created using kusum flowers; and green was created using bilva leaves. But nowadays, pre-made colours from bazaars are used. A richer and wider palette has resulted as a result. Earth, water, fire, sky, and air are the five fundamental building blocks of life, and they influence the colours. They each have a different colour to represent them: the ground is yellow, the water is white, the fire is red, the sky is blue, and the air is black. Three fundamental forms—triangle,



circle, and square—are also used to explain these elements. Triangles with their tips pointing up or downward represent fire and water, respectively. The earth is shown in square. Air is represented by the circle's outer edge, and sky is represented by its interior region. There is a connection between the sky, the air, and the water. From a bindu, which stands for Shiva and Shakti, all of these shapes are born. When Shiva, who has no form, imagines himself as Shakti, he creates a mishra bindu.

Warli Painting

Untrained eyes might assume that these paintings are simply white Warli figures painted on rich, dark walls, but closer examination reveals that Warli is much more than meets the eye. If you're wondering how old warli art is, its beginnings can be found about 3000 BC, and it has an enigmatic appeal. The Warli paintings form was not well known until the 1970s, despite the fact that the tribal art style dates back to the 10th century A. D. Even though farming was the tribe's main means of subsistence and a substantial source of food, they held nature and wildlife in high regard for the necessities of life they offer. This style of painting has frequently been centred on the idea of mother nature and her elements. These paintings frequently have several elements of nature as the focus points, which are then emphasised. In a manner similar to how prehistoric humans used their cave walls as canvases, Warli painters used their clay homes as the backdrop for their works. The exquisite geometric patterns of the flowers, hunting scenes, wedding rites, and other events in Warli paintings jump out when one looks at them. The painting's lovely yet delicate patterns are one of its main draws. These styles and models are currently in vogue among designers and home goods companies. As a result, products and locations all around the world feature warli tribal art.

Because they were displayed on the walls of several rural schools and houses long before they became well-known, Warli paintings of Maharashtra hold a special sentiment for people from that state. Warli paintings, or paintings from Maharashtra, are no longer only used on the region's traditional mud walls. In the home decor sector, they have greatly developed and appear to be getting bigger every day. From vases and pots to bedsheets and curtain prints, they are rising in acceptance and popularity. Not just the home decor market, but also the textile and apparel sector, appreciates this lovely Indian art form.

Colours and Shades



The painting is done in one colour, white, with sporadic spots of red and yellow on a stark mud base. Rice is crushed into a white powder to get this colour. The ebullience of their content counterbalances this seriousness. Horses employed by the bride and groom are frequently depicted in Warli paintings of Palghat, the marriage god. This particular style of painting is revered. Additionally, these paintings support the locals' objectives on a social and religious level. These paintings are thought to invoke divine powers. Most paintings have geometric patterns; the basic building blocks of these compositions are crooked lines and dots. The simplicity with which these unicolor compositions transmit the profound is part of their charm. The simple method is a perfect match for the simplified pictorial language. The wall paintings have a red ochre background that comes from the mixture of branches, mud, and cow dung that makes up the walls. An end-chewed bamboo stick is used to paint



on the white pigment, which is a mixture of rice paste, water, and binding gum. The straightforward approach taken in Warli paintings allows for the expression of the deepest ideas. Painting by Warli The only colour used is a stark white against an earthy background. Dots and crooked lines serve as the compositional building blocks in most geometric designs, which predominate in paintings. The tribal paintings in a single colour convey a variety of folk imaginations, beliefs, and practises. Warli Paintings are more than just decorations for walls; they are true representations of a way of life because the whims and moods of tribal life make for intriguing themes. However, vibrant imagery do a better job of capturing a way of life's philosophy, particularly in tribal civilizations.

Themes and Symbols

Their observation of nature led them to create the circle and triangle. The triangular stands in for mountains and pointed trees, while the circles represent the sun and moon. The square appears to be a man-made structure that symbolises a sacred enclosure of land. On the occasion of nuptials, married ladies will typically paint this square, also known as "chauk" or "chaukat, " on the walls of the home. A "Devchauk" is a square frame that is surrounded by the sun, moon, comb, ladder, and tarpa (a wind instrument that is supposed to have been given to the Warlis by Narada himself). Its intricate decorations feature the fertility goddess Palaghata in the centre. The harvest in the village is another significant motif in Warli art. Since the Warlis historically relied on the land for their survival, their love of nature is evident in the way that it is portrayed in the artwork. Birds are chirping overhead, trees appear to be waving in the breeze, and the Warlis are shown to be hard at work in the fields. The triangle-shaped creatures can be seen bending in the fields, forming bundles, stacking them, preparing food, shooing away animals, and doing a lot more. In warli paintings, the village scenes are vibrant and appear to glorify the unremarkable. The Tarpa dance is arguably the most well-known motif in Warli art. A Tarpa player is positioned in the centre of the spiral pattern, which is composed of men and women. The Tarpa Dance, which the tribe performs, is the inspiration for this design. With his Tarpa, a trumpet-like instrument that resembles a snake charmer, the Tarpa player controls the dance in this dance. Never turning away from the Tarpa player, the men and women move in a circular spiral that alternates between clockwise and anticlockwise motions according to the notes being played. It is also stated that this unusual shape represents the circle of life and death. Another emblem used in Warli art is the tree of life. The tree stands for the fragile balance of life and how dependent humans are on nature. Typically, the tree of life is portrayed as the painting's main motif, towering over all the other components and serving as the focal point for all the action taking place all around it. Another way to represent the tree of life is as a single object with precisely designed leaves that move and give it a captivating appeal.

Kalamkari Painting

Kalamkari, where "kalam" stands for pen and "kari" stands for artwork, translates to "pen craft." With the use of a tamarind brush and cotton or silk fabric, this amazing work of art was created in an old-fashioned, one-of-a-kind way. It stands out since it uses only colours that are derived naturally. However, the process of producing a masterpiece takes a very long time. There are 23 steps in total, including starching, block printing, hand printing, starching, bleaching, dyeing, and many others. In Andhra Pradesh, particularly in Machilipatnam and Kalahasti, kalamkari paintings and artwork are most prevalent. Due to the steady supply of pure and fresh river water, Srikalahasti ended up becoming the primary centre of this technique. In the past, many rural women and craftspeople worked as a family in this field of art. It is passed down from generation to generation as a custom. The majority of the country's Kalamkari paintings are still produced in Andhra Pradesh. The 23 phases of this intricate art form cover a wide range of topics. The first step entails treating the cotton fabric with a bleach and

cow dung solution. The fabric is then submerged in the solution for hours before developing an evenly dispersed off-white colour. The technique of submerging the fabric in a mixture of Myrobalans and buffalo milk is the second phase. This stops the linen from smudging after being dyed with natural colours. After this, the fabric is washed under running water to get rid of the smell of buffalo milk. The fabric is washed 20 times in a similar manner and left outside to dry in the sun. Once the fabric is prepared for painting, artists doodle motifs and patterns on it. The painters of Kalamkari create dyes out of natural materials to fill in the motifs and designs. The Qualamkars utilise a "tamarind twig" as a pen to record intricate and minute information. The inscribed artwork features a variety of Indian deities, including Parvathi and Vishnu as well as lotus and peacock motifs. The Hindu mythical epics Ramayana and Mahabharata are also depicted in this vibrant art genre.

Colours of kalamkari



This type of painting primarily uses earthy hues like mustard, indigo, green, black, and green. Without the use of any chemicals or artificial materials, the natural colours used in painting are only taken from natural resources. The Kalamkars mix water, iron fillings, and jaggery to create the black colour. Typically, the drawings' draughts are outlined in the colour black. Red is made from the algin or madder tree's bark, and mustard yellow is made by boiling pomegranate peels. Indigo is the source of the colour blue, and the combination of blue and yellow produces green. Blue is used to represent holy deities and heavenly beings, while green and red and other earthly colours are used to represent devils. The lotus pattern is the most frequent background in this type of art.

Themes of kalamkari

The imagery of Kalamkari was influenced by a number of legendary themes. complete epics including the Bhagavata Purana, the Mahabharata, and the Ramayana were illustrated. Such Kalamkari scrolls were enormous, sometimes reaching lengths of 30 feet and widths of 3 to 4 feet. These epics were presented in portions, with each episode being accompanied with the proper images and titles that were written in Tamil or Telugu. The Kalamkari temple tradition can be divided into two separate streams. One is the older folk form, and the other is a more sophisticated shape that was done with better craftsmanship and planning. The paintings in Kalahasti are rich in colour, movement, and detail. The abundance of figures indicates the painting's bigger size, even if it just has one panel. They adhere strictly to the kalam or pen, and even border designs are not duplicated. There is no attempt at perspective or shading. More than only creating pictures, the Kalamkari temple custom served a broader purpose. A manager, canopies, cylindrical thombias to be connected to the processional chariots, banners, and flags that were carried during the procession were all constructed by kalamkari artisans for the temple's ceremonial needs. The ceremonial flags featured vibrantly coloured torans with auspicious images like the bull or the hamsa. The designs adopted the elements of the lotus, the palm, the mango, the peacock, and the elephant. The "tree of life" was a crucial image. Kalamkari fabrics with abstract themes are utilised in accessories like purses as well as clothing, wall hangings,



and home decor. The figurative designs are typically employed as ornamental wall panels, but lately, creative designers have incorporated the images in clothing, sarees, and home furnishings.

Influence of Folk Art on Fashion

A few folk arts, such as Warli, Madhubani, Tanjore, and Kalamkari, among others, seem to have a lot of potential in the global market due to their traditional aesthetics, distinctive colours, and mystical, religious motifs. However, the most crucial aspect is the modernization of their colours and motifs. Indian folk art themes are as varied as Indian culture itself, but among the many images frequently created by folk artists are the reoccurring symbols of deities, flora and fauna, courtly life and rituals. Original folk art motifs are stylized in order to appeal to a global audience, and they frequently reappear through print on various merchandise and commodities.

Warli Art of Maharashtra

The Warli people, who lived in the mountains and along the coast of Maharashtra and Gujraat, invented the Warli folk art between 2500 and 3000 BCE. Traditionally, the warli paintings are created with a brown background and white paint. Over the mud walls with cow-dung plastered on them, white pigment made of rice and water is utilised. Contrary to the majority of other art genres, Warli artists do not experiment with a wide range of colours. It has an earthy, calming vibe throughout. Warli paintings use only lines, dots, circles, and triangles to represent a wide range of scenes, including geometric patterns of flowers, trees, and animals, festivals, dances, hunting, fishing, and wedding rites. Due to its incorporation into clothing, accessories, and other items used for home décor, Warli folk art is now known around the world. The stunning geometric patterns on natural objects like flowers and foliage, wedding customs, hunting sceneries, and other commonplace activities are quite popular among fashion designers and home décor companies. The Australian Museum has a unique section just for this painting as a token of appreciation. It would be unexpected if such a lovely art form were not included in the advances made by the fashion business. The appeal of Warli painting is that it resembles complex village art that might be incorporated into Indian fashion. While Warli designs on sarees have a distinctive aesthetic appeal, other clothing items including dresses, kurtis, pallazzos, and other fashion accessories also utilise this distinctive art form. The Warli art of today has come a long way to influence modern fashion and style. The Warli paintings, which were formerly a common painting style used by a small Indian tribe, are now widely known due to the skill of their creators. As part of our national legacy, it is heartening to discover that an ancient art form is still alive and well today. Warli patterns are used to decorate everyday items like vases, pots, mugs, executive folders, and more in addition to clothing and accessories for the fashion industry. In fact, this would be the proper way to preserve and carry on Warli art in the present while investigating the possibilities for its various modifications.



Madhubani Art of Bihar

Despite being practised for many years, Madhubani art has only recently gained international attention. It has already made its way onto a variety of goods, including greeting cards and fabric materials. Due to the usage of the Madhubani art style by interior designers and fashion designers to adorn clothing and home furnishings, current Madhubani artists today have a larger audience and more customers. Madhubani was successful in securing a spot in the global hall of fame and is now well-known worldwide. Simply put, these traditional Madhubani paintings are a reflection of the people of Ranti Village in Bihar, who have worked arduously to preserve the art form. These paintings' lovely designs have been incorporated onto kurtis, dupattas, silk sari borders, and more. Since Mithila art was initially intended to decorate homes' walls and floors, Madhubani continues to be quite popular on the home décor front in the shape of furniture, ethnic lamps, and, most notably, wall hangings. Anubha Sharma, a young Indian fashion designer, created "Vibrant Madhubani" for Asian Fashion Week. She was inspired by the captivating "Madhubani paintings." It displays the patterns of the fusion clothing in vivid hues.



Kalamkari of Andhra Pradesh

Because Kalamkari doesn't use synthetic chemicals and still produces gorgeously coloured fabrics, it became the ideal craft for the Green Revolution. The only artificial colours or vegetable dyes used in Kalamkari art make it distinctive. Today, women all over the world may buy for a variety of kurtas, sarees, and dupattas with exquisite designs and brilliant colours that are printed in the Kalamkari style. The well-known fashion designer Neeta Lulla was a supporter of this exquisite work of art. To bring Krishna district's Kalamkari and associated handloom products to the global textile market, a French couple is actively curating a number of them. Additionally, this art form has its own catwalk collections throughout fashion weeks. After falling in love with Kalamkari art during a trip to Hyderabad, designer Neeta Lulla produced a bridal collection that was solely devoted to it in 2011. Many southern designers also love to use this art as a value-adding approach. It has been the

majority of Shashikant Naidu's work. Actress Shriya Saran walked the runway as the collection's showstopper for Shashikant Naidu's Lakme Fashion Week Winter 2014 collection, which included unique sarees and clothing in Kalamkari.



Conclusion

Due to their unique characteristics and brilliance, these ethnic art forms have influenced other modern art forms and are still being practised throughout the nation. Due to the existence of a new cultural context and several technical breakthroughs, they have been experimented with and adapted to the current world. The ethnic flair and simplicity of these folk arts have served as inspiration for numerous NGOs, governmental agencies, and fashion designers that have attempted to incorporate them into contemporary culture. These artistic works are exposed to both the elite population and the common masses worldwide through exhibitions and fairs that the Indian government organises on a vast scale around the world. The popularity of numerous folk arts as well as the fact that fashion has made ethnic art alive have all contributed to these arts' increased marketability. These endeavours also assist the craftspeople. Numerous fashion design universities have added the study of these arts and crafts in addition to numerous colleges of art. The promotion and dissemination of these Indian traditional arts involves both fashion and fine arts. Modernization and commercialization are the two buzzwords to move folk art forward. Only until we incorporate these talents into our daily lives through clothes, jewellery, and home décor will we truly do these folk artists and craftspeople credit. The regional ethnic art of each Indian state will soon be appreciated and flourish on a worldwide scale.

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Influence of the Subconscious Mind on Human Instinct

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Abstract

The aim of this study is to investigate how people's behaviour is influenced by their subconscious minds. The term "subconscious mind" describes the part of the mind that affects our ideas and behaviours but is not conscious of doing so. It is believed to be in responsible for controlling body functions that are unconscious, such as digestion and respiration, as well as the processing and storing data that is hidden from our conscious brains. They believe that the subconscious mind substantially influences our thoughts, feelings, and behaviours and that methods like meditation, hypnosis and visualisation can be used to access and control the subconscious mind. Your subconscious mind has a huge memory bank. It keeps track of everything that takes place. When hypnotised, people frequently recall with complete clarity aspects of past experiences that took place many years ago. But why can't we actively recall all that is stored in our subconscious minds? Although you may not remember everything clearly, your subconscious memory is practically perfect. The good news is that by employing positive thinking to reprogram our subconscious minds, we can overcome unfavourable beliefs and bad behaviours and achieve all of our life goals.

Keywords

Subconscious mind, life goals, behaviour, positive life, self-improvement

Introduction

The most powerful state of mind consciousness is your subconscious mind. It accounts for the majority of your brainpower and, when regulated, has the potential to change your life or achieve anything you choose. It stores memories that are easily accessible or retrievable. Every encounter in your subconscious mind influences your routines and behaviour. As a result, getting control of it allows you to reveal its power. This, in turn, allows you to regulate your thoughts and achieve your objectives. This piqued my interest in learning more about the subconscious mind and its true definition, as it is an intriguing issue. The conscious mind is well known in society, yet many people are unaware of the existence of the subconscious mind. There appears to be an association between human behaviour and the subconscious mind. Is the subconscious mind influencing how we react to our surroundings and make decisions in our daily lives? This is what I investigate in this research paper. This topic related to psychology was quite interesting to me. I am very interested in knowing more about human behaviour and how the entire process works. The subconscious is a portion of the conscious mind, and it is a significant aspect of our minds that we are unaware of. We are fully aware of the aspects that will lead to a happier life, which are our efforts and prayers, but we are unaware that we may educate our subconscious mind to obtain and achieve what we desire. Our personality development is primarily under our control, not that of others. The subconscious mind is so powerful that it can do so many things that surprise us, which is what motivates me to learn more about it. We also frequently associate dreams with the mind, but how true is this so far? Do all of our dreams connect to our subconscious mind or only part of



them? The subconscious mind permits us to accomplish things without having to think about them, yet we can change them if we want to. Our Subconscious can help you recall memories and repressed feelings and enhance your immune system.

What Is Your Conscious Mind Vs Your Subconscious Mind?

The things you are aware of right now are what is known as the conscious mind. An emotion, act, sight, touch, or experience that you are having. You are aware of it or mindful of it. There are no stored pieces of information in consciousness. It is what is occurring right now. It does need decision-making and thought. Because you can utilise your conscious mind to make decisions, it is simple to control.

In contrast, your subconscious mind is constantly at work even though you may not be aware of it. Your subconscious mind often referred to as the unconscious mind, is where all of the memories of everything you have ever done are kept.

As a result, it affects how you respond to things, which may explain why you are shy, lethargic, or overeat. The key is using your consciousness to positively influence your subconscious thoughts. Learning how to use the two together is a powerful tool.

What Goes into our Subconscious Mind?

One example to know how the subconscious mind gets into our mind. We've been driving down our life's road, which we began as children. We encountered numerous difficulties and potholes on our life's journey, and we overcame them all while learning valuable lessons along the way.

We made critical judgements and decisions about what we should and should not do in life based on whether our activities had a favourable or bad impact on us. We drew our own conclusions on where the potholes and bumps in life are, what they look like, and what you should do to prevent or manage them. We formed views and made judgements about ourselves and the people around us, about what kind of people are good and evil. We acquired some knowledge and developed our behavioural ground rules, sometimes known as a rule book. This rulebook serves as the foundation for our views and biases, which we carry with us throughout our lives.

We all formed opinions about people based on their appearance. Because the man with the long nose and grey eyes we saw was terrible, our brain assumed that all guys with long noses and grey eyes are bad. The rulebook contained a rule. When we encountered situations or conditions that resulted in painful sensations, our brain devised techniques to avoid them by retracting, withdrawing, eluding, evading, or staying clear of them. You were at an event and were embroiled in an embarrassing scenario, or someone made an unflattering remark about you, so you made a judgement about yourself and added another rule to your rule book: never enter into the circumstance again. We have truly spotted the potholes on our life's route. These are incidents or conditions that resulted in shame or unpleasant experiences. Or they are persons with certain physical characteristics, etc., whom we have determined to be 'bad guys' to be avoided. As we travel through life, we make an effort to avoid these potholes. If some of these experiences are repeated, even if only by coincidence, our views gain the support that we subconsciously seek: "See, didn't I tell you so?" we tell ourselves. As a result, we continue to reinforce our beliefs and regulations, no matter how absurd they may be. A considerable lot of judgements and rules established by our brain are forced into our subconscious mind by repeated reinforcement, much as the act of driving is pushed into our subconscious mind by multiple repeats. And, like our driving skills, once they penetrate the subconscious mind, they remain active throughout our lives while remaining undetectable to the conscious mind.



How does Your Subconscious Mind operate?

When you are awake, your five senses are continually taking in fresh information. These events are saved as memories, much like a computer saves data. However, most of this information may be retained without having to think about it. In fact, 95-99% of what we accomplish every day is likely to be forgotten. However, because hypnosis has the ability to bring back long-forgotten memories, we know that these thoughts and images are still present in your mind. Studies in psychology on how the brain functions demonstrate that our experiences, particularly those from childhood, influence how we think and behave. Although you may not remember most of your life's events, 90-95% of what you remember occurs subconsciously in your mind. Your subconscious mind is like a jet that is being flown automatically. It is continually executing programmes to regulate our posture, speech, breathing, and other bodily functions. These actions just take place since your brain has the knowledge necessary to carry them out, therefore we don't need to think about them. There is something in your subconscious mind known as a homeostatic impulse. It maintains your body's temperature at 98.6 degrees Fahrenheit, as well as your regular breathing pattern and heartbeat. It maintains a balance among the hundreds of chemicals in your billions of cells through your autonomic nervous system so that your entire physical machine operates in perfect harmony the majority of the time. Every time you try to do something new, something unusual, or modify any of your established patterns of behaviour, your subconscious mind makes you feel emotionally and physically uncomfortable. Fear and unease are psychological indicators that your subconscious has been engaged. But long before you'll ever be aware of such feelings, it has been working to develop such behavioural patterns.

One of the reasons habits can be so difficult to change is the propensity to fall into certain patterns. However, once you learn to deliberately establish these patterns, you may take advantage of habit and consciously ingrain new comfort zones that your subconscious will adapt to.

Changing Habits: How to Program Your Subconscious Mind Effectively Using Your Conscious Mind

The Subconscious Mind and the Law of Attraction

The Law of Attraction holds that by focusing on positive thoughts and feelings, we can attract pleasant events and outcomes into our life. The subconscious mind is vital in the Law of Attraction since it is in charge of processing and storing our thoughts and beliefs.

When we concentrate on happy ideas and sensations, our subconscious mind detects these vibrations and begins to attract comparable events and outcomes into our lives. This is why it is critical to be aware of the thoughts and beliefs we allow to take root in our subconscious mind.

Subconscious Mind and Self-Sabotage

The act of subconsciously damaging one's own aims or desires is referred to as self-sabotage. This could be due to negative thoughts and beliefs held in the subconscious mind. These negative attitudes and beliefs can lead to self-defeating behaviours including procrastination, self-doubt, and failure anxiety. Individuals can try to overcome bad thoughts and beliefs by bringing them to the forefront of their minds through therapy or self-reflection.

Subconscious Mind and Subliminal Messages



Subliminal messages are messages that are processed by the subconscious mind despite being below the level of conscious consciousness. These signals, which might take the shape of images, phrases, or sounds, are thought to have the ability to alter thoughts, feelings, and behaviours. The usefulness of subliminal messaging is debatable, and further research is needed to validate its efficacy.

Set the intention in your mind's consciousness.

It's time to unleash the power of positive thinking and rewire your brain. Your conscious actions and thoughts have the ability to rewire your subconscious in an instant. Positive messages have the potential to rewire your brain in order to make you feel better, heal previous trauma, and turn harmful behaviours into meaningful lifestyles that prioritise the things that are most important to you. Use your conscious mind to establish a life expectancy. Say to yourself, for instance, "Even if I've done something in the past, I no longer do it today, " when you come across your barrier. Your subconscious mind will pay attention, just as it has with every other piece of information you've ever given it.

Allow your subconscious to rule.

The idea is to gradually let go of your conscious mind and give your subconscious mind control. After you've shown it another way to respond, your unconscious will assume that's how it should respond. If you utilise the perfect word, action, or thought, your subconscious mind can now search its databanks for a fulfilling, uplifting, and empowering way to respond.

Subconscious Mind and Repressed Memories

Repressed memories are memories that have been unintentionally forced out of conscious consciousness. These memories, which may be associated with traumatic events such as abuse or accidents, can have a substantial impact on a person's thoughts, feelings, and behaviours. These memories are stored in the subconscious mind, where they can be retrieved in response to specific conditions or events, eliciting emotional or even physical responses.

Subconscious Mind and Implicit Bias

Implicit bias refers to unconsciously held beliefs or preconceptions that influence our ideas, feelings, and behaviours. Prejudices based on race, gender, age, or other social characteristics might cause discriminatory behaviour. Implicit biases, which are thought to be stored in the subconscious mind, can be difficult to identify and rectify since they are not immediately apparent to conscious consciousness.

Subconscious Mind and Dreams

Dreams are said to be the consequence of the subconscious mind digesting memories, feelings, and experiences. Dreams, because they provide information about the subconscious mind, can be used as a tool for self-reflection and personal development. Dreams can sometimes be used to analyse and resolve suppressed memories or traumatic experiences.

Power of Positive Thinking

The notion behind the power of positive thinking is that by focusing on positive ideas and beliefs, we may enhance our mental and physical health and generate positive experiences and outcomes in



our life. Positive thinking refers to tackling life's obstacles with a positive attitude and optimistic mindset, as opposed to a negative or pessimistic one.

Positive thinking has a variety of advantages for our mental and physical well-being. It can, for example, reduce stress and anxiety, improve mood, and boost resilience. It can also result in improved relationships, higher self-esteem, and a greater sense of control over one's life.

The concept of cognitive reframing is one method in which positive thinking can benefit mental health. This is the process of altering how we think about a circumstance in order to alter our emotional response to it. For example, instead of focusing on the negative parts of a situation, we can focus on the positive aspects. This can assist to reduce tension and anxiety while also improving general well-being.

Positive thinking can also improve physical health. According to research, persons who have a positive view of life are less likely to suffer chronic illnesses such as heart disease, stroke, and high blood pressure. This is assumed to be because positive thinking can lead to a reduction in stress, which can have a negative influence on physical health.

Furthermore, optimistic thinking can lead to improved relationships and greater achievement in both personal and professional life. We tend to be more optimistic and confident when we have a positive outlook, which can make it easier to build and sustain healthy relationships. Furthermore, positivity can give us a greater sense of control over our lives, which can lead to greater success in reaching our goals.

There are various strategies for cultivating optimistic thinking. Practising appreciation is one excellent way. This can include keeping a thankfulness journal in which you jot down things you are grateful for every day. Another strategy is to practise positive self-talk, in which you try to replace negative thoughts and self-talk with good ones. A visualization is also a great tool for positive thinking. This entails visualising yourself attaining your goals and experiencing happy outcomes.

Mindfulness is another technique for encouraging positive thinking. Mindfulness is the practice of being fully present in the present moment, without judgement. Mindfulness can assist to alleviate stress and anxiety while increasing positive emotions like joy and satisfaction.

It's also critical to surround yourself with positive influences while avoiding negative people and circumstances. Being in the company of positive individuals can help to encourage positive thinking and contribute to a stronger sense of well-being. It is critical to understand that positive thinking does not imply ignoring or dismissing reality.

Positive thinking does not imply always looking on the bright side of life and disregarding the unpleasant elements, but rather facing challenges and difficult situations with a positive and productive perspective.

As a result, positive thinking is a strong tool that can improve mental and physical health, relationships, and general well-being. We may strengthen our ability to cope with life's problems and manifest pleasant experiences and outcomes by focusing on positive ideas and beliefs. We can nurture positive thinking and increase our general well-being by employing tactics such as gratitude, positive self-talk, visualisation, mindfulness, and surrounding ourselves with positive people.



It is also crucial to realise that positive thinking alone will not get you where you want to go. To achieve the goals, it is vital to take action and put in the necessary effort. Positive thinking can help to provide the desire and optimism needed to take action, but ultimately, it is the combination of positive thinking and constant work that leads to goal achievement.

Conclusion

In conclusion, the subconscious mind is a complicated and enigmatic component of human psychology. While it is thought to have a key role in forming our thoughts, feelings, and behaviours, much remains unclear about it. It is commonly believed, however, that the subconscious mind is in charge of automatic and unconscious processes such as memories, impulses, and emotions. Understanding the subconscious mind can help us gain insight into our own motivations and behaviour, and it may also have practical applications in sectors such as psychotherapy and self-improvement.

Researchers also don't know how or when unconscious drives become conscious, or under what conditions people may override hidden urges through willpower. Millions have given up smoking, for example, and untold numbers have resisted darker inclinations to misbehave that they don't completely comprehend. However, current priming study shows that we are not alone in our own minds. We have company, an invisible partner who has strong reactions to the world that don't always accord with our own, but whose instincts are at least as likely to be helpful and sensitive to others as they are to be disruptive, as these studies plainly indicate.

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Myths and Truths of Yoga in Sanathana Dharma

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Abstract

yoga, and meditation are concepts that most of us are familiar with. The old, rich, and deeply spiritual qualities of all these phrases, however, are something that the majority of people are not as familiar with. There is so much more to yoga and meditation than just a set of restful and beneficial physical and mental activities. Instead, yoga and meditation are an age-old, deeply rooted spiritual tradition, philosophy, and way of life that aim to support people in realizing the greatest level of perfection in whatever they do and, ultimately, in coming to know both themselves and God.

Keywords

Sanathana dharma, yogic Practices, asanas, relaxation, myths, Truths.

Introduction

Even a quick through of the main Upanishads and the Vedas reveals how frequently the word "Yoga" is used in them. Yoga's word, thought, and expositions are broad, sophisticated, and nuanced, ranging from a mantra used in routine Puja, such as the Ganapati Atharvashirshakam, wherein Ganesha is depicted as one on whom the Yogis continuously concentrate, to the philosophical apex of the Upanishads. More importantly, contrary to what these Yoga gurus imply, the word "yoga" is used in the Vedic corpus in a variety of philosophical contexts and communicates a variety of meanings. The words "Yoga" appear frequently in the Rig Veda, Yajur Veda, and Atharva Vedas, as well as the Aitareya, Katha, Mundaka, Mandukya, Brhadaranyaka, Chandogya, and Mahanarayana Upanishads. Aside from these, there are about fifty Yogopanishads, or Upanishads, that are dedicated to studying various aspects of Yoga. Yogopanishads of Amritananda, Amritabindu, Yogatattva, Yogashikha, Pasupatabrahma, Hamsa, and Varaha.

Related work

In the Veda's, the term "yoga" relates to tapas, which literally means "burn", " fire, " or" heat, " but more generally, it refers to hard penance. The Mahanarayana Upanishad, which has an entire section devoted to Tapah Prashamsa(Praise of Penance), contains a verse that depicts Tapas in a number of different ways, including as the Cosmic Order, trueness, peace, and self- control. also, it affirms the worth and beauty of Sanyasa Yoga, occasionally pertained to as the Yoga of Renunciation.

ऋतं तपः सत्यं तपः श्रुतं तपः शान्तं तपो दमस्तपः

शमस्तपो दानं तपो यज्ञं तपो भूर्भुवः

सुवर्ब्रह्मैतदुपास्वैतत्तपः ॥



*ṛtaṃ tapaḥ satyaṃ tapaḥ śrutaṃ tapaḥ śāntaṃ tapo damastapaḥ
śamastapo dānaṃ tapo yajñaṃ tapo bhūrbhuvah
suvarbrahmaitadupāsvaitattapaḥ ||*

Few other significant Upanishads talk about yoga in the terms of *Nidhidhyasana* (deep contemplation on what has been taught), *Manana* (revision, reflection), and *Shravana* (concentrated listening), which are all the essential qualities that a Vedanta seeker should possess. This famous verse from the Katha Upanishad describes the characteristics of the Atman and how it relates to the senses, mind, and intellect.

In sanathana dharma there are various types of yoga's mentioned. They are of Bhakti yoga, Jnana yoga, Raja or Ashtanga yoga and Karma yoga.

- Bhakti yoga mainly focus on Satsang Bhakti, Shraavana Bhakti, kirtan Bhakti, Smarana Bhakti, Archana Bhakti, Atma Nivedana Bhakti.
- Jnana Yoga mainly focus on Shravana, Manana, Nidhidhyasana. Hinduism holds that a person who chooses this path may experience many levels of enlightenment before finally attaining moksha. The Hindu idea of Jnana yoga seeks to make one aware of who they are and have always been, emphasizing that intellectual comprehension is not required. not the same as self-realization.
- Raja or Ashtanga yoga mainly focuses on Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, Samadhi.
- Karma Yoga tells that, Hindus hold the view that when one gives up the fruit of their activities and sacrifices all consequences, both good and evil, to God, they are no longer emotionally tied to the pain or gain of their deeds. An individual must actively participate in life, carrying out their dharma on a daily basis. People should do their best not because they expect to be rewarded for their efforts, but because they are performing God's work. All effort, from sitting in meditation to teaching is equal and regarded as seva as long as it is carried out with the same awareness and without expecting anything in return. Therefore, according to Hinduism, karma yoga promotes harmony via action. The repository of karma from previous lifetimes disappears when there is no desire and ego, are practiced, freeing the soul from samsara, the cycle of birth and rebirth.

The previous exercise of providing a succinct list was crucial to emphasize a crucial point: that this incredible writing of comments on Yoga in a couple thousand refrains spread north of a few centuries happened before Patanjali structured Yoga as a free school of Hindu way of thinking.

Its roots in the Vedas are a distinctive indicator of anything that may be considered Hindu. The discussion thus far suggests that Yoga undoubtedly bears this mark. More significantly, Patanjali Yoga doesn't really do what current yoga marketers say it does: Patanjali's Yoga Sutras don't contain details on how to carry out various Asanas and Pranayamas in the way that we'll see.

The clear Hindu origins of yoga, which are today frequently misconstrued, are reinforced by considerably more concrete evidence. As a portrayal of Adishesha, the ten-armed snake with a hundred heads on which Ruler Vishnu rests, Maharshi Patanjali is highly venerated. Even merely the tale of how Patanjali came to use this sign is fascinating and motivating. Photographs and models portray Patanjali as having snake-like sores on his lower body.

However, if someone argues that Adishesha is not a part of Hinduism, then that "argument"



plainly belongs in the category of political ideology. In the light of Vedanta, researchers, rationalists, saints, and scholars of Sanathana Dharma deciphered the Yoga Sutras. It is impossible to miss Bhoja, Vignanabhikshu, Adi Sankara, Sadashiva Brahmendra, and Ramana Maharshi.

Yoga is not something that is "learned." It is understandable. Similar to any centuries-old Sanathana Dharma custom, yoga has its own set of guidelines and guidelines that must be honored and followed to. It must be accepted under the loving guidance of a Master who is actually a Yogi. The physical characteristics of asana, pranayama, and other practices are merely supports and aids to a deeper journey. Undoubtedly, none of our philosophical pursuits, including yoga, allow for a person to claim to be a Master. One of the primary traits of a Guru is Aparigraha, one of the five Yama (Forbearances) that Patanjali differentiated. Additionally, each Master addresses the title of a chosen God, as a way of expressing unwavering respect and gratitude to the tradition and every single person who gave him the ability to develop into a Yogi, his parents, Rishis, and his fast Master. He uses this strategy to fulfil a debt that is impossible to completely repay. This, in essence, is how yoga (in the true sense of the word) is typically educated and academic.

Furthermore, right now, we want to primarily determine the number of yoga merchants that practice aparigraha. Their Guru, and what they will promote as Yoga, disregards every known statute, precept, and regulation established and said by Patanjali and other sages. Why precisely they do need such beautiful measures of land all through the world has given a way that Yoga, even at shallow level includes searching internally? For what reason do they have to go in personal luxury planes and choppers and have a security detail matching a political pioneer? What meaning of Yoga incorporates this? Regardless of whether we rebate this degree of abundance mongering and profane individual magnification, the is genuinely unpardonable truth is this. who provided them the option to chop off the actual underlying foundations of the respectable Sanathana custom of Yoga which they disgustingly adapted to support their fancy ways of life?

Proposed work

Sanathana dharma, which is known as Hinduism, which is a diverse and ancient spiritual tradition that has been practiced for years. Within this tradition, yoga is viewed as a means of spiritual discipline and self-realization, and is often associated with various myths and beliefs. Here are myths and truths about yoga in Sanathana dharma:

Myths:

- Yoga is only for physical fit and flexible people:

This is a purely myth about yoga. While it is true that yoga can be physically challenging and can improve flexibility over time, it is not necessary to be fit physically or to be flexible to practice yoga. Yoga is suitable for people of all people of all ages and abilities, and modifications can be made to suit individual needs and limitations. The important thing is to find a style and pace that works for you and to be consistent in your practice. It's crucial to pay attention to your body's signals and refrain from overexerting yourself. Regular practice might expect to see increases in your physical fitness and flexibility with time, but these are not prerequisites for beginning to practice yoga.

- Yoga is only about physical postures(asanas):

This is also a myth about yoga. While physical postures(asanas) are an important aspect of yoga practice, they are just one aspect of the discipline. Yoga is a holistic practice that includes various techniques for physical, mental and spiritual development. These techniques include breath control, meditation and ethical principles (yamas and niyamas). The goal of yoga is to bring



balance and harmony to the body, mind and spirit and to cultivate a sense of inner peace and well-being. The physical postures are just one tool that can help to improve flexibility, strength and balance and to gain calm the mind and the body.

- Yoga is religion:

Yoga is not a religion in the classic sense. It is a spiritual practice that originated in the ancient India and is an integral part of sanathana dharma (Hinduism). However, it is not a religion in the same way that Christianity, Islam, or Judaism are religion. Yoga is a holistic practice that include various techniques for physical, mental and spiritual developments, such as yamas and niyamas, pranayama, dhyana, pratyahara. Yoga is open to anyone who wishes to explore it as a means of physical and spiritual development, regardless of their beliefs or affections. Some people may choose to incorporate yoga into their religious practices, but it is not necessary to subscribe to a particular religion to practice yoga.

Truths

- While physical flexibility and strengths can certainly benefit of a regular yoga practice, these are not prerequisite for starting a yoga practice. Yoga is for people of all age, shapes and sizes and can be adapted to suit individual needs and abilities:

Regular practice of yoga can help improve flexibility and strength in a number of ways. Flexibility is an important aspect of overall physical health, and yoga can help to improve flexibility in the muscles, tendons, and ligaments. Through regular practice and holding the yoga poses or asanas, the body becomes more flexible over time. This increases flexibility can lead to improved mobility and reduced risk of injury.

In addition to improving flexibility, yoga can also help to build strength. Many yoga poses require the use of your own body weight to provide resistance, which can help to build strength in muscles. As you progress in your practice, you can also use props such as yoga blocks or straps to add more resistance and further challenge your muscles. Regular yoga practice can help to improve strengths in the arms, legs, core and back muscles, as well as the muscles, neck and hips.

It's important to remember that everyone's body is different and that yoga is a practice of self-exploitation and self-acceptance. It's not about achieving a certain level of flexibility or strengths, but rather about finding a sense of balance and well-being in the body and mind. It's important to our body and respect it's limits, and to not push ourselves too hard or try to force your body into poses which may be beyond your current abilities.

Yoga is a practice that can be enjoyed by people of all ages, shapes, sizes and fitness levels. It's a low-impact activity that can be modified to suit the needs and abilities of each individual practitioner. Yoga can help improve flexibility, strengths and balance, as well as reduce stress and promote relaxation. Its great way improves overall physical and mental well-being. Some popular styles of yoga include hatha, vinyasa and Bikram, but there are many other styles to choose from as well. It's important to find a style and instructors that works best for you and to start with classes that are suitable for your current fitness level. It's also important to listen to your body and take breaks if we need to.

While physical postures are an important aspect of yoga, they are only one component of a much more detailed care that involves breath control (pranayama), sense withdrawal (pratyahara), concentration (dharana), meditation (dhyana), and self-realization (samadhi):

Physical postures or asanas are an important part of yoga, but they are just one aspect of a holistic



practice that includes a number of other elements as well. In addition to asanas, yoga also includes breath control, or pranayama, which involves focusing on the breath and using various techniques to regulate and control the breath. Yoga also includes sense withdrawal, or pratyahara, which involves turning inward and focusing on the present moment rather than being swayed by external stimuli.

Concentration, or dharana, is another important aspect of yoga. This involves focusing the mind on a particular object, thought, or activity, such as the breath or a mantra, in order to cultivate mental clarity and stability. Meditation, or dhyana, is a related practice that involves maintaining focus and concentration for an extended period of time.

Self-realization, or samadhi, is the final goal of yoga and refers to a state of enlightenment or unity with the divine. It is believed to be the ultimate goal of yoga practice, but it is not something that can be attained overnight. Rather, it is something that is gradually cultivated through consistent practice and self-inquiry.

Overall, yoga is a holistic practice that involves a combination of physical postures, breath control, sense withdrawal, concentration, and meditation, with the ultimate goal of self-realization. It is a practice that can benefit the body, mind, and spirit and help people to live a more balanced and fulfilling life.

- While yoga can certainly help to calm the mind and bring a sense of peace and relaxation. It is not a form of escapism. On the contrary, yoga can help individuals to develop greater self-awareness and to confront and work through their challenges and difficulties:

Yoga can be a powerful tool for calming the mind and promoting relaxation. The physical postures, breathing techniques, and meditation practices of yoga can all help to calm the nervous system and reduce stress and anxiety. Many people find that a regular yoga practice helps them to feel more grounded, centered, and at peace.

However, it's important to note that yoga is not a form of escapism.

While it can certainly provide a sense of temporary relief from the challenges and stresses of daily life, it is not meant to be a way to avoid dealing with those challenges. On the contrary, yoga can actually help individuals to develop greater self-awareness and to confront and work through their difficulties in a healthy and productive way.

Individuals can learn to quiet their minds and become more present and mindful by practising yoga. This increased self-awareness can assist individuals in gaining a better understanding of their own thoughts, emotions, and behaviors, and to learn how to respond to their challenges and difficulties in a more skillful and compassionate way. Yoga can also help individuals to develop greater resilience and the ability to cope with stress and adversity in a healthy and constructive way.

Many people use yoga as a complementary therapy to help manage certain health condition or to promote overall health and well-being. There is some scientific evidence to support yoga as a complementary therapy to help manage certain health condition, including stress, anxiety, chronic back pain and it helps to reduce the dysmenorrhea (menstrual cramps). It is important to note, however, that yoga cannot be used in place of standard medicine treatment. If a person is interested in using yoga should not be a complementary therapy, then it is important to consult with your healthcare provider and a qualified yoga instructor to determine. If it is appropriate for you to ensure that you are practicing yoga safely.



Conclusion

Yoga is a holistic practice that involves various physical and Mental techniques such as asanas (postures), pranayama (breathing techniques), and meditation are employed to improve physical and mental well-being. While physical yoga practices can help to strength, flexibility, and balance, mental yoga practices help to awareness, focus, and inner peace.

In the context of Sanathana dharma (Hinduism), yoga is considered a way to achieve spiritual growth and realization. It is believed to be a path to self-discovery and self-realization, and is seen as a way to connect with the divine and achieve ultimate unity with the universe. However, it is important to note that yoga can be practiced by anyone, regardless of their faith or belief system, and can be a helpful and beneficial practice for physical and mental well-being.

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Child Marriage - Factors and its Problems

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Abstract

Marriage is a key social institution that allows people to start families, supporting civilization's survival. The expression of this social process takes the use of symbols and rituals. 45 % of the people in india are females who marry before they turn 18. Niger is the top nation in the world for child weddings that take place before the central african republic (71.5), chad, mali, bangladesh, guinea, and the age of 18. (70.6, 66.62, 63.1, and 57, respectively). Young brides are typically from low-income, below-the-poverty-line (bpl) households. For 80% of girls, health problems and domestic violence (beating, slapping, or threatening) are major problems. Among girls who married before turning 18 years old, pregnancy problems and recorded cases of fatality are frequent.compared to women over 20, five times more under-15-year-old girls pass away during childbirth. Low-fertility age groups have a high fertility rate.child brides frequently display signs and symptoms of sexual abuse ptsd, like emotions of great despair and helplessness.

Keywords

History of child marriage, aspects/ reasons for child marriage, problem, solutions

Introduction

Child marriage is one of india's most urgent problems. The ethical minimum marriageable age for females is 18 in india. But every third adolescent girl between the ages of 15 and 19 is wed and each other a child was born to a married adolescent girl. Rajasthan is home to the largest 40% of the population is female. In comparison to the rest of the country (24.9%), how many girls between both the age of 15 and 19 have ever been married, according to the reports of the registrar of india (rgi) (2001)? Following rajasthan are the states of madhya (34.1%), ranchi (32.9%), patna (39.5%), & andhra pradesh (32.3%). With 61.9 percent, bhilwara outperforms all other rajasthani districts. Throughout india, where the tradition has a long history, kids were wedded away before they become adults. India is home to a complex network of cultural traditions, social mores, financial considerations, and deeply ingrained biases which continues to have a big impact on the issue of child marriage. No matter the justifications, child marriage is serious and human rights violation causes severe emotional, psychological, and physical harm. Soon after marriage, sexual activity begins, and early pregnancy and childbirth follow. Might cause the passing of both mother and child newborn. Women who marry younger men also tend to learn about domestic abuse more frequently.child marriage is an infringement on children's rights. This is due to a variety of factors, such as the innocence that child marriage causes children to lose, the education that is harmed for children, especially girls, because they are not sent to school after marriage, the physical and mental suffering of children, and the health risks associated with young women giving birth. Males' rights are also violated by early marriage because it interferes with their ability to complete their education and forces them to have families before they are ready.



History

Evidence of young people living together and having the freedom to choose their friends dates back to the earliest recorded periods of Indian history. During the middle ages, when society underwent a gradual change, the idea of women's autonomy developed. They were expected to adhere to socially defined standards of behavior. The purity of their vagina stood for the pride inside their family. Young girls were perceived considered impulsive and unreasonable, particularly when it came to matters of the heart. Therefore, the practice of getting married early started the family's financial stability reputation. Women could get married as young as six years old during the medieval age began, down from the initial early age of marriage of 12 years[7].

Over time, the notion that women bear the responsibility and the honor of the family has grown. According to the social norm, a lady must get married sooner or later, and by marrying early, the family not only has fewer financial hardships but also gains financially from obtaining the bride price. . According to a UNICEF report[8], India is now home to one in three child brides worldwide since the practice became so widespread there. In India, there are more than 223 million child brides. Who gave birth when they were still teenagers. Though it has recently become less common.

Aspects/ reasons for child marriage

The first instances of child marriages arose more than a thousand years ago during the Muslim invasions. The Hindu society married away from girls from the beginning young or even at birth so that we may stop them from being permanently abducted or raped by invaders. An absolute monarchy, the Delhi Sultanate was ruled by Muslim sultans, who created a turbulent political environment. The sultans created the practice of underage marriage and gave women a very low status throughout this time. A girl shouldn't get married until she has reached puberty, according to the Dharmasutras. Manusmriti claims that if a parent does not marry his daughter before she reaches puberty, he has mistreated his daughter. The girl is free to hunt for a husband on her own if she is not married three years after reaching puberty. According to Medhatithi's Bhashya, a girl should marry when she is eight years old; Manusmriti also supports this assertion. Tolkappiyam advises that a boy get married before a female before the age of twelve, and before the age of sixteen. Since girls are often seen as someone else's property from birth, poor parents frequently force their children into child marriages. Marriage is a strategy used by these parents to better the futures of their offspring. This occurs in locations with little to no economic opportunity. Many people think that the amount of dowry demanded is directly proportional to the woman's age. As a form of payment for the couple's union, the bride's family in India is said to have given the groom's family a dowry. All major religions coexist with it in India. In several Indian places, personal laws are a significant contributor to underage marriages.

Some parents approve of their children getting married young for a variety of reasons, such as financial need, the need to defend their daughters in a male way, having children, or adhering to oppressive social norms. It was found that the major reasons for the high rate of child marriage were extreme poverty, a lack of economic and educational prospects for girls, and a lack of efficient legal and enforcement procedures. Significant gender inequality and the normalization of male sexual aggression are pervasive in survey areas, which is particularly alarming."If a girl doesn't get married, people will start making fun of her," a 17-year-old participant in the study in Bangladesh alleged. People would believe she was cheating on them, and her reputation would suffer. Men have less of a problem with it. He can continue to be single. 73% of Bangladeshi women whose marriages were reviewed did so before becoming 18 years old, indicating extremely



high rates of child marriage. Girls married at a rate of 27% between the ages of 12 and 14. In comparison, 2.8% of men in bangladeshi survey regions were male. 38% of married women in indonesian survey sites had not reached the age of 18 at the time of their nuptials. Before turning 18, men married at a rate of 3.7. With a 34.8% rate of child marriage among girls and 15.2% of brides under the age of 15, pakistan has the lowest rate of child marriage among the three countries under investigation. Males were substantially more likely than females to marry younger people, with a rate of 13%.

The poverty of family

Many women and girls in rural communities are still denied access to basic resources when their families are struggling financially. The female family members, especially the female youngsters, are impacted by the family's poverty. Usually, a poor family puts its female children in danger. People want to delay having girls whenever possible. Because of poverty, families frequently resort to child marriages as a way to avoid the myriad duties that come with raising a female kid.

Public uncertainty

One of the benefits of social security is key socioeconomic reasons why children marry young. Lots of people think that getting hitched women are far better shielded from societal vices than unmarried women. criminals with bad intent frequently target single ladies. Because of this, their parents are ready often propose to their daughters the moment she reaches puberty, or even earlier, to shield them from the abuse, assault, and ridicule aimed at unmarried girls.

Avoiding share in ancestral property

Traditionally, parents in rural communities believed that their boys were the sole inheritors of all of their property and that if their daughters were married off young, they would lose their inheritance rights. If the marriage occurred while the girl child was still a little child, they wouldn't seek the girl child's part. Therefore, women's right to a portion of inherited money is among the causes of why infant marriages occur. Reducing the cost of female education and girl disparities are common in families. When families decide to invest in their children's school, male youngsters are seen as the family in the future financial cornerstones, while kids that are female are perceived as a weight because they are expected must take care of household tasks both before and after marriage. These factors result in less or no care being given to female youngsters.

Issues

The in-laws' family is under a lot of stress:

Women perform a variety of domestic tasks at home, including cooking, taking care of young children and the elderly, and grinding and pounding fresh grains. They must go a long, arduous distance that takes them many hours to gather water and firewood. Additionally, they grow vegetables for domestic consumption to supplement the family's income and keep cattle to boost household assets. They are equally important for cultivation. Women frequently perform more physically taxing work in households where men manage the household's finances and assets, reducing women's independence. It is incredibly challenging for a married child to live with their in-laws. Being a female family member, she is required to carry out a variety of duties under family law. By making money through worthy endeavors, they seek to supplement the family's income. Another key responsibility put on the married child is the responsibility of providing for the needs of the family and children. She was required to portray an elderly woman despite her youth. It can be difficult for the law to fulfill its family obligations if she is an elderly relative. She fails to live



up to the higher expectations of her family. Except for the elderly and other family members, they have the following rights.

Early pregnancy health problems with:

Early pregnancy, which has many detrimental health repercussions, is invariably the result of child marriage. She won't be able to adjust to changes in her body as the pregnancy goes on if she doesn't understand the physiological situation well enough. Furthermore, elderly women are unable to give her the correct guidance. It was easier for older women to keep track of things throughout gestation, childbirth, and the days after delivery. But older women now lack the knowledge that women had in the past, nor do they possess the courage to consult qualified medical professionals. Occasionally under these circumstances, relying on nearby earthquakes in a crisis.

Age group with high fertility:

Females who marry before turning 16 are more likely to have unexpected pregnancies and more children overall. Lack of access to contemporary healthcare services forces women to get pregnant and carry the child.

Unable to organize or handle families:

According to statistics, women tend to marry younger men and have more children. When our respondents were under the age of 15, they had an average of 4.96 children. When they were between the ages of 15 and 17, they had an average of 4.15 children. When they were over the age of 18, they had an average of 3.12. When it comes to making decisions for their children's care, nourishment, and household management, young women have less control over them.

What a boy wants:

Because they want a male child more than anything, women are compelled to become pregnant as frequently as they can until they give birth to a male child.

Influence on the sexual health of women and girls:

Because of the inherent immaturity of their sexual organs, teenage girls can feel substantial pain while engaging in sexual activity. Early pregnancy issues like obstetric fistula and others are common (perforation of the bladder or bowel, due to prolonged labor).

Potential for infection with hiv:

Because a woman's cervical is more easily penetrated and has fewer defense cells than a man's, she is physiologically more likely to contract hiv than a guy. There are a lot more young women than guys. The disease can be contracted through heterosexual sex less frequently in young men than in young women. Established socioeconomic inequalities increase the threat posed by them. The virus may be more contagious in married women as a result of their marriage, especially if their older husbands have unsecured intercourse with other women. Because the chance of contracting hiv is greatest among the most disadvantaged and powerless segments of society, wedded teenage girls will be more chances of being infected than unmarried girls who aren't having sexual encounters. A prominent area of vulnerability is the inability of married adolescent females to deal with social demands for safer sex and other issues.

Solutions

Equipping females with knowledge, abilities, and support systems:

Starting to learn essential skills like math and reading, along with interpersonal communication and collective bargaining techniques, how and where to maintain health throughout their fertile age,



how to work cooperatively to resolve issues, and how to earn and pay bills, may help girls become more competent and self-assured. Additionally, developing relationships with peers and mentors aids in reducing the economic and social isolation that many girls in developing countries experience. Together, these developments provide women the confidence they need to advocate for themselves, make informed decisions, and look for alternatives to a child or early marriage.

Educate and rally parents and community members: three times as many girls who have never attended school get married before reaching 18 as those who do. Awarding prizes like uniforms or scholarships, or by giving girls the support and resources they need to enroll in and complete their education, we can postpone marriage. Girls who attend school are less likely to be perceived by their families and neighbors as being ready for marriage. Efficacious programs include those that improve school curricula, make learning more applicable to girls' daily lives, and make schools safer and more welcoming to females. In addition to developing strong, supportive social networks, the school gives girls the skills and knowledge they need to speak up for their own sake and prospects.

Give girls and their families financial help and incentives: there are several ways that parents might make money by marrying off their daughters, such as higher early bride prices, reduced bridal payments, or having smaller mouths to feed. Reducing the frequency of child marriages can be accomplished by taking steps to increase the financial stability of low-income households. Giving a reward to a girl or her family. Families in need may be given a loan or the opportunity to learn a brand-new skill straight away. It may be seen of as providing more value to a family for girls to gain skills that will allow them to earn cash in the future.

Encourage favorable legislation and regulations: laws banning the practice or establishing a legal minimum age for marriage have been passed in a number of countries with a high incidence of child marriage in order to strengthen and/or improve the enforcement of current efforts relevant to girls' rights, it is important to promote the execution of such legislation and raise awareness among the general public, community leaders, and elected officials. An important first step in instances in which the law isn't currently in existence is to push for policy and legal reform.

Increasing girls' access to top-notch education: girls who do not attend any school are three times more likely than those who do to be married before turning 18 years old. Offering benefits like uniforms or scholarships, postponing marriage can be accomplished by giving females the support and resources they require to enroll in and complete their education. Girls that attend school are much less likely to be seen by their family and neighbors as being ready for marriage. Programs intended to strengthen academic content, make teachings more applicable to girls' everyday lives, and make education safer and more welcoming to females are also helpful. In addition to developing strong, supportive social networks, the school gives girls the skills and knowledge they need to speak up about themselves and their prospects.

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Impact of Western Culture on Indian Culture

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Abstract

Western culture has had a profound impact on Indian culture, shaping the nation's social, economic, and political landscape. The influence of Western culture has been felt across all segments of Indian society, from the introduction of modern education and fashion to the influence of American and European art and media. The introduction of new technologies, consumerism, and globalisation have altered people's lives and interactions, resulting in an increase in consumer culture and a decline in traditional practises. Western culture's influence has been a double-edged sword, with both positive and negative consequences. While it has created new opportunities and economic growth, it has also called into question the traditions and values that form the foundation of Indian culture. Despite this, Indian culture has proven to be resilient, evolving to adapt to changing times while maintaining its distinct identity.

Keywords

cultural studies on Indian culture, westernisation.

Introduction

It is said that the Indian style of life is both the longest and the most up-to-date manner of living anywhere in the world. Food, lifestyle, fair festivals, and spiritual traditions are all components that go into making up a culture. Culture is made up of a multitude of factors. The concept of "cohesion in range" is codified in Indian law. Because they are visible to everyone in the nation, we cannot consider them to be merely words. The traditions that the Indian people have followed since their ancestors first settled in this land are still practised today. The term "Westernization" refers to a shift toward attitudes, practises, and even a way of life. Not only has westernisation had an effect on India, but it has also had a significant impact on many aspects of life around the world. The process of westernisation is ultimately going to cost us our deeply ingrained roots in Indian culture. This has emerged as the most significant challenge for our elderly population. The culture of India is one of the most ancient and diverse in the world, while the culture of the West is one of the most developed. Both are present in particular subsets of the industry and have very well-established cultures in those regions.

Both of these civilizations are extremely distinct from one another in a great number of ways. However, our more experienced members of society are concerned about Indians becoming more modern. They are concerned that the Indian community will suffer as a result of the increasing use of western customs, cuisine, and celebrations. This is because of their anxiety that the Indian community will suffer.

The concept of culture:

The Latin word "cult" or "cultus," which means to till, cultivate, refine, and adore, is where the English word "culture" comes from. Overall, it refers to developing and honing anything to such an



extent that its final product inspires our respect and adoration. This basically relates to the Sanskrit word "Sanskriti." It is a lifestyle and a culture. The food you eat, the clothes you wear, the speech you use, and the god you love are all examples of cultural aspects. In very simple terms, we can describe culture as the expression of our thoughts and behaviours. It also includes the possessions we have made as members of society. All of humankind's successes while living in social groups can be summarised as "culture."

The arts, such as music, literature, architecture, sculpture, philosophy, religion, and science, are all considered to be part of a culture. Culture, however, also includes a person's worldview as well as their social norms, religious practises, annual celebrations, and daily activities. Culture, then, is the sum total of the material and immaterial results of human contact, transferred from one generation to the next. There is strong consensus among social scientists that culture comprises the habits of thought and behaviour that individuals acquire throughout the course of their lives. Such achievements are what set human communities apart, and they may be communicated through symbols even when they take the form of objects. Therefore, the essential core of a culture may be seen in the refined ideas that are passed down within that culture, ideas that are both traditionally derived and chosen for their associated value. More recently, "culture" has come to represent the historically transmitted systems of symbolic meaning that people use to learn about each other, pass on information, and express their values and beliefs. Culture is how we think and act, and it reveals who we are as people. It permeates our creative writing, religious ceremonies, and recreational pursuits. Two distinct aspects of culture are the material and the immaterial. Material culture refers to the things that make up the tangible aspects of human existence. Principles, beliefs, and ideas constitute what we call "non-material culture." Cultural norms vary greatly from one region or country to another. Its expansion is founded on the historic process currently taking place at the regional, state, and federal levels.

Impact of Western Culture

We can see the effect of the West in our cultural rules, our ethics, our love of one another, and our general approach to life. Most people today value independence and freedom more than anything else. Immersion in Indian culture and customs. There has been a steady decrease in the number of nuclear families and an increase in the number of single-parent households. Few people want to change things and share their possessions with other family members; privacy is given more weight, and people's regard for others, especially the elderly, is eroding. Few people want to change things or share their possessions with other family members; privacy is given more weight today than it formerly was, and people's feelings of love and respect for one another, especially for elders, are dwindling. People in our information age are too busy to take care of others.

The roots of selfishness have been planted in Indian minds by Western civilization. These go against Indian culture, which has traditionally emphasised teaching people to live in harmony with one another and to constantly love and respect everyone at home. Due to the lack of experience with a nuclear family brought on by the absence of the grandparents and both parents working, a youngster is unable to learn ethical or moral ideals. Instead, he learns what little he can from his teachers and the outside world. Because no one is around to educate him right from wrong or deter him from doing something terrible, we end up raising a youngster with few ethical standards who has no qualms about engaging in any unjust behaviours. Although it has accelerated our lives, Western culture is not all terrible; it has also improved technology, which has made our lives more comfortable and convenient. Our Indian culture, which teaches us to live in peace and harmony with others by developing our tolerance and patience, deserves special consideration. Realizing the value of their Indian heritage, many individuals from other nations are adopting positive aspects of



Indian culture, such as the practise of yoga and meditation, the knowledge and teachings of the ancient saints, etc. Any human being, regardless of colour, can benefit from learning about Indian wisdom.

Indian culture has become more Westernized

In the 17th and 18th centuries, Great Britain served as the birthplace of Western ideas. Later, in America, France, and Japan, the process was launched as a pattern of social transformation that affected all aspects of human life. Western culture is our own culture, as it has been infused with western ideals, customs, and culture. Western civilization has had a significant impact on all of our traditions, customs, and ways of life. As a result of the exchange of ideas and global viewpoints, significant changes in lifestyle and living conditions have taken place not just in India but also throughout the entire world.

Families

Nuclear families are becoming more common, and for Indians who live in large cities with small, flat societies, they are presently a surprise. Only one household is on the increase as a result of everyone wanting to keep a safe distance from one another. Today's society is not very patient with attempts to create a happy family, accept traditional values, and raise kids under the care of their grandparents. The primary motivator behind the development of senior health centres is the way in which children have come to treat their grandparents as visitors or guests. When they are adults, children who were reared in this way see their parents as a burden.

Social Values:

We call visitors "Athithi Devo Bhava, " or "gods, " in our culture. Seniors represent the values of welcoming guests with open arms, treating seniors with respect, and treating visitors as though they were God. Nowadays, it is uncommon to witness such a large crowd, with all the colour and light present, joyfully celebrating every festival. Holiday meaning and the happy blessing of community have fallen into disuse. Conversations in the current days are highly diplomatic due to the wealth and luxury. The present era likes to celebrate Valentine's Day more cheerfully than Holi and Diwali. Indian culture emphasises the value of sharing one another's happiness and sadness in order to mark significant occasions and provide support for one another when things are tough. But with time, western culture—of which India is proud—is displacing all of our values.

Marriage Values

In a manner comparable to this, the significance of marriage has diminished in several ways. Because of our tolerance and compassion, marriages are now more likely to endure for extended periods of time. The less frequent reports of partners having sexual relationships outside of their marriages and the rising number of divorce proceedings are both extremely apparent indications. In today's world, marriage is more akin to a commercial partnership or a self-proclaimed commitment to cohabitate without compromising the individual goals of either person. People used to believe that getting married would create a connection between their souls that would never be broken. Our newly emerging flowers are the ones that suffer the most since they are subjected to the most stress and are ignored in their environment because there is no one there to care for them. One of the negative effects that western society has had on young Indians is the development of an ego issue.

Cuisine

The cuisine (method of preparing food) of India varies widely from region to region. Because there are so many different religions and civilizations in India, the people there have a wide variety of



approaches to cooking food and even different ways of consuming it. Now, however, many western foods have found a place on the table in India, and while Indian cuisine is losing popularity in India, it is becoming more common in western nations. The high amounts of fat that are typically consumed in Western diets are one factor that contributes to the increased prevalence of obesity. In a number of Indian religions, it is considered sacrilegious to consume pork or beef. However, after the introduction of foods from western cultures, many Native Americans have lost respect for their faith and now consume foods that are forbidden by their tradition. As a direct consequence of this, the significance of the Hindu religion is dwindling, and the ways of life of a great number of people are shifting. The number of fast-food restaurants in India, such as KFC and McDonald's, has recently surpassed the number of traditional Indian dining facilities. As a result of westernisation, the way of life for a great number of individuals has shifted. There was no lifestyle that could be singled out as uniquely Indian that existed at the time. The bulk of things have evolved over time, including people's perspectives on topics such as children and the elderly, the importance of families, marriage, clothing, celebrations, foods, and names, as well as their use of different dialects.

To get a more Western appearance, some people are even resorting to plastic surgery at this point in time. People were changing who they were in order to appear more westernised, and they were making an effort to do so. The introduction of western lifestyles upset the delicate social equilibrium that existed in India at the time. It is astounding to see how many adolescents these days go to temples dressed in modern apparel, despite the fact that it is a tradition in Indian culture to dress appropriately whenever one goes to a religious building, such as a temple. Even the tradition of saying "Namaste" is no longer practised. This traditional form of greeting is not observed in the business sector or in urban India, both of which are places where a handshake is the typical form of greeting. Aside from matters pertaining to business and the culture of the corporation, we were, in any event, treating our relatives and neighbours with equality. Say hello! There was no question that our Native American culture was in jeopardy. Nevertheless, we citizens of India have just begun to take actions that are saving India and putting India's trajectory on the correct track. We won't be able to preserve Indian culture until we give it the respect it deserves.

Language

Young people in India have the stigma that it is shameful to communicate in their mother tongues or regional languages. Even many native Indians are not enthusiastic about advancing either their mother tongue or our national language. The fact that Indians are starting younger and earlier to study foreign languages such as French, German, and Spanish is an indication of how little importance Indians place on their own language in comparison to the languages of other countries.

Conclusion

Both Western and Indian cultures are examples of distinct sorts of cultures, each of which is rooted in a distinct set of traditions and ideals. The term "Western culture" most frequently refers to the customs, traditions, religions, and sets of regulations that are followed in America and Europe, whereas the term "Indian culture" refers to the customs, traditions, faiths, and sets of regulations that are followed in India. But in today's world, both cultures are beginning to blend together, particularly in India. The introduction of western culture brought about significant change in India; yet, the country's risk of abandoning its traditional values is a cause for concern. The influence of Western culture on Indian culture can be characterised as having both positive and negative aspects.



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Selfspiration – (Self +Inspiration) An Overview of Self-development in a Holistic Approach

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ABSTRACT

“Be the change you wish to see in the world”.

-Mahatma Gandhi

The competitive world of technologies and multitasking has overloaded individuals with activities relating to academics, self-growth, and skill enhancement, leading to a stressed lifestyle. This is akin to being a “Jack of all trades and master of none”.

Most individuals see, read, learn, and try to cultivate a lot of self-development strategies. But it appears that nothing is working perhaps because the implementation is not done properly. This results in a waste of time instead of being productive.

i. Statement of the Problem

Seeking to Live a self-contented, happy, and productive life along with inner peace and satisfaction.

ii. Proposed Solution

Finding happiness through being consistent in one’s work, enhancing growth to achieve success, inner peace, and contentment.

Keywords

Self-development, Belief in oneself, Mind management and Self-acceptance, Self-love, Self-inspiration and motivation, Stress management – self-care, Optimistic thinking – self-optimism

Introduction

Self-development is the most crucial area that one must work on to be successful, happy, and have a peaceful life.

Self-development deals with key aspects such as self-love, self-care, self-motivation, self-worth, appreciating and accepting oneself, self-esteem, self-respect including self-inspiration in turn building an appropriate self-image. One needs to better oneself first and then one can create a better planet to live in.

Objectives

- Being a source of inspiration to oneself



- Believing in oneself and being there for oneself
- Falling in love in the process of being the best version of oneself
- To cultivate self-acceptance, self-love, and self-care
- Recognizing one's existence and knowing one's worth
- Being one's own competitor

Literature Review

Related work

Selfspiration YouTube video by Jnana Sai S.R. - [\(7\) Selfspiration - YouTube](#) and [\(7\) Selfspiration - YouTube](#)

Definition of self

- i. All distinguishing characteristics, conscious and unconscious mental and bodily states make up an individual's totality.
- ii. According to the Vedas, the self is everlasting, immaterial, and identical to Brahman, the supreme reality.
- iii. According to the Upanishads, the existential self is the empirical self, and both are liable to pain, suffering, and transformation.

Self-love

“Talk to yourself at least once in a day. Otherwise, you may miss a meeting with an excellent person in the world.”

- *Swami Vivekananda*

The person one needs to love the most is oneself. Self-love can work miracles when one loves oneself as positivity that emanates makes others like us.

Self-love can help us in bettering our image and adding more positivity. When one feels positive about oneself, one appreciates, and the efforts are validated. At this point, one starts seeing one's worth. All these emit vibrations of positivity, bringing positive and like-minded people together.

Some of the techniques to practice self-love are as follows:

- Writing a letter of love for oneself
- By saying “I love you” to oneself
- Observing and accepting one's thoughts, feelings, and actions daily
- Enforcing positive self-talk either in the mind or in front of a mirror
- Recalling one's achievements and appreciating oneself
- Believing in oneself as self-belief is the key to success
- Following a self-care routine
- Prioritising oneself and making time for oneself
- Enjoying solitude and nourishing oneself
- Motivating oneself with statements like: “I can do it”, “It's okay dear, let's try again”, “I will do it”, and many more similar self-encouraging thoughts
- Practicing self-love affirmations



- Pat oneself
- Writing a diary

All these can boost one's self-esteem and making one more confident enough to reach one's goals.

*“Be aware that you are rare,
Some people can do things you do,
but none can do it like you.”*

Hence, one needs to be oneself and stay happy.

To be one's own source of inspiration and competition

Being one's own source of motivation can be a long-lasting inspiration leading to success.

“You are the creator of your own destiny”.
-Swami Vivekananda.

Thought is the cause for any action, therefore “one needs to imagine it before one does it”.

When one thinks that one can do it, it will certainly be done. Keep encouraging oneself and stay calm and positive in the toughest situations. Motivate oneself and repeat in one's mind or say it aloud before starting or doing something, with certain one-liners like,

- “I can do it and I will do it”.
- “I am capable of doing it”.
- “I am a diamond, and no one can break me”.
- “I am with myself always”.
- “I am enough”.
- “I believe in myself”.
- “I am smart and brave” and so on.

By repeating such statements one can be able to achieve the hardest of things. One needs to be one's own competitor. One must attempt to keep improving oneself from the previous self. One must learn not to compare oneself with others and instead just try to be a better self.

Many great souls believed in themselves and brought prosperity to themselves as well as the world. One such great soul was **Swami Vivekananda**, *“The Eternal Youth Icon of India”*. He stated, “Whatever you think, you will be. If you think yourself weak, you will be; if you think yourself strong, you will be”. He believed in himself and became a leader. Researchers have also found that when people believe in themselves and keep trying to stay focused and they succeed.

There are several examples of people from the present day in India.

- Shakuntala Devi - the Human Computer
- Narendra Modi - the Prime Minister of India
- Indra Nooyi - Chairperson of PepsiCo
- Dr. A.P.J. Abdul Kalam - the Missile Man of India
- Murali Konareddy - Learners PU College Founder
- Geetha Gopinath - a Fiscal Scholar
- Narayan Murthy - father of the Indian IT sector
- Sudha Murthy - a Writer, philanthropist, and entrepreneur



- Ratan Tata - a Indian industrialist and former chairman of Tata Sons
- Chetna Vasishth - creator of ChetChat, the biggest internet chat show in India
- MS Dhoni - an Indian cricketer

Hence, Man is the maker of his own destiny, which can be true with constant hard work and motivation.

Belief in oneself!

“Believe you can and you’re halfway there.”

-Theodore Roosevelt

Everyone wishes to be the best and to be the best one needs to strive hard by having complete faith in oneself. When one believes in oneself, one needs to believe completely. Self-doubt is the worst enemy of either success or growth. When one has unshakable faith in oneself and strives hard, the universe automatically moves the things that match the frequency of one’s thoughts by making things happen and helping one succeed.

Self-belief can work miracles as when one believes in oneself, one performs better. This can be done by using some self-belief affirmations like:

- I have great faith in myself.
- Whatever I set my mind to, I will be able to do.
- I am a consistent winner.
- I will always have unconditional love, respect, and belief in myself.
- Today is shaping up to be a fantastic day for you!
- Success comes to me in bucket loads.
- I am confident in my ability to achieve any objective.
- My entire thought process is geared toward achieving my goal.
- Anything that life throws at me, I am prepared to deal with.
- It seems like every day brings me closer to my goals and abilities.
- There is no room for fear in my life when my goals are so important to me – I’m constantly working on achieving them by being kind, positive, and motivated myself!
- I am always trying new things, and I find them to be fun and exciting.
- It’s okay to make mistakes – you can learn from them!
- It’s never too late and always the right time to start something new or accomplish a goal that seems impossible – that’s what makes it so exciting!
- Believing in myself and my abilities has allowed me to overcome challenges and obstacles in the past, and it will allow me to do so now as well as in the future.

Letters of self-motivation can also help one, For instance:

Dear Self,

I know you are doing the best you can. I believe in you. I love you. Keep going and we shall do it.



Love,
Me.
Hence, by believing in oneself one shall surely succeed.

Self-acceptance: Knowing one's worth and validating oneself

Self-acceptance is the entire acceptance of who one is, including both one's strengths and weaknesses 'Accept' is a word that conveys a feeling of willingness to receive. It is just like we accept a friend request on social media which conveys an untold message of readiness to receive or welcome a person. Similarly, accepting oneself means accepting our thoughts, deeds, actions, mistakes, day-to-day challenges, or the circumstances one encounters, which will make us more powerful to cross the obstacles and prosper.

Once one accepts oneself one unknowingly starts improving. The perspective of viewing things changes and positive vibes within and around are created. Mistakes are nothing but the things one did without intending to do them, as one starts to accept one's mistakes and find ways to learn from them, one feels a sense of responsibility for one's actions, which helps one to think before one does something.

Some simple ways of implementing self-acceptance can be as follows:

- Validating one's feelings
- Give thought to one's thinking/accept one's thoughts
- Embrace one's uniqueness
- Let go of the things that are not under one's control
- Practicing self-compassion and being kind to oneself
- Respect oneself and know one's worth
- Inculcating positive self-talk and in turn developing a positive self-image
- Strong belief in oneself

Self-acceptance can make one a better human being. One may start thinking from different perspectives which in turn enhances one's social relationships i. E., interpersonal relationships, as one becomes more empathetic and emit positive vibes all over which makes one a better person in society.

"Life isn't about finding yourself, but life is about creating yourself."

- George Bernard Shaw

Hence, one needs to know one's worth, validate it, and make room for improvement.

Process of bettering ourselves

"Self-transformation is not just about changing yourself. It means shifting yourself to a completely new dimension of experience and perception."

-Jaggi Vasudev.

The self-betterment process starts with a wishful thought of being a better version of oneself. Betterment needs changes to happen, and to figure out things that can work by experimenting trying out new practices, and adapting the ones that help in self-betterment.

Self-betterment can have some flexible steps to be followed, like:



- i. One needs to visualize one's better self
- ii. Figure out strategies that can lead one to become one's better self
- iii. Ask ourselves about the pros and cons of this process
- iv. Write about one's thoughts, questions, and strategies to analyze one's self-development process
- v. Plan out a road map for one's self-development process and try naming it as one may feel enthusiastic by listening to that phrase and accelerating oneself to reach one's goal
- vi. Writing down about the process in progress and trying to incorporate necessary changes
- vii. The most important thing is to validate one's effort and constantly motivate oneself to keep moving. One tip at this point is to write a self-appreciation letter to oneself so that one can read it whenever one feels like giving up as it boosts one's spirits back.
- viii. Trying to be on track and accept if distracted, then trying to motivate oneself to get back on the self-development track

The key aspect - is to keep constant belief in oneself and keep going.

"If you fail, never give up because failure means - First Attempt In Learning."
- **Dr. A.P.J. Abdul Kalam**

When one falls/fails, one needs to get up and set back with more power and confidence and try much harder.

"Arise, awake and stop not till the goal is reached."
- **Swami Vivekananda**

Stress management – Self-care

The Oxford dictionary describes stress as a "state of affairs including strain on bodily or mental energy." Numerous factors can contribute to stress, yet effective stress management can make a difference between an unhappy and productive existence.

Since ancient times Indian self-development (*athma vikasana*) had many proven techniques for effective stress management. Some of them include meditation, music, gardening, yoga, classical dance, and more.

Modern-day stress management techniques can be observed as the subset of the good olden-days techniques. Some of them are:

- Writing.
- Spending time with nature
- Dancing
- Listening to music
- Mindfulness practices and Mindful colouring
- Yogic relaxation techniques
- Various types of meditation
- Laughter clubs and more

Stress can also be tackled through, observation of one's thoughts, rhythmic breathing, mindfulness-living in the present, exercising and having a balanced diet, engaging oneself with creative activities, effective time management, and right speech by thinking before acting.



Stress reduction is also concerned with the acceptance of the things that aren't under one's control. The right attitude and emotional intelligence can serve as a guide for stress management.

Optimistic thinking – Self-optimism

“Let positive, strong, helpful thoughts enter your brain from the very childhood. Play yourself open to these thoughts, and not weakening and paralyzing ones.”

- Swami Vivekananda

Optimism / optimistic thinking is the attitude of viewing things positively and hoping for the best and desirable outcome. An optimistic person sees possibilities, and opportunities in every situation and tries to make the best use of them. The concept of self-optimism is an area connected with self-development. For example, if a glass has water about half of it, an optimistic person can see the half-filled part of it whereas a pessimistic person sees the half-unfilled part. Optimism depends on one's perspective.

Optimistic thinking can help oneself to progress with the hope of things getting better. Being confident alone is not enough. One needs to be optimistic as well since the frequency of one's thoughts should match the universe's frequency to make things happen due to the law of attraction.

There are many instances of people who have been cured of the deadliest diseases through optimistic thinking. For instance, when one constantly keeps on thinking that one is healthy, one gradually does become healthier. This has been proven by science as well.

Self-optimism can be a tool for success when one is nervous or going through failure, by hoping for things to get better and motivating oneself to achieve great heights. Being optimistic about one's mistakes can be helpful when one hopes to correct them and accordingly work on them, but one needs to limit the positivity as well, as too much positivity is also toxic. This is so because trying to be optimistic always can lead to problems where an individual is unable to pinpoint their mistake at times. Everything has a limit and optimism is not an exclusion. However, optimistic thinking or wishful thinking can help one manage things in a stress-free manner.

Self-mind management

Understanding, utilizing, and effectively managing one's own emotions to reduce stress, efficient communication, and successfully overcome obstacles is known as Emotional Quotient (EQ).

Emotional stability consists of 3 important components:

- Relationship with oneself
- Relationship with others
- Response in situations

Relationship with oneself is the most important component which in turn manages all other components.

One can effectively deal with circumstances if one develops healthy intrapersonal relationships. When maintaining a healthy relationship with self, the aspect that plays a key role is conscience or consciousness-the pure awareness which guides one always.

Therefore, one needs to consciously think positive thoughts, for one's actions are the consequences of one's thoughts.



Some of the best ways to develop good interpersonal relationships are:

- Total acceptance of oneself with all one's strengths as well as weaknesses
- Giving the worry its share, and nothing more than it deserves
- Prioritising oneself and being assertive
- Living in the present moment
- Stopping to magnify issues out of proportion
- Scheduling one's day and managing time accordingly
- Being dutiful and trying to avoid expectations
- Being oneself by maintaining individuality
- Taking criticism as disguised compliments for the betterment
- Accepting, analyzing, learning from, and correcting one's mistakes
- Avoiding overthinking
- Staying active along with taking enough rest

Following these measures, one tends to develop a good intrapersonal relationship and a better understanding of oneself and the universe, enhancing one's EQ and maintaining better interpersonal relationships.

Investment in oneself is the best investment.

*“Investing in yourself is the best thing you can do.
If you've got Talent no one can take them from you.”*

Warren Buffett

Self-investment is the practice of spending time, resources, and money on improving one's own life and personal growth. When one focuses on investing in one's skills, one develops personality and in turn one's life. Investing in oneself doesn't only mean the money spent on educational degrees, it also includes investment in one's personality development, emotional intelligence, time management, mind management, one's virtues, and willingness to develop under any circumstance.

*“What converts an ordinary man into an extraordinary
a person is the extra that he has!”*

Some of the best ways of self-investment can include the following:

- To enhance one's emotional intelligence
- To explore one's creative side
- To learn new skills
- Read self-development or self-help books
- Try to make YouTube videos or podcasts
- Writing blogs or books
- Exercise and meditate
- Gardening - investing in nature can in turn help in the development of oneself and society
- Articulating one's thoughts
- Serving people
- Learning new languages
- Learning any art form
- Improving IQ- trying to solve new logical problems or giving some additional examinations



- Taking charge of one's time
- Above all, loving one's own self

Hence, one needs to question oneself before one does something, "Is this going to help me in any manner, if so, how?". Note it down and try to seek all possible opportunities for one's self-development.

Holistic development of one's life

The process of self-development includes various aspects:

- Self-discipline and self-control
- Self-esteem/self-respect
- Self-care and love
- Self-belief
- Self-acceptance
- Self-worth and validation
- Self-appreciation.
- Self-investment

Conclusion

"Taking care of your mental and physical health is just as important as any career move or responsibility, "

- Mireille Guiliano

One needs to focus on one's self-betterment in all aspects, both physical and mental.

"Becoming the best version of oneself is the first step in making this earth a better place to live. One must therefore learn to embrace being the best version of themselves. The only person one will ever spend a lifetime with is oneself."

Setting self-development as a priority is very s as when one starts developing one's personality, one becomes a better human being and contribute to make this world a better place to live in.

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Significance and Effects of Divine Weapons of Hindu Deities – A Study

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Abstract

Divine weapons are thought of being fluid energy weapons. There is almost no restriction on how they can materialize. Depending on the circumstance, they can be either intangible instruments of death that are physically grasped or subtle forces with explosive potency, like a huge flame. A Divya Astra is commonly connected with a common weapon (sastra), usually arrows, by incantations (mantras), making the latter visibly more effective. The Sudarshana chakra of Vishnu/Krishna, Arjuna's Gandiva bow, and Karna's holy lance (shakti) are a few of the most noticeable Divya Astras. These heavenly weapons are actual, physical implements of battle, yet they are not necessarily constrained by such banal notions since the Sudarshana chakra can sometimes appear at will. In ancient times, only heavenly weapons could give warriors victory. The use of heavenly weapons in the combat scenes, as well as the bloodshed they cause.

Keywords

Weapons, Hindu Deities, Significance, Loss of Weapons.

Introduction

The Hindu religion used weapons in the past for everything, including warfare and other activities. The Lord created the Astras, which are transcendental, supernatural weapons governed by a particular Deity. One must possess the necessary knowledge, i. E., the precise mantra that will guide, arm, and disarm the astra, in order to call or employ an astra. Once correctly called, the presiding deity endows the weapon, rendering it very hard for enemies to negate its effectiveness via conventional methods. Due of the power involved, only the most competent pupils were given access to the knowledge on the use of weapons, which was handed from guru to disciple solely by word of mouth. Knowing the mantras alone was inadequate, some weapons had to be passed down directly from the ruling god.

The Ramayana and Mahabharata, which explain how weapons are used in epic wars, go into great length on the significance of weapons. In the past, archers like Rama, Ekalavya, and Arjuna used weapons. Although they could be employed with anything, they usually transformed the weapons into arrows. The divine weapons may produce tens of thousands of arrows or even take the form of enormous "storm clouds" that spew out both divine and non-divine weaponry. The mental connection divine weapons have with the person using them since they live in the mind is what's important. Furthermore, feelings like hate and anger are directly related to heavenly weaponry. They may destroy hundreds of opponents in a single focused act of violence when they release the full raw strength of a warrior's rage, imbued with the Tejas of the gods.



Types of weapons used by some of our dieties

1.Sudharshana Chakra: The Sudarshana Chakra is a weapon that is associated with the Hindu god Vishnu. It is believed that the Sudarshana Chakra was given to Vishnu by Lord Shiva and it is considered one of the most powerful weapons in Hindu mythology. It is a circular discus that is said to be capable of destroying enemies. It is said to represent the sun and moon, and is often depicted as a fiery wheel. The Sudarshana Chakra is said to be so powerful that it can destroy anything in its path and can even return to Vishnu's hand after being thrown. It is also said to be able to cut through anything and to have a hypnotic effect on its opponents. Furthermore, it is believed that the chakra represents the power of self-control and the ability to overcome obstacles and negative tendencies. It is also associated with the power of knowledge and wisdom, and the ability to cut through ignorance and illusion. The Sudarshana Chakra is also considered as a symbol of the divine power of protection and the power to destroy the enemies of truth and righteousness. It is also said to be a powerful symbol of the cyclical nature of time and the never-ending cycle of creation and destruction. Sudharshana chakra has the power of knowledge, wisdom, self-control, and the ability to overcome obstacles and negative tendencies. Also, it represents the law of cause and effect and the power of protection and destruction of the enemies of truth and righteousness.

2.Trishula: The Trishula is a symbol of great significance in Hinduism, especially in the worship of Lord Shiva. It is a symbol of power and destruction, but also of balance, order, and creation. It is a trident-shaped weapon that is associated with the Hindu god Shiva. It is one of Shiva's most recognizable symbols and is often depicted in his iconography. The Trishula represents the three fundamental powers of creation, preservation, and destruction. The uppermost point of the trident represents Shiva's function as the creator of the universe, the middle point represents his function as the preserver of the universe, and the lowermost point represents his function as the destroyer of the universe and the dissolver of all things. The Trishula is also a symbol of the three gunas or qualities of nature, which are sattva (purity and balance), rajas (activity and passion), and tamas (inertia and ignorance). The Trishula is also considered as a spiritual weapon that can be used to destroy the ego, ignorance, and all other negative tendencies. It is also said to be a powerful tool for spiritual development and self-realization. The Trishula is also said to represent the three worlds: the physical world, the world of the ancestors and the world of the gods, and the three states of consciousness: waking, dreaming, and dreamless sleep. It is also a symbol of the power of Lord Shiva as the destroyer of evil and of the power of the divine to destroy evil and protect the good. It is also a symbol of the power of the divine to pacify and control the enemies.

3. Aindra Astra: Indra is one of the most revered gods in Hindu mythology and is known as the King of the Gods. Indra is known for being the deity of thunder and lightning, which is why these qualities are connected to him. A heavenly weapon known as the Indra's Astra is linked to Indra and is viewed as a representation of his might and power. The gods are frequently shown in Hinduism using heavenly weapons against demons and guarding the mortal world from turmoil and catastrophe. The Indra's Astra is one such weapon, rumoured to be capable of eradicating whole armies and towns. When the heavenly weapon was fired, it changed into several arrows that could kill numerous men. As a result, it serves as a representation of the god's capacity to safeguard and defend the mortal world.

4. Agneya Astra: One of the most important gods in Hindu mythology is Agni, the god of fire. Agni, the god of fire, is associated with energy, purification, and transformation. The Agneya Astra, a celestial weapon associated with Agni, serves as a symbol of his might and dominance. The Agneya Astra is one such weapon that has the purported capacity to burn whatever it comes into contact with. As a result, it represents the ability of the gods to protect and defend the realm of



mortals. The Agneya Astra is frequently used as a metaphor for an aggressive or strong energy. It is frequently called in Hindu rituals and celebrations as a method to request the protection and blessings of the gods and is also viewed as a sign of the might and authority of the gods.

5. Varuna Astra: Hindu mythology has a heavenly weapon called the Varuna Astra. It is a heavenly weapon used by the ocean deity Varuna, who also serves as the protector of the cosmos' order. The Varuna Astra is said to have the ability to govern the waters and is capable of wreaking havoc. The earth's oceans and waterways are subject to the authority of the Varuna Astra. According to reports, it has the power to bring forth tidal waves, floods, and other natural catastrophes that may completely destroy towns and areas. The weapon is also rumoured to have the ability to influence the weather, bringing either rain or drought depending on the situation.

6. Naga Astra: Hindu mythology mentions a celestial weapon called the Naga Astra. The serpent god Shesha, also known as Ananta, uses it as a divine weapon. Hinduism's most potent and adored god, Shesha, is frequently seen as the defender and keeper of the cosmos' order. Legend has it that the Naga Astra has the ability to manipulate snakes and can wreak enormous havoc. In Hindu mythology, snakes are frequently portrayed as strong, deadly creatures that may damage or even kill people. It is reported that the Naga Astra uses these snakes as weapons against foes by harnessing their might.

7. Vayu Astra: Hindu mythology has references to the heavenly weapon known as Vayu Astra. It is a heavenly weapon that the deity Vayu, the god of the wind, uses. Vayu, the deity of the wind in Hindu mythology, is regarded as one of the most significant gods. Vayu is connected to motion, energy, and transformation since he is the deity of the wind. An emblem of Vayu's might and authority, the Vayu Astra is a heavenly weapon that bears his name. One such weapon is the Vayu Astra, which is supposed to have the ability to manipulate the winds and to wield them in battle.

8. Surya Astra: The sun deity Surya uses the Surya Astra, a celestial weapon. The sun deity Surya is one of the most revered gods in the pantheon. Surya is connected to light, warmth, and life because he is the sun deity. The Surya Astra is a celestial weapon that is connected to Surya and is regarded as a representation of his might and power. Hindu mythology frequently presents the sun as a strong, sustaining force that gives the planet warmth and light. Its rays may scorch and burn the ground, which means they have the power to do enormous harm as well. It is stated that the Surya Astra uses the sun's strength as a weapon against adversaries.

9. VAJRA ASTRA: The Hindu mythology includes the Vajra Astra, a celestial weapon. The monarch of the gods and deity of thunder and lightning, Indra, uses it as a heavenly weapon. The deity of lightning and thunder, Indra, is the ruler of the gods. Indra is seen as a symbol of power, strength, and the natural forces since he is the deity of thunder and lightning. According to legend, it has the power to summon lightning from the sky and utilise it to attack and eliminate adversaries.

Significance of “divine weapons”

A precise incantation or invocation has to be used in order to summon the usage of a weapon. The weapon would then possess magical abilities as a result of the deity being summoned, rendering it hard to stop by conventional methods. There were rules about the use of weapons, and breaking them may be disastrous. Due to the power involved, in the Guru-shishya tradition, information about using a weapon was only verbally transmitted from a Guru (teacher) to a shishya (pupil) after the student's character had been established. Because knowledge of the incantation was insufficient, certain weapons had to be directly transmitted from the god concerned.



The divine weapons are also living creatures, frequently anthropomorphic in appearance. They can even take on different theriomorphic and therianthropic forms that tear their victims apart in a bestial rage. In the Puranas, the personification of celestial weaponry reaches a certain extent. According to the literature, the Sudarshana chakra, for instance, is capable of feeling emotions like fury and discontent in addition to operating independently and obeying Vishnu's commands.

The control of divine weapons

The Brahma astra is absorbed and contained by Vasishtha, and as a result, Vasishtha's tejas is so potent that it transforms the brahman, making him more aggressive and a menace to the cosmos. Flames fly out of his flesh due to the intensity of the oncoming hot energy. The text also makes the implication that the brahman could lose control of himself in a stanza that covers the neutralising process. Vasishtha is instructed: Use your own Tejas to confine the tejas. The brahman can only neutralise himself by striking a delicate balance between his own tejas, the Danda's tejas, and the Brahma astra's tejas since too much energy might lead to unrestrained fury or self-annihilation.

It is obvious that one needs enough tejas to accommodate a new energy intake. Therefore, it comes as no surprise that a warrior's own tejas levels are assessed before he is given any Divya Astras. The following tales make this clear: Arjuna does tapas and is reported to have ferocious tejas before receiving the terrifying Pasupatastra. Siva challenges Arjuna to a combat, testing the hero's tejas levels while posing as a mountain man (Kirata). Arjuna uses a variety of heavenly weapons to assault Siva, but the god eats them all. An accomplishment fit for the Doomsday god, who is supposed to be the container (Nidhi) of all tejas and tapas, the deity neutralises the divine weapons by enclosing them within himself.

The loss of weapons

Arjuna misplaced the heavenly weapons at the battle of Kurukshetra, according to the last premise of their existence. Two major events are connected to the disappearance of the holy weapons:

- (1) The change between the "cosmic eras, " or yugas;
- (2) The subsequent loss of Tejas.

By the time the epic period began, a complex cosmological chronology based on the four cosmic periods (yugas) that make up one complete cyclic age of existence had developed (Maha yuga). Over the course of the four consecutive yugas, standards of living, virtue, and life expectancy all declined. The Ramayana takes place in the Treta Yuga, whereas the Mahabharata is set toward the end of the Dvapara Yuga.

The great Battle of Kurukshetra's end marks the start of the Kali yuga. The Kaliyuga, or current era of the universe, is characterised by the terminal fall of dharma and a widespread sense of sadness and impureness. The state of the globe and its inhabitants are at an all-time low. This general sense of degeneration in the Kaliyuga can be specifically related to the loss of the divine weapons due to an inherent reduction in the potential weapons available to all mortals, including warriors.

Conclusion

The rules controlling weapons are what divine weapons are made of, what they embody, and how they work. In earlier times, rulers employed divine weapons for combat. Hindu deities held their weapons in their arms at all times. Our Hindu deities had more than two arms, each of which was holding a weapon. In this study, I have concentrated on the many kinds of weapons utilised by our Hindu religions, their importance, control, and divine nature.



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A Royal Residence: An Analysis of the Amba Vilasa Palace

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Abstract

The city of Mysore in the southern Indian state of Karnataka is home to the Mysore Palace, a magnificent example of Indo-Saracenic design. The palace was constructed in the early 20th century and is a unique and outstanding example of a fusion of Hindu, Muslim, Rajput, and Gothic architectural elements.

The palace was constructed to take the place of the former timber palace, which had burned down in 1897. The Maharaja of Mysore, Krishnaraja Wodeyar IV, hired British architect Henry Irwin to create the new palace. Beginning in 1897, work on it was finished in 1912.

With numerous carvings and decorations adorning both the façade and interior of the palace, the Mysore Palace is distinguished by its beautiful and extravagant design. The palace is surrounded by expansive gardens and courtyards, and its main entrance is designated by a massive arched gate. The palace's interior is as remarkable, featuring a throne room, a durbar hall, and a banquet hall, among other rooms that are roomy and lavishly adorned.

The Mysore Palace is remarkable for its cultural importance in addition to its aesthetic appeal. It was the Maharaja of Mysore and his family's home and was significant to the area's political and cultural life. The palace is now a well-liked tourist destination and is also utilized for ceremonies and state functions.

In conclusion, the Mysore Palace, with its fusion of Hindu, Muslim, Rajput, and Gothic forms, is a breathtaking example of Indo-Saracenic architecture. It is a significant cultural and architectural monument that attracts tourists from all over the world.

Keywords

Krishnaraja Wodeyar IV, Rajput, Muslim, Hindu, Gothic, Lord Henry Irwin, Indian, European artists, B. K. Ravi Varma.

Introduction

In the Indian state of Karnataka, the city of Mysore is home to the ancient royal residence known as Amba Vilas. The palace is renowned for its rich architectural design, which mixes aspects of Rajput, Muslim, Hindu, and Gothic forms. The palace served as the Mysore royal family's residence and administrative center until 1947, the year when India achieved freedom.

Despite the fact that the current Mysore Palace construction was constructed in the late 19th and early 20th centuries, the palace was first constructed in the 14th century. The British architect Henry Irwin was hired to create the palace at the request of Krishnaraja Wodeyar IV, the Maharaja of



Mysore. The palace was built in the Indo-Saracenic architectural style, a fusion of Islamic and European design elements with conventional Indian architectural forms.

Known as one of India's most beautiful palaces, the Mysore Palace is a magnificent example of Indo-Saracenic architecture. There are several significant paintings and artifacts inside the palace, which is flanked by large gardens. Thousands of tourists visit the palace every year, making it a well-liked tourist destination.

The Mysore Palace's architecture will be thoroughly examined in this research paper, with a focus on the numerous architectural styles that contribute to its distinctive features. We will also talk about the palace's past and its importance to the political and cultural development of Mysore and India. The palace's continued popularity as a tourist destination and its place in Mysore's current cultural scene will be our final topics.

Understanding Ambavilas' history will help us go forward:

The Wodeyars, whose forefathers were from the Yadava group in Gujarat, were lured to Karnataka and settled in Mysore. The Wodeyar dynasty was established in 1399 by Yaduraya Wodeyar, and it lasted for around six centuries before the Government took control. In the 14th century, he was the first to construct a palace inside the Old Fort of Mysore, but it was eventually torn down and rebuilt multiple times. When Tipu Sultan died in May 1799, Maharaja Krishnaraja Wadiyar III (Mummadi Krishnaraja Wodeyar) was declared king of Mysore nonetheless, the British finally took it. His descendants modified the dynasty's royal name spelling from Wodeyar to Wadiyar.

The timber palace was destroyed by fire in 1897, when His Highness Rajarshi Krishnaraja Wodeyar IV's elder sister, Princess Jayalakshmi Ammani, married. In that year, the young king and his mother, Mahārāṇī Vāṇī Vilās Sannidhāna, regent of Mysore, commissioned Lord Henry Irwin, a British architect, to build a new palace. A total of Rs. 4147913 was spent on the palace's construction, which was finished in 1912. Jayachamarajendra Wadiyar, the final Maharaja of the Kingdom of Mysore, oversaw its expansion in 1940.

Architecture

In the Indian city of Mysore, Karnataka, the Mysore Palace, also known as the Amba Vilasa Palace, is a magnificent architectural marvel. Built in the Indo- Saracenic style, the palace is a synthesis of Hindu, Muslim, Rajput, and Gothic architectural influences. It was the hearthstone of the Wodeyar dynasty, who governed over the Kingdom of Mysore from 1399 to 1950.

The palace was originally built in the 14th century, but it has experienced numerous renovations and expansions over the period. The current palace, which is the seventh iteration of the original structure, was completed in 1912. It covers an area of around 45, 000 square feet and consists of a series of interconnected buildings and courtyards.

The palace is a three-story stone construction composed of exquisite grey granite with deep pink marble stones on top and a five-story, 145-foot tower. The palace is 245 feet by 156 feet in size. The designs of the domes illustrate how British architects adapted Indo-Saracenic architecture in British India in the late 19th century. It incorporates themes from the Gothic revival, Neo-Classical, Indo-Islamic, and Indian styles. The palace is approachable thru three gates in the compound: the East Gate, which is the main entrance, is open for VVIPs and others during Dasara; The West Gate traditionally remains open during Dasara, whereas the South Gate is dedicated to the general



public. In addition to this, the palace's cellar is home to several tunnels that go to private spaces and other locations, such as the town of Srirangapatna. The building's façade is decorated with several elaborate arches, including two smaller ones on either side of the primary one that is supported by lengthy pillars. On top of the central arch is a sculpture of Gajalakshmi, the goddess of fortune, riches, and prosperity, who is seated with her elephants. The castle that faces the Chamundi Hills is a physical representation of the Maharajas of Mysore's devotion to the goddess Chamundi. The entry gate and arch are decorated with the Mysore Kingdom's symbol and coat of arms. The location is made even more impressive by a sizable, lovely, and well-kept garden that surrounds the palace. The location is made even more impressive by a sizable, lovely, and well-kept garden that surrounds the palace.

The palace is an architectural phenomenon, with a grand entrance and an opulent interior. The main entrance is a massive archway that leads into a central courtyard. The courtyard is surrounded by a series of smaller rooms and halls, including the Darbar Hall, which was used for public ceremonies and receptions.

The palace is adorned with intricate carvings, frescoes, and paintings that depict scenes from the Hindu tradition. The interiors are richly decorated with gold leaf, marble, and stained glass, and they're filled with ornate furniture and objects d'art.

One of the most striking features of the Mysore Palace is its grand Durbar Hall, which is adorned with gold-plated doors, glasses, and chandeliers. The hall is used for public observances and is the point of the notorious Mysore Dasara festival, which is held every year in honor of the goddess Durga. In addition to its grand interiors, the Mysore Palace is also known for its stunning gardens and grounds. The palace is surrounded by a series of terraced gardens, which are filled with flowers, fountains, and sculptures. The gardens offer a peaceful retreat from the hustle and bustle of the city and provide a beautiful setting for the palace.

Overall, the Mysore Palace is a testament to the wealth and power of the Wodeyar dynasty and is a stunning illustration of Indo- Saracenic architecture. It's a must-experience destination for anyone interested in the history and culture of Karnataka.

It's renowned for its intricate carvings, frescoes, and paintings depicting Hindu mythology scenes. These paintings are an important part of the palace's architectural and cultural heritage, and they bear witness to the wealth and power of the Wodeyar dynasty, who ruled the Kingdom of Mysore from 1399 to 1950.

Summary

The palace was built to replace the original wooden palace that had been destroyed by fire in

1897. The new palace was commissioned by the Maharaja of Mysore, Krishnaraja Wodeyar IV, and was designed by British architect Henry Irwin. The building process started in 1897 and was finished in 1912.

The Mysore Palace is characterized by its ornate and elaborate design, with intricate carvings and decorations adorning the exterior and interior of the building. The main entrance is marked by a large arched gate, and the palace is surrounded by sprawling gardens and courtyards.

The palace's interior is as spectacular, featuring chambers such as a throne room, a durbar hall, and a banquet hall that are large and lavishly furnished.



In addition to its architectural beauty, the Mysore Palace is also notable for its artistic significance. It was the hearthstone of the Maharaja of Mysore and his family, and it played an important role in the artistic and political life of the region. Today, the palace is a popular tourist attraction, and it's also used for state functions and ceremonies.

In summary, the Mysore Palace is a stirring illustration of Indo- Saracenic architecture, with its blend of Hindu, Muslim, Rajput, and Gothic styles. It's an artistic and architectural corner, and it continues to draw visitors from around the world.

Paintings

The palace is renowned for its elegant and lavish furnishings, which include artwork like paintings and other decorative items.

The palace's interior paintings and decorations play a significant role in its history and cultural value. They convey the royal family's aesthetic preferences and traditions as well as the social, political, and cultural milieu in which the palace was created. Many of the paintings and ornaments in the palace portray historical occurrences, myths, or cultural themes; they may have been produced by renowned painters under the royal family's command. The Mysore Palace is adorned with a wide range of paintings, including murals, frescoes, and oil paintings. These paintings cover a variety of subjects, including religious themes, historical events, and portraits of members of the royal family.

One of the most notable features of the Mysore Palace is its series of paintings, which depict scenes from the Hindu epic, the Ramayana. These paintings are located in the palace's Kalyana Mantapa or marriage hall, and they describe the story of Rama and Sita.

In addition to the murals, the Mysore Palace is also home to a series of frescoes that depict scenes from the Mahabharata, another Hindu epic. These paintings are located in the palace's Durbar Hall and depict various episodes from the epic, including the story of the Pandava brothers and the Kauravas.

British artist Edward Lyon Frere's "The Elephant Cavalcade" paintings feature the regal elephants of the Mysore Palace.

Indian painter B. K. Ravi Varma's "The Durbar Hall Ceiling" series of works features images from Indian mythology.

The wedding festivities of the royal dynasty of Mysore are shown in "The Kalyana Mantapa," a collection of paintings by Indian artist B. K. Ravi Varma.

B. K. Ravi Varma, an Indian painter, depicted the golden throne of the Mysore Palace in his painting "The Golden Throne."

The Mysore Palace is also home to many oil paintings, which depict pictures of members of the royal family and literal events. These paintings are located in the palace's private chambers and are an important part of the palace's art collection.

Overall, the paintings at the Mysore Palace are an integral part of the palace's architectural and cultural heritage. They offer a glimpse into the history and culture of the Wodeyar dynasty and are a must-experience for anyone interested in Indian art and history.



One of the most striking features of the palace is its intricate carvings, which adorn the exterior and interior of the building. These sculptures are a testament to the wealth and power of the Wodeyar dynasty.

Summary

In conclusion, the paintings of the Mysore Palace are a testament to the rich cultural tradition of South India. Created by professed artists in the 19th and 20th centuries, these paintings showcase a wide range of styles and techniques, from traditional Rajput and Mughal styles to more modern, European-influenced approaches.

The oil paintings of the Mysore Palace depict a variety of subjects, including religious scenes, royal pictures, and literal events. They're notable for their attention to detail, vibrant colors, and use of gold leaf.

The Mysore Palace oils aren't only precious as the workshop of art, but they also give a window into the history and culture of the region. They offer regard into the lives of the royal family and their court, as well as the artistic and cultural influences of the time.

In summary, the Mysore Palace oils are a precious artistic and cultural treasure that earn to be celebrated and saved. They're an important part of the heritage of South India, and they continue to inspire and delight observers to this day.

Sculptures

The sculptures on the Mysore Palace are predominantly Hindu in nature, depicting scenes and numbers from the Hindu tradition. They're set up on the palace's doorways, bends, pillars, and walls and are an integral part of its overall design. The busts are made from a variety of accouterments, including stone, wood, and metal, and are intricately elaborate and highly ornate.

One of the most notorious busts in the Mysore Palace is the Gajalakshmi, a portrait of the goddess Lakshmi seated on a lotus flower, girdled by elephants. This sculpture, which can be seen on the palace's Darbar Hall ceiling, is a sign of wealth and fortune.

The Navaranga, a group of nine arches decorated with carvings of Hindu gods and goddesses, is another noteworthy feature of the Mysore Palace. A well-liked tourist destination, the Navaranga is situated in the palace's central courtyard.

Several significant sculptures, including those by Indian and European artists, may be seen inside the Mysore Palace. The Durbar Hall of the palace has "The Stone Elephant," a sculpture of an elephant made of black stone. The Kalyana Mantapa of the palace is home to a group of bronze statues known as "The Bronze Figures," which represent various Hindu deities and legendary figures.

The Durbar Hall of the palace is home to "The Marble Sculptures," a collection of marble statues representing European aristocracy and monarchy.

The kings of Mysore utilized a sculpture of a peacock-shaped throne known as "The Golden Peacock Throne" for ceremonial events. It was made of gold and adorned with priceless stones.

The Diwan-i-Khas of the palace houses "The Silver Peacock Throne," a silver sculpture of a peacock.



The kings of Mysore used "The Golden Howdah, " a sculpture of a howdah, a style of decorated seat used for riding elephants, during ceremonial processions.

In addition to its Hindu- themed sculptures, the Mysore Palace also features several carvings that are influenced by other architectural styles. The palace is erected in the Indo- Saracenic style, which is a synthesis of Hindu, Muslim, Rajput, and Gothic architectural influences. As similar, the palace features several busts that are told by these styles, including arches, domes, and balconies.

Overall, the sculptures on the Mysore Palace are an integral part of its architectural design and a testament to the wealth and power of the Wodeyar dynasty. They're a must-see for anyone interested in the history and culture of Karnataka.

Summary

Let's sum up by saying that the Mysore Palace is a magnificent construction that is recognized for its elaborate carvings and decorative elements. These sculptures, which can be seen all over the palace, are evidence of the craftsmanship and talent of the carvers who made them.

At the Mysore Palace, carvings range from straightforward geometric designs to intricate and elaborate figurative compositions. They may be seen on the walls, ceilings, and doors of the palace and are fashioned from a variety of materials, including stone, wood, and metal.

The sculptures at the Mysore Palace have a wide range of subjects and represent the historical and cultural influences of the area. While some represent scenes from Indian mythology or depict ordinary life, some depict Hindu gods and goddesses.

A conclusion on the Architecture, Paintings, and Sculptures of Amba Vilasa

The palace was rebuilt to take the place of the earlier wooden palace, which had burned down in 1897. It is a stirring illustration of Indo- Saracenic architecture, with its blend of Hindu, Muslim, Rajput, and Gothic styles. The Mysore Palace is renowned for its artistic value in addition to its architectural splendor. These paintings, which were produced in the 19th and 20th centuries by self-described artists, display a variety of artistic approaches, from classic Rajput and Mughal styles to more contemporary, European-influenced ones. The oil paintings of the Mysore Palace in India offer a glimpse into the royal family's and their court's lives as well as the aesthetic and cultural currents at play at the period. Some feature Hindu gods and goddesses, while others show scenes from Indian mythology and historical events.

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Study on the traditional wearing of Yakshagana

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Abstract

Yakshagana is a well-known musical instrument and a significant component of the cultural traditions of the coastal regions of Karnataka and Andhra Pradesh. As it is seen to be a method to communicate with the divine and express devotion via art and performance, it is also known as "Bhakti Yakshagana" or "devotional Yakshagana."

In this dramatic dance style, Yakshagana, the costumes and makeup play a significant role.

Keywords

Aesthetics, Stories, Origins, Headgears, Instruments, Makeup, Costumes, importance of jewellery, Meaning, reasons and Purpose of wearing.

Introduction

The terms "yaksha" and "gana," which both mean "song" in Sanskrit, are combined to form the word "yakshagana," which describes a group of magical creatures from Hindu mythology. The Ramayana and the Mahabharata are two examples of Hindu myths and epics that are frequently portrayed in yakshagana performances. Typically, traditional instruments like the chande (a drum), maddale (a huge drum), and puja are used to provide the music for the performances (a flute).

The spectators are entertained and motivated by the artists' stunning headpieces, jewellery, and cosmetics. Although the term "Yakshagana" is believed to have been coined just 200 or so years ago, the art form itself is said to have existed for much longer and has gone by a number of names, including Aata (play) Kelike (entertainment). I decided to include Yakshagana. My jewellery line, parampare, is inspired and highlights the rich tradition of Karnataka.

One of the few performing arts, Yakshagana is a distinctive traditional theatrical style prominent in Karnataka. It combines music, dance, costumes, acting, and speech.

The costumes used in yakshagana are exclusive to the art. Although there are variations in the Yakshagana clothing depending on the character, they all adhere to a common design or style. The jewellery being worn is all bright and shiny. The clothing has a glossy surface and is either a deep red or yellow colour. Yakshagana clothes were created for the stage lighting of the past, which used torches. Yakshagana clothes are stunning on stage with yellow lighting.

Yakshagana attire is constructed with thin wood, fabric, beads, and cotton strands. Few artists in Karnataka are engaged in the labor-intensive process of creating the Yakshagana costumes.

With its large-sized skirts, colourful headgear, and painted faces, yakshagana resembles kathakali. A "dhoti" (loin cloth), a pyjama, a jacket, and a flowy skirt make up the outfit.



The sort of character being represented will determine the makeup. Demons wear thick makeup that highlights their vile and vicious nature with white spots scattered across their faces and false eyelids.

Aesthetics of yakshagana

Indian traditional theatre known as yakshagana has its roots in the state of Karnataka. It is a fusion of dance, music, and drama and is distinguished by its ornate costumes and makeup. Yakshagana's aesthetics might vary based on the particular performance and the subjects being addressed, but some characteristics are frequently present:

- Exquisite, vividly coloured clothing: Yakshagana singers frequently don expensive, extravagant outfits with intricate patterns and decorations. These outfits could come with headpieces, crowns, and other ornaments.
- Considerable makeup: Yakshagana artists frequently don extensive makeup, which may also include facial paint and other decorative items like bindis and bangles. Makeup can be used to convey various emotions or character traits and is frequently utilised to produce dramatic and expressive looks.
- Adaptable Theatrical motions, which might include dancing, acrobatics, and other physical feats, are a trademark of Yakshagana shows. The emotions and activities of the characters being represented are frequently expressed through these gestures.

Yakshagana performances are accompanied by live music, which features vocalists and percussion instruments. Usually upbeat and spirited, the music is a crucial component of the performance.

Overall, Yakshagana's aesthetics are distinguished by a colourful and passionate fusion of music, dance, and drama, as well as by lavish costumes, makeup, and stage moves.

Origins of yakshagana

Indian traditional theatre known as yakshagana has its roots in the state of Karnataka. It is thought to have developed from a pre-existing type of theatre called "Bayalata, " which was well-liked in the area. Yakshagana is frequently performed in temples and during cultural gatherings and is well-known for fusing music, dance, and drama.

There are several competing hypotheses about Yakshagana's formation, which makes its beginnings somewhat disputed. Yakshagana, according to some historians, may have originated from rites and folk performances done in homage to the god Shiva. Others claim that the Bhakti movement, a spiritual movement that emphasised devotion to God through music and poetry, may have had an influence.

In Karnataka, Yakshagana has a lengthy and rich history, regardless of its precise origins. And has had a significant impact on the area's cultural life. For the people of Karnataka, it is a beloved form of entertainment and a source of pride.

Stories of yakshagana

The Ramayana and the Mahabharata are two examples of Hindu myths that are frequently told in yakshagana performances. These tales are performed using a mix of music, dance, and drama, and they are frequently done in a very stylized and expressive way.

Yakshagana performances may also feature tales from other historical and cultural traditions, such as the Bhagavad Gita and the Puranas (old Hindu writings), in addition to tales from Hindu



mythology (a Hindu scripture). Yakshagana performances could also feature tales from regional folklore and legends as well as themes and problems of the present.

Overall, Yakshagana is renowned for its capacity to captivate and delight audiences of all ages while bringing stories to life through a fusion of music, dance, and drama.

Makeup

The performer who plays the Bannada Vesha typically spends four to five hard hours getting ready and donning his formidable attire. Yakshagana and Kathakali are particular makeup techniques that are used as the foundation for re-creating the environment that the Superman loved.

The "hero, " a male lead character, is typically painted with the reddish-brown colour "gandha, " which is created from a combination of natural pigments and oil. The female protagonist, also known as the "heroine, " is typically painted with a light, pinkish-white or white colour known as "chandana, " which is created by combining rice flour and turmeric.

Other characters, such villains and demons, may be present in this classic theatre and may even have their own histories.

Originally Colors for the makeup were obtained using real stones. The colours that were required, which were red, yellow, and a shade of white, red, and yellow for the base, had to be extracted from these stones by grinding them on a rock. It was a similar procedure to grinding sandal to make its paste.

Yakshagana's makeup is an essential component of the performance since it contributes to character development and raises the production's visual appeal as a whole.

Depending on the persona being depicted, several styles of makeup are employed in Yakshagana. To better emphasise their significance in the narrative, they might, for instance, be depicted in darker hues or with exaggerated characteristics like thick eyebrows or a long nose. Yakshagana, in addition to makeup To further enhance the lifelikeness of their personas, performers may often don masks, jewels, and other accessories.

Jewellery and its importance of yakshagana

Jewelry plays a significant role in the Yakshagana performers' attire. It contributes to the performance's overall aesthetic attractiveness and may also reflect the status or personality of the performer.

The hero and heroine in Yakshagana are often decked out with a variety of jewellery, such as necklaces, bangles, earrings, and headpieces. These items may be embellished with diamonds, pearls, or other precious stones and are frequently made of gold or other precious metals.

Depending on their position in the narrative, additional characters in Yakshagana might also be seen wearing jewellery. For instance, villains and devils might wear darker or more ostentatious jewellery to assist communicate their character, while supporting characters might choose to don simpler or more understated accessories. Additionall to Jewelry has a significant role in Yakshagana tradition in addition to its aesthetic appeal. It is an essential component of the Yakshagana community's cultural legacy and is frequently passed down from one generation to the next.

Yakshagana inspired jewellery



Yakshagana used to be done between twilight and dawn in earlier times. The performances were highlighted by speciallylighted torches. As a result, stone-based pigments were used to create the cosmetic and the jewellery was fashioned in a sparkling gold colour. The actor and dancer were given a shine that made them appear divine.

Jewelry plays a key role in the Yakshagana performers' attire. It contributes to the performance's overall aesthetic attractiveness and may also reflect the status or personality of the performer.

The hero and heroine in Yakshagana are often decked out with a variety of jewellery, such as necklaces, bangles, earrings, and headpieces. Frequently composed of gold or other precious metals, these pieces may be embellished with diamonds, pearls, or additional precious stones

Depending on their position in the narrative, additional characters in Yakshagana might also be seen wearing jewellery. For instance, villains and devils might wear darker or more ostentatious jewellery to assist communicate their character, while supporting characters might choose to don simpler or more understated accessories.

In addition to being beautiful, jewellery plays a significant role in Yakshagana heritage. It is an essential component of the Yakshagana community's cultural legacy and is frequently passed down from one generation to the next.

Headgears

A variety of crowns make up the headpiece, each one representing a different kind of character. Artists portraying prominent personalities often wear a "Mundas, " a heavily ornamented headdress. It resembles a lotus leaf because it is large in the middle and shrinks toward the top. It takes talent to dance while wearing this hat. Most secondary characters don a straightforward turban.

The headgear worn by Performers performers is a significant component of their costumes. It helps to finish the character's overall appearance and can also explain how they fit into the plot. The protagonists and heroine in Yakshagana frequently don a variety of hats, including crowns, tiaras, and other decorative headgear. These items are frequently constructed of precious metals such as gold. Metals and may be encrusted with gems like diamonds or pearls.

Depending on their position in the narrative, other characters in Yakshagana may also don hats. For instance, to better express their personalities, villains and devils may wear darker or more ostentatious headwear, while supporting characters may don simpler or more understated attire.

In addition to being attractive, headgear plays a key role in the Yakshagana tradition. It is an essential component of the Yakshagana community's cultural legacy and is frequently passed down from one generation to the next.

Instruments

Yakshagana is a type of traditional Indian theatre that has its roots in the Indian state of Karnataka. It is frequently performed by a group of performers dressed in elaborate costumes and makeup. It includes music, dancing, and acting.

The instruments used in Yakshagana are a crucial component of the performance since they assist set the tone and improve the audience's overall experience. The primary tools employed in yakshagana are:



1. chande: Played with sticks, this enormous, double-headed drum is. It offers the music's rhythmic framework. The Yakshagana ensemble uses the Chande and the maddale as major rhythmic accompaniments.

2. Taala: a pair of finger bells known as yakashagana made of a unique alloy (traditionally five metal).

They are designed to blend in with the bhagawatha's voice. Since finger bells come in a variety of keys and allow singers to sing at various pitches, they often carry more than one pair. They collaborate on and direct the Yakshagana background music.

3. Maddale: This little drum has one head, and it is played with the hands. It is employed to set the tempo and highlight particular musical passages. The Yakshagana ensemble's main rhythmic accompaniment is provided by the percussion instrument maddale, along with the chande. It is performed similarly to the Mridangam.

4. Harmonium: This hand-operated keyboard instrument is performed. It contributes the melody and works in unison with the other instruments.

5. Veena: A bow is used to play this stringed instrument. It is employed to give the song a melody and depth.

Yakshagana presentations may include additional instruments in addition to these primary ones, such as flutes, cymbals, and bells, to lend complexity and texture to the melody. The music and equipment used in Yakshagana are an integral element of the community's cultural heritage and enrich the whole performance.

Costumes

The author Prof. Prabhakar Joshi's novel Yakshagana Shabdhakosha includes details about the makeup. The most popular choices used in outerwear and toiletries are white, black, red, and yellow.

Yakshagana's costumes and makeup are an inherent part of theatre folklore. Yakshagana artist is skilled in makeup and costume; he may combine these features skillfully to highlight the inherent personality of the role he is acting. The character in colour, or Bannada Vesha, is the title of the performance's central objective. The role's heavy makeup and stunning clothing are fittingly complemented by the name. Typically, the musician of the Bannada Vesha puts in four to five busy hours of preparation. And putting on his intimidating attire. The basis in recreating the environment in which the Superman revelled is makeup, which is a specialised craft with elements of yakshagana and Kathakali. The overwhelming makeup and costume are what recreate Superman on stage and transport the audience to a dreamlike state. In the past, the art of makeup in Yakshagana was undoubtedly influenced by the diffused, dim light of the oil lamp recognised as Panju or Deevatige and the great location between the last viewer and the artist. Likewise, the costumes had to be feasible for the burdensome dancing that was almost always performed during the performance.

Yakshagana performers dress in vibrant, intricate, and traditional clothes.

The male artists wear a panche, a long, flowing gown that is worn around the waist and reaches the feet. In addition, they are seen wearing a "kiri, " a long scarf called a "panche patka, " and a form of loincloth called a "kachche" (a crown or headpiece).



The female performers, known as "devadasis, " often dress in a sari with a "choli" and a "pallu, " a decorated end placed over the shoulder (a blouse). They may also wear bangles, anklets, and other vintage jewellery in addition to a "kiri" (a crown or headdress). Both male and female performers frequently sport voluminous makeup and ornate hairdos. An essential component of the Yakshagana performance are the costumes and makeup, which serve to portray the character's emotions and personality. While Ravana, Mahishasura, Duryodhana, and other characters are shown as demons, their facial makeup is extremely elaborate and closely resembles the Kathakali techniques created by the artist himself on Karna, Arjuna, and other characters.

The characters' attire represents his habits and demeanour. Green shirts called Dagale are worn by the actors portraying Satvika and Sringera. Tamasa wears a black shirt, while Rajasa wears red. The three names for the head's primary alankara are Kedge-Mundale, Mundas (Pagadi), Kirita Kesarithattu, and Mudi. Aradala (Chayam), Ingalika (red), Green, Kadige, Calcium (SUNNA), rice powder, and kumkuma are the primary colours used for facial adornment. Even the face's colour varies depending on the character.

The "Yakshagana" is yet another type of yakshagana. "Talamaddale" or "Koota" The artists don't wear costumes or makeup to perform it. Although the musical accompaniments are the same as in Yakshagana, the performers don't wear any extravagant costumes or makeup.

In Yakshagana, accessories like headgear, jewellery, ornaments, and makeup are crucial in portraying a character's feelings and personality.

The performers' headgear is dubbed a "kiri, " a type of crown or another headpiece. Usually constructed of metal, the kiri is embellished with gems and other ornaments. It serves as a representation of the character's regal or supernatural position.

Makeup: Yakshagana actors frequently use heavy makeup to assist them portray the character's sentiments and individuality. Usually, vivid pigments like red, green, and yellow are used to apply the makeup. Utilised to emphasise the facial features of the actor.

The wearing of accessories, such as bangles, earrings, necklaces, and anklets, is permitted for both male and female performers. Usually fashioned of gold or another valuable metal and covered in diamonds, these decorations are ornaments. The character's riches and prestige are intended to be represented by them.

Female performers may wear traditional jewellery in addition to ornaments, such as a "nath" and a "maang tikka" (a decorative pendant placed on the forehead) (a nose ring). These accessories are intended to accentuate the character's beauty and add to the costume's overall elaborate appearance.

Reasons of wearing attires

Yakshagana performers adopt costumes, makeup, accessories, and headgear for a number of reasons:

1. To develop the character: Boldly, the characters are brought to life by their costumes, makeup, and headgear.
2. To boost the performance's visual appeal: The ornate costumes, makeup, and headgear increase the performance's overall attractive appearance and contribute to the sense of drama and excitement.



3. To express the character's status: Yakshagana performers' clothing and jewellery can allude to a character's social standing or place in the narrative.
4. To preserve tradition: The costumes, makeup, and headgear worn by the participants are an essential part of the long-standing cultural tradition of Yakshagana. Wearing these goods contributes to the preservation and upkeep of Yakshagana community cultural heritage
5. To strengthen the musical constituent: The Yakshagana performers' use of the several instruments elevates the performance's musical depth and complexity.

Target of yakshagana

Yakshagana is a type of entertainment that tells tales from literature and Hindu mythology in order to amuse and educate the audience. The stories are frequently performed by a group of artists and feature a blend of music, dance, and discussion. Yakshagana serves as a way of maintaining and promoting Karnataka's aesthetic and cultural traditions in as well as providing entertainment for the audience. The performances are usually free and open to the public, and often actually occur in places like community centres and temple grounds.

Conclusion

Yakshagana is a traditional dance-drama from South India that stems from the state of Karnataka. It is often performed by a collection of artistes who act out scenes from Hindu mythology, epic hymns, and other creative texts. It includes a combination of music, dance, and theatre. The performances are distinguished by colourful attire, elaborate makeup, and explosive motions. Yakshagana is still highly-liked in Karnataka, as well as in other regions of India and overseas, regardless its rich heritage.

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An Overview of Aarti in Indian Tradition

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Abstract

This document gives a complete overview of an aarti in Indian tradition. aarti is an essential function of Hinduism. Aarti is a crucial component of Hindu tradition's worship. Aarti of the gods is performed at the conclusion of the pooja and yagna rituals. When performing aarti, the flame and other unusual objects are placed on a plate and rotated around the lord. Different items on the plate are of varying importance, but the "stuti" that is sung in conjunction with aarti is the most significant item. It works better for devotees the more devotion it is chanted. After every pooja or religious ceremony, aarti must be done. Because in addition to its devotional significance, aarti also has scientific significance. Keep in mind the ingredients that are placed on the aarti plate, such as cotton, ghee, camphor, flower, and sandalwood. cotton is clean and free of impurities. Ghee is a similar vital component to milk. Additionally, pure and sattvic materials include camphor and sandalwood. A beautiful smell is released into the air when a cotton wick is lit with ghee and camphor. Positive energies begin to circulate and the adjacent atmosphere's negative energies vanish. While doing aarti, the attention is focused on the god while devotional songs are being sung and bells are ringing. It's finished brewing in my imagination. Our mind and body feel energized and receive God's grace as a result of an unconscious soul awakening within us.

Keywords

Aarti, Performing aarti, aarti with camphor, energy from aarti.

Introduction

The Sanskrit word "aarti, " where "Aa" stands for "complete" and "rati" signifies love, is said to mean "complete love" (something that removes darkness). Aarti is said to have been inspired by the idea of a homa or yajna, a fire ceremony. Depending on the purpose for which it is performed, an aarti may indicate appreciation, a prayer, or a desire. Aarti is not only offered to God but also to other beings, such as machines or electrical devices, in order to assist them in functioning better and encourage the performer to give their all. Take note that at the end, aarti is offered to the god and waved to all of the worshippers present to represent that everyone there is a worshipper of god and a part of god. As a result, they show their respect by receiving the aarti and bowing to it. It is carried out more than twice or three times daily, possibly toward the conclusion of a puja or bhajan session. A metal plate—which could be silver, bronze, or copper—is used to offer aarti. By rotating the plate in a circular motion while performing aarti, it is believed that the plate or the lamp absorbs



the power of the deity. After performing aarti for the goddess, the priest performs a public service while receiving the benefits that are given to the flame during aarti.

Performing aarti

The Hindu puja ceremony consists of sixteen phases, one of which is the aarti (shodash upachaar). It's described as an auspicious light that illuminates only the purest spiritual effulgence (mangal nirrajanam). We light the Lord's full form by circling the flame of the lit lamp in a clockwise motion while holding it in the right hand. We can either recite prayers aloud or in our minds while the light is waved, or we can just gaze at the Lord's lovely form as it is illuminated by the lamp. When we pray, the intensity grows, and the goddess's image appears to take on a new beauty. We gently touch the tops of our eyelids after the Aarti while holding our palms above the burning. Aarti is performed for four primary reasons: to thank God, praise God, seek God's forgiveness, or make a request to God.

The Aarti plate

The Aarti plate is often composed of silver or copper. It makes use of a lamp made of wheat, mud, or metal that has been kneaded and is filled with ghee or oil. Either a cotton wick dipped in oil or ghee and lit, or merely camphor is burned, is used. Along with rice, there are also flowers, incense, and the Aarti dish. When performing Aarti, emotions and prayers are frequently kept silent; however, this depends on who is performing the ritual or what holiday it is. Additionally, it is said that making symbolic hand motions over the flame will convey good will and luck.

Why are Aarti rituals conducted twice daily?

Hindus believe that aarti should be performed at sunrise and sunset. When the absolute fire element frequencies of the Deities enter the cosmos in the morning, the raja-tama dominating environment that prevailed throughout the night is obliterated. As a result, Arti will be waiting for them when the sun rises. When the Deities' frequencies first emerge at dawn, the "cooperative Chaitanya" is conveyed and is supposed to be accepted by the worshipper. In contrast, the arati is conducted after sunset to drive away the raja-tama frequencies and evoke the Deities' "Marak Chaitanya." As a result, Arti should be done twice: first at sunrise and again at nightfall.

What is importance of offering Arti?

Understanding the significance of spirituality and spiritual practise requires belief. When faith is established by verbal instruction, spiritual practise, spiritual experiences, and faith are all followed by more spiritual practise on the part of the individual. As one progresses through spiritual practise, spiritual experience, and religious faith, they start to feel spiritual emotions, which ultimately lead to self-realization, which is a state of bliss. Only spiritual passion may preserve us; neither our good deeds nor our transgressions can accomplish so (as it is a tarak-saviour form). Some people mistakenly think that faith and spiritual emotion are the same thing; however, faith is really stated to be threefold, with the threefold meaning sattvik, rajasik, and tamasik depending on the three components (sattva, raja, and tama). Man begins to question God's existence in the Kaliyug (era of strife) period. Offering Arti has been created as a simple way for man to be able to realise God in such a spiritual environment. Offering worship entails pleading earnestly with God. When a person invokes a deity through the arti, he or she is given a vision of the deities' forms or of God in the form of light. **Deity is appeased** : A sincere petition to God is included in the hymns of an arti that



are in praise of the deities in order to obtain His favor. The praise and worship of the person who offers arti are pleasing to the deities and to God, who bestows blessings. **Activation of spiritual emotion** : It is crucial, in accordance with the Path of Devotion, that the disciple cultivates spiritual emotion and devotion toward God as soon as possible. It is challenging to build spiritual emotion toward the formless, or the unmanifest principle of God, in the early stages. However, a seeker perceives God as being close by when He takes on a human-like form. He can acquire spiritual emotion toward Him more quickly. A simple way to worship God in His present form is through art. The Aarti's lyrics have a sensitive quality that allows them to gently touch the idol or portrait of the deity that is set in front of it before returning to those who are singing or listening to them. During Arti, the seeker has a spiritual experience as his He reawakens his spiritual attachment to the Deity he worships. This aids in boosting his devotion to the Deity he worships.

Appropriate method of doing aarti

1. Blow the conch three times before the aarti begins.
2. Start singing the aarti after blowing the conch: When singing Aarti, one should feel as though “ God Himself is there in front of me, and I am appealing with Him vehemently.” When singing the aarti, one must consider its significance. When singing the aarti, the words must be spoken according to spiritual science.
3. Aarti can be performed while clapping: An introductory level seeker: Clap lightly to the rhythm. Advanced or higher level seeker: Try not to clap to be more introverted.
4. . Play the following instruments in addition to singing the aarti: While maintaining the sattvikta, ring the bell. The harmonium, drums, and gong must all play in time.
5. The Aarti plate ought to be positioned around God: When performing aarti, the plate should be waved between the Anahat and Adnya chakras as well as around God in a clockwise motion to form a complete circle.
6. Perform the deities' "jayghosh" after the aarti (for instance, Sri Bajarang Bali ki jai).
7. Next, perform a camphor aarti while chanting the phrase "karpur goram, karuna avatram."
08. One must do the aarti by placing both hands' palms on the lit lamp and tracing the right hand's neck with the left hand after performing the camphor aarti. If you haven't done the camphor aarti for whatever reason, do it by placing your palms on the ghee lamp.
9. Recite the prayer "tvamev maata" after the aarti.
10. Following the prayers, give flowers and akshata (rice grains).
11. Follow that with a circumambulation. If it's not possible to do it around God, do it three times around yourself.

Aarti – a must in many Hindu Ceremonies and Traditions

A very old and common Hindu ritual is the aarti. It is a type of Hindu worship. The words "aa" and "rati" both imply "something going toward God" and "virtue, " respectively. The Rig Vedas include the Aarti rite, which truly refers to the highest and most superior expression of devotion to God. Additionally, it refers to the spiritual songs sung during pujas or prayers. It is one of the fire-related



elements of the Vedic rites. Aarti, according to some, refers to a particular shining cloth used when performing religious rites. The Aartis are often the final rites performed after a prayer. It is performed at set times every day at the temple and is a requirement for many Hindu rituals and festivities. Aartis should generally be practised five times per day. Aartis are performed in India not only to commemorate visitors or saints but also to conclude ceremonial devotion. The idea of praising the five earthly elements is present in Hinduism. One such ceremony that upholds the tradition of fire worship is aarti. The pujas, or ritualistic worship, consist of sixteen phases. Since Aartis are a part of these pujas, these procedures are also referred to as the "Shodasa Upachara." It involves circling an idol or deity in a clockwise motion while carrying a lit lamp in one hand, usually the right one.

Aartis Help to Connect with God, the Supreme Being

You can start your day by playing these cassettes if you don't go to the temple every day or don't conduct Aarti ceremonies at your house. To help people learn more about their traditions and customs, numerous devotional Aartis films have been downloaded from websites like YouTube . Aarti is one of the best Indian rituals we have yet to encounter since it facilitates communication with God, the Supreme Being. It is extremely similar in spirit to the hymns and melodies that Christians sing in adoration of Lord Jesus. Today's younger generation has abandoned its culture and traditions. They adore all sorts of entertainment and music. The Aarti is a musical means to entice children to their own culture and faith, and so, subtly, to God. All things considered, it is a very intriguing approach to introducing visitors to their rich customs and culture. I grew up watching Aartis performed in my paternal home. My father, mother, or grandma would conduct Aartis each morning and evening. We would congregate in the Aartis room during that time as well; it was a requirement for us. We had to return to attend the Aartis no matter where we were. While the Aartis was being performed, the house's entire atmosphere changed. After attending each Aarti, there would be serenity and peace in the house, and I would also feel at ease and comfortable. We would undoubtedly feel the heat in the room during the summer if the Aarti were performed with a lit bulb. But it was only until the Aartis' beneficial effects began to calm the body and mind.

Why to use camphor?

Hinduism places a high value on a wide range of ceremonies, traditions, practises, and beliefs. Throughout our religious festivals, Aartis, and other Hindu ceremonies, we employ a variety of ingredients. camphor, one of these substances, is essential to Hinduism. Let us look at the history, significance, and use of camphor in Hindu ceremonies. In Sanskrit and Hindi, camphor is known as Karpur and Kapur, respectively. It has been commonly utilised in Indian families for many years. You can tell the difference between artificial and edible camphor. camphor laurel produces ingestible camphor, which has a number of medicinal benefits, and it is present in its bark and wood. camphor has a wide range of uses. To satisfy the gods and goddesses, we ignite camphor during hawans and aartis. When we burn camphor, we might add the chanting of this mantra to our prayers to Lord Shiva. Varantam Hridya Aravinde, Samsaara Saaram Bhijage, and Indra-Haram Sadaa are among the cast members. characters include Varantam Hridya Aravinde, Bhavam Bhavaani Sahitam Namaami, and Karpura Saaram Karunna Avataaram. I prostrate before the embodiment of compassion, the essence of the world, who is led by Goddess Bhawani and is



adorned with the serpent king's crown. We sing this mantra to emphasise the value of cleanliness in our life. It also inspires us to live holy lives.

Religious significance

Camphor has a variety of meanings in relation to Hindu rites. It aids in both spiritual awakening and the extermination of negative energies. Here are a few Hindu religious meanings connected to camphor.

Aarti is a significant religious ceremony. We execute it in front of the Gods and Goddesses as a part of our pujas. You can perform Aartis to keep darkness out of your lives while singing mantras and other prayers. We burn camphor in ghee lamps during aarti. It aids in spiritually illuminating our souls. After doing Aarti, we place our hands over the flame and place them on our heads and eyes.

Camphor disappears when it is burned. Only its aroma remains once it burns away. It demonstrates that we can become at one with God. It equates to letting go of ego in our lives. It contributes to the illumination of our lives as well as those of others.

Scientific significance

Camphor offers various more advantages. It is a miraculous plant that may improve therapeutic treatments and promote healing in our mental, emotional, and physical bodies. Here are several scientific reasons why we should use camphor in our prayers and daily life.

The use of camphor can be cooling. It includes anti-microbial ingredients and has menthol-like effects. It helps to calm down or lessen our skin's redness. Additionally, it helps to treat skin irritability. Camphor is important in Ayurveda, largely because of its therapeutic effects.

Camphor can cure minor burns and soothe the agony brought on by insect bites. Scars might be lessened with its aid as well.

Camphor is a substance that can assist in lowering.

Camphor is effective in battling germs and fungus. Camphor is a common ingredient in Ayurvedic medications.

Camphor's scent can help keep our minds peaceful when we burn it.

Camphor can be used in combination with other medications to treat food poisoning, hysteria, the flu, and measles.

Camphor oil is useful for those with respiratory conditions like asthma. It can bring peace and comfort to a person. Colds, coughs, and other respiratory issues can be treated by direct or steam inhalation.

Camphor has the ability to help our bodies and minds relax. Additionally, it can help you sleep better and maintain composure and calmness of mind.

There are various additional uses for camphor. When it comes to our health and well being, it is crucial. An ingredient that has been around for a while is camphor. They can work miracles in bringing about our religious and spiritual awareness.



Conclusion

According to my study, aarti plays an important role in Indian heritage. It brings us closer to God, creates positive vibrations, and banishes bad ideas. The scientific basis behind aarti is that the sound from the bell and drum generates exact waves that spread across the area. Dhoop provides an energy boost to worshippers while reducing air pollution and germs in the environment.

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Indian Tribal Culture and Their Traditions

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Abstract

A big portion of the Indian populace lives in its Tribes. The tribal lifestyles is the exceptional instance of how the earlier existence of the humans used to be before the towns and towns got here into being.

It demonstrates how tough and dangerous the existence of man changed into before the appearance of era and other scientific developments.

The female enjoyed inferior fame inside the tribal groups. The department of labour changed into executed on the idea of stronger or weaker character. the man usually proved to be more potent and become the hunter. The girl depended upon the man for safety. guy gathered food and apparel items at the same time as the girl turned into given the undertaking to accumulate most effective herbs. for that reason, she was at a downside in financial factor as nicely.

The tribal people have a way of life that is particular from the opposite groups primarily based in villages and cities in many components. The men pass for hunting so that they may carry returned meals for their families even as the girls gather water and herbs from the nearby water body.

Keywords -Tribe types, Places, Law, Rights, Empowerment

Introduction

A tribe is a social group, settled in a particular area, speaking a particular language, having one basic man, one deity, one unanimous leader, following a uniform set of natural laws and having a common culture and a well-organized social system.means a small, independent, and intimately united group of people; Bound by social and cultural factors through the thread of kinship. Its political system is broadly based on an ancient democratic system (Kroeber).

Majumdar's definition of caste also applies to tribe. He said that a caste is a group of related people living in the same land with the same name, same language and same land. A tribe has a physical unity while explaining how a tribe differs from a caste. He said that there is no grading system there. According to Sinha, tribalism stands apart from other cultural groups at the forefront of economic politics and other social relations. It strongly encourages feelings of isolation within the group. Alternatively, castes are related in a unique way; It is a heterogeneous group with different statuses. The weaker sections of the society who come under the caste system are far away from the rural and urban life and still live a tribal life. Such people are called tribal caste by Raisley and Gait. A people who maintain their original name, characteristic traditions and slightly modify the omniscient worship system leading to the creation of a pure traditionalist group. For example Chauri, Bagadi, Lohar, Kawora, Tiyyar and others.

The term tribe is not only applicable to tribal nomadic groups. Many traditional societies are also tribal in nature. The Hazara Mongols of Afghanistan are a tribe of rural farmers and herders. The



people of Baganda in East Africa, Rwanda in Central Africa and Nupe state in West Africa belong to different tribal groups. The people of the Iranian Hazara tribe all speak the same language and are bound by blood ties. They have a leader. The ancient Germans were considered a tribal people. The Welsh became a semi-tribal people after the English changed tribal life in the 13th century. States maintained tribal culture for a long time. Before European settlement, most people in North America were tribal. There are twelve tribes among the Israelites. Ancient Greeks also had many tribes. American Indians are still recognized as tribal people. African culture is purely tribal culture. Due to the impact of changing living standards, industrialization, urbanization, tribal societies are being transformed into castes.

Indian Tribes

Culturally, Indian tribes are unique. Even today there are many tribal people in India who live in the food gathering phase. They are away from city life and have a simple social system. (Andaman islanders are wild) Andaman islanders wander from place to place in search of good food to find a good home. But this traffic takes place within known boundaries. Some tribes lead a pastoral life. These people (Todas) have a complex pattern of social system with no touch of civilization. There are also tribes with a progressive social system (Khasi Nagas) who live in the hills and maintain shifting cultivation. Some tribes depend on agriculture as their main occupation and have a highly developed social system influenced by civilized life (Gond, Bhil, Santal, Orao).

Unity in diversity is the hallmark of Indian culture. Although the tribes here are spread over different parts of India, there are several similarities that can be identified in their social and cultural life. Tribal people who differ in economic and social life approach different deities.

Constitution of India It is a giant country with more than 1300 billion inhabitants, making it the second most populous country in the world. It is called a subcontinent because it has enormous linguistic, genetic and cultural diversity, second only to Africa.

Millions of people form a very complex society and the diversity is reflected, for example, in the many tribes. Only a few are legally registered and protected within the Constitution, and we talk about them today: Indian tribes.

Many within these tribes have adapted and integrated into modern life, but there are other groups whose existence is more tenuous. Today, there is an official classification that distinguishes this group under the name of Specially Vulnerable Tribal Groups. What is important information about Indian tribes?

*They live in 30 states. The state of Madhya Pradesh accounts for 14.7% of the total, while Maharashtra accounts for 0.1%. Others have tribes but are not registered.

*There are 705 registered separate ethnic groups

*They represent 104 million people, i. E., 8.6% of the country's total population, and live predominantly in densely forested and hilly areas.

*Originally they were geographically isolated tribes, with a distinct culture, with primitive features, little and timid contact with larger communities, and backward economies.



Gond Tribe

This tribe is found mainly in Central India and Chhindwara district of Madhya Pradesh, but also in Abandra region and parts of Orissa. While tourists are admiring, for example, the beautiful sculptures of Sanchi Stupa or Khajuraho, they are very close to the Godi forest and these people.

The Gond tribe is a rural tribe that lives in colorful mud-walled houses, wears sarees and jewellery, and celebrates colorful festivals like Madai and Keslapur. They are not vegetarians and meat is an important part of their diet.

Shantal Tribe

It is one of the largest and most important tribes in West Bengal. And they are found especially in Bankura and Purulia districts, Bihar, Jharkhand, Odisha and parts of Assam. If you want to see these people face-to-face, you can start your journey towards the terracotta temples of Bishnupur and Bolpur in India's capital Calcutta.

This tribe is an agricultural tribe and livestock breeder, they are also good hunters. They have wonderful music and dance and are very attractive to travelers. That is why its festivals are very popular: Maghe, Baba Bonga, Karam, Sahrai, Iro, Asaria, Namah, Disum Sendra.

Places Where Tribal People Live

1. Nagaland

Nagaland cannot be forgotten among the tribal peoples of India. Mainly Nagaland is said to be one of the least explored tourist destinations by tourists. Here you can see many tribal villages. In fact it is said to be very dangerous to go here.

Sharing a border with Myanmar, Nagaland is home to more than 16 tribes. Hornbill festival is celebrated every year with great grandeur. During this time many cultural programs are held to quench the thirst. People visit from different parts of the country to participate in this festival.

1. Andaman and Nicobar

Recently Andaman and Nicobar Islands has developed its tourism. It is for this reason that people yearn to travel to Andaman and Nicobar Islands.

You will find 4 ancient tribal groups in such vibrant places. They are said to have lived for thousands of years without any outside contact. A trip to Baratong Islands takes you past the Jarwa Tribal Reserve.

2. Nilgiri

The Nilgiris in South India are home to the Toda tribe. Small huts can be seen here situated on green rolling hills. These are the traditional huts of the Toda people.

They are strict vegetarians and worship the buffalo. These tribes are most popular for their embroidery work. The Toda community area is now a UNESCO site, the Nilgiri Biosphere Reserve.

3. Odisha

Odisha is one of the most famous tribal places in India. It is home to a bewildering array of tribes. The tribal people here follow colorful cultures and traditions.

On this journey you can see many local handicrafts, cultural dances, folk music, rituals.



4.chhattisgarh

You can also find popular tribal communities in the country in Chhattisgarh. These tribal people live extensively in forest areas. The major tribes here are called Gonds.

Gond tribes can be found in different parts like Madhya Pradesh, Andhra Pradesh and Maharashtra. Enjoy artwork or cultural performances.

Law and Tribes

Tribal people in India are identified on the basis of the geographical area they live in and their isolation from other tribal communities in the country, not by their socialization. Many diverse groups and communities are recognized as tribal people at different levels. Since these tribal people live separately from the larger community of the country, they have acquired autonomy over the area they live in and the right to administer the area themselves. They controlled the land, forest and other resources of the area and governed themselves on the basis of their own laws, traditions and customs. colonialism enforced a uniform political and administrative system for tribals and non-tribals through wars, conquests and raids. After this, a new administrative system was implemented by implementing new uniform civil and criminal laws that were incompatible with the heritage and identity of the tribal people. All these developments led to cheating, fraud and obstruction and other exploitation against the tribal people. They were kept separate from land and non-tribal people. This being the case, post-independence national leadership became especially important to the tribals. This interest is expressed in the Constitution by giving them special rights. In independent India, the tribal people were given the same civil, political and social rights as the citizens of the country. civil and political rights are given in the form of fundamental rights in the constitution while social rights are given in the form of directive principles of governments. Apart from all these rights given in the constitution, the tribal people are given special rights as they are a distinct race. Rights and other matters as per Article 342 of the Constitution, representation by population in Parliament and State Assemblies as per Articles 330 and 332, ordinary citizens as per Article 19(5), The right to buy property or live freely in tribal areas is restricted. Article 29 provides for the preservation of tribal language, dialect and culture, Article 14(4) empowers state governments to enact general reservation, and Article 16(4) provides for reservation in employment and recruitment to tribals. According to the Directive Principles of the Constitution, provision is made in Article 46 to look after the educational and economic welfare of the weaker sections of the society including the tribals. In addition to these provisions under Articles 244 and 244(a) of the 5th or 6th Schedule of the Constitution provide for the establishment of a special system of administration in tribal areas. The government has taken concrete steps to enforce the specific rights given by the constitution, including representation to tribals in Parliament and state assemblies, as well as reservation in government services and educational institutions as stipulated in the constitution and creation of tribal areas. Accordingly, 7.5 percent of posts and seats are reserved for them in government jobs, semi-government jobs and educational institutions. Although all these opportunities are provided, the results are not up to expectations. This deficiency is even more pronounced when compared to Scheduled Castes. It is not a violation of the Constitution if the government does not fill up the quota reserved for the category in full. Because, the government has taken all the steps mentioned in the constitution. Secondly, the reservation given to these categories of candidates is not unconditional. certain conditions have been imposed in the constitution itself. According to Section 335 of the Constitution, it is stipulated that efficiency in administration should be maintained while recruiting candidates belonging to



Scheduled Castes and Scheduled Tribes. Thirdly, although the rights are given to the tribe, the individual has to claim his right according to the same rules as others. As the right is personal the individual has to take action to claim this right. When the situation is like this, it cannot be questioned in court by alleging that the government is showing negligence or apathy in fulfilling the rights. In a particular case, discrimination or disfavor can be brought to court. However, they can be justified under Article 335 of the Constitution. A protective inclination is not sufficient for the prosperity of the tribal people as a whole. If the facilities provided in the constitution are to be more effective, the capacity building of the individual, resource mobilization and opportunities should be provided in sufficient quantity. This means that the economic and social rights of the tribals should be enshrined in laws or constitutions, and effective legal, administrative, infrastructural and financial support systems should be provided. For all these systems to be implemented effectively, the implementation of safeguards needs to be tight.

Adivasi tribal communities' rights, empowerment, development insight

India's culture and heritage is in the bed of diversity, as there are different regions, languages and customs, there are many different tribes, there are about 4000 different tribes living in the world.

According to the Scheduled Castes and Scheduled Classes (Amendment) Order Act 1976 and 39 of 1991, 50 different ethnic groups have been designated as Scheduled Tribe communities in the state of Karnataka. Two Special Vulnerable Tribal Groups (PVTGs) namely Jeenukuruba and Koraga community and forest dependent tribes like Soliga, Betta Kuruba, Paniyarava, Panjariyarava, Kudiya, Malekudiya, Iruliga, Hasala, Gaudru, Siddi community have been living in the forests of the state for several decades. 81 percent of the 38 tribes including Valmikhi and Nayaka live in rural areas. All of them have differences in their language, culture, knowledge and customs.

Constitutional Rights and Acts:

In addition to all these rights given in the constitution, tribals are given special rights as they are a distinct race. Rights and other matters as per Article 342 of the Constitution, representation by population in Parliament and State Legislatures as per Articles 330 and 332, ordinary citizens as per Article 19(5), The right to buy property or live freely in tribal areas is restricted. Article 29 provides for the preservation of tribal language, dialect and culture, Article 14(4) empowers state governments to enact general reservation, and Article 16(4) provides for reservation in employment and recruitment to tribals.

75% of the posts and seats are reserved in government jobs, semi-government jobs and educational institutions. This has not been properly implemented by the state government. For this, Shri Valmiki Prasannananda Swamiji conducted a padayatra from Davangere to Bengaluru to put pressure on the state government and led to the formation of a single member commission headed by Justice Nagmohan Das regarding revision of reservation for scheduled castes and tribes, whose commission has submitted a report to the Chief Minister. Since Swamiji's decision to implement the increase in reservation was delayed, even today the community is fighting for reservation for 7.5 Scheduled Tribes under Swamiji's leadership. The government is working knowing that the development of Scheduled Tribes means merging the STs with the non-tribals. Tribal development means social, economic, cultural and political integration of tribals to keep pace with globalization.



For the Empowerment of Tribal Tribes:

Even though Scheduled Tribe population in the state is 6 percent, only 3 percent of the reservation is available, so the report of Justice Nagmohan Das should be implemented to provide reservation facility according to the population.

Adivasis and Forest Based Tribes Forest Rights Act 2006, Land Act 2013, Scheduled Castes, Scheduled Tribes Act 1989, formation of Adivasis Advisory Committee for proper implementation. Establishment of Adivasi Museum to preserve the heritage items and materials of Adivasi. To open separate farmer contact centers in tribal areas and provide agricultural equipment, fertilizers and technology along with kumi farming.

Close the existing ashram schools and open schools on the Kendriya Vidyalaya model and emphasize on qualitative education, establish a separate cooperative society for them to prevent the exploitation of moneylenders and provide credit facilities and implement the existing Karnataka Livelihood Sanjeevini program. Ensuring right to health, food security and employment, land acquisition and distribution of Pahani Patra to eligible tribals, right to small produce should be transferred to them. A separate corporation should be set up to make arrangements for the sale of minor forest produce so that the aborigines are not cheated by brokers and agents.

Tribal rights are guaranteed in the 5th and 6th Schedules of the Constitution. The Panchayat (Extension to Scheduled Area) Act-Pesa has given tribals considerable powers in natural resource management and self-governance. It is the basis of development. Adivasis' culture, values, life style, mainly the right to live in nature water, land, forest, open environment, prioritizing ideas, getting their consent in the main decisions, environment saving development is needed. The provision of laws to protect the welfare and well-being of tribals in the constitution should be utilised. We all need to respect tribal people's rights to land and forest. World Organization for Better Life, Living with Dignity On September 1st International Tribal Rights/Empowerment Declaration Day we all must commit to community action.

Conclusion

Most all countries in the world have their own indigenous communities. They have their own cultural uniqueness such as a very strong culture, artistic heritage, handicrafts and ecological ties.

In 2007, the United Nations adopted the Declaration on the Rights of Indigenous Peoples, recognizing the skills of indigenous peoples to create a balanced relationship between nature and culture and to efficiently utilize local cultural and natural resources.

*Tribals have their own social and cultural traditions and our association with the nature of the land which gives them a unique identity.

*Their in-depth knowledge of indigenous flora and fauna, seeds, medicines, agriculture, fisheries, architecture, textiles, food - etc. is the guiding knowledge of a sustainable path of development.

*The World Bank Report on Indigenous Peoples states, "Indigenous peoples occupy a quarter of the world's territory. They protect 80% of the world's remaining biodiversity. They have ancestral knowledge and expertise on how to deal with and mitigate the risks of climate and its extremes".

Unfortunately, the traditional ways of life and practices of these indigenous communities in India are facing a lot of anxiety and danger. Non-recognition of them socially, non-provision of proper rights protection, non-inclusiveness of public policies, impact of climate change all these factors are alarming aspects of tribal communities in India.



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Influence of Ancient Indian Painting on Modern Times

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Abstract:

The ancient Indian paintings and the modern artworks represent the vibrant culture of our nation. Ancient Indian art shows a wide range of paintings made by artists, in addition to the various styles of paintings that are present in many areas of the country. The different styles, patterns, and techniques used reflect the traditions and customs that have been practiced for generations in the different regions of India. The theme of these artworks includes pictures of God, social events, and nature. Some of the paintings were based on the influences of religions such as Hinduism, Jainism, Buddhism, and Islam. Most of the Indian painting styles are considered mural paintings and folk paintings. The availability of different resources and subsequent development eventually gave rise to these painting styles on materials such as paper, palm leaves, fabric, and canvas.

Keywords: Ancient Indian art, paintings, culture, Modern Indian art, natural dyes

Introduction:

The ancient and modern works of art display the depth of Indian art. Indian artists have produced a wide range of artistic works, including paintings, sculptures, architecture, ceramics, and textiles. Different types of paintings can be found in various parts of India, which include mural paintings which comprise cave and temple paintings, and folk paintings which include Madhubani, Warli, Kalighat, and Phad paintings, as well as miniature and Gond paintings, Kerala murals, Patachitra, and Pichwai paintings. The culture and customs that the people have developed and upheld for generations are depicted in ancient Indian art. These artistic disciplines attest to how varied and rich our civilization is. It has changed as a result of the impact of religion and the rule of several empires. As foreign painting styles were incorporated with the Indian style, several art forms were created. There is a clear transition between modern and ancient Indian art.

The earliest form of art contains pictures of people, and animals, activities such as hunting and dances are depicted in the prehistoric art known as cave paintings which have exceptionally evolved as the imaginative skills of people improved and also the impact of religion, the contribution from many empires that dominated various areas of India, the blending of various foreign styles, the colonization of European nations, and the art schools have all contributed to the drastic evolution of these art forms along the long period. All of these have changed the old artworks and given rise to new art movements in India.

Modern art has been significantly influenced by the ancient Indian painting tradition. Many modern painters have included similar themes in their works as a result of the complex details, attractive colours, and sculpted forms seen in traditional Indian paintings. The evolution of narrative art in modern times has also been impacted by the symbolism and narration found in old Indian paintings. Particularly known for their refinement and elegance are Rajput paintings from the medieval era and Mughal miniature paintings. They continue to be a significant source of



inspiration for modern art and have been studied and reproduced by numerous artists all over the world.

Literature Review:

The authors Ganapathi Rajadurai, Karuppiyah Krishnamoorthi, and Dr. A. R Saravanakumar discuss the many styles of paintings in their work “A Study of Historical Paintings Inspired by Indian Regions”. It says about the paintings which demonstrate portrayals of gods, nature, the early lives of people, and joyous occasions such as festivals, births, and marriage, as well as paintings related to Hindu mythology and paintings from the Mughal era. It has analyzed the subjects, methods, and various foreign styles that have been combined with the Indian style to represent these artworks.

The article “The Influence of Ajanta on Indian Modern Art” by Hawkins Nolan explains about the history of Ajanta caves, and the paintings found which were called as frescoes. The subjects were Buddha, stories from jataka, and bodhisattva. It also says about the rediscovery of these caves and artworks created by the artists influenced by the cave paintings in the modern times.

The article “Journey of a Folk Art: The Case of Mithila Painting of Bihar” by Sangeeta Mishra speaks about the Mithila paintings, their development, methodology, and resources. It also discusses the transformation of these artworks as a result of urbanization.

Discussion:

The Timeline of Indian Paintings

The majority of prehistoric artworks are located in areas such as Bhimbetka Caves (the earliest Indian paintings were discovered here approximately 30000 years ago), Jogimara Caves, Yogimatha, and others. Based on the chronological period, these rock paintings are classified as Palaeolithic age, Mesolithic age, and Chalcolithic age art. The principal topics of these paintings were humans, animals, dancing, and hunting. They were simple drawings on the walls of the cave.

As time passed, the Early Indian art which includes the Ajanta and Ellora cave paintings (second century BC) emerged and was inspired by Buddhism, Jainism, and Hinduism throughout their creation. The paintings in the Ajanta caves depict the life of Buddha and stories from the Jataka, but the subjects in the Ellora caves were Hindu gods and imagery from Jain literature. Other ancient cave paintings have been discovered at Badami caves, Bagh caves, Elephanta caves, Ravana Phadi, and other locations.

The paintings discovered during the medieval period were Mughal paintings (16th-19th century), which arose from the impact of Persian as well as Islamic styles on Indian art. Miniatures were another name for these paintings. They depicted the lives of Mughal rulers, including portraits and paintings of scenes from conquests, court, and hunting. There are also paintings depicting stories from Hindu mythology and Persian literature. They were recognized for their rich colors, dedication to detail, and calligraphy use. As Mughal paintings faded in popularity, Rajput paintings developed and excelled. Even though they were influenced by Mughal art, the topic of the paintings differed. These paintings also showed Rajput rulers and families, as well as their royal lives, although they were most recognized for their religious and romantic creations. They conveyed the stories of lord Krishna and the stories from Ramayana and Mahabharata.

Mysore and Tanjore paintings are two of the most popular types of traditional Indian painting, both of which developed in the South Indian states of Karnataka and Tamil Nadu. Mysore paintings are notable for their minute details and the use of gold leaf to decorate them. This style is distinguished



by representations of Hindu deities, scenes from Indian mythology, and landscapes. Mysore paintings are often painted with natural dyes on handmade paper or canvas. Tanjore paintings often feature Hindu deities, mythological settings, and historical events. They are well-known for their use of colour, complexity, and the use of gold leaf and precious stones in their paintings. Both paintings are fine examples of ancient Indian art and are still valuable and important and appreciated presently. These paintings are valued not merely for their artistic appeal, but also for the insight they give into South Indian cultural and religious traditions.

Tribal folk art in India has a long history, dating back to numerous indigenous populations throughout the nation. These paintings are noted for their distinct style, which is strongly impacted by the tribe's culture and traditional customs. These paintings' topics and subjects frequently portray the tribe's ordinary activities, customs, and beliefs, and they are commonly painted utilising natural materials such as earth pigments, charcoal, and other ingredients from plants. Warli paintings, Madhubani paintings, Cheriya Scroll paintings, Saura paintings, Kalamkari, Kalighat, and Phad paintings, as well as miniature and Gond paintings, Kerala murals, Patachitra, and Pichwai paintings, are the most well-known kinds of tribal folk art in India.

The Transition of Ancient Indian Paintings to Modern Art

The ancient Indian paintings, their development, and the integration of various foreign styles gave rise to other unique styles of paintings. These paintings are the assets of our nations which represents our culture, values, and heritage. These styles and methods used in paintings that emerged in different regions are demonstrations of the imaginative skills and originality of Indian artists.

The transition of ancient Indian art of painting to modern art can be traced through several key developments and influences. One major influence was the British colonial period, during which British artists and scholars began to study and collect ancient Indian paintings. This led to a renewed interest in the art form and helped to establish it as a valuable and legitimate form of art. Another important development was the Bengal School of Art, which emerged in the early 20th century. Guided by Abanindranath Tagore, the Bengal School sought to revive traditional Indian art forms and incorporate elements of ancient Indian painting into a modern art context. As India gained independence in 1947, modern Indian artists began to experiment with new styles and mediums while also drawing inspiration from traditional Indian art forms, including ancient Indian painting

With the rise of modern art in India, many modern Indian artists have continued to be inspired by the rich history and cultural heritage of ancient Indian art of painting. The mix of traditional and modern styles reflects the fusion of various historical, cultural, and personal experiences. In summary, the transition of ancient Indian art of painting to modern art can be traced through the influence of British colonialism, the Bengal School of Art, and the experimentation of modern Indian artists who have sought to incorporate elements of ancient Indian painting into a modern context.

Use of Natural Dyes

The use of dyes in ancient Indian painting may be traced back to the earliest instances, which were done in fresco on the interior walls of caves and temples. Natural pigments and colours obtained from rocks, plants, animals, and insects were employed to create these paintings. There were several natural pigments and dyes utilized in painting in ancient India. Minerals such as red ochre,



Vivianite, yellow ochre, Glauconite, and malachite were used to make some of the most prevalent pigments. Plant-derived pigments such as indigo, sumac, beets, and madder were also often employed. Lac dye and kermes, both obtained from insects, were utilized to produce crimson and scarlet shades.

Analysis:

The ancient Indian painting tradition has had a big impact on modern culture. Modern art, design, textiles, and architecture are just a few examples of the many things that its inspiration can be observed. Numerous modern Indian painters have incorporated traditional components and patterns into their works, drawing inspiration from the ancient Indian art of painting. As a result, both ancient and modern forms have been brought together to form a new, uniquely Indian genre of modern art. A number of artists, including MF Husain, Sayed Haider Raza, and Francis Newton Souza, have helped to advance traditional Indian painting techniques in modern art.

The ancient Indian painting tradition has influenced many aspects of design, from graphic design to interior design. Traditional themes and decorations from ancient Indian art have been used in the creation of textiles, furniture, and ornamental objects. As a result, historical art forms are becoming more popular and are being preserved. The textile business is a good example of how folk art has influenced modern civilization. The Warli paintings, Madhubani paintings, and Kalamkari art forms and patterns have been incorporated into the textiles. Ancient art also serves as a symbol for the embellishment and decoration of structures in the field of architecture. The decorating of temples, palaces, and other buildings, as well as modern architectural design, all make use of great works of art.

The ancient Indian art of painting has left an indelible mark on modern art, design, and architecture. Traditional components and patterns have impacted many modern Indian artists, designers, and builders, resulting in a blend of old and modern forms. This has contributed to the preservation of traditional art forms' qualities and brought them to a larger audience.

The use of natural dyes in modern times has gained popularity as a response to the negative environmental impacts of synthetic dyes. Natural dyes, derived from plants, insects, and minerals, offer a more sustainable alternative to synthetic dyes that are made from petroleum products. They are also non-toxic and do not release harmful chemicals into the environment during production and use. Natural dyes are commonly used in a variety of applications, including textiles, paper, and food. In the fashion industry, natural dyes are used in clothing, accessories, and home textiles, offering a more sustainable and environmentally friendly alternative to synthetic dyes. Additionally, the use of natural dyes in modern times is often associated with traditional techniques and cultural heritage, which adds an additional layer of cultural significance and value to the products. Overall, the use of natural dyes in modern times reflects a growing trend toward sustainability and a desire to reduce the environmental impact of consumer products. The popularity of natural dyes is expected to continue to grow as consumers become increasingly conscious of the environmental impact of their purchasing choices. There are several non-governmental organizations (NGOs) that educate people about the dangers of synthetic dyes and encourage the use of natural colours. Natural pigments are becoming particularly popular as a means of transitioning India to a more sustainable nation. There are organizations that also support the artists in the creation of paintings and promoting them.



Conclusion:

Ancient Indian paintings from sites like Bhimbetka caves, Ajanta and Ellora Caves, temple paintings, and tribal folk art have had a lasting influence on current Indian art. Modern Indian art trends have been influenced by these classical forms and techniques, which continue to inspire current artists. In addition, Hindu mythology and religious imagery are still widely used in modern Indian society and continue to have an effect on modern Indian art. Overall, the old Indian painting tradition continues to inspire artists and have an impact on the evolution of Indian art in numerous ways today.

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Kalarippayattu – The Ancient Indian Art of Self Defense

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Abstract

The traditional martial art of Kerala, known as kalarippayattu, has been practiced for more than 500 years. According to the tradition of guru is ya Parampara, it has been kept for many years. In accordance with the tradition, the generations of Gurus are worshipped as symbolized by the pa=duke= put at the Guruthara in every Kalari. In addition to knowing how to harm another person, Kalarippayattu is a holistic art form that also knows how to heal. Because of this special mix, it is regarded as the mother of all martial arts and constitutes a comprehensive science. Martial arts instruction strives to promote an individual's total growth, starting with physical prowess, mental stability, and moving on to spiritual upliftment. It resembles a road that is being led by tradition to lead a complete life.

Key words: kalarippayattu, Parampara, martial art, guru.

Introduction

Cultural legacy includes behaviors, customs, artistic expressions, places, things, and values. It is a representation of the ways of life that a community has established and passed down

from generation to generation. Feather (2006) claims that it is a human invention made with the intention of informing. Frequently, cultural heritage either immaterial or tangible form (ICOMOS, 2002).cultural heritage is an aspect of human activity that results in material representations of value systems, beliefs, customs, and lifestyles. An essential part of Heritage is made up of these audible and palpable remnants from antiquity to the recent past for a civilization as a whole. Built environments (buildings, townscapes, archaeological ruins), natural habitats (rural landscapes, beaches and shorelines, agricultural legacy), and artefacts can all be considered cultural heritage (books & documents, objects, pictures).

In this sense, legacy encompasses both intangible and tangible manifestations, including voices, values, traditions, oral history, and landscapes, structures, and artefacts. The majority of these cultural assets having a physical manifestation are exhibited through traditional crafts, technologies, religious rituals, clothing, food, forms of habitation, storytelling, and performing arts. One of the most important performing arts, martial arts have had a significant and enduring influence on the evolution of cultural performances throughout the history of humankind. Kalarippayattu, the mother of all martial arts, was introduced to the globe by India, earning it the title of a martial arts fortress. Since such cultural properties are sought after by various societal segments under a market-driven economic system, particular consideration should be given to their preservation and display. One of the main economic sectors that offers Kalarippayattu and other martial arts like it potential for commercialization and preservation is tourism.

At this point, the demand emanating from tourism and tourism-specific supply factors along with constraints in striking trade-off between propagation and preservation of Kalarippayattu is sine qua non for better management of this heritage of India.



Analysis

Kerala is one of the most upscaled destinations in south Asia and popularly known as ‘God’s Own Country’ in tourism literature because of its natural and cultural vividness and innovative destination management strategies. In tourism market, Kerala has emerged as the most acclaimed destination of India in the recent past. World Travel and Tourism Council (WTTC) has selected Kerala as a partner state due to its active role in promoting tourism along with its fame as ‘God’s Own Country’. National Geographic Travel after a rigorous research has chosen Kerala as one of the 50 must-see destinations of a lifetime, and also stated it as one of the 10 paradises of the World. Other accolades Kerala has received include being named "One of the 100 great trips for the 21st Century" by Travel and Leisure, "One of the ten hot spots for the millennium" by Emirates Inflight Magazine, "One of the best breakfasts in the world" by Travel & Leisure, "One of the ten love nests in India" by Cosmopolitan, "One of the six destinations of the millennium" by Khaleej Times, and "One of the best breakfasts in (Kang, 2002). Kerala's distinctiveness in preserving its culture and cultural practices, such as martial arts and complementary therapies like Ayurveda and Siddha, is well known in the travel industry.

There are now more prospects for Kerala's alternative medical practice thanks to the positive interactions between health tourism and traditional medical practices like Kalarichikilsa, the medical practice of Kalarippayattu.

According to a survey, visitors travelling to Kerala for medical reasons are also interested in alternative medicine because of its distinctiveness and capacity to handle health concerns in novel ways. These conventional medical procedures do draw tourists from the Middle East, USA, UK, Italy, France, Germany, and Switzerland (Joseph & Manalel, 2008). Also, those who seek out alternative medical treatments report feeling "more confident" throughout their visits (Joseph & Manalel, 2008). A few thousand years prior to that, the valiant conquerors of the Indus and Ganga valleys known as the Arias offered tributes to Indra, an unbeatable god of war who was devoted to the consumption of soma. The majority of the ancient Hindu gods, including Krishna, Siva, and Kali, were skilled martial artists. Hanuman, a master of Indian wrestling, was one of the protagonists of the Ramayana. The mythical creatures of the Mahabharata acquired their specialized knowledge in particular weapons from their ancestors, the Hindu gods. The stuntmen for the TV adaptation of these ancient epics were chosen from Kalarippayattu gyms. Yoga is reached via another path. Several traditions claim that the brahmans of the North had some familiarity with the science of war, Malaviya. They have been practicing a particularly hazardous style of boxing known as the "diamond fist" (vajra mushti) since the 10th century, which is occasionally linked to a sort of Tibetan Buddhism (Vajrayana). For some religious locations, they carried out exceedingly risky fights of warrior ascetics in some communities. While just targeting the head and upper torso, several girls have lost their lives during these festivities. This tradition has persisted, especially in Gujarat. Nonetheless, there are unique occasions that revive "sacred conflicts" at select holy festivals that are particularly significant. One of them has ties to the Mahabharata heroes' hometown of Kurukshetra.

Discussion

The study included in-depth interviews with experts, observation, and a review of pertinent literature. The basic data is collected through observation and interviewing. The study's interview and observation phase were finished between January and March of 2016. The researcher intended



to speak with 70 persons, including gurukul (masters) of kalarippayattu, apprentices, patients (both domestic and foreign medical tourists), and ordinary tourists (few are visitors only). 45 people, including Gurukul (Masters) of Kalarippayattu, apprentices, foreign tourists, and local tourists, were interviewed by the investigator after approaching 5 Kalari's in Malabar (the northern area of Kerala). Spending 4-5 days at each Kalari allowed for the completion of interviews. There is virtually little literature available in this particular field of medical practice.

Travel companies and the media first used the phrase "medical tourism" to refer to the rapidly expanding practice of receiving medical treatment abroad. The terminology may be replaced by the more contemporary expression "global healthcare." Elective operations and complex specialty surgeries including joint replacement (knee/hip), heart surgery, dental surgery, and cosmetic surgeries are frequently included in these services.

The provider and the client use informal routes of contact, connection, and contract, with less governmental or legal control to ensure quality and less formal channels of recourse to reimbursement or redress, when necessary (Joseph & Manalel, 2008). On such medical trips, leisure activities that are normally related to travel and tourism may be incorporated.

The inclusion of extra destination attractions, both natural and cultural, lodging, and other facilities makes a place a medical tourism destination in addition to the presence of a healthcare center. Patients may still travel for medical care in the absence of these additional protections, but the phenomenon emerging from this cannot be referred to as medical tourism. The available healthcare facilities are unquestionably the key to offering, but tourist amenities play a crucial role in medical tourism's hygiene. The three types of treatment that most visitors to India choose are wellness, rehabilitation, and operations. Kalarichikilsa can be promoted as an alternative medical practice for medical tourists as the industry for medical tourism expands. Because it is more affordable and efficient, many tourists come for medical care. He continued by saying that treatment under Kalarichikilsa has proven to be the most successful for certain specific conditions including orthopedic problems. George from Kerala virtually supports this claim. According to him, "my family and I frequently rely on Kalarichikilsa therapies for bone dislocation, and brain problems." Medical practices are frequently mentioned in the profile of health or wellness tourism among the general public, both theoretically and practically. Ayurveda, Siddha, and indigenous medical practices are present, but their influence is extremely small due to their complexity, lack of understanding, methodological differences, geographical limitations, and other factors.

Conclusion

India is a country with a rich cultural legacy. There are numerous factors with economic, political, and social implications that contribute to the decline of cultural and heritage resources, both in tangible and intangible forms. Despite this, culture resource management places a strong emphasis on preservation techniques.commercialization by means of its comprehensive and practical approach. Given its economic potential and the dangers facing Kalarippayattu and Kalarichikilsa, the martial art form that is considered to be the mother of all others should be safeguarded for future generations. Only a small number of people were aware of the unique features of Indian self-defense methods as a result of the modern era status and a long history. The reason why the Indian practice of self-defense has mostly persisted in the South raises a question. The solution is straightforward for Keralans. The Indian soul was only retained in the South. More Indians live in Kerala than in other Indian states.



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Surya Namaskar for a Healthy Body and Mind

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Abstract

Without the sun, which is the primary source of energy, life would be challenging to sustain. Surya namaskar, often known as the “Sun Salutation”, is a yogic asana practice that originated in India (asanas). This yoga technique combines synchronized, rhythmic breathing and body movements. Recent research has demonstrated the immense health benefits of this specific yoga practice, including improved heart health due to increased blood circulation, increased lung capacity, relief from female menstrual irregularities, increased muscle strength and flexibility, and enhanced mental and physical fitness. Surya namaskar may be a crucial component in assisting with the maintenance of a healthy lifestyle in the present era of changing lifestyles and the diseases that go along with them. One of the most significant problems that people worldwide deal with is stress. Surya namaskar reduces tension and anxiety while calming the mind and fostering patience. It supports maintaining emotional equilibrium, which in turn improves mood. Surya namaskar makes it possible to lead a life that is both mentally and physically healthy.

Keywords

Surya namaskara, asanas, physical benefits, mental benefits

Introduction

A well-known and essential technique in the yogic toolbox is the surya namaskara. Because of its adaptability and uses, it is one of the best ways to encourage a fit active lifestyle while also preparing for enlightenment and accompanying expansion of awareness.

In recent years, an increasing number of people have turned away from ritualistic practises and toward yoga as a way to better understand and develop their inner selves. Even the most committed person finds it challenging to incorporate yoga practise because of the fast-paced modern lifestyle, despite the fact that approaches to improve physical, mental, and spiritual progress are needed. In terms of our improvement, practise is the most crucial and fundamental factor. Surya namaskara is almost a complete sadhana in and of itself, incorporating asana, pranayama, and meditational techniques into the core of the practise.

For the majority of us, the way of life we lead today amplifies mental tensions, worries, and issues that appear insurmountable on a variety of levels, including interpersonal relationships, economy, and even global dangers of war and devastation. The growth of technology and labor-saving tools is also increasing the quantity of sedentary or semi-sedentary work. As a result, there is an increase in both physical and mental illness. There seems to be little hope in the absence of an antidote. Yoga techniques are a potent therapy for both mental and physical illnesses and are an excellent cure to stress. Surya namaskara is a crucial component of the yogic approach to these issues and is simple to incorporate into daily life because it just takes five to fifteen minutes of practise per day to have positive outcomes amazingly quickly. As a result, even the busiest individuals can benefit from it, including entrepreneurs, parents with large families to care for, students who are preparing



for exams, and scientists who spend the most of their time in the lab. Few exercises can compare to this series of asanas for completeness as we learn and practise it with pranayama, chakra awareness, and mantra repetition. A sequence of physical exercises are simply one part of the surya namaskara. It naturally soothes, extends, tones and stimulates all muscles and visceral organs and anatomical parts by flexing the body both backwards and forwards but it also has the breadth and depth of spiritual practise. The sages of the Vedic era left behind the practise of surya namaskara. Namaskara is a salutation, and Surya is the name of the sun. Because it is a potent emblem of spiritual consciousness, the sun was revered in antiquity as part of everyday rituals. Worship of the outer and inner sun was a religio-social rite that made an effort to appease those natural elements that were out of man's control. Enlightened sages who realised that these behaviours promoted social creativity and production as well as maintaining health were the ones who started it. The three components of Surya Namaskara are shape, energy, and rhythm. The physical framework around which the practice's structure is constructed is created by the twelve postures. The subtle energy known as prana, which is produced by these postures, awakens the psychic body. They perform in a continuous, repetitive succession that reflects the rhythms of the world, including the twelve zodiacal signs of the year, the twenty-four hours of the day, and our own bodies' biorhythms. The rhythmic secure attachment of this structure and power on our current body-mind complex results in a richer, more active life with a greater appreciation of the splendor of the world we live in.

History and origin

Mankind's earliest forms of emotional expression was his admiration and devotion of the sun. Nowhere have these customs been as thoroughly maintained as they are in the Hindu culture. The majority of ancient traditions had some type of sun worship, combining diverse solar symbols and deities. In reality, several regions of India still practice regular sun worship today. In the epic Ramayana, the mighty avatar Rama rose to become the ruler of the solar race in ancient India. The ancient Vedic writings, which have several shlokas alluding to the sun, are where the origins of modern Hindu civilization may be found. It is said that the King of Aundh, Late Shrimant Balasaheb Pant Pratinidhi, created and popularised the Suryanamaskar exercise in the 1920s. Sri K V Iyer and Sri Krishnamacharya thereafter added to the exercise's popularity. It was discovered that the Suryanamaskar models introduced by Sri Krishnamacharya were based on the Danda exercises described in "Vyayama Dipika". The yoga historian and practitioner Norman Sjoman proposed that Krishnamacharya adopted the sequence and his transitional vinyasas as inspiration from the classic Indian wrestlers' drills called dandas documented in the 1896 "Vyayama Dipika". The Surya Namaskara asanas "Tadasana, Padahasthasana, and Bhujangasana" are closely related to various dandas. Since regular sessions were held in the chamber next to his "Yogasala" in the King of Mysore's palace, Krishnamacharya was familiar of the Sun Salutation.

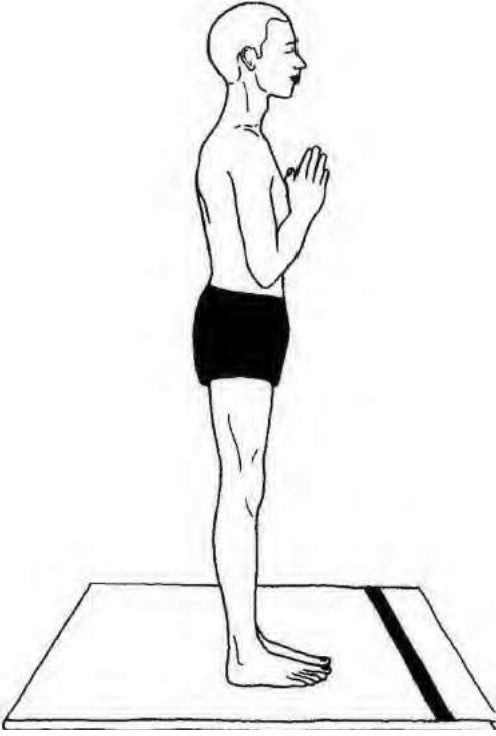
Postures in surya namaskara

Twelve physical postures make up the Surya namaskara sequence. The spinal column and limbs are stretched and flexed to their fullest extent by these asanas that alternate backward and forward bending. Few other types of exercises can be compared to the series since it develops the entire body in such a profound way.

1)Pranamasana

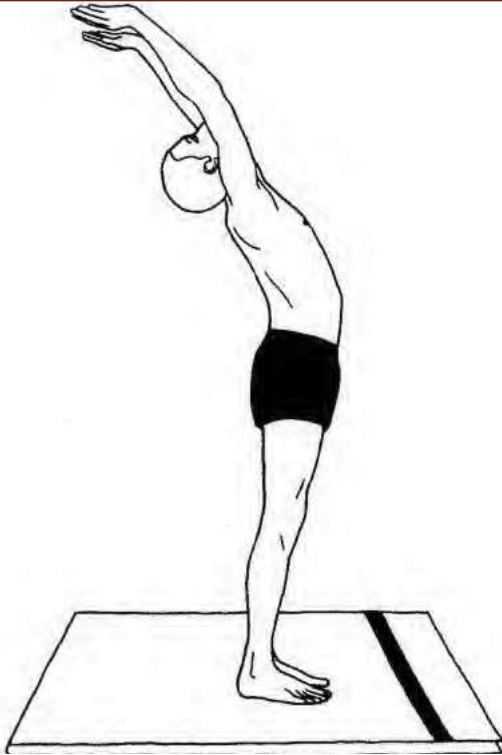
Close your eyes while you stand straight with your feet either together or slightly apart. Put both palms in front of your chest. Maintain your concentration on the posture, the grip of your hands,

and how this posture affects your chest. Pay respect to the sun, the creator of all life, in your mind. Relax your entire body. Take a regular breath.



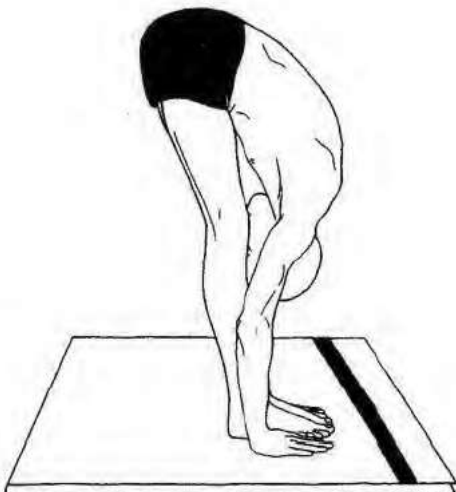
2) *Hastautthanasana*

With palms squaring outwards, raise and extend both arms over the head. Maintain shoulder-width separation between your arms. Stretch your entire body by arching your back. Extending the head much further back as it will go comfortably, and pay attention to the upper back's curvature. Raise the arms while taking a breath.



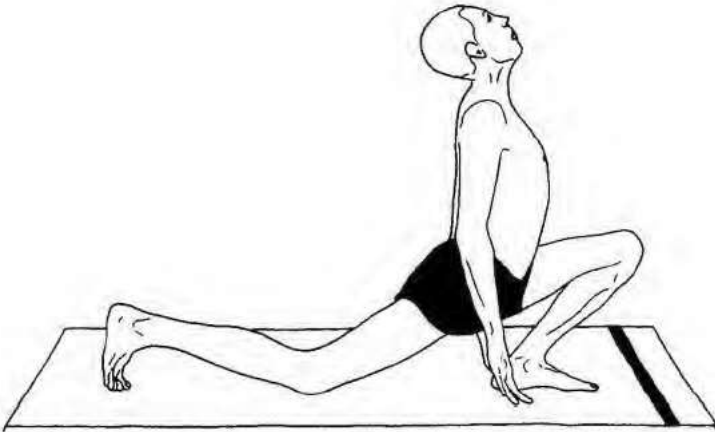
3)Padahasthasana

When you've finished breathing, lean forward and downward until the palms of both your hands are touching the floor on each side of your feet. Make sure your knees are level while in this posture



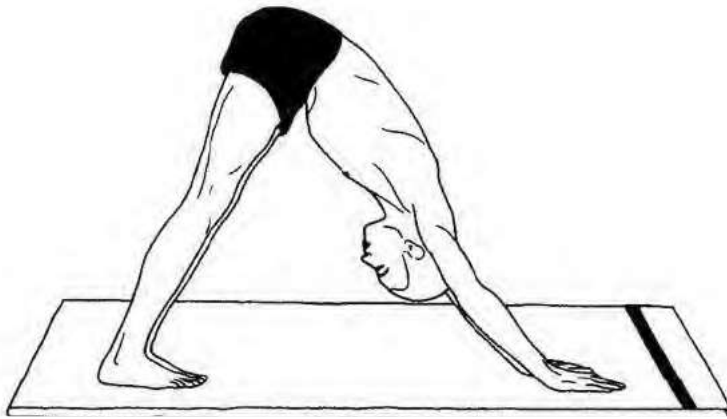
4)Ashwasanchalanasana

Fold the left knee and stretch the right leg as far back as you can while maintaining both hands on each side of the foot. The right knee is contacting the earth and the toes are tucked in. Arc the spine, bring the hips forward, and raise your head. The body is balanced while the fingertips rest on the floor. Keep your attention on the middle of your brows. From the leg moving up toward the front body to the middle of the brow, you should feel a stretch. Exhale while extending the right leg back and lifting the chest forward.



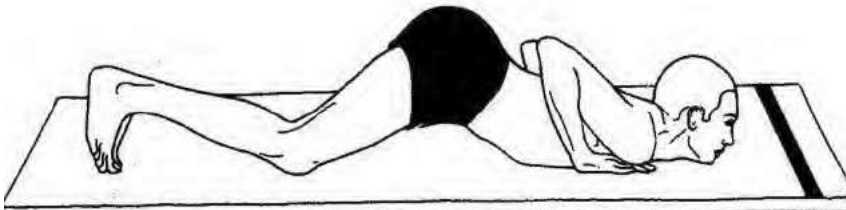
5) *Parvatasana*

Take the rear right leg and link it to the left leg after exhaling. Raise the hips instantly and lower the head in between arms. Keep your legs and arms straight.



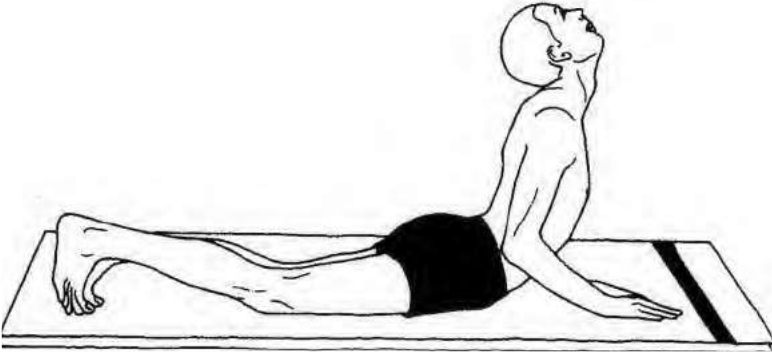
6) *Ashtanganamaskara*

The buttocks should remain lifted while the knees are brought to the floor, followed by the chest and chin. The spine is arched, the hands, chin, chest, knees, and toes are on the ground. concentrate your attention on your body's centre or on your back muscles. In this stance, the breath is tried to hold externally.



7) *Bhujangasana*

Prior to exhaling, drop your waist while lifting your hands up and forward toward your chest. The head should be looking upward as you push the chest up so that the spine is arched. During the position do not to let your knees or lower abdomen touch the ground.



8) Parvatasana

Posture 5 is repeated at this level. Limbs and arms should remain straight. Resuming position 5, elevate the buttocks and lower the head while lining up from the shoulders. The feet and arms stay in posture 7 throughout. Lift the buttocks while bringing the toes to the ground. Raising the buttocks, exhale.

9) Ashwasanchalanasana

The fourth posture is repeated at this level. The left leg should be brought forward and the foot should be in between the hands. Bring the right knee to the floor while also moving the pelvis forward. Resuming position 4, arc the spine and glance upward. As you strike the position, breathe in.

10) Padahasthasana

Position 3 is duplicated at this level. Place the right foot next to the left one. Bend forward, raising the buttocks, and pulling the head in toward the knees while straightening the legs. The hands stay next to the feet on the ground. Similar to posture 3, this is. While executing the motion, exhale.

11) Hastautthanasana

Posture 2 is duplicated in this position, which involves bending from the hips, raising the body, and extending the arms over the head. Breathe in while elevating the body and arms. Arch backwards to retake posture 2.

12) Pranamasana

Posture 1 is replicated in this step. Straighten your body and reunite your hands in front of your chest to return to posture 1. As you assume the final posture, breathe out.

Mantras to be chanted with each asana

1. "Om Mitraaya Namaha."
2. "Om Ravaye Namaha"
3. "Om Suryaya Namaha."
4. "Om Bhaanave Namaha."
5. "Om Khagaya Namaha"
6. "Om Pooshne Namaha."
7. "Om Hiranyagarbhaaya Namaha"
8. "Om Mareechaye Namaha"



9. “Om Aadityaaya Namaha”
10. “Om Savitre Namaha”
11. “Om Aarkaaya Namaha”
12. “Om Bhaaskaraya Namaha.”

Physical benefits of surya namaskara

1. Deep,

rhythmic breathing is coordinated with each action in surya namaskara. Through this procedure, all traces of expired gas are entirely expelled from the lungs, and they are then filled with new, oxygenated air. Particularly with hasta utthanasana, which fully extends the chest wall, this is true. Padahasthasana is a powerful cleansing breath when performed with a little pushed expiration,

which can be performed with the mouth open. The lungs' entire network of compartments is enlarged, stimulated, and subsequently purified. The blood's oxygen concentration rises, improving the body's and the brain's tissues' general vitality and oxygenation. Lethargy and sluggishness disappear quickly. It is possible to get rid of respiratory illnesses and extra mucus in the airways.

Additionally beneficial for the prevention of diseases like tuberculosis, which thrive in the less used, stagnant areas of the lungs.

2. Surya namaskara strengthens the function of the heart without taxing the cardiac muscles. The enhanced blood flow that results expedites waste removal and provides all cells with fresh oxygen and nutrients. The circulation is enhanced,

and deposits of stagnant blood are eliminated from the spleen and all other organs. The coronary arteries, which carry blood to the heart,

are encouraged to grow by the stimulation of the cardiac muscles, which improves circulation and lowers the risk of heart attack. It is also possible to get rid of general weariness, blood vessel problems, and slow circulation.

3. Surya namaskara's simultaneous stretching and compressing motions tone the entire digestive system by deeply massaging all of the abdominal viscera. When it comes to squeezing and energising the abdominal organs,

padahasthasana and bhujangasana are very potent poses. This improves digestion as well as elimination, encouraging a fast metabolism and quick and thorough absorption of meals.

A key element in overall health is proper digestion. It doesn't matter how much or how good the food is if the body can't properly digest, absorb,

and use it. Partially digested ferments in the stomach and intestines, producing gas that obstructs the body's excretion pathways.

By controlling your food and practising yoga, digestive issues including constipation, indigestion, diarrhoea, and a weak liver can be treated and avoided.

4. Surya namaskara purifies and gives the practitioner a clean, bright complexion, which is a crucial indicator of health. It also increases sweat, boosts circulation, and improves the evacuation of toxins through the urinary and gastrointestinal systems. The removal of acne and eczema are only two examples of the numerous skin conditions brought on by subcutaneous toxin accumulation. In addition to improving blood flow to the skin, the body's unpleasant odours are eradicated.

5. The vertebral body is repeatedly expanded and contracted to the greatest degree throughout the twelve movements of the surya namaskara, promoting circulation throughout the whole spinal cord and all nerve plexuses. Both the voluntary and the involuntary portions of the peripheral nervous



system, which is located away from the brain and spine, make up the central nervous system. The body's conscious-controlled activities, such as the largest muscle motions, are governed by the voluntary system, also known as the somato-motor system. The autonomic nervous system, often known as the involuntary system, controls all of the body's automatic processes. Impulses along the involuntary nerves control heart rate, breathing, glandular secretions, and nearly all internal organ activities in accordance with the body's demands.

6. The reproductive hormones control sexual maturation traits, such as pubic hair growth, vocal development, the female menstruation, and breast development, as well as sperm and ova production. The Surya Namaskara is a beneficial workout for both the males and female reproductive organs. Menstrual inconsistencies and the unnatural aches of premenstrual tension are helped by the ovaries, which are located inside the abdomen of women and are triggered more than those of males. Strengthening occurs in the muscles that support the uterus and vaginal walls. This also makes delivery simple and painless. Bhujangasana, Padahasthasana, and Ashwa Sanchalanasana are poses that target this region specifically. The stretch provided in ashwa sanchalanasana enhances male sexual function as well.

Mental benefits of surya namaskara

Suryanamaskara strengthens, matures, and enhances both the cognitive and emotional personalities, it is undoubtedly a way of physical, mental, emotional, and spiritual development. Everyone strives for physical and mental efficiency. The psyche and physique interact and influence one another. Physical and mental illnesses are interrelated. The body gets flexible and the critical organs operate in optimal condition when performing any asana. A harmony between our instinctual, emotional, and cognitive natures is achieved with the use of asanas, which also serve to increase memory, focus, learning capacity, learning curiosity, and style of thinking. Communications from the conscious into the body will be more in harmony and balance once these three separate natures have been brought into equilibrium. The transmissions from the awareness into the body will be greater harmonized, balanced, and integrated if a balance is achieved in different natures. Suryanamaskara techniques can be employed as baroreflex stimuli to boost endogenous melatonin release which may be the reason for better mood.

It can also improve physical and mental health and promote well-being.

It acts as a mind-body practice, aids in emotion modification. The life's quality is heavily influenced by emotions.

Emotional maturity entails actively managing one's emotions rather than allowing them to dictate one's way of living. The ability to express and experience love for oneself, others, and the environment, social adaptability, and self-worth are some examples of emotional maturity dimensions. Psychological wellbeing gives life meaning and purpose rather than just acting as a modulator

of our performance. Surya Namaskar is helpful for improving focus. It eases accumulated stress and encourages overall body relaxation. Surya namaskara greatly enhances both cognitive and physical functioning. It can help regulate your emotions, removing depression with quick rounds or calming hyperactivity with slow rounds.

Conclusion

Developing the surya namaskara practice shall transform our entire way of living and perspective toward life. It teaches us to look life in a positive way and to enjoy every aspect of life. The self-



discovery we begin by daily practice grows in and expands out into our everyday chores, movement, and relationship with others and things, and as a result, aids in making good and innovative changes to our life. These changes enables us to live a happy and prosperous life.

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Nutritional supplements and the traditional Ayurvedic medicine in India

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Abstract

A system of medicine that is more than 12000 years old. The basic purpose of the Samhitas is to tell how to get health and long life in this system that comes up in the Vedas. This practice, which seems to be adapted to the Hindu tradition, has grown from ancient India. Surgical procedures in Ayurveda are followed by modern medical system even today, for example, Chhedan-incision, Bhedhana-excision, Lakana-scraping and every month in the mother's womb there is a detail of embryo growth, formation, nutrition care. codes like Charaka Samhita, Sushruta Samhita etc. provide information about surgery. Ayurveda is reflected in every people of India and all the citizens have taken Ayurvedic treatment and kept it in the forefront even today. Even today all Indians read Charaka Samhita, Sushruta Samhita book and got benefit in their life. Ayurveda, a sub-veda of Atharvanveda, is said to have originated from Brahma. So it is as ancient as the Vedas, as Apaurusheya. It is said that Dakshaprajapati, the Ashwini deities, Indra-inherited to him i. E. taught by Indra to Bharadwaja and by him to other sages. Faeces means waste material or filth. It is the third of the three elements of the body. That means dosha and dhatu. The three main impurities are faeces, urine and sweat. Impurities are the waste products of the body and their proper disposal plays an important role in maintaining the health of a person. The two main components of sewage are faeces and feces. If faeces are the waste products of the body, feces are the waste products of the elements.

Keywords

Nutritional supplements, Traditional Ayurvedic medicine, Side effects and It's applications, Plants with Ayurvedic properties.

Introduction

Ayurveda is Indian medicine. All the things visible to us are due to the organization of the Panchamahabhutas. Jivarasis are separated by the conjugation of spirit-spirit. According to this philosophy, man is an animal that is composed of five elements and soul. Man carries out his life by making use of other animals, plants, minerals, air, water etc. If their qualities are equal to those of the body, they cause bodily nourishment, and if they are bad, they cause disease and death. Vata, pitta and kapha are more or less tainted by the different elements in daily life and hence they are known as doshas. As long as the elements are strong, there is no harm from more or less food. Then the force of errors is reduced. On the contrary, evil doshas lead to disease. There are chemical experiments to obtain longevity, memory, intelligence etc. There is a rite called Vajikarana to make a man happy and get good offspring for his family development and happiness. Ayurveda, which includes all these, has been divided into eight categories as Shalya, Shalakyā, Kayachikitsa,



Bhutavidya, Kaumarabhritya, Agadatantra (Poison treatment) Rasayan Tantra and Vajikantantra. Protecting health by following herbal knowledge is always appropriate. Blocking the rates of air bubbles produced in the body. Attempting to cause it when there is no speed is the common cause of all diseases. A disease caused by a difference in physiological function is called true disease and a disease caused by external causes like accident, fire, poison etc. is called incidental. After being afflicted in the event, there is a disharmony. The treatment is divided into two parts according to the defect and according to the disease, i. E., the defect-promoting and the disease-promoting. Correcting defects by Shodhana or palliation before the disease takes its manifest form is essential. If the disease is clearly progressing, trying curative medicine can be frustrating. Apart from medicines, there are different methods of treatment like alkali, karma, weapon and agnikarma. Alkali and agnikarmas are useful in burning Durmamsa, Vishadamsa etc., and in Arthkarma Shalyaharan, Vidradhi (kuru or abscess), Adhikamamsa, Asthibhagna etc. Nadeepariksha, panchakarma, bhasma experiments of lohadis are very useful in treatment. Practitioners making their own medicines, herbal experimentation, dieting, seasonal food regimens—these are the hallmarks of Ayurveda. There are chemical experiments to obtain longevity, memory, intelligence etc.

History

In the past, Bharadwaja was the first of many sages to meet in the foothills of the Himalayas to overcome the diseases afflicting the people on earth and disrupting their pursuits. According to all of them Bharadwaja went to Indra and learned Ayurveda and propagated it among the sages. This Rishi Sabha can be called as the first conference of doctors in our country. Scholars from different countries participated in it. Among them, Punarvasu Atreya taught this Shastra to his six disciples, Agnivesa, Bheda, Jatukarna, Parashara, Harita and Ksharapani. All of them wrote scriptures separately. Agnivesha technique seemed to be the best among them. But we have not got this original text now. BC Charakacharya refined this technique around the third or second century. Since then it is known as Charakasamhita. Some are not found in the texts of others. Many parts of the received scriptures have been lost. Parashara is also known to have mastered Hastyayurveda. Earlier commentators of Ayurvedic texts have quoted some basis from these texts. Punarvasu Atreya formalized the tridosha theory. He modified the earlier use of herbs by experience and discovered their rasa, guna, virya, vipaka and influences and propagated the treatment according to the doshas. A conference was held to confirm that there are only six Rasas. From time to time, he used to conduct academic councils. Renowned doctors from all over used to discuss together. Everyone accepted Atreya's conclusions. He probably lived in B.c. Scholars believe that it was in the 8th-7th century. Atreya Panth especially gives priority to Kayakyati. Acid production, various diseases caused by it are explained. The second sect is that of Lord Dhanvantari. It is said in Ramayana, Mahabharata and Harivamsa Puranas that he arose during the churning of the milky sea and was the primordial god who came with a bowl of nectar in his hand. Even today doctors worship him as an avatar of Vishnu. According to the Vishnu, Brahmavaivarta and Vayupuranas, Dhanvantari learned Ayurveda from Surya. According to Skanda, Garuda and Markandeya Puranas, the son of Galavarishi was Sarvashastra Sampanna who was named as Dhanvantari as a disciple of Ashwini Kumara. According to the Sushruta Samhita, Kasiraja Divodasa Adideva is an incarnation of Dhanvantari who came back to earth mainly to preach Shalyatantra.



Diet according to Ayurveda

Since the outbreak of epidemics, people have been making some changes in diet and lifestyle. But Ayurveda elaborated on diet and exercise earlier. Eat only when you are hungry, don't eat for pleasure. If you eat food when you are completely hungry, it means that the food you ate earlier has been completely digested and you are hungry again. Sometimes dehydration also causes hunger. So take food only if you are absolutely hungry. Eat slowly while sitting in a calm environment. Ayurveda says that food should not be eaten in haste for any reason. Eating while sitting down has many benefits. Stay away from TV, mobile, laptop, books for any reason while eating food. Ayurveda says this is an unhealthy practice. Also, consume only the amount of food you need. As much food as possible should be consumed while it is still hot. In fact, consuming fresh vegetables, fresh fruits is very good. Experts say that eating foods that are predated directly affects digestion. Stay away from fried food, starchy food, processed food as much as possible. Replace these foods with nutrient-dense foods. Consume food prepared at home as food prepared outside is adulterated and impure. Also do not mix two different foods. In that too, Ayurveda says that milk and fruits should not be consumed. Eat using five senses with concentration while taking food. You should eat food while savoring the taste and flavor of the food you are consuming. Never eat or drink food or water while standing. Food should be consumed at the right time. Keep in mind the above and consume food as prescribed by Ayurveda. This leads to a healthy life.

Triphala Churna

It is prepared from three types of herbs as the name suggests. It will have Amalaki, Bibitaki and Haritaki. These mainly work to eliminate indigestion problem as well as gastric problem and remove toxins from the body. It improves your digestion and gives you glowing skin. It has many health benefits and can be said to be a home remedy for constipation.

Asta Churna

Calculate for yourself how effective Ayurvedic medicines are. We usually take pills when we get sick. Pills are of course English medicine. But depending on these every time there is a possibility of side effects for health. But Ayurvedic medicines are not like that. Ayurvedic medicine has the best solution for many health problems of man. It contains 8 types of herbs. For example cumin, asafoetida, ginger, pepper etc. The combination of these increases the digestive power in your body. It also expels the gas produced during the digestion process very quickly. There is no possibility of heartburn.

Avipattikara Churna

Excessive acidity is a common complaint of people today. It can be said that unhealthy lifestyle is the main reason for this. In addition, eating junk food and being under mental stress are also responsible. But such a problem can be easily overcome by consuming Avipattikara Churna which consists of 14 herbs. But it should be consumed with milk or ghee only in the amount prescribed by the doctor.

Ajwain Ark

It is also known as Omkalu. Usually there is Om Kalu in everyone's house. Omkal is very useful for solving the problem of stomach and eyebrows. It has the property of increasing the digestive power of the body. It also eliminates gas in the stomach. It is especially beneficial for the intestinal tract. It is quite helpful for those who suffer from excessive bloating and lack of appetite.



Neem Ghrita

It works as a good remedy for those who experience skin irritation or skin irritation. It is an Ayurvedic cream that contains anti-bacterial properties. Neem oil, Manjishta, Turmeric etc. can be found. Avoids skin irritations and also removes scratches on the skin.

Pancha Tulasi drops

It is an anti-allergic herbal plant that contains anti-bacterial properties. Panch Tulsi Drops are prepared using five types of herbs and are rich in antioxidant properties. It works as a panacea for your allergy, fever, asthma, cough and phlegm problems. It boosts your body's immunity and keeps you away from diseases. It should be consumed twice daily. But it is good to mix it with water or milk. It removes the phlegm that is stuck in your chest. Improves your respiratory system and gives you healthy lungs. It contains pepper and cinnamon which works as a panacea for your health problems.

Eight Limbs of Ayurveda (Ashtanga Ayurveda)

- *Physiotherapy – Health maintenance and treatment of common diseases
- *Bala Chikika (Kaumarabhritya) – Nursing care of children and treatment of their common ailments
- *Graha Chikyana - Treatment of mental and physical diseases caused by demonic forces
- * Urdhvanga Chikyana (School Technique) – Treatment of diseases of eyes, ears, nose, throat and head (upper neck organs)
- * Shalya Tantra – Surgical treatment
- * Danshtra Chikika (Visha Chikika) - Poison removal and treatment
- * Jara Chikina (chemical technique) – Management of old age problems
- * Vrisha Chiksha (Vajikarana Tantra) – Treatment of infertility and sexual problems.

Uttarayanaa Kaala

Magha, Phalgun-Sishirarutu, Chaitra Vaishakha Vasant, Jeshta Ashadha, Greishma, Uttarayankala are called 'Adana Kala'. Here energy, strength, depletion of sperms, will appear.

Dakshinayan

Dakshinayan period is 'Visarga period'. Here is the time of accumulation of force, sperm, energy, meaning the time of growth. Sharad Ritu of Shravana Bhadrapada, Varsharutu, Ashvija Kartikas and Margashira, Pushya, Hemanta, Ritu fall in Dakshinayana if the affairs are arranged, there will be no illness. Apart from the Sadhaka's daily routine, or aharaniyam, yoga practice should also be done. Suryanamaskar, Pranayama, Yogasana for body health. Angamardana, because, is not something sold in a health shop. It can be obtained only by long-suffering, strict observance of rules. Let us believe in those who know that 'Samatvam Yogamuchchathe' means health only through Samatva (Vata, Pitta, Kapha).

Vanaspatis

To solve human suffering, 'vanaushadhis' are available. Among these, 1. Vanaspati, 2. Tree, 3. Virudha, 4. There are four types of vines and medicines. When there is deficiency in the food we



consume, plants do the nutritional work. The essences of humans and plants are the same. This is what Vagbatar says, "Though the diseases that arise in the human body may appear different from one another, the origin of all those diseases is the same. Therefore, their treatment also has the same origin. Personalized medicine is not the right medicine for the right person but the right medicine for a particular disease, This concept will certainly make clinical trials more efficient and reduce costs usually caused by side effects and the prescription of ineffective drugs in certain genotypes.

Modren Era

As per the reference of history, how the Devasthan idols are free from the British oppression of India, the Lok Seva Aayog has to be revived in the future in delivering Ayurvedic treatment to the people. In this era of advancing and changing people's life and civilizations, there is a doubt whether it is possible to prevent and cure diseases according to Ayurvedic principles. As modern civilization gives preference to artificial life, the elemental strength of man is diminishing. Due to this, new diseases and tools to treat them and the dangers caused by them are arising from one problem to another. It is necessary to adapt to the environment. Modern machinery and test procedures are very helpful in pathology. The reason for this problem can be attributed to taking a difficult path leaving the natural principles behind. The ancient rules of Ayurveda favor natural living. It is essential to adapt it to the current situation. classical subjects should be studied practically and fruitful subjects also classically. Arrangements should be made in research centers of Ayurveda to collect and propagate the parts which are useful in Samhita Yuga and modern eras according to Tridosha theory. Now many doctors find it difficult to make medicines themselves. currently there is not enough incentive for growing drug factories. If Ayurvedic educational institutes, clinics and promotion centers are set up in large numbers, the health problem of the country will be solved to a large extent. Family planning will be effective if the general public is informed about fertility.

Shlokopadesha(Pravachana)

Ahamhi dhanvantariradidevo jararujamrityuharo, maranam Shalyangamangairaparairupetam Prapto, Smigambhuya Ihopadestum (Sushrutasamhita)

A Dhanvantari named Divodasa preached surgery mainly to Aupadhenava, Vaitaran, Aurabra etc. with Sushruta in front. As followed in the Charakasamhita, the Rasadis of the substances, Doshabheda-mundadu are described in the Sushrutasamhita. Ama, Pachyamana and Pakvavidradhi, Kriyakala, Purvakarma-these are specially described as necessary for surgery. cataract rhinoplasty was used to treat ophthalmic diseases such as cataract surgery. Susrutasamhita says that Divodasa was a disciple of Indra. He was born in BC. It has been designated as being in the 8th century. There are about eight texts in the name of Dhanvantari, the Chikikadarshana named after Divodasa and the Chikikaumudi and Ajazramrita of Kasiraja. Sushruta was the son of Vishwamitra. His Samhita has been redacted by Bhikshu Nagarjuna. The researchers say that in the original five positions were included in the major operations and later someone else added the loss part in the Uttara Tantra. This is the first of the surgical treatises. The description of weapons, Kriyakarma, Purva and Paschatkarma are surprising to all. Many have interpreted this code. The code was translated into Arabic in the eighth century.



Conclusion

A path is a way of bringing health, a right path and a true healer is one who is free from disease. It fulfills the main objective of Ayurveda ie, maintenance and promotion of health, prevention of disease and Relieving sicknesses signifies these. Panchakarma treatment, medicine, proper diet, and activities that help balance the body and strengthen the body's composition, prevent disease or reduce the likelihood of disease in the future. Common treatment steps include the use of medication, a specific diet, and prescribed activity patterns. The use of these three measures is done in two ways. These three steps in a pathway work against the causative factors and disease processes to suppress the disease. In the second approach, the same three factors (consumption, specific diet, and prescribed activity patterns) are targeted to produce the effect of the same model of causal factors and disease processes. Both of these types of therapy are known as aversive and aversive therapies. A third important factor in successful treatment is the role of the nursing staff. They should have a good knowledge of ministry, be skilful in their work, be inclined, benevolent, intelligent, chaste, clean and resourceful. The fourth important factor is the patient. He should be co-operative and obedient to the instructions given, able to explain the symptoms of his illness correctly, and always ready to provide everything that may be needed for treatment. Ayurveda has elaborated a clear analysis detailing the various stages from the stage when pathogens start working to the final appearance of symptoms. This has given this system the advantage of predicting the possible causes of the disease through latent disease symptoms before the symptoms of the disease appear. This enhances the preventive role of this medical system. Thereby it is possible to take necessary and effective steps early, to prevent the progression of the disease and to carry out suitable therapeutic measures to arrest the disease at an early stage.

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The Supreme Abode: Naimisharanya Temple

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Abstract

The majority of the ancient and mediaeval Indian art and architecture that has survived is religious in origin. Hindu temples in India serve as a medium for knowledge, art, culture and architecture in addition to being place of worship and the abode of God. The customs and traditions of temple persist now as they did in the past having a great influence on the cultural existence of the native community and sustaining Indian values. This essay examines Naimisharanya temple, a sacred site located in Lucknow, the state capital of Uttar Pradesh, India's western Sitapur region. The paper focuses on the mythology of the area, the people there and their culture, social groups and their sources of income, location and geographic information system, and property use and activities.

Keywords- Shrine, Mythology, Puranas, Sanctum, Pilgrimage.

Introduction to Naimisharanya Temple

In the Indian state of Uttar Pradesh there is Hindu temple dedicated to Vishnu known known as Naimishnath Devaraja that is known as Neemsar, Nimsar or Nimkhar. There are 12 poet saints known as the Alvars worship at the Vishnu temples that are generally called the Divya Desams. The temple is speculated to be significantly older than it originally appeared because of numerous monarch. This temple is significantly thought to be older than it first appeared to be. This temple is a member of the Swayamvyaktha kshetra group of the eight conscience Vishnu temples.

Location

In Uttar Pradesh, 32km from sitapur and 42 km from the Sandila railway station. Or 90 miles north of Lucknow at the junction of the roads leading from sitapur to Khairabad. There is multiple transportation facility bus/taxi . The Naimisharanya railway station is located between Balamau railway station and sitapur rail line on the Lucknow -Delhi- train route.

Vegetation

Indian loamy and clayey soil makes up the majority of the soil type, and the following trees may be found nearby:

- Chestnut
- Poplar
- Banyan Tree
- Mango Tree
- Neem Tree
- Eucalyptus Tree

Mythology

According to mythology, Naimisharanya was created at the same time the universe was created. The wise men of that time received divine revelations. Additionally, younger generations were affected by the streams of divine wisdom. Naimisharanya was a well known pilgrimage site in the Satya Yuga or Age of truth. Lord Vishnu is honoured at Naimisharanya. It is one of the 108 DivyaDesams, or Vishnu temples, in India. One of the eight temples in India's SwayamvyakthaKshetra is said to have emerged by itself. It remains open till 6:00 p.m.. The Chakra Tirth or Chakra kunda, whose name is derived from the chakra of Lord Vishnu and is where worshippers take holy baths, is one of the temple's distinctive features. Naimisharanya, the eighth Aranya is also known as the Asthma Vaikunta, Naimisharanya had 33 crore gods, 3.5 crore temples and 88, 000 knowledgeable men living there. Thus this is a sacred area where every God deed reaps the intended benefits and virtuous fruits. The area of Naimisharanya has existed and will continue to exist for all time. And it has a deep meaning that exceeds the scope of shared language. Numerous major historical landmarks can impart the people the values of leading sin-free lives while putting their attention on almighty. According to the Bhagavata Purana, Naimisharanya is the only holy spot on Earth. The Asura was granted a blessing that prevented the use of any weapon known at the time boon's acceptance as well as the use of any wooden or metal objects that could cause him harm, Indra ceased trying to reclaim control of his kingdom and pleaded with Vishnu for assistance. About a mile away from Naimisharanya station is Chakratirtha. There is a lake here, whose central part is circular and water keeps coming out from it. Outside that middle circle is the circle for bathing.

Once eighty-eight thousand sages requested Brahma ji to direct a gentle and peaceful land in the world for penance for the welfare of the world. At that time Brahma ji created a cycle from his mind and told the sages to follow this cycle and follow it.

The land on which the Nemi (i. E. the middle part) of this cycle automatically falls, then understand that the middle part of the earth is the same, and the most divine land of the world is also the same. Without the darshan of this most holy land, the life of a living being can never be successful.



In the Chakratirth, there is a circular lake where worshippers offer puja. It is thought that this is where the "Chakra" that Lord Brahma gave to Maharishi Shaunak and other Rishis absorbed into the soil. Additionally, Chakratirth is referenced in the Skand Purana, Brahma, and Mahabharat. Around the lake, Goddess temples have been built.



On a new moon day, tens of thousands of worshippers bathe in the kund. Because of the location's historical significance, people travel there from all across India. Along with Chakratirth, the following additional holy sites are located nearby:

Lalitadevi Temple

The main goddess of Naimisharanya, which is referred to as a shaktipeeth in the puranas, is Lalitadevi. Lalitadevi is said to have descended on earth during the gods and demons conflict, when the gods pleaded to Lord Vishnu for the elimination of the demons. Before visiting the temple of Lalitadevi, devotees take a swim in the Chakratirth pond. On the grounds of the temple, there are sculptures of Lal Bhairav, Kameshwar-Kameshwari, and other deities.

In the neighbourhood are temples dedicated to Temples to Panchmukhi Lord Hanuman, Panch Prayag, Shesh Narayan, Ram Sewri, Paramhans Gaudiya Math, Kalipeeth, Lalita Ashram, Nanakshah Sikh Gurudwara, Nimbark Ashram, Kshemkaya Devi, Radha Bihari, and other deities.

Hanumangarhi

In Ayodhya there is a temple of Ramlala is being built. But there is another temple without visiting which Ramlala's darshan is incomplete. The name of temple is Hanuman garhi, thus is the temple which lord Ram has given to his beloved devotee hanuman after returning from Lanka. According to religious belief if any devotee offers red robe to Hanuman ji then he gets freedom from all kind of sin. Here in the main temple there is big idol of Anjani mata along with Bal Hanuman. One speciality of this temple is that the marks brought after this victory from Lanka has been kept there. There is special Hanuman Nishan which is about four meter long flag.

Pandav Fort

On the banks of the Gomti River, south-west of Chakratirth, is where you'll find the Pandav fort. Legend has it that King Viraat of the Mahabharat era owned this fort. There are several accounts of the Pandavas residing here during their exile. On the mound, there are statues of Lord Krishna and the Pandavas. The fort's fractal column, which attests to its age. The fort has a gate constructed in the Hindu style. The fort was allegedly erected in 1304 by Alauddin Khilji's Hindu minister.

Swami Naradananda Saraswati Ashram-

In Naimisharanya, old spiritual and educational traditions are still evident. The ashram idea is used to teach education at Swami Naradananda Saraswati's ashram. There is a Devpuri temple nearby as well. The historic sites of Rudravart and Dev-Deveshwar are located on Hardoi Road, about one kilometre to the west of the ashram.

Vyagaddi

On this holy location according to legend, Maharishi vyas composed to the Vedas and the Puranas. It is believed that Maharishi and soot interacted in this place. For 12 years Soot spent reciting varieties of and Mahabharat narratives before the gathering of 84000 sages. Old Vatvriksha, Vyas vatika, odiya baba shrine, Jagadbandhu ashram and ashram of Manu, Shatrupa and guru Kashyapa are all listed as located close to Vyagadd in the Matsya Mahapurana.

Puran Mandir

Near Hanumangadhi, all four Vedas are maintained in this Puran temple. Anandmayi Ashram, Narsinh Temple, Nepali Temple, Jagannath Temple, Panch Pandav Temple, Lakshmi Narayan Temple, and Gopal Temple are just a short distance away.



Kalipeeth

In the premises of temple exists a big idol of the goddesses Kali facing south. The temple is filled with statues of 51 shakti peeth, Navdurga and Dashmahavidya

God Valekar Maharaj Tapasthali Kalipeeth

Numerous thousands of followers come to the temple to honour the revered Maharashtrian saint god Valekar Maharaj.

Misrikh

Misrikh is a town in the Sitapur district of the Indian state Uttar Pradesh. Located near Naimisharanya due to which city is called Misrikh neemsar . the fame of Misrikh is due to the Dadhichi kund. There is ashram of Maharaishi in misrikh, the story is that once all the deities and Indra were defeated by the vrittasur demon. Brahma and Vishnu ji told the deities to defeat the Vrittasur, if a bow made from the bones of sage Dadhichi then only with that bow this demon can be killed . Dadhichi rishi was at that time engrossed in penance in the defense forest and it was difficult to locate the place . on this god threw his sudarshan chakra and said that where this chakra will fall, Rishi Dadhichi will be found doing penance near that place.Rishi Dadhichi was found doing penance near the misrikh . Indradev and all the devas requested the sage to give the bones so that the demon Vrittasur could be killed. The sage accepted the request for Dev kalyan but said that he wanted to bathe in the water of all the pilgrimage before death. Indra called all the pilgrims there and pilgrims got Dadhichi bathed, the bath water was stored in Dadhichi Yagya kund. The kund is still in Misrikh because the water of all the pilgrimages was mixed in the pool.

Sitakund- Legend has it that Sita had a bath here while Lord Ram, Sita, and Laxman were their route to the jungle following their departure from Ayodhya for exile. Because of this, the area became known as Sitakund.

Architecture of hindu temple

Architectural excellence cannot be explained in few lines. Architecture is an expression of grandeur and wonder. At the confluence of river Cauvery in Tiruchirappalli city, the part of the river that flows into the sea is ten feet lower than the part of the river that flows into the land. Karikalan said that this is to prevent more water from mixing in the sea than the water coming to the country and getting wasted. For this purpose, in the second century, Karikalan built a huge dam across the Kaveri River, which flows at two lakh cubic feet per second throughout the year. Let us see how his inspirations were reflected in the architecture of the temple. These are the people who excelled in temple architecture to such an extent that it is said that 'a history cannot be written' apart from the lineage of Visayala Chola and the advent of Vishitrasittha in temple architecture. Temple architecture has seen various developments in different periods. First we will know how the temple should be and then we will see their development and splendor. The Siddhas compare the temple to the human body. It is said that the human body is the temple and the soul is the womb. And the Siddhas explain the parts of the temple by comparing the whole body with the temple. For this reason, it is said that there are nine gates in some temples, as if they represent the nine gates in the human body. Examples of such temples are Chidambaram Natarasar temple and Madurai Meenakshi temple. According to the Siddhas, the head is the sanctum sanctorum of the temple, the face is the Artha Mandapam, the chest is the Snapana Mandapam, the Koppu is the Maha Mandapam, the ankles are the Asthana Mandapam, the feet are said to be Gopuram, and the toes are Gopuram Kalasas. Although it is commonly called the head, the center of the eyebrow is



considered to be the entrance to the womb. It is also believed that there is an idol of God on the top of the head. The tower itself is considered to be the turning point of the Lord. Gopura darshan is said to be excellent as all living beings rest at the Lord's feet. All this is the vote of Siddhas.

The temple is built according to Agama Shastra. There are three types of temples built in Bharat Thirunath. They are,

- City
- Vesaram,
- Dravidam

There is no specific category for Tamils. All temples in Tamil Nadu are built in Dravidian art style. A temple should have at least two gates. One is considered to enter the temple and the other to exit the temple. However, some ancient temples have only one entrance. Theppakulam in front of the temple is for the devotees to purify their bodies and visit the deity.

Elements of Temple:

- The womb,
- Antralam,
- Artha Mandapam,
- Maha Mandapam,
- Mukha Mandapam,

Agana are the organs of the temple. Some of the major temples include dance hall, Hundred Leg Hall, Ayrangal Mandapam, Thiruchuttu, Thiruchuthu House, Parivaralayas. A temple and a tower were built to contain all these. The womb is the abode of God. Andaralam is where the items needed for worship are kept. It is also known as the middle. Artha Mandapam is where devotees stand and worship. The Maha Mandapam is where devotees wait and worship. This is where God's vehicle will be. Outside this too is the Mukamandapam. Often Mukha Mandapam and Maha Mandapam are the same. It is said that initially only the sanctum sanctorum and one mandapam were built in the construction temples, later kings added some more mandapams to increase the grandeur of the temple, and for this the temples started to look dark.

Plane and Tower Architecture

In every temple, its Gopuram or Vimana is the most important building structure. In the early times, the tower of the temple was the tallest building in Avvur. If we examine the reason for this, we can see the martial arts of the ancestors. The urns in the towers have served as protectors of the grains and the people. Gopura kalashas were used as thunderbolts during thunder and lightning and as a dangerous source of seed grains for the next flood when the agricultural lands were affected by floods. Let us have a brief look at the structure of this tower. Perched above the sanctum sanctorum of the temple is the vimana or sikaram. At the walled entrance of the temple is the Gopuram.

South Indian temples often have a higher flight above the sanctum sanctorum. Some of these aircraft have a turret-like configuration. The type of temple is often determined by the plane of the temple.

If the head of the Vimana has eight bands it belongs to the Dravidian type, if it is square it is Nagaram and if it is circular it belongs to Vesaram type.



Architecture of Naimisharanya

There are temples for lord Chakranarayana, Lord ganesha, lord Rama and Lakshman are situated here. The Naimisharanya tirth or its chakra kund is revered for its mysterious abilities and believed to be extremely holy. All the water obtained needed for the devotion of deties. Idols and worship is obtained from this source. The temple also contains various stucco images sculptures and inscription. The forest is also there mainly for the purpose of ceremonies and pooja.

Festival in temple

During Amavasya when many people take a holy swim in the temple reservoir, the new moon days are regarded as the holy occasion. Making sacrifices to the local deity taking such a holy bath are thought to be the able to purify one of all past misdeeds. Pious celebration are also made on the other holidays like Navratri and durga pooja . the temple carnival, which attracts visitor from throughout the nations as well as resident of Naimisharanya is another significant festival. Many of these celebration which include free mass meals, are also supported by the Uttar pradeshi government

Benefits of worshipping

In this kali yuga Naimisharanya is regarded as the most suitable location favoured by the Gods for attaining freedom. One is able to achieve moksha or salvation by engaging in meditation for more than 12 year in this location. To achieve happiness and to get rid of the ignorance many people go to this temple . It is thought that praying to the gods in this temple . it is thought that praying to the gods in this place will help overcome obstacles, bring good health, money and success and enhance spirituality.

A Place of Confluence

People interested in Samskriti, culture, and knowledge of India converge in Naimisha Aranya, a location of confluence. The terms Samskrt, Samskriti, and Samkskar all derive from the same word, with Sam denoting goodness, refinement, and beauty, and krt denoting action or completion. Samskriti and Samskrt both mean "done perfectly" and "well done." It is a well-done, sophisticated language. Naimisha Aranya served as the location of conferences in those days, just as there are several conference centres now. This region has a history in a variety of disciplines, including the sciences, literature, and poetry.

This land has been known as Bharatha, from ancient times, Bha meaning light, which in turn represents Knowledge and Ratha meaning, 'to Relish, Enjoy'. The inhabitants of Bharatha were avid learners. The connoisseurs of Bharata Desha's and Bharata Varsha's ageless wisdom gathered in Naimisha Aranya.

Conclusion

The religious significance of Naimisharanya has existed for a very long time despite the fact that it is not a newly constructed pilgrimage site. The ancient pilgrimage has long gathered sages, scholars and other enthusiast . Along with being described in the respected Puranas, this location has also been mentioned in the Rigveda and is one of the most highly regarded pilgrimage sites. Additionally, the epic Raghuvansham by the ancient Sanskrit poet Kalidas and the Ramayana by Valmiki also make reference to it. this Hindu educational institution with a spiritual component that doubles as a meditation space To cleanse themselves of their sins by taking a holy bath in this river, people congregate here.



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Theyyam The Art Form of North Malabar: A Study

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Abstract

Theyyam starts from word 'Theivam' which implies God. It is otherwise called 'Kaliyattam' or 'Tira' or 'Theyyattam'. Theyyam are the Hindu ceremonial dance structures rehearsed in Northern Kerala and a few pieces of Karnataka, India. It is an assortment of customs, functions, and customs that information back millennia. The 'Thottam' melodies or fantasies that were sung during the exhibition. It is additionally performed one-sided on the topographical region. This paper is endeavored to study and examine the set of experiences behind performing Theyyam. What resulted is the understanding the relation of performing Theyyam between the regions of North-Malabar and some parts of South-Karnataka and the similar characters of Theyyam and the stories behind them are expressed.

Keywords

Theyyam, Tira, Kaliyattam, Thottam, Religious rituals, Cahmundi, Muthappan, Vayanatt- Kulavan, Vishnumoorthy, Mannappan, Kandanar-Kelan, Chathanmar or Kuttichathan, Ezhutharam, Katakam, Chutakam.

Introduction

Theyyam are Hindu ceremonial dance structures rehearsed in the Northern Kerala and a few pieces of Karnataka, India. Theyyam is otherwise called Kaliyattam or Tira. Theyyam is comprises of customs, ceremonies and customs related with sanctuaries and frightened forests of Malabar. The ancestral networks were given over the obligation to perform Theyyam. Dance, emulate and music are likewise the piece of it. It lauds the convictions of the old clans who put a high worth on the love of heroes and progenitor's soul. There are different instruments like Chenda, Alathalam, Kurumkuzal, and Vee Kuchinda that go with the stately dance. There are around 400 remarkable Theyyams, each with its song, style and movement. The primary element of Theyyam is the cosmetics and outfits. The force of goddesses, divine beings, spirits, legends, evil presences and numerous fanciful characters is displayed in the dance. Each Theyyam has different style of body painting. The headwear called as 'Mudi' to fluctuates. The idea of Theyyam is set apart as the compromise of people, dismissing all types of religion as well as standing segregations winning in the general public.

History

As demonstrated by the astonishing Keralolpathi, Parasuraman approved festivals similar Kaliyattam, Puravela and Daivattam or Theyyattam to people of the North Malabar district. He furthermore allotted the commitment of playing out the Theyyam dance to the local tribal organizations parallel Malayar, Panan, Vannan and Velan.



"There cannot be doubt", says Bridget and Raymond Alchin, "that an extraordinarily gigantic piece of this state of the art society religion is staggeringly old and contains attributes what began grieving the original periods of Neolithic, Chalcolithic settlement and adage" (The Presentation of Indian improvement 1968 p. 3039, and beyond a shadow of a doubt, Theyyam is illustrative of a kind of Hinduism (though non-Brahminical)) having been cleaned by genealogical organizations since a long time ago. This sort of affection, much of the time including liquor and meat as commitments to Goddess Bhagawathi, Lord Shiva, Lord Vishnu, harmonized with the Sattvic customs practiced by Namboodiri Brahmins in safe-havens. Honestly, Theyyam was reliably upheld by people from the choice class, as Nair crude managers, and achieved a great deal of indisputable quality, in this way Theyyam festivities and Safe-haven festivities were commended with comparable power. Theyyam is a compelling artwork of the Dravidians. Moreover, it has an ever-evolving thought driving it since the Theyyam skilled workers are from low-position networks like Malayan or Vannan. To be sure, even the high-rank people ought to cherish the Heavenly creatures come as Theyyam, so it can be said that, it was against the then station system in Kerala.

Theyyam Relation Between North-Malabar and South-Karnataka

North-Malabar and South-Karnataka (Coorg and Mangalore regions) perform Theyyam their relationship in Theyyam is that there are various stories connected with this in view of various character performed. As well as Theyyam is a custom, Bhuta Kola exists and is local to both the satates. There are parcel of likenesses between them. Both have ancestral beginning, with gods that are non-Brahmanical or non - Vedic in nature. What's more, the cleric directing these two occasions are generally from the lower positions. In any case, both Theyyam in North-Malabar is called as Bhuta Kola in Kodagu and in Thulu Nadu.

Types of Similar Theyyam performed in North-Malabar and South-Karnataka

There is similar character performed in both regions and they are various kinds of stories behind them are expressed.

Vayanatt-Kulavan

Vayanatt-Kulavan is considered one of the most furious and gymnastic Theyyam performed. The fierce state is conveyed in a shrewd manner. Theyyam is typically performed with some large alcohol called drink(toddy). Vayanatt-Kulavan is recognised to be started when Lord Parameswara and Goddess Parvathy appeared as trackers.

The narrative of the beginning is connected with Lord Parameswara and Goddess Parvathi. At the time they passed through an area called madhuvanam. Madhu means drink (liquor) and vanam means forest. Lord Parameswara allowed the drink that flowed from the trees (in those days the drink flowed from the lower part of the trees). Parvathi detested this affinity. One day, when Pramaeswara went to confirm, he found that the drink that used to flow from below had flowed upward. This worried him. Lord Parameswara proved to be furious. This trick was foiled by the goddess Parvathi. To fetch the drink, Lord Parameswara created a celestial individual by beating on his thigh. This celestial individual is considered to be the descendant of Parameswara. Kid was entrusted with the task of fetching the drink from the top of the tree. He climbed to the top of the tree and began to drink the actual drink. Ace Parameswara warned him not to drink from madhuvanam. The boy ignored the advice and continued to use it. Ace Shiva showed anger at this and rebuked the boy for being outwardly weakened. Later, he was endowed with "Deceiving Eyes" and released from the earth to defend the people. It was in Wayanad where he recently fell to earth.



He was therefore named Wayanad Kulavan OR Vayanatt-kulavan. Vayanatt-kulavan who will undoubtedly get drink for ruler Shiva had a lot of devotees and theyya station is apparently started in this way. Vayanatt-kulavan theyyam is for the most part executed during the night time with the help of the light supplied by lighting the dry coconut leaf light (Chutta or Chutt) during the vital journey of Vayanatt-Kulavan theyyam, the light is lit off and theyyam cast the light as well as the shiny eye (misleading eye). Where the light and shiny eye fell is through and through a great spot and Vayanatt-kulavan theyyam is regularly executed annually at this spot. Chasing is an undeniable exhibition in the Vayanatt kulavan theyyam execution.

Kathivanoor-veeran / Mangad Mann-appan

The story of starting energies in this style. An individual titled Mann-appan who flood from Mangatt, in Kannur district then have a spot with theyya standing, future developed heavenly then proceeded as theyyam notable as kathivanoor veeran. Mann-appan was brought into the world toward Kumarappan and Chakky pairs. The mischievous thought of mann-appan main him to be a headache meant for the family. Someday mann-appan needed to breathe out from his home and travel towards the Kodagu by and by known by the name Coorg.

Nonetheless, he needed set out alongside buddies, they intoxicated him then appropriately Mann-appan stayed without help. Mann-appan, through the help of a female called Chemmarathy found his relation in Coorg and got settled there.

Mann-appan started alive via developing near then transformed into an abled minority. Right later the situation converted period meant for the wedding, Mann-appan decided to marry the lady whom he saw on the way to Coorg, called Chemmarathy. After a short time, they became hitched. Mann-appan secondhand to foldaway huge detachment in pursue of the developing position he required. Chemmarathy secondhand to battle with her soul mate once he ended up being late to home.

On ace event warriors in Coorg district started fight on the range of area. Chemmarathy incited the strong point of Mann-appan to fight the warriors. She straightforwardly revealed that Mann-appan wouldn't have the choice to get through a battle. Mann-appan remained an abled legend. He set ready for the contention. Anyway, horrendous signs were by then started showing right from the time he set out. Move of all of individuals, Mann-appan continued with his strategy for drawing in ground. Mann-appan fought with all his mastery then the enemies got away. Returning, he initiates that his finger ring was missing in the disaster area. Losing them persisted a smash hit for the arrogance, Mann-appan got back to cutting edge to get them back. Kodagu contenders were hiding in the battle zone and they embraced outlandish that was the finish of Mann-appan. He was murdered in the disaster area. Mann-appan's relatives aggregated then decided to consume him in the graveyard. Chemparathy couldn't tolerate the end, so, she furnished her mark close by consuming collection of Mann-appan.

Mann-appan's relatives required edifices concluded vision then consequently Mann-appan and Chemparathy remained seen as great and then continued as theyyam. Kadhivanoor Veera was titled to this theyyam. Kadhivanoor Veera Theyyam is by and large celebrated for its bodily and aerobic routine. Kadhivanoor Veera Theyyam is regularly executed throughout the night time or initial morning. The yard is the place where Kadhivanoor Veera is executed will be charged up with novel basement, named Chemparathy Tharra. Over this a lot of improvements remain done



using the stalk of banana plant. Vellattom of Kadhivanoor Veera Theyyam determination show a lot of *Kalari* steps.

Sree-Muthappan

Sree-Muthappan stays a general public Hindu heavenliness normally loved in Northern part of Kerala and at Coorg of Karnataka. Muthappan and Thiruvappan, as a course of Sanskritization, he is seen as a sign of Lord Shiva and Lord Vishnu. Love of Muthappan is excellent in that it doesn't follow Sattvic Brahminical sort of affection, as in other Hindu safe-havens of Kerala. The key strategy for adoration is through a custom request of Muthappan, performed every day at the Parassinikadavu sanctuary. Mainly Dry-Fish and drink are used as a proposing to Sree-Muthappan, then individuals of all stations, beliefs also identities are permitted to arrive the safe-haven and participate in the adoration.

Sree-Muthappan is the focal heavenliness theyyam in the formal Theyyam dance (Sree-Muthappan Theyyam) acted in the eminent Parassinikkadavu safe-haven. The stately performers of Muthappan Theyyam have a spot with the Vannan social class of Kerala. The pooja customs and services for Lord Muthappan are made by the Taiya social class.

Kandanar-kelan

Kandanar-Kelan is the day gone by fighter. Story starts, that once Kandanar-Kelan was out hunting in the forest then out of the blue the woodlands found fire. Verdict the same technique for getting out he climbed a tree. There were two snakes who lived in the tree. Kandanar-Kelan and the two snakes were trapped by the fire. Vayanat-Kulavan, the top dog god while passing through the forest saw that Kandanar-Kelan and the two snakes trapped by the fire. With the crossbow he followed Kandanar-Kelan and saved his life. The theyyam shows the anger of Kandanar-Kelan towards the fire. The two snakes drawn on his chest are the snakes that were along with him during the fire. Kandanar-Kelan goes through the fire wearing a silk material cloth and metal anklets, maybe the only theyyam to do as such. The remainder of the theyyams who interface with fire alike the Uchitta-bhagavathi dress gatherings finished of sensitive coconut greeneries. Kandanar-Kelan is executed annually at the Naambiar Makkuni Tharawad at Azhikode (Kerala), Kannur locale. Routinely, the Kandanar-Kelan Theyyam is continued as piece of the Vayanat-Kulavan Theyyamket Utsavam(festival). Here stayed a captivating custom with respect to times past. Numerous trackers would go to the nearby forest and catch tremendous amounts of animals. The sought-after animals were cut into parts before the Kandanar-Kelan Theyyam. The Marapilarkal custom attracts an immense number of people. The Theyyam then, would get around a tremendous fire.

Chamundi

Chamundi is a similar Kali who butchered the Chandamundans and afterward stood up and drank the Raktabija Asura's blood without imploding. Since she is shrouded in blood, Chamundi is otherwise called 'Rakta Chamundi' and 'Rakteshwari.' Kali is professed to have sought after the savages into the hidden world and battled with them. Since he went to the hidden world, it is known as 'Pathalamoorthy' and 'Madayil Chamundi.'

To overcome the evil presences Chandan and Mundan, Chamundi is a type of Durga Bhagavathy. Raktha Chamundi is one more name for the goddess who kills the devil RakthaBijasura.



This goddess, otherwise called Kundora Chamundi, Kundadi Chamundi, and Kundoor Chamundi, is the picture of Kali, the god who killed Darikasura. Velanmar built this theyyam.

Vishnumoorthy

Vishnumoorthy is a Narasimha symbol as its substance. The Theyyam portrays the tale or story of Palanthai Kannan, who was a disciple of Lord Vishnu. At the point when Palanthai Kannan was youngster, he attempted to choose mangoes from a tree from plantation claimed by Kuruvat Kurup was pounded by his protectors. Afterward, he found cover in a sanctuary devoted to Lord Vishnu where he reflected and gained numerous things from Lord Vishnu himself. With the heavenly blessings and information acquired from Lord Vishnu, he later began advancing toward his old neighborhood of Nileshtar(Kasaragod District). On the way, he halted for some time in Moolapally at a blacksmith's house. The fresh insight about Palanthai's appearance spread over and Kuruvat Kurup and his men came after Palanthai Kannan and killed him. Then this made Lord Vishnu rage and obliterated everything around there. The obliteration terrified Kuruvat Kurup, called upon an astrologer, who encouraged him to fabricate a Kavu for Lord Vishnu. Kuruvat Kurup and his family fabricate a sanctum via conveying stones themselves and this became known as Vishnumoorthy.

Kuttichathan

Kuttichathan is a wicked little fellow with supernatural powers including the force of changing shapes and making new things.

According to the story, shiva once went to chase in a timberland and there he met a women named Koolivaka. Shiva was captivated by her excellence and her voice and wanted to marry her. Koolivaka implored Goddess Parvathi for an answer, where Goddess Parvathi showed up before her and educated not stress regarding what is happening. Goddess Parvathi told her that she was cursed by Parvathi for secretly breastfeeding Lord Ganapathi and when she requested for forgiveness, Goddess Parvathi reassured her by expressing that in her next birth on earth she will conceive an offspring and have a fortune of breastfeeding the offspring of Lord Shiva.

Goddess requested that Koolivaka go to her home with next to no apprehension and expect the change in her life. Parvathi Devi then, at that point, appeared as Koolivaka and moved toward Lord Shiva and where Goddess Parvathi gave birth to 316 children and the children were known as Chathanmar or Kuttichathan.

The eldest of the Chathanmar was Karikuuti Chathan and the youngest was Vishnumaya Kuttichathan. Goddess Parvathi gave a bison to Vishnumaya Chathan and a bull to Karikutti Chathan as their defenders. Both were given to Koolivaka and they grew up under the direction and insurance of her.

Costume and Make-Up

The interesting elements of Theyyam are its brilliant outfits and the cosmetics. The cosmetics includes exceptionally precise face compositions and various styles and body beautification. The ordered progression of Divine beings, Goddess, legends, devils, spirits and other legendary starts is embodied in the plays. Despite the fact that there is no major contrast among cosmetics and ensembles of these Theyyams, each are ordered as per the fundamental attributes. The ensembles



materials are bamboo, red fabric, abdomen dress with coconut leaves as they jump into the fire. As indicated by nearby traditions, there are elongated heads either covered with shaded material or covered with coconut greeneries. Some Theyyams wear silver diadem of little snake's head decorated with red blossoms. Also, they wear adornments with gold and a few female divinities wear decorations and wooden bosom and some wear cover thru from the greenery covers of areca-nut tree and made of wood boards. The bosom of Supernatural being is for the most part covered with sparkling decorations and cosmetics known as 'Ezhutharam'. All masculine and feminine Theyyam attire bracelets called 'Katakam' and Chuttakkam and little anklets on feet. In the event that assuming Goddess show up in rudra state of mind lights are annexed to the midsection and crown delivers a horrible appearance.

Musical Instrument

Theyyam have epic tales of our state of life. Dance, mime and music is a part of it. The musical instruments used in the performance of Theyyam are Chenda, Elathalam, Kurumkuzhal, and Vee Kuchinda. The song sung and instruments played along it help to invite God into the body of the person who play the role or character.

Conclusion

Theyyam its main and well-known ritual art festival in North-Malabar and some parts of South-Karnataka. It's a special element which is that a living society that brings the legendary tales of our state to life. The dance, emulate, and music are all essential for it. It celebrates the convictions of old clans who put a high worth on the love of demons, heroes and ancestor's spirits.

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Common Practices Performed in Hinduism and Islam – A Comparative Study

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Abstract

In fact, worship to the Supreme Being is typically disregarded in both Islam and Hinduism, which are founded on divine revelation. The Vedas, a collection of texts that the Rishis (prophets) received over a lengthy period of time as revelations, serve as the foundation of Hinduism. Islam is based on the Quran as well, which remembers the instructions and directives given to the Prophet prior to Muhammad (s). While Hinduism and Islam both undertake rituals such as fasting and pilgrimage, their perspectives on a number of issues are different. Their interactions have been distinguished by times of collaboration and syncretism as well as times of religious prejudice, intolerance, and violence since British colonial control in India. Hindus and Muslims have coexisted in India as a religious minority for more than 13 centuries. Muslims constitute a significant component of Indian culture.

Keywords

Hinduism, Islam, practices, religion.

Introduction

Islam holds that a person's destination after death is either Heaven (Jannah) or Hell (Jahannam), based on his conduct. Hindus, not Muslims, hold the concept of reincarnation to be true. Hinduism, despite the fact that these realms are transitory places, contains the idea of the upper and lower realms of existence. The demons (shaitan/asura) who perpetually stir up conflict between human desires and the divine are recognised by both Muslims and Hindus. Along with devas, yakshas, and rakshasas, asuras are a part of Hindu mythology and are mentioned in one of the numerous cosmological theories of Hinduism. Asuras are occasionally referred to as natural spirits. They are at war with the devas all the time.

Both of them hold to the idea of a single, all-powerful entity known as Brahman or Allah. The single unifying principle that underlies the diversity of everything in the universe is the metaphysical idea known as Brahman. The Arabic name for God in Abrahamic religions is Allah.

Islamic ideas about God that were assimilated into local culture began to be compared to ideas about ultimate reality, which were conveyed through various names like creator, preserver, and destroyer. Islam's Hajj and Umrah in Mecca, along with Hinduism's Kumbh Mela and Tirtha Yatra, share the Hindu concept of an eternal cycle of ascension and decline. Some Islamic scholars hold the belief that God's created worlds die and are then recreated. During the Tawaf pilgrimage, Muslims round the Kaaba seven times. Hindus do the Parikrama, also known as Pradaki in Sanskrit, which involves circumambulating the temple's centre (garbhagriya) once or



more.circumnavigation is the term used to describe both actions. The Muslim Ahmadiya group has some members who believe that Kalki is Kalki's Hindu incarnation, and that Muhammad is Kalki's Islamic avatar.

Similarities between Hinduism and Islam

1. God is acknowledged as the almighty entity and undisputed ruler of the cosmos in both Hinduism and Islam. All beings and all of creation were created by and are sustained by him. The divine law (referred to as "Dharma" in Hinduism) has its origin and cause in him, and he upholds it with his untouchable will.
2. Both religions acknowledge that while though God has the wisdom and strength to execute and enforce His plan, according to which everything in the universe may or may not move, God is kind enough to grant humans free will, making them "responsible for their acts and the decisions they make."
3. Islam's One True God has 99 names. Hinduism's Brahman is also known by a variety of names, and one can achieve them by learning them and reciting them.
4. Both Hinduism and Islam acknowledge that God listens to his followers' prayers and aspirations and offers them peace, happiness, prosperity, and wisdom. He forgives the foolish and wicked actions of people who love him deeply.
5. Hinduism holds that God is the supreme self and that the universe is his body. Islam holds that those who believe in God are like a single body that experiences love, mercy, and kindness in the same way.
6. Both religions hold that God responds to the prayers of the faithful and saves those who are in perilous situations.
7. Both religions support the virtues of charity, righteous behaviour, forgiveness, moderation in eating and drinking, tolerance, mercy or compassion, self-control, brotherhood, kindness, and patience as well as the practise of moral responsibility for one another.
8. Hinduism adheres to the karma law. Islam holds that both good deeds and bad deeds will be punished by God. Whoever performs good will be rewarded tenfold, while whoever does evil will receive evil in return, according to the Qur'an.
9. Both religions support the taking of human lives without using violence. According to Jewish tradition, anyone who takes a human life "kills all mankind, " and everyone who saves one life "saves all mankind, " according to the Qur'an.
10. Both religions do not respond to evil and believe in the companionship of the righteous." When they hear defamatory remarks about them, they turn aside and respond, "We have each other's good stocks, and you will have your stocks." We do not want the company of the ignorant, peace be upon you."
11. Hinduism is an accepting faith. Hindus hold that everyone has the freedom to select their own path, guided by their own inner religious convictions, and that interfering would imply accepting responsibility for one's salvation and karma. Hinduism places a much higher value on seeking the truth than accepting or rejecting the existence of God or any particular deity. Islam does not acknowledge other faiths unless the Qur'an directly mentions them. But he truly respects everyone



who practises their religion with piety and without malice and who believes in God.. Here are some quotes from the Qur'an to support this view:

- Religion shouldn't be forced upon anyone.
- When people who follow Our Signs approach you, declare: "Goodwill to you! Your Heavenly Father has mercy on Himself! "
- Be polite to everyone, excluding those who commit sin, when discussing the Scriptures.
- Inform them: "We firmly believe in what you and we have been shown. We acquiesce to the fact that our God and your God are one God."

12. The efficacy of prayer, remembering, and reciting God's name, word, and deed for inner purification, forgiveness, and God's kindness is a concept shared by both Hinduism and Islam.

13. Despite the variations in specifics, both religions hold that the world will ultimately perish and that God will only save the righteous and pure.

Comparison of common practices performed

Even while polygamy is still practised, Indians now only have monogamous relationships. Islamic law accepts polygamy. Eid al-Fitre and Eid al-Adha are the two major holidays observed by Muslims. Hindus celebrate a number of festivals all year long. Every season, every planetary alignment, every auspicious occasion, and every significant god or goddess have their own celebrations.

Hinduism has a lot to celebrate, maybe more so than any other faith. In a way, it honours both the passage of time and the voyage of man on earth. Hinduism is a liberal religion in terms of worldly issues, while Islam is stringent. In accordance with the concept of modesty, Islam establishes a specific dress code for Muslims. It is advised against donning clothing that is either too thin or too tight.

In public, women must wear the burqa. Except for special events and rituals, there is no set dress code for men or women in Hinduism. Women who have just lost a spouse shouldn't dress in jewellery or bright colours. Public nudity and obscenity won't be tolerated.

Outside of marriage and family bonds, close and intimate contacts between members of the opposing sex are not permitted in Hinduism or Islam. Public kissing is frowned upon. Dating is viewed as unethical and unreligious. Both faiths affirm that marriage is a bond made by man and woman with their agreement in God's presence. There is no disdain for eunuchs in Islamic society. In fact, they played a significant role in the court politics and royal harems of mediaeval India.

But homosexuals are stigmatised and condemned. Adultery, extramarital relationships, and premarital sex are all viewed as immoral in both religions. They include physical punishment in Islam. For specific legal grounds, married people may apply for divorce, and harmed parties are entitled to compensation. There are rules of behaviour involving food and drink in both religions.

The cow and the bull are considered sacred by Hindus and should not be killed. As a result, they are prohibited from eating beef. Pigs are considered unclean by Muslims. Thus, pork is prohibited. Alcohol and other intoxicating substances are expressly forbidden in Islam.

Muslims are only permitted to consume meat provided it is prepared in accordance with particular guidelines, just like Jews. Abortion is prohibited in Islam unless the mother's life is in jeopardy and



is therefore considered the equivalent of murder. Abortion is also compared to murder in Hinduism. "His name is Bhrûnahan, who kills a Brahmin or destroys an embryo (whose sex is unclear), " the Vashishta Sutras state. Thankfully, notorious customs like sati, in which a widow was set afire by her husband, and the drowning of daughters for racial or religious grounds are no longer practised.

Due to their religious commitments to their parents and ancestors as well as because familial lineage is so crucial to the upkeep of the Dharma on earth, Hindu boys typically enjoy more benefits than Hindu girls. Islam places more emphasis on social and economic factors than theological ones when separating men and women..

Zikr or Jap

A significant component of the spiritual practises practised by adherents of Islam and Hinduism is zikr, or worship of the Supreme Being or God. He is unable to pursue oneness with God through the zikra or jap. Man is commanded by the Qur'an to consistently engage in zikr in order to receive God's blessings. There are numerous verses concerning it in the Quran. Some are listed below:

- 1) "Remember your Lord! your (only) soul, humble and respectful without shouting with words, v morning and evening; " (Al A'raf: 205)
- 2) "and for women and men who Commit to Praising God! God has prepared forgiveness for them and! great price."(Al-Ahzab: 35)
- 3) "Remember that Allah (swt) is the greatest (tat).

There are two varieties of zikr, one performed aloud and the other silently, according to Qur'anic verses. Sultan ul Azkar is another type of Zikr found in Sufism. The Sufi does not repeat the names of God loudly or softly during this zikr; instead, the heart sings ceaselessly and without thought. Strict devotion and spiritual discipline are required to achieve this Zikr. There are three different types of Jap or Zikr in Hinduism.

The three varieties of japa are described by Bhaskaranand in the following terms: "Singing of the holy name, or japa, is carried out in different ways. The name of it is vachika japa. It is known as Apamshu Japa when the lips are moved during chanting so that just the singer and no one else can hear it. Without using the tongue or lips, the third method of chanting involves mentally repeating the holy word. Manasa Jap is the name for this style of savouring chanting.

Among these, the third is considered superior to the second, and the second is superior to the first. God The following attitudes can be found among the followers of Hinduism.

- 1) Santa Claus Posture - In this attitude, the devotee does not exhibit tremendous love for God but is firm in his devotion to God, and the only thing that is required of him is to carry out God's will.
- 2) Dasya, or a serving mentality With this mindset, the follower sees himself as God's servant and submits to his orders. The separation between the servant and the master is preserved in this relationship.
- 3) A devotee with a sakhya, or friendly, attitude sees God as a friend and anticipates that God will feel the same way about him.
- 4) Vatsalya, or the maternal attitude, refers to the way that devotees treat God with the same love and adoration that a mother would show her own husband. When Bhakti poets celebrate the love of Radha and Krishna in their love of God, they belong under this group. They view him as Radha and Krishna as God.



Sufis have a similar outlook on God even in Islamic faith, but helpful and loving attitudes are more prevalent. In general, followers of God maintain a master-slave relationship with him while avoiding one another. The finest Sufis end up being God's buddies. They are acknowledged as Auliya, or friends of God, in the Quran..

Beej Akshar and Haroof-E-Muqatta'at

The beginning of each of the 29 suras in the Quran has several Haroof-e-Muqatta'at. It is thought that these letters possess enormous power. There are a lot of powerful Beej Akshar (seed words) in Hinduism as well. The word "AUM" is a root. Shreem, Hreem, Kreem, Aim, Dum, Hum, and Om Namah Shivaya are other seed words.

These are a few examples of how Hinduism and Islam have comparable ideas and behaviours. Since Hinduism is founded on the Vedas, which are revealed scriptures, Islam and Hinduism both adhere to many of the same beliefs. Since the Qur'an commands us to emphasise the shared values of all religions in order to advance interreligious tolerance, a detailed examination of the similarities between Hinduism and Islam can disclose additional astounding facts. The interreligious discourse is not advanced by this little study in any significant way.

Scriptures and Messengers

The Qur'an and Hadith, which record what Muhammad said and did, are the two holy texts of Islam. There are numerous variants and different hadiths. According to Islamic doctrine, Jesus Christ was a messenger of God. Muslims hold that Muhammad was God's ultimate messenger and that the angel Jibril gave him the Quran as the final revelation from God. The Sunnah, records of Muhammad's life during the year, his words, deeds, and examples that he provided are all found in the Hadith. In Islam, the Qur'an and reliable hadiths are regarded as the sources of Sharia, or Islamic law.

Hinduism does not have a centralised government or religious authority, in contrast to Islam. It defines the Manusmriti code, Hindu scriptures, the conventional church order, historical and theological literature, and incarnations. Texts referred to as "ruti" (that which is heard) and "smriti" contain the spiritual wisdom of Hinduism ("that which is remembered"). Theology, cosmology, mythology, philosophy, ceremonies and rites of passage, and a wide range of other topics are all included in these sacred books. The Vedas and Upanishads (both Ruti), the epics (Ramayana and Mahabharata), the Pura, the Dharmashastra, the Gama, and the Bhagavad Gita (all Smriti), are among the most significant texts in Hinduism.

Adhan and Bhajanas

Adhan isn't simply a call to prayer; it's also a five-times-a-day offer to accept Islam from anywhere in the globe. The Adhan is frequently the first thing spoken in a new home and is the first thing recited into a newborn's ears. The Adhan, sometimes referred to as the Islamic call to prayer, is a fundamental tenet of Islam. When describing the significance of the reaction to the Adhan, the Holy Prophet Muhammad (peace and blessings of Allah be upon him) said: "When you hear the Adhan, repeat what the Th Mu'adhhdhin says. Then ask Allah to laud those whom I have mentioned, for whoever does this will get 10 rewards from Allah.

Ask Allah to give me Al-Wasila, a position of honour in Jannah that is only appropriate for one of Allah's slaves, and I aspire to be that person. It is my duty to make a request on someone's behalf if they ask Al-Wasilah for me. (Muslim) The ability of the reciter enhances the Adhan's compelling



message; the more melodious and clear the voice, the more potent the Adhan will be. The Adhan call to prayer affirms the oneness of Almighty Allah, the prophethood of Muhammad (SAW) throughout history, and the significance of the five daily prayers. Adhan serves as a reminder of the important things in life, and for Muslims, Allah is the most significant and supreme being.

Bhajans are devotional chants in any language that focus on religious or spiritual themes, especially those found in Indian traditions. The word "Bhajanam," which means "worship," comes from the root word "Bhaj," which also means "Bhaja Govindam" (Venerable Govinda). Bhajan is another word for sharing. The word "bhajan" is also frequently used to describe a group performance that includes music, dance, and one or more lead singers. Typically, percussion instruments like the tabla, dholak, or tambourine are used to accompany bhajans.

Kartals, which are hand cymbals, are frequently used to keep time. Bhajans may be sung in a temple, at home, outside beneath a tree, by a river, or at a site of historical significance. and built on musical ragas. It is a part of a creative and musical subgenre that emerged during the bhakti movement. It can be found in several Jain and Hindu traditions.

Roza and Upvas

By refraining from wrong behaviour and exerting restraint over our impulses, fasting is intended to help us cultivate the quality of righteousness (taqwa). "O you who believe, fasting is required of you just as it was required of those who came before you, that you may be righteous," said Allah. (Qur'an, 2:183) The word "taqwa," which is variously translated as awareness, righteousness, and godliness, originates from the root meaning "to watch" and is intended to instill in us that virtue. In this sense, fasting serves as a barrier between us and sin, and ultimately, between us and Allah's retribution in the hereafter. The Prophet of Allah (peace be upon him) is reported to have said: "Fasting is a shield against Hell, just as is the shield of each of you in combat," according to Uthman ibn Abu Al-Aas.

Therefore, during the fast, a Muslim must take extra precautions to guard against sins of all types. He must give up negative remarks and, most importantly, conversations. He should not use profanity or act foolishly if someone attempts to communicate with him; instead, he should just respond by saying that he will wake you up with a message in the morning.

Hinduism includes fasting as a fundamental practise that not only gives life new energy but also supports the growth of one's faith. Fasting has been incorporated into all major world religions in some way. However, in Hinduism, fasting is always combined with other practises to purify the body and bring about the mental tranquilly that is so vital for spiritual advancement. Upvas and Vrata are these actions, and there are no English words for them.

While upvas and vrata are more spiritual in nature, fasting is more closely tied to food and liquid intake. Upvas are meant to help people imbibe God's values. A dedication, spiritual practise, or mental discipline is known as vrata. Vratas offer you the fortitude to resist the urges of your instinctual forces. Upvas, Vrata, and fasting all work to purify the body, mind, and spirit.

Fasting is the complete or partial avoidance of eating for a set or unset period of time. In Hinduism, fasting is associated with specific occasions like Ekadasi, Pradosha, or Purnima, as well as with days like Monday for Shivji, Tuesday for Hanuman ji in the north, Ganesh ji in Maharashtra, Mariamman in the south, Thursday for Brihaspati or Guru, Friday for Goddess, and Saturday for Hanuman ji in Maharashtra (Maha shivratri, Navratri, Janamashtami, Karwa Chauth, etc.)



Zakat and Dana

Traditional literature describe dna as any act of giving up possession of something one thought of or identified as belonging to oneself and investing it in the recipient without expecting anything in return. While dna is typically given to an individual or family, Hinduism also refers to charitable giving or donations for the greater welfare, which are frequently referred to as utsarga. This covers significant initiatives such constructing a nursing centre, a school, a drinking or irrigation well, or trees. Hinduism is a religion that gives the idea of bestowal the utmost importance. Donations often fall into one of three categories.

Dakshina, Biksa, and Daan are present. A form of payment is dakshina. Giving someone alms is referred to as biksa. Daan alludes to almsgiving or contributions. Every time one provides Daan, he or she should do so completely and from the heart.

It must also be taken seriously by the recipient. There would be serious repercussions if Daan is executed with sorrow or pompous justice. Daan is, to put it simply, like a written debt.

According to Allah, those in need have a claim to riches. The achievement of these rights is made possible by zakat. Muslims hold a spirit of brotherhood and humanity close to their hearts. Most significantly, they are urged to give their siblings a portion of their riches. cleanse your money. Your money and soul are spiritually purified through zakat.

1. It is a means to develop self-discipline, obey Allah (swt), and deepen one's love for one's global family.
2. A symbol of fraternity We need to be united and united now more than ever before. Zakat is one of the best ways to show that they are brothers in religion, as stated in the Qur'an: "But (nevertheless) if they repent, establish regular prayers, and pay zakat, they are your fellow believers." Zakat is a technique to strengthen Muslim ties, love, and harmony.
3. Indications of a devoted community "Believers, both sexes, look out for one another; they promote righteousness and forbid evil, pray frequently, give alms, and obey Allah and His Messenger. Allah is Mighty and Wise, and He will show them His Mercy. (Sura 9:71 of Al-Taubah) According to what Allah (swt) stated above, those who obey the directive to pay zakat not only fulfil the trust He placed in them, but also become those who merit His mercy..
4. Get nearer to Allah (swt). Zakat is a physical and spiritual act that serves as a means of bringing oneself closer to Allah (swt).
5. clearing of sins Giving alms removes sins like water extinguishes a fire, according to the Prophet.

Conclusion

The two main world religions with the largest followings worldwide are Hinduism and Islam. They share fundamental beliefs and perceptions of a lofty aim. If we believe that religion is a byproduct of the culture in which it develops, chosen by God to address some of the most pressing issues facing humanity at the time and location of its origin, we will see why Hinduism and Islam have stayed obscure. till they are facing each other. God did not, however, create them from nothing in order to engage and debate theologians on both sides, but rather He built understanding. Islam contains some of the highest and best religious and life ideas, which also find their own special place in the world.

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Dollu Kunitha, a Folk Art - An Overview

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Abstract

Folk dances come in many distinct varieties in India. Karnataka's traditional dancing style is called dollu kunitha. Investigating the dollu kunitha folk dance and its basic reification is the goal of this research. Here, the words "doulou" (drum) and "kunitha" (dancing) are both used. The focus is mostly on rapid, fluid leg and foot movements. This traditional dance is a component of the Kodava ritual dances from Karnataka. Notice on loan This folk dance incorporates melas, little savings, adult education, and population control programmes. The dollu kunitha folk dance has long been a main draw for village celebrations or religious rituals in the hamlet of north Karnataka. With the help of the influence of noises and the straightforward choreography created by the rural genius, beats and rhythms captivate the audience.

Keywords

Dollu, Beereswara, Haalumatha purana.

Introduction

Many traditional dances and performance arts, collectively known as Aradhane Kalegalu, are practised throughout Karnataka and are linked to Hindu temple rites as well as the folklore of local castes and communities. One such dance style is dollu kunitha. It is performed before each temple rite in northern Karnataka. For the first time, I saw a Dollu Kunitha performance at Bangalore's Sri Dharmaraya Swamy Temple during the Karaga festival. The crowd split just as a group of young guys carrying enormous drums walked in with their upper bodies uncovered, giving the celebration a sudden surge of excitement. They put on an impressive performance of coordinated dancing moves and rhythmic drumming in honour of Draupadi, the Pandavas' bride.

Inception

The celestial couple Shiva and Parvathi are the originators of the word "Dollu." The story goes as follows: Shiva and Parvathi passed the time by playing games. They also placed bets. The wager said that the loser would depart Kailasa and reside secretly in "Bhuloka." After losing, Shiva entered a cave in Bhuloka and lived there as a stone. The cave is watched over by "Mayamurthi," Shiva's devoted follower. As the years go by, Parvathi, tired of running the universe, sends "Vayu" in a hopeless quest for Shiva. After killing Mayamurthi and finding the cave, Narada compels "Shiva" to return to Kailasa. Shiva transforms the dead body of his dependable and valued guard into a doll and transports it to Kailasa because he cannot bear to leave it behind. Therefore, "Dollu" is well-liked by Shaivites. The Kurubas use either sheep or goat skin for their "dollu." Kuruba is from northern Karnataka and is a native Hindu. The third-largest community in the province is Kuruba Gowda. The most typical occupation is that of a shepherd. They performed Dollu Kunitha,



a style of Kunitha dance. Drums were beaten in celebration of the demonic slaughter by the Kuruba community's Shiva followers. It is snugly attached to a frame made of mango or hone wood. Actually, "Eeredevuru" is what Beeradevaru means. Era denotes water. Shiva is known as Eeredevuru in Dravidian culture. Shiva is portrayed as the world's first doll maker, doll player, and doll dancer in all folklore and purana stories. It holds an honourable position among folk dances.

Indian mythology of dollu kunitha

According to the legend, a demon by the name of Dolla-asura was worshipping Shiva in order to win her favor. Shiva approached her and requested that she make a wish. Dolla-Asura desired either immortality or the ability to consume Shiva. Shiva gave us the desire to ingest him, but Shiva then grew larger. The devil commanded Shiva to go because it was too painful to bear. Shiva killed the demon and broke him so he could escape. The "Halu Kurubas" drum, which

Shiva gifted to his devotees, was made from Dolla-asura leather. Even today, the Shimoga "Halu Kuruba" tribes continue to practise this custom.

Tradition of Dollu Kunitha

Without this dance, almost any religious performance, ritualistic rite, or village celebration can never take place, particularly in North Karnataka. predominantly well-liked in the state of Karnataka. On each of these occasions, the Dollu dance becomes the centre of attention, around which other significant events develop. Only strong, well-built individuals with sufficient stamina alone may take to this dance because it requires strength, physical power, and an endurance spirit. The "Halumatha Purana, " also known as the "Kuruba Purana, " was a collection of religious themes. It has recently been employed to publicise various government initiatives. It is celebrated in the beginning of the harvest season. It can be planned to mark a wedding, a child's birth, a burial, or even a funeral. A portion of the incredible verse that dollu entertainers can sing for quite a while incorporates the Haalumatha Purana, Mailralingana Kathe, Anasuya Kathe, Beeralinge Shwarana Mahime, Revana Siddeshwara, Bhaktha Madivala, Dollu Marada Pada, Kaviyappana Pada, Haralayyana Pada, Kumbara Gundaiah etc." In "Guni, " the dollu beat's metre is computed. One "guni"—also known as the first step—is formed by the right stutter and the left hand beat. Guni is typically an odd number; therefore, this steadily gets bigger. Even though the donut beat sounds like a heartbeat since it is an odd number, you will hear it in the other direction. Since they view beating seven Guni as unlucky, dollu artists never do it. Dollu Kunitha is present in rural areas of Bangalore as well as the Karnataka districts of Bijapur, Belagam, Tumkur, and Chikkamangalur. In the areas of Shimoga and Chitradurga, this folk genre is particularly well-performed. Its music serves not only as entertainment but also as a means of edification for both listeners and performers. The majority of Karnataka's folk traditions still operate predominantly in a ritualistic fashion. The Dollu Kunitha is a classic example of a dance drama.

Many traditions concerning Beereswara, a version of Lord Shiva, are quite well known. For the Kuruba people, the manifestation of Lord Shiva in this way is a sacred devotion. For the sake of ritualistic practise and holy tradition, it is essential that at least one version of the mythology be evaluated in this context. It is a religious custom in all Beereswara temples to hang the main instrument, Dollu, from the temple's walls using strong threads fastened to ceiling hooks. Every time pooja is performed for Beereswara, the dollu is immediately beaten as an additional act of worship. This kunitha spellbinds the audience with its distinctive



The entertainers take part in different aerobic developments while playing the drums, like forward jumping, stooping, and somersaulting. While playing the drums, they "bounce" with their wooden legs, their levels fluctuating from one to two feet connected to the legs. or on the other hand move to the beat of the dollu while holding water-filled containers in their mouths without spilling any of the fluid; or move to the beat of the gigantic drums that were attached to the two sides of the artists' abdomens while having youngsters sit on them; or play the drums while having individual entertainers sit on their shoulders. A white fabric has been folded over the two arms.

Through their manner of attire and dancing, one can observe the manifestation of their ancient culture that is still there.

These musicians execute the diverse styles of Kunitha in this way to enhance its appeal. Moreover, kudure kunita, Kolu kunita, Saru kunita, Hucchellu badita, Kai barike, Ondi hejjeYeradu hejje kunita, Jodu sali, and Jaggina kunita are assortments of kunita.

In Karnataka, dollu kunitha is a well-liked type of traditional dance. Men and women from the Kuruba community in Uttara Karnataka are mostly responsible for doing it. Each of the 16 dancers in the group wears a drum and plays different rhythms while dancing. The beat, which features cymbals in the middle, is directed by a leader. The group crafts a distinctive pattern by switching between slow and fast rhythms. The outfits are straightforward; the lower body is typically covered with a dhoti while the upper body is typically left exposed. A group under the direction of K. S. Haridas Bhat gave performances in 1987 in Novograd, Leningrad, Vyborg, Arkhangelsk, Pskov, and Murmansk.

This dance is only permitted to be performed by the men of the shepherd local area known as the Kuruba people group. The Dollu Kunitha is distinguished by loud drumming, swift dancing, and coordinated group formations. The Puja Kunitha is another well-known dance style from Karnataka. Each dancer in this dance wears a wooden construction with a deity on it as they perform.

Where to witness Dollu Kunitha

Dollu Kunithâ is a crucial component of numerous temple festivals, celebrations, and cultural occasions. Dollu Kunithâ performances are frequently featured in the Karaga festival procession, Mysuru Dasara, Jambu Savari, Bengaluru Habba, and numerous temple vehicle festivities.

The Dollu Kunitha dance is done to the sounds of a group of 10 to 12 drummers. Dollu Kunitha was thought to be the province of strong men in ancient times. However, that has changed recently, as there are now female Dollu Kunith companies that are as skilled as the male ones. We can hear trumpets, gongs, talas, tappadis, trumpets, and flutes played at a high tenor in the background. These tools are unavoidably used to amplify Dollu's rich vibrations. Dollu dance has been passed down from generation to generation with increased vigour and raciness of performance, providing rich entertainment in the same way that traditional art does. Without this dance, almost any religious performance, ritualistic rite, or village celebration can ever take place, particularly in North Karnataka. The Dollu dance turns into the centre of attention on each of these occasions, around which other significant events are developed. Only strong, well-built individuals with sufficient stamina alone may take to this dance because it requires strength, physical power, and an endurance spirit. When singing a particular type of song known as a "Dollu Song" or "Drum Song," a small, portable dollu model is frequently used. Because

Dollu is being thrashed by the fingers here. The Dollu Kunithâ team is open to men and women.



The Performance

Due to the loud, high-intensity performance put out by the ensemble, Dollu Kunitha performances are seldom overlooked. This dancing form also calls for quick and flexible body movements. Drum holders typically beat their drums in sync while chanting and playing accompanying music while they perform drum dances in a circular or semicircular pattern. To be able to hold the large drum for extended periods of time while dancing with it takes a lot of stamina and endurance.

Due to this, only strong men used to participate in Dollu Kunitha. Drums that are acceptable for everyone are now also available in lighter, smaller sizes. The rhythm of the drum, the dancers' chants, the rhetoric it inspires, and the backdrop against which it is performed— typically, a spacious field by the side of the hamlet or a rice field that has been harvested so that everyone may comfortably sit in a circle. The rhythm echoes throughout the valleys; occasionally, you can hear the drum from a great distance, adding a lilting quality to the environment. Villagers and onlookers frequently join the Dollu Kunithâ ensemble in dancing and enjoying themselves. A leader with cymbals controls and directs the beat.

All of the traditional songs were written such that they improve the audience's enjoyment of the Dollu performance by enhancing the sound of the instrument during a performance. The quartet weaves a variety of patterns while slow and fast rhythms alternate. The outfits are basic. While the girls are dressed in sarees, the lower body is typically covered by a black sheet-rug, which is tied over the "dhooti" or sarong. The female dancers make a circle bun out of their hair and fasten leaves to it. Their arms are fastened with white fabric. The dance and clothes depict the ancient civilization. The songs in this category are known as "kaipattu, " or "songs that just beat" (no stick is used, only continuous hand play—hence the name Kaipattu). Additionally, this dancing form calls for quick and flexible body motions. Additionally, because this type of folk dance is generally passed down from generation to generation, there aren't any schools or centres in the nation or the state that would be able to accommodate everyone who wants to learn this energetic dancing style. Revanasiddeswara is emphasised as they sing in his honour, giving their intonation a distinctive sound that sets them apart from other types of folk singers. When they start singing, they sing with an unwavering sense of ancestral pride that traces their ancestry's beginnings, evolution, and development throughout time. The legend known as the "Halumatha (Kuruba) Purana" is the name given to this expressive literature in its oral tradition. Large dance anklets are worn by the dollu dancers. These anklets' rhythmic sound also provides a unique background. all of the performance.

The Dollu Kunitha dance involves both dance technique and training options. Essentially, the technique used in this dance form entails a group of dancers creating a semicircle and moving to the pounding of the drum under the direction of a guy (the leader) standing in the middle.

Additionally, this dancing form calls for quick and flexible body motions. Furthermore, because this folk dance style is practically passed down from one generation to the next, there aren't any schools or centres in the nation or the state where anyone who wants to learn this mysterious dance style can do so. Twelve to sixteen performers stand in a semicircle, beating the drum and dancing to its beats with incredibly quick and deft movements.

A leader, holding a cymbal, is in charge of directing these movements. He or she is positioned in the center. The group alternates between slow and fast rhythms while weaving intricate patterns. To play against them, the performers cinch two thick circular sticks around their waists. In "guni, " the



beats are counted. Typically, one stroke is made with bare hands on the left side of the drum, and one stroke is made with the stick while holding it in the right hand.

These counts rapidly rise when the drum is beaten more frequently.

Dollu kunitha artists

Not in style is Dollu Kunitha. Dollu Kunitha, a well-known traditional dance form in Karnataka, is only taken up by ladies who are passionate about it or who want to try something new for themselves, claims Sri Choodamani Ramachandra, the first woman artist to perform and teach the style. | Due to financial limitations, Choodamani occasionally had to organise trips with a smaller group or even go alone. The response of the audience in other nations, she said when I asked her about it, "Dollu has no language barrier, everyone knows rhythm in their heart." Twelve female performers now make up Snehasagara's Mahila Mandala ensemble, which she founded. They began giving performances in their town at regional celebrations and on Karnataka Rajyotsava Day. In addition to many other nations, Snehasagara Mahila Mandala has performed in Thailand, China, and India. In 1987, a group under the direction of K. S. Haridas Bhat performed throughout the USSR in cities like Moscow, Leningrad, Vibrog Lead celestial host, Pskov, Murmansk, Tashkent, and Novograd.

Mahesh has been performing Dollu Kunitha as a folk dancer. He was a member of the Kempe Gowda Janapada Kala team, a Karnataka Janapada Kala organisation that was founded and registered. Programs have been run by his team for the past 20 years. In the sense that it requires a lot of effort and energy, this is an art form for the men of Karnataka. For the past 20 years, his team has carried out these programmes in all 50 states. Mahesh claims that Dollu Kunitha originated in that region. Mahesh asserts that the members of his team are adaptable and competent at a variety of tasks. While some work as farmers or truckers, others have found employment in the government. Dollu Kunitha, however, is the only line of work for several of them. Aside from this, he considers it important to live life in accordance with God's will. Although the team consists of drivers, farmers, and government workers, once a chance for a programme emerges, everyone works together to complete it. They live off the money they make in this way. Mahesh has performed with his group in virtually every state in India, including Delhi, Hyderabad, Chennai, Gujarat, and Ahmadabad. For the shows, you can call them at their phone numbers. Through the Kannada and Culture, Bengaluru Programme Center, they mostly obtain the shows. Dollu dance has been passed down from generation to generation with increased vigour and raciness of performance, providing rich entertainment in the same way that traditional art does. Without this dance, almost any religious performance, ritualistic rite, or village celebration can never take place, particularly in North Karnataka. On each of these occasions, the Dollu dance becomes the centre of attention, around which other significant events develop. Only strong, well-built individuals with sufficient stamina alone may take to this dance because it requires strength, physical power, and an endurance spirit.

Conclusion

My research indicates that dollu kunitha has an impact on Indian culture. Additionally, it is the hardest kind of beat. In different moves, dollu imagery captures the crowd's attention more fully. Additionally, it is livelier, offering the audience a pleasant experience. I want to capture some of Dolu Kunitha's various moods and singing styles in this piece.



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Rebirth and Liberation according to the Earned Samsara

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Abstract

In India, Hinduism predominates and is the third-largest religion in the world. Although the religion's adherents have drastically divergent views on God and gods, they consistently refer to it as Sanatana Dharma or eternal law. The religion's most salient features are a belief in karma, dharma, and rebirth, with Shiva and Vishnu being their most well-known divine figures or deities.

Keywords

karma, Liberation, samsara, rebirth.

Introduction

You are wondering where the idea of Samsara came from. Its foundations are found in post-Vedic writing. The early Upanishads also contained a refined version of it. The Upanishads lacked mechanical details. The idea of Samsara is connected to the Karma philosophy. Moksha, Nirvana, or Mukti is the state of being freed from this karmic cycle. Hindu philosophy is predicated on the reincarnation theory. The cycle of death and resurrection continues after death as the soul enters a new body, whether it be that of a human, an animal, or even God. The ideas of Karma, Dharma, and Moksha are related to the idea of Samsara. Hindu philosophy is predicated on the reincarnation theory. The cycle of death and resurrection continues after death as the soul enters a new body, whether it be that of a human, an animal, or even God. The ideas of Karma, Dharma, and Moksha are related to the idea of Samsara. Lord Krishna compares samsara to a peepal tree in the Gita. Old leaves fall off a tree as new ones emerge. An atma is born into a human body, animal body, bird body, plant body, etc., and when that birth expires, the atma is born into another body. A birth ends, yet a new birth begins, just as leaves fall and fresh leaves emerge. The limbs of this "samsara" tree grow both upward and downward. Devas and gandharvas are at a higher level in this tree, whereas humans are at a lower one. Animals follow, followed by lower forms of life like worms. The gunas provide nourishment for this tree. The newly emerging stems of the plants that are. A tree cannot survive without its roots. Samsara is a tree, and its roots are known as karmas. The leaves of this tree represent the Vedas. Through photosynthesis, leaves provide the nourishment that plants and trees need. This is an empirical truth. But what function do the Vedas serve in maintaining samsara if they are simply leaves on the tree of samsara? The Vedas outline all the karmas we must perform throughout this lifetime, maintaining samsara in this way. But the Vedas also provide instructions on how to escape samsara. Those who recognise the true essence of samsara have already begun the journey towards liberation. Brahma serves as the tree's principal root, which is why it is described.



Karma

Karma is a phrase used in Indian beliefs and faiths, specifically Sikh, Hindu, Jain, and Buddhism, to relate to action or performance. It can be summed up by saying "acting" or "doing." On a philosophical level, karma is explained slightly differently by many faiths or religions, such as Hinduism or Jainism, but the core idea is the same in each case. The law of karma states that every action has an impact on the past, the present, and the future. This makes a person fully accountable for his or her own life, including all its highs and lows, as well as those around them. Reincarnation-based faiths hold that karma affects a person's past, present, and future. Three types of karma—kriyanama, prarabdha, and Sanchita—are distinguished. The three words mean, respectively, "current," "fruit-bearing," and "accumulated." After completion, all active karmas become accumulated ones. Buddhists approach things a little differently. They distinguish Karma from fruits or outcomes and link it to the intentions behind a particular deed. In the human mind, all actions are thought to plant seeds that grow to produce the right fruit. Pali vipaka, a suitable outcome or fruit, is produced when the seeds meet the necessary requirements.

Dharma

Dharma is a Sanskrit word that is utilised in everything from yoga to hinduism and meaning "what endures." Dharma is a fundamental natural law; it is the reality that creates the universe as it is. He oversees preserving the balance between living things and inanimate objects with a focus on the spiritual growth of each. Everything is based on the idea that the Universe, in its most general sense, oversees everything. It is our responsibility to become conscious of it, whether through meditation, neighbourly love, or other means, to grow as people or, as Buddhism would have it, to become enlightened.

Samsara

Samsara introduces the idea of realms since Karma is a law that transcends time, or that extends beyond its current manifestation. We speak about illusion in motion because "Samsa" in Sanskrit means illusion and "Ra" represents movement. The cycle of reincarnations we experience, or simply the series of mutations that our existence goes through, is what is referred to as Samsara, despite its name suggesting otherwise. The only way to escape this cycle or this prison is through attaining enlightenment. Together, the three ideas suggest that Dharma is what governs the world and that Karma is one of its fundamental rules that gives you all you have.

Liberation

In Hinduism, Mukti or Moksha have the same meaning as liberation. In Hinduism, liberation primarily refers to achieving the state of salvation (moksha), which occurs when the soul, or atman, or spirit, finally frees itself from the cycle of birth and death. This stage is also known as the cosmic end of life, the 8.4 millionth manifestation, or the final stage of the cosmic life cycle. In Hinduism, liberation signifies that our soul, or atman, has fully finished the entire path of existence. From the initial manifestation to the last... 8.4 millionth incarnation... our soul atman's striving persisted in seeking early freedom from the cycle of birth and death! Only in human form does liberation become a reality for our soul atman. For a soul atman, traveling in human form is the most enjoyable experience! All pure atmans(souls) have become enmeshed in impurities ever since



the great bang (when God Almighty exploded self with a big bang). like how a rolling ball acquires moss! Every soul's atman begins its cosmic life cycle by purging itself of internal impurities and dross. No soul atman can free themselves on their own! It requires a vehicle—a body—to carry out its karma and purge the inside of its dross and impurities. After 7.3 million incarnations in bug, plant, and animal form, a soul atman finally takes into human form! One is anticipated to achieve the stage of liberation—salvation (moksha)—in the last 1.1 million manifestations in human form!

According to the divine Bhagavad

Moksha is the ultimate objective of life in the cosmos, as stated in the revered Hindu text known as the Bhagavad Gita! In Hinduism, moksha is the return of our soul, or atman, to its lost original pure primal pristine primordial form! Liberation is a one-way journey after following the spiritual path, achieving the level of illumination (kaivalya jnana), and then receiving salvation (moksha). The spiritual path's journey cannot be turned around. like how a bud that has blossomed into a flower cannot be turned back into a bud! It is our responsibility as humans to help our souls, or atman, attain the cosmic end of existence and, as soon as possible, free themselves from the cycle of birth and death. Hinduism refers to the atman as a soul. Sanskrit for "flowing around, " The central idea of metempsychosis in Indian philosophy is samsara. The soul searches for emancipation (moksha) from the bonds of its own past deeds (karma), which are a part of the wider web from which samsara is constructed, after finding itself drowned in the "sea of samsara." Buddhism, which disbelieves in the existence of a soul, recognizes the existence of a semi-permanent personality core that goes through samsara. Samsara encompasses everything from insects (and occasionally vegetables and minerals) to the creator god Brahma. The caliber of a person's past existence determines where they were born in the hierarchy of life. Many theories have been put forth to explain how the karmic process within samsara operates. Several people claim that. The soul initially travels to a paradise or hell after passing through the majority of its good or bad karma. It then returns to a new womb, and the remainder of its karma dictates the circumstances of its second life. Theoretically, this opens the possibility of former life remembrance (jatismara), a talent that great saints possess or can learn. The 'Jataka' stories, which feature the Buddha (Siddhartha Gautama, the founder of Buddhism), describes his prior lives, are typical of this idea. The Jataka stories also serve as an example of the moral and salvific potential that results from a correct, enlightened understanding of the wide web of connections that the concept of samsara describes. Hinduism has many different religious and philosophical schools, making it an extremely diverse religion. Accordingly, the responses you receive will vary depending on who you ask. To be clear, I am providing a response from the standpoint of Advaita Vedanta, specifically as it was propagated by Shankara, Swami Dayananda, and Dayananda's disciples. Samsara is referred to as "the life of becoming" by Swami Dayananda. In other words, it is believing that your body and mind are who you are and that you are therefore responsible for their mortality and misery. You also think that your personality is defined by the traits and characteristics of your body and intellect. Because of this, you are constantly attempting to change who you are. Perhaps You desire happiness, or you desire immortality to avoid dying. You might also desire more commonplace things like a smaller waistline and a reputable job. Samsara is the terrible cycle of feeling like you need to change who you are, that you are not good enough the way you are, or that you are missing in some manner. Until you directly realize that you are the immortal, changeless, limitless brahman (the very essence of the entire universe), which is always perfect just as it is, rather than the flawed, mortal, ever-changing, and limited body-mind, this painful cycle of believing that you are the body-mind continues (over lifetimes if the theory of reincarnation is true).



Conclusion

samsara in Hindu thought represents the cycle of birth, death, and rebirth that the soul must endure until it attains liberation. Hinduism offers a path towards liberation through dharma, virtuous deeds, and spiritual knowledge. The goal is to break free from samsara and achieve union with the ultimate reality, Brahman, which leads to moksha or liberation. Samsara is a central concept in Hinduism, and the pursuit of liberation from it is seen as the ultimate purpose of human existence.

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Analysis of Temples Built By Vijayanagara Empire During Krishnadevaraya Reign

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Abstract

This research paper explores the temples built by Krishnadevaraya, the most powerful ruler of the Vijayanagara Empire, and the empire itself during the 16th century in South India. Through an analysis of historical texts and architectural evidence, the paper examines the religious and political motivations behind the construction of these temples, as well as the artistic and architectural innovations that were introduced during this period. The paper also looks at the influence of these temples on the development of South Indian temple architecture and their significance in the context of the Vijayanagara Empire's cultural and religious legacy. Overall, the study provides a comprehensive understanding of the temple-building activities of Krishnadevaraya and the Vijayanagara Empire, and their contribution to the rich architectural heritage of South India.

Keywords

Vittalaswamy temple, hazara rama temple, vijayanagara temples, 100 pillered hall, stone chariot, musical pillars, sculpture

Introduction

Vijayanagara Empire

The Vijayanagara Empire was a medieval Hindu empire that ruled over From the 14th to the 17th century in South India. It was named after its capital city, Vijayanagara, which was located in present-day Karnataka. One of India's largest and strongest empires at the time was the Vijayanagara Empire and it is known for its cultural achievements, military might, and economic prosperity. Bukka Raya I and Harihara I built the empire, who were brothers and generals in the army of the Kakatiya dynasty. They established the empire after rebelling against the ruling dynasty and establishing themselves as independent rulers.

The Vijayanagara Empire is known for its cultural achievements, which include the construction of the city of Vijayanagara, which was a major center of trade and a hub of cultural activity. The empire was also home to many temples and other religious buildings, and it was a major patron of the arts, including literature, music, and dance. The Vijayanagara Empire is also known for its military might, which was necessary to keep a broad and varied area under command. Through a mix of military victories and alliances, the kingdom was able to increase its territory, and it was capable of maintaining authority over its holdings through a robust military presence.

Along with its military might and cultural accomplishments, the Vijayanagara Empire was also known for its economic prosperity. The empire was a major hub of trade, and it was home to a



number of markets and commercial centers. The empire was also able to maintain a stable and prosperous economy through the use of advanced agricultural techniques and the establishment of a system of trade and taxation.

Overall, the Vijayanagara Empire was a major power in South India and had a significant impact on the region's culture, military, and economy. It is an important subject of study for anyone interested in the history and development of South India.

Rules and Dynasties	Architectural style	Philosophies of politics
Sangama Dynasty Harihara Raya I Bukka Raya I II Virupaksha Raya Harihara Raya Ramachandra Raya I, II, and Bukka Raya Indra Vijaya Kuka Raya Mallikarjuna Deva Raya II Praudha Raya II and Virupaksha Raya	Deccan tradition and Tamil tradition are two separate fashions. The city's location selection and design were its most significant contributions. converted Virupakshi temple into a place of worship.	The main goal was to establish the monarchy, which required conquest and kingdom-wide unification. took on the role as guardians of Hinduism and its culture. firmly established peace and decent governance (Sengupta S, 2010).
The Suluva Dynasty Thimma Bhupal Narasimha Raya II, Narasimha Deva Raya	Deccan heritage and Tamil tradition are two different aesthetics.	Emphasis on maintaining and reestablishing the empire as a whole (Wagoner P. 2001)
dynasty of Tuluva ViraNarasimhaRaya TuluvaNarasaNayaka Lord Krishna Raya Deva Achyuta Raya Isadasiva Venkata Raya	Standardization of design, construction methods, and temple construction were all being developed together with the evolution of the imperial style of building. Irrigation systems, canals, and water reservoirs were constructed to enhance agricultural. Extensions, Gopurams, and hundred- column halls can be found in the Virupakshi and Vithalla temples.	Peace reigned, and the city grew under the undisputed rule of the established king of Southern India. The Monarch adopted a new title as the lord who instals a king in the heather realm. 2010's (Sengupta S) Great endeavours in the arts, culture, architecture, and literature were created as guardians of Hinduism and its civilization.
Aravidu Dynasty Aliya Rama Raya Tirumala Deva Raya Sriranga I Venkata II Sriranga II Rama Deva Raya Venkata III Sriranga III	As the imperial style of architecture developed, design, construction methods, and temple construction became more standardised.	The ministry became divided, which reduced the power of the royal family. (2010) Sengupta. The collapse of the empire led to the abandonment of Vijaynagar.



Krishnadevaraya

Krishnadevaraya was the ruler of the Vijayanagara Empire from 1509 to 1529. He was a member of the Tuluva dynasty, which ruled the empire from 1505 to 1646. Krishnadevaraya is among the Vijayanagara Empire's most notable kings and also is credited with leading the empire to its peak of power and prosperity.

During his reign, Krishnadevaraya expanded the territory of the Vijayanagara Empire and successfully fought against the Deccan Sultanates and other rival powers. He also patronized the arts, literature, and sciences, leading to a flowering of cultural and intellectual achievements.

Krishnadevaraya is particularly known for his support of Telugu and Kannada literature. He commissioned the writing of the Telugu classic "Amuktamalyada," which tells the story of the god Vishnu's avatar, Lord Rama, and is considered one of the greatest works of Telugu literature. Krishnadevaraya also wrote poetry in Telugu and Kannada and is considered a talented writer in his own right.

In addition to his cultural achievements, Krishnadevaraya is also known for his military successes and for his administrative skills. He established a system of provincial governors to govern the various regions of the empire, which helped to maintain order and stability.

Overall, Krishnadevaraya is remembered as a wise and just ruler who made significant contributions to the development of the Vijayanagara Empire and to South Indian culture.

Art and Architecture Style During Krishnadevaraya reign

During Sri Krishna Deva Raya's rule over the Vijayanagara Empire, the following characteristics of art and architecture were present:

- The building of large temples, like the Vitthala Temple in Hampi, which has remarkable stone carvings and sculptures.
- South Indian temple architecture, with its imposing gopurams and ornate mandapams, had a significant effect on the design.
- The employment of elaborate carvings, sculptures, and frescoes to decorate the buildings with rich ornamentation
- Hindu themes: Hindu religious themes and motifs, such as scenes from Hindu mythology and pictures of gods and goddesses, were popular.
- Islamic art's influence is also visible in the employment of elaborate geometric patterns and calligraphy in some constructions.

Vittalaswamy Temple

The Vittala Temple, also known as the Vitthala Temple or Vithala Temple, is located in the Hampi, Karnataka, India. The temple is dedicated to Lord Vittala, an incarnation of Lord Vishnu, and is considered to be one of the most famous and well-preserved examples of the Vijayanagara Empire's architectural achievements during the 16th century.



The temple was built during the reign of the empire's ruler, Krishnadevaraya, who was a devout follower of Lord Vittala. The 16th century is said to have been the beginning of the temple's construction, which was finished in the early 17th century. The temple is an architectural marvel and is known for its unique stone chariot, ornate pillars and musical pillars, which are considered to be one of the most remarkable examples of Vijayanagara architecture.

The temple also houses a number of sculptures and carvings, including those of Lord Vittala, his consort Ranga Devi and other deities. These sculptures and carvings are rich in iconography and symbolism, depicting stories from Hindu mythology and showcasing the artistic skills of the Vijayanagara sculptors.

Over the centuries, the temple has undergone several renovations and conservation efforts. However, it still stands as a testament to the architectural and cultural achievements of the Vijayanagara Empire. The temple is a popular tourist destination and is considered to be an important part of South India's architectural heritage.

Art and Architecture of Vittalaswamy Temple

One of the most striking examples of South Indian temple art and architecture from the Vijayanagara Empire is said to be the Vittala Temple, which is situated in Hampi, Karnataka, India. The temple has the following characteristics:

- The temple is well-known for its beautiful stone carvings, which include representations of gods and goddesses as well as scenarios from Hindu mythology.
- The temple's massive entry towers (gopurams) have intricate carvings, and its spacious rooms (mandapams) have decorative pillars and beams.
- The temple is renowned for its 56 melodic pillars, each of which when touched makes a distinctive sound.
- One of the most recognisable buildings and a representation of the Vijayanagara Empire is a sizable stone chariot that is located in the temple complex.
- topics related to Hinduism: Hindu religious iconography, such as pictures of gods and goddesses and scenes from Hindu mythology, is abundant in the temple.

Stone sculpture of Vittalaswamy temple

- Hindu gods and goddesses are represented by statues throughout the temple, including Vishnu and his wife Lakshmi.
- Hindu mythological scenarios are portrayed in the temple's sculptures, which include the marriage of Shiva and Parvati and the legend of the elephant-headed deity Ganesha, among other scenes.
- Carvings: The halls and entry towers of the temple are decorated with elaborate carvings that include pictures of vegetation, animals, and geometric shapes.
- The largest stone chariot in the entire temple complex is located inside the temple and is one of its most recognisable features.



- Intricate friezes, statues of musicians and dancers, ornate pillars, and other ornamental elements abound in the temple's interior.

In addition to enhancing the temple's aesthetic appeal, these stone sculptures also symbolise Hinduism and the Vijayanagara Empire's cultural history. The elaborate stone carvings and sculptures at Vittala Temple serve as a prime example of the high calibre of workmanship and creative ability attained during the Vijayanagara era.

The Musical Pillars Of The Ranga Mandapa

The Ranga Mandapa is the principal attractions of the Vittala Sanctuary. The 56 melodic points of support that make up the gigantic mandapa are known as SAREGAMA points of support, which allude to the melodic sounds they discharge. At the point when the points of support are tapped delicately melodic notes are radiated. There are a few sets of monster points of support and a few arrangements of minor support points inside the Mandapa. The roof of the Ranga Mandapa is upheld by every principal support point. The principal points of support have been made to look like instruments. In the lobbies where melodic support points have been introduced, there are no side-wall nooks. So that the points of support's sounds aren't twisted by the room's acoustics, a few points of support with a similar recurrence can be tracked down in certain groups. At the point when one of these points of support is struck, it likewise hits different support points with a similar recurrence. Start to vibrate because of resonance. Each significant support point is circled by seven minor support points. These seven minor support points transmit seven unique melodic notes from the delegate instruments. The notes radiated from these points of support change in sound quality relying upon whether it be a wind, string, or percussion instrument. The remaining Sixteen anchor points form a rectangle court in the front.. Melodic support points in the sanctuary are made out of strong rock stone and when tapped with fingers they discharge an assortment of melodic sounds. Two of the music segments in support point number 11 are picked for the acoustical examination. The sound of points of support created while tapping is recorded with the sound player. This particular point of support is picked on the grounds that they are popular for delivering doorbell seems like 'ding-dong'. One of the sections in support point 11 would deliver the sound 'ding' and the subsequent one would create 'dong' sound. Toward the beginning both the sections are tapped independently and their spectra are investigated. The central recurrence of the segment which produces 'ding' sound is 646 Hz and the section that would produces 'dong' sound is 538 Hz [Musical Support points and Singing Rocks, M.G. Prasad and B. Rajavel]. Many examinations have been directed all together to understand the privileged insights of the melodic points of support. It has been affirmed that the support points are not empty. It is trusted that an extent of silica in the points of support might represent these melodic sounds. The artists of the melodic points of support might have orchestrated melodic notes through mechanical means, and presently a day's music is being blended electronically. Regardless, the melodic points of support are a steady reverence to the stone workers' shocking ability. By utilizing a contact receiver and a speaker amplifier framework. A group of melodic points of support can be changed over into an electromechanical instrument. Like an electronic guitar. [Musical Interests in the Sanctuaries of South India, H. V. Modak]

Stone Chariot

The Stone Chariot in Hampi, also known as the Garuda Dhawaja Vimana, is a unique architectural feature located in the Vittala Temple complex, in the Hampi, Karnataka, India. The stone chariot is



considered to be one of the most iconic and recognizable symbols of the Vijayanagara Empire's architectural achievements during the 16th century.

The chariot is made of granite and is located in the temple's outer courtyard. It is a monolithic structure, standing on a raised platform, and measures around 2.75 meters in height and 2.6 meters in width. The chariot is designed in the form of a temple on wheels, with a pyramidal tower, a mandapa and a porch, all carved out of a single stone. The structure is richly ornamented with sculptures and carvings, including the depiction of Lord Vittala, his consort Ranga Devi and other deities.

The stone chariot is considered to be an architectural marvel, demonstrating the skill and craftsmanship of the Vijayanagara sculptors. The stone chariot is also considered to be an important symbol of religious and cultural significance, representing the devotion of the Vijayanagara Empire's ruler Krishnadevaraya to Lord Vittala. The stone chariot is a popular tourist destination and is considered to be an important part of South India's architectural heritage.

Hazara Rama Temple

The Hazara Rama Temple is a Hindu temple located in the Hampi, Karnataka, India. The temple is believed to have been built during the 14th century during the reign of the Vijayanagara Empire. The temple is unique in that it is dedicated to Lord Rama, an incarnation of Lord Vishnu, who is usually not worshipped in South India.

The temple is located within the Royal Enclave area of Hampi and is known for its intricate carvings and sculptures that adorn the temple walls. The temple is also known for its unique layout, which includes a series of courtyards, pillared halls and sanctum sanctorums. The outer walls of the temple are adorned with carvings and sculptures depicting scenes from the Ramayana, one of the two major Sanskrit epics of ancient India.

The temple's main attraction is the 100-pillared hall, which contains carvings of gods, goddesses, and other mythological figures, as well as a large number of inscriptions in Kannada and Telugu. The temple also houses a number of smaller shrines dedicated to other deities, including Lord Ganesha, Lord Hanuman, and Lord Vishnu.

The Hazara Rama Temple is considered to be one of the most important temples in Hampi and is a popular tourist destination. The temple is an important example of the Vijayanagara Empire's architectural and artistic achievements and is considered to be an important part of South India's architectural heritage.

Art and architecture of Hazara Rama Temple

The Hazara Rama Temple is known for its intricate art and architecture, which is considered to be a fine example of the Vijayanagara Empire's architectural and artistic achievements.

The temple's architectural layout is unique, consisting of a series of courtyards, pillared halls and sanctum sanctorums. The walls of the temple are adorned with finely detailed carvings and sculptures, depicting scenes from the Ramayana, one of the two major Sanskrit epics of ancient India. The carvings and sculptures are also adorned with intricate geometric patterns and floral motifs, showcasing the artistic skills of the Vijayanagara sculptors.



The temple's main attraction is the 100-pillared hall, which contains carvings of gods, goddesses, and other mythological figures, as well as a large number of inscriptions in Kannada and Telugu. The pillars are ornately carved with a variety of Hindu deities, animals and floral motifs.

The temple also houses a number of smaller shrines dedicated to other deities, including Lord Ganesha, Lord Hanuman, and Lord Vishnu. These shrines are also adorned with intricate carvings and sculptures, showcasing the artistic skills of the Vijayanagara sculptors.

Overall, the Hazara Rama Temple is considered to be one of the most important examples of the Vijayanagara Empire's architectural and artistic achievements and is an important part of South India's architectural heritage.

The 100-pillared hall

The hall is a large open-air structure, measuring approximately 32 meters by 14 meters. It is supported by 100 ornately carved pillars, which are arranged in a symmetrical pattern. The pillars are made of granite and are adorned with a variety of Hindu deities, animals, and floral motifs, showcasing the artistic skills of the Vijayanagara sculptors.

The hall's ceiling is also adorned with intricate carvings and sculptures, depicting scenes from the Ramayana, one of the two major Sanskrit epics of ancient India. The hall also contains a number of inscriptions in Kannada and Telugu, which provide valuable historical information about the temple and the Vijayanagara Empire.

The 100-pillared hall is considered to be an important architectural and artistic achievement of the Vijayanagara Empire, and is a popular tourist destination. The hall is an important example of the Vijayanagara Empire's architectural and artistic achievements, and is considered to be an important part of South India's architectural heritage.

Stone carvings and sculptures of hazara rama temple

- Depictions of Lord Rama and his consort Sita, as the temple is dedicated to Lord Rama.
- Sculptures of Hindu gods and goddesses such as Vishnu, Shiva, and Parvati.
- Scenes from the Ramayana, including Lord Rama's battles with the demon king Ravana.
- Carvings of Hindu mythological creatures such as lions, elephants, and monkeys.
- Sculptures of Hindu saints and holy men.
- Intricate floral and geometric designs, which are characteristic of the Vijayanagara architectural style.

The temple is dedicated to Lord Rama, an avatar of Lord Vishnu, and the carvings reflect this religious significance. Hindu mythology and religious practices are depicted in great detail, providing a fascinating glimpse into the cultural and religious practices of medieval India. From scenes of Lord Rama's battles with the demon king Ravana to depictions of Hindu gods and goddesses, the carvings in the Hazara Rama temple are truly a work of art.

In addition to its religious significance, the Hazara Rama temple is also an important historical monument. The temple provides a glimpse into the rich cultural heritage of India and the artistic and architectural skills of the Vijayanagara Empire. It is a testament to the lasting legacy of the empire and the skill and creativity of its people.



Conclusion

The Vittala Temple and Hazara Rama Temple are two notable examples of the architectural and religious achievements of the Vijayanagara Empire, particularly during the reign of Krishnadevaraya. The Vittala Temple, located in Hampi, is known for its stone chariot structure and intricate carvings, and is considered one of the most important temples of the empire. The Hazara Rama Temple, also located in Hampi, is known for its finely detailed sculptures depicting scenes from the Ramayana, and is considered an architectural masterpiece of the empire. Both temples are UNESCO World Heritage sites and are popular tourist destinations. The temples are also considered as the best example of South Indian architecture and art. They are also an important place of pilgrimage for Hindu devotees.

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Study on the Magnificance and Mystery of Lepakshi Temple

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Abstract

In this essay, we'll talk about the temple Lepakshi, which Virupanna Nayaka and Viranna constructed in the sixteenth century, and its beauty and mystery. The temple is highly recognised for both the mystery surrounding it and its stunning Vijayanagara-style construction. The best Vijayanagara-era mural paintings, which depict a variety of tales, are preserved in the Lepakshi temple. The mandapas and hanging pillars are the main highlights. One of the primary attractions close to the main Lepakshi temple is a massive Nandi bull constructed out of a single granite stone.

Keywords

Lepakshi, Vijayanagara, Hanging pillars, Mandapas

Introduction

Veerabhadra Swamy Temple, also known as Lepakshi Temple, is a 500-year-old temple of Vijayanagara-style construction. Lepakshi is a little village in India's Andhra Pradesh region's Anantapur district. Two brothers who served as the rulers of the Vijayanagara Empire under king Achutaraya constructed the temple. Their names are Virupanna Nayaka and Viranna. The temple is renowned for housing the best examples of Vijayanagara-era mural paintings. Lord Veerabhadra, who was created from the hair of Lord Shiva is the principal god worshipped. Veerabhadra was revered as the war god both in the ancient and mediaeval ages. In addition, there are deities including Sayanagara, Hanumalinga, Ramalinga, Papavinaseswara, Parvati, Bhadrakali, and Lord Vishnu. The temple is found on a little, rocky hill called Kurmasailam, which translates to "Tortoise Hill" in Telugu. The hill resembles a tortoise. The 100-pillared Natya Mandapa, the Hanging Pillar, the enormous Nandi sculpture carved from a single block of stone, the largest Nagalinga, the mural paintings, the unfinished Kalyana Mandapa, the Durga Padam, the eyes of Virupanna, and the carved Ganesha statue are the temple's principal draws.

Vijayanagara Architecture

The Hindu empire Vijayanagar in Southern India was found by Harihara 1 in 1336. The name Vijayanagara appears in an inscription of 1356. During the Vijayanagara period, many temples were built all over South India. Andhra and some parts of Karnataka uses granite for sculptors. In Tamil Nadu and southern Karnataka hard granite was used. construction of new temples was undertaken over different parts of the empire. An important element of the temple's construction was the addition of a basement member called upapita to increase its height. They built massive

gopuras in the four cardinal directions to the existing temples. The kalyanamandapa and alankaramandapa were built for large gatherings during various festivals. The pillars were ornately carved with various puranic and secular themes. Some places have paintings covering the walls, roofs and other convenient spaces. During this time many temples introduced sculptured representations almost in the round. The Veerabhadra temple at Lepakshi represent excellent features of the Vijayanagara architecture in Andhra. We can find fine paintings in Lepakshi temple. The latter was constructed in the fifteenth century and some additions were made during the sixteenth century. The temple consists of a central shrine, a front mandapa and a mahamandapa. A two-storeyed vimana adorns the building. One of the temple's most well known features is the magnificently carved pillars surrounding the mahamandapa. The artwork in the mukhamandapa reveals the period's artistic excellence. The Vijayanagara artists also sculpted several contemporary social themes. Various dance forms like the stick-dance also known as kolattam, musicians, central Asian dancers are depicted. This period saw an increase in the art of sculpting portraits.

Lepakshi Nandi

The meaning of the word Nandi is "bringing pleasure." Shiva's most ardent worshipper and sacred bull is Nandi. A juvenile bull with undeveloped horns, Nandi is seen in all of the artwork. Lepakshi's monolithic Nandi sculpture is reputed to be India's second-largest monolithic Nandi. It is 500 m from Sri Veerabhadra Temple. The Nandi sculpture is made out of a single granite. It is 20 feet in height and 30 feet in length. The Nandi in Lepakshi is one of the few colossal forms of Nandi. The statue of Nandi is a stunning work of art with exquisitely carved ornamentation, proportionate limbs and great craftsmanship. Nandi is positioned with one leg lifted and the other tucked beneath his body. Nandi is a Brahman bull or Indian ox. The backs of Brahman bulls are humped and they have horns and a dewlap (a fold of loose skin hanging from the neck). The Nandi statue is usually located at the entrance to Lord Shiva's temple in a sitting posture. Despite being little worn out, the details still appear beautiful and the feature have been sculptured with good care. It looks westward towards the Nagalinga at the Sri Veerabhadra temple.

Hanging Pillar

The hanging pillar suspended from the ceiling of the Ranga Mandapa, which defies all laws of gravity, is one of mysteries of Lepakshi. The hanging pillar is mysterious since one of them touches the ceiling and appears to be resting on the ground, but it is actually hanging in the air. The hanging pillar is known as Aakaasa Stambha or Mool Stambha. It is absolutely mind-blowing to even attempt to picture what tools would have been used to create such a minute space between the base of the pillar and the surface of the hard stone floor underneath it. There are over 70 pillars at this magnificent stone temple, but this one is the most well-known and a tribute to the engineering expertise of India's temple architects in the ancient and medieval periods. Baffled by this, a British engineer named Hamilton made an attempt to correct this architectural abnormality in 1910. He was only able to join one corner of the pillar. This caused the ceiling of the outside hall to shift tectonically, with the pillars now leaning on the ceiling painting and disrupting their alignment and the alignment of the roof. When his attempt failed, he understood that it would cause the roof to distort and the neighbouring pillars to realign, which would cause the entire structure to collapse. It is believed that the construction of this amazing pillar was done on purpose to showcase the Vijayanagara builders' talent for architecture. Further investigation revealed that the pillar was



supporting the hall's ceiling by serving as ballast.

Natya Mandapa

The first two components of the main temple are the assembly hall known as the Mukha Mandapa or the Natya Mandapa or the Dance Hall, the Ardha Mandapa or Antechamber, and the Garbha Griha or Sanctum sanctorum, while the third component is the unfinished Kalyana Mandapa. The dance hall with 100 pillars at the Natya Mandapa is highly recognised. The most notable aspect of the Veerabhadra Temple is this. Its elaborately carved columns, statues, and works of art are evidence of the extraordinary genius of the Vijayanagara era's architects. The pillars of this ancient temple are all inscribed. The mandapa's pillars are decorated with lifelike statues of deities playing musical instruments. The pillars depict Shiva performing the Nataraja Tandava, Brahma playing the drum, Narada playing the tambourine, Nymphs in dancing positions and numerous celestial musicians playing drums and cymbals to create an enchanted realm of divine harmonies. Beautiful mural paintings that represent episodes from the Ramayana, Mahabharata and other sacred texts decorate the hall's ceiling.

The unfinished Kalyana Mandapa

The Kalyana Mandapa (Marriage Hall) is located inside the inner enclosure, behind the main temple. It is an open structure with 38 pillars that are ornately carved with images of the eight Digpalakas, Dhanwanthari, and numerous sages and gods. The marriage of Shiva and Parvati is thought to have taken place in this Mandapa. Beautiful sculptures depicting the marriage of Lord Shiva and Goddess Parvati may be found on the pillars. The mandapa is unfinished. Only pillars remain as a witness to the tragic incident that occurred centuries ago in this incomplete mandapa. The carvings on the pillars here were highlighted as the last sunrays kissed them, making them beautiful even in their flaws. The great legend behind this construction is Virupanna, the royal treasurer, who was accused of deceiving the monarch by taking money out of the treasury to build the Kalyana Mandapa without his consent. Some mischievous courtiers fabricated information and informed the new King and when the king found out he ordered to stop the construction immediately and the furious king ordered Virupanna to be blinded. The Kalyana Mandapa hasn't been finished since then. But the answer is still a mystery. But Virupanna blindfolded himself and threw his eyes on the wall because he couldn't take the false charge. His bleeding eye is believed to have left two red scars on the wall close to the Kalyana Mandapa, which are still visible today. On certain times, like the Dussehra celebration, the eye mark's colour intensifies to a vivid red. It is reported that Virupanna's ghost still wanders the grounds of Lepakshi Temple, grieving over his unfulfilled desire to finish what he began.

Lata Mandapa

There is another Mandapa called Lata Mandapa, also known as the Hall of Creepers, close to the Kalyana Mandapa. It is named from the creepers, or lata, that encircle the pillars in this location. The pillars of this Mandapa are decorated with magnificent carvings of floral and bird patterns that are still employed in Lepakshi's well known Sari border designs. The Mandapa has 36 pillars, each with four sides. Each side has a distinctive pattern engraved into it. Numerous pillars display hundreds of these patterns.



The Nagalinga

The Nagalinga is adorned with three-coiled and seven-hooded naga prabhavali. The Shiva linga built of black granite is protected by a naga prabhavali. The seven hooded Nagalinga is said to be a representation of the seven great Nagarajas of the Naga loka: Vasuki, Takshaka, Karkotaka, Padma, Maha Padma, Sankhapala and Kulika. It stands 15 feet tall and is the largest monolithic sculpture in India. Sculptors spend an hour sculpting this structure out of a single granite stone while their mother prepared lunch. There are three cracks in the Nagalinga. The sculpture appears to be split in half in the boulder's base. The sculptor's mother complimented her son since she was so impressed with his work, but her comments just produced an awful glare, and the crack soon became visible. The monolithic rock that holds the Shiva linga also has a Ganesha shrine carved within it.

Durga Padam

A huge footprint of Goddess Sita can be seen on the temple floor as you pass the Kalyana Mandapa as if someone had strongly stamped on the ground. The enormous, 2.5 foot long footprint of Goddess Sita are still clearly visible in the courtyard. The mythology claims that Sita arrived here while travelling to Lanka. The footprint is oddly always wet. The footprint is being regularly washed and seeped with water from underneath. However, it is uncertain where this water comes from. The water won't go away no matter how much you wipe it or try to dry it. The miracle of Goddess Sita, one of the ultimate gods in the Hindu pantheon, is what the people refer to it as. It is considered a mysterious, unjustified sign of respect for the Goddess. It is possible to link the mythology to real-life Ramayana occurrences. According to Hindu mythology, Sita was kidnapped by the demon king Ravana who was from Lanka. They stopped here for a time to relax before he took her against her will to Lanka on his Pushpa Vimana. This is when the footprint appeared on the earth, and even since the water has been washing them as a sign of respect.

The Mural Paintings

The best Mural Paintings from the Vijayanagara era are preserved in Lepakshi temple. The temple's ceiling paintings are the largest and best-preserved example of pictorial art created during the Vijayanagara era in southern India. All other traces of these paintings, including those in the regal and sacred monuments in the Vijayanagara capital, have vanished. The majority of the paintings at Lepakshi are faded or damaged, and some have even been destroyed by time. There are sufficient remnants to demonstrate the painters' impressive skill with brush and colour as well as how well their minds functioned to produce panels of charming portraits. The Lepakshi paintings have now undergone a somewhat thorough restoration after being neglected for a long time, and some areas are now electrically illuminated. Elegant line work and an orange-red background are two features that define Lepakshi's paintings. The exquisite haircuts, elaborate jewellery, clothes, and textile patterns that are represented in the paintings are especially outstanding. Never is a blank space displayed and the beautiful detail can be seen everywhere. The sarees on display are expertly draped and delicately decorated with patterns made of lines and squares. Especially remarkable is the representation of Kulavi headwear. Since they are so vibrant, they must have been quite well-liked throughout the Vijayanagara era.

The method of the Lepakshi ceiling paintings' execution is revealed by studies, such as the one provided by Kameswara Rao (1982). The granite surface of the horizontal ceiling slabs was rubbed



smooth before to plaster application. The plaster was made by combining sand clay that was collected from riverbeds with red ochre and lime powder. The granite surface was coated with these components, which had been finely powdered and combined with honey or liquid molasses, to a thickness of around 3 millimetres. A final polishing with a brush was then applied. The initial designs for the scenarios were originally created in red ochre, followed by colouring and meticulously finished with black outlines. The colour scheme used a wide range of tones, including earth-red, black, green, yellow ochre, various shades of white, grey, and even a blue green. Natural colours are used in the murals, which cover every inch of the temple's exposed surfaces.

The paintings tell the stories and events contained in the Ramayana, Mahabharata, and Puranas by depicting scenes from those epics. One of the most popular subjects depicted on the panels is the swayamvara of Draupadi, which shows Drupad worshipping Kaal Bhairava and holding Draupadi in his lap. Arjun, the warrior prince, is pictured holding a bent bow, shooting the Matsya yantra and eventually marrying Draupadi. The colours in Draupadi's sarees are very meaningful. There are many people visible who would have been present to see the swayamvara event.

In the Kiratarjun Panel, Arjuna travels to the forest to perform penance in order to obtain Pashupata from Lord Shiva. displaying Arjun leaving for his quest to obtain a weapon from Lord Shiva and Dharmaraja sitting in court with his three brothers Bhima, Nakula, and Sahadeva. Demon appears as a boar as Arjuna is performing intense penance. Shiva and Parvati manifest as a hunter and a huntress. After each hunter and Arjuna released their arrows, a duelerupted over ownership of the kill. When Arjuna realises that Hunter is none other than Shiva, he prostrates before him. He receives the Weapon from Shiva.

The temple ceiling also features a stunning portrait of Lord Veerabhadra that is roughly 24 feet by 14 feet in size. Eight gorgeous panels in the "Hall of Dance" illustrate tales from the Puranas. Shiva as Bridegroom, The Royal Hermit, The Eight Handed Lord Shiva, Shiva with Attendants, and other well-known Lepakshi paintings are some examples. These paintings are masterpieces of ancient mural art because of the vibrant use of colour.

There is a panel known as Virupanna's Retinue that shows even Virupanna and Viranna, along with family members, bowing before their god. Another panel displays the Thiruvarur-based Manu Needhi Cholan tale. According to the legend, a calf was trampled under the prince's horse-drawn carriage. The calf's mother, petitioned the King for justice. When the king learned of the unexpected turn of events, he spoke with his gurus and decided to punish his sons similarly. In order to want him to experience the same suffering as the Cow who lost her calf. Prince was punished by being forced to lie in front of the horse wagon and crushed. As soon as Shiva and Parvati saw this happening, they both appeared before the King riding over Nandi. As a reward for becoming the good King, they resuscitate the Prince and the Calf. The Panel does a wonderful job of capturing this story.

Parvati with her group of friends. These vibrant paintings are a reflection of the Vijayanagar empire's international culture. The textiles are astonishingly diverse and rich. The sharp features and outstretched eye demonstrate the pan-Indian mediaeval painting traditions. With its defined motifs and varied patterns, the chitrakalaa at Lepakshi stands out. The intricacy of the Silpa Sastra used in the area can be seen in the persistence of such delicate forms in such a transient material.

Here is where the Shiva-Parvathi kalyanam, a perennial favourite of traditional Indian artists, is depicted. However, these frescoes require better upkeep and professional restoration as many of them



are beginning to peel off. The goddess Parvati is depicted in green, sitting on a high platform with a long plait while six maidens tend to her. Two women who are both clutching tamburas are sitting across from Parvati. The following panel displays Shiva and Parvati standing in front of each other and holding hands as they enter the stage. Brahma serves as the marriage's priest, and then Shiva appears as Kalyanasundara, followed by Ashtadikhpalas.

The Lepakshi Paintings are a celebration of creative culture and serve as a demonstration of an Empire's influence. It is rare for art to outweigh the general public's devotion in a dharmakshetra like Andhra. Yet one of the most ferocious deities has demonstrated the gentler side of dharma right here, at the Veerabhadra temple. The spiritual legacy of the Bharatavarshais inextricably linked to the Silpa sastra. Each region implements a regional desi implementation while drawing from the spiritual marga. This cultural site, which is quite ancient but has a tonne of contemporary relevance, has precisely such an attitude.

Conclusion

An incident from the Indian epic Ramayana has been linked to the mediaeval village of Lepakshi. The words "Le Pakshi, " which translate to "Rise, bird, " were reportedly uttered by Ram and Hanuman when they encountered the dying Jatayu in the Valmiki's Ramayana in order to assist him in achieving moksha. When Jatayu battled the Lankan king Ravana to stop him from stealing Sita, the wife of Rama, he fell wounded and had his wings cut at this location. Lepakshi is the name of the location where Jatayu fell.

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Analysis on Entry into the Brindavana of Sri Guru Raghavendra Swamy Mantralaya

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Abstract

Sri raghavenrdra tirtha is a saint and dvaita philosophy. he was the madhva matha which was then known as vibhudendra matha upto 50 years. there are innumerable miracles associated with him and he is known to have blessed people from all life irrespective of their caste, sect and creed mantralaya is the chosen divin place by rayaru to bless his devotees.the brindavana at mantralaya is a guidance for all those who are seeking for both worldly and other worldly blessings.

Keywords

Principles, sacred stone, rituals and traditions, final resting place.

Introduction

Mantralaya is well-known pilgrimage site Although it is commonly referred to as the mantralaya temple, this location is distinctive in many ways. Due to the fact that this is not a temple in the traditional meaning of the word, devoted to any god or goddess. where his or her idol is prepared for use and is idolised in its place. This is the so-called brindavana. That instance, this is the tomb of sri Ragavendra Swamy, a revered saint from the 17th century, and it's not just any tomb. This saint was entombed fully conscious and voluntarily because he attained Samadhi.

Mantralayam, which was once a mysterious village, has now evolved into a highly revered holy site and a well-liked destination of devotion that attracts thousands of visitors each year from both India and overseas. The location lies on the thungabhadra river's banks in the Kurnool district of the state of Andhra Pradesh.

Raghavendra Tirtha, also known as Raghavendra Swamigal or simply as the saint of Mantralayam, was a brilliant scholar and saint who lived in the 16th and 17th centuries. His most well-known namesake is Raghavendra Tirtha. In 1595, Venkatanatha, a Madhva Brahmin, was born in the Tamil Nadu town of Bhuvanagiri to a Madhva Brahmin family. It was no surprise that he was also incredibly intelligent and talented because his family was made up of academics and musicians. it came as no surprise that he was also exceptionally intelligent and had a natural passion in music. He was young when his father passed away, finished his schooling in Madurai, and subsequently got married. He was not just well-read; he also possessed a command of his topics and a unique understanding of them. He also had a keen brain and excellent debating abilities. Sudhindra Thirtha, the then-president of the Kumbakonam Madhva mutt, became aware of Venkatanatha as a result of all this. The pope wanted Venkatanatha to succeed him as the head of the mutt after being greatly impressed by the youth's intellect and spiritual aura. But the young guy had to give up his family and become a Sanyasi, a monk, in order for this to happen. Being an established



householder with a wife and children at the time, Venkatanatha was incredibly hesitant to make this important decision. But the elders persuaded him, gradually causing him to change his attitude and force him to accept Sudhindra Thirtha's requests. Finally, in the year 1621, Venkatanatha agreed to become a monk. After Sudhindra Thirtha passed away, he succeeded him as the mutt's pontiff, adopting the name Raghavendra Tirtha. Raghavendra Tirtha, the head of the mutt, travelled extensively while promoting the Dvaita Siddhanta school of thought., establishing the Godly order all around, and disseminating the Dharma message, the moral standards among the populace. He based his sermons on Madhavacharya's and Vaishnavism. He also travelled to several holy locations, mostly in what is now Karnataka and Maharashtra, including Udipi, Kolhapur, and Bijapur. People rushed to him in droves as word of his reputation and fame spread, hoping he could help them with their ailments and problems. He provided them wise counsel and led them on the way of virtue so that they would be cleansed from their sins, live happily in this world, and also prepare themselves to travel the path of salvation. It is generally accepted that he worked numerous miracles with the aid of his supernatural abilities in order to provide individuals who sought shelter in him with relief from their afflictions. He quickly attracted a large following of followers, and many more became into fervent followers. As per the saint's request, the governor of Adoni then gave Raghavendra Swamy the village of Mantralayam, where he had settled thanks to donations from Dodda Kempadevaraja. He is claimed to have chosen this location on the banks of the Tungabhadra River as his final resting place and made the decision to stay there in accordance with that choice. Later, in the year 1671, he deliberately chose to depart from his "mortal coil." Tradition has it that Raghavendra Swamy gave his disciples the instruction to construct a tomb around him and predetermined the day and hour of his Samadhi. As a result, at the appropriate time, he entered the state of Samadhi while seated, and his followers constructed a stone tomb over and around him. As the saint's ultimate resting site, this is revered as the Brindavan. Supposedly still residing in his Brindavan, Raghavendra Swamy bestows his blessings on his followers and others there. . He allegedly even appeared before Thomas Munroe, the then-British Collector of Bellary, in the year 1801, and the episode is officially documented. According to popular belief, Raghavendra Swamy is an incarnation of Prahlada, a fervent follower of Vishnu. At the same time, he continued to be a follower of Panchamukhya Prana Devaru, the five-faced Lord Hanuman, and Sri Moola Rama. Aside from them, he was a learned scholar who published a number of books on philosophy, religion, and ancient scriptures. He was a talented Veena player and wrote numerous songs honouring various deities.

BRUNDAVANA PRAVESHAM

Thousands of spectators gathered at ManchAale on the designated day (Virodhikruth Samvatsara Shravana krishna paksha dwitiya, 1671 A. D.) to witness this extraordinary occasion of a person entering Brindavana alive. Before, just one person (Sri Vadiraja Teertha) had accomplished this. Rayaru rose early as usual, focusing on Sri Hari, and finished his bath in the wee hours. He offered a talk on Shreemadacharya's writings to his fortunate pupils after his japa and dhyana for the final time. The knowledge that this would be their master's final speech left his followers inconsolable. The topic was the brahmasootra bhashya of Acharya Madhva and Shri Jayateertha's commentary on it. His life's work culminated in the speech he gave that day. The notion that such a treasure trove of information would not be there in the hereafter caused grief and agony in the hundreds who had assembled there. The conversation came to an end. After taking another bath, he began the pooja for Shree Moolarama and other samsthana symbols. Following completion of all puja ceremonies, he bestowed teertha, prasada, and phalamantrakshata upon the whole group. . Later, he



went to the pre-selected location and assumed the padmasana position. He was holding his japa mala in his right hand, and the tippanis, sarva moola, and moola granthas on the vyasa peetha were all in front of him. He was lost in thought for a time before delivering his moving farewell address. He explained to them the core of the dvaita school of thought, which he had passionately advocated, taught, and lived by all of his life. As they listened to his remarks, they were once again reminded of the fact that he was a genuine gyani, yogi, scholar, and luminous monk with a kind and caring heart. They only kept their emotions back out of fear of disappointing him. Following that, Rayaru started chanting the pranava mantra. He quickly lost himself in concentration. He accomplished the most throughout the mediation. He had a calm expression. He was radiant with an uncommon luminosity. The japamala in the master's hand at one point went motionless. The other disciples who recognised this indication, including Venkanna, began positioning the slabs around him. They placed a copper box with 1, 200 Lakshminarayana shaligramas that had been specifically brought from the Gandaki river on top of the slabs, as per his prior directions, and then they piled the slabs up to his head. They covered it with a slab and then filled it with soil. Over the brindavan that they had constructed, they poured 12, 000 varahas (abhisheka). To honour this magnificent occasion, a lavish feast was thrown.

BRINDAVANA OF RAGHAVENDRA SWAMY – SAMADHI – FINAL RESTING PLACE

The samadhi or final resting place of Guru Sri Raghavendra Swamy is known as Brindavana and is located at Mantralayam in Kurnool district of Andhra Pradesh. Guru Raghavendra Swamy spend his last eventful days at Mantralayam before entering the brindavana alive. Raghavendra Swamy entered brindavana on Virodhikruth Nama Samvatsara Shravan Krishna In the year 1671 CE, it was Paksha Dwitiya tithi (the second day of the waning or dark phase of the moon in Shravan month). . Sri Raghavendra Swamy spent his entire life popularizing Dwaita philosophy propounded by Sri Madhvacharya. Brindavana was constructed under his own supervision in a place chosen by him. The reasons for choosing a spot in Manchala village (later known as Mantralayam) for erecting his brindavana were, according to the swami himself, that he had during his previous birth as Prahlada in the Satya Yuga performed a yagna there and the place was so divine as to offer success always as evidenced by the great fight put by Anusulya against the mighty Pandavas in the Dwapara Yuga. Also, he love do have his brindavana near the temple for Manchalamma, his tutelary deity in his previous birth of Prahlada. A homa kunda (place where yajna was conducted) is said to have existed in ancient times at the spot the sage chose for his Brindavana. . To make the place holy, he procured from neighboring Madhavaram village a slab from When looking for Mata Sita in the jungle, Bhagavan Sri Rama had taken a break on a rock. his Dandakaranya period of exile in the Ramayana. Raghavendra Swamy supervised the chiseling of the slab to the size and collection of other materials for his final resting place. A figure of Vayu Bhagavan was sculpted on the slab. The moon in Shravan month entered its dark phase on the second day. (Shravan Krishna Paksha Dwitiya tithi as per traditional Kannada and Telugu calendar), the sage went through his daily rituals and delivered his last discourse to a large gathering of devotees. “I would be parting only my body but would be present physically to safeguard the welfare of all” was the last message Guru Sri Raghavendra Swamy gave before entering into the Brindavana. He sang the famous soul-stirring song in Kannada ‘Indu Enage Govinda, ’ before entering Brindavana. After the stone slabs were placed all around him, Guru asked his followers to keep 1200 saligramam (s) over his head and close the top portion of the brindavana with soil.



SACRED STONE OF BRINDAVANA

Hard black granite was used to carve the Brindavana of Sri Raghavendra Tirtharu at Mantralaya. Given that it is dark in colour, it is known as Krishna Shila. For a special and intriguing purpose, Rayaru specifically chooses this rock stone for his Brindavana. He claims that the rock in the nearby village of Madhavaram, which called Manchale, is extremely sacred. On this rock, Lord Rama had reclined during Aranyavasa in the Tretha Yuga. The fact that Lord Rama is the Aradhya Devatha of Rayaru's mutt and that he has conducted Puja to Lord Moola Rama for many years makes him much more inclined to view this rock as auspicious. Rayaru requests that Venkanna, the Dewan of Adoni, carve a Brindavana for him since he feels fortunate to be able to utilise this holy rock. Dewan Venkanna accepts it with the utmost respect because Rayaru's kindness altered his life. He uses the Brindavana's design and details as inspiration, hires the greatest sculptors, and creates a beautiful Brindavana in the Vijayanagar architectural style. A single rock was used to carve this masterpiece, which is what is known as an EkaShila Brindavana. On the east, south, west, and north sides, respectively, of the Brindavana, there are intricate sculptures of Lord Rama, Lord Narasimha, Lord Krishna, and Lord VedaVyasa. Sri Raghavendra Tirtha chose Manchale his ultimate residence for his YogaNidra after choosing it on the banks of the holy Tungabhadra with this fortunate Brindavana.

RITUAL AND TRADITIONS ASSOCIATE WITH MANTRALAYA

Each day at six o'clock in the morning, holy water is used to cleanse Raghavendra Brindavan. Anointing and decoration with priceless jewellery and clothing take place during Mangala Aarti. From 10 a.m. to 11.30 a.m., Mantrashakta is performed. At midday, the Mahapooja, Moola Rama, Mukhyapran, and Brindavana rituals are conducted. Additionally, poojas are performed for the idols of Sri Moola Rama and Sri Hanuman. Between 1:00 and 3:30 p.m., the temple serves Tirtha Prasad, or lunch. Sometimes after 8:00 p.m., sandhya bhoga (dinner) is served. Only traditional attire is permitted for devotees to wear when visiting the shrine. Men must also refrain from donning any top clothing at the same time.

FESTIVAL CELEBRATE

The Maharathostavam is celebrated at the temple in grand style. The Sri Raghavendra Swamy Aradhanostavam festival is also celebrated at the temple with similar fervour. The Dhanurmasa (December–January) is regarded by the temple as a particularly important time, and it is at this time that unique ceremonies like Tulasi Archana, Hastodaka, Rathotsava, and Maha Mangal Aarti are done.

Conclusion

Today millions of pilgrims, cutting across manmade religious and caste barriers, visit Brindavana seeking the blessing of Raghavendra Swamy. A popular belief among devotees is that nobody would go empty-handed from his abode or nobody would go without their wishes fulfilled from the temple housing his brindavana.

ITS TRUSTED TO BE SWAMY IS ALIVE FOR

After spending 78 years in physical form on Earth, he spent 300 years in Brindavan among the populace and



400 years in Brindavan without taking physical form. Offering assistance to society and helping people overcome difficulties and blunders for 700 years in Brindavan.

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Olaichuvadi, Palm Leaf Manuscript - An Exploratory Study

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Abstract

Palm prints were used as a writing material in 5th century BC till about 19th century AD by South and Southeast Asian countries. However, there is no clear evidence as to who exactly invented this method of writing on paper. Most are manuscripts on architecture, mathematics, astronomy, astrology and medicine. Every time the fingerprints get compromised or every time the information is transferred to another new fingerprint. That is, if Thirukkural was written by Thiruvalluvar in Olaichuvadi, the Adikuvadi is hardly available to us now. If it was written in the 1st century BC, we can now find the most recent traces of it, at least 9 generations ago. Because, if properly preserved, the lifespan of a palm print is, on average, 200 to 300 years. In Anuradhapura, Sri Lanka, 1100-year-old scripts were discovered. It is the patterns that the ancients learned to write on leaf prints that greatly helped shape today's typefaces. Since the palm leaf scripts are perishable, they have been transcribed and preserved over time. It is normal for them to change and improve according to the surrounding environment every time they are translated and written. Today AD it is rare to find prints before the 15th century. Therefore, Palandhamizh calligraphy cannot be identified by the patterns in the inscriptions and sesheds.

Keywords : Palandhamizh, Olaichuvadi, Thiruvalluvar, Thirukkural

Introduction

In ancient times, stone, clay tablet, metal plate, cloth, leaf, palm leaf, burja bark, wooden board, leather, bamboo stick etc. were used as writing materials. Egyptians, Greeks, Romans, Jews, etc., used paper and animal skins as writing materials in ancient times. It is impossible to say when palm oil was first written. Palm fronds were used because they were easy to write on and would last for a long time if properly cared for. Although many South East Asian countries used thatch, it seems that the method of using it may have spread from South India.

History

The ancient people kept their thoughts, discoveries and specialities on leaves. Therefore, medicine, astronomy, mathematics, literature, biology, religion etc. are full and piled up in the leaves. Realizing its greatness, "Early humans did not know how to write. Then they used the shapes of objects to express the information they wanted. For example an incident. The Scythians sent an envoy to the Persian king Darius. The message is that 'the enemy will die if they do not hide and hide'. They sent frog, mouse and arrows to a messenger to convey that information. "He should hide himself as frogs hide in water, and as mice enter a hole." Otherwise they will be killed by arrows'. So images conveyed information before writing. It was only later that the method of writing in Olaichuvadi was developed. After that came the method of inscription. The decrees of the kings were first written on parchment and verified. Only then will they put it on the inscription.



Suvadi

A trace is a collection of letters written with nails used to leave traces of writing on leaves. In addition, the names Madal, Olai, Edu, Petha are traditional words referring to the leaves of palm, tengu (coconut), kamuku (banana) etc. Among these the names Madal and Olai are written in the form of letters, those written as separate letters are called Edu and a collection of letters is called Suvadi. The Tamil should have first called the object on which he imprinted his opinion as 'Suvadi'. The print of the written leaves became the 'leaf print'. In Tamil, the nicknames 'Dudu', 'Madal', 'Olai', 'Edu', 'Ithal' refer to traces written as augury. Most of these are written in the form of letters and get the names Madal and Olai, those arranged in thread form are called 'Edu'. The volume of those records bearing the imprints came to be known as 'Suvadi'. "The hand written form is called 'Suvadi'. can be written on any material. The trick is to write with writing tools that make writing easier and faster. Traces are distinguishable from inscriptional forms carved into stone with tools such as chisels. The word Suvadi is used to refer to writing forms written in very ancient or medieval times". "Alphabets are also written in shapes like chariot and fish. Historical events have even been written in four languages in one trace. Inclusion of fingerprint education in the curriculum of students. At present there is a course on autobiography in the post-graduate course. A course on psychology is also included in Siddha medicine. "Symology will be very beneficial for medical students.

Contents of scripts

Tamil scrolls are found in different subjects like medicine, astrology, religion, art, literature, grammar, history etc. It is estimated that more than 60 percent of these are related to traditional sciences such as medicine. The remaining 25 percent are related to art, literature, religion and history. Others are attributed to beliefs and practices such as astrology, witchcraft, etc. Among these, traces related to architecture, sculpture and music are available in very small numbers. However, literature related to painting is not available.

According to the skill, artistry and piety of the makers of thatch prints, their shape is arranged. They have artistically arranged the footpaths in different shapes like Shiva Lingam, Uruthirakam, Chakra, Fish, Fan, Bambaram, Chakram – A mantra chanted to the goddess Sulini is written on a wheel-shaped leaf print. Instead of writing the books Sivalingam Devaram and Thiruvacakam on oblong-shaped plates, the plates were cut and made in the form of Shiva Lingam.

How the palm leaf scripts were made

Leaves in the palm tree that are not too mature and not too young (these can last for a long time), separate them separately, remove the nerves and cut them to the required size. This is called 'Olai varoltan'. Joining leaves of similar size together is called 'joining'. Since the surface of palm leaves is hard, it is not possible to write on the leaves without treatment. Make them smooth enough to write. Only then will it be easy to write and damage-free. Processing protects the leaves from rotting quickly and from being eaten away by insects. Therefore, to process the leaves cut for writing, they have used many methods like drying in the shade, processing by putting in ice, putting in hot water to take a steady heat, and burying in mud.

How Suvadis were prepared and processed

"To prepare Suvadis, first the palm trees are cut to the required size. The sheets thus sized are dried very well. After drying well without any moisture, these skins are boiled in water. As these are boiled, a scum is formed in the leaves. Then the leaves are again thoroughly dried, after drying the leaves are rubbed well with a heavy conch or a blunt stone. Doing this will give a sheen to the ate. And it becomes like a straight plate. Now Edu has reached the stage suitable for writing. The name of this method is "implantation". Although palm tree leaves are used to make palm prints, in



Tamil Nadu, especially three types of palm trees like Thalaipan, Kunthal palm and Ilandar palm are used to make 'palm prints'. By taking the dead leaves of these palm trees, applying turmeric to them, after curing them well, after cutting them to the right size, writing on them with a pencil, and applying turmeric or turmeric again on it, the leaf print is ready. And it will not be corroded by insects also lemon grass oil or camphor oil can be applied for flexibility of the leaf. In modern times, the leaves are treated with 'thymol vapor fumigation' to protect the leaves from fungal attack. Prepared leaves are ready to be written when they reach a light brown color. After writing the leaves, the wood is covered up and down with wooden boards slightly larger than the size of the leaf as a protective cover. A small thread is inserted, punched, and threaded throughout. After burning, it is wrapped in a cloth and protected from dust. If the leaf becomes dry over time, it is re-oiled. By then, the color of the mellow leaves would have started to turn black. Leaves are usually 15-60 cm long and 3-12 cm wide. One of the world's largest palm prints was exhibited at the Mysore Exhibition by the 'Oriental Research Institute'. The trail is about 90 cm long and 4-5 cm wide. There was also width. The manuscript Viramahesvarachara Sangraha was written by Nilakantha Nagamatacharya. Even now, some people use palm prints to write on palm prints or to copy information and literature. Sothida Chikamani of Pollachi's 'Nallikaundan Palayam' has copied some literature and Puranas on paper.

The writing tool

The writing instrument used for writing on leaves was called "eluthani". The method of scratching on leaves with a stylus is very ancient. The styluses used for this were made of bone, ivory, brass, copper, iron, gold etc. Legend has it that the Mahabharata was written by Lord Vinayaka for Vyasa Munivar to write using ivory as a stylus. It is said that he broke off his sharp tusk and wrote it because his pen got worn out. The styluses used for writing on traces can be classified into three types. They are 1. Gundeluthani 2. Vareluthani 3. Madakeluthani

Gundeluthani is heavy and plump without being too long. It is used by beginner writers. Its sharpness will be less. Only capital letters can be written with it.

Vareluthani -A small knife is placed on the top instead of a konda. The knife is not attached separately but is formed in the shape of a blade with a sharp tip and a flat top. It is called Varelathani because the tip is used for writing and the upper side for writing. People who have the habit of writing well on paper, use this typeface when they periodically cut the paper, arrange it in rows and arrange it into sheets.

Madakeluthani -Like a pencil, the stylus is at one end and the knife at the other. But the two parts are folded and held together by the handle in between. It is called Mathakthani because of its folding nature. Its handle is made of wood, cow horn, ivory, iron, brass etc. When not in use this font was folded up for safety.

Method of writing on a palm leaf

In ancient times, education was not taught in academic halls as it is today. There was a system where students would seek out a teacher and get education. Paper and pen did not come into play at that time. The texts were written on sheets of paper with a pencil. The students of those days had sand as a blackboard, palm leaf as a book, finger and stylus as a pen. The teacher first holds the student's right index finger and shows the letter on the rice (a) sugar (a) grains spread on the plate. Then he would draw the outline of the letter in the sand. Then he should pronounce the Tamil letters correctly without any mistakes. Only after knowing the sound pattern of Tamil well, the teacher will draw the line pattern of the letter on the paper. After the student knows how to write well, he will try to draw, trace, and write well. How it was written on palm leaves, "He used to hold the leaf in his left hand and write with the pen with his right hand from a young age. When you hold the pen and write, you move the paper. From the point where the pen is held, the writing is



written on the paper and the paper moves. The font is weeping only in the center. The technique that it does not move to other places is worth knowing and observing on this occasion. Those who practice cursive writing grow the nail of their left thumb, make a crescent-shaped hole in it, put the stylus in the hollow area, and write line by line on the leaf without leaving enough space between lines. A thin pen is also used to write up to twenty or thirty lines in very fine letters on one side. In earlier times, writing on paper was as fast as writing on paper in this era. A person who writes fast like this is called a 'writer' (print edition, pp. 95-96). Sampanthan mentioned. In order to read the letters written on the leaves properly, the leaves are smeared with turmeric powder, Vasambu, Manithali leaf juice, Kova leaf juice, Umathai leaf juice, Mavilikari, Arugumbulgari, Lampukari and so on. This is called 'Maiyadal'.

Palm leaf prints

Colin Mackenzie, the first surveyor to visit India, especially the south, from Scotland in 1754-1821, and Leydon, C. B. Brown (1798-1884). clusters of palm leaves and thatch were found in various parts of Tamil Nadu. The notes written on these ancient palm leaf prints will be useful for all disciplines, including research students. Tamil Nadu government is digitizing 72 thousand 314 palm prints in the first phase with the help of archeology department and preserving the ancient palm prints. Already, 7, 000 students belonging to Telugu, Kannada and Malayalam languages have been sent to Andhra Pradesh, Karnataka and Kerala states when the state was bifurcated. These palm prints contain literature, history, philosophy, science, local histories, inscriptions, Agamas, Vedas, mathematics, Dasavatharam paintings, etc. In Tamil, Telugu, Kannada, Marathi, Urdu, Arabic, Persian languages. These temples have various historical and cultural features of Tamil Nadu and present day Andhra state. Apart from this, for the convenience of researchers, it has been divided into 19 categories such as Literature, Grammar, Yoga, Alchemy, Astrology, History, Vedanta, Medicine, Mythology, Mathematics, Sculpture, Saivism, Vaishnavism, Jainism, Christianity, Mohammedanism, Samutrikam, Music and many others. 50 percent of these have been converted into texts. The rest are preserved as traces. On the advice of Elcott Company, the work for this is going on in the Downstream Library in the University of Chennai campus. These works are being carried out with the help of modern equipment like E. Scan, Scan Master-3, Flatbit Scan and SMA-21 brought from Germany. In the first step all fingerprints are taken on microfilm and then on computer recorded and protected. Department of Archeology in this regard officials said:-72 thousand palm prints, The work of 'digitalizing' the palm leaf prints with the help of computer scanner is going on so that the ancient histories will be known to the next generation and in full cooperation with the ambitious initiative of the Prime Minister. In total 72 thousand 314 sites, 26 lakh pages are being 'digitalized'. Most of these are more than 145 years old. Tamil traditional Thirukkural, Tolkappiyam etc are also included in the palm prints.

The Jaffna Public Library, one of the largest libraries in Asia, was burnt down in 1981. Among them, a large number of ancient Olaichuvadi texts belonging to the regions now called Dravidian, especially Tamil Nadu, were burnt. That day, some 95, 000 parchments were burned and many books were never recovered. Years later the Sri Lankan government apologized for this. We are in a state of unforgiveness for the fire that burned for two days, and for the burning of intellectual and traditional books for corrupt political and racist reasons. Some comforting news is that some of the prints are being converted to 'digital', i. E. images. Even though we have not even one hundred and twenty percent of the fossils available in this century, it seems like a very painful act that we have wasted and lost that precious material without preserving it. For our part, how can we say that we have failed to maintain and protect the imprints, the identity, the primitive language, which have supported the literature and the grammar and history of the language, and preserved them until its end? It is not just the leaves that we have lost. Hundreds, thousands, of research results..cures.. life



principles.. thought-provoking poets.. Above all, we have lost and are losing at least 2000 years of experience.

Publication on website

Inscriptions on the walls and pillars of temples, words engraved on copper plates, ideas mentioned in the inscriptions on the stones, 15 thousand images have been taken and are under the control of various departments. 5000 of them are currently being digitized. With the completion of this work, all the parties can read and know by modernizing and publishing the ideas expressed in the prints on the website of the Department of Archaeology. Information has been published on the website address of the Department of Archeology so that the scholars engaged in research not only in the country but also abroad can know the precious history of our country. **Memorandum of Understanding**

Central Government's National Trace Committee

Collecting the basic details of fingerprints in all the states and CD with the help of software. It is doing the work of posting. In Tamil Nadu, Tamil Nadu Government Suvadi Library in Chennai has signed an mou. Through this, there is an opportunity to collect information based on all the palm prints in Tamil Nadu. This activity of the Tamil Nadu government will be a milestone to be congratulated by many generations.

Types of texture leaves

Stretchy -Papers for marriage and death messages were called “neetolai”.

Raw leaf-The method of transcribing Olai messages has existed since that time. These leaves were called "Mola Olai".

Rolled leaf-Olai were kept rolled up like a scroll-shaped kadhool worn by country women and were called "Suru Olais". This can be known from the song in Periyapurana as “Surullapretu madiyi ri”

Guilty straw-A leaf without mold and blemish is called “blameless leaf”.

Types of Newspapers

They were also called by different names with the messages in the scripts.

Nalolai

The leaf used for temple messages in Tamil Nadu was called "Nalolai".

Thirumandra Olai

The tablet on which the decrees of the king were written was called “Thirumantra tablet”. Olai Nayagam was present in the palaces to write this. Words like “Konolai” and “Cholaghon Olai” which mean the bearer of the king's order are found in seppedes.

Marriage leaf

The leaf that conveys the news of marriage is called "Manavina Olai". By this the news of the marriage was communicated to the next of kin.

Shaolai -The leaves that carried the news of death were called “chaolai”.

The reason why Tamils use olai in abundance

Leaf, bark, clay board etc. are perishable. Writing large texts on wooden boards, bamboo sheets etc. is difficult to handle. Leather, fabric, sheet metal, etc. are very costly. Killing other living beings and writing well-meaning texts on their skins is also anti-human. can't write fast on them either. It is difficult to transport foreign materials like black stone to other places but the leaf trace is immortal



for two or three centuries. Inexpensive, abundant and easily available everywhere in Tamil Nadu. It is capable of holding very large books in one bed. Easy to carry to many places. Suitable for protection. Due to these reasons, the Tamils chose and used a lot of leaf prints.

The structure of the tissue

Before and after the trail, a few unremoved frames form the trail bed. Frames made of wood and ivory have also continued. There is also a method of wrapping the suvadi in a beautiful cloth made of thatch, wood and ivory frames. A fine thread or silk thread will keep the trail from unraveling. Like a rope in one hole, a stick or a nail stood in the other hole

Conclusion

In those days, finer details could only be recorded on paper prints. While it is true that techniques of knowledge have been orally taught and passed down through generations, they have also been written down in book form. As a continuation of these, the footprints that we have now are interpreted. All these are part of wealth of knowledge

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Role of Ashtanga Yoga – Route to a Healthy Life for Women

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Abstract

The union of mind, body and spirit is the modern healing technique which can be achieved by yoga. Ashtanga yoga the ancient form of exercise which includes the vigorous practices and breathe controlling sessions, that unites the mind with body. With the advancement of civilisation, the stress and works are affecting the women's health physically and mentally. The hormonal imbalance called as Polycystic ovarian syndrome caused due to disturbances in daily routine is giving rise to menstrual irregularities, which can further cause many other complications like heart disease, hypertension, infertility and even ovarian cancer. There are many medicated ways to control this imbalance which has temporary effects with lots of side effects. One of the naturally curing and healing ways for this imbalance is by the eight limbs in ashtanga yoga. The ancient traditional yoga reduces stress level and anxiety in today's modern life. The result illustrates the role of Ashtanga in the daily routine of women for Arogya life.

Introduction

The ancient India was the immense administration of the values and culture. Which believed in the moral education and values more than that of the materialistic education. The education centres like Taxila, Valabhi, Nalanda, Vikramshila, Odantapuri and Jagaddala made students learn the purpose and value of life. First 25 years of the student life is the barahmacharya stage where he learns about the values of life and the about the karmas he should believe in is imparted by the guru. The initial stage of the human life is the student life where he learns about his inner goodness, the importance of karmas and to achieve this they should have inner peace. This inner peace in the human life is attended by the unity of soul and mind which can be attained by Dhyana and Asana. And this practice of Dhyana and Asana are also important in today's belligerent life to find the inner peace and to be Arogya. The hustle bustle in today's modern era is affecting the mental and physical health of human. Prioritising women, in new era civilisation they are more prone to the mental and health deterioration. Due to lack of physical activity they faces many infertility diseases, hormonal imbalance, ovarian cyst, scanty menses etc. One of the illnesses affecting teen girls and women is polycystic ovarian syndrome (PCOS), which was initially identified by Stein and Leventhal in 1935. PCOS is the hormonal imbalance endocrine pathology that happens during the reproductive years. Hormonal irregularities, hirsutism, insulin resistance, and infrequent menstruation are all part of it. If it is untreated can cause many fatal diseases like heart problems, ovarian cancer, hypertension, diabetes etc.. There are varieties of treatment which are temporary for PCOS, the medicines can cause many of the side effects and deteriorate female health more worst. The permanent and most effective way of treating this syndrome is by yoga. Yoga can not only cure the syndrome but also can provide the mental peace and the moral values to one's life.



Yogic benefits

Ashtanga is comprised of Sanskrit words “Asthta” means eight and “Anga” means limbs. Therefore, Ashtanga yoga means the union of eight limbs. This eight limbs of yoga has a dynamic impact on human life and includes eight process to reach the goal of values. The Samkhya philosophy, which forms the basis of Patanjali yoga, is the earliest of the Astika ideologies. It asserted that all things in the visible universe are composed of two eternal, unwavering, and metaphysical principles known as "Purusha" and "Prakriti". Purusha stands for consciousness and prakriti stands for matter. Ashtanga yoga is that path of the process which can make one realise the inner Purusha i. E. the inner consciousness of oneself which can enlighten the harmony between the mind, soul and body and make one's strengthen. Patanjali has described an eight limbs of ashtanga yoga that are Yama, Niyama, Aasan, Pranayam, Pratyahara, Dharana, Dhyaan, and Samadhi. For attaining the eternal pure soul, body, and mind one should follow and understand the eight limbs of the ashtanga yoga. This eight limbs can cure many malady's of women's including PCOS.

PCOS and it's cure

Polycystic ovarian disorder is a metabolic endocrine disorder whose cause is still not specified. In polycystic ovarian disorder there is a cyst formation in outer edge of the ovary filled with fluid contains immature eggs and this fluid containing fails to release eggs. This metabolic disorder is related to the life style in 21st century which is completely imbalanced and if left untreated can cause many health issues and infact can cause cancer. The permanent cure of this disorder is still not specified. But has any one ever thought why the ratio of PCOS was less in ancient women compared to this modern era? Reportedly it was seen that the percentage of PCOS in women of reproductive age is increasing, the reason for this fact is the diet, environment and lifestyle with which they are dealing with. In ancient time the purity of food and the physical activity made women to be more stronger mentally and physically. And to cure this disorder permanently one has to change the lifestyle which they are dealing with. And the best way to deal with this is to understand and practice Ashtanga yoga, the eight limbs of yoga describes the way of living and the deeds that should be performed. Introspection or self-realization were the main purposes of Ashtanga yoga during Patanjali's time. Ahalya claims that it has been utilised to promote health ever since those times and that it still is. The main cause of PCOS is increasing level of testosterone and yoga can alleviate this. To achieve this one needs to follow the eight limbs of Ashtanga yoga:

Yama

There are five yamas in the Patanjali sutras which tells you about the deeds you have to or don't. It makes you thoughts perfect and gives your thought's a new progress. And this five rules should be followed in relation with each other.

1. Ahimsa

a. Ahimsa implies the non-injuries and non killing behaviour of one's. More over it gives one's a thought fullness grooming of not to cause any agony to any of the life forms by our statements and deeds.

2. Satya

a. Satya means truthfulness. It is not only being truthfull to someone but also to be truthful to oneself. The one who is lying to oneself will never get the objective of calming the mind.

3. Brahmacharya

a. It gives the idea to control the emotions and control the energy, which can lead them to be more indulged in self love and harmony.



4. Asteya

a. Asteya means non-stealing, we know very well the things which belongs to us is sufficient and being away from the things which does not belongs to us will make oneself feel more confident.

5. Aparigraha

a. This rule says about being happy and content with what we need and have. Being greedy can violate this rule.

Niyama

1. Saucha

a. Saucha refers to physical cleanliness as well as mental and emotional purity from internally and externally. This can state that the personal hygiene of female is most important.

2. Tapas

a. The luxury and comfort in our moder life has made every thing complex in our body. This rule can help someone to strengthen themselves physically and mentally by minimalizing the needs and work more hard from every perspective. The meaning of tapas is highly being spiritual and meditating on god or the divine energy. One of the way to achieve tapas is renunciation.

3. Swadhyaya

a. Swadhyaya states realising oneself by reading some scriptures not only yogic but also spiritual, which will lately describe the value of life and give the calmness to the mind. This is said that the calmness of the mind releases the good hormones which is a important fact to cure the disorders in human beings.

4. Ishwarapranidhana

a. This means surrendering to God's will and devotion. All the above rules gets a cumulative result here.

Asana

Asanas are the main objective of the raja yoga, as it is said "healthy mind stays in the healthy". Asanas are the steps to get a physically strong and fit body. If one follows the proper posture and practice it daily they can find the result within the 3 months. The asanas which are beneficial for PCOS are stated below:

There is two mantras that should be recited before and after the asanas. The starting mantra, chanting before the asana is the gratitude offered to the lotus feet of the guru makes the thousand years back culture to survive. The recitation of this mantra the space from the negative energy, and prepares the mind, body and emotions stronger for the asanas. This is the best way to learn value based education.

Om

*Vande Gurunam Charanaravinde
Sandarshita Svatma Sukava Bodhe
Nih Sreyase Jangalikayamane
Samsara Halahala Mohashantyai*

*Abahu Purushakaram
Shankhacakrsi Dharinam*

*Sahasra Sirasam Svetam
Pranamami Patanjalin
Om*

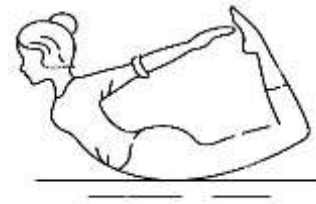
The closing mantra is to bring practice at peaceful end; and praying for the betterment of the world and stability in the situations.

Om

*Svasthi Praja Bhyaha Pari Pala Yantam
Nya Yena Margena Mahim Mahishaha
Go Brahmanebhyaha Shubamastu Nityam
Lokah Samastah Sukhino Bhavantu
Om Shanti Shanti Shantihi*

Bow Pose (Dhanurasana)

This asana increases the circulation in the pelvic region by releasing some stress from the abdominal region and comforts the menses and regulate the menstrual flow.



Garland Pose (Malasana)

It increases the blood circulation in the pelvic region, and enhances the metabolic activities. It can strengthen the pelvic region and abdominal core.



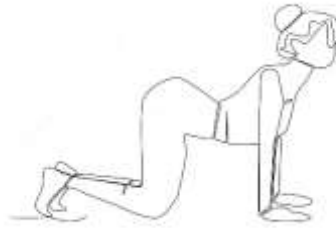
Bridge Pose (Setu Bandhasana)

It increases the blood circulation in the brain and reduces the stress and anxiety during the menses. It gives the strength to the back relieves tension.



Cat-Cow Pose (Chakravakasana)

The continue breathing exercise during this asana not only makes your lungs healthy but also calms your mind by increasing the blood level. The bending and stretching of the back strengthen the back and increases the circulation



Head-to-knee Pose (Janusirsana)

This pose increases the flexibility of the hip joint which increases the circulation and relieves the menstrual cramps and pains. The movement of kidneys, ovaries, and each internal organ with each breath can felt.



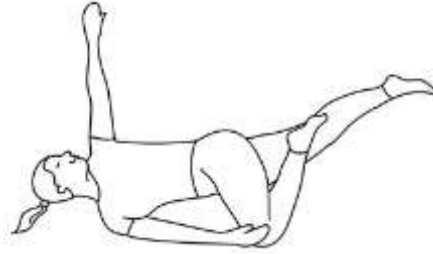
Butterfly Or Bound Angle Pose (Supta Baddhakonasana)

This asana is for the spine and back body, it releases the tension from the back. This asana is mainly for the hip and heart opening.



Monkey Pose (Markat Asana)

It is the spinal cord twisting asana which relieves the tension in back and calms the mind and relaxes the body which releases the good hormone.



Triangle Pose (Trikonasana)

It opens the hips and groins and regulates the blood flow during menses.



Hence, we can say that all the asanas which are for the lower body or the abdominal region releases the stress from the body and increases the blood circulation in the lower body which results in the distress and menses and a good cure for the PCOS.

Pranayama

Pranayama is controlling the breath until it is very calm and constant. It's a way to control your mind. Pranayama can be practised while seated in asanas like Padmasana and Vajrasana. The most effective pranayama is "Bhastrika pranayama" it's a breathing exercise which energises, increases the concentration power, clears nasal passage, reduces stress and improves circulation, It is a very good alternative for hormone disorder.

Pratyahara

Pratyahara entails the control of the senses. Pratyahara, or the control of the five senses, primarily taste, smell, eye, ear, and touch, is the stage of focus. Pratyahara is crucial to Ashtanga Yoga. It is the tendency to keep away oneself from the outer world, which pulls the mind and senses away from the balanced life.

Dharana

Dharana means oneness. This is the next step beyond pratyahara. Dharana is the concentration point, where one fully focuses on the concentration object such as concentrating on the flame of the lamp which leads you to meditation. This retention energy can control the mental agitation in the body.



Dhyana

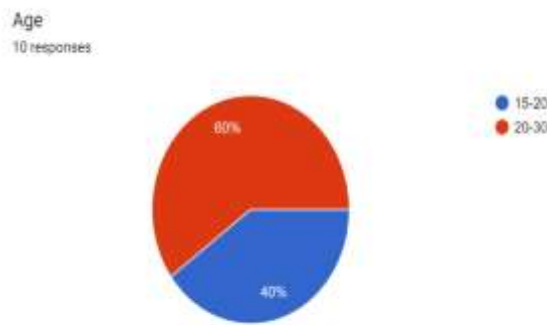
Which is also known as meditation is the best way to know your body and mind. It is the most beneficial raja yoga where one has to control breathing, with every inhalation saying “SOO” and with every exhalation saying “HUM”. This Mantra makes the mind calm and peace and help in deep sleep which can regulate the hormones. It is the most joyous phase of mind which can provide positive energy. Mental fortitude and calm are gained through meditation. A minimum of 15 to 20 minutes of meditation per day is recommended, according to some sources. Gaining total control of the mind requires reaching a deep level of meditation.

Samadhi

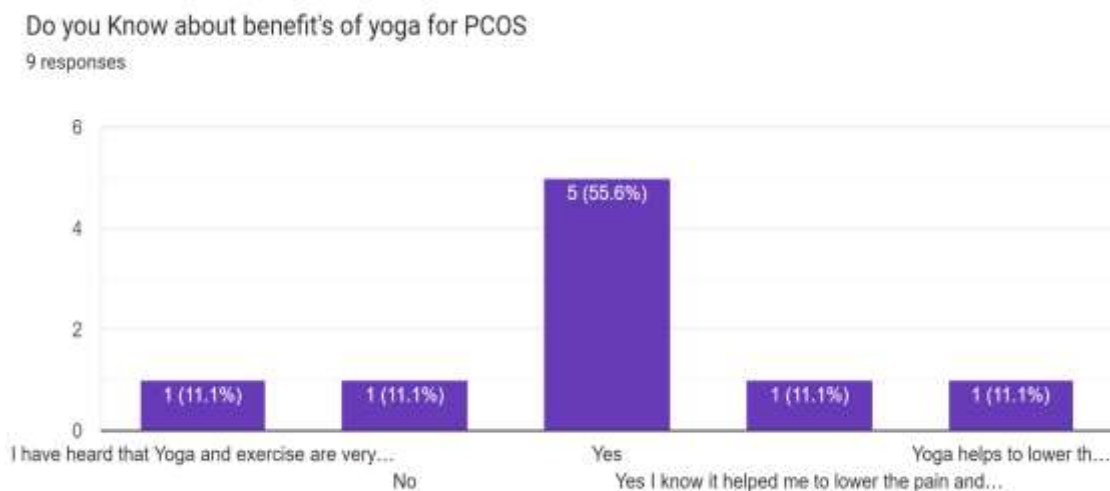
Samadhi is the final stage in Ashtanga yoga. It is also yoga's final level. It is the state of total focus on one thing, like your breath, without any external interruptions. There are no external events or knowledge of the outside world after one enters the state of samadhi. Swami Sivananda narrated samadhi as “The state of consciousness where Absoluteness is experienced attended with all-knowledge and joy; Oneness; here the mind becomes identified with the object of meditation; the meditator and the meditated, thinker and thought become one in perfect absorption of the mind.”

Analysis

To study more about it a small survey was done of women’s who are having endometrial disorder or PCOS. To generalise this, females with PCOS were asked questions about there experience before and after Yoga and the changes they can notice after 3months of continue yoga practice. It was seen that 6 out of 10 can spot the changes in their routine and in the symptoms of Polycystic



ovarian syndrome



The paper was carried out as to see the effect of Ashtanga yoga as the internal medicine for polycystic ovarian syndrome. The study was conducted of 10 female from the regional yoga class where they perform Dhanurasana, Malasana, Bandhasana, Chakravakasana, Janusirsana, Supta Baddhakonasana, Markat-Asana, Trikonasana on the daily basis. It was recorded that after 3 months most of them who has the disorder had more regularities in menstruation, with less anxiety and hormonal imbalance compared to the state before they started the process. It was also seen that maximum of them are of age between 20-30, and are working women. So, it can be stated that Ashtanga yoga is efficacious in curing and promoting good hormones which can control polycystic ovarian syndrome.

The purpose of analysis in this paper is to signify the role of yoga in managing the polycystic ovarian syndrome. Required questions were asked from females about their experience before and after the yoga sessions. After scrutinizing the results it was concluded that yoga can improve the lifestyle and values in the human life, making them more energetic improving Polycystic ovarian syndrome.

Conclusion

Polycystic ovarian syndrome is a common malady in reproductive females and is increasing by the passing year. Depending upon the results it can be said that Ashtanga yoga is beneficial for PCOS and can make menses manageable. For the better result one can follow the eight limbs for a long time which can not only make the disorder cure but also can help in maintaining the good mental health. Polycystic ovarian syndrome is not only related with the hormonal disorder but is also linked with the increase in weight, lifestyle and many more. Yoga is the best way to be linear with all the problem and keeping you mind, soul and body unitedly healthy. This paper gives the idea how one can improve the lifestyle and can makeup with the disorder with the help of yoga and it's rule. The ancient method of yoga not only cure the malady but also teaches value education which can make one be in touch with his cultural root and making the generation more aware about our culture. It will provide the inner peace and happiness, releases good hormone which will make your aura positive.



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Relevance of Sanskrit Languages in the Modern World

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Abstract

SANSKRIT, the oldest and most ideal of all the world's major languages. Its knowledge repository is the greatest and most priceless treasure in the entire globe. Sanskrit originated around 1700-1200 BC as Vedic Sanskrit. It was passed down orally as part of the Vedic singing tradition. The scholar Panini standardized his Sanskrit to classical Sanskrit in the Vedas around 500 BC. He defined grammar. *Sanskrit* was the usual mode of communication in Hinduism, Jainism and Sikhism and many other religions. Sanskrit is used in many ancient poetries, dramas, science, religious, literary and philosophical texts. The *Sanskrit* language is important, especially in this era, because it contains the root of human existence in India. Sanskrit is usually thought of only as a language of religion, scripture, and prayer. But in fact, Sanskrit is the language in which almost all subjects are written. The history of Sanskrit language, meaning of Sanskrit shlokas that we are using in day-to-day life, influence of Sanskrit language in other languages and cultures, relevance of Sanskrit language in contemporary society shall be exclusive subjects of this topic. The modern world has been taken away from the essence of the Sanskrit language and the importance of the shlokas and the positive attitude which develops inside a person with the help of the *Shlokas*. The science which we see in the modern world has been written in the Shlokas by the Indian saints, centuries back.

Keywords

Sanskrit, Yugas, self-realization, Indo-European

Introduction

SANSKRIT, which is regarded as one of the oldest languages in Hinduism. It is the language with the help Rig Veda was written. Sanskrit is said to have been derived from the *Indo-European* family of Languages. It is the source of other two historical languages like Pali and Prakrit. The Hindu Celestial Gods and later the Indo-Aryans used it for communication and dialogue. In Buddhism, Sikhism, and Jainism, Sanskrit is also commonly utilized. The word "*Sanskrit*" is derived from the combination of the prefix "Sam," which means "samyak," which means "completely," and the suffix "Krit," which means "done." As a conclusion, this word '*Sanskrit*' implies that everything has been done precisely or totally in terms of phrase utilization to transcend communication and portray and describe emotion. Still *Sanskrit* is widely used today in the reading of sacred texts and hymns. It is an incredibly complex language with a large vocabulary. Sanskrit language was known as Deva-Vani (God's Language) because it was thought that, god Brahma, the creator of the whole universe created it and then transmitted it to the Rishis (sages) who lived in celestial abodes. These sages then transmitted to their earthly disciples, from whom it went on spreading to the other people on the Earth. The Rig Veda, which is a collection of sacred hymns, is thought to have been written in the second millennium BCE after being passed down orally for centuries and preserved verbally in the Guru-Disciple relationship. This is when the language's origins in written form are dated to. The



flamboyance of the flawless description of the powers of nature in this version of *Sanskrit* (Vedic period, 1500–500 BCE) is undoubtedly a reflection of the purity of this language. There are 52 letters in Sanskrit language, out of these 52 letters, 36 are consonants and 16 are vowels. Its 52 letters, which are thought to have remained unchanged since the beginning and have never been modified or changed, make it the most ideal language for word construction and pronunciation. The great epics Ramayana and Mahabharata, poems and the plays of the great Indian poet Kalidasa, The Bhagavad Gita and the Upanishads are all written in Sanskrit language and has always been the part and parcel of the people's life, though being written a long time back.

Why Sanskrit Shlokas are used

The *Sanskrit* Shlokas are the messages from the Supreme Power which has been written down and preached by the Saints in the form of messages, stories, poems and so on. Sanskrit Shlokas are those messages which has been written from the experienced and the challenges faced by the people and generation of different *Yugas* (a particular period of time according to Hinduism). All the learnings and the experience the famous personalities had, has been penned down by them in the form of Shlokas so that the people of upcoming generations can read them, feel them, find the correct meaning, and apply the learning of the Shlokas in their life and make their living better. Many famous poets and writers wanted to preach these shlokas and their essence to the people of this world and thus, they have translated and simplified these shlokas and with their essence they have written many famous works which has inspired humanity and also somewhat affected our life.

For example, in Bhagavad Gita, Lord Krishna said:

श्रीभगवानुवाच ।
कालोऽस्मि लोकक्षयकृत्प्रवृद्धो
लोकान्समाहर्तुमिह प्रवृत्तः ।
ऋतेऽपि त्वां न भविष्यन्ति सर्वे
येऽवस्थिताः प्रत्यनीकेषु योधाः ॥ 32॥

The above sentences means that whatever is happening in the battle is according to his i. E., Lord Krishna's wish. He is the mighty time and the reason behind all the destruction is him. Without his wish and will even the Army and the battle would not have existed. All the things happening in this world is happening according to his wish. Similarly in Hindi, Sant Kabir, the famous poet and sage has written:

जाको राखे साइयां मार सके न कोय, बाल न बांका करि सके जो जग बैरी होय

This phrase means that He who is being protected by God, no one can harm him. Even one single hair can't be touched. So, this means that whatever is happening in this world is happening according to The Supreme Lord's wish and all life and death will happen according to his wish. If he wishes to protect someone, no one can hurt that person.

Importance of sanskrit shlokas in the modern world

The Modern World and the younger generations are moving far away from the culture and our beliefs and practices. In this materialistic world of science and technology it is very important for every person to have ideas about Vedas, Upanishads and even the essences of Ramayana and Mahabharata and the shlokas which gives us a clarity about our life and shows us new life ideas and how to live our life in a correct manner.



In this world of conspiracies and cheats and polluted mind, chanting oh Sanskrit Shlokas can be a way of remedy for the people . Sanskrit shlokas create a positive vibe and has the power to transform the life of a person. Even many research has been done on this by not only the Indians but many people outside of our country feel and even experienced the usefulness of the Shlokas written by the Saints who were very spiritually active and had immense power to show transform the world.

All the Sanskrit Shlokas written, are Universal and is not only written for a particular religion or for a specific group of people. It has been written for the humanity and all the humans, irrespective of caste, creed, sex, religion and many other parameters can read, understand and use the learnings of the shlokas and can use it in their life. There are shlokas which relates to each and every instance of our life whether it be our work, our life problems i. E., sadness, relationship problems and mental problems and even physical problems. For example, the Shlokas written in the Bhagavad Gita which is the conversation between Arjuna and Lord Krishna can be related to all our life. The challenges which Arjuna faces can be related to our life's problems and the solutions which Lord Krishna tells Arjuna can be considered as a great example for how Sanskrit Shlokas are important in our life.

Discussion

Some Sanskrit shlokas and that we are using day to day life and its meaning.

- **लोकः समस्ताः सुखिनो भवन्तु**

May all the living in the universe be happy and free. The above slokas also means “may all beings, everywhere be free and happy”. This is mostly used during a prayer or during the practice of yoga. It is a shloka for the whole world. When a person chants this, then that person is praying to the Supreme Lord for the well-being, peace, happiness and prosperity of the whole world and the people, animals, birds, plants and all the living. This shloka doesn't say the word free but still implies the freeness of the whole world. The modern world is getting selfish, and they just try to make themselves happy and do whatever it takes to get happiness. So, this shloka, teaches the people that caring and loving for yourself is good, but at the same time we should care, love and pray for the happiness of others, help them, and show humanity towards them.

- **“ॐ नमः शिवतय ”**

This shloka or mantra is present in Yajur Veda. This is often chanted in mind or in verbal and it is one of the most used chants in all kinds of spiritual rituals of Hinduism and as well as we can see this in the entrance of temples. Shiva is the male lord of Hindu culture, “Namaha” means the respect or admiration where as “Shivaya” means real. When someone chants this mantra, he should make sure that the person is focusing on his own mind. One can work towards self-realization and destroying ego by practicing this mantra. Moreover, chanting of this mantra can bring peace, truthfulness, and honesty inside a person. This mantra is chanting to the Paramatma and even can give mental peace to a human. Many believe that this mantra is like a Sound Therapy for the people who chants it. Often, we see that the people of the modern world are frustrated and having problems in their life, mentally ill, having depression and so on. Thus, this mantra can help them attaining peace and help them to be submissive and to be spiritually well and have a control on their mind and body. For being physically strong, first we have to be mentally strong and this mantra can help a person become mentally strong and also free their mind from the unwanted and evil thoughts.

- **ॐ भूर् भुवः स्वः। तत् सवितुर्वरेण्यं।**



भर्गो देवस्य धीमहि। धियो यो नः प्रचोदयात् ॥

“Gayathri Mantra” also known as the Universal Prayer to Deity Gayatri (Gayatri Devi), who has 10 arms, 5 heads and Swan as her vehicle. Gayatri Devi is believed to be one of the powerful deities of Hinduism and who is believed to be the incarnation of “Mata Parvati”, wife of Lord Shiva. “Gayatri Mantra” is usually practiced in the morning, which holds a very strong meaning, which helps the person who is performing to attain focus, mental strength to mind, and it helps in attaining clear thoughts about things.

Benefits of Gayatri Mantra

“Gayatri Mantra” is very used in making one calm. It is one of the worldwide Prayers, it is even used in almost all the countries. By chanting Gayatri Mantra for 10 to 15 minutes in a day can make anyone’s life less stressful, it can make the person less aggressive, it gives a calming atmosphere, this can also give strength to our mind so it’ll help to make good decisions in life. That is why it is known as one of the most powerful Mantras of all time and even it is used worldwide. In Hindu culture, people used to chant Gayatri Mantra in the morning after taking a bath or in the evening prayer time. Breathing: By practicing Gayathri Mantra for 10 to 15 minutes a day increases the lung capacity and it’ll allow for long breathing and by good breathing one can calm down and one can make clear decisions in life and it’ll less the problem and chaos in life. Mental strength and Focus: “Gayatri Mantra” is very good for making a clear mind and focus in life. By chanting this mantra every day, the person becomes less aggressive, more calm and becomes more focused. Health: By chanting this mantra everyday can help you to improve your health conditions. By increasing your lung capacity and making your mind clear, that alone can reduce half of the health issues in life. It’ll also help to make the heart healthy.

There are some rules for chanting this mantra, they are:

- a) The devotee should chant this mantra only after taking a bath.
- b) The best timing for this mantra is Brahma Muhurta, that is morning 4 am to 5 am.
- c) One can chant this mantra before sleep too.
- d) One has to sit in the Yoga Mudra while chanting this mantra.

• अतिथि देवो भवः।

This means that we should treat our guests like our gods. This shloka tells us to have respect for the guest and treat him like a god. In this materialistic and modern world, the new generation are completely unaware of how to respect someone who is senior. So, if this modern world follows this shloka and its essence properly then this generation will be better. Often, we see kids and even many seniors using foul languages and showing no respect to the elders and thus practicing this habit can make and help them to be sophisticated and show their respect to the others. This will make the world happier and peaceful and worth living.

Some other Shlokas which are very useful in our life and for this modern world are:

- गुरुर्ब्रह्मा गुरुर्विष्णुः गुरुर्देवो महेश्वरः ।
गुरुः साक्षात् परं ब्रह्म तस्मै श्री गुरवे नमः ॥

This shloka means that the teacher i. E., Guru is Brahma and he is Vishnu and even he is the Shankar or Shiva and even he is the Param Brahma and we should respect our guru. Here guru doesn’t mean only the teacher who is teaching us, it means all our elders, our people surrounding us



and everyone from whom we can learn something. So they are equal to the Supreme Power or the God. So, we should learn from them and respect them and be sophisticated towards them. We should treat them like God.

So this shloka is one of the most impactful and important shloka which needs to be followed and to be taught to the people. Slowly, we can see that the people are fighting within themselves, and this is because of lack of being sophisticated towards one another and not giving proper treatment to others and thus in course of time the mentality of the people is getting worse.

• मात्रास्पर्शास्तु कौन्तेय शीतोष्णसुखदुःखदाः ।
आगमापायिनोऽनित्यास्तांस्तितिक्षस्व भारत ॥ 2.14॥

This shloka is from the Bhagavad Gita chapter 2 verse 14. It's a conversation between Shree Krishna and Kunti. It says that nothing in this world is permanent. Like the summers and the winters come and go, similarly happiness and sadness, tough times and good times are part and parcel of our lives. It will come and go. Ups and downs and even tough times and difficult times are bound to come in our life and will surely go away. So we should have patience and learn to tolerate them and never be affected by them.

This world is full of sadness and depressed people and this is because they cannot accept the truth and thus this quote is from them. If they know this quote and believe in this shloka then their life will be happy and will never have depression. Usually, people are lacking patience and running away from their problems, and this is the main cause. They should not run away from their problems and instead they should face it.

Influence of Sanskrit on other languages

Other Indian languages like Hindi, which is currently one of India's official languages, and Indo-Aryan languages like Kannada and Malayalam have greatly benefited from Sanskrit. With the translation and dissemination of Buddhist writings written in Sanskrit, it has had an impact on the Sino-Tibetan languages. Telugu, from which it has borrowed numerous words, is thought to be a highly lexically Sanskrit language. It has had an effect on Chinese because China has adopted several distinct words from Sanskrit. Additionally, Sanskrit has had a significant influence on both Thailand and Sri Lanka, which is why many of their words sound similar. Along with the contemporary Indonesian language and the historic Malay language. Even the Javanese language is one of the languages which has been influenced from the Sanskrit language.

The *Sanskrit* language is in a pitiful state right now. The mother tongue requires urgent, specific protection. This is a result of young people's intense affection for European languages. We believe Sanskrit is a dead language because we believe this is a step in the right direction for transformation. It is our duty to restore the language that serves as the basis of communication from so many years. We must take some steps in order to achieve the preservation of Sanskrit Language.

Conclusion

This paper discusses about the importance of the Sanskrit language in the modern world, explains the meaning of some of the famous Sanskrit shlokas, the influence of this language on different languages and it briefly mentioned about the famous articles that are written in Sanskrit. This paper also highlights the need to add Sanskrit in our education system.

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Strong Women Characters in Mahabharata – A Study

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Abstract

“The Mahabharata” is notable for its representation of women characters that are independent, fierce, strong, and outspoken. They are able to make their own decisions and are prepared to deal with the results of their choices. They defended what they believed to be right and opposed what they believed to be wrong. The portrayal of the characters makes them suitable as role models for contemporary feminists. This research paper tries to highlight a few of the bold feminists in this epic. For the purposes of this study, significant female characters are examined. This research paper presents the results of a thorough examination of every female-related content found in the Mahabharata, an ancient Hindu book. It has three main themes. Women's perspectives and experiences, Critiques of patriarchal society from both men and women, Restrictions placed on women by religion and society. It also incorporates criticism of these customs and objections to their theistic foundation, though. Women frequently take on this important role as they expose the flaws in dharma (traditional religion) and light the way of Sanatana dharma (eternal religion). In contrast to dogmatic truths, the Mahabharata captures the Hindu notion that religious symbols and societal norms evolve over time and leave a record of those changes. Kunti, Subhadra, Hidimbi, Shakuntala, Draupadi are some of the prominent women characters in Mahabharata. This paper discusses complexities of their personality, heroism etc.

Keywords: Epic, Kunti, Shakuntala, Subhadra, Hidimbi, Draupadi

Introduction

Vyas's Mahabharata is considered as one of the world's finest epics in the world. Although the war story of the Kourava's and Pandava's is about a conflict over land and a kingdom, The Mahabharata is actually about dharma issues. Because there are so many epic personalities, Mahabharata is exceptional and the best. However, when male characters in Mahabharata get all the focus, female characters frequently get overlooked. The Mahabharata gave women a lot of importance. Indian lady is praised for both her beauty and her morality throughout the Epic. There are numerous ways in which women's personalities and attractiveness can be seen. Beyond this seeming beauty lurks a darker, more perverse truth. The focus of this study is some of the Mahabharata's most significant female characters. While analysing the women characters, special focus is placed on psychological understanding and existential issues. We need only look at each person's moral character and the challenges they overcame to create their own personalities. In addition to the conventional portrayal of Indian women, the important female characters in the epic express their individuality. Because they live in a society where men predominate, Indian women have historically been trained to submit to their husbands and families. Despite the fact that each female character is distinct in her own way, all



Indian women are portrayed via their adventures. They had a natural drive to stand up for their individuality and self-respect, which the dominant patriarchal society was unable to suppress. Even with a bad outcome, they were placed in dangerous situations by fate, yet they tenaciously fought back against the injustice done to them and achieved their objectives. However, due to their lower status in the patriarchal culture, women lacked the flexibility to make their own judgements. Laws and regulations of the society they belonged to restrained them, despite the fact that they portrayed themselves as the perfect women in Indian history. The Mahabharata contains a number of prominent characters, including Kunti, Subhadra, Draupadi, Shakuntala and Hidimbi. All of them have been portrayed as complicated individuals who have positioned themselves as strong and powerful female figures. They confidently handled a variety of scenarios and cunningly turned the problems on their heads to show their character and heroism.

Discussion

Hidimbi

Hidimbi, the first Pandava wife is one of the most significant figures in the Mahabharata; a formidable woman who reared a formidable son on her own, she is a powerful woman. Bhima was travelling through the woods with his mother Kunti and his Pandava siblings when she first came across him. The Pandavas became lost in the night time forests after abandoning a blazing palace at Varanavat that their cousin Duryodhana had constructed to burn them to death. She was supposed to bring man flesh to Hidimba, the rumoured cannibal brother of Hidimbi, but when she saw the dashing prince Bhima sitting in the glade, she fell in love and couldn't bring herself to murder him. He consented to spend the entire day with her, from dawn to dusk. She eventually conceived Ghatotkacha, Bhima's son. Bhima was had to leave her behind while they battled when the Pandavas appeared from the bush. Kunti doesn't even consider Hidimbi as she prepares to leave the wilderness with her five sons. How's it going for Hidimbi? In the forest, she is left by herself. The self-assured Hidimbi does not plead or cry, despite the fact that she is expecting Bhima's child and has no male family members to care for her. She acknowledges defeat. This untamed maiden's image stands in stark contrast to Draupadi's, who is shown as an astute individualist. She is shown to be untouched and pure, with no aspirations beyond her everlasting devotion to Bhima. The epic's lack of mention of Hidimba tells us a lot about both her and modern civilization as a whole. Despite being a strong, devoted lady who accepts her lot with integrity and honesty, Hidimba is mistreated by society. Because of her status as a rakshasi, Hidimba, one of the few straightforward and honest women in the epic, is frequently misunderstood or ridiculed. Being a rakshasi gives her the power to transform, move quickly, and do other things. Despite this, she keeps to herself, doesn't worry about her husband's absence, and leads a respectable life in the forest while raising a brave and trustworthy child.

Kunthi

Despite facing difficulties in her life, Kunti bravely overcame them, and her perseverance and self-assurance helped her grow into a strong lady. Despite being given the name Pratha, her father had made a commitment to deliver his earliest child to Kuntibhoja, his childless cousin, therefore Pratha, as his firstborn, became Kuntibhoja's daughter. Nevertheless, Kunti's assistance and hospitality delighted him, so he gave her a mantra she could use to contact any heavenly deity and become pregnant by that deity. Being a naturally intelligent and inquisitive child, Kunti made the biggest mistake of her life



because of her curiosity. She requested verification of its veracity from the sun god "Surya." Karna was born as a result of this mantra, but Kunti was unable to conceive because she was not married. To avoid embarrassing the populace, Kunti dropped the infant into the river. Because he was adopted and raised by a charioteer named Adhiratha and his wife Radha, this Karna earned the moniker sutputra. Karna was a superb fighter. In order to shield him from insults, Duryodhana later became his friend and appointed him as Anga's king. Her first child's death left a permanent scar on her heart. Kunti was wed to King Pandu, but she later lost her young husband. She looked after her sons and Madri's sons when she went back to Hastinapur. She waited for the right time for her sons to get their inheritance despite being aware of the Kauravas animosity toward her boys. After leaving the lakshagraha, they made it to the woods, where a demon family called Hidimba and his sister Hidimba dwelt. After he killed him, Bhima drew Hidimba to him, and she then made a marriage proposal. As he continued to work on something else, Kunti responded, "Whatever it is, split it amongst you." She immediately recognised her error. But she wouldn't give in, and the Kunti had chosen the most contentious choice by telling her lads to follow her instructions. It's possible that she knew about the awful battle that was to come and told her sons to get together to fight the enemy for that reason. She also vented her rage in front of the court about Duryodhana's mistreatment of Draupadi. She gave her sons the motivation to take revenge and carry out Draupadi's instructions. Although she was against the injustice done to her sons, she was never vindictive or supportive of violence, thus she urged her sons to pursue their rightful inheritance.

Subhadra

The only mother to give birth to Veer Abhimanyu, Subhadra was a lesser-known character in the Mahabharata than Krishna, Karna, Arjuna, and Draupadi. Subhadra is much more than just a "sister, wife, co-wife, and mother, " which is the traditional definition of who she is. She personified modesty and selfless service. Subhadra had no issue dressing like a cowherdse and talking to her co-wife as a maid, although being from one of the richest and most distinguished families in Bharatvarsh. Subhadra was taking care of Draupadi throughout the (failed) negotiations, despite the fact that she had hundreds of Dasis at her disposal following her 13-year exile. This proves categorically that Devi Subhadra was devoid of all flaws, including ego and excessive pride. There is no doubt that Devi Subhadra received training in statecraft, politics, and diplomacy. Before he, his brothers, and his Wife set sail on their last journey, Yudhishtir begged Subhadra to guide the young King Vajranabh (Great Grandson of Bhagwan Krishna). If he had been there for a while, Yudhishtir would have finally come to accept Subhadra's skills.

Draupadi

Draupadi was unexpectedly and unexpectedly born during a fire rite. In her earlier days she was only known for her beauty and appearance, while her brother, who was also born from the same fire, was a great warrior. But she took every chance to improve her knowledge of politics, the arts, and reading beyond her years. She was constantly told that she was only a pretty face, which many women today may identify with. She accepted the challenge of being the wife of five husbands, and as a result, the countries treated her with contempt, humiliation, and derision, even calling her a prostitute. She was proud and bright. Women's intelligence is often mistaken for cunningness, but Draupadi used her husbands' loyalty to her advantage to gain their respect, solicit their political counsel, and win their fervent support. She steadily gained their regard, eventually exceeding even the revered mother. She



gradually built up the power she would need to control the regions. . Draupadi was forced to take this action in order to obtain power inside the fiercely patriarchal Pandava family. Even when forced to work around or take advantage of these institutions, women who do so are seen as cunning and wicked for departing from their inherent purpose. The story's central premise and one of the things that everyone remembers Draupadi for is having five husbands. Draupadi's viewpoint on this, however, receives very little attention in the story. Did she endorse it? Is she bothered by it? All we can do is interpret the responses from her behaviour; we will never know how she truly felt about having to be a "virgin" and "pure" for each husband while being "passed on." Judges, families, and organisations continue to uphold the belief that a woman's virginity is a good indicator of her moral character. The war was blamed on Draupadi, it was claimed. The narrative is a powerful illustration of how a woman's beauty, which has been produced and structured (very literally in this case) by men in society, is held responsible for any immoral behaviour. The great battle of Kurukshetra was revealed to have been triggered by her uncontrollable beauty, absolving the kings themselves of any blame. Women's beauty has often been blamed for immoral behaviour, from starting historical wars to inspiring Bollywood heroes to fight one other in an effort to "win over" a woman. But rather than being the strong, shrewd woman that she was, Draupadi is primarily known for being the woman who had to be saved by Krishna after being stripped in the large hall. Most individuals (a substantial section of the population) who have not read the full Mahabharata only think of her from this passage. Making her seem to be a hapless damsel in need of saving would be a betrayal of her bravery. We must remember that she was more than simply a beautiful doll moved from one man's house to another; she was a lady who vowed revenge and sought justice in all her endeavours. She stood up for herself even though she was fully aware of the consequences, and when she was wronged, she wryly taught the kings the meanings of justice and wrong. She disapproved of the aspect of quiet suffering and submission.

Shakuntala

In the epic, Shakuntala is first encountered by King Dushyanta, the illustrious king of Hastinapur and the founder of the Puru dynasty, while on a hunting journey with his army and pursuing a deer that has been shot by an arrow. He spots a hermitage where a seductive girl is taking care of the stag while he is pursuing it. When she first sees him, she identifies herself as Shakuntala, the sage Kanva's daughter. In response to Dushyanta's surprise that she was the daughter of the renowned ascetic Kanva, Shakuntala describes how Kanva became her foster father after her parents abandoned her in the bush. Shakuntala shares her birth name without expressing any worry. Dushyanta immediately pops the question to her since he is smitten by her alluring looks and endearing demeanour. Shakuntala is aware of his feelings for her as well, but she would rather wait till her adoptive father returns. In accordance with Gandharva tradition, which is based purely on love and consent from both parties, Dushyanta persuades her to marry him. Only if he promises that the child they have together would be the heir to his throne will Shakuntala consent to it. Shakuntala convinces the King to make a significant commitment by displaying his logical and practical side in this situation. After their wedding, Dushyanta departs for the kingdom, promising to return when his work there is complete. Shakuntala soon gives birth to a son named Bharata. As the years pass, Dushyanta doesn't make any attempts to get his wife and child back. Kanva sends them to the court to remind him of his vow and duty to his family. In front of the court, the King pretends to have never met Shakuntala and criticises her moral character based on her paternity. As a monk who lost control of his desires after seeing the attractive celestial nymph, Menaka, he refers to her father, Sage Vishwamitra, as a failure. He also asserts that



she, along with other women like her, are crafty scam artists who employ straightforward techniques to entice men. He vehemently rejects her as a result. When Shakuntala realises that Dushyanta has no intention of keeping his promise, she reacts with suppressed wrath. She scolds him severely for abandoning his family. One might see Shakuntala responding to the king's comments about her parentage and character with a high head held and bright eyes. She argues that her birth is far superior to his since although monarchs walk on the ground, she can fly across the sky because she has celestial blood in her veins. She informs the King that, in contrast to his blindness to his own errors, which are as enormous as bilva fruits, he is able to detect the flaws in others that are as minute as mustard seeds. Even threatening Dushyanta, she claims that her son will rule over him no matter what. Just as Shakuntala is about to leave the court, a celestial voice commands Dushyanta to welcome Shakuntala and Bharata because she had spoken the truth and even the Gods could not disregard her words. Dushyanta now acknowledges that he did in fact recognise Shakuntala, but he withheld his recognition out of concern for the public's perception of Bharata's claim to the throne. In his defence, he was compelled to leave them as a result. Dushyanta then expresses respect for Shakuntala and Bharat and asks his wife's pardon for her "poor words." The epic presents Shakuntala as a strong, confident, and independent woman who can stand up for herself. She is courageous enough to demand a solid future for herself and her kid even before she enters into the lifelong bond of marriage. Dushyanta was a self-centered individual, as seen by his snide treatment of Shakuntala in his court. Despite claims that social pressure was the main factor for the great King Dushyanta's initial refusal to send for Shakuntala, it is clear that he had human limitations. He didn't think twice before assaulting his wife's character and reputation in front of his courtiers. On the other side, Shakuntala from the Mahabharata proved that she was capable of defending herself and her child. Her blunt assessments of the King's actions' long-term repercussions shook not only the entire court but also the sky. Thus, Shakuntala gained exclusive ownership of what was rightfully hers.

Conclusion

All four women stand out for their ability to truly express their depth and heroism in their personalities: Hidimbi, Kunti, Draupadi, and Shakuntala. They were successful in challenging preconceived notions of what a woman should look like and demonstrated that they were emotionally, psychologically, and physically capable of handling any situation, but they were unable to escape the restrictions set on them by patriarchal society. They have the power to exercise control over unfavourable situations and turn them to their advantage. Because of their distinctiveness and confidence in their own abilities, they were able to make better decisions. Having control over their moods and emotions made them the strong heroines of the epic. In the Mahabharata, several feminine traits and attitudes are shown. When these women spoke out against the male-dominated culture, they were bold and ahead of their time. It has historically been frowned upon in Indian society. The most significant life lessons we can take away from these individuals are how to be courageous, vocal, devoted, and loyal.

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Classical Dance form of India – Mohiniyattam

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Abstract

The Indian classical dance style known as mohiniyattam is originated in Kerala . The term "mohini" relates to a real-life sorceress and Vishnu avatar who, by using her feminine powers to help good triumph over evil, arose to the Performance indicators . Mohiniyattam and other classical Indian movements have their roots in the natyashastra, an ancient Hindu work on performance arts. But it abides by the delicate, seductive, unique dance technique outlined in the Natyashastra. With the recitation being done by either the solo soloist or the dancers themselves, mohiniyattam ranges consist of music, song, and outbursts of play through the dance. Manipravalam, a Malayalam and Sanskrit hybrid, is frequently the song. Both physical and psychological health are both enhanced by classical dance.

Keywords

Natyashastra, manipravalam, sambandam, Tirandukalyanam, kaisiki vritti.

Introduction

Mohiniyattam is a type of traditional Indian dance whose repertoire, by definition can be traced back to the natyashastra. Lord Vishnu, acting against the gods assumed the guise of mohini in the Mahabharata in order to entice and charm asuras . Many myths features lord Vishnu as mohini who uses her beauty and intellect to seduce and defeat her adversaries. Bharatamuni's writings are where the classical traditions of mohiniyattam first appeared. The literature outlines the fundamental components and organisational features of two distinct dancing styles, the vivacious high intensity Tava dance(performed by Shiva), and serene, calmly graceful Lsy dance (performed by parvathi). Mohiniyattam adheres to the goals and format of the Lsy dance as described in natyashastra. Between 2 Million years ago and 200 Cc is the estimated date of its first comprehensive collection.. Mohiniyattam is an ancient dance that highlights the graceful, kind and cunning features of the feminine body. All the classical dance form genres were mocked and discouraged by colonial British rule extended through the country in the 19th century which contributed a sharp drop in the popularity. Three wedding rites included mohiniyattam in the 19th century. They are sambandam , thalli kettu kalyanam (nuptial thread marriage), tirandukalyanam .caste balance in the society at the time is maintained by it . following the stigmazation of mohiniyattam, the three marriage ritual is combined into one known as kalyanam. Through a series of laws, social reforms gradually altered the entire marriage rites to a British influenced institutions Although a variety of precise movements, this dance technique is used to emote a story. The mohiniyattam dance is still a crucial components of the culture today, both in terms of practice and performance. This dance form is still firmly rooted in imagination, interpretation and passion. The purpose of this dance is to promote tourism, uphold



traditions, celebrate and respect the female form. It is performed both in private recitals and in public settings. In olden days, there is an peak of importance in the culture and tradition as well as the traditional dance including mohiniyattam almost all peoples women's including men's also practice this classical dance forms for many years. But nowadays the importance of this traditional classical dance is decreasing day by day all people are busy with their lifestyle and forget the importance of this culture and traditions. Through the practice of mohiniyattam we can control our mental and physical health.

Review of literature

Mohiniyattam dance forms are mainly practiced by women in Kerala. They play out various emotions which are required to show out a drama or story. There are many criticisms about the origin as well as the traditions followed by the people who are practicing this classical dance forms for many years. All classical dance forms including mohiniyattam help up to improve our social well-being such as mental health, physical health.

Discussion

Mohiniyattam is a waltz executed in the kaisiki vritti, according to old concepts musical theatre manuals like the natya Shastra. This dance is mainly performed as solo. The basic aspect of this classical dance is to perform a story and bring the emotions of the story through the dance. Through the dance the viewer can capture the beauty of the movement, emotions, dance pattern, dance songs etc. Mohiniyattam dance tells a story through various emotions and through hand and body gestures, facial expressions. There is a basic body structure for mohiniyattam the feet should be parted, knees should be bent down, upper torso should be erect and swinging of body and hips. The foot moves along with the beats of the music. There are different types of hand gestures and facial expressions among them the four important hand gestures and facial expressions are Taganam, Dhaganam, Jaganam, sammisram. Along with hand gestures and facial expressions there are a lot of different types of mudras. Hasta Lakshanadeepika a classical text contains the different mudras and their detailed description. Reynold Massey claims that mohiniyattam's past is obscure. The foundational elements and structure of the laya style dances may be found in Kerala, the location where this dance genre originated and is still widely practiced today. The oldest examples of mohiniyattam, or a dance tradition like mohiniyattam, can be found in Kerala temple sculpture. Numerous sculptures of female dancers in the mohiniyattam position can be found in the trikoditham Vishnu temple from the eleventh century and the kidangur subramaya temple. The textual evidence suggests that the mohiniyattam poets and playwrights used Lasya themes in the bringing of the twelfth century. The first recorded use of the term "mohiniyattam" refers to the payment that was given to a mohiniyattam dancer in Nambootiri's Vysvaharamala from the sixteenth century. The phrase is also mentioned in the 17th century work gosha yatra. Many dance forms, including mohini natana, are mentioned in the natya Shastra called Balarama Bharatam, which is written in Kerala in the 18th century. Mohiniyattam expanded in the centuries between 18th and 19th when dance forms gained support from rival princely rulers. In instance, Swathi Thirunal Rama Varma, a Hindu ruler, poet, and music composer, sponsored and assembled a group of Bharatnatyam and mohiniyattam dancers in the early 19th century, which led to the development and systematisation of the state of the art of mohiniyattam. A community in Kerala called Nayar community, the women from this community, throughout the late nineteenth and the early twentieth centuries, mohiniyattam flourished. In Justine Lemos' opinion, historically,



the perception has been that monastery ballerinas are prostitute likewise, mohiniyattam was outlawed by the Maharaja in response to pressure from both his inhabitants and British administration. However, analysis of According to historical sources neither a guideline nor a mandate outlawing mohiniyattam nor any evidence that the girls who performed mohiniyattam are considered as Devadasis, temple prostitute or even menial servants of the temple, were ever ;'lemos' notes there is a proof that mohiniyattam dancers have received honours, scholarships and reimbursement as well as legislation passed between 1931 and 1938 forbade devadasis and all "lewd dance or theatre, without specifically mentioning mohiniyattam .while kerala's princely states were still a chunk of foreign commonwealth dancing in temples was prohibited, corelative prior restrictions on performance in the Dhaka, Thane, and Ganges presidency.The prohibition was partially lifited in 1940 when the dance which is performed in the temple is permitted. A new regulations from 1941 made it clear that the dancing was acceptable, it should never be compensated. As a result, there were demonstrations, rioting in the streets, and demands from dancers individuals who did performance art kind religious freedom as well as that Mohiniyattam performer be obliged to compensated via government or via assemblage because the government did not do so. Despite the historical politics of the 1940s, some women keeps performing mohiniyattam in Hindu temples. The mohiniyattam, were affected by the derision and prohihibitions put in place a during the British rule, which fuled nationalist emotions.' Vallathol narayana Menon, ' suggested Kerala to put an end in the dance performed in temples, founded Malabar parts of India, kalamandalam dance institute, and fostered mohiniyattam study, training and practice, revitalised and rebuilt it as well .This was the case particularly in the 1930s. Mohiniyattam champions of the 20th century are kalamandalam kalyanikutty Amma .There are so many people who been practicing the mohiniyattam . The structure or postures of mohiniyattam is far different from the other classical forms. So many people are following the traditions and cultures by following or practicing the classical dance form. The formation of mohiniyattam is kill the asuras after that the people are started to follow this form by so many emotions. The musical notes that is followed in mohiniyattam plays an important role by the dancers by letting out the emotions through the dance. Usually mohiniyattam tells as a story of our ancient history to the viewers through emotions so they can easily understand our culture, traditions and other ancient stories.

Different sections in mohiniyattam

The mohiniyattam style has five essential mandalams;

- 1.samam- maintenance of a straight head, eyes and joined legs
- 2.kalamandalam – knees are slightly bent, perfectly spaced at two fingers; in the sense of being quarter means KAL
3. Armandalam – the body is positioned in a position that is somewhat more supine than kalamandalam in which knees are aligned. The word 'half' is the prefix ARA
- 4.mukalmandalam – a slight lower body position that is much more slouched than armandalam. Three quarters is denoted by the prefix MUKAL
- 5.muzhamandalam – The dancers last position, when she /he sits down entirely on her pointed toes. Muzu meaning full in the prefix

Mohiniyattam compositions



There are five different compositions in mohiniyattam dance style;

- 1.cholkettu – The opening, which consists of pure dancing patterns which is correct the compositions and with high musical notes
- 2.jatisvram – This segment consists of free movement of body usually devoid of any theatrical flourishes
- 3.Varnam – The dancer switches between pure dance movements and body gestures and facial expressions
- 4.Padam – Emphasizing the dancers theatrical elements more while telling a narrative.
- 5.Thilana – lastly, the dancers close out the shows with demonstrations of their full abilities, usually rapid music and with more intricate and attractive body movements.

Apparel

The outfit consists of white sari embellished with dazzling golden brocade. She is dressed in perfectly fitted blouse that matches her sari with a golden cummerbund that accentuates her waist and tucks the sari . Under the cummerbund in the front of saree, there is a perfectly designed pleats that is allowed for flexibility of movement and helping to visibly commutate mudras to an audience who is far away. In contrast to the dance form kathakali, kerala's other prominent traditional dance the dancers dons comparatively modest jewellery and no masks . She is frequently wears jewellery on her neck, fingers, toes, wrist, eyes . Their eyes are lined with black colour, lips are painted with red colour and she wears Gobi on their forehead to draw attention to the dancers eye movements. The rest of her makeup is natural.Their feet and hands are painted red with natural dyes . On one side of her head the hairs are set neatly into a bun with natural or with artificial flowers (Jasmine or rose) along with hair accessories. Male dancers generally dress in dhotis . Foot and fingers are dyed red using natural colours, and he also has chilankas on his ankle like women do.

Vocals

Mohiniyattam 's voice incorporate a variety of rhythms Manipravalam, a hybrid language of Tamil and Sanskrit, is the primary language used for the preponderance of the hymns in the numerous works in the mohiniyattam series. The flute, the Veena, the mridangam, and the iddaka are the typical musical instruments used in mohiniyattam. To express the tunes, the sopana style is used, a slow thematic method that has its roots in the Natya Shastra.

Role of mohiniyattam in improving our mental and physical fitness

If one has ever seen a mohiniyattam performance in person, it appears as though the dancer is actually enjoying the movements along with dancing, but thankfully or unfortunately, the situations is really different. In those years of intense work, our mental and physical well-being are moduled in a way that no other dance form can do this It takes years of severe practices to bring the beautiful structures of this classical dance style.

The genteel motions of the torso, which are targeted or better said, centred primarily around the centre of your body, are what give the dance its air of grace. The specific motions of this dancing can be explained by a theory. Volution is a maneuver where the top portion and bottom half of the body are separated at the waist. The top torso may act independently while the bottom portion follows the beat.



Everything in this dancing style is coordinated, and the upper body movement is smooth. The biggest immediate advantage is that an individual's abdomen gradually strengthens over time, striking a certain balance in their core. As previously indicated, the dancer's habitual stance is one of half sitting, or aramandi, which tones the person's glutes, quad, quadriceps, adductor muscles, shins, and calves. One can strengthen their body's balance and become more familiar with their physical power because various steps require the dancer to remain on her toes. An individual might benefit even into olden age while training an Indian orthodox movement form from with an instructor who is knowledgeable in the discipline. It is important to learn from an instructor who is comprehensive in the art form and dedicated because there are specific stances and roles that must be done properly. If done so, illnesses like pelvic girdle pain and combined sore can be easily avoided, although if not executed properly it may increase the likelihood of back problems. Bharati Shivaji, a recipient of the Shri Padamshree award, once related to me how she was shocked to find a youngster with asperger 's syndrome dancing quite joyfully while visiting one of her former students in Bangalore who had gone on to become gurus themselves. The student continued by saying that she also discovered Mohiniyattam to be extremely therapeutic. Mohiniyattam's slow, exacting motions are known to have calming effects on the mind. As a Kerala temple dance, mohiniyattam employs an instrument that is particular to that state. The Idakka is that instrument. The idakka has a "bubbly" and "buoyant" sound since it is constructed of calf skin.

Anyone who aspires to be excellent at anything must consistently practise because "Practice Makes Perfect." It's a pretty common misperception that learning to dance well doesn't need a lot of practise or work. A Bharatanatyam student once heard a very proud teacher at school say, "What's the sense of continuing to rehearse the same dance moves again and again, it's all a waste of effort." Indian traditional dance fundamentals must be rehearsed repeatedly because it is difficult to master any dance step in a single lifetime. This idea contributes to raising people's quality of life. Despite the fact that we frequently experience disappointment or don't always obtain what we wanted, we nevertheless put forth our best effort and keep striving for our goals. Additionally, it gives your life a sense of predictability and continuity.

Conclusion

This dancing style has advanced significantly since it was only performed in palaces and temples. In God's Own Country, it is now a source of tremendous pride and joy, and throughout the year, frequent performances can be seen. There are numerous platforms available for watching lectures and demonstrations. Younger prodigies are attracted to Mohiniyattam's systematic, patient, and more leisurely style of play. As autonomous dancers, it is our responsibility to continually assess our health and to think about our path and purpose. It is a major responsibility to expose perpetrators, avoid engaging in toxic relationships while posing and including teachers, choreographers, or organisers, and disseminate this knowledge to safeguard other dancers. Through them, the essence of this historic religious art form is preserved. One's own self is reflected in their dancing. With frills, an outward expression of enjoyment, and approval, one might conceal it. One must face self in the silence of the night after the makeup has been removed and the media has shuttered for the day. Everything will be fine if it is tranquil and harmonious. If not, you must immediately get assistance. Everything else is a hopeless march toward a mirage.



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Panchabhootas -The Five Magical Elements of Nature

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Abstract

The pancha bhootas, or five magical components. “Earth, water, fire, air, and space, ” often known as “ether”, are the most five fundamental elements. They represent the physical qualities and energy of the physical universe as well as the human body . I’m attempting to understand more about these five elements and how crucial they are to both our physical and mental wellness through this paper. These five factors affect our physical, mental, and emotional well-being as they ebb and flow. We enjoy tranquilly and health when they are in balance. We can feel pain and dissatisfaction when they are out of balance. We may bring these natural principles into a condition of equilibrium and achieve peace of mind when we are aware of and understand them. We can better understand the laws of nature if we are aware of these five elements. Each of the five elements is a specific kind of substance in its native state. All physical matter is referred to as element “Earth”. Everything that is liquid is made of water. All gases are made of air. Fire is a natural element that changes one state of matter into another. The mother of all other components and the source of more profound spiritual encounters is ether.

Keywords

Panchabhootas, Earth, Water, Air, Fire, Ether, Bhuta siddhi.

Introduction

The five elements of nature and the components of the human body are intimately related. Throughout existence, five elements can be found in a number of different combinations. The human body contains these five elements in varied degrees as well. Water makes up 72% of the cosmos, followed by earth at 12%, air at 6%, fire at 4%, and ether at the remaining ether. While the ratio of ether can be adjusted, the ratios of the first four constituents normally remain fixed. Every element is in charge of a specific body part. The earth creates solid structures including “nails, muscles, nails, teeth, skin, hair, tissues”. They provide the body with structure and reinforcement. They provide the body with structure and reinforcement. Water is the primary component of saliva, perspiration, semen, urine, and blood. Hunger, thirst, sleep, eye vision, and other human emotions are produced by fire.

The panchabhootas, also known as panchamahabhootas, are the five components of nature. Each and every unique being, animal, plant, and item in the cosmos is made up of the fundamental building blocks of the universe, known as panchabhootas. Earth, Water, and Fire are the three physically present, immediately observable components that make up all matter. Despite being all around us, space and air are invisible to us. They exist, but we cannot see them. Since they have more observable forms than “Earth, water and fire” they are simpler for us to understand. However, the five components are all interconnected and equally significant.



Discussion

The five magical elements -panchabhoothas

Water:

Today, there is a lot of scientific proof that water has an incredible memory. Simply thinking while gazing at water will cause the water's molecular structure to alter. You can alter it by touching it. Therefore, how you view water is crucial. The typical Images we have of water are of rivers, oceans, lakes, ponds, streams, and droplets. Water, however, plays a crucial the second chakra, Svadhisthana, It connects to the Water element and is located between the belly button and pubic bone. White crescent moon is used as its emblem. The movement of energy, fluids, and the physical body are all governed by this element, along with fluidity, purification, and nutrition. We are better able to relate to our feelings and sensations because of the calming, enticing qualities of the water element. "Blood, lymph, tears, saliva, perspiration, urine, semen, and breast milk" are some instances of bodily fluids where it can be seen.

Earth:

The journey to consciousness begins with the Earth element, or Prithivi. This essential element is represented by a yellow square, which stands for the muladhara, the first or root chakra. Things have stability, power, endurance, patience, fertility, and security as a result of this part of nature. Physical manifestations include "healthy bones, muscles, hair, nails, and teeth". It is connected to nose. The earth is accessible to touch and smell! There are, however, two distinct types of earth: one is "eternal", and the other is (nitya), which is an atom (Paramanu). The second type is "perishable" (anitya), which includes both animate and inanimate forms of labour. In a symbolic sense, our body and sense organs are the earth, which when taken as a whole assumes the form of Jiva or life. However, those things are transient. All the elements or atoms will disintegrate and return to their original, eternal state even if we bury or burn the corpse after death. As a result, although one atom is immortal, our body and its Karya or Work are ephemeral, just like a mountain or rock.

Fire:

Although working with fire in our yoga practise can encourage potent moments of transformation despite our inherent fear of it. The Fire element is symbolised by an upward-pointing red triangle, and it is connected to third chakra, which is detected near celiac plexus. The Fire element warm, radiant, lively, dynamic, bolstering, and energising. Passion, rage, intention, urge, determination, bravery, dependence, sociability, management power and original thought. are all governed by this element. It controls our energy levels, metabolism, and body temperature.

Air:

A hatha yoga system describes the five delicate vibrant wind or air as standing in for varies sorts of prana force. The anahata, or fourth chakra, which is situated in the middle of the heart, is connected to the Air element. An image of it is a blue circle. Gentle, upbeat, nurturing, healing, liberating, and balanced are all qualities of the air element. All bodily movements, including physical movements, breathing, thinking, and circulation, are governed by this part of nature.



Ether:

While not audible or visible, the ether, or space element, permeates and unifies everything. It belongs to the “throat’s vishuddhi”, or “fifth chakra”, and is the most ethereal element. It is shown as a black, oval-shaped appearance. The ether element is broad, calm, open, perceptive, spiritual, timeless, boundless, and unbounded. It represents transcendence, truth, virtue, sagess, and unadulterated consciousness. Additionally, it represents hope, love, compassion, and empathy. Speech, hearing, clairvoyance, dreams, and spiritual awareness are all under the authority of this element. It manages intuition as well.

Importance of Panchabhootas

Space, air, fire, water, and earth are collectively known as the Panchabhootas, the five main Hindu elements. According to Hinduism, the five main elements of the environment are derived from the primordial energy known as Prakriti. The Panchabhootas are interrelated, and according to the Upanishads, “Earth emerges from water, and from water, space, air, fire, and Brahman (the Supreme Truth) arise.”

According to Hindu tradition, each of the Panchabhootas in the human body corresponds to one of the five senses. Eyes are associated with fire, tongue with water, skin with air, ears with space, and the nose with earth. The Panchabhootas Idea implies that all things, alive and nonliving, are manifestations of the Supreme Truth.

What happens when these are out of balance

You can struggle as much as you want, but if these five factors do not work together, nothing changes. Your life is only possible with their collaboration, from the most fundamental to the most fundamental features. The primary yoga sadhana known as Bhuta shuddhi is used to master these five elements or to purify the elements in the system so that they work together. Any element that is impure or that is out in equilibrium with another body component is the cause, chronic (self-manifested) disorders. Excessive mucus, a cold, sinusitis, glandular enlargement, tissue edoema, blood weakening, or blood clotting are all signs of a water element imbalance. Earth elemental imbalance manifests as generalised “weakening of the body, loss of calcium from the bones, obesity, weight loss and weight gain, cholesterol, muscle illnesses” etc. “Fever, inflammatory skin conditions, increased bodily coldness or heat, excessive perspiration, hyperacidity, sluggish digestion and nutrient absorption, toxins in the body, diabetes” etc. are all signs of element fire imbalance. “Skin dryness, blood pressure issues, lung issues, dry cough, bloating, constipation, lethargy, insomnia, muscle spasms, depression” etc. are all symptoms of imbalance of the element air. “Thyroid ailments, throat issues, speech issues, epilepsy, mania, ear diseases” etc. are all signs of a space element imbalance.

How to balance and harmonize the Elements

Without control of what you are doing, success will be unintentional, hence bhuta shuddhi is a technique to win deliberately. You might succeed because your rivals are weak. That doesn’t matter at all. You play to the best of your abilities and beyond in every situation. We always say, “Stretch yourself as much as you can and little more, ” when giving Hatha Yoga teachings. The most crucial element is that little bit more. Life is found there. Someone doing just a little bit more and someone else not is what separates success from failure. All these 5 elements have their qualities (gunas or



properties), to not confuse with their nature. The high quality of the earth is odor, water is taste, fire is brightness, the air is touch and sound for space. The first 4 components are restricted due to being perceptible by senses (Vyakta) which limits their pervasiveness. On the other hand, the area is non-perceptible (avyakta) and subsequently is all-pervasive. This allows your thoughts to look inward while you're sitting here learning. The five elements will be discussed, and we'll examine how these interact in real life. Starting with a simple example is a terrific idea. Just imagine that you are going to do some gardening. The dirt must first be freed in order to proceed. By digging, we split up the dirt or, maybe more accurately, we mix the Earth and Air elements together. Planting the crop or introducing the Life Force Element is what the farmer will do next. The farmer has discovered that spring is among the ideal seasons to sow seeds because the Sun is growing stronger or the Fire Element is being released to complete the balance of the five elements. The life of the plant grows strong and wholesome if all five components are in balance, as we all know from experience growing crops. The balance of the five components is also essential to our survival. When a person is conceived, the life force is released, and for the first nine months, the mother's stomach provides everything the foetus wants to grow. The five elements are activated after birth when the kid takes its first breath. In light of this, it is straightforward to understand how the breath allows the Air Element to enter the body. We can obtain the Earth Element in the food we eat by eating its fruits. The fire element is provided by the heat of the Sun, and in certain ways, humans even have an internal fire, known as the digestive fire. The element Water comes to our body by what we consume and your internal link to divinity keeps the life force factor streaming into the body.

Yoga to harmonize these Elements

You may harmonise and connect with the earth by regularly practising standing and balanced yoga poses that promote stability, strength, and groundedness. They include poses like “Tree, Chair, Warrior 2, Mountains, Seated forward bend. They assist in boosting leg strength, which will benefit you in all standing positions. They also aid in enhancing stability and posture. As you carefully do these asanas, pay attention to their calming, grounding, stabilising, and strengthening benefits. As you engage your foot and leg muscles in these poses, think about your link to earth and how it sustains you. Consider the ground beneath your feet as a firm, safe, and focused base. Pay attention to how it feels.

By a sense of fun performing asanas, “adaptability, and expeditious motion”, one can harmonise and connected to nature's earth part. In poses like “Pigeon, Cat/Cow, Fish, Sun Salutations, Plow, Bound Angle, Crescent Lunge, Cobra, Locust, Crescent Moon, and Down Dog”, pay attention to the breath's pulse and vinyasa-style motions. Keep track of the many physical feelings that each stance causes in your body. Allow yourself to flow and move in these poses without resistance or criticism while you hold them. Feel free to try different breathing and movement techniques. Additionally, including pranayama breathing into your routine will help you relax your body and mind while awakening the element Water. Practicing inhalation and exhalation exercises similar to 3-part abdominal breath, the diaphragmatic breath, and equal breath.

Practice asanas that increase heat, circulation, and core activation, like “Eagle, Bridge, Warrior 3, Prayer Twist, Camel, Plank, Bow, Chair, and Boat”, to harmonise and connect with Fire. You may ignite your inner fire by including warming pranayama breathing techniques like kapalabhati. Use Sit Cari and Shitali cooling pranayamas to lessen indicators of excessive fire. Focus on being present, rational, focused, assured, aggressive, strong, and fearless when working with the Fire element. To



purify the mind, use our knowledge and ideas about this elements to make up unfavourable belief and affection.

By performing asanas, it expands the lungs and heart, such as the “Upward Dog, chest-opening backbends of Cobra, Camel, Dancer, Fish, and Wheel”, we can connect with the element Air and harmonise it. Practice these postures while maintaining a sensation of ease, lightness, and tranquilly, and deep diaphragmatic breathing. “Sama Vritti Pranayama and Ujjayi” have the strongest results, however all forms of yogic breath training will awaken the air element.

This aspect is best balanced and enhanced by concentration, awareness, and meditation because it is immobile. Any form of meditation will significantly develop Ether. By holding poses for prolonged periods of time while concentrating on the quiet in between breathing and being conscious of the area surrounding your body, hatha yoga practitioners can develop the attributes of Ether. “Shavasana, Child, Belly Twist, Seated Forward Bend, Mountain, Bound Angle, and Crocodile” posture are the ideal poses to concentrate on Ether. Mantra chanting can also assist you in connecting with the ether element. Although you can chant aloud, repeating a mantra silently will be the most effective approach to connect with Ether’s calm, open properties.

What happens if we gain mastery over these Five Elements

There is no such thing as internal and outer after one has mastered the five elements to a certain degree since the elements do not respect your borders. To put it simply, you are breathing while you sit here. Your border is not respected by the air. It comes and goes continuously. Everything is experiencing this; it is not only the air. Everything, including the food you eat and the substances we use to relieve ourselves, is constantly changing. Your body’s boundaries exist primarily for your psychological convenience. However, the five elements show no respect for that and nonetheless engage in business without your consent. You also lose your body’s boundaries if you have some access to experiencing the nature of the elements. Or, to put it another way, everything is continually leaking in and out, so you have sacrificed your privacy.

Bhuta siddhi

Water (earth), air, fire, space, and ether are purified through the yogic spiritual practise known as bhuta siddhi. The translation of this Sanskrit phrase is "purification of the components." It involves purging oneself of negative thoughts, emotions, behaviours, and energies. By releasing the yogis from their bodily nature, this practise aims to allow them access to higher states of consciousness. Advanced yoga techniques like kumbhaka (breath retention), mantra meditation, and visualisation are needed for bhuta siddhi in order to harmonize five elements’ energies . During this process of meditation, you will visualise each of the seven chakras while reciting their respective bija (seed) mantras.

Conclusion

The five magical elements-PANCHABHOOTAS plays essential role in our life. If these are five are unbalanced our existence will get effected. If these elements do not cooperate, we will struggle and nothing will happens in our life. So we need a great cooperation of these five elements. For the cooperation of these elements we want to maintain good health and good mind. To get good health we want to have good food and through yoga and meditation we feel free minded and have healthy mind.



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The Evolution of Money as an Instrument for Trading

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Abstract

Cash as a vehicle of trade depends on the shortcoming of the bargain. Bargain, another option technique for exchanging, for example a more seasoned technique for dealing without a middle-of-the-road money. She was first presented by the Mesopotamian clans and took on by the Phoenicians, so the framework was created and worked on by the Babylonians. Individuals traded administrations and merchandise for other administrations and merchandise and involved them consequently. Trade is an unsettled debate, so there is no reasonable logical proof. The trade's exchange costs appear to be excessively high. Cash was presented to improve on trade evaluating. The deal framework has been around for quite a while. The incomparable gloom and absence of cash during the 1930s made the bargain framework more well known. Cash has turned into a vehicle of trade supplanting the deal framework. This is the way cash persuades you of the worth of a ware contrasted with microorganisms. The idea of deal doesn't have a by and large acknowledged definition, however the possibility of the beginning of cash has emerged.

Keywords- trade, cash, unit of record, vehicle of trade, credit framework farming.

Introduction:

The presentation of coins has been laid out by archeologists, and this also has prompted a lot of disarray about "when", "where", "why", "how" of this? This thought was supported by southwest Asian researchers in, and coins were presented from Lydia around the seventh-century BC. The coin didn't really come from Lydia, yet was imported some place, and Lydia is supposed to be the wellspring of the coin, as it was the main coin to spread it all through the universe. Nonetheless, the presentation of cash was not made sense of. Preceding money, there was a vehicle of trade through the deal framework. Cash was acquainted with affirm the cost of certain items, bringing about huge misfortunes and gains in this instrument of trade. Today, cash is a method for correspondence since it is profoundly esteemed with regards to exchanges. Cash comes in many structures: "coins", "cowhide cash", "bills", "highest quality level", "visas", "and bitcoins". These are instruments of the norm. It would likewise be extremely challenging to gauge its worth without cash, and it would be challenging to track the regardless of whether the wouldn't be capable to deal the cost. We invested a ton of energy in this way, cash decides the worth of an item. The deal was the explanation cash was presented, and it has three aspects: inspiration, time and flawlessness. Trading depends on the "twofold occurrence of wants". This implies that when two individuals trade a, they should settle on what is traded, and the item should be prepared to utilize.



Barter system

Bargain is characterized by the English word reference as "the trading of products for different things in return for cash." In the beginning phases of man's improvement as a business creature, the trade framework prevailed. Indeed, even today, trade works to differing degrees in some inside locales of African nations and in non-financial resource agribusiness in a portion of the more provincial and in reverse areas of India, particularly in some country and Adivasi districts. In a deal economy, no cash or mechanism of trade is utilized. "bargain" signifies the immediate trade of products for merchandise. Corn can be traded for cow stows away, ponies for ponies, pigs for poultry, lemons for oranges, bins for bananas, and shoes for shirts. As social orders became acculturated furthermore, the intricacy of monetary association started to increment, trade turned out to be more troublesome furthermore, complex.

History

Cash alludes to the advancement of organizations that address the capability of society. Cash can be addressed by shells, coins, paper and calfskin cash, credit and check cards. Additionally, since cash is simply paper with numbers on it, it is assigned as "money". The deal framework, a sort of money, was created to take out the old act of trade. This training is not being dropped, however bargaining is as yet polished in certain areas. Consequently, the presentation of cash made it more straightforward and better than the deal framework. The worth of cash is thusly without any problem conspicuous, stable, and fluid. Cash has been a piece of mankind's set of experiences since it was concocted. "mode of trade", "safeguarding of abundance", and "estimation of significant worth".

Phases of cash

Kauri and other normal articles

The absolute earliest monetary forms were regular items. An eminent model is the kauri shell, first found around 1200 BC. Utilized for cash. Mollusks, which appeared to be an irregular choice, enjoyed many benefits. They were comparable in size, more modest and lived longer. Mollusks that produce shellfish are tracked down in the beach front waters of the Indian and Pacific seas, yet expanded exchange has driven a few European nations to involve mollusks as cash too. It is presently acknowledged. Round and hollow, ball-molded shells were involved by local Americans as money. Another normal cash was the whale tooth utilized by Fijians. Additionally, the occupants of Gab (presently part of Micronesia) cut enormous plates from limestone. This in the long run turned into the money of and remains part of the island's way of life.

Coins

Metal was utilized as cash in early Babylon before 2000 BC. Normalized and affirmed money might not have existed until the seventh-century BC, however, can be dated as far back as the seventh hundred years BC. As indicated by numerous antiquarians, the realm of Lydia (presently Turkey) gave its first controlled coins during this period. They showed up during the rule of Lord Arias (c. BC – 560 BC) and were made of produce, a characteristic combination of gold and silver. Generally formed like a bean, this coin includes a lion, the ruler's image. His Croesus (b. 560 - 546), Alyatt's child, transformed the realm's cash by presenting silver and gold coins. These calls before long showed up somewhere else.



Calfskin

Around the sixth century bc, creature stows away and skins were changed over into money. As soon as old Rome was accounted for to have utilized this sort of cash. They are additionally found in regions such as Carthage and current France in promotion, where Russia is accepted to have utilized calfskin cash during the rule of peter the incomparable (1682-1725 ce) in the promotion. Ruler wu of china (141-87 bc) printed cash from 4, 444 white deer skins from his assortment. They were decorated with grand trimmings.calfskin coins are not generally utilized, however, they might have left a permanent heritage. This is believed by some to be what prompted be utilization as shoptalk for dollar.

Banknotes

The note is accepted to have begun in china, so it isn't to be expected that this country presented the note. This development is by and large accepted to have happened during the rule of head Zhen Zong (997-1022 ce). It is produced using the bark of a mulberry tree (in the feeling of cash really developed on trees). From the finish of the eighteenth hundred years to the start of the nineteenth century, banknotes were appropriated to various regions of the planet. In any case, a large portion of this cash was not cash in the conventional sense. Rather, it behaved like a promissory note (a vow to pay a specific sum in gold or silver) and was crucial for the improvement of banks.

Creditcard

Credit cards have been around for quite a while, yet it was only after the 1950's that the first widespread visa was presented. Around the same time, americans ralph schneider and blunt mcnamara established the coffee shops club. Different cards were before long evolved, and in 1959 american express presented plastic cards. There is a visa with an attractive strip presented in the 1960s under the number to store account data. The strip wiped out the requirement for shippers to dial to get credit organization endorsement. During the 1990s, chips were implanted in the cards to encode data and further upgrade the 's security. Another change has been made to your record balance. The first charge card client needed to pay everything of toward the end of the month. In the end, american express permitted purchasers to keep their equilibriums notwithstanding getting interest, and different loan specialists before long followed.clients enjoy taken benefit of this improvement. Perhaps too much. The principal wellspring of bank advances. This can incorporate individual credits, home advances, vehicle advances, training credits, and numerous other great gamble advances. The bank is great and the best hotspot for a credit is and it's simpler with a bank. Very much like a bank, there are many wellsprings of credits, for example, "credit associations, " "peer advances, " "401(k) plans, " "visas, " "edge accounts, " "government organizations, " and "money firms." ' .thusly, cash is the least expensive vehicle of trade. If the nation utilizes banknotes, there is compelling reason need to spend the cash to purchase gold coins or the mint. The deficiency of the country because of the mileage of the metal money can likewise be kept away from.

Advantages

Helpful: paper cash is the most advantageous money. You can helpfully convey a ton of cash in your pocket and nobody will be aware of it. It is exceptionally hazardous to wear rupees. 5000 won in real money, not bills. It has a ton of convey ability that call information ought to have. At, tiny volumes can contain exceptionally huge qualities. They are homogeneous: one of the fundamental properties of cash is that it should be of precisely a similar kind. There are great coins and terrible coins. In any case, all banknotes are the very exactly. So this is a truly reasonable trade medium.



Security: suitable issuance guideline keeps up with the solidness of banknote values. This is the reason has such countless allies of "made due" government-issued types of money.

It's totally flexible. Paper cash is totally flexible. The number can be expanded or diminished in line with the money related specialists (). Paper cash can subsequently better serve the necessities of trade and industry.

Favors the bank: paper cash is truly great for the bank. This structure might have a money save of for obligation since the notes are government-issued money.

Financial advantage: the monetary benefit of banknotes to legislatures is without a doubt perfect, particularly in the midst of public emergencies like conflict. current fighting can't be made with just assessments or credits. All state-run administrations must choose the option to rely upon the print machine. India has experienced solid expansion lately. It ought to be recalled that this has empowered our government to burn through a huge number of rupees on different aggressive turn of events programs. Subsequently, giving banknotes inside specific cutoff points is extremely helpful to the public authority in crises.

Disadvantages

Worthless: banknotes have no worth external the nation of issue. Outsiders likewise get gold furthermore, silver coins since they have natural worth.

Harmed: paper might be harmed. Fire can consume it. if the spot is overflowed, it's not there. Termites can likewise be eaten.

Reissuance risk: a serious detriment of banknotes is their simplicity of issuance. There is continuously a gamble of republishing when the public authority is in monetary difficulty. The enticement is as well incredible to stand up to. In any case, when it traverses this cycle, it picks up speed and prints more notes until the notes lose all worth. As of late, this has occurred in nations, including russia (1917), germany (1919) and china (1944). Exorbitant issuance of paper cash, or "expansion", involves a large number of similar issues as costs rise quickly. Accordingly, laborers and individuals on fixed earnings have been hit hard. The whole crowd at is embarrassed. The roundabout consequence of extreme cost increments is a lessening in sends out and an expansion in imports. This prompts trading gold from nations you don't need. The equilibrium of installments is horrible.

An expansion in the cost likewise prompts a diminishing in the outside worth of the nation's cash. The swapping scale falls. You need to pay more homegrown cash to purchase unfamiliar money units.

The unit of money

Miniature and large scale level at the miniature or individual level, we might accept, particularly since we consider old economies, that the complete number of products present in the economy was very restricted. We may likewise expect that, given his inclinations and pay (both relying upon the social class he has a place with), a delegate specialist of such an old economy could manage as it were a predetermined number of various merchandise. As such, all things considered, a specialist was utilized to trade a set number of merchandise, and besides that these trades were rehashed a few times each year, month or even days, contingent upon the merchandise considered. Subsequently, this specialist was extremely mindful of the general costs of the products he was expected to purchase or to sell; then, at that point, the calculation of the multitude of relative costs was totally futile according to his



perspective since as it were a restricted arrangement of costs was pertinent for him. On the other hand, at the large scale level, the estimation of all general costs might be significant and even essential. Be that as it may, you might be considering talking about "large scale" levels in the old economy. Obviously, this main appears to be legit regarding the improvement of domains and city-states like those that happened in mesopotamia and old egypt. As indicated by administration 's (1966) grouping of phases of social development, it isn't commonsense for other social associations, like posses, clans, or bosses, to know every one of the general costs of items that exist in the economy. This has prompted the normalization of loads and measures to stay away from social impediment. Under a arrangement of social commitments in light of obligation and credit, a significant issue for the organization what's more, first class was keeping exact records. Practically speaking it was essential to decide, register and opportune reimburse these commitments. Numerous researchers concur that the letter was explicitly intended to address these bookkeeping issues. Notwithstanding the transcribed, the organization needed to decide different measurements connected with the 's weight, length, limit, and cost. contrasted with the last, the castle monetary administration presented account units. These units of record were utilized "well" just for this reason. Isn't utilized as a mechanism of trade. In doing as such, these organizations tackled the issue of the overall evaluating framework connected with trade.

Conclusion

Cash assumes a vital part in individuals' lives. Be that as it may, this isn't the most significant thing on the planet, yet again characterized as the principal device assists individuals with accomplishing what they need and need. cash might have esteem, yet it isn't the most important thing. cash can fundamentally assist you with getting what you need and need, however it can't get you the things that truly matter. cash is integral to our lives. Yet, cash isn't the game changer. It doesn't have anything to do with the persevering through values that make daily routine worth experiencing. There is no question that time is significantly more important than cash. Time can't be acquired in light of the fact that time must be given and can't be removed. Each snapshot of the day ought to be treasured and spent astutely. Every one of my assets go ahead to squander cash. You can constantly acquire it back or get it back in any capacity conceivable. Time all around spent considers status. The contrast among riches and bringing in cash. cash is a result of work on the grounds that 4, 444 rich individuals endeavor overall quite well. The primary objective is to accomplish and lay out confidence. That is the reason the more imaginative they are, the more intelligent they are with regards to putting away cash. Also, the individual who simply brings in cash with practically no objectives or desires. This individual simply doesn't mind at all how to bring in cash. That is why certain individuals will quite often forget where they come from and cause them to feel unrivaled.

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A Study of the Architecture of the Temples in India

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Abstract

Hindu safe space plan as the focal sort of Hindu arranging has various varieties of style, but The fundamental thought of the Hindu haven occurs as in the past, with the dire segment an inward magnificent spot, where The essential image of a radiant being in a central uncovered cell. Asylum plan of select need made in Essentially all districts during old India. The obvious and major style of safe space improvement in different parts was a result of geographical, climatic, ethnic, racial, self-evident and semantic Assortments. Old Indian sanctuaries are accumulated in three wide sorts. This sales relies on different Arranging styles, used in the improvement of the shelters. Three boss style of sanctuary arrangement are the Nagara or on the other hand the Northern style, the Dravida or the Southern style and the Vesara or Mixed style. In any case, there are furthermore a few nearby styles of Bengal, Kerala and the Himalayan districts. One Huge piece of the out of date Indian shelters was their embellishment. It is reflected in the huge number of figured structure as well as in the fundamental parts. Another fundamental piece of Indian shelters was the garbha-Griha or the midsection chamber, remaining the radiant force of the safe space. The garbha-griha was Given a circumambulation segment around. In any case, there are likewise different right hand blessed places inside place of refuge structures, more common in the South Indian asylum. In the basic times of its progress, the places of refuge of North and South India were seen considering several express parts like sikhara and entryways. In the north Indian of refuge and the Gopurams (giant doorways). The Gopurams drove the fans into the favored places of refuge, the sikhara stayed the most irrefutable part while the entryway was overall around genuine. The most irrefutable elements of South Indian refuges were isolated districts around the places deck. There were likewise a different ordinary parts in the Northern and the Southern styles.

Keywords

Legacy, Divine, Vedic Civilisation, Hinduism, Vastupurushamandala, Symbolism, Vighraha, Nagara and Dravida, Preservation, temple old and new plans

Introduction

A Hindu Sanctuary ought to be intended to remain mindful of its old style, power, hypothesis, plan rule, parts, quality, nature and solace. This should be consolidating the Vaastu in building Hindu Sanctuaries. In Malaysia, there are no principles to direct the serious plans. As such there are no scale to quantify the possibility of Hindu Sanctuaries. The continuous Hindu Sanctuaries in Malaysia are of many scales; from pictures under trees to medium scale shelters. This paper, A Concentrate on Hindu Sanctuary Coordinating, Development and The Vaastu is to isolate the meaning of Vaastu in building a Hindu Sanctuary, with three places of refuge in Pulau Pinang, Malaysia as the coherent assessment. Vaastu is an overview related with Building Science in this way can be called Study of Building



Progression of outdated time, which is likewise basically identical to the modern one. This Sciences All inclusive subsequently can be applied to different plans as well. Most recent improvement on materials and improvement can be joined in a Hindu Sanctuary, as long as it doesn't influence the Vaastu. To figure out this overview, the convictions of Hinduism, types and qualities and the bits of Hindu Sanctuaries are examined The review is investigated by the Essential and Optional Information. The setting focused examinations, the Essential Information are investigated by The Site and The Sanctuary Plan. The evaluation of The Site contains The Sun Development, The Slant and The Foundations. The Sanctuary game plan contains Shapes and Extent, Estimations, Materials. A massive piece of the craftsmanship and building stays that make due from Old and Medieval era India are outrageous in nature. Regardless, that basically doesn't imply that people didn't have workmanship there of psyche at those times, yet close by homes and the things in them were overall around conveyed utilizing fleeting materials like wood and soil, which couldn't move beyond time. The beginning stages of the sanctuary, and its key improvement have been the subject of incredible discussion. Hypotheses have been progressed, following its insistence from the Vedic fire-change, naga shrines, funerary structure like the tumulus or the Buddhist stupas. None of these, regardless, is obviously ready to do getting a handle on either the symbolism or the "Spot of God". While there was improvement of stupas, brahmanical safe spaces and pictures of superb creatures also started getting made. Early safe spaces were empowered with the photos of magnificent creatures. Right now, dreams suggested in the Puranas turned out to be essential for story depiction of the Brahmanical religion. Each haven had an image of a standard time never-ending. The spots of friendship for the sanctuaries were of three sorts – Sandhara type, such the safe spaces have a squaresanctum encased by a demonstration of points of help prompted for Pradakshina. Sarvatobhadra, such the sanctuaries have four utilitarian entries cardinal bearing what's more a Pradakshinapatha with a segment of 12 spots of help around the santum sanctorum (which can be gotten to from all sides). Brahmanical safe space as a genuine spot and picture of obsession of social and political power got from a sacral power. Different plan texts or Vaastu texts were moreover shaped during this period and show a creating practice. The severe texts like the creating standard prerequisites, in this way "clearly unprofessional." The "Agamas" deal with the basic beliefs of asylum building and iconography as per severe point of view. They are planned for the Vastusastra and the Silapasastra set out the systems of improvement further more, picture making, and address the guidelines that administer the specific perspectives. A Brahmanical safe-haven is considered as a universe in limited scope, it brings alive the galactic man or purusha. The course of action of each and every safe-haven depends on Vastupurushamandala. There has been noted very few periods of asylum designing, five to be exact. In the primary period of asylum designing, asylums were square, in light of low stage and had level housetop. The plan housed a Sanctum Sanctorum or Garbhgraha. Best model being Sanctuary 17 at Sanchi. In second stage, safe-havens were square and based on raised stage. A Pradakshinapatha (way around garbhgraha) was in like manner added. Representation of this stage is Parvati asylum, Nachna hindu safe-havens, Kutharia. In the third stage, level housetops were displaced by Shikhara or mountain ridge, similar to plan. The standard safe-haven was square in shape with mandap (congregation hallway of admirers) before it. The Panchayatana style was introduced under which four helper asylums were worked close by standard consecrated place. A known outline of this stage is Kandariya Mahadev Sanctuary at Khajuraho. In the fourth stage, safe-haven structure resembled the previous stages with the exception of a rectangular sacred spot. In the fifth stage or the last stage, asylums were circuitous in shape which were housed in shallow rectangular stages. No other change was seen in various features of asylums. The basic sort of



the Hindu safe-haven contains the going with parts : (I)Sanctum (garbhagriha from a genuine perspective ‘stomach house’), which was a little work area with a singular section and formed into a greater chamber in time. The Garbhagriha is made to house the essential image which is itself the point of convergence of much custom thought; (ii) the passage to the safe-haven which may be a porch or colonnaded hallway that coordinates space for a tremendous number of admirers and is known as a Mandapa; (iii) disengaged safe-havens will generally have a mountain-like pinnacle, which can take the condition of a bendingshikhar in North India and a pyramidal zenith, called a vimana, in South. The significant kind of the Hindu haven integrates the going with:

Generally, they are set at the part of the shelter or on an external wall or they may in Expansion be placed on the walls between the mandapa and the fundamental raised region.

1. Sikhara – This is the pinnacle or the tower. Shikhara is the pyramidal rooftop which addresses the legendary ‘Meru’ or the most elevated peak. The size and state of the Shikhara change from one locale to another.

2. Garbhagriha – Garbh implies belly, in this setting it is the deepest office of the sanctuary where the icon of the god is set. Garbhagriha is likewise called the belly chamber; it is a square-formed room which is placed by an entryway confronting the east heading.

3. Pradakshina Patha – This is the mobile section for circumambulation. It contains an encased hall that is hauled around the outside of the Garbhagriha.

4. Mandapa – A pillared lobby directly before the Garbhagriha utilized by the dedictees to sit, supplicate, serenade and reflect. Likewise, it is utilized by the fans to sit and watch the clerics playing out the ceremonies, supplicate, serenade, and ponder.

5. Natamandira – In days of yore, customs of music and dance were acted in Natamandira; this region is otherwise called the lobby of moving.

6. Antarala – Means the chamber or the halfway chamber. This chamber joins the principal asylum and the pillared lobby of the sanctuary.

7. Ardhamandapa – The fundamental entry or the entryway patio of the sanctuary prompting the mandapa.

8. Gopurams – The amazing and elaborate pinnacle present at the entry of the sanctuary. These are all the more unmistakably tracked down in the sanctuaries of South India.

9. Pitha – It is the plinth or the foundation of the sanctuary.

10. Toranas– The specific doorway of the safe-haven for the most part tracked down in north Indian asylums. Every approach to building improvement reflects a clearly obvious fundamental decide that tends to a particular culture and period. In this setting the Indian Hindu asylum configuration are not only the home of God and spot of adoration, yet they are also the help of data, craftsmanship, designing and culture. The practices and customs of safe-havens exist in history as well as in present time which phenomenally influence the socio-social presence of its family and gives lucidness to standard Indian characteristics. The improvement of Indian safe-haven configuration is separate by a serious adherence to the main old models that were gotten from severe idea and that happened over various many years. The Hindu religion and its perspective tremendously impacted Hindu asylum



configuration in its extraordinary cycle which happen till this date. consequently this paper through genuine assessment and other account, creative works and speculative assessment on old sythesis and present day research settle on the asylum plan of India brings the thoughts that have been taken on since bygone eras for the improvement of the hallowed Hindu safe-havens, the science related with the advancement of the asylum structure and the cycles expected close by the mastery it took to gather such structures. Together these perspectives draw out the workmanship, science and thinking behind the improvement of the Hindu safe-haven which is as appropriate today as it used to be in the bygone eras. A congruity of custom and a science which has its root in the start of human conciousness. Schools of safe-haven building custom:

Along affiliations, beating texts suggest that several schools of Hindu safe house approach Had made in old India. Each school developed its own gurukuls (base on centers) and texts. Of these, State Bharne and Krusche, two ended up being overall around obviously undeniable: the Vishwakarma school and the Maya school. The Vishwakarma school is credited with pieces, granting What's more, kinds of progress related with the Nagara technique for overseeing arranging, while the Maya School with those related with the Dravida style. The style in a brief time frame called Vesara increments and Joins segments of the Nagara and the Dravida styles, it beyond question reflects one of the other wrapped up Schools.

A few researchers have scrutinized the significance of these texts, whether the specialists depended on silpa satraps hypothesis and Sanskrit development manuals likely composed by Brahmins, and did these compositions go before or follow the huge sanctuaries and old models in that. Different researchers question whether enormous sanctuaries and complex symmetric design or figure with predictable subjects and normal iconography across far off locales, over numerous hundreds of years, might have been worked by craftsmen and planners without sufficient hypothesis, shared phrasing and instruments, and provided that this is true how. As per Adam Hardy - an engineering student of history and teacher of Asian Architecture, reality "should lie some place in between".[According to George Michell - a craftsmanship history specialist and teacher spend significant time in Hindu Architecture, the hypothesis and the imaginative field practice likely co-advanced, and the development laborers and craftsmen building complex sanctuaries probably counseled the theoreticians as the need arose. These integrated the ground plan, arranging of stone-cut divinities apparently walls and within, and the extent of further developing parts. Each way of building development mirrors an obviously unmistakable essential rule that addresses a specific culture and period. In this setting the Indian Hindu sanctuary design are not just the residence of God and spot of love, yet they are additionally the support of information, craftsmanship, engineering and culture. The practices and customs of sanctuaries exist in history as well as in present time which extraordinarily impact the socio-social existence of its kin and gives coherence to customary Indian qualities. The improvement of Indian asylum

Configuration is separate by a serious adherence to the principal old models that were gotten from severe

Thought and that happened over various many years. The Hindu religion and its way of thinking enormously affected Hindu sanctuary design in its transformative cycle which go on till this date. Hence this paper through authentic examination and other narrative, artistic works and hypothetical examination on old composition and present day research resolves on the sanctuary design of India brings the thoughts that have been taken on since bygone eras for the advancement of The sacred



Hindu safe-havens, the science related with the advancement of the asylum Structure and the cycles expected close by the aptitude it took to collect such structures. Together these viewpoints draw out the workmanship, science and reasoning behind the development of the Hindu sanctuary which is as pertinent today as it used to be in the old times. A congruity of custom and a science which has its root in the beginning of human consciousness

The developers

The safe spaces were worked by relationship of makers, expert's and workers. Their understanding and workmanship customs, states Michell, were at first safeguarded by the oral Practice, later with palm-leaf intriguing duplicates. The strategy exclusively was

Expectedly conveyed inside families beginning with one age then onto the going with, and

This data was avariciously noticed. The affiliations had every one of the reserves of being a Corporate body that set standards of work and standard wages. These social orders Expanded length became august, and themselves made significant gifts as shown by Etchings. The social orders covered basically all pieces of life in the camps around the site Where the specialists remained during the hour of progress, which by decency of enormous Endeavors might be a truly developed time frame. The work was driven by a focal maker (sutradhara). The advancement supervisor was obscure in his circumstance. Other Colossal people were stonemason chief and the key picture maker who joined

Up to complete a safe space. The stone carvers were called shilpins. 100 years, the specialists Had wide section and this is displayed in the focal courses of action and levels of progress in Pictures made and cover frames. Some time later, a lot of this doorway was lost As iconography ended up being more standardized and the interest for iconometry Consistency expanded. This “most possible reflected the effect of brahman Examiners” states Michell, and the “making dependence of the master upon the brahmins” on Sensible kinds of cleansed pictures. The “individual mission for self-explanation” in a Safe space project was not allowed and really, the talented expert passed the Brilliant characteristics in the visual improvement for through a safe space, in general Anonymously. [Dashavatara cover plan at Deogarh, completed around 500CE. The sponsorships Included game plans for the plan attempts. In any case unprecedented experts most likely Had associates to assist with finishing manager pictures in a place of refuge, the reliefs sheets In a Hindu refuge were “for certain the motivation of a solitary master”. The huge Piece of the Asylum: The key piece of the place of refuge was a room known as The garbhagriha, where the picture of the central god was put. Here, the ministers performed Serious administrations and fans offered love to the unfathomable length of time. The planning standards of Places of refuge in India are depicted in Shilpashastras and Vastu Sastras. The way of life has urged smooth an open door to its place of refuge makers, and its originators have on Event cleaned basic flexibility in imaginative verbalization by taking on other brilliant Calculations and numerical standards in Mandir progression to give the Hindu Lifestyle.

The old design's of temples

The old safe-haven had an old plan style, involving an entryway, a sanctum sanctorum, some free open space, the asylum's administrative office aside and a water tank toward the front. One can learn about what it could have looked like by visiting the Kashi – Vishveshwar asylum organized near the Matunga signal near Citilight Film.

The new design's of temples



The designer Ar. Shri. Sharad Athale of SK Athale and Associates made a broad overview of sanctuaries in Rajasthan and Tamil Nadu. The climatic circumstances in the two states are dry, hot and semi bone-dry for most pieces of the year. Anyway taking into account the hot and damp climatic circumstances, weighty rainstorm period for almost 4 months and closeness of the sanctuary to the ocean, the planners reached resolution that the Shiva Temple at Safeguarding the symbol, the sanctuary has been incorporated into special multiangular, six storeyed construction, that compasses to the skies conquered with a vitally focal gold plated vault. The other little crowns that encompass it are made of gold's and panchadhātu (five metals). Three primary doorways lead to the inside. Makhar (outline) of the sanctum sanctorum has been made by the dad kid couple, Suresh and Mitesh Mistry, with an on a very basic level grounded custom in fine whimsical blueprint. They have conveyed their relationship at respected senseless affiliations which says a lot of their skill. A Marathi master made the crown of the sanctuary. The places of refuge re-attempt started in 1990. It was finished in 3 years with a cost of Rupees three crores. The main stones utilized were marble and pink stone. The place of refuge ought to be a fine improvement model. Subsequently, a 200 year old place of refuge was fixed and reestablished into a dangerous, multistoried and remarkable home like sanctuary. Ambarnath would be the best demanded model for this new place of refuge. This Shiva Sanctuary has significant solid areas for monster for serious for a rising and had conflicted with locale climatic condition unfathomably. Today, the Siddhivinayak place of refuge has gone through a full scale figuring out change, considering the endeavors of Ar. Shri. Sharad Athale of SK Athale and Partners Shielding the picture, the place of refuge has been incorporated into stand-detached multiangular, six storeyed plan, that climbs to the skies vanquished with a really focal gold plated vault. The other little crowns that accompany it are made of gold's and panchadhātu (five metals). Three significant ways lead to inside.

Conclusion

The Indian subcontinent in its broad history dating from 2500 BC to the pilgrim time frame has abandoned a heritage as various kinds of sanctuaries. This heritage is a fortune of an enormous assortment of structural styles. No big surprise it has been and will keep on being a fascinating structural subject of study for various engineers, manufacturers, and different experts in the development business.

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Positive Changes and Effects When Sandhya Vandhane is Performed - A Study

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Abstract:

Sandhya Vandhane is a ritual that is performed from many years, even today by Hindus. The word itself tells the exact meaning of it, that is Sandhya Kaala is referred to as the time when the sun's rays are below the horizon and glowing softly by its reflection. Vandhane is showing gratitude.

Sun is the main reason for each & every being's existence. Showing him gratitude gives us so much positive energy. It is mostly done three times a day and there are several benefits from it. We the young generation just believe in Science and its scientific reasons but when it comes to rituals, yaagas, vedhas, homas, and poojas, many just ignore it without knowing the positive effects & changes one will have in their life and there is also definitely a scientific reason behind all these rituals.

Especially when Gayathri Mantra is chanted, we can sense and feel the positivity. Sandhya Vandhane includes Pranayama, where we focus on just our breath, which puts huge changes in a being, whether it may be physically or mentally. Sandhya Vandhane is an act that immensely benefits those who perform it. One should experience it rather than just seeing or hearing or reading, then automatically the positiveness around them enhances rapidly, and one can observe the changes within the self.

Keywords: Sandhya Vandhane, Gayathri Mantra, Upanayana, Achamana, Pranayama.

Introduction:

Sandhya Vandhane is the Twilight or Twilight Salutation which is an obligatory religious ritual centered around the recitation of the Gayathri mantra and is traditionally performed three times a day by Hindu communities, particularly those initiated through the sacred thread ceremony called the Upanayana and in his performance of a Gurus.

Sandhyopasana is considered the path to moksha which is commonly called salvation. The practice of Sandhya can be observed in the Ramayana and Mahabharata by Rama and Krishna. In Ramayana, Vishwamithra awakens the brothers, Rama and Lakshmana at dawn to worship Sandhya. In Mahabharata, Krishna is spoken of performing Sandhya. It is basically three forms of sandhya devata (Brahmi, Raudri, Vaishnavi) with Praṇava Rishi, as the religious acts performed by Brahmins during the three daily periods. Sandhyavandana consists of the ritual recitation of the Vedas. These rituals are performed three times a day: morning (pratasandhya), noon (madhyahnika), and evening (sayamsandhya).

Sandhyakala can also be defined as the time of performing sandhya. Traditionally, the day is divided into 5 parts, each with a break of 2 hours and 24 minutes. These are prataḥ-kalaḥ (early morning),



purvahna (morning), madhyahna (noon), aparahna (afternoon), sayahna (evening). According to the traditional Hindu calendar, the day begins with sunrise. Sandhyakala lasts 72 minutes that is three ghati 24 min. Pratassandhya consists of two pre-dawn ghatis and one post-dawn ghati. Madhyahna sandhya extends from a ghati and a half before noon to a ghati and a half after. Sayam sandhyā extends from one ghati before sunset to two ghats after sunset.

History and Importance of Sandhya Vandhane:

Vishwamitra saw all life forms around him while sunbathing. He realized that the sun is the source of life. Sandhya Vandana is the process of making the Sunbath. Radiations of Sunlight consist of ultraviolet rays, gamma rays, infrared light, X-rays, and microwave waves. At dawn and dusk, the most intense radiation is reduced to a minimum as it is absorbed by the greater depth of the atmosphere.

It's a good time for sunbathing. Plants absorb sunlight by spreading and lifting their leaves like lightning bolts. But the man outside in only skin and he only needs to absorb sunlight through his skin, so first clean, immerse in water, and expose to the gentle sun, when you take a deep breath and hold, your skin's surface area expands by about 20%. When you breathe deeply, the oxygen levels in your blood increase, including the flow to your brain. Sunlight provides vitamin D, which is essential for bone and brain development and health. Then recite the Gayathri mantra while slowing down your deep breathing.

What the Gayathri mantra really says Tat Savitr Vareneeyam Bhargo Devasya Dhee Mahi Dheeyo Yonah Prachodayat. You are the greatest among the stars, You Lord, who are fiery and of great intellect, provoke my body and mind. We pray for the betterment of our bodies and minds, and vitamin D just keeps you sitting in the sun early in the morning and not in a dark room in your house where no one is looking light in It's the synthesis of photography and the realization that the sun is the source of all life. To say it is unscientific just because some ignorant people are practicing it without realizing its purpose is to deny you the basic science that governs life on this Earth.

Many of our women lack vitamin D because they rarely go out in the sun. Osteoporosis is the result of the deficiencies they suffer from. When a meteorite hit the earth some 50, 000 years ago, sunlight was blocked for a thousand years and all life except in the ocean depths was lost. The return of sunlight has brought life back to this planet. Sandhya marks the moment when two events coincide. Day and night. Vandana means to bend down.

Process of Upanayana:

The Upanayana ceremony can be performed from the age of seven. To greatly improve the boy's spiritual nature, the sacred thread ceremony performed at the age of 7, 9, 11 can be considered excellent. This ritual performed at the age of seven is considered uthama, at nine years madyama, eleven to eighteen years is adhama. These details are given in the ancient Shastras, if a boy is over eleven years old the rule of performing this ceremony at the age of one digit does not apply. So any age up to the age of 18 can directly participate in this ceremony. If the boy is over 16 years old, even favorable days and dates are not important.

Sacred Thread Ceremony / Upanayana procedure:

Naandi: Naandi is performed to mainly receive blessings from family ancestors. For this day one can prepare a special treat. Naandi means beginning in Sanskrit, so true function rituals begin with Naandi. Usually, during the Naandi before the Upanayana, the Brahmanas are fed and various Upacharas are offered to them.



Mathru Bhojana: The mother feeds the boy or vatu with four other children. Vatu sits with his mother and four other children who have already performed the sacred thread ceremony. Purohit will soulfully bless the child by chanting intense mantras.

Yagnopavita Dharane: Under the direction of the Guru, the father places Janivaara thread on the boy's left shoulder. The munja herb is then tied around the child's waist to keep it clean and to deter the evil eye.

Brahmopadesha: The supreme mantra, the Gayathri mantra, can be whispered in the child's ear by the father, who becomes the child's first guru.

Surya Darshanam: The boy came out and asked him to look at Lord Surya through a small hole made by joining both hands together.

Bhikshakarane: While reciting Bhavati Bikshandehi, a child asks his mother and the other women present at the ceremony for rice for alms. It can be done to control the ego, which will enable the child to control their senses and then they will surely receive Vedic knowledge.

Ashirvada: End of the sacred thread ceremony, the child asks elders for blessings by performing namaskara. The child then introduces themselves by name and Gothra.

Sandhya Vandhane: Sandhya Vandhane is a combination of rituals and meditation. The principles of yoga are the foundation on which Sandhya Vandhane's practices are built.

The Ritual of Sandhya Vandhane:

Sandhya Vandhane is one of the first three daily Sandhyas, it is performed while mantras are recited and Kriyas are carried out (activities). Most of what Taittiriya Krishna Yajurveda sect members do as part of this routine practise is

Achamana consists in drinking water three times without thinking of oneself in any way, but meditating on the "Supreme Atma". It takes place in only two directions, east or north. There are three types of achamana, namely srautacamana (Sanskrit: श्रौताचमनम्), smrtiyachamana (स्मृत्याचमनम्) and Purachamana (पुराणाचमनम्).

Sankalpa is the place where the intention to perform sandhya Vandhane is communicated to the universe. Gayathri Japa in Sankalpa is the seeker who promises the universe that he will now perform Gayathri Japa.

Prathama Marjana is also known as Mantrasnanam (mantra bath).commonly used mantras praise water as a source of food, medicine, and energy.

Mantrachamana or Jalaprasana consists of drinking water while reciting the appropriate mantra. In the fire present in the mouth, consecrated water is offered with mantras - the contemplation of purification of the body, mind, and heart. The sins listed are Mental, bad thoughts, anger, oral, lying, physical abuse and stealing, prohibited sexual activity, eating junk food, and crushing creatures underfoot to seek deliverance from sins committed day and night.

Argyapradana is according to the Grihyasutra, the act of presenting water to the sun with both hands. Standing in front of the sun, one takes a sip of water while holding hands in a clasp. It needs to be made three times. Each Sandhya's sun-fighting mandeha rakshasas are eliminated by these three. The Prayascitta arghya (fourth) is provided if the sandhya is delayed for a longer period of time than the sandhya itself.



Marjane is a purifying ritual in which the seeker asks for pardon for crimes they unwittingly committed. The Law of Karma will take care of any intentional transgressions.

Tarpane is the act of giving Jala (water) to various Devas and Grahas in order to obtain their protection. According to Vedic tradition, "tarpane" is the act of offering water to celestial beings by pouring it over the right hand's fingers. Sandhya gives Sandhya devatha four devatharpanas.

Pranayama is a breathing exercise to balance prana vayu (air). It can also be called as Meditation.

Gayathri Japa mantra is said repeatedly throughout Gayathri Japa recitation. The mantra's repetition count is mostly determined by family custom. Many families recite 108 times for about 15 minutes in the morning, 64 times in the afternoon, and 32 times in the evening, however this varies depending on the members' needs.

Samashti Abhivadane seeks blessings from various devatas such as Surya, Yama, Varuna, Bhoomi Devi, Digdevatas (guardian deities of all denominations), and other gods.

Samarpane is the last stage in which forgiveness is asked for all mistakes during the ritual and everything is offered to Ishwara (God) including Ahamkara (ego).

Kshamapane is asking forgiveness (from God) receives forgiveness for omissions/mistakes that may have been made in the process of Sandhya Vandhane by chanting god's name thrice. Even with the best of intentions and the greatest care, blemishes can creep in. It pays to look back, correct the mistakes, and try to improvise everytime.

The Gayathri Mantra:

The most valuable piece of the Sandhya Vandana custom is the Gayathri Japa which is the psychological recitation of the Gayathri Savitur Divine Sun given in the Apparatus Veda. Here is the literal interpretation:

“Aum bur bhuvasha hah

tat savitur varenyam.

Bhargo devasya dhimahi,

diyo yo nah prachodayat”

Brahmarishi Vishwamithra gave the Gayathri Mantra to the world. Gayathri, which contains 24 syllables isolated into three areas of eight syllables each, fills in as the mantra's chanda (meter) in this example. Albeit "Gayathri mantra" is utilized from an overall perspective to allude to Savitur Gayathri, this Gayathri chanda has mantras for different divine beings too.

Regardless of the way that the mantra is as of now gone before with "Bhur Bhuvah Suvah, " it was prompted that neither a start nor a non-start ought to at any point utilize a bijakshara with the mantra. Numerous masters and yogis have pondered the meaning of this mantra all through the ages; they have noticed that it demands a lot of investment to zero in on the mantra to incorporate it appropriately. In any case, the mantra's exacting interpretation is given here.

The individual's astuteness ought to be coordinated in day to day existence by intellectually rehashing this mantra. Everything depends on the brain, as I'll make sense of beneath. contingent upon how our knowledge guides us, we can move either vertically into higher conditions of awareness or descending into lower aspects. Obviously, the start gains this mantra first from the Vedas. On the off chance that the mind is coordinated in the correct course, different issues will sort themselves out ultimately. The



most valuable piece of the Sandhya Vandana custom is the Gayathri Japa which is the psychological recitation of the Gayathri Savitur Divine Sun given in the Apparatus Veda. Here is the literal interpretation:

"This Supreme Bliss, the Radiant One who guides the intellect of the devas, may thus (Savitur) inspire our intelligence."

The individual's astuteness ought to be coordinated in day to day existence by intellectually rehashing this mantra. Everything depends on the brain, as I'll make sense of beneath. contingent upon how our knowledge guides us, we can move either vertically into higher conditions of awareness or descending into lower aspects. Obviously, the start gains this mantra first from the Vedas. On the off chance that the mind is coordinated in the correct course, different issues will sort themselves out ultimately. Many facts say Gayathri Mantra is the most 'Powerful' mantra in the whole world. One of the important experiments was conducted on this by Dr. Howard Steingeril, an American Scientist. He gathered all the mantras and bhajans in a physiology laboratory and performed research on them and he was totally amazed by looking at the result. Among all the mantras, Gayathri Mantra was the only one to produce and emit 1, 10, 000 waves per second and he found it was the most powerful hymn in the entire world.

Even Hamburg University has also conducted an experiment and stated "Gayathri Mantra brings a lot of positive changes in both Mental and Physical state of a human body". Also, it will be played daily for 15 minutes from 7 pm in the Paramaribo Radio Station in South America and Amsterdam as people get a lot of positivity from it. But many Indians don't know the scientific reasons and changes Gayathri Mantra brings to themselves and they just ignore it. chanting Gayathri Mantra chanting helps in focus, attention, anxiety, and improving mental health.

Personal Transformation of MYSELF:

To begin with, I was a person born and raised in a typical traditional Kannada Brahmin family. Poojas, rituals, and immaculations were all more. But I was not much into all these even though I believed in God. I would engage in any rituals or poojas just because my parents made me do it. But I was interested in celebrating birthdays, family gatherings, social get-togethers, etc. I once heard that my parents were planning to do Upanayana for me right after I finished seventh grade, and since in our culture it is one of the greatest ceremonies in a boy's life, this caught my attention and I said to my parents, that I was ready for it, as I was very fond of "Functions". At first, they were shocked, but in the end, they were over the moon and immediately started preparing.

It was summer vacation time and everything was ready. The ceremony went well too, although I had no idea what was going on around me. After the Upanayana day, my grandfather taught me the procedure of doing Sandhya Vandhane. In the first few days, I used to feel like, why all this was necessary, that too thrice a day. Instead, I could play with my friends. I was doing it just for the sake of my grandfather. But as the days passed I gradually became interested in Sandhya Vandhane. Perhaps the positive energy of the mantras or their vibration or punctuality caught my interest... I don't know. My grandfather and I practiced all three times a day and the result was absolutely amazing. I didn't feel unwell at all during these days, my concentration and focus doubled, I could feel the positive and happy attitude around me and most importantly, the satisfaction of having achieved something while doing Sandhya Vandhane. I used to be a totally lazy person, but after training, I became more active and my family was insanely surprised that they didn't notice my laziness.

As soon as I started school back, my grades went up and I felt a change in me. It helped me a lot to change mentally and physically. Everything was fine, but then there came a phase where I completely gave up on Sandhya Vandhane. I wasn't able to do it in the afternoons when I was at school. The



evening practice was also becoming difficult. Gradually I also left in the mornings too. As soon as I gave up, I could see the exact opposite of what I had seen before. My grades, my concentration, my mental stability, my activity, everything had gone down. Laziness was surrounded everywhere. Then my father suggested to start over Sandhya Vandhane again and I started. The results were back as before, it worked like magic. This is the power of Sandhya Vandhane. It simply spreads positivity and happiness around and aids in the personality development of the being. Not just the being, but it also helps the people around who are performing it.

Scientific reasons behind Sandhya Vandhane:

Sandhya Vandhane is an essential Nithya Karma. This is the spirit of meditation and yoga. Achamana consists of pouring water into the center of the palm, which cools the entire nervous system. Angavandhane is where different parts of the face are touched by different characters with light pressure is applied on the cheeks, eyes, nose, ears, shoulders, and mid-chest, invoking different names of gods through the chanting of Keshava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Thrivikrama, Vamana, Shridhara, Rishikesh, etc. These are acupressure points that relieve stress, blood pressure, nervous weakness, and hyperacidity, as well as revitalize the blood vessels and transfusion system as a whole.

The body is exposed to sunlight to replenish vitamin D, and Vibuti provides the necessary vitamin C. Today's medicine says that vitamin D and vitamin C must be taken together in order for both to be absorbed.

The Gayathri Mantra helps concentration, controls heart rate, regulates blood circulation, regulates breathing and lungs, cleanses the nostrils, eyes, and cranial nerves, and activates the vital organs. In antiquity, every action was linked to divine religious reason, so it was undoubtedly accepted by all as an axiom. Sandhya Vandhane is a scientific method of yoga and meditation for the human body and for activating the immune system.

Conclusion:

To sum up the whole discussion, there are so many positive and significant human benefits that do not exist in the world today that everyone is thriving to have, can be obtained from Sandhya Vandhane and its practice. Predominantly, it has all the scientific reasons behind its rituals, poojas, and procedures. One can feel the positivity and the major changes in their life, and it's easy to distinguish what life was like before and after the practice of Sandhya Vandhane. People waste their time doing worthless and unnecessary things, but if they devote a few minutes to Sandhya Vandhane, the standard of living, peace, happiness, attitude, fitness, handling situations, and personality will be much richer in life.

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The Sacred Rats of Karni Mata: A Study of a Unique Indian Temple and its Cultural Significance

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Abstract:

The temple of Karni Mata, located in the small Indian village of Deshnoke, is a rare and unique place of worship. It is home to thousands of rats, which are revered as holy and protected by the temple's caretakers. Visitors come from far and wide to pay their respects to the rats, who are believed to be the reincarnated souls of the temple's followers. The temple is also a popular tourist destination, with many visitors coming to see the rats and learn about the temple's history and cultural significance. The temple is a testament to the deeply-held spiritual beliefs of the people of Deshnoke, and is a must-see for anyone interested in learning more about the rich cultural heritage of India.

Keywords:

Karni Mata, Sacred rats, Indian temple, culture

Introduction:

In Deshnoke, there is a temple dedicated to Karni Mata. The temple, which is situated in Rajasthan, India, is also known as the Rat Temple. For the people of India, this unusual temple has great cultural and religious significance. The temple, which honours the Hindu female philosopher Karni Mata, is well-known for the hordes of sacred rats that walk free around its grounds. Devotees revere and worship these rats because they think that they will bring them luck and riches. This research paper's goal is to investigate the temple's cultural and theological significance as well as the myths surrounding its sacred rats. This essay intends to investigate the historical context of the temple, its rituals and practises, and its effects on the neighbourhood via the analysis of primary and secondary sources. This essay also assesses the temple's relevance to the populace and its role in safeguarding India's cultural legacy.

Historical Background:

Hindu sage Karni Mata was born in the fourteenth century and served as the temple's patron saint. She was revered as a manifestation of the goddess Durga and was renowned for her healing abilities. Legend has it that she once saved a boy from drowning and prayed to Yama, the Hindu deity of death, to resurrect him. Yama refused, and Karni Mata vowed that all of her descendants would become rats and live in her temple if they were ever reborn. The temple, which was erected in honour of Karni Mata, is thought to have been founded in the first decade of the 20th century.

Since then, the temple has developed into a destination for pilgrims who come to offer prayers and seek blessings. The temple, which is one of India's holiest temples, draws a sizable number of tourists



each year. The temple is renowned for its distinctive rituals and traditions that are connected to the veneration of the sacred rats.

Significance of rats in India:

Rats are revered in India for a variety of reasons, and they have long been connected to spirituality and religion. In Hinduism, Lord Ganesha, the elephant-headed god who is regarded as the god of wisdom, knowledge, and new beginnings, is thought to travel in the form of rats. The practise of worshipping rats is thought to please Lord Ganesha and win his favour. Furthermore, Karni Mata, a beloved Hindu saint who is worshipped in Rajasthan, India, is also connected to rats. According to legend, Karni Mata had a unique relationship with rats and thought of them as her offspring. The rats in the Karni Mata temple in Deshnok are thought to be her offspring since she believed that after death, the spirits of her family members were reincarnated as rats. Rats are also connected to Yama, the god of death, who is thought to travel in the form of a white rat. Rats are sometimes given food and water as a sign of devotion and charity in Hindu rituals. In conclusion, because of their associations with numerous deities and saints, rats are revered in India as sacred creatures, and worshipping them is thought to bring good luck and blessings.

Hinduism has a high value on rats, and both Hindu mythology and culture place great emphasis on the symbolism and associations of rats with various deities and saints. Rats' relationship with Lord Ganesha, the Hindu god of learning, intelligence, and fresh beginnings, is one of the most well-known representations of rats in Hinduism. Hindu mythology describes Lord Ganesha as riding on a rat or mouse, which is his animal or steed. This represents the notion that even the tiniest and most lowly animals can be of immeasurable service to the divine. Moreover, the famed Hindu saint Karni Mata, who is venerated in Rajasthan, India, is linked to rats. According to legend, Karni Mata had a unique relationship with rats and thought of them as her offspring. The rats in the Karni Mata temple in Deshnok are thought to be her offspring since she believed that after death, the spirits of her family members were reincarnated as rats. Visitors to the shrine come to ask the goddess' favour and to provide food and care for the rats. Rats are sometimes given food and water as a sign of dedication and generosity in Hindu rituals. This is regarded as a means to pray for luck and express gratitude for divine favors. In conclusion, rats have a variety of roles in Hinduism, including their connection to Lord Ganesha, their respected status at the temple of Karni Mata, and their use as a symbol of piety and generosity in a number of rites and customs.

Temple of rats;An architectural marvel:

Many people's imaginations have been piqued by the amazing architecture of The Temple of Rats. This unusual building is devoted to the worship of rats, which are revered in the Hindu religion, and is situated in the city of Deshnok in Rajasthan, India. The Temple of Rats is a beautiful display of architectural brilliance that attracts tourists from all over the world despite its unusual function. The temple is thought to have been constructed in the 15th century by Karni Mata, a respected Hindu elder in the area. According to legend, Karni Mata once begged the Hindu deity of death Yama to preserve the life of a child who had passed away too soon. Yama refused, so Karni Mata utilised her abilities to resurrect the infant as a rat. Every rat in the city of Deshnok was now considered to be Karni Mata's offspring, and she was to be worshipped as such, starting that day. The temple itself is a magnificent illustration of Rajasthani design. Its whole structure is made of marble, and its walls and ceilings are



decorated with elaborate carvings and stunning murals. The main shrine is a modest room with a silver door and a marble floor that is situated in the middle of the temple. The Karni Mata idol is kept here, and here is where the rats are thought to have come from. The enormous number of rats that live inside the Temple of Rats is one of its most stunning aspects. The walls of the temple are home to an estimated 25, 000 rats, who are free to roam wherever they wish. The rats are known to scamper across the floor and up the walls, thus visitors to the temple are frequently advised to be careful where they step. The priests of the temple feed and take care of the rats despite the potential health risks because they are revered. In addition to being a work of art, the Temple of the Rats is a symbol of India's rich cultural past. It represents the nation's tolerance and diversity of religious beliefs as well as its long tradition of outstanding aesthetic and architectural achievement. Every year, thousands of people flock to the temple to take in its extraordinary beauty and to pay their respects to the renowned rats. The Temple of Rats is an outstanding example of both brilliant architecture and cultural relevance, to sum it. The temple is a must-see location for anybody visiting Rajasthan, despite the fact that its purpose may be strange. Visitors are left with awe and surprise at the distinctive beauty of this unusual spot as the rats scurry around the temple walls..

White rats the holiest of the holy rats:

In the Temple of Rats in Deshnok, India, there are approximately 25, 000 rats living within its walls. While all of the rats are considered sacred and worshipped by the temple's priests and visitors alike, there is a special status reserved for one type of rat in particular: the white rat. These rats are considered to be the holiest of the holy rats, and are held in the highest esteem by those who worship at the temple. The white rats in the Temple of Rats are believed to be the reincarnations of Karni Mata's family members, who were turned into rats as a punishment for their sins. As a result, the white rats are considered to be particularly blessed, and are believed to bring good fortune to those who are lucky enough to catch a glimpse of them. The rats are often fed sweets and milk, and their presence is considered to be a blessing from the gods. The white rats in the temple are easily distinguished from the other rats due to their bright white fur. They are smaller than the other rats, and are often seen running around in groups. Visitors to the temple often make a special effort to see the white rats, and there are even designated areas within the temple where they are known to congregate. Despite their revered status, the white rats in the Temple of Rats are not exempt from the same conditions that the other rats face. They live in the same cramped and unsanitary conditions as their brethren, and are subject to the same health risks. However, they are cared for by the temple's priests and are often seen as a symbol of hope and resilience in the face of adversity. The worship of rats in the Temple of Rats is a unique and fascinating aspect of Hinduism, and the white rats in particular represent a powerful symbol of faith and devotion. They are revered as sacred beings, and their presence is believed to bring good fortune and blessings to all those who visit the temple. Despite the unsanitary conditions in which they live, the white rats are a testament to the power of belief and the enduring resilience of the human spirit. In conclusion, the white rats in the Temple of Rats are an important part of the temple's history and culture. They represent a powerful symbol of faith and devotion, and are revered as sacred beings by those who worship at the temple. While their living conditions may be less than ideal, the white rats are a testament to the enduring power of belief and the human spirit. Their presence in the temple is a reminder of the importance of faith and hope in even the most challenging of circumstances.



Tourism industry research around Karni Mata temple:

In the Indian state of Rajasthan, the city of Deshnok is home to the Karni Mata Temple, commonly referred to as the Temple of Rats. The temple is an important Hindu pilgrimage destination and is known for the thousands of rats that reside inside its walls. The local economy has been significantly impacted by the tourism sector in the area of the Karni Mata Temple, which has resulted in an expansion of the infrastructure, job possibilities, and cross-cultural interaction. With thousands of tourists travelling from all over the world to experience the temple's peculiar and distinctive features, the local tourism sector has been continuously expanding over the years.. The infrastructure in the area has significantly increased as a result of this development, including the creation of hotels, restaurants, and gift shops. These companies have helped the local economy thrive while also offering employment possibilities to the community. The Karni Mata Temple's proximity to the tourism industry has also facilitated cultural interactions between tourists and the local populace. Visitors have the opportunity to discover Rajasthan's rich cultural heritage and the significance of the Temple of the Rats to Hinduism. As a result, a larger audience has been exposed to the customs, beliefs, and practises of the local populace, which has improved mutual understanding and respect among cultures. The preservation of the Karni Mata Temple and its inmates has benefited from the tourism sector as well.

The temple and its surroundings are now protected by the government, which has put in place safeguards to preserve the safety and well-being of the rats that live within its walls. Regular health checks, immunisations, and the provision of food and drink are all part of this. Nonetheless, there are some reservations about the influence of tourism on the Karni Mata Temple and its surroundings. The temple's popularity has resulted in increased pollution and damage to the temple's infrastructure. Furthermore, there are worries about the rats' welfare, as the facilities in which they are maintained are frequently cramped and unhygienic. In conclusion, the local economy, infrastructure, and cross-cultural interaction have all been significantly impacted by the tourism sector in the area of the Karni Mata Temple. It has given the local population work possibilities and given tourists a chance to discover the region's rich cultural legacy. But, there are also worries about how tourism may affect the shrine and its surroundings. The development of the tourism business must be supported while safeguarding the welfare of the rats and the preservation of the temple through the implementation of appropriate measures.

Why is Karni Mata worshipped:

Karni Mata, also known as the "Queen of the Dessert, " is a revered Hindu saint who is worshiped by many devotees in Rajasthan, India. She is believed to have been born in the 14th century and is known for her acts of kindness and selflessness towards the people of her community. Karni Mata is believed to have possessed supernatural powers, and her devotees worship her as a symbol of divine grace, wisdom, and compassion. She is also revered for her role in protecting the people of her community during times of crisis. Legend has it that Karni Mata once revived a child who had passed away in a horrific accident. She is supposed to have become recognised as a divine being as a result of this miracle, and people started to venerate her as a goddess. Rats, which are revered in the Karni Mata temple in Deshnok, Rajasthan, are particularly associated with Karni Mata's care of animals. The temple is home to hundreds of rats that are fed and cared for by the devotees since it is said that she had a unique affinity with them. In conclusion, Karni Mata is revered for her deeds of love, sacrifice, and divine grace as well as her protection of the residents of her town and animals, particularly rats.



Customs and Practices:

The severe laws and restrictions of the temple are well-known, and devotees are required to abide by them while they are there. It is usual for worshippers to take off their shoes before entering the temple grounds because it is thought of as a hallowed location. The followers worship the rats by feeding them sweets, milk, and grains because they think the rats will bring them luck and wealth.

One of the peculiar traditions of the temple is the belief that it is fortunate to let the rats step on one's foot. The followers think that doing this brings luck and fortune. The temple also practises a number of rites connected to the veneration of the holy rats. For instance, at a special ceremony called "Charas" held at the temple, devotees offer grains, milk, and other foods to the rats. Two times a day, in the morning and in the evening, the ceremony is held. The ritual involves the offering of food to the rats while the worshippers congregate around the temple. The rodents emerge at that point and begin to eat the offerings.

The "Aarti," a Hindu ritual that includes hymn-singing and lamp-lighting, is another significant ceremony connected to the temple. Every evening, the Aarti is performed, and for the devotees, it is a spiritual and emotional experience. The temple also has several other rituals associated with it, such as the "Mangla Aarti," which is performed in the morning, and the "Shringar Aarti," which is performed in the evening.

Impact on the Local Community:

The neighbourhood has been significantly impacted by the Karni Mata Temple. The temple provides a significant portion of the community's income because it draws many tourists who spend money on regional goods and services each year. The temple is an important piece of India's religious and cultural heritage and aids in safeguarding the nation's cultural legacy. People from all ethnicities and backgrounds congregate at the temple, which has come to represent harmony and unity in religion.. The local economy has benefited from the temple as well. Many hotels, stores, and restaurants have sprung up as a result of the increase in tourists, giving locals job opportunities. A number of jobs in the tourism sector have also been made possible by the temple, including those for tour guides, merchandisers, and food vendors.

Significance of the Temple:

Significant cultural and religious value is attached to the Karni Mata Temple. The temple is thought to have supernatural qualities and is regarded as a location where worshippers can seek blessings and karmic fulfilment.

Conclusion:

In conclusion, the Karni Mata Temple in Deshnok, Rajasthan, India—also referred to as the Temple of Rats—is a fascinating site. The hundreds of rats that dwell inside its walls are infamous, and it is a prominent Hindu pilgrimage place. The local economy, infrastructure, and cross-cultural interaction have all been significantly impacted by the temple's tourism sector.



Ashtanga Yoga as a Way of Life - An analysis

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Abstract

The beautiful and enchanting practice of Yoga began its journey at the birth of civilization and it was in India that the yogic system evolved into its fullest and harmonious expression. The system of Yoga is so called because it teaches the means by which the human spirit can be in communion with the universal spirit. Over the years, the yoga practice has branched out into myriad forms and considered as the toughest is Ashtanga yoga. Breath awareness is particularly important in this practice. But when made an integral part of one's lifestyle has served several long-term benefits such as balanced metabolism, improved blood circulation, increased energy and muscle strength and the potential benefits of calming effect, controlling one's movements, breathing patterns and increased flexibility and improved atomic nervous system. Ashtanga can be the detox we need in this fast-paced chaotic world to live better and attain inner peace.

Key words: Ashtanga Yoga, lifestyle, habits, wellbeing, almighty.

Introduction

It isn't hidden from anyone, as to how the modernization and consistent development in technology have affected the planet and the very existence of human beings, and with each passing day the threat posed to the physical and psychological well-being of each one of us is only getting stronger. Mankind has always faced destruction in some or the other way and has not only found a way out but in fact thrived in the face of adversity. It has been our duty and the biggest strength to look back deep down into our roots to find solutions for any kind of problems posed to us and our ancestors have paved a way for us to keep this survival instinct strong and going for centuries together. Yoga has been one such blessing which not only answers many of our existential melancholies but has proved to be the right way of living from time to time by having a profound impact on the way we think and live and perceive this world and the one here after.

Literature Review

- Holger Cramer, Romy Lauche, Jost Langhorst M. D, Gustav Dobos M. D conducted a detailed study to assess and meticulously analyse the effectiveness of yoga on depression and its causes. They concluded with results, that despite having some technical and methodological drawbacks of the conducted studies, yoga can be considered an ancillary treatment option for patients going through depressive disorders and individuals with elevated levels of depression.
- Josée L. Jarryl & Felicia M.changl & Loreana La Civita conducted a study to examine in detail the effectiveness of Ashtanga yoga as an intervention and a way to improve psychological well-being of



human beings, and how this has a huge impact in improving our lifestyle considering both body and mind.

• B. K. S. Iyengar wrote a book on the Iyengar Yoga style of modern yoga as exercise. It describes more than 200 yoga postures or asanas. The book helps us in understanding in detail the different types of asanas and the correct way of doing them and the benefits of practicing each one. It sheds light on the practice and system of Yoga in such a way that it is easily understandable by a common man.

Objectives of the study

- To study and understand the practice of Ashtanga Yoga
- To understand the relevance and significance of practicing yoga in everyday life.

Ashtanga Yoga:

Ashtanga yoga is the great mystic and scholar Patanjali muni's classification of classical yoga, which is divided into four chapters or pada. The first one is Samadhi, the second is the means Sadhana to achieve yoga, the third being the powers Vibhuti that the yogi comes across in his quest, and the fourth is the absolution Kaivalya.

He defined the eight limbs as yamas (abstinences), niyama (observances), asana (postures), pranayama (breathing), pratyahara (withdrawal), dharana (concentration), dhyana (meditation) and samadhi (absorption). These limbs form a sequence from the outer to the inner self. Kaivalya, is the ultimate goal of Aṣṭanga yoga and means "solitude".

Yama

Yamas means ethical disciplines and can be thought of as moral imperatives (the don't's) which are universal in their application. They are

1. Ahimsa : non-harming any other living beings, non-violence, peace
2. Satya : truth
3. Asteya : non-stealing
4. Brahmacharya : marital fidelity or sexual restraint, Chastity
5. Aparigraha : non-possessiveness, non-coveting

These rules become the basic foundations helping us overcome the causes of distress in an individual's life and as well of a society.

Given the early teachings of our childhood, discipline was always taught to be a very important aspect of one's life. In order to achieve any kind of goal it is very much a necessity to have continuous commitment towards those goals and can only be achieved through undivided devotion and concentration. Only when repetitively and consciously done it becomes a discipline. These Yamas form the foundation for establishing some of the most fruitful habits yielding the most beautiful and soul filling results. When we don't have control over our emotions, we humans tend to lose our direction and very easily undertake actions which are deliberately hurtful to another human being. Ahimsa teaches us that every living being on this planet is important and has a right to live and a role



to play, and Ahimsa has a broader meaning than just not to kill, but the ultimate emotion that is, to Love. Violence can never be an answer no matter the reason as to why it is undertaken, it cannot be justified. Violence caused can be ultimately due to fear and hatred. The kind of cutthroat competition of the current world and the greed for materialistic things have often become the motives for violence. The Yogi needs to understand that his soul and body is more capable and such actions don't do justice to his own creation and that being the ultimate truth is Satya and it has to always be accepted.

Satya or truthfulness is the highest form of Moral conduct and also one of the most difficult too. Its not only about speaking the truth, but also the very thoughts should be truthful and the intentions towards one's life and others should be truthful too, only when your life is based on truth is when one becomes worthy of being in connection with the almighty. Mankind often comes up with justifications for lying as and when it is beneficial, but often forget that one has to bear the consequences of that lie one or the other day. And even if the truth is never let out, one shall always be aware in his conscience that it is a lie and that will cause him enough mental trauma in the long run. Truth always brings liberation to the soul and the day one realizes it, is the day he is actually freed.

Humans have a tendency of stealing from another, and history has an example for it at every story and level. The intention of possessing what someone else has driven him to this evil deed. This includes misuse of someone's trust, and breaking of their trust. Men long for wealth, minutes to fame and insatiable power. The modern man sees these materialistic things as his life goals while what he actually needs to long for is the acceptance of the Lord. And in order to achieve them he indulges and pushes himself to the level required. One needs to realize the difference between what is real and what is simply an object. The ultimate result of such actions of Steya has always proved to be a disaster and justice is served to the one who deserves it.

A person who sees divinity in everyone is a Brahmachari. The one who remains amidst his family and performs all his duties without keeping in mind any sort of merits and demerits has a chance at salvation. The Discipline of Brahmacharya holds a lot of significance in the current scenario too, present relationships irrespective of the kind have become really fragile and cause wreckage in everything around them when not prioritized in the correct measures. Humans are drawn to temptations, we always look for an escape when things get tough and most of the time they turn out to be unhealthy for both our body and soul. These kinds of distractions can be brought under regulation through practicing these disciplines described by Yoga.

Aparigraha is yet another form of Asteya, where one has the habit of piling up and collecting things for himself, which is really not important or vital for his survival on this planet. One shouldn't take or keep anything that he doesn't deserve or hasn't worked for, even taking favors and never paying them back is considered immoral. When one indulges in this kind of hoarding, it implies that he doesn't think of himself in a high morale because he doubts if he could provide for himself in the future and hence inturn questioning the creation of god. The main aim of Parigraha is to make life itself simple and not to think that life or he lacks anything at all.

Niyama

It consists of virtuous habits and observances which form the rules of conduct that are applicable to individual discipline. While Yamas focus on man's relationship with the outside world, Niyamas focus on his relationship with himself, they are philosophical on their basis. The Niyamas can be considered



as the recommended practices for a healthy lifestyle as well as a healthy mindset. The Niyamas are as follows

1. Saucha : purity, Cleanliness of the mind, heart, body and speech.
2. Santosa : acceptance of others and acceptance of one's own circumstances as they are in order to get past or change them, contentment, optimism for self.
3. Tapas : persistence and conscious efforts to achieve union with the almighty and a goal in life, perseverance.
4. Svadhyaya : study of self and self-reflection of self's thoughts, speech and actions, study of Vedas
5. Ishvarapranidhana : contemplation of the Almighty (God/Supreme Being, Ishvara, Brahman, True Self, Unchanging Reality)

Humans often mistake purity to be limited only to one's body, whereas it includes mind as well mental and spiritual. It is important to realize that cleaning one's body does have an impact on one's mental stability too as he feels fresh enough to take up a new task and also will have a fresh new approach on whatever he is working upon. It also helps in avoiding different kinds of diseases and viruses attacking our bodies. In the current post pandemic scenario, the importance of maintaining hygiene can't be stressed enough. Personal hygiene needs to be achieved in order to go forward with the cleansing of one's thoughts. Asana and Pranayama helps in internal cleansing of the body. It also requires cleansing and filtering of one's habits which no longer serves the goals and directions of his life. By pure thoughts it does not mean thinking and having only holy thoughts but it means just not thinking badly, in any way even if it is about another person or thing or even himself. Along with purity of the mind, body, and soul one needs to keep in mind the purity of the food consumed too. Food is the driving fuel for our bodies and it's molded by the kind of food we eat and also how we choose to eat it. Humans tend to live to eat rather than eat to live. Fast food chains are taking advantage of this very vulnerability of humans and making millions in turn providing us with digestive disorders and adding to our sufferings. A yogi knows that one should consume food that provides energy, nourishment, strength and add to life. He understands that eating too little and overindulgence brings him harm. Our minds are a powerful tool and what we decide to do with the thoughts that flow sets course for the final impact we have on our own life and in this world. Humans are often quick to judge themselves and other human beings on the basis of their contribution in the society and when such bad feelings are carried on for a long time it tends to ruin our efforts towards our saadhana. The Yogi knows that he needs to have a healthy and pious relationship with himself first in order to not let the outer world's actions or words affect him negatively in any way.

Santosa in the simplest of terms means to be content with whatever one is and whatever one has. It is a continuous effort that one has to embark on. One has to do his best and wait patiently for the universe to do its part of the job. The feeling of contentment is very difficult to achieve for human beings because they are always bothered with the thoughts that there is always something better out there and in this process of seeking and expecting, one often forgets to enjoy the things that he already has. A mind that doesn't feel content cannot have concentration. It definitely doesn't mean denying anything and everything but neither anticipating too much nor accepting any less than one needs. The question is to understand and draw a line on how much one needs. Understanding true Santosa can free the yogi



from all kinds of bondages, manipulations and fear relating to abandonment or lack of acceptance. In the current world every individual claims to be looking for happiness, but often fails to realize that happiness and peace comes from within. When we rely on others for our own happiness, we are often putting a burden on another being and bringing more discomfort and disappointment to ourselves. The practice of yoga can make a difference on our mental stability and also bring some satisfaction to the emotional being.

Tapas means to continuously burn with passion in the direction of one's specified goals. And this requires a whole lot of self-discipline, which paves the way for character building. A yogi makes a continuous effort to attain the union with the almighty, and burn up everything that comes in its way by practicing extreme tapas. Only when the yogi indulges in tapas, does his body, word, and soul be able to achieve its objectives without causing any kind of offense to another living being. The Yogi practices the habit of always speaking the truth irrespective of the consequences to come. It can very much be indulged in by the working individuals in today's world, where working with ethics is becoming rather more difficult and they lack the constant motivation and concentration on their respective works. In tapas one will be working with selfless motives or anticipation of any kind of rewards and most importantly with faith in themselves and the lord that cannot be shattered by any kind of force on the face of earth. By Tapas the mankind will achieve the purest and bravest of character who will thrive with wisdom and simplicity.

Svadyaya simply means to study or education. Education is a vital part of a human's life. It is the foundation for the rest of the things that follow. It can be called the Education of self, where one brings out the best within them that already exists but needs to be found and appreciated. It cannot be understood the same as classroom teaching involving a speaker and a listener, but Svadyaya occurs when both have one mind and share mutual respect and love. The thought process resulting from engaging in Svadyaya becomes deep rooted in the blood ending up as a part of one's being. The Yogi comes to understand that all creation on this earth is for the purpose of Bhakti (adoration) and not for Bhoga (enjoyment), every creation has a purpose and divinity, including himself and the energy responsible for moving himself is the same responsible for moving this whole universe and hence the constant tyranny that we humans put ourselves due to thinking that we aren't enough and constantly questioning our worth is not the right thing to do. The current education system seems to be lopsided which leans towards making everything modernized and upto the current times that it has forgotten the basic purpose of education should be to make one capable to concentrate and solve complex problems arising in life and the ability to cope up with the demands of constantly changing times. Svadyaya will help humankind to understand that Yoga is the science of religion which will better help him to understand his own faith.

Adherence to the almighty of one's will and all his actions is the meaning of Isvara pranidhana. The faith you place in the lord will make you bow down only for his worship. The Yogi gives the acceptance that everything he does or says is to feel closer to the lord and to surrender himself to him is the sole purpose of this life. He places his trust in him and knows that whatever he is put through is for his own good and there is no presence of selfish desires. When one fills his life with only thoughts of the almighty there is no place for darkness and only filled with illuminating light. And as a result of this divinity is reflected within him.



Asana

The third limb is named as Asana, which means posture. They aren't mere gymnastic exercises but are sacred in their own nature performed in a clean airy place, a blanket or a mat but with determination mostly. The asanas have only evolved with time trying to help mankind to exercise every nerve, muscle and gland in the body. The main aim is to conquer the body and make it a vehicle which is fit for the spirit. It brings steadiness, rigor and lightness to the body. The idea is to cherish the body, mind as well as the spirit as they are all interconnected and one cannot exist in harmony without the other.

The yogi understands the body is affected a lot with the ongoing changes of childhood, adulthood and old age and it is the gift of the lord not only to enjoy but also to provide services to his fellow human beings. This body is temporary and it will be taken away quickly someday just like how it was given to him in the first place. By continually performing the Asanas the Yogi gains health and then the steadiness of the body, mind and soul. It is a possibility that one can free bodily disabilities and mental distractions from consistent and correct practice of Asanas.

The names of the asanas are significant and they aim at illustrating the principles of evolution. Some are named after the vegetation like the tree (Vruksha) and Lotus (Padma), and some after the aquatic animals like the fish (Matsya), tortoise (Kurma) and many such examples. There are more than a hundred Asanas that identify as shapes of different living beings. By performing these asanas the sadhaka's body assumes the shapes resembling a wide variety of creatures on this earth. By doing this Yoga tends to teach us to not look down upon any creature that is ultimately the creation of the holy spirit and breathes in the same energy as you do. The idea is to find unity in universality. True asana is attained when the thought of the creator runs through all parts of your body and soul effortlessly. The worldly emotions of dissimulation like victory and defeat, gain and loss, fame and defame vanish by gaining proficiency in the Asanas. The yogi gains health, which is not the mere existence but to have the essence of being able to have complete and valuable experiences in this lifetime. It has become a realization for the working class individuals that indulging in the Yogasanas brings them some kind of stability in order to deal with the stress that their duties bring along. Yoga is not only proving to be beneficial for the sickness of their physical bodies but also soothing their mental traumas and discomfort.

Pranayama

Prana translates to breath, life, respiration. The word is often used in the plural to indicate vital breaths. Ayama means restraint expansion, or stretching. Thus, Pranayama means extension of the breath and its control. This control is over inhalation, exhalation and retention. Pranayama is considered to be the science of breath. One must not try to master pranayama in a hurry, because improper practice might lead to respiratory diseases and the possibility of the nervous system to be completely shattered is very high. Hence the supervision of a Guru (teacher) is recommended. When the proper rhythmic patterns of slow deep breathing are followed, it strengthens our respiratory system and soothe the nervous system.

Prana which resides in the body of an individual is ultimately a part of the cosmic breath of the Spirit of the Universe. Through the practice of Pranayama, one is trying to make a conscious effort to make the individual breath come in sync with the cosmic breath. Before beginning any sort of activity or action, one is always suggested to regulate their breathing, and when that is done the heart comes to



peace, but when breathing is erratic, then it feels some sort of discomfort. This is done in order to soften your temper and keep the spirit calm so that no distractions or disruption occur in the respective activity.

Pratyahara

Pratyahara being the fifth stage of Yoga, helps us to bring the senses under control. In this stage the Sadhaka (yogi) goes through a journey of self-exploration and examination. It gives him the power to overcome the objects of desire and reminds him it is the Almighty's creation of all the objects on this earth and that is achieved through extreme devotion (Bhakti). The mind is in fact the very reason for bondage also the only way through salvation. There is bondage if the mind is attached to material objects and consistently worried and upset about something. The mind becomes liberated when it gets rid of its attachments, desires and impurities. The yogi feels joy in the simplest of living and in what he is and how he is. He knows when and where to stop and hence has the secret to a peaceful mind. He consumes the bitter parts first and then the sweeter ones because he knows that what seems to be good at the very first turns out to disappoint in the end. He knows that the path leading to desires only brings the grandest of destruction. The noble path of yoga feels often like a double-edged sword to tread on in the beginning but only reveals its truest benefits in the long run. A person with such temperament will follow this holy path as a matter of his own beliefs and principles and not just out of policy or the very sake of doing it as a formality. It should come from within and not as a result of the fear of being punishment imposed on him.

Dharana

When the body has achieved the study and mastery of Asanas and the mind is filled with the holy fire of Pranayama and when the senses have been regulated by Pratyahara, the Yogi finally reaches the stage of Dharana. It is a state of total absorption. The mind is a place filled with thoughts which are difficult to have a restraint on. The thoughts are vague and ever changing with every passing second. A well controlled and regulated thought brings peace to the mind and it is ultimately the duty of the mind to achieve this state of freedom from the atrocities of the changing thoughts.

The concentration is called Ekagrata, without which one cannot discover the divinity in himself or become a universal being. The Yogi needs to concentrate upon AUM, which is considered as a symbol which helps in attaining ekagrata. This symbol portrays the living spirit, which is in turn a part of the divine spirit. This divine spirit we speak of has no particular shape and form. The significance of Aum is such that it transcends and unifies all creation together with the creator. It represents the perfect man who doesn't fear, or show anger and resist desire. It stands for the creator who has transcended the limitations of time. The three letters also depict three yogic stages of Asana, Pranayama and Pratyahara, together representing Samadhi, the end goal. It also represents the trio of Brahma the Creator, Vishnu the Anchor and Siva the Destroyer. The symbol is added in front of the lord's name with undivided devotion and hence experiencing the mantra in its whole sense.

Dhyana

When the flow of concentration goes on to be uninterrupted by anything, the state attained is called Dhyana which means meditation. The Yogi ends up feeling extreme bliss, and is blessed to see a streaming light that shines brighter than the earth and the heavens. And this is the light that shines in



his own heart. He goes on to become a light that shines for himself and others around him, like the beacon of hope and love.

The very signs of having a healthy body, sense of lightness of the mind and soul, stableness, clearness of direction, beautiful and sweet odour of the body, freedom from earthly cravings, balanced and harmonious mindset are attained as one progresses on the path of Yoga. All of the Yogi's actions are meant only for the lord, freeing himself from the enslavement of Karma(action). Lord Krishna says "The greatest of all yogis is he who adores Me with faith and whose heart abides in Me." (BhagavadGita, chapter VI, verses 38 to 47.) The modern man needs to realize that this is what actually matters and what he needs to strive for, and Yoga is the way one can achieve this kind of satisfaction in this lifetime.

Samadhi

Samadhi means the end of the Yogi's pursuit. At the peak of the meditation stage is when he enters into the stage of Samadhi. His body and senses come to rest while his mind and reason are awake, but have gone past consciousness. The Yogi in the Samadhi stage is completely conscious and alert. There is overpowering silence when he reaches this stage.

Conclusion

To conclude, the practice of Astanga Yoga proves to be one of the effective and most fulfilling ways for our day-to-day life and appears to be a medium through which we can achieve our goals without compromising on our values. It adds more meaning to our activities and keeps us grounded in our approach towards this life and helps us to have a connection with the almighty and in this way to understand and satisfy our true purpose in life.

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Impact of Natyashastra and the Ancient Indian Theories of Drama on Modern Direction and Storytelling

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Abstract

Film is indeed a medium, that serves as a form of language used to convey ideas to an audience by putting the writer's or director's imagination into their minds and ears. Like all the modern technologies, film-making also has an origin through, from cave paintings to traditional drama. Sylvain Levi observed that Indian Natya was distinct from Greek theatre, which is where the Westerners obtained their early ideas about the art form, as early as 1890. The encyclopedic Natyashastra, credited to Bharata, was written in ancient India and served as the foundation for all subsequent Indian performing styles for millennia. Despite its limited existence, the aesthetic theory of rasa had a long-lasting impact on Indian aesthetic theory and practice. A significant body of Sanskrit theatre written by prominent playwrights like Bhasa, Kalidasa, Shudraka, Vishakadatta, and Harsha was also produced throughout the first millennium. "A Bollywood movie depends heavily on each of the nine rasas. The amorous and dejected/pathetic fundamental rasas are the most frequently used in Indian cinema " James P. Hogan, a British science fiction author, states. Paradise Valley, Life Returns, and Bulldog Drummond's Danger are works by James P. Hogan that are well-known. As a result, traditional play served as a source for the modern film industry's technique of visual storytelling.

Keywords : Natyashastra and Aristotle's Poetics - story telling, modern direction from ancient dramas, Rasa in Indian storytelling, Natyashastra by James P. Hogan and conclusion.

Introduction

Since its inception, Indian cinema has used the Natyashastra as the foundation for both its topic and its skeleton structure. Drama has been used to translate the word "Natya" a lot. As a parasitic medium, film depends on all other artforms, including theatre, music, dance, and the visual and performing arts. Sylvain Levi observed that Indian Natya diverged from the Greek play that the Westerners had acquired their early sense of art from as early as 1800. Greek philosopher Aristotle referred to the "Three Act Model" in his treatise on poetry because he believed that any work of poetry or play needed to have a beginning, middle, and finish. As a contemporary to Aristotle's idea, the functions are explained in Bharata Muni's Natyashastra. The term "Nataka" refers to dramatic literature in Natyashastra. For the purpose of understanding the Natyashastra's ten categories of plays and the Nataka, which is considered to be the most important of them, it'll be convenient to read the complete Nataka. As Hindu Devas and Devis are integrated into Natyashastra's aesthetics, axiology, and descriptions of art forms.

Natyashastra has been discussed by several foreign scholars and writers. H. H. Wilson Natyashastra said, "We may however observe to honor of the Hindu drama that the Parakiya or she who is the wife



of another is never to be innate the object of dramatic intrigue”, A ban that, regrettably, would have dampened Dryden and Congreve's wit and inventiveness. H. H. Wilson, who released the first volume of his famous study on the topic in 1826, lamented the loss of the *Natyashastra*, which was cited and quoted in numerous commentaries and other works. James P Hogan says, "The most common primary rasas in Indian cinemas are the romantic and the sorrowful, didactic works in India is no less inclined to use *rasa* aesthetics than are the works of simple entertainment. Indeed, didactic works rely overtly on the empathetic characters of *rasa*. The creation, sustaining and enhancement of the empathetic feeling is almost invariably central to the works that set out to cultivate a commitment to social ethics on the part of a reader or viewer".

Review of Literature

(The *Natyashastra*, ascribed to Bharata Muni, translated by Manomohan Ghosh, M. A, Ph. D, 1951) Discusses ten different play forms, including *Nataka*, *Prakarana*, *Samavakara*, *Ihamrga*, *Dima*, *Vyayoga*, *Utsrhtikanka*, and *Prahasana*. These explanatory devices, the subject matter, the act division, the storyline and its development, and the play's diction are used to explain the linguistic structure of the drama. (Indian Cinema and *Natyashastra* by Jheel Barad, 2022) Jheel Barad gives an idea of how the element of *rasa* is popularly used in Indian cinemas and the *rasa* element being discussed by the western directors. chapter 6, The *Rasa* Theory, is arguably the most significant chapter in the *Natyashastra*. *Rasa* is a term for aesthetic perception. *Rasa* can be loosely interpreted as flavor. An aspect of the *rasa* experience is empathizing with the protagonist and the plot. *Rasa* can be defined as the union of *Vibhava*, *Anubhava*, and *Vyabhicharibhava*, while having a complicated explanation in the *Natyashastra*.

(The *Natyashastra* and Indian Cinema: A Study of the *Rasa* Theory as a Cornerstone for Indian Aesthetics by Alisha Ibkar, 2015) The supreme text of performing arts was also developed by Indian philosopher and performance theorist Bharata Muni. The father of Indian performing arts, who developed the *rasa* theory, is rightfully honored. Bharata in *Natyashastra* has vehemently maintained that the audience's emotion (as determined by the performers' performance) determines the final feeling. Bharata claims that a realistic portrayal of persistent psychological states might stimulate the audience to experience similar permanent psychological processes, eventually being described to as a Sentiment or *Rasa*. The form and purpose of Indian cinema are significantly influenced by the eight rasas. Its role is intricately woven into the main narrative thread and serves to both advance the action and highlight the behavior of the characters. Using Bollywood as an example, I will attempt to show that *Rasa* and the aesthetic principles of *Natyashastra* provide the foundation for every part of Indian film, including actor performance, acting method, music, sangeet, background soundtrack, and even spectator emotions.

(Narrative Structure: Aristotle & Bharata Muni by Mike Swisher, 2020) I originally turned to Aristotle in my hunt for the oldest literary theory analysis before moving on to Bharata Muni. Because of his ties to western civilization, Aristotle was considered the first. His book *Poetics* contributed to the development of the "Three Act Model" and early literary theory. Both are crucial to frame the development of literary theory across time. While researching Aristotle, I came across Bharata Muni, another significant figure whose idea serves as a modern challenge to Aristotle's. Together, these two ideas provide a general overview of the format and structure of many stories, plays, and movies that are still produced today.



(Natyashastra: The timeless Classic by Leora Pezarkar, 2017) The Natyashastra has described all aspects of production, technique and the importance of music, drama and dance in the ancient classical text. The comparison between Aristotle's poetics and Bharata Muni's Natyashastra in how they explain the terms of drama are very relevant in these modern era with growing technology in this film era.

Evolution of modern form of direction from ancient Indian dramas

Natyashastra and Greeks had some similarities, a deeper look at the Natyashastra's production methods will reveal that the Hindu tragedies represented by the existing examples are very different. unless when this is vital. Keeping this reality in mind, any discussion of the matter runs the risk of giving the incorrect impression. The writer or director's thoughts, who is meant to write his or her feelings, is where modern direction begins. Even yet, the author must adhere to some literary conventions. The literary framework for a drama has been described in Bharata Muni's Natyashastra and Aristotle's Poetry. The six elements of drama in Aristotle's poetry are storyline character logic, diction, lyricism, poetry, and spectacle. Aristotle addresses the essential requirements that he thought all story required. This addressed several key emotional connection-drivers as well as the six essential components of a tale. The plot is the element of poetry's structure which he takes the most time dissecting, more so than any other. Aristotle says, "Tragedy isn't the replica of people, but of actions and of existence, " in relation to plot. Individuals have characteristics that are consistent with their personalities, but their actions determine whether they are happy or unhappy; happiness and misery reside in act, and the life's objective is an action, not a quality. Therefore, tragedy exists to depict the happenings, or the narrative, and that is what matters most. According to Aristotle, the essential components of a plot are completeness, size, unity, and universality. To tell a coherent, thorough, and meaningful tale, these components are crucial. These concepts appeared hazy and complicated to me at first when I read them. However, they started to make more sense after reading Malcolm Heath's introduction and rereading the book multiple times.

Completeness is the first aspect, which requires that the tale have a beginning, middle, and finish. The tale must have: 1) a clear beginning that "does not necessarily flow from something else, " 2) A transitional phrase such as "which itself follows after something else, and some other things follows after it..." and "which naturally follows from something else" are examples of midpoints. 3 The principle behind this is that the tale must connect a series of related incidents. Non sequiturs and randomly arranged acts or observations are not acceptable in it. His "Three Act Model" likewise has this as its foundation. The length and scope are the two elements of magnitude. Although the length requirement varies according to the topic, the fundamental idea is that it can't be either too long or too short. The extent of the topic under discussion will determine this. Within the allotted time, the story must make a turn from good luck to bad fortune or from terrible fortune to good fortune. The right scale has not been attained if the narrative is either too short to address the subject matter or just too prolonged for the viewers to retain or follow along. Take Kalidasa's Shakuntala, for instance, which has a storyline like the play that is found in older works. The Mahabharata refers of a tale. The Buddhist Jataka stories have a story with a comparable storyline as well. The tale first occurs as a forerunner in the Mahabharata. The Kauravas and Pandava families. King Dusyanta and Sakuntala first meet in the woods, drift apart, and then come together in the story. Legend has it that their son Bharata founded the dynasty that gave rise to the Kauravas and Pandavas. It is one of the rare and best-



adapted traditional Sanskrit dramas to be converted to the Indian film industry. the most of these movies are The title of the lead character (Shakuntala) appears in the following works: 1920s films by Suchet Singh, Shree Nath Patankar, Fatma Begum, Mohan Dayaram Bhavnani, J.J. Madan, Sarvottam Badami, 1940s films by Ellis Dungan, 1941s films by Jyotish Bannerjee, 1943s films by Shantaram Rajaram Vankudre, and 1961s films by Jyotish Bannerjee The Shakuntalam television movie was created using an adaptation of the play by Indian theatre director Vijaya Mehta. The 1988 Indian historical epic television series Bharat Ek Khoj, created by Shyam Benegal and based on Jawaharlal Nehru's The Finding of India, featured a multiple dramatization of the play as well as Kalidasa's life (1946). A television series adaptation of the same name was created by Sagar Arts and broadcast on the Indian television network Star One in 2009.

Narrative structure of Aristotle and Bharata Muni

Aristotle & Poetics-

Western narrative appears to have originated with Aristotle. In Poetics, Aristotle goes into great detail and analysis to show the significance and structure that a successful story must have. He covers a range of poetry genres (i. E., epic, tragedy, and comedy). But the majority of poetry is devoted to studying tragedy. The absence of completion in poetry is primarily to blame for this. Heath makes reference to this in the introduction to his version of Poetics. Aristotle addresses the key components that, in his view, every story should include. This addressed some key emotional connection-drivers as well as the six essential components of a story. Plot, character, rationale, language, lyric poetry, and spectacle are the six defining elements. According to Aristotle, the essential components of a plot are completeness, size, unity, and universality. In order to tell a coherent, thorough, and meaningful tale, these components are crucial. The capacity to express what is inherent in and suitable for a context, the methods used to support a claim or put forth a proposal. Aristotle continues on to the details that concern their presentation to the audience after explaining the main points of the setting and contents of the story. After his explanation of the six fundamental elements of tragedy, Aristotle moves on to more intricate details that set "complex" storylines apart from "simple" ones. This distinction mostly concerns the plot's emotional underpinnings and structural elements. Although it is excessively stiff, poetry serves as a broad foundation for structure. The problem is that it is too broad and does not sufficiently take into account tales that are "beyond the norm" or do not adhere to Aristotle's preferences.

Bharata Muni's Natyashastra-

Bharata Muni is frequently credited with writing the Natyashastra. But Bharata cannot be considered the author of the Natyashastra because it is clear from the text itself that he is a mythical figure. Moreover, however neither Ramayana nor even the Mahabharata include any stories regarding the purported writer of Natyashastra, and the majority of Puranas are mute on the subject. The term "Bharata, " which initially intended "the performer, " seems to have taken root to the Bharatasastra and Natyashastra's namesake author. The idea of oneness is the first significant parallel. To maintain concentration, it's crucial to have compelling stories. A tale would become perplexing if it veered off topic or from its overall theme. In addition, The Natyashastra divides theatre into four separate components, but Poetics includes six. Verbal, Grand, Energetic, and Graceful are these defining traits. Which are called Bharati, Sattvati, Arabhati and Kaisiki. Nataka, Prakaraya, Samavakara, Ihamrga,



Dima, Vyayoga, Utsrstika, Prahasana, Bhana, and Vithi are the following 10 categories of Hindu plays. Although though these 10 of the play forms listed inside the Natyasatra are sometimes called "dramas, " they aren't quite "dramas" in the modern sense. They it might at least partly have the traits of pure theatrical, opera, ballet, or just dramatic spectacle due to the unconventional methods utilised in their conception and implementation. Plot is categorised as the Limbs of the Junctures, along with the five action phases of starting, effort, potential of achievement, assurance of attainment, and outcome. The five narrative components that make up every story are known as the germ, conspicuous point, episode, episode incident, and denouement (which are further discussed in detailed in the Natyashastra).

Involvement of Rasa in Indian Storytelling

Experiencing each rasa is the sole basis of Indian film. For a performance to be successful, every aspect must be coordinated, and every rasa must be perfectly shown. The Natyashastra asserts that the main objective of performance art is to provoke an emotionally response from the spectators, and that actors in Indian films—known as Rasic performers—depict their emotions in addition to the real people they are portraying. The history and composition of Indian movies are significantly influenced by the eight rasas. Its role is intricately woven into the main narrative thread and serves to both advance the action and highlight the behaviour of the characters. character development in a movie is largely influenced by the rasas. The principal female character, the pure and innocent heroine, is usually strongly characterised by shringara, which stands for beauty, love, and constancy or devotion. The strong, chivalric hero is defined by Veer rasa, which emphasises vigour, strength, courage, and pride. The nine rasas are extremely important to Bollywood movies. They are important in a number of ways. The rasa contributes to the stereoscopic roles and exaggerated mannerisms and facial emotions. When confronted with weaker personalities, such as the cunning mother-in-law, who is complete with gripes, a shrill tone, and weeping, the handsome and valiant hero frequently crosses his arms and displays steadfast indifference. The naive maiden's fluttering eyelids are just as artificial. One may argue that Indian film, using Bollywood as an example, is much more Natyashastra-focused than modern Euro-American filmmaking, which is founded on Konstantin Stanislavsky's concepts. Every aspect of Indian cinema exhibits the difference, which can be summed up in the word Rasa, including the audience's responses as well as the performances and acting styles of the actors. The Russian Stanislavsky developed this method, which eventually became the guiding principles of modern theatre. This technique, in opposition to Indian cinema, advocates that the actor totally become the character they are playing. The main distinction between European and American films is this. India's film industry the two main components of Indian cinema are the Rasa as well as the idea of the Spectacle. The performances of the actors just act as a channel for the spectator to feel the sentiments of the movie. When specific aspects of the movies Slumdog Millionaire, Rang De Basanti, and Coolie are studied, the disparities between the different hypotheses and the dependence of Indian cinema on the Rasa theory are clearly demonstrated. In Slumdog Millionaire, the British actor playing Jamal Malik steadfastly adheres to the Stanislavsky technique and embraces the character that the movie requires rather than turning into an incarnation of the rasa. Acting, or abhinaya, is defined by the Natyashastra to include a broad variety of extra actions in additional to action. Four major acting philosophies are discussed in Bharata. Angika abhinaya is the term for body language, which includes the motions of the head, chest, hands, and feet as well as facial expressions using the eyes, nose, lips, cheeks, chin, and other features, and transmits message through glances, gestures, and gaits. Speech-



to-speech communication is referred to as vachik abhinaya. Aaharya abhinay is highly valued by Natyashastra. It includes discussing the value of donning a great deal of makeup, dressing like the character, and accessorising an actor's hair and body with garlands, jewellery, and decorations. Aaharya Abhinay is a depiction that is highly pointless and is made up of clothes, make-up, jewellery, stage decorations, and accessories. Acting that conveys a character's innermost state of mind and temperament is known as Sattvika Abhinaya. Bharata (trans. 1951) stated in Natyasastra that the finest quality of abhinaya is conveying the character's inner thoughts by subtle facial expressions, such as moving the lips or nose, shaking the body, exhaling deeply, turning crimson, letting tears fall, etc. He explains how to mimic natural occurrences like dawn, sunset, different times of the day, and rain by using a technique known as Chitrabhinaya. contrary to European and American cinema, where the major goal is to become the character, as per the Stanislavsky method, Indian movie, especially Bollywood, obviously uses all this approach to melodramatically express the feeling to the spectator. Indian film primarily produces dramatic performances. The romantic and the somber/pathetic are the most prevalent major rasas in Indian cinema, according to Hogan (2003). According to him, love and grief are the most fundamental and fundamental human emotions. As a result, the Karuna rasa and the Shringara rasa are the rasas that are most frequently exhibited in Indian film, which centres on melodrama and romance. Even while Shringara and karuna rasa are prominent in Indian cinema, it rarely has films that focus on a single primary emotion. Hasya rasa and adbhuta rasa are typically included as well, supporting the main rasa. Indian cinema has always employed characters with wide emotional ranges because the Natyashastra formula asserts that a great rasic performance requires a good placement of emotions instead of perfection in characterisation. The clearest illustration of a substantial emphasis on the rasa hypothesis is undoubtedly the 2006 movie Rang de Basanti. The Natyashastra serves as a source of inspiration for music in Indian movies. The Natyashastra places a lot of emphasis on music, with around nine chapters devoted to it. In the chapter on vocal and instrumental music in Natyashastra, Bharata (translated in 1995) discusses the use of the musical note svara to convey a particular aesthetic sensation, or Rasa. Numerous dance performances are included in Indian movies, with the sringara rasa being a common theme. "It is believed that dancing is provoked by no particular necessity; it has come into usage merely because it generates beauty, " Bharata said in Natyashastra. Since practically everyone loves to dance naturally, it is praised as being lucky. It frequently serves as a source of enjoyment. Siva was happy to add, "Perform dancing in conjunction with song singing." According to Bollywood's interpretation of the Natyashastra, dance should be performed to the audience's enjoyment and should involve elaborate costumes, elaborate make-up, elaborate props, elaborate jewelry, and elegant facial expressions. The Natyashastra's guidelines for screenwriting are followed to the letter in Indian film as well. Natyashastra contends that performative art exists to create a spectacle. It is obvious that the goal of Indian film is to engage, amuse, educate, shock, occasionally challenge, but ultimately please the viewer. Natyashastra frequently uses the illustration of a delicious dinner with a variety of spices and ingredients that have been skillfully and properly combined. Films may also be able to capture and depict this fundamental aspect of life. Satyajit Ray's theory focused on more than feelings but additionally on how and where to artfully transfer it to the viewer. This imbrication of rasa was well grasped by Satyajit Ray. All his films demonstrate his understanding of this specific sutra. "Experience teaches us that the subtlest of emotional states impact a person's speech and behavior, and such revealing speech and behavior is at the very core of cinema's eloquence, " the author has stated.



Observation of Natyashastra by James P. Hogan

James P Hogan has commented on the Indian Bollywood movies and mentioned the use of rasa, and says that the primary rasas used are romantic and sorrowful, which are mentioned in the Natyashastra as Rati and Shoka. Natyashastra explains eight Sthayibhavas which are Rati, Hasa, Shoka, Krodha, Utsaha, Bhaya, Jugupsa and Visamaya. In India, works of pure enjoyment have just as much of a tendency to employ rasa aesthetics as do didactic ones. Descriptive works do, in fact, depend on sympathetic people. with rasa. The development, maintenance, and improvement of the sympathetic emotion is nearly always at the heart of the works that aim to inspire readers or viewers to adhere to social ethics.

Conclusion

I'm covering this topic as a conclusion of my research of Natyashastra, in direction and film making. The western directors don't really depict the Natyashastra much in their movies, like in India because the Aristotle's three act structure and several elements discussed in the poetics emerged in the similar timeline as Natyashastra. Although some western directors such as James P. Hogan comment on the Rasa elements used in Indian Cinema, the movies he made, such as Paradise Valley, Life Returns, Bulldog Drummond's Peril and The Isle of retribution and many more of his films doesn't actually mention the use of Natyashastra. Even if we pick any movie in this film universe, the relevance and accuracy of Natyashastra are still seen clearly. From my analysis, directors may accept the Natyashastra as the supreme guide to film making but according to my analysis of several directors, several directors claim that the inspiration to make or write a film comes from anywhere from this world.

According to my view over the use of Natyashastra in modern direction is that, Natyashastra has been written around 200 BCE which eventually loses the popularity of usage in public. In comparison to one of the oldest language - Tamil, which has taken several forms of transition in its language and culture, in relevance to the formulas of the modern world. Similarly, the scripture of Natyashastra doesn't lose its relevance but only loses the usage and popularity among the common people.

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Impact of Natyashashtra on Mental Health

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Abstract

Various art forms can help people mould their personalities. When it comes to dancing, it can be the dynamic foundation for the development of a dancer's ability to convey their emotions via gesture and body movement. The study's objective is to investigate the relationship between emotional development, self-esteem, and life fulfilment via Natya Shastra. The subject was impacted by the Vedas and Upanishads and gained practical application in shastra, or Natya shastra, which will be covered in this part. Drama and its portrayal are scientifically illustrated in the Natyashastra. The Natyashastra covers a number of topics, such as the nature of drama, its history and goals, linguistic structure, technique, characters, plot patterns, and dialogue writing for drama. Natyashastra, a classical Indian treatise on performing arts, states, humans were first exposed to "sangeet, " a blend of songs, instruments, and dance, in order to relieve them of the numerous tasks they confront after a particularly busy workday. In India, high levels of well-being and spiritual liberation have long been correlated with the performing arts. Nonetheless, it has been noted that becoming an expert at something can take a lifetime.

Keywords

Natyashastra, Mental Health, Indian Classical Music, Dance

Introduction

Understanding how individuals think, how they interpret events and situations, and how they assign meaning has been one of the main goals of human sciences. Indian dance styles have long had a strong connection to the spiritual and physical worlds. The functionalists viewed art as a complex tool for defining social relationships, upholding social norms, bolstering societal ideals, and advancing ideologies. The values, ideas, attitudes, and taught behaviour that a group shares can be successfully and logically communicated through dance motions alone. They also add to the dynamic and exorbitant cultural phenomenon. Psyche-Physique, culture, and dance styles are thus all interconnected. Natyashastra is a classical Sanskrit text on the performing arts, written by the ancient Indian sage Bharata Muni. The text is considered one of the foundational treatises of Indian classical dance and drama, and its influence can be seen in many aspects of Indian performing arts and culture.

With regard to mental health, Natyashastra emphasizes the value of performing arts in fostering one's physical, psychological, and emotional well-being. The text describes how the performing arts can bring balance to the mind and emotions and can serve as a therapeutic tool for reducing stress and anxiety. For example, it mentions how certain forms of dance and music can help to calm the mind and promote relaxation, while others can be invigorating and uplifting.



Additionally, the text also discusses the importance of mindfulness and the role of concentration in the performing arts. By focusing the mind and emotions on the present moment, the performing arts can help to reduce negative thoughts and emotions and improve overall mental well-being.

Impact of Music on Mental Health According to Natyashastra

Music plays a significant role in Natyashastra and its teachings on the performing arts. It acknowledges the ability of music to influence the feelings, ideas, and state of mind of both the artist and the audience.

Natyashastra explains how different types of music and musical styles can evoke different emotions and mental states, and it provides guidelines for the use of music in performance. For example, the text describes how certain forms of music can be used to evoke feelings of joy, while others can be used to evoke feelings of sadness or longing. In this way, music in Natyashastra can have a therapeutic effect on the performer and the audience. By evoking emotions and altering mental states, music can help to promote balance and harmony in the mind and emotions. The text also emphasizes the importance of mindfulness and concentration in the performance of music, and it highlights the potential for music to serve as a means of meditation and self-discovery.

Indian classical music may be one of the oldest musical forms. It has roots in the 5000–2000 BC Indian ancient scriptures known as the Vedas, namely the Samaveda, one of the four Vedas. Sanskrit chanting hymns can be found throughout the Vedas. The two contemporary subgenres the same ancestry in the 13th century AD, South Indian classical music, also known as Carnatic classical music, and north Indian classical music, also known as Hindustani classical music, are the two branches of Indian classical music.

Sanskrit hymns are chanted throughout the Vedas. The two present subgenres of Indian classical music—North Indian classical music and South Indian classical music—commonly referred to as Carnatic music and also known as Hindustani classical music—diverged from a common ancestor in the 13th century AD. As a result, the raga's presentation in Indian Classical Music changes through time in a variety of dimensions (jhor-jala, alap, vilambit, dhruv, and gut) and phases. changes are made to the composition, speed, and intricate rhythmic cycle in addition to the melodic improvisation.

New information about the function especially the concept of "neural plasticity", " have been revealed by research on how music influences brain activity." One of the best populations to research brain plasticity is highly skilled musicians. Many cognitive processes during a musical performance, include the processing of information, focus, linguistic skills, memory, and executive functions. It is well-acknowledged that listening to music can improve one's physical, mental, emotional, and social wellbeing. (Zatorre – 2005).

A musician who had long-term refractory epilepsy did not exhibit any declines in cognitive ability, according to a new case study or musical ability either before or after undergoing a temporal lobectomy. Scientists contend that cognitive reserve, which is obtained through extensive musical training, is responsible for the maintenance of both cognitive and musical ability (Hegde et al, 2016). There is a direct correlation between cognitive skills and the ability to perform various temporal rhythmic elements, including tempo, beat identification, and beat perception in a musical environment, which was discovered in a study of Parkinson's disease patients (Biswas et al, 2016).



The emotional variations inside particular ragas were frequently bigger than those between ragas, according to an investigation of the alterations in the emotional state during the course of the several raga elaboration stages. Indian classical musicians are able to substantially change the conforming to the restrictions of the raga framework while displaying the expressiveness connected with a specific raga in their performances. (Hegde.S 2012).

Comprehensive descriptions of the emotions connected to ragas can be found in early AD Indian scriptures (Bhatkhande, 1934; Vatsyayan, 1996) Natyashastra, by Bharata). Among these are feelings of love, hilarity, fury, compassion, contempt, dread, heroism, awe, peace, and devotion to God. The categories The Geneva Emotional Scale (GEMS), which measures emotions, includes elements of awe, transcendence, compassion, tranquilly, nostalgia, power, happy entertainment, tension, and melancholy was created by Zentner et al. (2008) and includes the emotions generated by listening to music. The names of the emotions employed in this study, which were derived using a combination of these two sources, were joyful, amorous, religious, Sad, tense/restless, wanting, indignant, at peace or comforted.

The basic 12-tone octave divisions are the set of tones and tone relationships used in NICM, from which ragas are derived. (1984; Bowling et al., 2012; Castellano et al.). Based on the relationship between the fundamental frequency of a tone and the tonic, or "root" note, each interval, sometimes referred to as a tone, is categorised as a tonic interval. The first, fourth, and fifth notes are the "minor" intervals or komal swaras (flat) positions of the same tones, whereas the second, third, sixth, and seventh notes are the "major" intervals or shuddh swaras.

Sruti is a term for the fine intervals created by pitch fluctuations. When a note is given a gradual shaking or an accentuated When vibrato is used, either as an ornament or as a crucial component of a raga, this happens. There is still much debate today over the 22 srutis' significance. According to a recent study of srutis by Serra et al (2011), Hindustani classical music contains equal-tempered influences as opposed to Carnatic music, which emphasises ornamentation and uses the Just-Intonation system.). As a result, we assessed the ragas' tonality using the Equal temperament scale's 12-tone classification.

Strong emotions can be evoked by music, but it can also help people keep their emotions under control. Musics stimulate the processing system in the frontal lobe of emotions, and the cortical network linked to emotion. It has been demonstrated that music can stimulate the nucleus accumbent, the brain's reward centre, and the mesolimbic area, It is thought to be experiencing actual emotional feelings. In many psychophysiological functions, Music has a big impact on things like heart rate, blood pressure, breathing, and how you feel about pain.

Influence of Indian Classical Dance on Mental Health

In Natyashastra, dance is recognized as a powerful tool for promoting mental health and well-being. The text explains how different types of dance can evoke different emotions and mental states, and it provides guidelines for the use of dance in performance.

Natyashastra explains that dance can serve as a form of physical expression and release, allowing performers to release pent-up emotions and feelings. Through movement and physical expression, dancers can express emotions that they may not be able to express through words, and can release



feelings of stress and anxiety. Additionally, the focus and concentration required in dance can also help to distract the mind from negative thoughts and emotions.

The text also recognizes the importance of mindfulness and concentration in dance, and it highlights the potential for dance to serve as a means of meditation and self-discovery. By focusing the mind and body on the present moment, dancers can tap into their inner emotions and experiences and can promote a sense of balance and harmony in the mind and emotions.

Dance therapy is a specialized form of psychotherapy that uses dance to promote mental, behavioural, and bodily well-being. The foundation of dance therapy is the idea that a body's physical state can be improved may have both positive and bad effects on one's emotional and mental health (Quin, Redding & Frazer, 2007). Dance therapy, whether alternative or complementary, has been used for patients in the western world for a very long time.

The Natyashastra appears to be the oldest text to describe psychology's dual significance in relation to the creation of a Natya (play), which is composed of geet (song), badya (music), and nritya (dancing). A 2, 000-year-old Hindu treatise is this. According to the Natyashastra, the employment of various movements and postures is what is known as the Angika, one of the four methods of portrayal (abhinaya), along with the use of cosmetics (aharya), words (vachika) and the sattva (sattvika) (Ghosh, 1967). There are various types of glances that the eyes can make depending on how psychological states (bhava) and moods are expressed (rasa). The eyes are likewise vulnerable to changes that transmit different moods and feelings, much similar to the way the neck, head, eyes, brows, nose, cheeks, chin, and limbs are. The effects of various hand gestures, body part movements in actual directions, and torso movements on people's physical and mental health are also covered. (Shastri, 1931). These forms of art are relatively new in modern India. A select number of organisations and people are utilising dance therapy to enhance lives.

Indian Classical Dance – Regulation of Emotions

When doing abhinaya, controlling one's emotions is a crucial component. The dramatic and expressive component of Indian classical dance is known as abhinaya. According to Bharata's rasa hypothesis, there are a variety of diverse emotions, each with its own tone or flavour. A few circumstances are brought about by bhava, or bhava evolve as a result of events. According to Bharata, the combination of three factors is the primary means of communicating emotions, namely their sources, symptoms, and supplementary sensations. The Navarasas, or nine rasas (states of consciousness), have historically served as the foundation for all classical dance styles.

- 1) Hasya(happiness)
- 2) Shoka(sorrow)
- 3) Krodha(anger)
- 4) Karuna(compassion)
- 5) Bhibhatsa(disgust)
- 6) Adbhuta(wonder)
- 7) Bhaya(fear)



8) Veera(courage)

9) Shanta(serenity)

(Hays, 2008).

Health Benefits of Navarasas

Natyashastra and Indian performing arts both revolve around the idea of navarasas, or the nine emotions. The nine emotions are: Adbhuta (wonder), Bhaya (fear), Bheebhatsa (disgust), Srngara (love), Hasya (mirth), Karuna (sorrow), Raudra (rage), Vira (heroism), and Shanta (peace). Each of these emotions can be portrayed through dance, music, and theatre, and the text describes how they can affect both the performer and the audience. It is thought that Navarasas performances balance the mind and emotions and advance general wellbeing.

According to Natyashastra, performing Navarasas can be therapeutic since it can act as a catharsis, helping performers to let go of suppressed emotions and feelings. Performers can deal with stress and worry by expressing their emotions via dance, music, and drama. This helps them feel better mentally overall.

Additionally, the attention and focus needed to do Navarasas can aid in promoting mindfulness and present-moment presence by helping to divert the mind from negative ideas and emotions.

Bharathanatyam

One of the most exquisite forms of Indian classical dance is Bharatnatyam. It first appeared in Tamil Nadu's Tanjore. The padams (hand gestures), abhinaya (facial expressions), and mudras (hand positions) of classical dance are all included in Bharatnatyam (narrative dances). The performers in the Bharatnatyam dance genre heavily rely on hand-and-eye gestures to convey various moods (Kilger, 1993). It combines expressiveness, music, rhythm, and emotion. Each phrase in Bharatnatyam is translated through mudras, and the art form places focus on padartha abhinaya. The dancers express their inner feelings in the nine sentiments of navarasa, which aids in the release of their emotions. Psychotherapy and emotional well-being can both benefit from this practise. The hamstring muscles, such as the semitendinosus, semimembranosus, and biceps femoris, are strengthened by this kind of dance.

Kathak

Kathak is the name of a traditional dance form from North India. Quick footwork (tatkar), spins (chakkar), and creative ways to express oneself (bhav) are the hallmarks of this somewhat narrative dance style known as abhinaya (acting). It has evolved into a wonderfully intricate system of rhythm and movement that can depict both complex human interactions and abstract form and composition over the span of time and history. (Dutt, 2008). The dancer's poses, hasta mudras (hand gestures), and even gait all contribute to the story being told and the overall emotion being expressed. Kathak is a fully developed dynamic theatre when used in the context of dance therapy. The dancer balances themselves in chakkars (spins) utilising their dancing bells, expresses their facial muscles through abhinaya, places their arms and feet in different positions, uses mudras, etc. A stimulant that affects the entire body is kathak. The swift movement helps release stress and wrath. This dancing technique,



which includes beneficial torso movements, is currently used as a kind of physical treatment as well as exercise. Kathak is a cutting-edge, modern dance style that emphasises the importance of dancing.

Kuchipudi

The South Indian classical dance form known as Kuchipudi originates in the state of Andhra Pradesh. The dance had achieved its zenith. When King Abdul Hassan Tanesha of Golconda came to power (Dutt, 2008). Kuchipudi has rounded, swift, and brilliant gestures. Vachika abhinaya (based on dialogues) is the focus of Kuchipudi dance. More so than any other dancing style in India, it also emphasises the therapeutic principles that were adhered to in Natyashastra. In this dance, every component of abhinaya, or the expressive method, is provided a thorough explanation. Proper body balance is necessary for this dance. This dance form's grace and fluid movements are integral to its therapeutic effects.

Mohiniyattom

Another traditional South Indian dancing style that has its roots in Kerala is mohiniattam. It is a really elegant dance style. Typically, female dancers execute this kind of dance as a solo recital. The literal meaning of the phrase "Mohiniattam" is "dance of the enchantress Mohiniattam or atavukal, there are more than 40 distinct fundamental movements. Wide hips and a graceful, straight body movement from side to side are used in the dance (Dutt, 2008; Sudhakar, 1994). The adductors, quadriceps femoris, soleus, tibialis posterior, and peroneus longus, among other muscles, are among the many that the dancers have strong and accurate control over. Therapeutic motions are greatly influenced by all of these physical motions, body balancing, facial emotions, muscular action, muscle contraction, and relaxation..

Kathakali

Kerala, an Indian state in the south is where the kathakali, a traditional dance, originated. The five elements of fine art that go into making Kathakali are expressions (natya, the element that emphasises facial expressions), dance (nritha), Songs or vocal accompaniment (geet), enactment (nrithya, the dramatic aspect with a focus on hand gestures), and instrumental accompaniment (badya).careful attention to facial emotions, rhythm, hand, leg, and body movements torso, and hands are hallmarks of the Kathakali dancing style. This dancing style's therapeutic value primarily targets the facial muscle. This dancing style, which requires a lot more muscle, is frequently performed by male dancers. The Kathakali philosophy holds that the human body is composed of numerous microscopic anatomical units that can all function separately or in concert. In Kathakali, dancers adorn the stage with square- or rectangle-shaped geometric patterns. This dance form makes use of leaps, sweeps, and jumps. The torso is normally used as a single whole, while it is occasionally handled as two or three discrete parts. Dancers shift their weight by extending their legs from one foot to the other. They do these gestures with complex facial movements. The muscles are more prominent in Kathakali than in the other classical dances.controlling the face muscles, especially the brows, eyes, and lower eyelids, is an important part of a dancer's training.

Conclusion

Dance and Music play a significant part in health research and therapy since it focuses mostly on physical motions. Other cultural elements, such as drama, also have a similar impact on health, but



dancing requires a lot of self-assurance, bodily control, consistent practice, and appropriate movement. Any form of carelessness or inappropriate body placement might result in an injury or possibly the dancer's death. However, movement modulation can provide a bright future for both dancers and the art form as a whole. In this aspect, breathing time and muscular control are crucial.

Natyashastra recognizes the power of music to positively impact mental health and well-being, and its teachings and principles continue to inform and inspire Indian music and performing arts traditions to this day.

The performing arts have the ability to have a good impact on mental health, and Natyashastra's teachings and guiding principles continue to influence and inspire Indian performing arts traditions today.

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Study on Vahana's of the Hindu Gods

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Abstract

Vahana's are frequently mentioned in Hindu mythology as faithful companions and defenders of the deities, rather than merely vehicles or forms of transportation. They are frequently represented as having divine talents and powers and resembling the gods or goddesses themselves. In Hindu mythology, vahana's serve as emblems of the god's strength, traits, and attributes, establishing the image of the deity with whom they are affiliated. They are also seen as strong deities in their own right and are frequently called for blessing. A vahana is a deity's chariot or mount in Hinduism. The vahana is frequently portrayed as an animal, bird, or celestial entity that bears the god in its talons or on its back. In Hinduism, every god is linked to a certain vahana. Every vahana is regarded to have its own special qualities and traits and is considered to be a potent representation of the god it serves.

Keywords

Vahana's, Deity, Avatar, Hinduism, Puranas, Nandi.

Introduction

Peacock

The peacock is a stately and flamboyant bird recognized for its gorgeous feathers and vivid show. The peacock is significant in Hindu mythology as the vahana of Kartikeya, the deity of war and the son of Shiva and Parvati. In Hindu art and iconography, he is frequently represented as a young and attractive god riding or escorted by a peacock. The bird is thought to represent the god's beauty and the multicolored magnificence of the universe. The peacock was not chosen at random as Kartikeya's vahana. The feathers of the peacock are thought to signify the god's bravery and victory over evil. The exhibition of the bird's feathers is also thought to represent the god's disclosure to the world of his heavenly majesty and grandeur. The fierceness and might of the peacock are also connected with the warrior side of the deity. The feathers of a bird are also connected with the goddess Mahalakshmi, and it symbolize spiritual and material richness along with protection. The vahana is frequently shown accompanying the god in Hindu mythology and art, and is regarded as a significant component of the deity's iconography. The vahana in Hinduism serves as both a literal mount and a symbolic depiction of the deity's character, authority, and function. They are also regarded as the divine force of the deity and are important in Hindu ceremonies, temples, and festivals. In conclusion, Vahana are the mounts or vehicles of Hindu gods and goddesses. Each deity has a distinct Vahana, complete with special qualities and features that represent the deity's character, authority, and function. They are also regarded as the divine force of the deity and are important in Hindu ceremonies, temples, and festivals.



Nandi

Nandi is the bull who serves as Shiva's mount and is also regarded Shiva's gatekeeper and principal attendant. Nandi represents power, loyalty, and devotion. He is frequently represented as a muscular and magnificent bull with a tranquil and calm expression on his face. Nandi is also connected with vitality and fertility, and is seen as a sign of procreation. In Hindu art and iconography, Nandi is usually shown sitting, facing Shiva. This location is notable because it represents Nandi's duty as the god's defender and guardian. The statue of Nandi is normally placed at the temple's entrance, facing the inner sanctuary, which contains Shiva's image. This location serves as a symbol that Nandi is the gatekeeper, and that only those with clean hearts and minds are permitted to enter the presence of the deity. Nandi is also known as the gana's leader. Nandi is idolized as a household god, and a modest shrine with a figure of Nandi is frequently maintained in the home. Nandi is also revered as a guardian of the hamlet and community in some areas, and a shrine dedicated to him is built outside the town. The lion is a strong and magnificent animal that is frequently represented as a vahana for numerous deities. The lion represents strength, courage, and power, and its relationship with many deities emphasizes these characteristics.

Lion

The lion is a strong and magnificent animal that is frequently represented as a vahana for numerous deities. The lion represents strength, courage, and power, and its relationship with many deities emphasizes these characteristics. Durga, known as the goddess of might and victory over evil, is sometimes shown riding a lion. Durga's strength and courage as she confronts numerous demons and bad forces are symbolized by the lion, and its presence with her strengthens her position as a powerful and dangerous warrior goddess. Durga's lion vahana also reflects her ability to transcend both physical and spiritual challenges. Durga's capacity to eradicate darkness and ignorance is also related with the lion's roar. The goddess Chamunda, a manifestation of Durga, is also shown riding a lion. Chamunda is recognized as the goddess of death, and the lion vahana adds to her image as a powerful and frightening entity. The goddess's capacity to fight evil and protect her believers is also connected with the lion. The god Narasimha, a Vishnu incarnation, is also shown riding a lion. Narasimha is known as the half-man, half-lion avatar and is regarded as one of Vishnu's most powerful incarnations. His lion vahana symbolizes his strength, power, and courage, particularly in the face of evil forces.

Crow

The crow is not frequently represented as a vahana for any of the god. However, the deity Shani is claimed to be related with the crow in certain sources. Shani, Saturn's deity, is famed for his propensity to bring about adversity and difficulty. Shani's vahana is thought to be the crow, and its relationship with the god strengthens Shani's reputation as a bringer of adversity and troubles. Moreover, the crow is connected with the goddess of wealth, Mahalakshmi, because it is stated that she fed the crows grains, and therefore the crow is considered her vahana. In Hindu mythology, the crow is not usually depicted as a vahana, although it is linked with the deity Shani as his vahana. The crow is also connected with death, transformation, creation, and wealth, which adds to its significance as a symbol of the cycle of life, death, and rebirth, as well as a messenger of the gods. The crow is not usually shown as a vahana in Hindu mythology, although it is linked with the deity Shani as his vahana. The crow is also connected with death, transformation, creation, and riches, and these connotations



emphasize the crow's importance as a sign of the cycle of life, death, and rebirth, as well as a messenger of the gods.

Garuda

Garuda is considered the deity Vishnu's vahana (vehicle or mount). Garuda is commonly denoted as a powerful and magnificent bird able to fly to the heaven. He is also known as the King of the Birds and is a sign of bravery, strength, and power. Garuda is frequently depicted in Hindu mythology as a bird-like creature with a human-like face and beak, as well as eagle wings and talons. He is typically shown as a huge, strong beast with golden or copper-red color. The narrative of Garuda's birth is claimed to have inspired the identification of Garuda with Vishnu. Garuda was born as the son of Kashyapa, a guru, and his wife Vinatha, who was cursed to be a bird. Lord Vishnu, who pledged to make him his vahana, released him from the curse. Garuda is considered as the snake's opponent, and this relationship is thought to have started from the narrative of Garuda's mother Vinatha being taken by the snake, Shesha. Garuda struck a contract with Lord Vishnu in exchange for being his vahana and assisting him in his wars against the serpent kings. Garuda is also said to represent self-sacrifice and obedience to God. The capacity of the bird to fly to tremendous heights is thought to reflect the soul's power to transcend the physical world and achieve spiritual emancipation. In Hindu mythology, Garuda is supposed to be the vahana of the god Vishnu. He is shown as a magnificent and strong bird with the capacity to soar to the sky, and he is connected with the qualities of courage, strength, and power. The account of Garuda's birth and his commitment to Lord Vishnu to support him in his wars against the snake monarchs is supposed to have inspired the bird's affiliation to Vishnu, and also emphasizes Garuda's image as a symbol of self-sacrifice.

Swan

A swan, also known as Hamsa or Hansa in Hindu mythology, is a carrier of the deity Brahma and goddess Saraswathi. In Hinduism, the swan is a venerated bird with various spiritual attributes that make it a perfect vahana for the deity of creation and the goddess of knowledge and wisdom. Hinduism reveres swans for their capacity to extract milk from water. This quality makes the swan a suitable vahana for Brahma and Saraswathi since it represents the swan's capacity to distinguish between truth and deception. The deity of creation, Brahma, is in charge of bringing the world into being. In addition, he is recognized as the composer of the four Vedas, the sacred books of Hinduism. The goddess of knowledge and wisdom, Saraswathi, is regarded as the personification of education and the arts. The swan is a perfect vahana for Brahma and Saraswathi as they are equally in responsibility for creating and disseminating knowledge and wisdom. The swan is also connected with spiritual enlightenment and the path of the soul to ultimate connection with the divine. The swan is thought to be able to discriminate between the real and the unreal, as well as to soar to the greatest planes of awareness in Hinduism. This skill represents the soul's ascension to enlightenment and oneness with the divine. The swan is also thought to be capable of distinguishing between the pure and divine and the impure and commonplace. This skill represents the soul's journey to be free of the cycle of birth and death. Furthermore, the swan is thought to have the potential to turn into a human person, representing the soul's ability to transcend the physical body and achieve spiritual liberation. The swan is also said to have the power to freely migrate between the three realms, which represents the soul's ability to transcend the restrictions of the physical world and achieve spiritual emancipation. Brahma



and Saraswathi are frequently represented in Hindu art riding on a swan, with Brahma holding a rosary and a book, and Saraswathi holding a veena, a musical instrument. This artwork represents Brahma and Saraswathi's roles in the production and diffusion of knowledge and wisdom. The swan appears in a variety of various forms of Hindu art, including sculptures and paintings, and is frequently shown in a pensive or meditative position, suggesting its relationship with spiritual enlightenment. Finally, being the vahana of the deity Brahma and goddess Saraswathi, the swan has unique importance in Hinduism. The capacity of the swan to separate milk from water, which represents the power to differentiate truth from deceit, makes it a perfect vahana for Brahma and Saraswathi. Furthermore, the swan's relationship with spiritual enlightenment and the soul's path towards ultimate oneness with the divine strengthens its prominence as a vahana in Hindu mythology.

Elephant

Indra is frequently pictured riding on the back of a white elephant named Airavata. Airavata, the king of elephants, is claimed to have been formed by the churning of the cosmic ocean. He is also known as the "elephant of the clouds, " and he is thought to be capable of causing rain and thunder. Airavata is a sign of strength, power, and majesty, and is sometimes represented as a magnificent white elephant with numerous trunks and tusks. He is also related with the function of the deity Indra as the king of the sky and is thought to be the god of thunder and lightning's mount. In mythology, Airavata is frequently shown riding through the sky with Indra on his back. Airavata is also linked to the god's capacity to manipulate the elements, since he is claimed to be capable of causing rain and thunder by hitting the earth with his trunk. The image of Indra riding on the back of Airavata is frequently invoked in rituals and ceremonies to seek the god's blessings and to pray for his protection and direction. The elephant is also seen as a sign of good fortune and wealth, and it is frequently seen at Hindu rites and festivals.

Buffalo

Yama is the underworld's king and the deity of death. He is frequently represented as a fearsome character wielding a noose and a staff and riding a buffalo. Yama's vahana is the buffalo, also known as "Mahapasha" or "Great Noose, " which is Yama's weapon used to capture souls and take them to the hereafter. The buffalo is seen as a sign of ignorance, darkness, and lethargy, all of which are linked with death and the underworld. It is also seen as a sign of sacrifice, as it is frequently represented being slaughtered in Yama rites. Yama is frequently represented in mythology riding on the back of a buffalo, holding the noose in one hand and the staff in the other. He is typically shown as a terrifying figure with a furious look and a black complexion, expressing the finality and inevitability of death. The image of Yama riding on the back of a buffalo is frequently invoked in rituals and ceremonies to seek the god's blessings and to pray for his protection and guidance. The buffalo is also seen as a good luck sign, and it is frequently utilised in Hindu rites and celebrations to seek the blessings of the deity of death.

Owl

The owl is not frequently represented as a vahana of any one god. It is, nonetheless, regarded as a sign of wisdom and intelligence. Because of its intellect, excellent vision, and stealthy hunting, the owl is frequently connected with wisdom and understanding. The owl is frequently represented



accompanying the goddess Lakshmi, who is the goddess of riches, prosperity, and good fortune, in Hindu art and mythology. The owl is also linked with Brahma, the deity of creation and patron of learning and understanding. The owl is also seen as a sign of discernment, the capacity to distinguish between good and evil, and the ability to see through illusions. As a result, the owl is frequently seen as a sign of spiritual knowledge and insight. The owl is a sign of intelligence and knowledge, and is often invoked to seek the blessings of the goddess of riches and prosperity, Lakshmi, and the deity of wisdom and knowledge, Brahma.

Horse

Kalki is the final Vishnu avatar yet to come. He is also known as the "destroyer of dirt" and is thought to usher in the end of the current age (Kali Yuga) and the beginning of the Satya Yuga. Kalki is frequently pictured riding a white horse, which is his vahana. The white horse represents purity and righteousness, and it is thought that Kalki would ride it across the world, eradicating evil and restoring justice. According to certain sources, Kalki's horse had wings, allowing him to ride quicker and farther.

Conclusion

The relationship between the god and the Vehicle is similar to that of a father and son, or the body and the soul. They may appear to be two creatures on the outside, yet on the inside they are one and share the same awareness as one embodied entity (jiva). The Vehicles, or Vahana's, are not plain animals or creatures since they are blessed with divinity knowledge and power that surpasses that of humans. If the soul is deity, the Vahana is his bodily manifestation, expressing the duality of beingness. In this way, each living being's body acts as a vehicle for the embodied soul. In certain situations, the Vehicles also serve as gatekeepers to the gates of the god's sphere or realm, which implies that you cannot contact the god without their consent. Ignorant people may dismiss them as simple animals or modes of transportation, yet they hold deeper symbolic significance. It is usual in Hinduism for worshippers to make or employ a previously made image (arca) of the god during home or formal devotion . They invite the god to enter the image and breathe life into it once it has been properly erected and cleaned, chanting "avahayami, " that signifies "please come and inhabit the picture, adopting it as your Vehicle." As a result, during Hindu ceremonial worship, every picture worshipped by devotees becomes a Vahana of the god, representing his strength and splendor as a living and breathing being. Because the god is a transcendental power and we worship him with our minds, wits, and senses, the picture functions as both a tangible or physical depiction of the deity and a connecting link between him and the worshipper. As a result, in Hinduism, worshipping the god or his Vehicle or Vahana has a good consequence. It is often preferable to worship the Vahana and have him take your petitions and supplications to the major god as your messenger. Nature created each living being's body, which has diverse organs and energy that express as emotional states, proclivities, attitudes, instincts, wants, and passions. Some are favorable, while others are bad. The entities are subject to the law of karma and the circle of births and deaths, depending on how they are utilized and who governs them. The knowledge of the Vehicles and their presiding deities assists us in controlling our animal desires and transforming our minds and bodies in order to carry on the path of freedom.



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The Significance of Indian Astrology - An Overview

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Abstract

Indian astrology, commonly referred to as Vedic astrology, is a technique for analysing celestial body motions and relative positions in order to comprehend human affairs and the natural world. It is predicated on the idea that a person's personality, relationships, life events and future are significantly influenced by the stars and planets in the sky at the moment of their birth. Indian astrology makes predictions about a person's life and destiny using a sophisticated system of zodiac signs, planets, and houses. The usage of lunar mansions, or "nakshatras," as well as several other components, including divisional charts and astrological timing methods like "dashas" and "transits," are also incorporated. It also includes a number of rituals and spiritual practises that are said to affect astrological predictions, including puja, mantra recitation, and gemstone therapy.

Indian astrology's main objective is to improve one's self-awareness so that they can make better life decisions. It is a tool for self-improvement and self-discovery, and it can offer direction on matters pertaining to relationships, careers, health, and other facets of life.

Key Words

Chart, Nakshathra, Raashi, Lord.

Introduction

In Indian astrology, a birth chart, or "horoscope," which is used to make predictions about a person's life, is created using the positions of the planets at the moment of the person's birth. Each of the 12 houses in the birth chart, such as those representing relationships, careers, and health, represents a distinct aspect of life. Based on how people perceive them to affect them, the planets are also classified into different groups, such as "benefic" or "malefic," among others. The usage of lunar mansions, sometimes referred to as "nakshatras," in Indian astrology helps one comprehend a person's character and potential on a deeper level. It also makes use of divisional charts and astrological timing methods like "dashas" and "transits," which can provide a more in-depth view of a person's existence.

Indian astrology is used to make predictions about the future, including the timing of significant life changes, the possibility of success in different aspects of one's life, and probable difficulties or barriers that may emerge. The forecasts are not guaranteed and are based on the astrologer's analysis of the birth chart and other elements.



Additionally, Indian astrology includes the use of cures like mantras, yantras, and gemstones that are said to counteract the bad effects of malefic planets and strengthen the beneficial benefits of benefic planets. Astrologers advise their clients to use these treatments to get through challenging times and make the most of advantageous ones.

Types of Indian Astrology:

There are a few popular varieties of Indian astrology. Many astrologers specialize in one or more types, and each has its own set of ideas, methods, and practices.

1. Vedic astrology: Vedic astrology, also known as Jyotisha, Vedic astrology calculates the placements of the planets and the zodiac signs in a different way than Western astrology. Vedic astrology is used to predict events in a person's life and to understand the person's character and tendencies. It is believed to be able to give insight on various aspects of life such as health, career, relationships, and spiritual growth. Vedic astrology also provides various remedies to alleviate problems caused by malefic planets.

2. Nadi astrology: This type of Indian astrology is predicated on the idea that sages from the distant past wrote down people's past, present, and future lives on palm leaves. The Nadi astrology system is founded on the idea of "Nadi, " which refers to a person's pulse and is said to be unique to each individual. In order to find a person's distinct Nadi leaf, the Nadi astrologer looks at their thumbprint, which is thought to correspond to their individual Nadi. The astrologer will then read the prophecies inscribed on the leaves, which are thought to be related to the person's history, present, and future.

3. Krishnamurthy Paddhati: This is an astrological system developed by Sri K.S. Krishnamurti. The foundation of KP Astrology is the idea of "Sub-lords" of the planets, which implies that in addition to considering the planet's star and sub, it also considers the specific position of the planet at the time of birth. It makes use of the idea of the planets serving as "Sub-lords, " or the rulers of the specific period of time in which they are situated. The astrologer in this method use a special chart, referred to as the "KP Chart" or "Krishnamurthy Chart, " which is distinct from the conventional astrological chart.

4. Lal Kitab: Lal Kitab astrology is a type of Indian astrology that is founded on the ideas presented in the Lal Kitab, a collection of five astrological writings. These texts are thought to have been composed in Urdu in the late 19th and early 20th century by Pt. Roopchand Joshi. This astrology method, which has its roots in India, makes use of a special framework for calculating planetary effects and providing solutions. It is predicated on the notion that the planets have an immediate influence on human life.

5. Palmistry: Palmistry, also known as palm reading, is the practice of interpreting the lines and other features on the hands to gain insight into an individual's character and future. It is a form of divination that has been used in many cultures throughout history. Some palmists study the shape of the hand and fingers, while others focus on the lines and patterns on the palm. The major lines that are studied include the life line, heart line, head line and fate line.

6. Numerology: The study of number symbolism and how it relates to a person's personality and future is known as numerology. The "destiny number, " which is derived from the digits of a person's birth date, is the most significant number. According to popular belief, a person's destiny number can disclose their strengths and flaws as well as predict the kind of life they will have. Other numbers



explored in Indian numerology include the "name number, " which is derived from a person's name's letters, and the "psychic number, " which is derived from a person's birthdate's digits.

7. Tarot astrology: Tarot astrology, commonly referred to as card astrology, is a type of divination that blends astrology and the usage of tarot cards. It is predicated on the idea that by interpreting the symbolism of the tarot cards in relation to the positions of the planets at the moment of a person's birth, one can utilize them to obtain insight into that person's life and destiny.

8. Face reading: Face reading, commonly referred to as physiognomy, is a technique that makes predictions about a person's personality, character, and future using the aspects of their face. Based on the idea that a person's face represents their inner essence and might offer clues about their history, present, and future, this technique. According to astrology, a person's face is seen to be a reflection of his or her inner self, which is linked to the planets and zodiacal signs.

9. Parrot astrology: It is a type of divination practice in which a parrot picks a card, that predictions about a person's personality, character, and future, this approach is seen as more of a folk tradition and is not widely acknowledged or approved by conventional astrology.

10. Kavade shashtra: The kavade shashtra has its own chart, based on the number got by using kavade the astrologer predicts the future, the kavade is placed in the boxes of the chart and then the calculation is done based on the placement it.

Vedic Astrology:

Vedic astrology, sometimes referred to as Jyotish, has a lengthy and illustrious past in India that dates back thousands of years. It is intimately related to the Hindu religion and the Vedic philosophical system, and it is said to have its roots in prehistoric Vedic culture.

Vedic astrology is derived from the Vedas, a body of prehistoric writings that discuss astrology, astronomy, and spiritual activities, among other topics. The Rigveda, one of the oldest works of Vedic literature, is said to have been composed around 1500 BCE and contains the earliest references to Vedic astrology.

Vedic astrology was used for a long time before numerous literatures were created to explain its concepts and methods. The "Brihat Jataka, " one of the greatest classics of Vedic astrology, was composed by Varahamihira, and is the most significant of these writings.

In ancient India, Vedic astrology was widely practiced for a variety of reasons, such as foretelling future events, choosing auspicious periods for rituals and ceremonies, and offering personal counselling. Kings and other leaders also utilized it to decide on matters of state, such as when to wage war or make peace.

Vedic astrology, one of the oldest and most precise astrological systems, is still widely used today in India and other areas of the world. It is still widely used by many people as a tool for decision-making, personal development, and self-discovery.



Vedic chart:

		Mangal	Shukra		
Guru	Meena	<u>Mesha</u>	<u>Vrishaba</u>	<u>Mituna</u>	<u>Budha</u>
Shani	Kumbha			<u>Karkataka</u>	Chandra
Shani	Makara			<u>Simha</u>	Surya
Guru	<u>Dhanus</u>	<u>Vrischika</u>	<u>Thula</u>	Kanya	<u>Budha</u>
		Mangal	Shukra		

Fig: 01

A Vedic chart, sometimes referred to as a Jyotish chart or Vedic horoscope, is a graphical representation of the placements of the planets at a certain time, usually at the moment of a person's birth. Vedic astrology uses it to foretell and comprehend the impact of the planets on a person's life.

The Vedic astrological chart is divided into 12 houses as shown in Fig01, each of which represents a distinct aspect of life, including work, relationships, health, and spiritual growth. In accordance with their placements at the time of birth, the planets are assigned to these houses. The Ascendant (Lagna), Moon, and Sun placements are also included in the chart, which are said to be the key elements that best characterise an individual.

The chart is divided into many nakshatras (lunar mansions) and zodiac signs as well. While the nakshatras denote certain personality traits and inclinations, the zodiac signs represent the general qualities and traits of an individual.

An individual's birth date, time, and location are used by a Jyotishi (Vedic Astrologer) to produce the chart. The Jyotishi will then interpret the chart to provide prognoses about the person's life and to provide direction for making decisions.

Planets Name and their Roles:

The planets are connected to numerous traits and facets of life in Vedic astrology. Here's a quick summary of what each planet is thought to stand for.

1. Sun (Surya): Representing the soul, the king, father, power and fame



2. Moon (Chandra): Representing the mind, emotions, mother, and home
3. Mars (Mangal/Kuja): Representing energy, courage, and anger
4. Mercury (Budha): Representing intelligence, communication, and commerce
5. Jupiter (Guru/Brihaspathi): Representing wisdom, knowledge, and expansion
6. Venus (Shukra): Representing love, beauty, and pleasure
7. Saturn (Shani): Representing discipline, responsibility, and hardship
8. Rahu: Representing obsession, foreign travel, and fame
9. Ketu: Representing spiritual development, and enlightenment

It is significant to note that depending on the planet's placement, its interactions with other planets, and the general context of the chart, the meaning and interpretation of the planets in a person's horoscope might change.

Rashis and Nakshathras:

One of the most significant aspects of a person's Vedic horoscope is their Rashi, which is thought to reflect their emotional and mental health as well as their outlook on life in general. Each Rashi is linked to a specific element, such as fire, earth, air, or water, and it is believed that this association affects a person's personality and behaviour.

In Vedic astrology, "Rashi" refers to the zodiac sign that the Moon was in at the moment of a person's birth. In Vedic astrology, there are 12 zodiac signs, each of which is referred to by the name of a constellation of stars.

The 27 lunar mansions or houses of the moon are known as "nakshatras" in Vedic astrology. Each nakshatra corresponds to a particular area of the sky, and according to tradition, it is symbolised by a particular symbol, deity, or collection of traits. The nakshatras are significant in Hindu astrology because they can be used to identify auspicious times for rites and ceremonies as well as to interpret a person's personality and destiny.

The nakshatras are divided into four quarters (padas) of 3 degrees and 20 minutes each, and each pada is associated with a specific zodiac sign (rashi). The 27 nakshatras are: Ashwini, Kritika, Bharani, Mrigashirsha, Ardra, Rohini, Pushya, Punarvasu, Magha, Ashlesha, Uttara Phalguni, Purva Phalguni, Chitra, Hasta, Vishakha, Swati, Jyeshtha, Anuradha, Purva Ashadha, Mula, Shravana, Uttara Ashadha, Shatabhisha, Dhanishtha, Uttara Bhadrpada, Purva Bhadrpada, Revati. Each Nakshatra has its own characteristics, deity, and ruling planet.

The rashi are:

1. **Aries (Mesha):** The gloss of Aries is The Ram and the planet is Mars. The nakshatras are Ashwini, Bharani, Kritika.
2. **Taurus (Vrishaba):** The gloss of Taurus is The Bull and the planet is Venus. The nakshatras are Kritika, Rohini, Mrigashirsha.
3. **Gemini (Mituna):** The gloss of Gemini is The Twins and the planet is Mercury. The nakshatras are Mrigashirsha, Ardra, Punarvasu.



- 4. Cancer (Karkataka):** The gloss of Cancer is The Crab and the planet is Moon. The nakshatras are Punarvasu, Pushya, Ashlesha.
- 5. Leo (Simha):** The gloss of Leo is The Lion and the planet is Sun. The nakshatras are Magha, Purva Phalguni, Uttara Phalguni.
- 6. Virgo (Kanya):** The gloss of Virgo is The Maiden and the planet is Mercury. The nakshatras are Uttara Phalguni, Hasta, Chitra.
- 7. Libra (Thula):** The gloss of Libra is The Scales and the planet is Venus. The nakshatras are Chitra, Swati, Vishakha.
- 8. Scorpio (Vrischika):** The gloss of Scorpio is The Scorpion and the planet is Mars. The nakshatras are Vishakha, Anuradha, Jyeshtha.
- 9. Sagittarius (Dhanus):** The gloss of Sagittarius is The Archer and the planet is Jupiter. The nakshatras are Mula, Purva Ashadha, Uttara Ashadha.
- 10. Capricorn (Makara):** The gloss of Capricorn is The Crocodile and the planet is Saturn. The nakshatras are Uttara Ashadha, Shravana, Dhanishtha.
- 11. Aquarius (Kumbha):** The gloss of Aquarius is The Water-bearer and the planet is Saturn. The nakshatras are Dhanishtha, Shatabhisha, Purva Bhadrpada.
- 12. Pisces (Meena):** The gloss of Pisces is The Fish and the planet is Jupiter. The nakshatras are Purva Bhadrpada, Uttara Bhadrpada, Revati.

Lagna and Houses:

The zodiac sign that was rising on the eastern horizon at the moment of a person's birth is known as the "Lagna" or "Ascendant" in Vedic astrology. It is regarded as the most significant element in a birth chart since it symbolises the person's physical body, sense of self, and general personality. It also symbolises the person's outlook on life, approach to and interaction with the outside world, and general outlook on life.

The exact degree of the rising zodiac sign at the precise moment of birth is used to compute the Lagna, which is measured in respect to the sidereal zodiac (the fixed background of stars). The Lagna is regarded as the horoscope's first house and lays the groundwork for how the subsequent houses and planets in the chart should be interpreted.

The "Rasi Chart, " which is the primary chart used in Vedic astrology to forecast a person's fate, personality, and general tendencies, is also determined using the Lagna. The Lagna plays a crucial role in figuring out a person's overall quality of life as well as in comprehending their karmic tendencies.

The houses of a birth chart, or horoscope, are used in Vedic astrology to comprehend the different aspects of a person's life and how the planets affect them. A chart has 12 houses, each of which represents a different part of life. The houses are numbered anticlockwise from the Lagna (Ascendant).

Here is a brief overview of what each house represents:

First House (Lagna): The first house represents the individual's physical body, self-image, overall personality and general outlook on life.

Second House: The second house represents wealth, family, speech and material possessions.



Third House: The third house represents siblings, courage, short journeys and mental abilities.

Fourth House: The fourth house represents mother, home, property and emotional well-being.

Fifth House: The fifth house represents children, education, love affairs, creativity and speculation.

Sixth House: The sixth house represents enemies, diseases, obstacles and debts.

Seventh House: The seventh house represents marriage, partnerships, relationships and business.

Eighth House: The eighth house represents death, longevity, occult and sudden events.

Ninth House: The ninth house represents fortune, father, higher education, long journeys and religion.

Tenth House: The tenth house represents career, profession, social status, and father.

Eleventh House: The eleventh house represents gains, friends, elder siblings and income.

Twelfth House: The twelfth house represents expenses, losses, foreign travel, and spiritual practices.

Conclusion:

In this paper we have seen the various types of astrology in India, mainly gone through vedic astrology. Here we have discussed about what is vedic astrology, how the vedic astrology is calculated, what are the types of rashi and nakshathras and the position of rashi and nakshathras also, we have said about the houses in vedic astrology and what does they mean.

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Reality of The Concept of Hell: A Study

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Abstract

This paper examines the concept of hell in different religions. Discuss all the confusion and wrong assumption about hell. Also, about how hell is explained in other scripture. Discussing whether hell exists or not and talking about why people are sent to hell after death. Try to understand the actual reason why the concept of hell came into existence. Also, how the concept of hell is misunderstood in the modern world is defined. The purpose of this paper is to tell that our antiquarians may give us the wrong picture of hell by telling the stories in the wrong way by making wrong assumptions about hell.

This paper includes the talk about how hell is mentioned in various scriptures like Ramayana Mahabharata etc., and also includes the study of some research papers about the same topic. Discussing what is the need to teach the concept of hell to the modern world and the outcome of this paper is to conclude that there is no place called hell outside this world

Keywords

Introduction, Hell in religious books, Purpose of hell, Modern world and hell, Conclusion

Introduction

This paper is a study of the concept of hell, a belief held by many religions and cultures. It is commonly understood as a place where sinners are sent for eternal punishment after death. The nature and location of hell vary depending on the religion or culture. For example, some religious traditions describe it as a place of fire, torment, and suffering, while others describe it as a dark and gloomy underworld.

In monotheistic religions such as Christianity and Islam, god is believed to be responsible for judging the souls of the dead and deciding whether they will spend eternity in hell or heaven. In these religions, hell is often seen as a punishment for those who have rejected god during their lifetime and committed grave sins.

In eastern religions such as Hinduism and Buddhism, the concept of hell is less about punishment and more about the cycle of reincarnation. In these religions, hell is seen as a temporary state of suffering that one must go through before being reborn and given another chance to achieve enlightenment or liberation. The concept of hell has various cultural and historical origins, and has been described in



different ways across different religions and cultures. However, the common thread among all of them is that it is considered as a place of punishment for the souls of sinners after death.

Descriptions of hell in different religions

Hinduism:

In Hinduism, the concept of hell is known as Naraka. It is described as a place of punishment for those who have committed sins in their past lives whereas some of the other religions also describe the same. It is said to be ruled by the god yama, who oversees the punishment of souls. Naraka is also believed to have different levels or realms, each with its specific type of punishment for different types of sins. The punishments are said to be severe and painful, but temporary, these realms of hell are not eternal and souls will eventually be reborn in a new life once their karma has been balanced. Also, it is believed that through spiritual practices such as prayer, devotion, and good deeds, one can reduce the severity of their punishment in hell or even avoid it altogether.

Hell described in different Hindu epics

Śrīmadabhāgavatam Mahāpurāṇam:

In the book Śrīmadabhāgavatama mahāpurāṇam, the concept of hell is referred to as "Naraka" or "Narakas.". The Gita states that those who indulge in wicked and immoral acts will be reborn in lower forms of life and will ultimately end up in Naraka after death. There are 28 different types of hell is described in this book for different sins.

some examples of realms of hell in Śrīmadabhāgavatam Mahāpurāṇam include:

- Tāmisarā [the darkness]: In this place, souls who have taken away the money, wife, or children of others are punished by the most frightening men of Yamaraja. It is considered the darkest of all conditions, characterized by deprivation of food and water and being beaten with sticks. The souls are bound with the fetters of time and thrown into hell by force.
- Raurava: this is a place of intense pain and suffering where souls are punished for having been violent, cruel, or causing harm to others.
- Kumbhīpākā: this is a place of intense heat and burning where souls are punished for being selfish, gluttonous, or wasteful in past lives.
- Taptamūrti: this is a place of intense cold and freezing where souls are punished for having been neglectful, lazy, or indifferent in past lives.
- Vaitaraṇi: this is a place of intense misery and despair where souls are punished for having been fraudulent, dishonest, or deceitful in past lives.

Mahabharata:

In the Hindu epic Mahabharata, it is said that Yudhiṣṭhira, also known as dharma raja, was the only one among the Pāṇḍavarū who did not have any faults and was able to attain heaven.

The other Pāṇḍavarū were said to have gone to hell because of certain faults they had committed in their lives. For example, Bhīma was said to have killed the demon Hidimbe and her son, who was in the form of animals, which is considered a sin. Arjuna was said to have sinned by killing his nephews,



the sons of his brothers, during the Kurukṣētrawar. Nakula and Sahadeva were said to have been arrogant and proud, which led to their downfall.

It is also said that the Pāṇḍavarū were only in hell for a limited period of time as a form of punishment for their sins and then they were ultimately joined by Yudhiṣṭhira in heaven.

Islam:

In the Quran, the concept of hell is referred to as "Jahannam" or "Jahannam fire" and is a place of punishment for those who have committed sins or disobeyed god in their lifetime. The Quran states that Jahannam is a place of great heat, where the fire is so intense that it will scorch the skin, and where the punishment is eternal. The Quran also mentions different levels of Jahannam, with different levels of punishment for different types of sins.

- Jahannam: the lowest level of hell for those who commit major sins.
- Sa'ir: the level of hell for those who commit minor sins.
- Huṭamā: the level of hell for those who reject faith and deny the day of judgment.
- Lājā: the level of hell for those who are arrogant and oppressive.
- Saqar: the level of hell for those who are a hypocrite and deny the truth.
- Al-hawiyat: the level of hell for those who are disobedient to their parents.

Christianity:

In Christianity, hell is often described as a place of eternal punishment for souls who have rejected god's love and failed to repent for their sins. The exact nature of the punishments in hell is not specified in the bible, but it is often depicted as a place of fiery torment and eternal separation from god. It is important to note that the idea of hell is not universally accepted among Christians, and different denominations and traditions have different interpretations of the concept. Some believe that hell is not a physical place but a state of mind, while others believe that hell is not eternal and that souls may eventually be reconciled to god.

Some examples of punishments associated with hell in Christianity include:

- Eternal separation from god and the absence of his love and grace
- Eternal conscious torment and suffering
- Eternal fire and flames
- Inner darkness and coldness
- Being tormented by demons and evil spirits
- Being alone and isolated

Jainism:

In Jainism, the concept of hell is referred to as "Naraka" or "Narakas." it is a place of punishment for those who have committed negative actions in their past lives. Jainism teaches that every living being has a soul, which is eternal and goes through a cycle of rebirths, and each rebirth is determined by the individual's karma. Unlike other religious traditions, Jainism highlights the individual's responsibility for their actions and the consequences that follow. It encourages individuals to strive for liberation



from the cycle of rebirth. The ultimate goal in Jainism is to achieve the liberation of the soul, known as "moksha" or "kevala" and to attain a state of perfect bliss and knowledge.

there are different types of Narakas, each with its type of punishment, depending on the severity of the sins committed.

1. Ratna prabhā:

Ratna prabhāNaraka is said to be one of the lower realms where souls are punished with intense heat. Torment in this hell is said to result from the burning of precious jewels and jewels, said to be the primary form of punishment in this realm. The duration of punishment in Ratnaprabha is said to be determined by the severity of a person's misdeeds in their previous lives.

2. Śarkara prabhā:

It is said to be one of the lower realms of hell, where souls are punished with intense cold. The suffering in this hell is said to be caused by being submerged in freezing cold sugarcane juice, which is the primary form of punishment in this realm. The duration of the punishment in Śarkara prabhāis said to be determined by the severity of the individual's misdeeds in their past life. It is believed that the souls in this hell will be able to attain liberation only after experiencing the full extent of their punishment.

3. Vāḷuka prabhā:

The Vāḷuka prabhā hell is said to be one of the lower realms, where souls are punished by being buried alive in a pit of hot ashes or sand. The suffering in this hell is said to be caused by the intense heat and suffocation. The duration of the punishment in Vāḷuka prabhā is said to be determined by the severity of the individual's misdeeds in their past life.

4. Pañka prabhā:

The Pañka prabhā hell is said to be one of the lower realms where souls are punished by being submerged in hot oil. The suffering in this hell is said to be caused by the intense heat and burning sensation. The duration of the punishment in Pañka prabhā is said to be determined by the severity of the individual's misdeeds in their past life.

5. Dhūma prabhā:

The Dhūma prabhā hell is said to be one of the lower realms, where souls are punished by being surrounded by smoke and ashes. The suffering in this hell is said to be caused by the suffocation and the intense heat. The duration of the punishment in Dhūma prabhā is said to be determined by the severity of the individual's misdeeds in their past life.

6. Tamaḥ prabhā:

The Tamaḥ prabhā hell is said to be one of the lower realms, where souls are punished by being submerged in boiling oil. The suffering in this hell is said to be caused by the intense heat and burning sensation. The duration of the punishment in Tamaḥ prabhā is said to be determined by the severity of the individual's misdeeds in their past life.



7. MahaTamaḥ prabhā:

The MahaTamaḥ prabhā hell is said to be one of the lower realms, where souls are punished by being submerged in boiling oil and blood. The suffering in this hell is said to be caused by the intense heat and burning sensation. The duration of the punishment in MahaTamaḥ prabhā is said to be determined by the severity of the individual's misdeeds in their past life. The ultimate goal of Jainism is to achieve liberation from the cycle of rebirth and reach a state of spiritual enlightenment, known as Moksha.

Buddhism:

In Buddhism, there are several realms of existence, including realms of hell. These realms are not seen as eternal places of punishment, but rather as temporary states that souls may be reborn into as a result of negative actions (karma) in past lives. It's important to note that Buddhism teaches that all beings have the potential to eventually achieve enlightenment and escape the cycle of reincarnation, including those in the hell realms. This can be achieved through spiritual practices such as meditation, virtue, and the cultivation of wisdom. Buddhism emphasizes the importance of understanding the law of karma, which states that our actions have consequences, and that we are responsible for our own experiences. The ultimate goal in Buddhism is to achieve enlightenment, known as "nirvana" and to put an end to the cycle of rebirths.

There are different types of Narakas, each with its own type of punishment, depending on the severity of the sins committed.

- Naraka: these are realms of intense suffering, where beings are punished for various types of wrongdoing. Examples include being boiled in oil, being cut with knives, being burned in fire.
- Prēta: these realms are for hungry ghosts, who are tormented by insatiable hunger and thirst. They are punished for having been greedy or gluttonous in past lives.
- Asura: these realms are for those who are punished for having been violent or aggressive in past lives. They are often depicted as fighting with each other and experiencing constant conflict and turmoil.

The purpose of hell:

The purpose of the concept of hell varies depends on the religious or cultural belief system in which it is found. According to Christianity, Islam, and Judaism, hell is often seen as a place of punishment for sins committed during one's lifetime. The idea is that after death, the soul is judged according to one's deeds and those who have led a wicked life are consigned to eternal punishment in hell in other belief systems, such as Buddhism and Hinduism, the concept of hell is seen as a temporary state of existence in which a person is punished for their negative actions in past lives. The ultimate goal is to learn from these experiences and be reborn in a higher realm.

In some cultures, the concept of hell serves as a deterrent for immoral behavior and a reminder of the consequences of one's actions. It also serves as a way to express the idea of justice and moral order in the universe. The concept of hell can be used as a metaphor to explore deeper themes such as the human condition, the nature of good and evil, and the search for redemption.



Hell in modern society:

The concept of hell in modern society is widely debated and varies widely depending on their religious and cultural background. Many religious peoples still believe in the traditional concept of hell as a place of eternal punishment for sinners. However, there are also those who interpret the concept of hell more metaphorically or symbolically, as a state of mind or a way of describing the worst possible outcome of certain actions.

In modern society, many people have different views on the concept of hell, and it is not always seen as a literal place of eternal punishment. Some people view it as a metaphor for the negative consequences of one's actions or a symbol of the isolation and suffering that can result from a lifetime of moral failure. Others reject the idea of hell altogether, seeing it as an outdated and harmful concept.

In popular culture, the concept of hell is often used as a source of inspiration for horror, fantasy and science fiction stories, movies, and video games. It is also used as a metaphor for societal ills and as a tool for social and political commentary.

Overall, the concept of hell in modern society is a complex and multifaceted subject that is shaped by a wide range of cultural, religious, and personal beliefs.

Conclusion

Some of the possible reasons why the concept of hell was introduced to the world include:

1. To teach morality and ethical behavior: the concept of hell may have been used as a tool to teach people about the importance of living a moral and ethical life. The idea that negative actions would lead to eternal punishment in the afterlife may have served as a deterrent for people to engage in immoral or unethical behavior.
2. To explain the suffering and injustice in the world: the concept of hell may have been introduced as a way to explain and make sense of the suffering and injustice that exist in the world. It may have been used to suggest that those who suffer in life will be rewarded in the afterlife and those who have lived a life of privilege will be punished.
3. To provide comfort to the bereaved: the concept of hell may have been introduced as a way to provide comfort to those who have lost loved ones. The idea that souls continue to exist after death and that they may be reunited with their loved ones in the afterlife may have served as a source of comfort.
4. To create fear and control: the concept of hell may have been used as a tool to instill fear and control people. It may have been used by religious or political leaders to control the behavior of their followers and maintain power.

In conclusion, the concept of hell may have been introduced for multiple reasons, including to teach morality, to explain suffering and injustice, to provide comfort and to instill fear. It may also have different meanings and interpretations depending on the culture.

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Bhagavad Gita: Impact of Karma Yoga on Society

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Abstract

Hindu scripture known as the Bhagavad Gita is a section of the Mahabharata. Hindu notions of dharma, bhakti, and yogic concepts of moksha are synthesised in the Gita. The Bhagavad Gita is a book that contains only pure truth and knowledge, along with a comprehensive instruction manual on how to apply that information to your ascension.. It is a unique scripture that is considered both Shruthi(divine revelation) and Smriti(ancient stories).

Bhagavad Gita, the most revered holy book in Hinduism, is where Karma-Yoga (Spirit at Work) got its start. It refers to acting in a way that disregards the outcome (Nishkama Karma). According to Indian culture, working for others is an obligation that one owes them from a former existence. As a result, carrying out one's task without yearning for common additions may lead to greater (supernatural) aid, such as Mukti—liberation from the birth pattern—passing, and resurrection. In terms of the practitioner's purpose (Karta), Karma Yoga transforms the essential tenet of Indian work esteem and diverges from Protestant work esteem (samsara). Although employment is seen in contemporary culture as a means of achieving money gains, Westerners expend effort in this way in order to lead fulfilling lives (Aishwarya Jeevan). Karma Yoga suggests achieving transcendent enlightenment through charity work. The highest standard for work is this. Notwithstanding, the majority of us, who are fighting to escape the impenetrable bonds of childishness, find this ideal to be extremely high, if not unachievable, from our current state of being, where we are intertwined with many things. Karma-yoga is a method that encourages atonement via action. Salvation is a permanent state of mind. Work has traditionally served as the focal point and defining aspect of normality. It may be of intrinsic value, persuasive value, or perhaps both. Instrumental esteem includes factors like motivation, pride, and power, which is the anticipated outcome of the effort.

Keywords

The Despondency of Arjuna, Karma Yoga, Divine knowledge and detached action, taming body, mind and speech, follow karma yoga in daily life.

Introduction

Gita which is known as the 'Song of the Lord', referring to one of the central characters of the narrative, Lord Krishna. The story takes place during the conflict between the Pandavas and the Kauravas family at Kurukshetra.



Bhagavad Gita is an epic poem composed by the great poet Veda Vyasa, which comes in the epic Mahabharata in the Bhishma Parva. The Gita contains eighteen chapters and seven hundred slokas. The teaching of Bhagavad Gita is based on human experience.

Veda Vyasa who is regarded as the author of Mahabharata was born for Satyawati and sage Parashara. As he was born amidst the water with the kamandala danda, he is called as Krishna Dvaipayana. He is also regarded as the incarnation of God Vishnu and has divided the Vedas into four and compiled the Puranas for the benefit of mankind.

The Bhagavad Gita states in verses 3.6 to 3.8 that an action may be prompted by the body or influenced by outside. While the latter promotes freedom, the former breeds slavery. The spiritual path to the liberated state of bliss is what one may achieve to the best of their ability while being detached from outcomes, fruits, success or failure.

The Bhagavad Gita's chapter five claims that karma yoga and sannyasa (renunciation and monastic life) are both paths to freedom. It suggests karma yoga over the other two, claiming that anyone who practises it with dedication possesses neither hatred nor desire and is, therefore, a "everlasting renouncer."

The Kurukshetra war arose between the Pandavas and Kauravas, for the throne of Hastinapura. The Bhagavad Gita's foundation was set by the conflict. Sanjaya, the Kauravan councillor, recites the Gita to Dhritarastra since Krishna has granted him the magical sight, enabling him to witness the conflict and inform the king of it.

As a result, Arjuna requests that Lord Krishna stop his chariot in the middle of the battle because, upon seeing all of his friends, family members, and co-workers on the opposing side, he becomes heartbroken and decides not to take part in the conflict, which will also result in the deaths of numerous others. Then, Krishna consoles Arjuna, who is feeling sorrow, by telling him that it is improper to back down when everyone is prepared to battle because doing so brings dishonour. In a predicament, Arjuna surrenders and seeks Lord Krishna for the worthy knowledge.

Karma yoga

In Karma Yoga there is a predominance of intellect and determination. According to the Bhagavad Gita, selfless devotion to the right cause and others who share your beliefs is a form of worship and spirituality.

According to Bhagavad Gita verse 3.4, renouncing the world and dressed like a monk do not automatically make one spiritual, and neither is avoiding work or not commencing labour.

Hindu texts claim that while it is natural for humans to desire the results of their actions, dharma can be compromised by a sole devotion to fruits and favourable immediate results (morally upright behaviour).

"Ethically tuned exercise" is karma yoga, claims Bilimoria. According to Stephen Phillips, a professor of philosophy and Asian studies, only dharmic action—in which one downplays one's own exclusive position or interests—is adequate for karma yoga. Instead, the karma yogi acts morally after impartially weighing the needs of all parties, all living things, and the components of Prakriti.



According to certain interpreters, any activity can be performed as karma yoga, Phillips continues, and it is not necessary for it to be in accordance with dharma.

According to Lord Krishna in the Bhagavad Gita, karma yoga is the spiritual practise of "selfless effort carried out for the benefit of others". By working one's way to moksha (spiritual emancipation), one can do karma yoga. It is moral behaviour without attachment to the consequences of one's labour or manipulation by possible outcomes, a commitment to doing tasks to the best of one's ability without consideration for benefits or outcomes, like success or failure.

The "action" path is Karma Yoga or giving everything you have without getting caught up in the results. Karma yoga can be used in all aspects of your life, from the smallest, most routine tasks to the biggest, most difficult projects. Selfless, intensely focused, and attentive action leads to fulfilment and freedom. Yoga's main goal is to unite with oneself can only be attained through acting without attachment to the results of one's actions.

Karma Yoga, which derives from love and is the selfless giving of oneself via the medium of work, finds fulfilment in pure giving without consideration of self-gain or recognition. Because selfless service is impossible without love and devotion, karma yoga and bhakti yoga go hand in hand. Serving others and carrying out one's responsibilities without ulterior motives brings satisfaction and purifies the heart. Your only right is to work; never allow the results of your labour serve as a driving force or a reason for inaction. The enlightened should act without attachment and hope for the prosperity of the world, just as the stupid men do.

Do your duty without thinking about the results, Shri Krishna commanded in the Bhagavad Gita. Karma yoga is sometimes mistaken for volunteer work or social service. Because the word "Karma" implies activity, karma yoga is the yoga of obligation or action. The best way to describe karma yoga is as follows: "Doing your responsibility to the best of your ability without any involvement of ego or attachment."

Everyone in life has obligations. Some responsibilities are forced upon you; for instance, your responsibilities as a citizen, societal contributor, child, son, daughter, sibling, etc. Other duties that you choose for yourself, such as those you have as a friend, spouse, employer, etc.

Prioritizing your tasks is crucial in Karma Yoga; you must understand what is most important and which tasks you should prioritise above others.

It's crucial to realise that your duty to yourself comes before everything else. This indicates that you must take care of yourself first, act in your best interests, and only then can you act in the best interests of others. Imagine you are sick and spending the day in bed. In order to recover fast, you need get some sleep. However, in the middle of the night, a friend calls to explain that he is lonely and wants some company. Even while it is your duty as a friend to help your friend who needs companionship, it is more important right now to take care of yourself and get better before you can help your friend.



It's crucial to fulfil your commitments as completely as possible. For instance, if you are given a room to clean, you might not make a good job of it because no one is looking or because you believe the payment you would receive is very little. Another illustration is that you have two options when your employer wants you to perform anything at work: either you do exactly what he asks, nothing more, nothing less. Although you had the opportunity to do it better and with more detail, you hurriedly completed the task and left for the day because it was almost time for you to go home.

The practise of karma yoga involves carrying out your duty without attachment. Regardless of whether you enjoy your job, you still give it your all. If you were a teacher, you wouldn't choose one pupil over another simply because you liked him more. You would carry out your responsibilities independently. You continually carry out your responsibilities without having any emotional attachment to the deed or result.

Rarely do we act without thinking about getting something in return. For example, we may put in more effort at work in order to get paid at the end of the month or because we desire recognition or status. We provide for our partner or child while expecting affection and appreciation in return. When you behave without expecting to be rewarded, the outcome has no influence on whether or how you fulfil your responsibilities. You carry it out because you have to, not because you will get anything from it. Keep in mind that Karma Yoga is defined as "performing your responsibility free from ego and attachment." If your goal is anything other than fulfilling an obligation (whether natural or required) without ego, it is not Karma Yoga.

The Bhagavad Gita doesn't just offer a lofty philosophical insight; it also lays forth precise methods for applying its spiritual principles to daily life. "Yog" refers to these practises for incorporating spiritual science into daily life. As a result, the Bhagavad Gita is also known as "Yog Shastra, " or the scripture that prescribes yogic practise without ego or attachment.

Steps for performing Karma Yoga

Karma yoga is a practise that everyone can do. Follow these easy steps to incorporate karma yoga into your daily life;

Make a list of all the duties and roles you have in your life. Even if there are roles in it that you don't wish to perform, you still need to take everything into account and make a list of your roles.2.Place them in order of significance. Recognize the significance of your contribution to them.

Start completing them consistently.

There will be certain responsibilities or functions that you cannot complete due to circumstances that are beyond of your control. Follow the instructions, not your preferences, when performing the duties.

Karma yoga's advantages

Karma yoga has a lot of advantages. Some of these are instantly apparent, while others require continuous practise to become apparent.



The main benefit is that it reduces ego. When practicing Karma Yoga, you carry out your responsibilities egolessly. Instead of doing what you would like to do, you follow the rules. Your agony gradually lessens after you quit incorporating ego in your regular activities.

You realise what is most important. You start to understand your duties and commitments. Without any attachment or desire, you complete them.

You balance your karma without creating new karma because you perform your obligations without ego or attachment.

Improper behaviour and characteristics

In order to apply these profound principles to our daily lives, we must first be clear about the behaviours that are improper and be willing to acknowledge them in ourselves rather than try to hide them. Technically, everything done with anything other than the service of unity with the Divine in mind is considered inappropriate behaviour. However, until we overcome the little self more, it is challenging to reach a state in which all of your actions are carried out in such a profoundly spiritual manner. As a result, let's examine improper behaviours from the perspective of where the majority of us actually are on our spiritual journeys.

All immoral behaviour, including that motivated by vices like greed, selfishness, lust, fame, envy, jealousy, hate, sloth, laziness, power, or pride, is considered improper behaviour. In verses 16.7 to 16.18, Krishna categorised a large number of them as "demonic." Although I believe the language used is excessively severe because, up until enlightenment, we all harbour some degree of negativity within our egos, and if there isn't room to accept this, we run the risk of becoming even more delusional.

Our minds frequently prevent us from recognising the "ugly" aspects of our ego. Who wants to be exposed as being ungrateful and selfish, after all? It's far simpler to let the mind rationalise away or ignore our behaviours in order to cover up our less commendable traits. Oh, he did this to me or everyone does this, so I have every right to do this or that. "I can't act differently since my organisation or society is like this or that, " Or, because we are completely ignorant of making any generalisations about ourselves, the mind may simply hide all the characteristics of ourselves that we don't want to see (or anyone else for that matter). Second, there is a tiny bit of anger inside each of us. To change, we must continually reflect on our expectations and reasons.

Changing Unwanted Behaviours and Characteristics

Krishna doesn't specifically address how to change these negative attributes, but the techniques for doing so are covered in the teachings on renunciation, meditation, faith, and wisdom (the higher mind). Being more in tune with the Buddha brings us closer to behaving with discrimination in our daily lives. As a result, we gradually gain the ability to see what is happening in our minds and to accept ourselves more honestly.

Looking at them honestly and recognising them as a part of who we are, in my opinion, is one of the keys to changing our bad habits and traits. That despite our flaws, we are nevertheless made in the image of God, that we are okay, even "perfect, " just as we are. We have the ability to modify them somehow because of this acceptance. We will fight and struggle with our unpleasant areas before we accept them, in a way giving them more prominence than they should. They lose some of their power over us when this significance is diminished.



Living a Vigorous Life

We must engage in this world because we were born into it. Because we do the act of "non-action" even when we are not acting, we are in a sense compelled to take action. For instance, even though he isn't actually doing anything, a man who is lethargic and slothful nonetheless "acts" lazy and slothful. We all possess the capacity for free will. This free will has the potential to produce either good or bad karmic consequences. We control our behaviour. However, since we have no control over the outcomes, Karma Yoga advises us to maintain our composure regardless of whether the consequences are seen as favourable or unfavourable, liked or despised. This, in my opinion, is a highly inspirational way to live. It entails being present in the moment, doing your best to follow your heart's and intuition's leading, enduring, and attempting to be light and joyful while living your daily life and carrying out the essential task.

Complete freedom through Karma yoga

Every genuine spiritual path, every religion, and every significant intellectual school represent the core human endeavour toward Liberation in different ways. Everything in our universe develops more quickly or more slowly, deliberately or unconsciously, toward the same fundamental objective.

Despite its enormous size, the universe is only a small portion of a limitless universe. We can perceive portions of this Universe with our mind and senses (we can see, feel, touch, and hear it), we can imagine it, we can recognise its subtle forces of influence, and we can describe its specific principles and laws of manifestation. However, we are limited to a certain form that is subject to space, time, and determination (causality).

Our perception of the universe, against which our existence takes place, is represented in our minds as being finite and limited. This reflection is really a product of our minds. The laws and principles that govern the objective Universe have very few counterparts outside of the boundaries of our mental creation, or in other words, outside of our normal mental capacities. The fundamental law of action and reaction is fully plausible and becomes operational within the confines of "our Universe" in this way, making it evident to the intelligent man.

This law no longer governs our existence outside its bounds since the law of causality is limited to the boundaries of the universe that our minds have constructed. Thus, it is evident that the law of causality, which is powerless over our existence in this Universe, governs it (karma).

Conclusion

In order to discover our life's purpose and to live it to the fullest, the Gita exhorts us to live it with purity, strength, discipline, honesty, kindness, and integrity. In order to live according to Krishna's Karma Yoga teachings in modern society, we must develop a meditation practise to help us train our minds and senses so that we can eventually live in this world, performing our responsibilities to the best of our abilities with absolutely no desire for the benefits to ourselves. keeping a level head in times of success and adversity and eventually realising the Divine in everything. bringing order, simplicity, cleanliness, and purity into our life while letting go of greed, unrest, and the longing to be able to live in the world in complete serenity.



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Ways to Adopt the Lifestyle of Shree Krishna

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Abstract

This paper is about investigating the Shree Krishna Lifestyle and Lifelessons, and his loyalty and love towards his friends and dear ones, also the respect he shows to his parents and women is shown. the connection between Krishna and his devotees is also explained about

Also, the life lessons we humans have to learn from every story of Krishna and The reason Why Krishna is so loved by all?!and how his life is taken as a lesson and can be adopted by every humankind.

Keywords

simplicity, value of friendship, power of love, Dharma, Devotion, chanting

Introduction

The purpose of this paper is to explore the life lessons and lifestyle of Shree Krishna and explore how these life lessons can be applied in today's society. Shree Vishnu took the avatar of Shree Krishna, only to protect dharma and show the value of friendship and love. Shree Krishna walked the path of dharma, Most importantly, Shree Krishna gave us the wisdom of the Gita. Krishna descended to the level of humans to show them how to live in a way that would bring peace to themselves and others. Shree Krishna lived a simple life and Krishna taught us many lessons. Krishna repeatedly descends into this world, or takes an avatar, to teach people the lessons of righteous living and to achieve spiritual progress in life.

Krishna's name appeals to everyone. Krishna is known by many names like Gopala, Govinda, Keshava, Murari, Govardhana, Achyutha etc. Shree Krishna continues to be an significant personality in the modern world, and his teachings from the Bhagavad Gita continue to be studied and applied by many people today. and his role in the modern world is that of a spiritual guide and inspiration for growth.

Problem statement:

Today's generation has fake love, friendship, and devotion. Some people do not value their friendships. In today's generation, people have little time to make friends, as they are often busy with their schedules. They may form friendships only for personal gain. Similarly, in matters of love, trust and loyalty towards partners are often lacking. When it comes to devotion, some people only turn to God when they are in trouble, while others use the name of God to make money



Daily routine of Shree Krishna:

The actions and teachings of Lord Krishna should be followed, but they cannot be imitated. For example, Krishna's ideal life as a son, brother, King of Dwaraka, is significant and can be emulated, but attempting to imitate Krishna's ability to expand into multiple forms is not possible.

Every day, Shree Krishna would wake up at Brahma Muhurta, which is three hours before sunrise, take a bath, and then meditate and worship his ancestors and Brahmins. Krishna taught us that the Brahma Muhurta should be utilized for meditation and to seek positive energy. He would then visit the goshala, feed the cows, and spend time with them. Additionally, he would also give cows as charity to Brahmins. Krishna's daily routine included visiting the Lord Shiva temple to take darshan of Lord Mahadeva, as he was a devotee of Lord Shiva. After that, Krishna would meet with the people of Dwaraka, and listen to each person's miseries in their life, and work to solve them.

Value of friendship:

A true friend is like a diamond, not everyone can find a friendship as pure and true as the one shared between Sudama and Krishna. A true friend supports, encourages, and stands by you when you're feeling alone. Most importantly, they care for you, trust you, and love you. In today's world, many people make friendships for their own gain or benefit, and it is difficult to find a true friend in the Kali Yuga.

Sudama and Krishna were childhood friends, who gained knowledge together at Sandipani Ashram. After the defeat of Kamsa, Krishna established Dwaraka and became its king. Sudama and his family were struggling with poverty and did not have enough money to feed their children. At his wife's request, Sudama went to Dwaraka to seek help from Krishna, but his main intention was to see his friend.

When Sudama arrived in Dwaraka, the guards informed Krishna of his arrival. The Lord Krishna ran to the gate to welcome him, and embraced him with pure love. He greeted Sudama with a shower of flowers, washed his feet, and gave him fruits.

Everyone was shocked by the warmth and generosity shown by Krishna towards Sudama. Sudama felt as if he was in Vaikunta, the realm of Lord Vishnu, and all his problems were forgotten while he was with Krishna. He experienced only love, and the next day he went back home. Though Sudama did not reveal the purpose of his visit, Krishna understood it and transformed Sudama's hut into a grand palace.

Sudama was born into a poor family, but Krishna made a friendship with him regardless of social status. This is a valuable lesson that we can learn from Krishna, that one should not discriminate when it comes to making friends. He taught us that true friendship should be based on love and understanding, not on societal status or wealth.

• Krishna and Draupadi:

Draupadi and Krishna were the best of friends and loved each other as a friend's. They were always there for each other, and she called him "Sakha" (friend), while Krishna referred to her as "Sakhi" (friend). Krishna saved Draupadi in her time of need, even when her husbands could not help her. This demonstrates that friendship can be even stronger than family ties and highlights the true meaning of friendship.



Unfortunately, society often does not accept friendships between men and women. However, the friendship between Draupadi and Krishna is a perfect example of a pure, platonic friendship. They were both devoted to each other and their bond was unbreakable, they were a true example of how friendship should be.

• **Krishnarjuna:**

Krishna and Arjuna are best friends. During the Mahabharata war, when arjuna put down his weapons and lost his motivation and strength, when arjuna was struggling to fight against the kauravas. Krishna supported and encouraged Arjuna in every way. It was through Arjuna that Krishna revealed his avatar and delivered the teachings of the Bhagavad Gita. Arjuna is not only a friend but also a devotee of Lord Krishna.

when krishna gave the option to choose his entire army, arjuna chooses krishna, not all his soldiers. This shows trust and friendship. If the friendship is pure and one follows the path of dharma, Krishna will support, encourage and guide them. Good mentor like krishna is more worth than entire army.

This is how Krishna values friendship

Power of love:

Radha Krishna's love is considered the highest form of divine love. Radha is said to have closed her eyes until she met Krishna, and their connection is said to be one of pure souls. Radharani is strength for Krishna. Although Krishna married Rukmini, his love for Radha is said to be the strongest. Even after his marriage, Krishna and Radha were said to have remained united, with Radha feeling Krishna's presence even when he was not physically with her. This love is not limited to just physical attraction, but rather a connection of souls.

The love of the gopis for Krishna is also considered unique and pure. They were said to be deeply attracted to his flute music and his character, and their devotion to him has become a symbol of unconditional love for God. Radha and Krishna's love teaches us that love is not just about the physical, but rather a connection between souls. Even when our loved ones make mistakes, it is our duty to guide them back with pure love. Radha's devotion to Krishna is said to be an example of the strength and resilience of true love, and that love is present in all aspects of life, from family to friends. Shree Krishna was said about love, that is care without expectation, to talk without intention, to give without reason, to love without condition. Radha's name is said to come before Krishna's because of her pure devotion and love towards him.

When we show love and devotion to Krishna, lord Krishna will love you back. And it is our responsibility to surrender Krishna. When a person succeeds in life and achieves many things, but lacks compassion for others and a dedication to God, his life is a waste and all of his accomplishments are in vain. Our greatest accomplishment is the love we have for God.

Dharma:

Lord Krishna took birth to establish Dharma and to teach love, as well as to destroy Adharma. He always followed the path of Dharma. According to the Bhagavad Gita, Adharma leads away from God.

“Dharmo Rakshati Rakshitah”



meaning that those who protect Dharma will be protected by it. Krishna emphasizes that if one fails to protect Dharma and deviates from the path of Dharma, even divine intervention may not help them.

According to Shree Krishna, Dharma is for the soul, not for the body. The five basic principles of Dharma are justice, dedication, love, patience, and knowledge.. One of the best examples of this is Karna. Karna walked on the path of Dharma and Duryodhana recognized Karna's talent to fight with Arjuna and gave him a position. Although Duryodhana was completely adharmi, Karna joined him because he recognized Karna's talent in front of many people and Karna remained true to his Dharma of giving anything to anyone who asked. He was known for his generosity and embodied the principles of Dharma in his actions.

In the Mahabharata war, Karna chose to support Duryodhana, who embodied adharma, because of their strong friendship. When Krishna attempted to convince Karna to abandon Duryodhana and join the side of dharma by revealing that he was Arjuna's brother, Karna firmly declared that his dharma was to stand by his friend in times of need, even if it meant his own death. He deemed loyalty to a friend as more important than adhering to dharma. Karna's unwavering devotion to Duryodhana highlights his strong sense of friendship, as well as his own interpretation of dharma, which emphasized loyalty to those who had honored and recognized him.

Krishna established dharma through the Mahabharata war, during which war was necessary to re-establish dharma and to defeat adharmic forces. In gita, lord krishna says,

*“Yada yada hi dharmasya glanir bhavati bharata
Abhyutthanamadharmasya tadatmanam srjamyaham
Paritranaya sadhunang vinashay cha dushkritam
Dharmasangsthapanarthay sambhabami yuge yuge”.*

This shloka explains that as adharma increases, I repeatedly take an avatara for the sake of protecting the innocent, destroying the wicked, and establishing Dharma. during each yuga

Lord Krishna says that whenever we are in a moral dilemma, we should concentrate on our duty i. E. dharma. This is because emotions make us weak, and we deviate from the dutiful path. According to Lord Krishna, dharma is objective in nature and we shouldn't let our subjective emotions come in its path.

Why Shree krishna is loved by all:

Everyone loves Lord Krishna for many reasons. He is the protector of women, as he rescued Draupadi in her time of need and saved 16, 000 women from the clutches of Narakasura. He also married all of these women, giving them a new life and a chance to live with dignity in their village. Lord Krishna is also a true friend, someone with whom we can share all our problems and sorrows. He is a wise teacher, and his teachings, as outlined in the Bhagavad Gita, are widely known and respected. He emphasizes the importance of performing one's duties without attachment to the results, which ultimately leads to true well-being. Lord Krishna is also a devoted son, a loving husband. shree krishna gives respect and love to his parents, krishna has a close relationship with his parents, in every step lord krishna respects his parents and follows their words and krishna is a savior of many people from the asuras, who he defeated in order to protect the people. He is a great example to follow, to learn his teachings, and this is why shree Krishna is loved by all.



Devotion:

Devotion is a pure form of love or loyalty, piety, and fealty towards God. Great things happen when one calls on the name of Lord Krishna. When we love God and love others in the same way we love ourselves, our everyday life becomes a form of worship. Pure devotion to Sri Krishna is only possible through a pure soul. Lord Krishna is believed to be present everywhere, and by completely surrendering to Him, one can experience His presence in their heart, filled with devotion and love. However, only true devotees can experience this. By surrendering fully to God, one can forget all their sorrow, fear, and enmity, and become the happiest person in life. In this temporary world, we have many problems such as stress, anxiety, ego, and fear, and devotion to God can help control these negative emotions. The results of devotion must be experienced and cannot be explained in words, just as the taste of a sweet cannot be described, but can only be experienced.

Meerabai is well known for her devotion to Lord Krishna. Her love and devotion to Lord Krishna was unique and unadulterated, and her story is incredibly inspiring. Meerabai, as a true follower of Lord Krishna, is the ultimate example of love and dedication to Lord Krishna. She knew only Lord Krishna and felt His presence all around her. She sang devotional songs in her melodious voice.

Chanting:

*“Hare Krishna Hare Krishna Krishna Krishna Hare Hare
Hare Rama Hare Rama Rama Rama Hare Hare”.*

The Hare Krishna mantra is an ancient spiritual practice found in the Kali-Santarana Upanishad and other Vedic scriptures. Chanting it with devotion is believed to bring a sense of Krishna's presence and increase sensitivity towards others. Regular chanting is said to improve listening skills, increase energy, clarify consciousness, and focus the mind on one's relationship with Krishna. By chanting the maha mantra daily, even for just one round, it is believed that problems will begin to resolve and Lord Krishna will respond to sincere devotion with blessings both materially and spiritually. Chanting the Hare Krishna mantra is said to improve health, increase wealth, and reduce anxiety, ego, and stress.

We make a lot of relationships when we enter this life, while some continue to be with us lifelong, others leave us for some reason. Relationships that stay strong and full of love till the end of your life are actually our biggest strength and make our life worth living. Many people pray to him, chant his names and try to put his teachings into practice, his life was inspired many people. Chanting Hare Krishna mantra helps us build another relationship and this one with Lord Krishna. This relationship helps us stay strong all life long and take the right route through the different journeys we pass through.

Lord Krishna is believed to respond to the sincere devotion of those who chant his name with faith and love. He is said to fulfill desires, aspirations, and wishes and bless both materially and spiritually and when we regularly chant this maha mantra, our sins will be vanished.

Conclusion

In Kaliyuga, many people engage in adharma and do not understand the purpose of human birth. Many disrespect women and parents, form superficial friendships, and do not become devoted to God. To lead a good life and attain moksha, it is important to learn and follow the lifestyle and



teachings of Lord Krishna. By understanding and implementing the lessons from Lord Krishna's life, individuals can strive to live a virtuous and meaningful life.

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Arulmigu Sri Parthasarathy Swamy Temple, Thiruvallikkeni, Chennai- A Study

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Abstract

This paper is about the different festivals and events that happen in Parthasarathy temple, Chennai. The temple was initially constructed by the Pallavas in the eighth century, and was later enhanced by the Cholas and Vijayanagara kings in the fifteenth century. The temple contains several Tamil inscriptions from the eighth century, most likely from the time of Dantivarman, a Vishnu devotee. Thirumangai Alvar, a poet-saint who lived in the ninth century, likewise ascribes the construction of the temple to the Pallava ruler.

Keywords

Shrines, History, Utsavas

Introduction to Parthasarathy Temple

The temple contains images of lord Vishnu in his five different manifestations: Narasimha, Rama, Gajendra Varadaraja, Ranganatha, and Krishna. The speciality of the temple is that the gods give darshan in all the thirukolam

Nindra thirukkolam - Venkada Krishnan, Sri Ramar

Veetrirunda thirukkolam - Yoga Narasimhar, Gajendra Varadar

Kidantha thirukkolam - Sri Ranganathar

In Chennai, India, there is a Hindu Vaishnavite temple called the Parthasarathy Temple that is dedicated to Vishnu. The Thiruvallikkeni-area temple is one of the 108 Divya Desams dedicated to Vishnu and is extolled in the Naalayira Divya Prabandham, the early mediaeval Tamil literature canon of the Alvar saints from the sixth to ninth centuries CE.

History of Parthasarathy Temple

It appears from the temple's internal references that new shrines were constructed during the restoration of the temple in 1564 CE. Over time, the temple has been embellished by the endowments of villages and gardens. The temple also contains inscriptions regarding Nandivarman, a Pallava king from the eighth century.

The temple was substantially constructed during the Chola period, and many inscriptions from that time are there. The outermost mandapam is covered in sculptures of many different manifestations of Vishnu, particularly the avatars. Inscriptions from Chola, Vijayanagara, and Dantivarman Pallava, all from the eighth century, can also be found in the temple. According to Tirumangai Alvar's vivid account, the first architectural extension of the temple took place under the Pallavas' rule



(Tondaiyar Kon). The inscription of the Pallava King Dantivarman (796–847 CE), which is still there in the temple, is reminiscent of this.

During the reign of the Vijayanagara monarchs Sadasiva Raya, Sriranga Raya, and Venkatapati Raya II, the temple underwent a significant expansion (16th century). There were added numerous subshrines and pillared pavilions (mandapas), such as the Tiruvaymoli Mandapa.

The current temple was constructed in the eighth century by a Pallava ruler. Tondaiman Chakravarthy, a Pallava ruler, also constructed the gopuram. The contributions of the Chola monarchs Raja Raja and Kulottunga III, the Pandya king Maravarman, and other Vijayanagara dynasty rulers, notably Ramaraja Venkatapathiraja and Vira Venkatapathy, are documented in inscriptions. The East India Company oversaw the temple's administration for a spell.

The tank is known as Kairavani and is said to be surrounded by the sacred tirthas of Indra, Soma, Agni, Meena, and Vishnu. Bhṛigu, Atri, Marichi, Markandeya, Sumati, Saptaroma, and Jabali were the seven rishis who conducted penance here. Tirumangai Alvar has praised each of the five gods in the temple.

The Shrines of the Parthasarathy Temple

The Parthasarathy Shrine

The Parthasarathy shrine is the main Shrine of the temple and faces East- towards the sea- towards the Dhvajasthamba. In reference to Krishna's position as Arjuna's charioteer in the epic Mahabharata, the name "Parthasarathy" means "the charioteer of Arjuna" in Sanskrit. The god is also referred to as "Geethacharyan", which means "the teacher of Geeta", as he was the one who taught us the Bhagawad Geeta. This is one of the very few temples where Lord Krishna can be seen with his family. Here, he is with his wife Rukmini and brother Balarama.

The utsava-moorthy can be seen with a lot of wounds on his face which he is said to have received when he protected Arjuna in the Kurukshetra war. Lord Parthasarathy has Brahmotsava during the month of Chithirai (April-May).

The Yoga Narasimha Shrine

Lord Narasimha is the Presiding Deity of the temple. This shrine faces West, away from the Parthasarathy Shrine, complete with its own Dhvajasthamba. This depiction of Lord Narasimha just after Prahlada calmed him down from his fury at Hiranyakashipu. Yoga Narasimha Swamy is given just as much importance as Lord Parthasarathy in the temple, if not more. The bells on the door of this shrine are void of the sound-producing tongue so that the lord's meditation is not disturbed. Lord Parthasarathy has Brahmotsava during the month of Aani (June-July).

The Gajendra Varadharaja Shrine

This shrine is located on the southern side of the temple and faces East. The moolavar- Gajendra Varadharaja is riding on Garuda on the way to rescue his devotee Gajendra.

The Andal Shrine

In the temple, Andal is considered the consort of lord Parthasarathy. She has her shrine and her Utsavas in the months of Aadi (July-August) and Margazhi (December-January).



The Vedavalli Thayar Shrine

Vedavalli Thayar is said to be the daughter of Sage Bhrigu. All of the Thayar's Utsavam are held inside the temple like the Eka-Dina-Lakshrchana, the Navaratri Utsava, and the Panguni-Uthiram Utsavam

The Shriman Natha Shrine

Shriman Natha is Lord Ranganatha of Srirangam who came to Thiruvallikeni to marry Vedavalli Thayar at the request of his devotee Sage Bhrigu. His Shrine is inside Lord Parthesarathy's prahara, facing East, his feet pointing North. The Panguni-Uthiram Utsavam is held during the month of Panguni (February-March) to signify his marriage to Vedavalli Thayar.

The Rama Shrine

In the shrine, lord Rama is found with Sita and Lakshmana with Anjaneya Shrine exactly opposite to the shrine. Lord Rama faces South, while Lord Anjaneya faces North.

Utsavas of Parthasarathy Temple

The temple has Utsavas of ten days for each deity.

The Parthasarathy Brahmotsavam

It happens during the month of Chithirai (April-May). During this Utsavam, the utsava-moorthy Lord Parthasarathy comes out in procession in the morning and the evening. The lord appears on a different Vahana during every procession. It is celebrated by everybody who lives in the four maada veedhis (main streets surrounding the temple).

The Udaiyavar Utsavam

It happens one week after the end of the Parthasarathy Brahmotsavam. This Utsavam goes on for ten days and is dedicated towards Sri Ramanujacharya. It is special in this temple because Ramanujacharya was born in this sthala.

The Vasanthotsavam

It happens during the month of Vaigasi (May-June). It is celebrated to signify the Spring Season. During this utsava, all the deities have processions for two days, which is celebrated throughout thiru-alli-keni.

The Narasimhar Brahmotsavam

It happens during the month of Aani (June-July). During this Utsavam, the utsava-moorthy Lord Thelliya Singhar comes out in procession in the morning and the evening. The lord appears on a different Vahana during every procession. It is celebrated by everybody who lives in the four maada veedhis (main streets surrounding the temple).

The Kodai Utsavam

It happens a few days after the end of the Narasimhar Brahmotsavam. This one week is celebrated by the procession of Lord Parthasarathy (the utsava moorthy). This Utsava is held to welcome the Summer season. It is celebrated by the entirety of Triplicane.

The Gajendra Moksha Utsavam

It happens on the Shukla Paksha Pournami of the Aadi month. This day is celebrated to signify the day Gajendra, who was a devotee of lord vishnu, was in trouble and asked the lord for help. The



god immediately responded to his distress. This day is celebrated to remind everybody that the god is always waiting for the devotee to ask for help.

Sri Parthasarathy Thirupavadai Utsavam

This is also known as the Annakodai Utsavam. It is celebrated during the month of Aadi. During this day, the Shrine of Lord Parthasarathy is decorated fully with different types of food. All the food is distributed among the devotees on that night.

Thiru Aadi Pooram Utsavam

This utsavam starts on the Aadi pooram and goes on for a week. During this utsavam, Goddess Andal has processions on the maada veedhis of Parthasarathy temple.

The Pavithrotsavam

The Pavithrotsavam is conducted for five days in the month of Aavani. According to the Jayakhya Samhita, pavitra guards against evil. As a crucial component of the rites performed during the worship of Lord Vishnu, the puranas recommend Pavitra Aaropana (draping the god with pavitra, or sanctified garlands of thread). According to the Agni Purana, pavitrotsava should be performed on the first day of a lunar fortnight, which can fall at either the start of the month of Aashada or the conclusion of the month of Krithika. This ritual is to be performed on the 12th day of the dark or bright fortnight, according to the Garuda Purana.

Krishna Jayanthi

This festival is celebrated very grandly as this day signifies the birth of Lord Krishna. It is celebrated on the day of Aavani and the nakshatra Rohini. On this day, all the people put kolams at the front of their home and draw little footsteps homesignify that Lord Krishna will enter their homes at night to steal all their snacks and eat them. The uriyadi is also held on the streets where a pot of curd is tied at a height and people form a pyramid to burst it and get the prasad.

Navarathri

Navarathri is celebrated for ten days starting from the Amavasya of the Purattasi month. During these ten days, many women from different places come to the temple to get gifts and blessings from Vedavalli Thayar. During these ten days, the goddess has a procession each evening inside the temple, along with a Laksharchana each day.

Diwali

The festival of Diwali is celebrated very grandly as it is to celebrate the win of Lord Krishna over Narakasura. From morning to evening, crackers are burst to celebrate the newfound freedom from Narakasura. That evening, Lord Parthasarathy goes on a procession around the Maada Veedhis with a grand escort

Karthigai Deepam

The Karthigai Deepam is celebrated by the procession of Lord Parthasarathy on the streets and the burning of the leftover Diwali crackers in a “Sokkapanai”

Thaila Kaapu

The Thaila Kaapu is the application of different oils on the moolava moorthis of all the deities of the temple. It is done to signify the start of winter. After this day, the Moolava moorthys can be seen only after a month.



The Pagal Pathu Utsavam

The Pagal Pathu Utsavam is celebrated by the procession of the utsava moorthy Parthasarathy's procession inside the temple in different Alankaras every day which depicts a particular story of Lord Vishnu.

The Vaikuntha Ekadashi

On this day, all the Moolava-moorthys are dressed in Muthangi (dress made of pearls) and all the utsava-moorthys are dressed in Vajrangi (dress made of diamonds). All the Utsava-moorthys are present at the thiruvaimozhi mandapam and give darshan all day. There is a procession in the evening after which all the deities return to their shrines. This is the day the "Swarga-vaasal" opens and it stays open for five days from this day.

The Rapathu Utsavam

This is a ten-day uthatm that is celebrated from the day of Vaikuntha Ekadashi. During this Utsava the Lord Parthasarathy goes on processions in the Maada Veedhis.

Ratha Saptami

This day is during the Thai month, and on this day, the utsava-moorthy Prthasarathy visits Ekkaduthangal.

The Maasi Magam

On the day of the Maasi-Magam, the lord Parthasarathy visits Marina Beach for Theerthavari or his bath. Many people visit the beach with the god to take a dip in the sea.

The Theppa Utsavam

This is the floating festival that takes place inside the pond of the temple. The deities take five rounds around the pond and then proceed to take a procession of the maada-veedhis. The first three days are for Lord Parthasarathy, the fourth day is for Lord Azhagiya Singhar, the fifth day is for Lord Rama, the sixth day is for Lord Ranganatha and the seventh day is for Lord Gajendra Varadharaja.

The Dhavana Utsava

The Dhavana Utsav is celebrated to signify the arrival of the Spring season. During this Utsava, the deities leave the temple in the morning and reach the Dhavana utsava Bangla and stay there till the evening, enjoying the spring. Then they complete their procession of the maada-veedhis during the evening and return to their shrines.

The Panguni-Uthiram Utsavam

This is a very special Utsavam for Lord Ranganatha and Vedavalli Thayar. For a week, Lord Ranganatha and Vedavalli thayar have processions together inside the temple, and at the end of the week, the Thirukkalyanam happens, where the god and the goddess marry.

The Rama Navami Utsavam

The Rama Navami utsavam starts one week before Rama Navami and the utsava-moorthy lord Rama has processions around the maada-veedhis.

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An Analysis of Kathakali

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Abstract

Kerala is the place where the traditional dramatic dance known as kathakalī was first performed. It is known for its elaborate costumes, colorful makeup, and expressive hand gestures and facial expressions. Combining elements of music, dance, and performance, dance drama undergoes years of rigorous training to master the art form. Kathakalī is also influenced by the ancient Indian performance arts of kalāripayāṭṭū (a martial art) and Natya (dance drama), as well as North Indian Kathak dance. It is said to have been developed by the rulers of the Kingdom of Travancore in the 17th century as a means of entertainment and to promote Hindu religious values. The stories depicted in kathakalī are typically based on Hindu mythology, and performances often last several hours. The exact origins of kathakalī are not known, but it is believed to have evolved from other traditional dance dramas such as rāmanāṭṭama and kṛṣṇanāṭṭama performed in the 16th and 17th centuries.

Here we learn more about its sections, instruments used, the importance of clothing, mudrā and the influence of kathakalī in society.

Keywords

Dance, Drama, kathakalī, Kerala, Traditions, Music, Performs

Introduction

Performers tell stories through dance, music and pantomime, and the stories are often drawn from Hindu mythology. Kathakalī is typically performed in temples. The dance is known for its complexity and requires years of training to master.

The Great Indian Peninsula's tip, Calicut, is at the southernmost point of a band that extends from Cape Comorin along the West Coast for around 300 miles. It is kathakalī's birthplace.

Krishnattam, a former style of dance theatre centered on the stories of the Hindu god Krishna, is regarded to have been one of the older arts that kathakalī evolved from in the 17th century. Although the origins of kathakalī are unknown, it is believed to have developed from a number of previous disciplines. The ancient Sanskrit theatre tradition has influenced kathakalī, as well as the martial arts and cultural practices of Kerala. It is believed that kathakalī began to teach Hindu moral values and religious stories because it was once exclusively performed in temples.

Kathakalī had a phase of modernization in the 19th and 20th centuries. New stories and themes were presented, as well as altered versions of traditional attire and cosmetics. The dance was also performed outside of Kerala in other regions of India and beyond. Today, audiences in India and beyond love watching kathakalī, which is regarded as one of India's most significant art forms.



kathakalī plays were performed nonstop for twenty-four hours. Experiencing this dance spectacle at a festival in Travancore would still be captivating even now.

India's Natya literature benefits from the unforgettable and spectacular dance and acting of kathakalī. Although dancing is a live art, its great level of skill is undeniable. Even while some people believe the Hastalaksana Dipika to be the oldest book on the subject, that relies heavily on the Natya Sastra of Bharata.

Sections of kathakalī:

Several "acts" or portions make up a kathakalī performance. These consist of:

- Purappadu:

The first act of a kathakalī performance is called Purappadu. The performer enters the stage and makes a sequence of movements as part of a ceremonial initiation before the performance. This often entails washing one's hands and face, donning costume and makeup, and praying to the gods. The music for the purappadu is often played on a drum called a cendā. It is played with sticks and has a cylindrical wooden frame with animal skin coverings on both ends. The cendā, which is utilized to create the rhythmic accompaniment for kathakalī performances, is recognized for its powerful, resonant sound.

- svarājati :

svarājati is a solo kathakalī dance that is done to a cendā drum song. The performer sings and dances to the cendā music during svarājati. Compared to Purappadu, the dancing moves are more intricate and expressive, and they are utilized to amplify the atmosphere and emotion of the song. For the purpose of explaining the musical meaning to the audience, the svarājati may also make use of various facial and hand gestures. It often lasts between 15 and 20 minutes.

Other dance styles that include the svarājati are:

- bharatanāṭyama, a traditional Indian dance style that has its roots in the Tamil Nadu region of India.
- mohinīāṭṭamais a traditional Indian dance style with movements that are beautiful and fluid. It comes from the state of Kerala.
- kucipudaī is a traditional Indian dance style that has its roots in the Andhra Pradesh region of India.
- The state of Odisha is where the classical Indian dance known as "oḍisī" was first performed.
- The state of Assam is where the ancient Indian dance style known as sattriyā nṛtya first appeared.
- jātiśvarama:

svarājati and jātiśvarama are two solo dance performances in the kathakalī. However, there are several differences between the two:

- Melody vs. Rhythm - The style of music that svarājati and jātiśvarama are performed to is the fundamental distinction between them. The jātiśvarama is a solo dance with a set of rhythmic patterns, whereas the svarājati is a solo dance with a tune.



- svarājati and jātiśvarama are both utilised to express moods and feelings through the performer's facial expressions and dancing. However, because it is centred on rhythmic patterns rather than melody, the jātiśvarama tends to be more expressive and animated.
- Structure: Depending on the performance, svarājati and jātiśvarama may have distinct structures. The jātiśvarama can be more impromptu and allow for greater creative expression, but the svarājati can occasionally be a more organised dance with a predetermined sequence of moves.
- Padam:

kathakalī's Padam is a solo dance that uses mime, dance, and music to convey a tale. It often lasts for many hours and is the centerpiece of a kathakalī performance. Dance, music, and pantomime are all used by the performer to help the audience understand the tale and the characters during the Padam. The characters' emotions and actions are expressed through the dancing routines, which are incredibly expressive.

The Padam is a crucial component of a kathakalī performance since it provides the performer with the most opportunity to express themselves artistically. Additionally, it serves as the primary means of telling the audience the performance's narrative.

- thoḍāyama:

thoḍāyamais a solo kathakalī dance that uses hand and facial motions to convey emotion. The performer employs a succession of extremely expressive hand and facial movements during the thoḍāyamato show the audience a range of emotions. These hand motions, sometimes referred to as "mudrā" are significant in the kathakalī tradition.

The Thodayam, which enables the performer to convey a wide range of emotions in a very expressive and dramatic fashion, is a crucial component of a kathakalī performance. Usually, the act only lasts 10 to 15 minutes.

- Varnam:

Varnam is a group dance in kathakalī that uses the performers' gestures and movements to convey a tale. A variety of performers dance together throughout the Varnam, utilizing their gestures and motions to help the audience understand the tale and the characters they are portraying. The characters' emotions and actions are expressed through the dancing routines, which are incredibly expressive.

The Varnam, which enables the collaboration and artistic expression of numerous performers, is a crucial component of a kathakalī performance. It typically lasts between 30 and 60 minutes.

- kūḍiyāṭṭam

kūḍiyāṭṭam is a kathakalī dance theatre that uses language and movement in place of music and dance to tell a tale.

The kūḍiyāṭṭam uses conversation and movement to help the audience understand the plot and the characters. The major emphasis is on speech and action, while artists may employ facial expressions, hand gestures, and body movements to communicate the meaning of the tale.



A crucial component of a kathakalī performance is the kūḍiyāṭṭam, which enables actors to tell a more intricate and nuanced tale using conversation and movement. Usually, the act only lasts 15 to 20 minutes.

- Pachcha:

The last act of a kathakalī performance is called Pachcha. The performer makes a sequence of movements as part of a ritual ending to finish the show. To express gratitude to the spectators and the gods for their support and presence during Pachcha, the artist could also make a few quick dance steps. It serves to conclude the show and express gratitude to the spectators.

The Pachcha, which helps to end the performance and wrap up the plot, is a crucial component of a kathakalī performance. The artist uses it as an opportunity to express gratitude to the gods and the audience for their support.

Instruments Used:

Various instruments, such as the following, are frequently used by performers in kathakalī dance dramas:

- Mizhavu:

Large drum known as the mizhavu plays an important role in kathakalī performances. The lead performer, sometimes referred to as the "mizhavu performer," typically plays the mizhavu. A powerful, resonant sound is produced when the drum is played with the hands, underscoring the dance drama's action and providing rhythmic support for songs and conversation. The sound of the mizhavu is directly related to this classical dance style and is an essential component of the kathakalī ensemble.

- eḍakkā:

A little drum called "eḍakkā" is played during a kathakalī performance. Usually played with the fingers, the eḍakkā provides rhythmic support for the dance. A supporting actor plays the drum in addition to maybe playing additional instruments like the chengila (little hand cymbals) or the kuzhitalam (a pair of small hand drums). The high-pitched eḍakkā is typically employed to set the beat of the dance or to contrast the mizhavu's deep, resonant sound (a large drum played by the main performer).

- chengila :

The primary performer often plays the chengila, which establishes the dance's beat by crashing the cymbals together. The chengila, a crucial component of the kathakali ensemble, provides rhythmic support for song and discourse. The usage of the Chengila sound, which is an essential component of the kathakalī experience, is meticulously orchestrated to go with the dancers' motions and the plot's progression.

- Ilthalam:

A pair of tiny cymbals called the Ilthalam are utilised during kathakalī performances. Typically, a supporting performer plays the ilthalam, which establishes the dance's beat by striking cymbals simultaneously. The high-pitched ilthalam is typically utilised to contrast with the mizhavu's deep, resonant tone (a large drum played by the main performer). The ilthalam, a crucial



component of the kathakalī ensemble, is utilized to add rhythm to songs and discourse. Ilathalam usage is meticulously orchestrated to fit the dancers' movements and the narrative flow since it is a crucial component of the kathakalī experience.

- Kuzitalam :

A pair of tiny hand drums called the Kuzitalam are played during a kathakalī performance. The kuzhitalam is typically performed by a supporting performer who beats the drums with short sticks in time to the dance. High-pitched and typically utilised to offer contrast to the mizhavu's deep, resonating sound is the kuzhitalam (a large drum played by the main performer). The kuzhitalam, a crucial component of the kathakalī ensemble, is utilized to add rhythm to songs and discourse.

- Veena:

A classic stringed instrument used in kathakalī performances is the veena. A supporting artist plays the veena, plucking the strings to provide musical accompaniment to the dance. The veena is a crucial component of the kathakalī ensemble and provides the musical underscoring for the singing and acting.

- Flute:

A common wind instrument used in kathakalī performances is the flute. A supporting character typically plays the flute, blowing into it to melodically accompany the dance. The flute serves as a musical accompaniment to songs and discourse and is a crucial component of the kathakalī ensemble.

- Nadaswaram :

The Nadaswaram is a wind instrument that resembles a trumpet and is played during kathakalī performances. The nadaswaram is often performed by a supporting artist who blows on the instrument melodiously to accompany the dance. The nadaswaram, a crucial component of the kathakalī ensemble, provides the music for the singing and acting.

Costumes in kathakalī:

In kathakalī dance plays, the actors frequently don lavish, vibrant costumes that are an essential component of the show.

The costumes used in kathakalī come in a variety of styles, including:

- Veśama:

The actors' primary attire is the Veśama, a traditional style of Indian dance theatre that originated in the state of Kerala in southern India. It is a full-body costume with a headpiece, a face mask, and various ornaments. The Veśama, which is supposed to reflect the character shown, is typically quite elaborate and colorful. It may also include extras like weapons or other things related to the character, such as accessories. The audience can better understand the character's feelings and actions thanks to the Veśama.

- padmaghāṭa :



Female characters frequently dress as padmaghatas. It is made up of a body suit with a headpiece, a mask, a skirt, and various ornaments. The Padmaghata, which represents the persona shown, is typically quite elaborate and colorful. It may also include extras like weapons or other things related to the character, such as accessories. The audience can better understand the character's feelings and actions thanks to the padmaghata.

- Minukku:

A sort of costume used by male characters is called a minukku. It is made up of a body suit with a headpiece, a mask, a loincloth, and various ornaments. The minukku is supposed to symbolize the character represented and is typically quite elaborate and colorful. It may also include extras like weapons or other things related to the character, such as accessories. The minukku aids in explaining to the audience the feelings and actions of the characters.

- kirītama:

A sort of crown worn by male characters is called a kirītama. Usually composed of gold, it has gems and other beautiful accents. In kathakalī, it plays a significant role in the character's entire look. It often covers the headpiece and aids in establishing the character's position or identity for viewers.

- mukuṭama:

The mukuṭama is a type of crown worn by female characters. It is usually made of gold and adorned with jewels and other decorative elements. It is usually worn over the headdress and helps convey the character's status or identity to the audience.

- jvālā:

Both male and female characters often wear a particular style of jewelry called a jvālā. Usually composed of gold, it has gems and other beautiful accents. Characters in kathakalī wear the jvālā as an essential component of their attire and as part of their overall look. It is typically worn around the neck.

- Hasta Abharanam:

Both male and female characters often sport the Hasta Abharanam as an arm decoration. Usually composed of gold, it has gems and other beautiful accents. It is an essential component in their overall costume and physical appearance.

- Padmabandham:

Both male and female characters typically wear a particular style of waistband called a padmabandham. Usually composed of gold, it has gems and other beautiful accents. The padmabandham is a crucial component of kathakalī characters' costumes and contributes significantly to the character's entire look.

mudrā:

In Buddhist and Hindu ceremonies and art, a mudra is a symbolic hand motion. mudrā are frequently employed in yoga and dance in Hinduism and are thought to have the ability to call forth deities and spiritual states of consciousness. mudrā are employed in Buddhist ceremonies and



teachings and are thought to reflect many facets of the Buddha's life and teachings. Other Asian traditions, like Chinese opera and the Japanese Noh drama, also employ mudrā. mudrā are employed in these situations to add significance and passion to the performance.

There are many different mudrā used in kathakalī including:

- Abhaya Mudra:

Hindu and Buddhist ceremonies and art employ the Abhaya Mudra hand gesture. In Sanskrit, the term "abhaya" denotes "valour." Stretching the palm and fingers of the hand creates the Abhaya Mudra. It stands for security and is frequently used to imply tranquilly, quiet, and serenity. The Abhaya Mudra is used to invoke protection and divine direction in Hinduism and is frequently connected with the god Vishnu.

- Anjali Mudra:

The Anjali Mudra is done by putting the hands together in front of the chest in a praying position. It is frequently used to express greetings, gratitude, or tribute and symbolizes dedication and respect. The Anjali Mudra is used to invoke a sense of grace and heavenly protection in Hinduism and is frequently connected with the god Vishnu.

- Arda Chandrasana Mudra:

Stretching the fingers and extending the palm downward is how the Arda Chandrasana Mudra is done. It symbolizes the moon and is frequently used to evoke feelings of serenity, equilibrium, and peace. The Arda Chandrasana mudra is frequently combined with other mudrā and hand gestures in performances to represent a range of meanings and emotions.

- Sarpa Mudra:

The term "Sarpa" means "snake" in Sanskrit. Straightening the hand while keeping the fingers bent and the thumb extended is the Sarpa Mudra. It resembles a snake and is frequently used to imply danger, strength, or metamorphosis. The Sarpa Mudra is used to inspire a sense of divine power and transformation in Hinduism and is frequently connected to the god Shiva.

kathakalī's influence:

Kerala's cultural and artistic traditions have been greatly influenced by kathakalī, which has significantly influenced the growth of other ancient Indian dance styles like bharatanātyama and kucipudā. It helped spread awareness of Indian classical dance among a global audience and was frequently performed and admired in different regions of India as well as outside of the country.

kathakalī has a profound social and political impact on Kerala in addition to its cultural and aesthetic aspects. It functioned as a forum for addressing social concerns and a means of advancing social and cultural understanding. It has also contributed to the state's rich creative and cultural environment by helping to shape Kerala's identity and cultural heritage.

Conclusion

Since kathakalī is a physically demanding dance-drama, performers need to be in excellent physical shape. Dancers must put in years of arduous practice to achieve the complicated footwork and hand gestures used in the dance. The strength, endurance, and flexibility of the dancers may all



be improved with this exercise. The dancers also need to be extremely coordinated and have a good sense of rhythm, which might improve their mental and cognitive abilities.

Some of the benefits include:

- Physical Fitness: Physical endurance, flexibility, and strength are necessary for learning kathakalī. Balance, coordination, and general fitness can all be enhanced by it.
- Mental Focus: A great level of attention and concentration are necessary for kathakalī. It can enhance cognitive capacities including memory and attention to detail.
- Cultural Appreciation: Learning kathakalī may help people have a better knowledge of the traditions, practices, and values of Kerala and India as well as its rich cultural legacy.
- Self-Discipline: Discipline and commitment are required for learning kathakalī. It can foster self-control, self-assurance, and a solid work ethic.
- Creativity: The hand gestures (mudrā) and facial expressions (abhinaya) used in kathakalī are essential for expressing meaning and emotion. kathakalī is a highly imaginative and expressive dance genre. It can support the growth of artistic talent, creativity, and self-expression.
- Social Interaction: Learning kathakalī may promote social interaction and aid in the growth of leadership, collaboration, and communication abilities.

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Usage of Ayurveda in Recent Days: A Study

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Abstract

Ayurveda is one of the oldest healing systems in India, existing over 3000 years ago. Ayurveda has the power to cure various chronic diseases such as cancer, diabetes and asthma. Recently, however, Ayurveda has slowed its pace toward extinction. This is because people started looking for the scientific reasons behind Ayurvedic medicines. Many Ayurvedic medicines do not yet have a scientific basis but it was discovered by our ancestors and passed down to our generations, which has been used to treat many diseases.

Keyword

Sushruta, Divodāsa, Yoga and Naturopathy, Unani, Siddha, Homeopathy.

Introduction

Ayurvedic treatments are the treatments with the highest success rate. Due to lack of proven Ayurvedic medicines, it is less available to people, even Ayurvedic ideologies are less accepted by people. People in the twenty-first century completely rely on medication to treat various types of lifestyle disorders. Various medical specialties, including Allopathy, Ayurveda, and Homeopathy, are being practised around the world. According to their ideas, people depend on such medical areas. Medicine is a probabilistic science rather than a pure science. The growth of science in the medical profession and the science of healing are at the forefront of medical advancement. Its history spans from the Paleolithic era to the present. Medicines are referred to as the science of healing, which includes illness treatment and prevention, as well as the practise of diagnosis and health promotion. It also refers to plant-based compounds, pharmaceuticals, and treatments that are used to treat a variety of illnesses and advance good health. According to the medical lexicon, medicine is both a medication and a method of illness prevention. Additionally, it is described as the investigation and management of general disorders or those affecting the body, particularly those that typically do not require surgical intervention. The field of medicine encompasses a variety of medical procedures developed with the purpose of treating and preventing disease in order to maintain and restore health. There is a medical concept present in every human society that provides explanations for disease, birth, and death. Diseases have been linked throughout history to witchcraft, expertise, and divine will.

Early writings pertaining to the practises of ancient Greek and Roman medicine, Ayurvedic medicine, Babylonian medicine, classical medicine, and even ancient Egyptian medicine can be located today. People have been able to maintain or improve their health through the use of a wide



range of practises that have emerged over the course of history. Producing it can be done using either man-made or natural components. Traditional medicine and modern medicine are the two distinct schools of thought within the medical field. Traditional medicine relies solely on natural processes and remedies in its treatment of all illnesses. These medications are usually prepared using unprocessed plant and animal materials.

History

The foundational scriptures of Ayurveda begin with a narrative that explains how the gods passed down their knowledge of medicine to human sages and practitioners. According to the Sushruta Samhita, Lord Dhanvantari, the Hindu deity of Ayurveda who adopted the persona of Divodsa, the ruler of Varanasi, delegated this responsibility to a group of physicians that included Sushruta. Sushruta was the leader of this group. Earlier editions of the book, on the other hand, leave out this background and instead give credit to King Divodsa. The well-known processes of modernity and globalisation have been responsible for Ayurveda's adaptation so that it can be used in the West. This shift became especially noticeable during the 1970s and 1980s, when Baba Hari Dass and Maharishi Ayurveda were in control of the organisation. Literature, concepts, and phrases associated with Ayurveda have been traced back to the middle of the first millennium BCE in some cases.

Eight Components

In the earliest books of Ayurveda, which were written in Sanskrit, a list of the eight components that comprise medicine may be found. This description of medicine as "a treatment made of eight components" first appears in the Sanskrit epic Mahabharata, which dates back to the fourth century BCE.

The 8 components are follows :-

- *Kāyachikitsā* :- Kaya means body and chikitsa means treatment, this is a general medicine used for treating the body.
- *Kaumāra-bhṛtya* (Pediatrics) :- This refers to pediatrics, obstetrics and gynecology.
- *Śalyatantra* :- It is a branch of Ayurvedic medicine that focuses on Ayurvedic surgery and teaches students the principles of current surgical practise.
- *Śhālākyaatantra* :- This component is about the treatment of diseases or ailments of the ears, eyes, mouth, etc.
- *Bhūtavidyā* :- Treatment for mental conditions that are said to be caused by demonic possession or influence.
- *Agadatantra/Vishagara-vairodh Tantra* (Toxicology) :- It deals in detail with various natural and synthetic poisons and their raw materials, signs and symptoms, management of poisoning caused by snake, insect, spider, rodent, etc. bites, and the composition of various other substances. . toxin. Lethal doses of various toxins.
- *Rasāyatantra* :- Tonics that lengthen life, boost IQ, and increase muscle are now in development.
- *Vājīkaraṇatantra* :- improving sperm count, sexual vitality, and sexual enjoyment as well as providing treatments for infertility and mental health conditions (transformation of sexual energy into mental energy).



Current status

Practitioners enjoy a legal standing that is, in many parts of the world, comparable to that of traditional medical professionals. The modern Indian practise of Ayurvedic procedures is characterised as being "biomedical" by a number of academics. This is in contrast to the "spiritual" focus that is placed on the activities observed in Western variants of the practise.

Since the 1980s, interdisciplinary ethnomedical research has been centred on Ayurveda. The goal of this research is to improve Ayurvedic pharmacology by combining the insights of the biological sciences and the humanities.

Ayurveda, the ancient Indian system of medicine, has gained recognition and popularity globally in recent years. Many people in different countries are turning to this holistic approach to health and wellness as a way to improve their overall wellbeing. The use of Ayurvedic principles and remedies, such as herbal supplements and essential oils, has become more widespread, with a growing number of products being marketed for their Ayurvedic benefits. Additionally, Ayurvedic practices such as yoga and meditation have also become more mainstream and widely adopted around the world. However, the use of Ayurveda is not universally accepted or regulated by conventional medicine, and there can be variation in the quality and safety of Ayurvedic products and treatments. It is important to consult with a healthcare professional before starting any new Ayurvedic treatment.

As a result of the European colonisation of India, which began in the 19th century, and the institutional support of European medical systems by European immigrants living in India, Ayurveda has been forced to contend with a number of difficulties. Since the 20th century, contemporary biomedicine has dominated Ayurveda politically, intellectually, and commercially, which has resulted in the labels "Modern Ayurveda" and "Universal Ayurveda" being given to the practise. The Indian subcontinent is the origin of modern Ayurveda, which has a tendency toward secularisation, as evidenced by a reduction in the importance of the practice's magical and legendary components. The term "global Ayurveda" refers to a collection of practises that originated in India but have now expanded and developed in other parts of the world. People who are interested in the Ayurvedic pharmacopoeia and people who practise New Age Ayurveda are the two core groups that make up the worldwide Ayurveda community, according to Smith and Wujastyk. Together, these two groups make up the global Ayurveda community.

It is also possible to place an emphasis on Maharishi Ayurveda, mind-body medicine, or a combination of Ayurveda, yoga, and Indian philosophical thought.

Status in India

According to estimates conducted between 2008 and 2018, over eighty percent of Indians either rely solely on Ayurvedic therapy or blend it with Western medicine. According to the results of a survey that was conducted in 2014 by the National Health Survey, 3.5% of patients who sought outpatient care during the study's reference period of two weeks did so through the Indian healthcare system.



Ayurveda is a well-known and esteemed branch of ancient medicine in India. The government has acknowledged its lengthy history of use in the nation. The Ministry of AYUSH (Ayurveda, Yoga and Naturopathy, Unani, Siddha, and Homoeopathy) was founded by the Indian government to regulate the advancement and use of conventional medicine, including Ayurveda. In India, there are more Ayurvedic clinics and hospitals than ever before, offering instruction and medical care based on Ayurvedic principles. The Central Council for Research in Ayurvedic Sciences was established by the government to carry out research and development in the area. The government has also taken steps to promote and regulate the use of Ayurvedic items, such as herbal supplements.

The Central Medical Council of India Act was established into law in 1970 by the Indian Parliament in order to standardise the certification standards for Ayurvedic practitioners and to provide accredited colleges for the study and research of Ayurvedic medicine. In 1971, the Indian Ministry of Health and Family Welfare's Department of Ayurveda, Yoga, Naturopathy, Unani, Siddha Medicine, and Homeopathy founded the Central Council of Indian Medicine (CCIM). This body is responsible for regulating traditional Indian medical practises (AYUSH). Through a variety of programmes at the national and state levels, the Indian government supports Ayurvedic research and education. Additionally, the government is striving to institutionalise conventional medicine so that it can be studied in India's major cities. Research in Ayurveda is carried out by the Central Council for Research in Ayurvedic Sciences, which receives funding from the government (CCRAS).

In India, there is an organisation called the Andhashraddha Nirmulan Samiti that works to eradicate superstition. This organisation considers Maharashtra Ayurveda to be a pseudoscience.

On November 9, India created the Ministry of Ayurveda, Yoga, and Unani (AYUSH). In India, the celebration of National Ayurveda Day also takes place on Dhanvantari, commonly known as Dhanteras.

31% of Indians who identified as doctors in 2001 had just graduated high school, and 57% had no formal medical training, according to a study conducted by the World Health Organization (WHO) in 2016 and titled "The Health Workforce in India." According to the survey conducted by the WHO, the problem was much more severe in rural areas of India, where just 18.8% of doctors have valid medical licences. According to the findings of the poll, there are 8 medical practitioners for every 10, 000 individuals in the United States, whereas there are 13 medical practitioners for every 10, 000 persons in China. Everyone who works in the medical field falls under this group, including those who practise conventional medicine, ayurveda medicine, homoeopathic medicine, and unani medicine.

Working

A disease's severity determines how well it can be treated. Ayurveda treats the disease's underlying causes as well as its symptoms. It acts to cure the illness and strengthen a person's defences, preventing future recurrences. If you receive Ayurvedic therapy as soon as possible, it will take less time. It is untrue that ayurvedic treatment takes a lengthy time to treat a problem.

It is a myth that it takes time for Ayurvedic therapy to function only because it requires a comprehensive approach. Sallaki and turmeric are two Ayurvedic medications that have been shown to be more potent pain relievers than Ibuprofen. Medicine has nothing to do with how long a problem takes to recover. But it all depends on the extent of the illness and the person's fortitude.



Is it unreasonable to expect our body or medication to heal the sickness in a matter of days when the condition takes years to develop? Ayurvedic treatment, unlike contemporary medicine, frequently addresses the fundamental cause rather than just the symptoms.

Ayurvedic Science

Ayurveda, apart from being an ancient Indian system of medicine, is a comprehensive guide to good living, and has stood the test of time and has been around for thousands of years. Surgery and other difficult treatments were performed by Ayurvedic doctors, but are very recent in current science. According to the Vedic worldview, everything in the universe including humans, animals, plants and inanimate objects is one. Therefore, there is a dependency between them. According to Ayurveda, there should be harmony between one's body, mind and soul and their environment. As a result, the focus of Ayurveda goes far beyond treating physical ailments and includes spiritual and psychological aspects, helping a person realize his or her maximum potential.

Ayurvedic treatments

In Ayurveda, treatment is a therapeutic process aimed at curing disease, preventing its recurrence, and promoting overall health. Ayurvedic medicine uses natural approaches and a holistic approach to treat patients with the aim of finding a permanent solution. Since the goal is not just to restore health, but to bring the body into balance, it gets to the root cause of the problem. For this, one must balance the doshas, remove toxins, strengthen the digestive system, open the nadis and rejuvenate the tissues. According to Ayurveda, each person has a unique physical structure which is similar to his fingerprint. It is a combination of three body types that includes mental, physical and emotional aspects. In the Ayurveda scriptures these are referred to as doshas. These doshas are classified as vata, pitta, and kapha.

Vata means air and space. It controls all bodily functions, including breathing, speech, blood circulation, digestion, excretion, urine, menstruation, and others. This dosha appears in people who act quickly and think quickly. The other two doshas are empowered by vata dosha.

Pitta is an image of fire and water. It is biological energy that drives enzymes, bile, hormones and organic acids. Peter physiologically regulates aggression, joy, will and mental perception.

Kapha represents both earth and water. This dosha governs the feelings of love, greed, patience, forgiveness and attachment in a person.

Ayush Importance

The development of education, research and dissemination of the traditional health care system in India is the responsibility of the Ministry of Ayush, a ministry of the Government of India. The term Ayush comes from the name of complementary medicine covered by the ministry. Ayurveda, yoga, and naturopathy, as well as unani, siddhas, and homoeopathy.

A – Ayurveda :- Ayurveda is a combination of the two words "Age" and "Veda." Age is simply a part of living. VEDA is a Sanskrit word that literally translates to "knowledge." Ayurveda is sometimes referred to as the "science of life." Ayurveda encompasses all forms of life, even those that are not of the human variety. The ancient Indian scholar Charaka is credited as saying that "Ayurveda is the science that deals with the good and the evil of life, the good and the bad of life, its measure, and life itself" (Charaka Sutras 1-4). There are three primary forks in it. Ayurveda is a country that focuses on issues related to human life. The branch of Ayurveda known as Vriksha deals with issues pertaining to plant life, including growth and sickness.



Y – yoga and Naturopathy:- Yoga is both an art and a health science. It is an extremely delicate science-based practice that aims to harmonize the body and mind. The holistic approach of yoga is well established and can address a variety of lifestyle challenges as it promotes health and brings harmony to all aspects of life. In recent years, yoga has become popular not only because of its effectiveness in treating certain diseases, but also because of its ability to relieve mental and emotional stress and make practitioners feel better. It is now practiced all over the world as part of a healthy lifestyle.

U – Unani :- Unani, otherwise known as the science of health and healing, is a system of medicine integrated with Indian history, making it one of the top countries in the use of this type of treatment. About 2500 years ago, Hippocrates laid the foundations of Unani medicine in Greece. Unani Medicine, a Greek-Arabic tradition, contains a Herbo-Animo mineral base. Unani is not only a unique branch of medicine, but also a vast repository of medical theories and beliefs of interest to the medical community and science in general.

S – Siddha :- The Siddha system of medicine is largely practised in the southern part of India. It is one of the first traditional medical systems in the world to address not only the mind and the spirit but also the body. The Tamil term siddhi, meaning "striving for achievement", "perfection" or "heavenly bliss", is the source of the name Siddha. Siddha also originated in India, the birthplace of many other traditional philosophies. The origins of this system are intertwined with those of prehistoric Tamil societies.

H – Homeopathy :- Homeopathy, also known as homeopathy, is a pseudoscientific alternative medical approach. The German physician Samuel Hahnemann came up with this idea in 1796. According to homeopathic theory, which is often referred to as *similia similibus curentur* or "similar cures," substances that produce illness symptoms in healthy individuals may also alleviate the same symptoms in sick people. Homeopathy weakness is used to prepare therapeutic medicines. In this method, the selected materials are diluted several times to make the end result chemically comparable. It is often impossible to predict the result of adding even one molecule of the original chemical. Homeopaths may shake and/or shake the product between each dilution, claiming that this ensures that the memory of the original medicine is retained even after dilution. Practitioners claim that these preparations have the power to heal or cure disease when taken orally.

Conclusion

Ayurveda has been around for a very long time, although it does have some limitations due to the fact that its technology is not as advanced as that of Western medical systems. It is not known what the active components of the herbal remedy that is being offered are, and a great deal of additional research is required for a great number of other treatments before their active components can be identified and their mechanisms of action fully understood. Even after decades of using the most cutting-edge scientific instruments for the examination of medications, herbal medicines still have a number of drawbacks. Because of the use of pharmacological combinations, it is a more difficult task to conduct an analysis of the effects of multiple medications at the same time. As was previously said, one of the benefits of traditional medical systems is that they place a higher emphasis on treating the patient as opposed to the ailment itself. However, because of this factor, it is now significantly more challenging for the typical person to acquire the medicine.

TSM is frequently used in several issues, including variations in drug potency caused by different strains, a lack of uniform coding for each strain, changes in the locations where drugs were developed, drug misidentification and counterfeiting, non-uniform quality control standards, and



changes in processing techniques. All of these issues point to the urgent need to compare the medications that are used in both of these medical systems.

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Vedic Studies for Women: An Investigation

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Abstract

Early Vedic times saw proper education for women. Women in ancient India were treated with respect and affection despite the patriarchal system that ruled at the time. Women were treated equally to men in terms of status and position throughout the Rig Vedic era. In some instances, only married men and their spouses are permitted to participate in religious rites. In the Bible, women were accorded not only equal status but also more than just the better half, a status that has decreased through time. In addition to being the mothers who raised the next generation, women were treasured and revered in the Vedic civilization for their amazing capacity to see the truth and contribute significantly to human society. Women's battles are portrayed in the Rig Veda. The Hindu religion has come under fire for its role in the rise in male-female inequality because of women's unfavourable position. This presumption is untrue. Throughout the Vedic Period (1500–1000 BC), women held a respectable position in society and were revered as the mother goddess (Shakti), a symbol of life with incredible patience and sacrifice capacity. In the Epics and Puranas, women were equated with property. In order to empower women in society, we must follow Vedic teachings.

Keywords

ancient India; Vedic education; Vedic study; female Vedic scholars.

Introduction

In early Indian history, women's study of the Veda was confined to reading the text and assuming its context. Excellence and restraint have historically been hallmarks of women's labour, which has aided in the advancement of human civilization and the assertion of its supremacy. In ancient Indian civilization, which was the prototypical patriarchal society, a female was not always welcomed into the world. When battle and hunting were the main occupations in the culture, girl children were viewed as weak and liabilities rather than assets, even though a small number of wise parents saw the birth of both males and females as equal. Women's contributions to human civilization have been critical since the dawn of time due to their excellence and desire for rapid progress in all spheres of life. A woman's status refers to her place in a social system of roles, privileges, rights, and obligations. It also refers to her family as well as her societal responsibilities and rights. Men's positions and attitudes toward women are frequently contrasted to see how they stack up. The status of Hindu women in India has changed over time. Women's accomplishments have been suppressed throughout history, but ancient Indian literature emphasises women's visibility in this regard, where women's standing has changed over time and space.

Women's roles and status in Indian society have evolved over time. Understanding women's status and position in ancient times is critical because changes in socio-political settings influenced



women's status. It has changed dramatically throughout history. In India, women have traditionally experienced two stages in their lives: submission and deliverance. She has endured periods of repression and oppression, yet she is also regarded as the household's deity. Since the time of the Vedic civilization until the present, her position and rank have changed. They were viewed as moral and perfect stewards. They are described as having enormous strength as well. A woman is a product of the institution. Although it is important, the subject of women's status and position is vast and extensive. They played a wonderful role in family and social life and made a fantastic contribution to the general advancement of civilization as a result of their creativity, intellect, and spirit of sacrifice.

Even though there are occasionally insulting comments to women, Indian tradition has always respected women's rights. He subscribes to the Manu Vaivastha school of thought, which holds that women should not be independent at any age, even in the 3100s. She and society both benefit from it. Many people don't understand how women really functioned in ancient Indian society. The Vedas, Upanishads, and Smriti scriptures, which contain the rules, rituals, and traditions that determined the true status of women in ancient times, are largely to blame for this stunning lack of understanding.

The most authoritative document on the subject is the "Rigveda, " which includes the origins and seeds from which the entire Hindu school of thought has evolved and flowed through the ages in numerous streams. In the "Hindu Puranas, " women's power was referred to as Sakti, and it was she who vanquished Mahisasura, who was impenetrable. It is said that God Rudra, also known as Ardha-Narishwara, is bisexual. According to the Hindu lawgiver "Manu, " the gods are happy when women are honored, and all efforts are useless when women are not honored.

In terms of women's honour in the past, Ma Saraswathi Goddess and Devi Mahatmaya state that "all forms of knowledge are facets of thee, and all women throughout the world are thy forms." A father's brilliance outshines a hundred Acharyas, whereas a mother's brilliance outshines a thousand fathers. "In glory, one Acharya outshines ten Upadhyayas."

The Vedas: May women study them?

Nothing in the Vedas implies that women are not allowed to study the Vedas. Many people think that singing Vedic mantras will make a woman less able to become pregnant. The Vedas and Hinduism do not discriminate against women.

What are the views of women in the Vedas?

Last but not least, the Vedic tradition holds women in high regard throughout the world since it considers them to be the expression of a number of significant traits and abilities. "Where women are worshipped, the gods reside, " it declares, empowering women and encouraging their protection.

Ancient Indian Women's Classification Based on Vedic Education:

Women in ancient India were divided into two categories based on their education in the Vedas: Brahmavadini and Sadyovadhu. After the Yajnopavitam Sanskara (holy thread ceremony), a woman named Brahmavadini began studying the Vedas. She later wed or chose to remain single in order to further her vedic education. A newlywed named Sadyovadhu wed right away after her sacred thread ceremony.



This is mentioned in several texts, including the Harita Dharma Sutra and the Madhava Samhite on Parashara Smriti. Some contend that Brahmavadini is merely a male rishi's daughter. The title "Brahmavadini" does not indicate anything of the type, and the texts do not define them as such. The phrase instead suggests acquaintance with the Vedas.

Ancient Indian women studied the Vedas. Education in Veda for Female Students:

Women in ancient Vedic times enjoyed the same rights as men when it came to studying the Vedas. It is important to note that learning the Vedas and shastras in ancient gurukuls is comparable to the education received now in schools. In the past, denying women this opportunity would have also meant denying them the right to an education. As we will see below, this was not the case. Women were just as free and allowed to pursue knowledge as males in ancient India.

The Status of Women During the Vedic Periods:

During the Vedic and Upanishadic eras, women enjoyed the same position and opportunities as men in every facet of society. They might pursue both Brahmacharya, or the study of Brahma knowledge, and upanayana, or initiation.

But later on, women's education was shunned, which led to their illiteracy and superstition. It was noted that the elimination of the Upanayana and its connection to the marriage ceremony had the worst effects on women's social and familial status. Since ancient times, non-Aryans have been denied the Upanayana privilege, and when it was taken away from women, their rank was immediately lowered to that of the Sudras. Around 300 B.c., it was claimed that women could not pursue sudra-level Vedic education.

Numerous instances of women's outstanding accomplishments in all areas of study, statesmanship, and bravery are documented in great detail throughout Indian history and the Puranas. Sita, Savitri, Kunti, Draupadi, and Anusuya are examples of great women with exceptional tolerance and high qualities. Gargi, Lilabati, Arundhati, and Matrayi are renowned scholars. Queen Ahalya Bai and Razia Sultana are renowned for their administrative skills. Daring warriors like the Rani of Jhansi and Laxmi Bai have gone down in history as legendary figures. The women who were respected and worshipped as Sakti's intonation, however, experienced persecution in every area of their lives as time went on.

Indian women enjoyed greater rank and influence throughout the Vedic era than women did in any other ancient society, including Greece and Rome. A wife generally holds a position of high dignity and shares the serenity, joy, and prosperity of the family with the other members.

Women were treated equally in the family as men, and many of them went on to become well-known intellectuals and authors as well as participate in early industrial activity. They helped with outdoor cultivation and created arrows, bows, baskets, woven clothes, and textiles. There was no Purdah regime in early society as a result of the fact that women followed several outdoor vocations. However, because of the numerous battles that plagued early Vedic culture, which was patriarchal and dominated by men, women did not hold positions of political or kingly authority.

The position of women in "Rigvedic Society" was acceptable. Male offspring were treasured more than female offspring since the family was patriarchal. The rights of a daughter were the same as those of a son, despite the lack of care for female children. She had a boy's education and is now required to undergo a Brahmcharya phase. There are several instances of notable poetesses,



academics, and philosophers who are renowned for their knowledge and sage advice. The boy and girl both enjoyed equal levels of independence. There was no separation of the sexes.

Women held positions of honour, respect, and equality with men during the Vedic age. The Rigveda, the creation of the meditative master mind, is a magnificent projection of the highest religious truth of ideas that dawned on the saints and seers as a result of their meditation in a life of utter asceticism and penance, demonstrating that women were fully equal to men in terms of access to and capacity for Brahma's highest knowledge. The hymns of the Veda were revealed to the Rishikas and Brahmavadinis, two groups of female seers.

Women's Status in the Post-Vedic Periods:

The post-Vedic era saw a marked decline in the status of women. The woman's reputation probably suffered because she married a non-Aryan. The spouses who were not Aryans were unaware of the Vedic rituals. Their Aryan wives were forbidden from participating in religious rites with them. Numerous advantages that the Aryan wives had previously benefited from were afterwards taken away from them. The girls gradually lost access to formal schooling. The age at which girls might marry was lowered to 8 or 10. As a result, pre-puberty unions increased, and child-wives with no formal education became the norm.

The wedding gift was modest in size. As a result, there was no impact on the marriage settlement. The wife's function in the home is up for discussion. Manu believed that "married women must be honoured and decorated by their father, brothers, husbands, and brother-in-law, who devise their own wellbeing, " but Jajnavalkya held the opposite opinion. According to the Mahabharata, the woman can enter paradise "by virtue of her obedience and devotion to her husband."

The Ramayana claims that "the spouse is indeed the deity for the woman." Therefore, the Ramayana emphasised the importance of a wife's fidelity to her husband. In a nutshell, throughout the post-Vedic Period, "marriage established the husband's control over the lady." Another sign of women's lesser status was the wife's practise of monogamy while the husband was free to take multiple wives. On shaky grounds, the husband could divorce his wife. Mothers who have lost children can be replaced in the tenth year, while infertile wives can be replaced in the ninth year.

In the eleventh year, a wife who gave birth to an exclusively daughter could be replaced, and she could be replaced at any moment if she used harsh language. During the post-Vedic period, widows did not have it particularly bad, but remarriage was not frequently promoted.

Famous Indian female Vedic scholars:

Around 1500–1200 BCE, during the Vedic era, women were role models for intellectual and spiritual achievement. These women, who both enhanced and supplemented their male companions, are frequently mentioned in the Vedas. Four names spring to mind when considering important female figures from the Vedic era: Ghosha, Lopamudra, Maitreyi, and Gargi.

Ghosha:

Numerous songs contain Vedic knowledge and reveal the insights of 27 female seers. The majority of them are just abstractions, with the exception of Ghosha, who clearly has a human shape. Ghosha is credited with writing two full hymns from the ninth book, each with fourteen verses. Ghosha is the granddaughter of Dirghatamas and the daughter of Kakshivat, both of whom wrote hymns in memory of Ashwin. In the first, she praises the Ashwins, celestial twins who also happen to be doctors, and in the second, she reveals her most private desires and specific marital goals.



Ghosha was a crippled spinster who lived with her father and most likely had leprosy. As a result of her pleadings with the Ashwins and her forefathers' loyalty to them, they granted her marital bliss and healed her ailment.

Lopamudra:

In the Rig Veda, also known as the "Royal Knowledge, " the sage Agasthya and his wife Lopamudra have lengthy discussions. These conversations reveal Lopamudra's immense intelligence and goodness. Lopamudra is said to have been created by the philosopher Agasthya and given to the King of Vidarbha as a daughter. While she was growing up in luxury, the royal couple provided her with the best education possible. Agasthya, the sage who had taken chastity and poverty vows, wanted to marry her when she reached marriageable age. Lopa left for Agasthya's hermitage after they married. Lopa had grown tired of her husband's rules after years of obediently following them. She wrote a two-stanza hymn begging for his love and attention. The sage pursued both his ascetic and domestic lives with equal zeal, as he soon realised his obligations to his wife. He eventually managed to strike a balance between his spiritual and natural abilities. They brought a son into the world. Later, under the pen name Dridhasyu, he rose to prominence as a poet.

Maitreyi:

There are over a thousand hymns in the Rig Veda, and Maitreyi, a female seer and philosopher, is said to have written roughly 10 of them. She made a positive impact on Yajnavalkya's, her wise husband, development as a person and as a thinker. Yajnavalkya had two wives: Maitreyi and Katyayani. In contrast to Maitreyi, who was knowledgeable in Hindu scriptures and a "brahmavadini, " Katyayani was a regular woman. The wise guy decided to split his worldly possessions evenly between his two wives and to one day abandon the world by taking monastic vows. He enquired about his wife's wishes. The astute Maitreyi questioned her husband if she could have all the wealth in the world and yet remain everlasting. The sage retorted that one could only become wealthy through wealth. She then asked for the gift of immortality. This made Yajnavalkya happy, and he imparted to Maitreyi his understanding of gaining immortality as well as the philosophy of the soul.

Gargi:

The Vedic prophetess Gargi, the daughter of the sage Vachaknu, questioned the beginning of all creation in several of her writings. Gargi was a key figure in King Janak of Videha's "brahmayaajna, " a philosophical gathering centred on the fire sacrament. She posed a series of perplexing questions about the soul, or "atman, " to the learned man Yajnavalkya, who had previously silenced many great professors. "Where is that layer that is defined as being between the ground and the sky and is represented as a metaphor for the past, present, and future?" she inquired. Even the greatest Vedic literary figures were baffled.

Conclusion:

Women in India had a lot more freedom during the Vedic era than they did subsequently.

Women participated in sacred sacrifice alongside men during festivals and other openly visible occasions. She, like Gargi, was capable of learning and engaging in intellectual debate. If she became a widow, there were no restrictions on her ability to remarry. Given the explanation, it is



clear that a highly powerful woman in the Vedic age is extremely fortunate and advances in Vedic society because she possesses the following characteristics:

A woman is not only a guardian of her family but also of society; she can join the military to defend her country. Acquiring knowledge, acquiring repute and honour in all walks of life, and being courageous are virtues that all women should possess. economic progress and wealth competence in all spheres of life, including agriculture and warfare. The mind of a woman is enlightened and bestows money, sustenance, and happiness.

In terms of religion, Hindus have elevated women to the position of divinity. The feminine is where all male power comes from.

Without their female counterparts, Brahma, Vishnu, and Shiva are ineffective as a trio.

Vedic, Epic, Jain, and Buddhist eras' wonderful treatment of women From the Dharmashastras to Manusmriti, the time spans shrunk dramatically. The rigid social caste constraints, Manu's compilation of societal laws, the Brahmanical austerities on Indian society, and the marriage arrangement between Aryans and non-Aryans all lowered women's status. The Vedic tradition has much to teach modern civilization. The merits of Aryan women from the Vedic era should be given priority consideration because women's emancipation is a current hot topic. Adopting the traits and virtues of Vedic women can be extremely beneficial for repressed and disadvantaged women in modern culture. The position of women in society serves as a gauge of social structure.

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Indianization and its Impact on Global Culture

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Abstract

Since India has been one of the world's biggest influences since ancient times, the term "Indianization" refers to the dissemination of Indian languages, culture, cuisines, economic reach, and impact. Since the first century, Southeast Asia has been assimilating aspects of Indian culture. Indianization is the term used to describe how Indian culture has spread to other areas. The Indian culture joining Greater India had an impact on a huge number of countries. The rise of Hinduism in Southeast Asia, the formation of Indianized kingdoms, the Sanskritization of South East Asia, and the transmission of Buddhism along the Silk Road were all results of this cultural expansion. Indian honorifics were incorporated into the Malay, Thai, Filipino, and Indonesian languages. There are numerous theories explaining how Indianization expanded across island and continental Southeast Asia. Each of these several ideas claims that a certain caste of Indians played a major role in the spread of Indian language and culture throughout Southeast Asia. I shall discuss a number of topics in this research, including, the well-known ideas of Indianization, Important Indianization-related figures included kings and traders. The effects of Indianization on the past and present. Decline of Indianization

Introduction.

Indianization, also referred to as indianization or sanskritization, refers to the cultural and religious diffusion of indian ideas, practices, and beliefs in different regions of the world. The influence of indianization has been far-reaching and has shaped the cultural landscape of many countries, especially in south and southeast asia. The spread of indian culture has been facilitated by various factors, including the migration of indian traders and religious leaders, the colonization of various regions by the british, and the rise of hinduism and buddhism.

By the middle of the third millennium B.c., India and the outside world first engaged in trade. The ocean surrounds India on three sides, while the Himalayas are on the other. The fact that Indians lived in the north did not prevent them from mixing with other people. Indeed, they travelled widely, leaving cultural marks wherever they went. In exchange, they also brought concepts, viewpoints, traditions, and customs back from these remote locations.

The most remarkable outcome of this encounter, however, has been the spread of Indian culture and civilisation, particularly in China, Japan, Korea, Southeast Asia, and Central Asia. The most astounding aspect of this spreading is that it took place through voluntarily embrace of Indian cultural and spiritual principles rather than through invasion or danger to an individual's or society's life.



India, or more specifically its Hindu culture, was more than just a driving factor behind Western civilization. The result was a spiritual awakening, social awareness, and economic opportunity. Several of Asia's underdeveloped races seem to have lost their awareness of social organisation, arts, and crafts for the first time with the advent of traders and the Brahman and Buddhist missionaries from India. Their latent intellectual and other abilities and talents came to life, and they were able to use them to their full potential without difficulty or obstacle. It did more than just provide the resources to help these underprivileged folks. This is how Hindu culture assimilated other cultures, joined in on the richer, wider existence, and helped them contribute to the advancement of world civilization on their own terms.

Native traditions were also being adopted as the Indians spread their own culture wherever they went. As a result, they developed a new culture, with Indian influence at its foundation. As a result, they established cultures in other Asian nations that were based on the realization of life's oneness and a love of the ultimate and universal.

Some causes for Indianisation

In the past, Indian traders travelled to far-off places in quest of fresh business prospects. They travelled to China in the east and Rome in the west. They set out in pursuit of gold as early as the first century BC, visiting places like Indonesia and Cambodia. They travelled specifically to the Malayan, Java, and Sumatra islands. Because of this, these nations were given the name Suvarnadvipa.

These merchants travelled from several prosperous cities, including Mamallapuram, Tamralipti, Puri, and Kaveripattanam, as well as from port cities on the east coast, including Kashi, Mathura, Ujjain, Prayag, and Pataliputra. During the reign of Emperor Ashoka, the state of Kalinga had commercial ties with Sri Lanka. The traders formed cultural ties with the places they visited. The traders created trading ties with the outside world while acting as cultural ambassadors.

Similar to the east shore, the west coast has many cultural institutions nearby. Ellora, Karle, Bhaja, Kanheri, and Ajanta are a few of the well-known locations. Buddhist monastic institutions make up most of these centres.

The most significant centers of cross-cultural interaction were universities. They drew a sizable number of students and experts. The library at Nalanda University, which is claimed to be a seven-story structure, was frequently visited by intellectuals from other countries. These universities sent teachers and students overseas to spread Indian culture as well as its knowledge and religion. The Indian universities that the Chinese pilgrim Huien-tsang visited have been well-documented. For instance, Huien-tsang discusses his time spent at two prestigious universities: Valabhi in the west and Nalanda in the east.

Another university located on the Ganges' right bank was Vikramashila. Taranatha, a scholar from Tibet, described it. The Tibetan king is said to have sent a delegation to invite the head of the institution to encourage interest in shared culture and indigenous wisdom because the teachers and academics of this university were so well-known.

Another university that gained prominence under the patronage of the Pala monarchs was Odantapuri in Bihar. Many monks left this university and made their homes in Tibet.



Gypsies or Romanis A few tribes of Indians wandered abroad. They identified as Romas and spoke Romani, but throughout Europe, they are better known as Gypsies. They crossed the present-day Pakistan and Afghanistan as they travelled west.

Their caravans then travelled across Iraq and Iran before arriving in Turkey. They migrated through Persia, the Taurus Mountains, and Constantinople before reaching numerous European nations. Currently, they reside in the following countries: Greece, Bulgaria, the former Yugoslavian states, the Czech, Hungary, Romania and Slovak Republics, , Sweden, Poland, Switzerland, France, Russia, England and Denmark. To reach these nations, they had to travel about 400 years. Even though they had lost track of their ancestral home by that point, they had kept their language, traditions, lifestyles, and occupations.

Important Indianization-related figures included kings and traders.

The impact of Indianization on South and Southeast Asia has been profound and widespread. Indian religious and cultural ideas, practices, and beliefs were brought to these regions by Indian merchants, scholars, and religious leaders. This led to the development of a syncretic culture that combined indigenous traditions with Indian influences.

One of the most significant impacts of Indianization has been the spread of Hinduism and Buddhism. Hinduism became the dominant religion in much of South and Southeast Asia, with the creation of Hindu kingdoms and dynasties, such as the Cholas and Pallavas in South India, the Khmer Empire in Cambodia, and the Majapahit Empire in Indonesia. Buddhism, on the other hand, became the dominant religion in countries such as Sri Lanka, Myanmar, Thailand, and Laos.

The Indianization of South and Southeast Asia has also had a significant impact on the language, literature, and art of these regions. Sanskrit became the lingua franca of the region, and its influence can be seen in the development of many South and Southeast Asian languages, such as Sanskrit, Pali, and Prakrit. Indian literature, such as the Ramayana and the Mahabharata, became popular in these regions, and the Indian style of storytelling and epic poetry inspired the creation of similar works in local languages. The Indian influence on art can be seen in the development of temple architecture, sculptures, and paintings.

Kings in Indianization Kings played a significant role in the process of Indianization as they were instrumental in spreading Indian culture and religion in Southeast Asia. Indian-influenced kingdoms were established in the region, and Indian religion and culture became prevalent in these areas. Some of the most notable kings include:

Ashoka:

Ashoka was a powerful Indian king who ruled from 268 BCE to 232 BCE. He is known for his promotion of Buddhism in Southeast Asia and for spreading Buddhist teachings throughout the region. King Ashoka was the third ruler of the Maurya Empire and ruled over most of India from 270 BCE to 232 BCE. King Ashoka was a devout follower of Buddhism and was instrumental in the spread of Buddhism to several parts of Southeast Asia. He sent Buddhist missionaries to various parts of Southeast Asia, including modern-day Thailand, Laos, and Indonesia, and established Buddhist centers in these territories. This helped to spread Indian culture and religion in the region and played a significant role in the Indianization process.



King Kanishka:

King Kanishka was the ruler of the Kushan Empire and ruled over most of northern India, Afghanistan, and parts of Central Asia from 78 CE to 102 CE. King Kanishka was a devout follower of Buddhism and played a significant role in the spread of Buddhism in Central Asia and Southeast Asia. He sent Buddhist missionaries to various parts of Southeast Asia, including modern-day Myanmar, Thailand, and Indonesia, and established Buddhist centers in these territories. This helped to spread Indian culture and religion in the region and played a significant role in the Indianization process.

King Jayavarman II:

King Jayavarman II was the founder of the Khmer Empire and ruled over most of present-day Cambodia from 802 CE to 834 CE. King Jayavarman II was a devout follower of Hinduism and played a significant role in the spread of Hinduism in Cambodia. He established Hindu temples and shrines in Cambodia and encouraged the spread of Hindu culture and religion in the region. This helped to spread Indian culture and religion in the region and played a significant role in the Indianization process.

King Suryavarman II:

King Suryavarman II was the ruler of the Khmer Empire and ruled over most of present-day Cambodia from 1113 CE to 1145 CE. King Suryavarman II was a devout follower of Hinduism and played a significant role in the spread of Hinduism in Cambodia. He established Hindu temples and shrines in Cambodia and encouraged the spread of Hindu culture and religion in the region. This helped to spread Indian culture and religion in the region and played a significant role in the Indianization process.

King Sri Jayavarman VII

King Sri Jayavarman VII was a Khmer king who ruled from 1181 to 1219 CE. He was a devout Buddhist and played a key role in the spread of Indianization in Cambodia. He constructed many Buddhist temples, monasteries, and statues, which helped to spread the religion throughout the country. He also commissioned the construction of the famous Angkor Wat temple, which remains one of the largest religious monuments in the world.

King Narai

King Narai was a Thai king who ruled from 1656 to 1688 CE. He was a patron of both Hinduism and Buddhism and played a significant role in the spread of Indianization in Thailand. He built many temples, including the famous Wat Phra Si Sanphet temple in Ayutthaya, which remains one of the largest Buddhist temples in Thailand. He also welcomed Indian traders, scholars, and religious leaders, who helped to spread Indian cultural elements throughout the country.

Rajendra Chola I:

Rajendra Chola I was an Indian king who ruled from 1014 CE to 1044 CE. He was a powerful king who conquered many regions in Southeast Asia and established Indian-influenced kingdoms in these areas. Rajendra Chola I is considered to be one of the most influential figures in the



Indianization of Southeast Asia as he played a significant role in spreading Indian culture and religion in the region.

Traders in Indianization Traders also played a crucial role in the process of Indianization as they facilitated the spread of Indian culture and religion in Southeast Asia. The increased trade between India and Southeast Asia allowed for the exchange of goods, ideas, and culture. Some of the most prominent traders in Indianization include:

Srivijaya:

From the seventh to the thirteenth century, Southeast Asia was home to the mighty maritime empire known as Srivijaya. Srivijaya served as a significant crossroads for trade between Southeast Asia and India. Southeast Asia's adoption of Indian culture and religion was made easier by the expansion of trade between the two areas.

Funan:

Southeast Asia's Funan was a monarchy with Indian influences that existed from the first to the sixth centuries. Funan served as a significant crossroads for trade between Southeast Asia and India. Southeast Asia's adoption of Indian culture and religion was made easier by the expansion of trade between the two areas.

The Pandyan Kingdom

The Pandyan Kingdom, located in present-day Tamil Nadu, was one of the most prominent South Indian kingdoms that contributed to the spread of Indianization. The kingdom was established in the 5th century BCE and was ruled by a series of powerful and influential rulers who helped to expand its influence and promote Indian culture and religion in the region.

One of the most notable Pandyan rulers was King Rajashekhara Pandya, who ruled from 785 to 815 CE. He was a devout Hindu and was known for his support of Hinduism and his efforts to promote the religion in his kingdom. He built several Hindu temples, including the famous Shore Temple in Mahabalipuram, and patronized Hindu scholars and artists.

The Chola Kingdom

The Chola Kingdom was another South Indian kingdom that played a significant role in the spread of Indianization. The kingdom was established in the 9th century BCE and reached its peak of power and influence in the 10th and 11th centuries CE. The Chola rulers were known for their military conquests, which helped to expand their kingdom and spread Indian culture and religion to other parts of Southeast Asia.

One of the most notable Chola rulers was King Rajendra Chola I, who ruled from 1012 to 1044 CE. He was known for his military conquests, including the invasion of the Sri Vijaya Empire in Southeast Asia, which helped to spread Indianization to this region. He was also a patron of Hindu religion and built several Hindu temples and monuments.

The Hoysala Kingdom

The Hoysala Kingdom, located in present-day Karnataka, was another South Indian kingdom that contributed to the spread of Indianization. The kingdom was established in the 10th century CE and



was known for its rich cultural and artistic heritage, which helped to promote Indian culture and religion in the region.

One of the most notable Hoysala rulers was King Vishnuvardhana, who ruled from 1108 to 1152 CE. He was a devout Hindu and was known for his support of Hinduism and his efforts to promote the religion in his kingdom. He built several Hindu temples and monuments, including the famous Hoysaleswara Temple in Halebid, which is considered one of the finest examples of Hoysala architecture.

Through Monks

Dharmaraksa

Dharmaraksa was an Indian monk who lived in the third century CE. He was one of the first known Buddhist missionaries to travel to Southeast Asia and played a critical role in the spread of Buddhism to the region. Dharmaraksa arrived in Southeast Asia during the reign of the powerful king Asoka, who was known for his support of Buddhism. Dharmaraksa spent many years traveling throughout Southeast Asia, spreading Buddhist teachings and establishing monasteries. He was instrumental in introducing Buddhist scriptures and practices to the local populations, helping to lay the foundation for the Indianization of Southeast Asia.

Atisha

Atisha was a famous Indian monk who lived in the 11th century CE. He was a highly respected teacher and spiritual leader in the Mahayana tradition of Buddhism. Atisha was invited to Tibet by King Jangchub Ö to help revive Buddhism in the country, which had declined due to political and cultural influences. During his time in Tibet, Atisha established a new tradition of Buddhist practice known as the Kadam school, which combined elements of both the Mahayana and Theravada traditions. He also wrote a number of influential works, including the "Lamp for the Path to Enlightenment," which helped to re-establish Buddhism as a dominant religion in Tibet.

Padmasambhava

Padmasambhava, also known as Guru Rinpoche, was an Indian monk who lived in the eighth century CE. He was invited to Tibet by King Trisong Detsen to help establish Buddhism in the country. Padmasambhava played a critical role in the introduction of Tantric Buddhism to Tibet, which would later become one of the dominant forms of Buddhism in the country. He is also credited with establishing several important Buddhist sites in Tibet, including Samye Monastery, which became a center of Buddhist learning and practice. Padmasambhava is revered as one of the most important figures in Tibetan Buddhism and is considered to be a second Buddha by many followers.

Through Traders

Indian traders played a significant role in the cultural exchange in the Indian Ocean World. They travelled long distances in search of new markets and opportunities, and in the process, brought Indian culture, religion, and customs to the regions they visited. Indian traders introduced Hinduism and Buddhism to Southeast Asia and East Africa, where these religions became widely practiced. They also introduced Indian foods, textiles, and pottery to these regions, which were eagerly adopted by the local populations.



One of the most significant examples of Indianisation brought about by Indian traders is the spread of Indian religions and culture in Southeast Asia. Indian traders brought Hinduism and Buddhism to this region, which rapidly spread and became widely practiced. In Indonesia, for example, Hinduism was introduced by Indian traders, and it became the dominant religion in Java and Bali. In Cambodia, the Khmer Empire adopted Hinduism and Buddhism, which became the dominant religions in the country. Indian traders also brought Indian customs and practices to Southeast Asia, such as the use of Sanskrit in religious rituals and the practice of yoga and meditation.

Indian traders also played a significant role in the cultural exchange in East Africa. They introduced Hinduism and Buddhism to the region, which rapidly spread and became widely adopted by the local populations. Indian traders also brought Indian textiles, spices, and jewellery to East Africa, which became popular among the local populations. Indian traders also introduced the use of Arabic script, which became widely used in East Africa for religious and commercial purposes.

Impact on Other Regions

The influence of Indianization has also spread to other regions of the world, including the Middle East, Africa, and Europe. Indian merchants and religious leaders brought Indian ideas, practices, and beliefs to these regions, leading to the development of a syncretic culture that combined Indian and local traditions.

One of the most significant impacts of Indianization on these regions was the spread of Buddhism. Buddhism became a popular religion in countries such as Afghanistan, Iran, and Central Asia, and its influence can be seen in the development of Buddhist art, literature, and architecture. In Africa, Indian ideas and practices had a significant impact on the development of traditional medicine and herbal remedies. In Europe, the Indian influence can be seen in the development of the Renaissance and the Enlightenment, which were influenced by Indian ideas about science, philosophy, and spirituality.

Before Indianization:

Before the spread of Indian culture and religion, many parts of the world had their own unique cultures and beliefs. For example, Southeast Asia had a rich cultural heritage that was centered around animism and Hinduism. The influence of Indian religion and culture changed the way people thought and lived, leading to the spread of Hinduism and Buddhism to Southeast Asia.

The spread of Indian religion and culture also had an impact on the trade and commerce of the region. The Indian Empire had a strong maritime presence, which allowed it to trade with other parts of the world, including Southeast Asia. This increased trade led to the exchange of goods, ideas, and cultures between India and Southeast Asia, which further facilitated the spread of Indianization.

After Indianization:

The Indianization of Southeast Asia had a profound impact on the region both culturally and politically. For example, the spread of Hinduism and Buddhism led to the creation of Hindu-Buddhist kingdoms in Southeast Asia, which further cemented the influence of Indian culture and religion in the region.



One of the most significant impacts of Indianization was the spread of Indian writing and literature. Indian literary works such as the Ramayana and the Mahabharata were widely read and used as a source of inspiration for local poets and writers. This led to the creation of local adaptations of these works, which further spread Indian culture and religion.

Indianization also had an impact on the arts and architecture of Southeast Asia. The influence of Indian culture and religion can be seen in the construction of temples, palaces, and other structures in the region. These structures were heavily influenced by Indian architectural styles and were used to spread Indian religion and culture to the local population.

Political Influence:

The Indianization process brought with it the concept of Hindu-Buddhist kingdoms and imperial systems. This led to the establishment of powerful Southeast Asian dynasties such as the Funan, Chenla, and Angkor empires. Indian political influence also resulted in the adoption of the Indian legal system and administrative practices, as well as the introduction of Hinduism and Buddhism as the dominant religions. This influence helped shape the political landscape of Southeast Asia, creating a unique blend of Indian and local cultures.

Social Impact:

The Indianization process led to significant social changes in Southeast Asia. The spread of Hinduism and Buddhism resulted in the adoption of Indian cultural norms and values, such as the caste system and the concept of reincarnation. The influence of Indian civilization was also seen in the development of Southeast Asian art, literature, and architecture, which incorporated Indian themes and styles.

Cultural Legacy:

The Indianization process had a lasting impact on the cultural heritage of Southeast Asia. The spread of Hinduism and Buddhism resulted in the creation of magnificent temples and monuments, such as Angkor Wat in Cambodia and Borobudur in Indonesia. The Indian influence can also be seen in the traditional music, dance, and drama of Southeast Asia, which have incorporated Indian elements over time.

Reasons for the decline of Indianization:

Influence of Westernization:

The influence of Western culture and ideas on the rest of the world has been a major factor in the decline of Indianization. The spread of Western ideas and values has overshadowed Indian culture and traditions, making it difficult for Indianization to survive.

Lack of Awareness:

The decline in the study of Indian philosophy, religion, and culture has led to a lack of awareness about Indianization. This lack of awareness has made it difficult for Indianization to survive and has limited its impact on other cultures.

Economic Changes:



The decline of Indianization has also been influenced by economic changes. The growth of the global economy has made it easier for Western ideas and values to spread, while the decline of the Indian economy has limited the ability of Indian culture to reach other parts of the world.

Political Changes:

Political changes have also impacted the decline of Indianization. The rise of nationalism in different parts of the world has made it difficult for Indian culture to survive. Nationalistic sentiments have also limited the spread of Indian ideas and values.

Impact of the decline of Indianization:

The decline of Indianization has had a significant impact on Indian culture and heritage. It has made it difficult for Indian traditions and customs to survive in other parts of the world. The decline of Indianization has also limited the spread of Indian religion, philosophy, and culture, which has been an important part of India's cultural heritage.

Conclusion

In conclusion, Indianization has had a profound and widespread impact on the global culture. The spread of Indian religious and cultural ideas, practices, and beliefs has shaped the cultural landscape of many regions, including South and Southeast Asia, the Middle East, Africa, and Europe. The influence of Indianization can be seen in the development of language, literature, art, religion, and philosophy, and it continues to influence the global culture even today. Indianization is a testament to the power of culture to shape the world and to bring people together, despite their cultural differences.

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Influence of Natyashastra in Modern Day Filmmaking

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Abstract

Drama is regarded by the Natyashastra as being the most exceptional and important of all the arts due to its audio-visual quality and capacity to convey meaning to anybody without regard to literacy or educational level. It explores techniques for making an artist's communication pleasurable, nuanced, and clear. One of India's most significant works on dramaturgy is still the Natyashastra. This collection of thirty-seven chapters and 5569 verses begins with a brief mythic-metaphoric account of the birth of drama before examining the specifics of different forms of playhouse & stage design, then listing and explaining gestures and motions in the many types of dance, means of starting a dramatic act; a methodology of how emotion may be generated in an audience; playwriting; performance and acting with the voice, the eyes, the head, and the limbs; vernacular acting and prosody; theatre forms; dialect semantics, morphology, and phonology; character types; play structure, including how characters and tales may develop over the course of acts; costume, jewellery, and make-up; production and audience participation; and music, including the types and benefits of string, wind, and percussion instruments, melody and song, beat, rhyme, and rhythm. This study aims to analyse all these various aspects in filmmaking that are influenced by Natyashastra.

Keywords

Natyashastra, Indian Cinema, Filmmaking, Acting, Music.

Introduction

A play's central theme or essence is Natya (Nataka). The purpose of Natyashastra was to provide poets and artists with a useful manual for the successful development and presentation of "Natya." The formulaic usage of dance and music is a staple of Indian cinema. The dominant rasa theory was a result of Indian aesthetics' conviction that an audience's emotional response to art is essential. The sutras of dance and music are taken from Natyashastra and used in Indian cinema. According to the Natyashastra formula, dance in Indian cinema provides enjoyment for the spectator through the employment of bulky costumes, make-up, accessories, and jewellery as well as expressive body movement and graceful expressions. The Natyashastra's guidelines for screenwriting are followed to the letter in Indian cinema as well. Natyashastra contends that performative art exists to create a spectacle. It is fairly obvious that the goal of Indian cinema is to engage, amuse, educate, shock, occasionally challenge, but ultimately please the viewer. In order to achieve this very "organic combination," Indian film combines rasa theory with all different types of screenwriting. In order to evoke strong emotions, the Natyashastra emphasises the value of character development as well



as the use of sound and song. In order to improve the cinematic experience, it also describes how to use camera angles and lighting. Even thorough directions on setting up a stage and using props are provided in the Natyashastra. The Natyashastra also played a key role in the advancement of contemporary cinema editing processes. Filmmakers have benefited greatly from the Natyashastra as a source of inspiration. Filmmakers have been inspired to retell these stories in their own unique ways by its thorough descriptions of numerous stories and personalities. Additionally, the Natyashastra has been crucial in assisting filmmakers in understanding the psychology of their characters as well as the significance of utilising music, sound, and visuals to elicit strong emotional responses from viewers. For contemporary filmmakers, the Natyashastra is a priceless resource. It has had a significant influence on the growth of the Indian cinema industry and continues to be an inspiration for filmmakers all over the world.

Review of literature

Natyashastra is an old Indian performing arts treatise. It is thought that the great sage Bharata wrote it some 2, 000 years ago. Both in terms of aesthetics and narrative approach, this literature has had a significant impact on Indian film.

The Natyashastra puts out a set of guidelines for the presentation of dance, music, and theatre. It emphasises the use of rhythm and metre as well as hand gestures and facial expressions. The use of costumes, props, and sets to give the audience a fully immersive experience is also covered in the Natyashastra. The development of Indian film has been significantly influenced by this focus on the visual component of performance.

The narrative style of Indian cinema also exhibits the influence of Natyashastra. The fundamentals of rasa, or emotion, are covered in the work. According to this rule, a performance must elicit in the audience a specific emotion that is consistent with the tale being conveyed. Indian cinema, which frequently focuses on the emotional journey of its characters, has made this emphasis on the emotional impact of a performance a crucial component.

The significance of character development in a performance is also covered in the Natyashastra. It asserts that each character should have a distinctive personality and goals, and that their speech and deeds should reflect this. The idea of character development has had a significant impact on Indian cinema, with many of the films highlighting the inner conflicts of the characters.

Overall, Indian film has been greatly influenced by the Natyashastra. The aesthetics of Indian films have been influenced by its emphasis on rhythm, metre, gestures, and emotions. The narrative style of Indian cinema has also been significantly influenced by its emphasis on character development. The Natyashastra is essential to the development of Indian film.

Indian Cinema

An extensive and illustrious history of Indian cinema may be traced to the early 1900s. It has developed over time to become one of the most well-known film industries in the world. The distinctive and inventive storytelling methods, the distinctive fusion of music, dance, and visuals, and the vibrant and exotic settings are all hallmarks of Indian cinema. Indian cinema has given the world some of the most recognisable movies, like Mughal-e-Azam, Mother India, and Sholay.



Silent films predominated in the early years of Indian cinema, and they featured well-known actors like Dadasaheb Phalke, who made Raja Harishchandra, the country's first-ever feature-length motion picture. The majority of the Indian cinema industry's operations during this time were based in Mumbai (formerly known as Bombay) and Calcutta. Early movies frequently included social dramas and comedy as well as stories from Hindu mythology and epics.

With the addition of sound and colour in the 1940s and 1950s, Indian cinema started to take on a more contemporary style. The term "Golden Age of Indian Cinema" is frequently used to describe this era. The entertainment business flourished during this time, and legendary actors like Raj Kapoor, Dev Anand, and Dilip Kumar came to prominence. The pioneering movies from this era include Awaara, Pyaasa, and Mughal-e-Azam.

Following that, new genres like action, romance, and horror were added to Indian cinema, which has since continued to develop. One of the most prosperous film businesses in the world today, Indian cinema has contributed to some of the highest-grossing films ever made. Some of the most renowned performers, directors, and producers in the world call it home.

Natyashastra and Indian Cinema

Indian cinema's aesthetics and content have both been significantly influenced by Natyashastra. On a narrative level, directors frequently draw on the Natyashastra when coming up with tales, characters, and ideas for their movies. Stories, tales, and concepts about the importance of loyalty, friendship, responsibility, and justice are abundant throughout the book and have all been used in several movies over the years. The Natyashastra played a significant role in influencing the aesthetics of several classic Indian movies. The dissertation is chock full of design, colour theory, and stage movement rules that have all been used in various ways in Indian movies.

The Natyashastra has had an impact on Indian music in addition to the narrative and aesthetic aspects of Indian cinema. The text is filled with in-depth explanations on the proper technique for playing various musical instruments, as well as the many forms of rhythm and melody that should be used. Many composers and musicians have used this as a model for their work, incorporating these concepts into it.

The performing arts in India—from classical dance and music to theatre and, of course, cinema—have been significantly and permanently influenced by the Natyashastra. One might begin to comprehend how India's historical traditions have influenced its contemporary aesthetic forms by studying the Natyashastra.

Natyashastra and characterization

Traditional Indian theatre is thought to have its roots in Natyashastra. The fundamental concepts and criteria for stagecraft and dramaturgy are laid out in this literature, which is regarded as the cornerstone of classical Indian theatre.

On the other hand, the creation and portrayal of characters in a movie is referred to as characterization in the film industry. A strong character may make or ruin a movie since it can elicit strong feelings from the viewer, forge a relationship with them, and advance the plot.



Character development is given a lot of weight in Natyashastra. The rules for developing credible and relatable characters are laid out in the text, and the actors are required to possess a wide range of acting skills and depict people who are not necessarily similar to themselves. This adds an element of freshness and unpredictability that can attract spectators.

Character development is a key component in filmmaking. Characters should be complex and believable, with their own motivations, histories, and personalities, according to filmmakers. The actors must be prepared for this and have a thorough understanding of the character they are portraying. In movies, character development goes beyond words and action to include visuals like makeup, costuming, body language, and facial emotions.

The concept of Rasa, which denotes the emotional undertone of a play or performance, is a significant Natyashastra principle that is applicable to cinema. Filmmakers use their characters and their actions to elicit particular feelings in their viewers, therefore this idea may also be used in filmmaking.

Characterization in movies follows many of the same rules and ideas as Natyashastra. Both attempts to develop likeable, relatable characters that can stir up the audience's feelings. The numerous characteristics that both Natyashastra and cinema share include character development, variety, and emotional flavour. Natyashastra also classifies characters into different categories based on their personalities, motivations, and behaviours. This principle can be applied to modern-day filmmaking by creating well-developed characters that are relatable and evoke empathy from the audience.

Natyashastra and story structure

In addition to describing the format of a play, the Natyashastra offers instructions for performing, costuming, gestures, and emotional expressions. A five-act play should have an introductory scene, three key portions, and a resolution, according to the Natyashastra.

Many movie scripts still follow this framework as a guideline. It has affected the way stories are conveyed in Indian cinema. In modern storytelling, the introduction, rising action, climax, decreasing action, and resolution are represented by the Natyashastra's five acts. A climax is reached in the fourth act after the first act establishes the scene and introduces the characters while the second and third acts intensify the conflict and build suspense. The story's conclusion and unfinished business are addressed in the last act.

This framework is frequently changed in filmmaking to suit the medium and the director's preferences. However, the fundamental ideas behind the five-act format continue to apply, giving directors a foundation for creating compelling and interesting stories. While still serving as a foundation for a compelling and effective story, the structure is adaptable and encourages experimentation and creative expression.

Natyashastra has an enduring influence on Indian narrative, which includes the cinema industry. Its five-act form is still a helpful tool for filmmakers, assisting them in producing compelling stories with a strong framework that captivate audiences and deliver important messages.



Natyashastra and visual storytelling

The Natyashastra is a foundational work that has influenced Indian performing arts for a very long time, particularly in the field of visual narrative in film.

Using visual aspects like camera angles, lighting, and framing to deliver a story to an audience is referred to as visual storytelling in the film industry. The Natyashastra's emphasis on visual expression has had a big influence on how filmmakers use images to tell tales. The article emphasises how crucial body language, expressions, and gestures are for expressing feelings and telling a tale. This has influenced the ways in which filmmakers employ camera perspectives, lighting, and framing to portray the emotions of their characters and engage viewers.

The value of mime, gesture, and facial expressions in telling a story is also covered in Natyashastra. These components are essential to visual storytelling because they enable the viewer to understand the characters' feelings and ideas. The visual storytelling method today heavily relies on the use of facial expressions, body language, and gestures to convey the emotions of characters.

Natyashastra places a high value on the use of music and sound effects in its narratives. The text places a strong emphasis on the role that music and sound play in telling a story and stirring the audience's emotions. These days, music and sound effects are used in movies to evoke strong emotions and support the scene's tone. This is now an essential part of filmmaking's visual storytelling.

The text's emphasis on gestures, music, sound effects, and visual expression has had an impact on how filmmakers use images to communicate stories. Filmmakers continue to employ Natyashastra's teachings to produce engrossing and emotive stories through the craft of filmmaking since they have become an essential component of the visual storytelling process.

Natyashastra and music & sound

In filmmaking, music and sound are important because they give a visual story depth and emotion. Similar to this, the Natyashastra emphasises the value of musical accompaniment in theatre, where it improves the emotional impact of storytelling.

The use of music and sound is considered to be a method of creating a variety of emotions in the audience, both in the Natyashastra and in filmmaking. For instance, the Natyashastra provides a list of numerous musical genres that go well with certain emotions, including joy, grief, and heroism. Similar to how it is utilised in theatre, a scene's musical score is meticulously produced to fit the atmosphere and tone of the scene.

Both in the Natyashastra and in filmmaking, music and sound, in addition to their emotional impact, are essential for establishing the mood and giving a feeling of place. In contrast to how sound design is employed in film to create the environment and add realism to a scene, the dissertation examines the employment of various instruments and modes to evoke a sense of time and location.

The Natyashastra emphasises the critical role that music and sound play in heightening the emotional and atmospheric qualities of a performance, and there are numerous parallels between the Natyashastra and the use of music and sound in cinema.

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Natyashastra and emotional appeal

The evolution of Indian cinema, which strongly emphasises emotional appeal as a way to captivate the audience, was influenced by Natyashastra.

In Indian cinema, eliciting emotions in the audience is accomplished mostly through the use of music, dance, and dramatic acting. An emotional experience is created for the viewer through the storyline, mise en scene, and cinematography. The core of many Indian films is the depiction of love, compassion, courage, and other universal emotions. The focus on emotional appeal encourages viewers to completely engage with the movie and helps to create an immersive experience for them.

The Natyashastra also stresses the significance of the performer's capacity to elicit emotion via their gestures and facial expressions. This idea has been applied to Indian cinema, where actors are taught to convey the emotions of their characters by their facial expressions, body language, and vocal inflections. In Indian movies, a strong emphasis is placed on the usage of music, dance, and other musical components.

The Natyashastra's focus on emotional appeal in acting has had a long-lasting influence on Indian cinema. Indian filmmakers try to provide the spectator a rich and emotional experience by using acting, dancing, and music. As seen by the continuous local and worldwide popularity of Indian films, this method of filmmaking is still widely used and influential.

Natyashastra and acting

In India, the term "Natyashastra" is still frequently used, and it continues to have an impact on how acting is developed in movies.

Although acting in movies has changed substantially since the time of Natyashastra, the fundamentals of Indian classical acting are still applicable. According to the book, effective acting should combine voice, gestures, and facial expressions, and actors should be able to convey a range of emotions through their performances. This remains a crucial component of Indian acting today, as seen in the performances of numerous modern actors in India.

Natyashastra's ideas are used in filmmaking in a somewhat different way. Close-up shots and editing provide a more thorough examination of the actor's facial expressions and feelings. This enhances the audience's immersive experience together with the usage of sound, music, and special effects. In order to bring the story to life and captivate the audience, it is essential for the actor to be able to convey emotions via their performance.

The use of gestures, or mudras, to express emotions and ideas is one of Natyashastra's distinctive characteristics. In Indian classical dance, mudras are utilised to evoke particular emotions and tell a narrative through gestures and movements. Although gestures are rarely used in filmmaking, the idea is still the same. Actors communicate feelings and ideas through their body language, facial expressions, and subtle movements.

The concepts of Natyashastra, which are still important and influential texts in Indian classical acting, continue to influence contemporary Indian actors' acting techniques. The core of Indian acting and a crucial component of Indian cinema continues to be the utilisation of gestures, expressions, and emotions to bring the story to life.



Conclusion

There is no denying Natyashastra's influence on contemporary filmmaking. Filmmakers are still shaped and inspired by the ideas presented in this ancient work today in everything from character development and plot development to visual narrative, music and sound design, and emotional appeal.

It also emphasises how crucial music and rhythm are to improving the viewing experience as a whole. Additionally, modern filmmakers may be motivated to explore multidisciplinary approaches in their films by Natyashastra's emphasis on collaboration amongst various art disciplines. The influence of Natyashastra is likely to endure in the years to come as the craft of filmmaking develops further.

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The Descriptive Study of Ancient Indian Drama in Accordance with the Modern Indian Film Industry, with Reference to ‘The Natya Shastra’

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Abstract.

The ancient historical book, namely Natya Shastra is written by Bharata Muni and covers the history of drama and theater; “natya which is often translated as drama”. Natya Shastra which has been written down into the history during the 1st Century Bce - 3rd Century Bce, informs and educates the modern world to the Navarasa which again is the nine emotions that every human being evokes to express themselves. The research paper will be covering details about these nine Rasas; and their historical implementation on the ancient Indian Natya. While covering the aspects of Natya it also has a descriptive analysis of the Music. The research topic ends with the statement; ‘in accordance with the modern Indian Film Industry’, which, denoting that the research paper does an critical study on the modern Indian Film Industry and the use of the basic 9 emotions of the human beings while being involved in the process of communication via visual media.

Keywords: - natyashastra, natya, navarasa, Music, Indianfilms.

Introduction

The Natya Shastra - Bharata Muni

The Natya Shastra is a Sanskrit Hindu text that is considered the foremost treatise on classical Indian dance and drama. It was written by the ancient Indian sage Bharata Muni and is believed to have been composed between 200 BCE and 200 CE. The text is a comprehensive guide to the performance arts and covers various aspects of drama, dance, music, stage design, acting, and the use of gestures and facial expressions. The Natya Shastra not only provides technical instructions on the performance arts but also outlines the ethical and spiritual principles that should govern the performance. The text has had a significant influence on the development of Indian classical dance and drama and is considered a seminal work in the tradition.

The Natya Shastra is an ancient Indian treatise on drama and theatrical arts, believed to have been written by the sage Bharata Muni between 200 BCE and 200 CE. The text is considered one of the foundational texts of Indian classical performing arts and is still widely studied and referenced in India today.

The Natya Shastra is written in Sanskrit and has 36 chapters, covering a wide range of topics related to drama and performance, including stagecraft, music, dance, acting, and character development. The text lays out a comprehensive system of rules and guidelines for the creation and presentation of dramatic works, and it is considered to be the earliest known text on the subject.

The cultural context in which the Natya Shastra was written was one of great artistic and intellectual ferment in ancient India. The period was characterized by a flourishing of the arts,



including music, dance, and drama, as well as the development of various philosophical and religious systems. The Natya Shastra reflects this vibrant cultural atmosphere and reflects the richness of Indian cultural and artistic heritage.

The text is also of great historical importance because it provides a glimpse into the cultural, social, and religious practices of ancient India. It contains descriptions of various rituals and ceremonies, as well as references to religious beliefs and customs, providing valuable insights into the way of life in ancient India.

In addition to its historical significance, the Natya Shastra continues to be a major influence on the Indian performing arts today. The principles and guidelines outlined in the text continue to shape the way drama and performance are approached and performed in India, and it is widely recognized as a seminal text in the history of Indian classical performing arts.

Principles of the Natya Shastra and their relevance to modern Indian film

The Natya Shastra outlines a number of principles that are considered to be essential to the creation and presentation of dramatic works. These principles have been influential in shaping the way Indian drama and performance are approached and performed, and continue to be relevant to the modern Indian film industry. Some of the key principles of the Natya Shastra include:

Rasa: Rasa refers to the emotional response or aesthetic experience of the audience in response to a dramatic performance. The Natya Shastra identifies eight primary rasas (sentiments) - love, humor, heroism, anger, wonder, terror, pathos, and peace - and outlines how they should be conveyed through acting, music, and other elements of a performance.

Bhava: Bhava refers to the expressions and emotions that are conveyed through the gestures and movements of actors. The Natya Shastra outlines various bhavas and how they should be used to bring characters to life on stage.

Abhinaya: Abhinaya refers to the art of gesture and body language used to communicate emotions and meanings in a performance. The Natya Shastra provides detailed instructions on how actors should use abhinaya to convey emotions and bring characters to life.

Music and dance: The Natya Shastra recognizes the important role that music and dance play in dramatic performance, and provides detailed instructions on how they should be used to enhance the emotional impact of a performance.

Character development: The Natya Shastra also provides guidance on character development, outlining the qualities and attributes that should be present in characters and how they should be portrayed on stage.

These principles continue to be relevant to the modern Indian film industry, and they are widely used by Indian filmmakers to create engaging and emotionally impactful films. The emphasis on emotional response and audience engagement that is central to the Natya Shastra remains a key aspect of Indian filmmaking, and many contemporary Indian films strive to evoke the same emotional reactions in audiences that were sought after in ancient Indian drama.

In addition to these principles, the Natya Shastra provides detailed instructions on various other aspects of stagecraft, such as the design of sets and costumes, the use of lighting and special effects, and the composition of musical scores. These guidelines continue to inform the way Indian films are made and provide a valuable resource for Indian filmmakers as they work to create engaging and memorable films.



Comparison between ancient Indian drama and modern Indian film

The similarities and differences between ancient Indian drama and modern Indian film can be seen in several key areas, including themes, style, and technology.

Themes: Both ancient Indian drama and modern Indian film explore a wide range of themes, including love, conflict, heroism, and the human condition. However, while ancient Indian drama often drew on religious and mythological themes, modern Indian film is more likely to explore contemporary social and political issues.

Style: The style of ancient Indian drama was heavily influenced by the principles outlined in the Natya Shastra, which emphasized the use of music, dance, and gesture to convey emotions and meanings. This style is still evident in some traditional forms of Indian performing arts, but it has largely been replaced by a more naturalistic and dialogue-driven style in modern Indian film.

Technology: The technology available for producing and presenting drama has advanced dramatically since the time of the Natya Shastra. Ancient Indian drama was performed in open-air theaters and relied heavily on live music, dance, and gesture to convey emotions and meanings. Modern Indian film, on the other hand, makes use of advanced cinematography, special effects, and sound design to create a more immersive and visually stunning experience for audiences.

Despite these differences, the legacy of the Natya Shastra and ancient Indian drama continues to shape the way modern Indian film is approached and performed. The emphasis on emotional response and audience engagement that is central to the Natya Shastra remains a key aspect of Indian filmmaking, and many contemporary Indian films strive to evoke the same emotional reactions in audiences that were sought after in ancient Indian drama.

In conclusion, while there are certainly differences between ancient Indian drama and modern Indian film, the influence of the Natya Shastra and the rich tradition of Indian performing arts continue to shape and inform the way Indian film is made and presented to audiences.

The Decline of Bollywood with Reference to the Natya Shastra.

Bollywood, the film industry based in Mumbai, India, has been a major source of entertainment for the Indian audience for over a century. However, in recent years, there has been a perceived decline in the quality and popularity of Bollywood films. While there are multiple reasons for this decline, one cannot solely attribute it to the Natya Shastra, an ancient Indian treatise on dramaturgy and the performing arts.

The Natya Shastra, believed to have been written between 200 BCE and 200 CE, is a comprehensive guide to the performing arts, including dance, drama, music, and poetry. It lays down the foundation for classical Indian dance forms such as Bharatanatyam and Kathak, as well as traditional Indian theater. The Natya Shastra is considered one of the oldest and most authoritative texts on the performing arts in India and continues to be highly regarded in classical Indian dance and drama.

However, the relevance of the Natya Shastra to the current state of Bollywood is limited. Bollywood films, while having their roots in Indian classical dance and theater, have evolved over the years to become a distinct genre of their own. Bollywood films are characterized by their larger-than-life sets, melodious music, elaborate choreography, and exaggerated emotional scenes.



The focus is not on strict adherence to the principles laid down in the Natya Shastra but on providing mass entertainment to a wide audience.

The decline of Bollywood can be attributed to several factors such as increased competition, changing audience preferences, and the industry's failure to adapt to the changing times. With the advent of digital technology, the number of players in the entertainment industry has increased, and audiences have access to a wider range of content. The Bollywood film industry has been slow to embrace new technologies, and as a result, has fallen behind in terms of production values and storytelling techniques.

Another factor that has contributed to the decline of Bollywood is the changing taste of audiences. The Indian middle class, which was once the primary target audience for Bollywood films, is now more discerning and demanding in terms of the quality of the content they consume. They are no longer satisfied with the formulaic and predictable storylines that Bollywood films have become famous for. They are seeking fresh and innovative content that can keep pace with the rapidly changing world around them.

In addition to this, the Bollywood film industry has been criticized for being formulaic and lacking in originality. Many films follow the same formula of a love story, with a series of songs and dance numbers, and a predictable ending. This repetition has led to a lack of excitement and engagement among audiences. In contrast, the Hollywood film industry has been successful in producing a wide range of films that cater to different tastes and interests, from action to comedy to drama.

Moreover, the Bollywood film industry has faced criticism for its portrayal of women and its depiction of gender roles. The portrayal of women in Bollywood films is often stereotypical and reinforces traditional gender roles. Women are often portrayed as passive and submissive, while men are depicted as the dominant and powerful characters. This reinforces gender biases and reinforces the idea of women being inferior to men.

The Bollywood film industry has also faced criticism for its lack of diversity. The majority of Bollywood films are dominated by the Hindu upper-caste perspective and do not accurately reflect the diversity of India. This lack of diversity has resulted in a homogenized and stereotypical representation of India, which does not accurately reflect the reality of the country.

In conclusion, the decline of Bollywood can be attributed to several factors, including increased competition, changing audience preferences, and the industry's failure to adapt to the changing times.

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The Influence of Indian Music on Human body

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Abstract:

History shows how deeply ingrained a role music plays in culture. Every culture on Earth that has been studied has music. But neither recordings nor preservation of early music exist today. Everyone is affected by music. Furthermore, studies have shown that listening to music can affect people's moods as well as cause a wide range of people to have similar physical reactions. The emotions connected to a particular incident can also be heightened or diminished by music. In addition to being a very accessible form of art with instant psychological effects, music has the power to alleviate mental anguish. It is fascinating to consider how music may convey the essence of nature in all of its forms, including flowers, vegetation, and creatures, to the human brain, given that every element in the cosmos has its own beginnings in a vibration frequency. Natural sounds produced by the environment are a way that nature reciprocates. Therefore, the sounds of a pheasant, a cuckoo, and a heron are likened to the Sa, Ma, and Pa swaras of Indian classical music. It is believed that music therapy impacts both the emotions and the intellect, and that it may have clinical applications today, according to contemporary scientific studies.

Keywords: Raga therapy, Swaras, Time theory, Ayurveda

Introduction:

Music has the power to reduce mental tension and is among the forms of creativity that is highly approachable and has instant effects on the mind. The soul is cleansed by music, which also elevates the mind and broadens one's understanding of life's purpose. Music conveys thoughts and feelings in meaningful ways by utilizing the elements of rhythm, harmony, and color. Tones that exist in either a single phrase or numerous sections as well as the perception of music moving in time, are the basic elements of music. Today, music technology is widely used, particularly the use of electronic devices and computer software. Whether it's a traditional Hispanic song, a classical Carnatic melody, or an upbeat rock concert, music is always there and surrounds every person at all times. Several techniques are used to treat people across the world. Physical and psychological therapies are typically divided into two categories. Dance, music, yoga, and art therapies are just a handful of the numerous varieties of therapies available. This essay just addresses music therapy. Only a few of the advantages of music therapy include stress reduction, brain stimulation, increased heart rate, help with the therapy of depression and anxiety, and many other benefits for both mental and physical well-being. During receptive music therapy, patients are led to either live or recorded music. The patient actively participates in the music during active music therapy, as opposed to passive music therapy. The only musical style that is discussed in this essay, out of all the others, is Ancient Indian Classical Music.

Indian classical music:

The entire universe is said to have its beginnings in sound and vibration, according to Indian philosophy. It derives from many natural sounds, such as bird chirping, leaf rustling, waterfall or river noises, and sounds of other animals producing distinct musical notes. Some of these notes served as the foundation for the music in classical Indian music from antiquity.



There are seven notes in ancient Indian classical music:

"Sa" (Shadja): is derived from the noises made by a peacock's call.

"Re" (Rishabh): is derived from the noises a cow makes when her calf is taken away from her.

"Ga" (Gandhar): It is derived from the goats bleating when they are in a herd.

"Ma" (Madhyam): This note was inspired by a heron's call.

"Pa" (Pancham): This note is derived from the cuckoo's springtime call.

"Dha" (Dhaivat): This note originated from horse neighing.

"Ni" (Nishad): This note was inspired by the trumpeting of an elephant.

Out of these notes, "Sa" and "Pa" are regarded as fixed notes, whereas the other notes can change locations, producing one new sound every note. So there are a total of twelve musical notes.

These 12 notes can be arranged in various ways to produce a melodic pattern; this melodic system is referred to as "Raga".

History of Indian music therapy:

The Vedic chanting, which are recited in God's praise, make use of rhythm and tone, and have been employed as a form of therapy for a wide range of various imbalances in both the man and his surroundings since the beginning of time. Music's medicinal properties were important to the ancient Hindus. The Chaitanya as well as Vallabha Sampradayas, in particular, are "bhakti" sects that place a strong priority on music. The idea could be dated directly to the Vedic period, when efforts were made to link the "seven" fundamental musical notes and the "eight" essential moods defined in Hindu theatrical philosophy. Seven basic sounds and eight basic emotions are present.

"Raga Chikitsa" and "Gandharva Tatvas" are the two works of literature that discuss this treatment in India. In "Sangita Sudha," the same emotional influence of Indian classical music is demonstrated.

The connection between "raga" and "rasa" is even more astounding. A "raga" is defined as "a particular acoustic arrangement wherein chords or melodic patterns arise as embellishments to catch the imagination" in one definition. This results in the basic rhythmic foundation of Indian classical music by constructing a "totality" instead of simply adding the essential sounds. Rasa, on the other hand, is characterized as "a psychological response like the reverberation occurring within individuals as a reaction to listening to music." It is intended to represent both "responding" and "primary" emotions at once. However in the Taittiriya Upanishad, "rasa" is used to denote the "factual truth," the origin of "ananda," or even the pinnacle of pleasure. The idea of pleasure had developed into an abstract conception of "elements" or "essence" in Hindu scriptures, especially in the Brihadaranyak Upanishad.

Information on the medicinal use of music for mental ailments can be found inside the old writings on palm fronds that King Sahaji purchased and donated to a Thanjavur Saraswati Mahal Archives. Indian historians have emphasized the indomitable spirit of the ancestors, which was probably a product of their long-standing musical traditions.

Rhythmic auditory stimulation (RAS) therapy:

A common technique used by music therapists to increase brain activity is rhythmic auditory stimulation (RAS). Depending on how rhythm and movement are related to each other, the patient is given the option of either resting or moving in reaction to music with a particular beat. Contrasting RAS therapy with traditional movement therapy, it has been shown to speed up a



participant's walking. One session's evaluation of how successfully RAS improved arm motions looked at the angle at which the elbows extended. Individuals who have brain injuries can benefit from a number of complementary therapy techniques, including listening to music—both live and recorded—to enhance their speech, behavior, and discomfort. The outcomes are frequently positive. Researchers looking at depression have given raga therapy a lot of consideration. Depression treatment using raga The value of singing in therapeutic settings is well supported by academic research.

Raga chikitsa: indian raga therapy

Only in conjunction with the traditional Vedic medical science of Ayurveda can ragas be effective. If a patient has a vata, pitta, or kapha bodily character, that should be taken into consideration when singing and performing a raga for them. consideration should also be given to the designated Raga's time of day or night. It is also necessary to determine whether a vata, pitta, as well as kapha person responds better during the day or at night. The kapha phase is said to occur each morning in Ayurveda. If a kapha-type person has any physical imbalances, they should be assigned an dawn raga like Bhairav.

Pitta Time is the term for the late afternoon and early evening. It's probable that at these times, Raga Bilawal will be used to treat patients. The vata hours of mid evening and early evening are suitable times to take Marwa and Raga Pooriya Dhanashri. Always keep the patient's Ayurvedic constitution in mind, especially if they're a vata, pitta, or kapha personality type. The client, the clinical setting, different music providers, trained musical practitioners, and the therapeutic setting would all be essential components of this treatment. Music therapists utilize music to engage with their patients. They do a client assessment and, in collaboration with the client's goals and the group, develop a therapeutic treatment strategy.

Whether magnetic, acoustic, or electro-magnetic, living systems exhibit sensitivity to particular radiant radiation. Indian classical music can be divided into the following categories: Both kalpita sangita and manodharma sangita, or the structure that was initially believed of, acquired, practised, and produced, are examples of spontaneously performed music. Music may be used as a tool to control a client's social activities since the effect it has on feelings and the brain can be easily measured.

The mental pain brought on by hysteria has historically been lessened by ragas. Ragas are recommended for people with high blood pressure. They are good at taming wrath and reducing intramural conflict when used in combination with other Carnatic ragas. Gunkali as well as Jaunpuri are employed to treat diarrhoea as opposed to Malkauns or Hindolam, which were created to lessen gastrointestinal flatulence. Ragas like Marva might be useful in bringing down fevers brought on by diseases like malaria. Ragas can be used as a source of relaxation if you frequently get headaches. Since they were fully aware of the enormous power that Shabda carried, the ancient Indian gurus developed a variety of musical rhythms based upon "Omkara" again for recital of Vedic hymns and for particular religious objectives. The Shastric schools of song's finding of a harmonic octave concealed in the soft sounds of nature led to the creation of a broad variety of musical works. The fundamental ragas for several rivers of organic energies and effects were also developed by these schools. Since then, music has had a significant impact on how human culture has evolved in many different ways. Although so-called "current music" has developed into noisy, destructive genres, its creative and calming aspects have not been diminished. Because of the increasing awareness in music therapy among scholars over the past few decades, all classical Indian and western songs have experienced a major resurgence. Indian classical music's original ragas were developed in accordance with a comprehensive understanding of the seven swaras' and chakras' harmonies. As a consequence, it has been shown that shastric musical compositions can awaken ordinarily dormant faculties and have a major favourable impact on the mind-body



connection. Shastric ragas have a tremendously calming impact, as evidenced by several historical examples. There have been some fascinating findings from empirical studies on the medicinal advantages of classical ragas. When Raga Bhairavi is sung or properly listened to, kapha dosha-related illnesses including asthma, a persistent cough and cold, tuberculosis, various sinus and chest problems, etc. can all be treated. Raga Asavari is effective in treating ailments brought on by blood impurities as well as the conditions they induce. Raga malhar has the power to subdue anger, excessive mental excitement, and unstable states of mind. Improved concentration and memory are benefits of the raga hindola. Its efficacy in treating liver problems has been proven.

In three important medical conditions, music therapy is particularly beneficial:

- 1] Neurological disorders and mesothelioma.
- 2] Pain, anxiety, and depression.
- 3] Mental, emotional, and physical disabilities.

In people with mesothelioma, listening to music has been found to lower blood pressure, stabilize an abnormal heartbeat, lessen anxiety, aid in the relief of depressive episodes and related psychological disorders, improve concentration, reduce the need for sedatives and painkillers, lessen the likelihood that they will vomit after chemotherapy, and improve consistency. A unique form of therapy based on the ragas developed in the early history of Indian music. Raga is neither a melody on its own, nor a set of notes, nor a scale or mode. All of these are contained in it. The parent ragas, often referred to as melakarta ragas, are in charge of significant nerves located throughout the human body, claims the ancient Indian literature Swara Shastra. A singer or artist is said to have full control of the nerves that the raga is associated with if they perform it in a musical setting, in line with the raga's norms, and also in line with their vocal ability. The basic music patterns with less swaras, like those present in bhajans, seem to support the premise that peace can be fostered, according to the cerebral waves' alpha values. This may lead to beneficial hormonal changes in the brain.

The swaras:

There are many early texts about music dating back to the fourth century. Sarangdeva's "Sangitha Rathnakara," which was written in the 12th century, is the most important of these. It is still taken into consideration and examined by several references and studies in the field of music. The relationship between Swaras and the human body was established by Sarangadeva in his works. In large part because of his father's knowledge of ayurveda, he was able to demonstrate this idea. The connection between the 22 major Nadis and the SadjaGramam's Murchana is another point Sarangdeva makes. The relationship between the seven swaras and the seven supporting tissues, he claims, is present.

In Ayurveda, herbal remedies made from plants are widely used to treat illnesses, afflictions, and body imbalances. Seven chakras correspond to the seven swaras. The chakra opens after singing the right swara. The full scale, which consists of the seven tones in both ascending and descending order, can be sung to awaken all seven chakras. This is done, just like pranayama. The seventy-two major nerves of the brain each have a matching melakarta raga, according to the Swarashastra.

Music and emotions:

By comparing music to an emotional language, we could better define it. Song is both an art and a science, according to Professor Sambamurthy. If a creative endeavour stirs up powerful feelings in the audience, it is considered effective. The expressive power of music is mentioned in one of Bharatha's oldest works on the subject, NatyaShastra. Sarangdeva increases Bharatha's list of rasas by nine, bringing the total to nine (Navrasas). He further says that all swaras possess the emotional traits listed in the following table. Each of the aforementioned emotions is what music aims to



evoke, along with elevating the audience to a higher state than they were before. To do this, exact swara combinations are used to produce ragas, or tunes. Raga makes it possible to go beyond one's current level of consciousness. A raga's swaras define the feeling it arouses. The required rasas are provided by the Jiva Swaras, Samvadi Swaras, or the Vadiswaras, which are a raga's most prominent swaras. The various features of each swara can be used to distinguish between the vadi and samvadi swaras. The lower tetrachord denotes a sensual agony of consciousness, whereas the higher tetrachord stands for intelligence.

Fundamental to evoking emotions, ragas' aesthetic value is significant. The only configuration of swaras that cannot achieve the desired level of the desired mood is that one specific arrangement. Indian classical music contains a lot of rhythm, which is often referred to as tala or kala. You could compare it to a song if you wanted to (Raga). The importance of Tala cannot be understated, despite the fact that it is commonly referred to as cosmic or mysterious music. So, one may claim the music does indeed contain both the emotion as well as a cognitive aspect, having melodies guiding the latter and talas eliciting the latter. It is essential to take the composition's tempo, rhythm, and tala into account in order to achieve the desired atmosphere from the raga. The drutha laya pace must be used while performing a piece that depicts valour or heroism (Fast tempo). A music with such a bit of melancholy must also be set in the Vilambit laya (Slow paced). This exemplifies how the rhythm of the song is essential to eliciting the intended emotion. The second component that is crucial for highlighting the rasa of a song is its lyrics, or sahitya. Song lyrics have literary potential to arouse particular emotions. It is given a raga that is customised, as well as the lyrics are written to convey the intended feeling. The desired sensation can only be generated by combining the ideal raga with the lyrics. When presenting the genuine personality of the song, time has an impact and is crucial. It might be challenging to pinpoint a raga's qualities when it has a lot of vadiswaras or jivaswaras. In reality, ragas are performed at specific times throughout the day to achieve the desired outcomes.

The time theory in classical music:

When played at the appointed time of day, the raga's artistic genius is easily discernible. Hindustani music regularly makes use of the idea of time. The total is then divided into four 3-hour sections to produce eight phases for each step. It is unclear when the time notion was used for the first time. References can be found in Lochana Kavi's historical work Raga Tarangini, which was written in the eleventh century. Purvanga refers to the first four Prahars, while Uttaranga refers to the remaining Prahars. During various periods throughout the day, a number of ragas are also sung in Carnatic music. For instance, practicing Bowli and Malayamarutham first thing in the morning is highly recommended. There are stories claiming that classical music may cure illnesses and work miracles. One of his disciples' stomach discomfort is said to have been relieved by the Navagraha mixture. The song "Naa Jeevadhara" by Thyagaraja has given life. Amrithavarshini, a traditional hymn, also brought rain.

Conclusion:

Hearing Indian classical music can make a significant difference in one's quality of life. In addition to assisting with lifestyle adaptation, music also helps people control their emotions. When performed at the precise time of day recommended by Ayurveda, many ragas have proven medicinal advantages. Raga music is another method for easing pain. Effective treatments for mental illnesses include raga therapy. Although raga therapy is becoming more popular and our nation has a long history of musical expression, additional studies are still needed to demonstrate the therapeutic advantages of this method. Music is utilized in raga therapy, a relatively young field of study. Throughout the inquiry, a select few ragas are briefly highlighted. Further research will be needed to fully comprehend the ragas' healing and curative properties. Each raga has the power to enhance and enrich people's lives. It is made possible by the anticipated extension of medical



facilities, the expansion of facilities already in place for music therapy, and the ongoing advancement of important research in this field.

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Study on Dance Sculptures in India Architecture

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Abstract

Dance has always been with us and is fundamental to our being. Dance is thought to be one of the first forms of documentation, or the transmission of history through stories. This is still true today. All classical dance forms in India have consistently influenced mainstream culture and were used as modes of expression to express social change or to represent the politics of the time. The Natyashastra is the source of much of today's dance practise and rituals. This book is thought to have been written between 200 B.c. E. and 200 C. E. by the Sage Bharat and details various art performances founded in the religious Hindu musical theatre. The first half of Natyashastra is concerned with Bhavas (emotions displayed by the body).Rasas (emotions felt by the audience - love, pity, anger, disgust, heroism, awe, terror, and comedy) are used by the actors in the first, and prose is used in the second. The latter contains a chapter on architecture, which is widely regarded as the most ambiguous of all the chapters. The built form of architecture defines space; the spatial structure informs the movement of the human body through the spaces over time. It is critical to understand the mythical origins of architecture and temple dance in order to investigate this connection between dance and place. represent the politics of the time.

Keywords

Sculpture, temple, architecture, Channakeshava, Hoysaleswara Belur, Badami Helebidu, traditional art, aradhamandi, artists, and dance poses are among the subjects depicted.

Introduction

The ancient sculpture is silent evidence of the Indian classical dance tradition's origins. Sacred texts show the close connection between religion and dance. Like other Indian arts, Indian dance has always been conscious of the human-God relationship. Dance was a formalised form of worship in temples. The famous devadasis preserved the art form in their temples and religious rites until a cultural renaissance introduced the dances into modern theatres. There are principles in traditional Indian art. The human body symbolises most common medium of expression. The detailed reference to dance placed in the temples is briefly illustrated. Royal courts were the primary patrons of art until the nineteenth century. Images of dancers in performance were previously documented by monumental sculpture and murals. The sculptor of the temple could express his creativity by depicting a dance in the figure. They performed the "aradhamandi" posture, hand gestures, clothing and ornaments, and were accompanied by musicians. The classical dance of the temple and its royal patronage are inextricably linked. The most important repository of dance performance was found in Indian temples, demonstrating continuity in the performing tradition. Since then, South Indian dance has evolved into a prominent cultural symbol, with various incarnations of the dancer serving as an isolated but vital link. Between tradition and modernity.



Her transformation from Devadasi to nationalist icon to 'high art' performer, as an evolving living embodiment of contemporary culture and identity, lays the groundwork for the reintegration of architecture into the cultural fabric. The purpose of this study is to reintroduce architecture as a cultural nexus in order to reintegrate a fractured dance, community, and cultural identity. Kapila Vatsyayan describes dance in her book "Indian Classical Dance" as the highest order of spiritual discipline, the enactment of which is symbolic of a ritual sacrifice of one's being to a transcendental order. In the pursuit of moksha, the *Natyashastra*, a treatise on drama and dance, reveals the status of the performing arts as equal to prayer and sacrificial rites or liberation from rebirth cycles. Both dance and dancer serve as vehicles for divine invocation, and her architectural surroundings reflect this. As an intertwined system of Hindu philosophy, the two physical models, dancer and architecture, coexist. While the link between architecture and dance culture was explicit until the 18th century, it is less compelling in the context of contemporary south Indian architecture. With an increasingly volatile political landscape during the twentieth century, architectural growth in south India was virtually non-existent. Unfortunately, this disrupts the evolution of dance and architecture, resulting in fragmentation and abstraction of modern dance.

Dance in sculpture

The temple was the focal point of all cultural and political activities in India. The Temple was an architectural marvel, complete with sculptures, paintings, music, dance, and theatre halls. All arts came together to meet the aesthetic and devotional needs of the devotees. As a result, it was supported as a popular artistic culture institution. People worshipped God through song and dance at the temple, which became a prominent location for the arts. The shapes of temples, such as Nagara, Dravida, and Vesara, were used to classify them. Traditional Sompura communities were the architects and builders in the Nagara-temple style, following the *Shilpa Shastra* and the Puranas of various cultures. Such temples had a decorative lower level with carved images of flowers and animals, and a functional upper level.

Dance documentation in sculpture

Temple architecture contains the majority of sculptural 'documentation' of dance. Sculpture in temples was the primary form of documentation for dance as prescribed in the *Natyashastra* and *Shilpa shastra*. Both disciplines are based on a thorough understanding of the human body, including bone structure, joint flexibility, the muscular system, and limbs. Dance sculptures in stone, wood, metal, and terracotta are created in both classical and regional styles. Such sculptures have existed and developed on multiple levels, serving to perpetuate dance. The caves and rock formations at Ellora and Mahabalipuram are carved with stories from the Ramayana and Mahabharata.

The Technique Of Dance In Sculpture:

Karnas in temples symbolises the direct link between dance and sculpture. Karnas is a unit of movement in dance that is discussed in great detail in the *Natyashastra*. Karnas is the coordination of three key elements of the dance: *stanaka*, *Chari*, and hand gesture. Bharatha has enumerated and described a total of 108 Karnas. The Karnas described in the *Natyashastra* is distinct. The Karana sculptures found in India's temples represent a frozen moment in time. They are impressive demonstrations of the sculptors' intelligence. The Karnas in the Chidambaram temple are exquisitely carved with *Natyashastra* verses on the walls. The presence of Karnas in all temple sculptures adds a sense of mystery.



Dance Performance Through Sculpture

Sculptural panels depicting dancers in action can be found in a number of temples. The famous pilgrimage sculpture depicts one or two dancers accompanied by a group of musicians and is distinguishable by costume, jewellery, and hairstyles. The musicians are holding musical instruments such as mridangams, veenas, cymbals, and flutes. The dance panels at Ellora cave 7 are focused on the dancing girl in the central area where the dancer in the "dvibhanga" poses in "aramandi". Both of her hands are in Kataka mukha hasta. Female musician figures sit on either side of her. The rest are given Tala while one performs on the flute and the other on the drums.

Dance Sculpture In Belur Chennakeshava Temple

The Chennakeshava Temple in Belur is a magnificent example of Hoysala architecture (Also Chennakeshava). The temple was constructed in the early 12th century by the Hoysala ruler, Vishnuvardhana, when Belur was the capital of the Hoysala kingdom. For more than three centuries, the Hoysala ruled the region, and people from all over the region still flock to the Chennakesava Temple in Belur to admire the intricate works of art and sculpture and to experience the site's old-world spiritual charm. The Chennakeshava Temple was a central focus of the Hoysala kingdom, and it is thought to be closely related to King Vishnuvardhana's achievements, who established it in 1117 AD. The king waged war on the Western Chalukyas and defeated the Cholas. The temple was built after the country's best architects and artists were recruited and tasked with creating new designs and styles that would become the complex's trademark. The Chennakeshava Temple, also known as Keshava or the Vijayanarayana Temple of Belur, is a large and well-known Hoysala temple from the 12th century in Karnataka. In 1117 CE, King Vishnuvardhana constructed it on the banks of the Yagachi River in Belur, also known as Velapura (following a major military victory over the Cholas in the great battle of Talakkad in 1116 CE).

The primary sanctuary, Jagati, is a remarkable star-shaped structure set on a raised stage. A Garbhagriha (inward sanctum), Sukanasi (vestibule), and Navranga mandapa comprise the sanctuary. There used to be a vimana or shikhara made of blocks and cement that was supported by woodwork plated with gold overlaid copper sheets. To save the inner sanctum, it must be destroyed during the mid-nineteenth century. The east entrance is decorated with Makara Torana. On the overhead panel above the main door, Lord Vishnu's ten avatars or forms are depicted. Two massive structures on either side of the gate depict Sala killing the tiger, the Hoysalas' state emblem. There are two small shrines dedicated to Lord Vishnu on each side of the emblem. The east gate is flanked by carvings of court scenes of King Vishnuvardhan on the left and his grandson Veer Ballala on the right. Many of the figures in the ChennaKesava Sanctuary in Belur have been identified as dance stances. One such image depicts a female figure in a "dvibhanga" pose, with her right leg from the knees crossing her left leg. The right foot is in "parsvaga" (SR, sh.326), and the right hand is in "kapitha" (Promotion, sh.326).121 and is holding something. Her gaze is fixed on Avalokita Drishti (Promotion, sh. 78). Most of the etched figures show the caris, sthanakas, and karanas as they are depicted in the Natyashastra.

Navaranga Mantapa

Many of the figures in the ChennaKesava Sanctuary in Belur have been identified as dance stances. One such image depicts a female figure in a "dvibhanga" pose, with her right leg from the knees crossing her left leg. The right foot is in "parsvaga," and the right hand is holding something. Her



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The massive Navrang Mandapa is adorned with 48 points of support and roofs that have been meticulously cleaned and luxuriously etched. The points of support come in a variety of designs and styles. The four support points in the middle are the most important of these points of support. The Mohini point of support on the southwest and the Narsimha point of support on the southeast are particularly significant. Mohini support points are sixteen fluted star-molded support points with a massive figure of Master Vishnu as Mohini. The Narsimha support point is opulently carved with minute reliefs and design. The support point was supposed to pivot on its own hub with the help of a stone metal roller, but it stopped after the vimana or Shikhara was completely destroyed.

The platform is the lobby in which people congregate through out petitions. The arrival to the platform is usually graced with a magnificent above lintel known as a vastushastra. The open platform that set out as an external lobby is the common attribute in biggest Hoysala sanctuaries, prompting a internal little shut platform and places of worship.

The open platform, where frequently roomy, have stone elbow room, at the platform's railing barrier serving as a back slow down. The space could mimic the stumble arcade state of the railing barrier. The roof is brace by n number of points of support they form n numbers indentation. The unrolled mandapa is finest represented as a stunned arcade, which is the way used in most Hoysala house of worship. The tiny unrolled platform has different sounds. The barrier railings with partly support points that support the external closures of the rooftop, allowing a lot of light in and highlighting all of the sculptural subtleties.

The platform roof is mostly ornate, with figures both legendary and botanical. The roof has profound and domical surfaces, as well as carve potrait of banana bud flower themes and different and similar ornament. Amrutesvara Sanctuary, Amruthapura, has an open Mantapa with sparkling, machine-turned support points. If the sanctuary is tiny, it will only have a closed platform and the hallowed place. The shut mandapa is huge than the entrance hall jon the altar and the platform and has three plus one machine-gone points of support to help the roof, which may be profoundly vaultedrounded. The three plus one points of support split up the lobby into nonagon distinct sounds.

The nanogon arched moulding outcome in nine furnished roof. A trademark Hoysala expressive element is the punctured crushed rock that act as casemenst in the navaranga and Sabhamantapa. The Gandharva artist and Shantaladevi figures are significant because their frills are portable. The minuscule ring on the crown of the Sovereign, on the southwest support point, and the wristband on the artist's arm, on the northwest support point, are said to be turnable.

The circle's focal point resembles an altered Linga, with Narasimha cut on the base and a lotus bloom in the centre representing Brahma. The Trinities are represented in a single stone by images, which is also known as Trimurti Sangama. The Bhuvaneshwari's of the Hoysala sanctuaries in and around Belur are devoted to the Narasimha type of Ruler Vishnu, who is regarded as their family God. The mandap's façade is punctured with square and jewel moulded openings for the passage of air and light. This is a distinguishing feature of Chalukya or

It is surrounded by images of his consorts, Sridevi and Bhudevi. Makara Torana and filigree works adorn the passageway to the inner sanctum. On the highest point of the entryway, there is a figure of Master Vishnu and Devi Lakshmi. The two Dwarapalas - Jay and Vijay - are lavishly cut and enhanced on both sides of the entryway. An engraving in old Kannada near the northern entrance of the sanctuary's Navaranga mandap indicates that the god was also known as Vijaynarayana.



In 1176 CE, the following ruler, Ballala II, created an enchanting lake called Vasudevathirtha to the north-east of the sanctuary. Then, in 1180, he constructed a storage facility in the compound's north-west corner. The main sanctuary's navaranga structure was open on all sides and covered with punctured screens. Massive wooden entryways were installed in each of the three doorways. The following period in the great history of the Chennakeshava Sanctuary occurs during the reign of the doomed Vira Ballala III, the last Hoysala Head. Somayya Dannayaka, one of his chiefs, renovated the focal pinnacle with block and wood. Somayya Dannayaka would go on to play an important role in the establishment of the Vijayanagara Realm. Belur was visited by dread and misfortune. While the raiding Tughlak armed force attacked south India, Belur experienced fear and misfortune for the first time in over a century. The sanctuary was attacked and destroyed by an obsessive general named Gangu Salar of Kalburgi. According to some records, Gangu Salar eventually rebelled against Tughlak rule and established the Bahamani line. On the corner, there are 42 Madanikas or Section sorts, 38 of which are outside the sanctuary and four of which are inside. Each figure reaps its own benefits. They address lovely ladies with different feelings, addressing ladylike appeal and beauty; this could be one of the most mind-boggling manifestations of the Hoysala stone workers of the Belur sanctuary. On, there are a total of 40 points of support. On the exterior walls, there are a total of 40 points of support, each with a section figure of moving young ladies (38 altogether on external walls). These figures are beautifully proportioned and ornamented. I've written a photologue for 25 of the 38 Madanikas on the outside walls, as well as all four inside Madanikas. Every one of these Madaniks has been assigned a number to address their area, which I will distribute along with their photograph. Darpana Sundari (Beauty and the Mirror): Starting with the most well-known Madanika, The Darpana Sundari, which is located directly at the sanctuary's main entrance. A woman holds a mirror in her left hand and examines herself in it.

Conclusion

My review demonstrates that dance figures, as reflected by the 108-karanaprogram, are more than just adorning themes remembered for the sanctuary's tasteful allure. In reality, they articulate key centre iconographic components of a landmark's larger iconographic programme. They have meaning, importance in the sanctuary, and their presence improves the jargon of the sanctuary. Aside from being elegant additions to the sanctuary, they exhibit a well-crafted iconography that is relevant in sanctuary articulation. In this regard, the 108-karana iconography is unmistakably Saivite. Siva is associated with its display and transmission in legend and craftsmanship. The presence of the 108-karana in the Rajarajan Sanctuary in Thanjavur is evidence of this legend. The 108-karana area in the vimana at Thanjavur reflects its associations with the sanctuary's core. Throughout its evolution, the 108-karana iconography has maintained its legitimacy as a symbol of central ideas in Hindu conviction and love.

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Study About the Customs and Practices Followed in Eeshanamangalam Sree Maha Vishnu Temple

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Abstract

In this paper we mainly talk about the various festivals and celebrations that are followed in in Eeshanamangalam Sree Maha Vishnu Temple. We also focus on the worships that are followed in the temple to please the Gods Vishnu, Devi, Shiva, Ganesha etc. The main Festivals like Navarātri grāndapūja, Aanapurath Utsavaṃ, Vishu, Nirmāla etc are also elaborated.

Keywords

Pradakṣiṇā , Pūjā, Utsavaṃ, Prasādaṃ .

Introduction

In this paper explain about the customs and practices followed in eeshanamangalam sree mahavishnu temple. It is one of the 64 Temples made by The Great Parashurama. The main Deity of the Eeshanamangalam Temple is Lord Vishnu. The second major Deity is Lord Ganesha. Then inside the walls of the temple at the South west position “Nāga Kāvu” is situated. From the first day of the festival starts. The main day is in the month of May. In the full Karkadakam Ramayana Story Telling is done. Nira is also celebrated in the month of Karkadakam. Nira is an offering to god where the new Nelkathir along with Mango lead, Banyan tree leaf are tied together and then it is send to pūjā and later it is tied all over the temple.

Temple Traditions Of Eeshanamangalam Sree Maha Vishnu Temple:

For Lord Sree Maha Vishnu we must at least do 4 Pradakṣiṇā .It is the minimum count we can do as much as we want. For Lord Ganesha it is necessary to do only one Pradakṣiṇā, Minimum one. For Lord Ganesha after we pray to him we must at least do 12 “Eetham” it is the minimum count we can do 101 is the real count. It is done to please Lord Ganesha .

The other main Occasion in the Malayalam Month of Chingam is “Vinayaka Chathurthi”. It is the Thirunal Of Lord Ganehsa. At that Period there will be “GanaPathi Homam” and people will be given “AstaDravyam” which is the Prasādaṃ as the result of the Ganapati Homam.

In the same month of Chingam with the new rice grain which is usually called “Puthari”, “Nivedyam” and “Payasam” are offered to the God. This will be later given as Prasādaṃ to the Devotees .

Navarātri grāndapūja



During Malayalam month “Kanni” they celebrate Navarathri. During this Navarathri, Grāndapūja is celebrated for 9 days. Grandapūjā is where people, mainly students they keep their Books at the temple and they are not supposed to read or write till it’s taken. Granda Pūjā is only for 3 days and for the rest of the days there will be Bhajana’s and stuff. At the 8th day of Navarathri, which is called Aṣṭami the books are kept for the pūjā. After Aṣṭami comes Navami and then Dashami. At the day of Dhashami only the books are taken back. The book is under pūjā and Nivedyam(offerings) for continuous three days. It is said that after keeping the book one should not read or write anything but these days everyone is watching TV and Phones etc. For these 9 days we celebrate Navarathri to please Goddess Saraswathi. Who is the Goddess of knowledge. One should not eat meat or egg or any kind of such non veg food items. At the 8th day there will be “Durga Pūjā” to please Goddess Durga and Parvathi. The 9th day is for Lakshmi. And the last day, the 10th day which is also called Vijayadashami when the book is taken is for Goddess Saraswathi. “Saraswathi pūjā” is done on this particular day.

After the pūjā we get Prasādam. Soon after we get back the book from pūjā on dashami we read and write the book. Before reading or opening the book we chant and write the sloka – “Harisree Ganapathee Namha, Avignamasthu, Sri Guruvo Namha” . In this sloka Hari is Lord Vishnu, Sri is Goddess Maha Lakshmi, Ganapathee for Lord Ganesha. At the night of Navami one should not have food. During these 9 days we must take bath and make out mind and body clean, we must do this every single day.

Mandalamaasam

From Malayalam month Vrishchikam 1 to Dhanu 10 it is called as “Mandalamaasam” it is the time period where people go to Shabarimala. The Piligrims and Devotees who go to Shabarimala are called “Ayyappanmaar” they celebrate these days.

Aanapurath Utsavam

On the month of December there will be a Festival called “Aanapurath Utsavam”. It means festival on top of Elephants, there will be one or 2 elephants. This festival may last for 3 days so all this time the elephants will be accommodated in the temple itself. Kids from the nearby always come to see the elephants, to see them bath and eat Food. Most of the people give the elephant Bananas and Jaggery .It is one of the loveliest sights during this festival. One or two elephants will be there for this festival. For three days there will be “Thdambu nirtham”, during “Thdambu nirtham” the main man will carry the Statue of God over his head and dance. It is one of the most common practices seen in so many temples in Kerala. For this festival the elephants will come one day before itself. Because at the morning of the festival there is “Usha pūjā” for which elephant is needed. Elephant will be decorated with “Nettypattam”. Elephant does Pradakṣiṇā around the temple. The devotees can follow the elephant from his back to do Pradakṣiṇā. There will be stones around the temple where we do Pradakshina, which are called “Balikallu” . At this day boiled rice put on the top of the rock to remember out ancestors. This is done by the main man of the temple who is called “Thanthri”. He will chant so many manthras and then put the rice. After some time the women from the nearby houses would come and clean the rice. They would clean it really well because this whole process(putting the rice on the rock) should be done the next day. After this there will be SreebhuuthaBali, Navakam(done with 9 small bawls, thus the name), Uchapūjā (pūjā at the afternoon) . Then comes the “Kalabham Charthal”, decorating Lord Vishnu with sandalpaste. Lord Vishnu’s face will look so beautiful after this. Kalabham Charthal will be only there for one day. Evening the elephants will be back again fully decorated with “Nettypattam” with Brahmins



on top just like we see in the Great Thrisuur Pooram. There will be drums, which is locally called as Chenda and many other instruments. The whole temple will be in a mood of celebration. This would last for hours. The elephants are used to these noises. Duties will be given to separate people according to caste. Only the Brahmins are allowed to enter into the inside premises to do their job. The ones who are a little lower than the Brahmins have jobs outside the first wall and the others have work outside the temple. All this time people will be taking Pradakṣiṇā around the temple, chanting mantras. The main statue of Lord Vishnu will be placed on top of the elephant with some Brahmins holding it. After the celebration is over the statue is kept inside the temple and the devotees go in to pray. After this people are allowed to give edible items to the elephants. Many people take photos with them; there will be one big crowd near the elephants. At night the elephants are given rest and the whole process is repeated for the next 2 days. It is compulsory for the elephant to take bath 2 times a day before coming to the temple, the owner of the elephant makes sure that they do. At night at around 10-11 there will be Thdambu nirtham. After the dance is over the statue is placed back in the temple and people take Pradakṣiṇā. The main Highlight of Aanapurath Utsavam is that there will be food at breakfast, lunch and dinner. Then will even be tea and some snacks during the afternoon celebration. So to experience all this people from faraway places also arrive.

Saptāhaṃ

Occasionally along the years there will be “Saptāhaṃ” in Eeshanamangalam Sree Maha Vishnu Temple. Saptāhaṃ means to read and complete “Bhagavatham” in correct 7 days since “saptha” means 7. This reading of Bhagavatham will be mostly from 6 in the morning till 6 in the evening. The process in Saptāhaṃ is at first they slokas and mantras from Bhagavatham will be read and then the meaning of each line is spelled out, then again the slokas are read and meaning is spelled out. This process is continued for the 7 days and before the 8th day the whole of bhaagavatham will be read along with the meaning of each and every line.

Mahā Sivarātri Mahotsavam

During Malayalam month “Kumbham” which is usually around February and March Mahā Sivarātri is celebrated. The main offering towards Lord Shiva is “Paanakam”. After “Deepaaradhana” this Paanakam is shared with the devotees as Prasādam.

Vishu

Vishu is celebrated on Malayalam month Medam first. It comes around 14, 15 April . Just like Diwali, Vishu is also the festival of lights. This is celebrated all around Kerala irrespective of Religion and caste. Some of the main things observed in this day are Kani (offerings), Kaineetam, Vishu Sadhya, Kani konna (Indian laburnum) and Padakam (crackers) . Kani is something every one see first when they wake up. Kani is done in the Pūjā room of every house. Pūjā room will be decorated with Kani Konna, jackfruit, coconut, wheat etc which we planted and harvested. Most of the grains, vegetables and fruits will be used as decoration. The statues of Lord Krishna will be specially decorated because it's his special day. The other highlight to see in the pūjā room is the mirror and the bowl of Rice in which money will be dipped which will be later given as Kaineetam. People wear new cloths during this day. And early morning they go to the temple.

In Eeshanamangalam Sree Maha Vishnu Temple also Vishu is celebrated in a big way. There will be Kani in the temple. A Lot of Devotees will come to the temple during this particular day. Kani which is mostly harvested products is an offering to the Lord Vishnu. Early morning itself devotees



will come to see the Kani. “Neyvilakku” is lit in this day. This is a special offering to Lord Vishnu. Lotus and garlands made out of lotus are also offered to Lord Sree Maha Vishnu at this day.

The Day of Āyilyam

Āyilyam, which is also called Ashlesha in Sanskrit, is they day of Nagaraja(The Snake God). Āyilyam is a Nakshathra. On this day a process called “Sarpabali” is taken place in the Naagakaavu, where the Statue of Nagaraja is situated. This Nagakaavu will be like a little forest with so many plants and trees and small animals and other creatures especially snakes. Milk is offered to Lord Nagaraja at this very day.

Oot Utsavam” is celebrated on February 6th and 7th. The main Specialty of the day is “Neyamruthu” and “Thirunirtham”.

“Uthravilakk Utsavam” is for 7 days. This festival is totally made for “Shaasthav” otherwise called as Lord Ayyappa. Uthravilakk Utsavam is mainly based on elephants. Mainly there will be 2 elephants and above one will be Bhagavathi and the other will be Shaasthaav. People from faraway places also come for this Festival. There will be many new shops opened nearby and there will be food and toys for kids and all such items available for the people to buy this are called “Ulsavachanda”. For Lord Ayyappa there will be “Paat Utsavam” for three days. This is made especially for him. On these three days Lord Ayyappa’s 3 drawings will be done using many colors. This drawing is called “Kalam”.

Number of Pradakṣiṇā for each God

For Lord Vishnu At least one full Pradakṣiṇā is necessary. For Lord Shiva one should not take full Pradakṣiṇā. One must first go and take half Pradakṣiṇā then come back to Lord Shiva and take the other half. It is called ArdhaPradakṣiṇā . Like that three Pradakshina should be taken for Shiva. And as for Lord Ganesha one must take 1 Pradakṣiṇā. For Devi also 4 Pradakṣiṇā is needed. For most of the temples in Kerala Pradakshina’s are almost the same.

Nirmāla

“Nirmāla” is an occasion which last for days. The word Nirmāla means a lot of flowers. As the word on the days of Nirmāla flowers will be hanged all around the temple. The flowers will be hanged from the place where Lord Vishnu’s main Statue is situated till the gate of the temple. It is as if the flowers are put from the head to the leg. The statue is said as the head here and the gate is the leg. It’s like decorating Sri Sree Maha Vishnu’s whole body with the flowers. Lamps will be lit all over the temple in this day. The main specialty of this day is that there will be drums and music which is called “Panja Vaadyam”. At the morning different Kheer’s are presented to Lord Vishnu. Kheer made of Jaggery, milk, ghee are some of the most common offerings.

The statue of Lord Vishnu is Decorated with flowers, thulasi and sandalpaste.The flowers are tied together and made as a garland for Lord Vishnu, the garland should reach till his toes. There is a saying that “Alangaarapriyo Vishnu”, “Abhisheekapriyo Shiva” . “Alangaarapriyo Vishnu” means Vishnu loves getting decorated. Nothing in this world can satisfy him. At night the main Prasādam for the devotees is “Unni Appam” which is very tasty. It is made up of rice, jiggery, banana etc. Nirmāla is a costly occasion.

Aṣṭami Rohini



“Aṣṭami Rohini” The Birth day of Lord Krishna . A lot of people come to temple on that day to pray to Lord Krishna. At 5 pm there will be a lot of pūjās in which the devotees can also participate. At 12pm Milk Kheer will be made which is offered to Lord Krishna. Since Lord Krishna was born at 12pm. Then there will be Bhajanas and Chants about the “Krishnavathara”. Milk Kheer will be given to the devotees who come to the temple. Onam, also called Thiruvonam is also celebrated in a whole way. Lord Vishnu’s Vamana Avatar is worshipped that day.

Some common Practices people follow in Eeshanamangalam Sree Maha Vishnu Temple like every other temple in Kerala

Before Entering into the Temple

The majority of Hindu temples in Kerala are frequently accessible to the general public, it's crucial to enter each one with the awareness that it is a sacred location. Before visiting the Temple everyone should take a bath and get him/herself clean. So for that there is a pond or lake near every Temple in Kerala. It is called as “ambalakulam” it is one of the most common thing found in every Hindu temples in Kerala. It is said that after the bath both your mind and your body gets clean.

The way one should dress

It is advised to be tidy and dressed in a modest way before entering a temple. Shoulders should be covered and shorts are not allowed. Men and Women both are not allowed to wear Shirts or Trousers. In Kerala Men could wear dhoti and a can carry a small shawl to partially cover their upper body. As for Women they are advised to wear a Churidar with a shawl or traditional Indian Saree . And for the kids they can wear skirts and top. The devotees are not allowed to wear caps or anything like that. cameras and such are not allowed in Big temples in Kerala but not all of them.

It is considered respectful and humble to enter the temple precinct barefoot in order to distinguish it from the activity beyond its gates. Similar customs are followed in Indian households. A temple is where the God resides so it’s like their Home. You are an important guest at that Home, as soon as you are at the Temple. So everyone is required to take their footwear off before entering a temple. You seem cleaner and show respect for the house owner whose home you are about to enter by taking off your unclean shoes. The foot wears are removed outside the temple.

While Entering

The Devotees are supposed to walk in a clockwise direction to the temple and while going out they should not follow the same path they came one should complete the circle. This Process is called “Pradakṣiṇā” in Malayalam. We can do this as much as we want. This path will be always cleaned by the temple workers because some people roll and take the Pradakṣiṇā, which is a common practice seen only in the Temples of Kerala. The full circle Pradakṣiṇā is only completed when you leave the temple.

The Temple Atmosphere is Always clean and has a nice odor. “Tulasi” is one of the main plant found in each and every temple in Kerala. Along with that there is the flower West Indian Jasmine which is locally called as “Chethi”. The Tulasi is found in almost every Hindu Houses in Kerala. They call it “Thulasi Thara”, which will be probably situated in the center part of their house. They water it and nurture it everyday. In temples Tulasi and Chethi are used as “Prasādam” which is



given to the Devotees along with “Chandanam”. Just like the above mentioned plants The Banyan Tress are a special feature of Kerala Temples, it is called “Aalthara”. It will be probably covered with bricks where people can sit and chat. It is said that one’s thoughts will be clear when you are under it. When you enter the Temple, all one could see are sculptures. Paintings and many other artworks for the Gods. So many stories and spiritual mantras all over. Another specialty is that there will be a lot of boxes for to devotees to put their money which is called “Dakshina” as an offering towards God. It is uncommon for a Hindu temple to hold just one god. But there will be a Main deity . The Devotees stop at each deity as you round in a clockwise direction, making the salutation "Namaste" by bringing your palms together in front of your chest.

Conclusion

The festivals and the customs followed in Eeshanamangalam Sree Maha Vishnu Temple are explained in detail in this paper. The similarities between the practices that is followed in other temples of Kerala, the practices followed in Hindu Houses are compared with Eeshanamangalam Sree Maha Vishnu Temple. Each one of the festivals celebrated in the Temple is of high significance to the people who is living there (the devotees). The rules we must follow while entering to the temple. There are many words in here which is only used in Kerala, the words which is locally used.

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Attening Higher State of Mind Through Yoga - A Study

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Abstract

Yoga is a holistic approach to attaining higher states of consciousness and mental clarity. By combining physical postures, breathing exercises, meditation, and ethical principles, yoga helps to bring balance and harmony to both the body and mind. This holistic practice has been used for centuries to help individuals tap into their inner wisdom and spiritual potential. Through consistent practice, one can develop greater self-awareness and inner peace, leading to a greater sense of fulfillment and purpose in life. Yoga is a powerful tool for personal growth and transformation. By incorporating physical, mental, and spiritual practices, yoga offers a comprehensive approach to self-discovery and self-realization. It is important to note that yoga encompasses much more than just these physical practices, and involves a holistic approach to uniting one's consciousness with a higher state of awareness. The eight limbs of yoga—yama, niyama, asana, pranayama, pratyahara, dharana, dhyana, and samadhi—are all integral to this process and require intensive training.

Keywords

Yoga, Stages of Chitta, Samadi-Pada, Sadhana-Pada, Vibhuti-Pada, Kaivalya-Pada.

Introduction

In yoga, samadhi is seen as the condition in which personal and universal consciousness converge. The most notable state of consciousness one can achieve through concentration is called samadhi in Sanskrit. Samadhi is the eighth Buddhist practise on the Respectable Eightfold Path leading to enlightenment and resurrection. The Respectable Eight - fold Way is analogous to the eight limbs of yoga and has a comparable end goal, but it places more emphasis on living in the world at large than the more inwardly oriented ashtanga yoga framework. Various theories exist regarding the word samadhi's origin. Yoga is a holistic approach aimed at attaining higher states of consciousness and mental clarity. One of the ultimate goals of yoga is to achieve samadhi, a state of enlightenment or spiritual absorption. To reach this state, one must navigate the stages of chitta, which is the mind's innermost essence. In yoga philosophy, chitta is described as having three aspects or states: vrittis (fluctuations), samskara (latent impressions), and vasana (deeply ingrained tendencies).

Historical background and authorship

The historical background and authorship of the Yoga Sutras of Patanjali is a matter of debate and speculation among scholars. The text is traditionally attributed to the ancient sage Patanjali, who is



said to have compiled the sutras in order to codify the existing knowledge of yoga. However, the exact date of authorship and the identity of the authors remain unclear. The Yoga Sutras are estimated to have been written between 200 BCE and 300 CE and are considered one of the foundational texts of classical yoga. They are written in Sanskrit, the ancient language of India, and draw on the earlier oral tradition of yoga teachings. The text provides a systematic framework for understanding the nature of the mind, consciousness, and the path to liberation. Despite the uncertainty surrounding its authorship and historical background, the Yoga Sutras of Patanjali have had a profound impact on the development of yoga as a spiritual and philosophical tradition. They continue to be widely studied and practiced by yoga practitioners and scholars, and are considered a valuable resource for gaining insights into the principles and practices of yoga. The Yoga Sutras of Patanjali provide a comprehensive framework for understanding the nature of consciousness and the path to liberation. The text consists of 196 sutras or aphorisms, which are concise and direct statements that outline the key teachings and practices of yoga. In addition to explaining the concepts and practices of yoga, the Yoga Sutras also provide guidance on ethics, meditation, and the cultivation of inner awareness. The text is divided into four chapters, each of which focuses on a different aspect of yoga. The first chapter, Samadhi Pada, discusses the nature of consciousness and the process of achieving a state of deep concentration and self-realization. The second chapter, Sadhana Pada, outlines the steps to achieve this state and the obstacles that can arise along the way. The third chapter, Vibhuti Pada, explores the powers or "siddhis" that can be gained through the practice of yoga, while the fourth chapter, Kaivalya Pada, explains the ultimate goal of yoga and the state of liberation.

The Yoga Sutras have been widely studied and interpreted by generations of yoga practitioners and scholars, and they continue to be a major influence on the development of yoga philosophy and practice. Despite their ancient origins, the teachings of the Yoga Sutras remain relevant and applicable to contemporary yoga practitioners, and they continue to be an important source of inspiration and guidance for those seeking to deepen their understanding of yoga.

Techniques for Developing Deep Concentration

Samadhi is a state of deep concentration and self-realization in Hinduism and Yoga, characterized by a profound sense of inner peace and union with the divine. It is considered to be the highest goal of yoga and the ultimate state of consciousness. In the Yoga Sutras, Patanjali defines samadhi as "the cessation of the fluctuations of the mind". To achieve this state, the mind must be trained to focus on a single object of meditation and to remain stable and undistracted. This process is known as dhyana, which is the seventh limb of Patanjali's eight-limbed path of yoga (Ashtanga Yoga).
Regular Meditation Practice: Meditation is a way of training the mind to become still and focused. By setting aside time each day to meditate, the mind learns to become less reactive and more centered, which leads to deeper states of concentration. There are many different forms of meditation, and it is helpful to experiment with different techniques to find what works best for you. The key is to make meditation a daily habit and to stick with it, even when it feels challenging. With time and practice, the mind will become increasingly calm and focused, and you will be able to achieve deeper states of concentration.
Focusing on the Breath: Focusing on the breath is a simple and effective technique for developing concentration. By paying close attention to the sensation of the breath, the mind becomes still and the thoughts slow down, allowing for a state of



deep concentration to be achieved. This technique is often used as a starting point for meditation and can be used on its own or in combination with other techniques. Using a Mantra or Visual Object: A mantra is a word or phrase that is repeated during meditation to anchor the mind and prevent it from becoming distracted. A visual object, such as a candle flame or a flower, can also be used in the same way. By focusing the mind on a single object or thought, the mind becomes more still and focused, allowing for deeper states of concentration to be achieved. Controlling the Senses: By controlling the senses and withdrawing the mind from external stimuli, it becomes easier to focus and develop deep concentration. This can be achieved through practices such as pratyahara, which involves withdrawing the mind from external stimuli and focusing inward. By becoming less reactive to the external world, the mind becomes more centered and stable, allowing for deeper states of concentration to be achieved. Cultivating Mindfulness and Awareness: Mindfulness is the practice of being present and fully engaged in the present moment, without judgment or distraction. By becoming more mindful and self-aware, we can learn to observe our thoughts and emotions without becoming attached to them. This allows us to cultivate a more centered and stable state of mind, which is conducive to deeper states of concentration. Practicing One-Pointed Focus: Ekagrata, or one-pointed focus, involves focusing the mind on a single object or thought and keeping it there, without letting it wander. This technique can be practiced during meditation, or in everyday life, by paying close attention to the present moment. By developing one-pointed focus, the mind becomes more centered and stable, which allows for deeper states of concentration to be achieved.

The Benefits of Practicing Samadhi

Improved mental clarity and focus are among the benefits of practicing Samadhi, according to the Samadhi Pada of the Yoga Sutras of Patanjali. Samadhi, which is the highest state of consciousness described in the Yoga Sutras, involves a state of deep concentration and absorption in which the mind becomes completely still and focused. By regularly practicing Samadhi, the mind becomes more centered and stable, which leads to improved mental clarity and focus. In this state, thoughts and emotions are no longer seen as distractions, but rather as opportunities for self-discovery and growth. This increased mental clarity and focus can lead to greater self-awareness, creativity, and overall well-being. Regular practice of Samadhi leads to a still and focused mind, which allows for improved mental clarity. In this state of deep concentration, thoughts and emotions are observed without attachment, allowing the mind to become more centered and stable. This increased stability leads to greater mental clarity, allowing for clearer thinking and decision making. Increased Focus: Samadhi involves a state of deep concentration and absorption, which leads to increased focus. By practicing Samadhi regularly, the mind becomes more trained and disciplined, allowing for longer periods of focus and concentration. This improved focus can lead to greater productivity and efficiency in all areas of life. Decreased Mental Distractions: The practice of Samadhi helps to calm the mind and reduce mental distractions, allowing for improved mental clarity and focus. By becoming more aware of our thoughts and emotions, we can learn to observe them without becoming attached, leading to a more centered and stable state of mind. This reduction in mental distractions allows for improved concentration and focus. Improved Self-Awareness: Samadhi leads to increased self-awareness and introspection, allowing us to gain deeper insights into our thoughts, emotions, and motivations. This increased self-awareness can lead to greater self-



acceptance and a deeper understanding of our own inner nature. Increased Creativity: By calming the mind and reducing mental distractions, Samadhi allows for increased creativity and problem-solving abilities. In this state of deep concentration, the mind is open and receptive to new ideas and insights, leading to greater creativity and innovative thinking. Overall Well-being: Samadhi leads to a state of inner peace and tranquility, which can have a positive impact on our overall well-being. By regularly practicing Samadhi, we can learn to let go of negative thoughts and emotions, leading to a more positive and peaceful state of mind. This improved mental state can have a positive impact on our relationships, work, and overall quality of life.

Asanas, or physical postures, are an important aspect of yoga practice

Physical Health: Asanas help to improve physical health by stretching and strengthening the muscles, increasing flexibility and improving posture. Regular practice of asanas can help to prevent common physical ailments such as back pain, neck pain, and poor posture, as well as improve circulation and cardiovascular health. Mental Health: Asanas have a calming effect on the mind and body, reducing stress, anxiety, and depression. The focus required to maintain an asana helps to quiet the mind and reduce mental distractions, leading to improved mental clarity and inner peace. Improved Balance: Asanas help to improve balance by strengthening the muscles that support the spine and by improving coordination. This can help to reduce the risk of falls and improve overall stability. Increased Flexibility: Asanas help to increase flexibility by stretching the muscles and joints. Regular practice of asanas can help to prevent muscle stiffness and improve range of motion, making daily activities easier and more comfortable. Improved Concentration: Asanas require focus and concentration to maintain proper alignment, which can help to improve mental focus and clarity. By focusing on the physical sensations of the pose, the mind is trained to remain present in the moment and block out distractions. Inner Peace: Asanas help to create a sense of inner peace by quieting the mind and reducing mental distractions. This inner peace can have a positive impact on our overall well-being and help to reduce stress, anxiety, and depression. Spirituality: Asanas are considered a spiritual practice in yoga, and can help to connect the practitioner with their inner self. By focusing on the physical sensations of the pose, asanas can help to create a sense of inner peace and connection to the divine. In conclusion, the practice of asanas offers a wide range of physical and mental benefits, making it an important aspect of a well-rounded yoga practice. Regular practice of asanas can help to improve physical health, mental clarity, and spiritual well-being.

The Relationship between Yoga practice and the development of Siddhis

According to the Yoga Sutras of Patanjali, the practice of yoga can lead to the development of spiritual powers or siddhis. However, Patanjali warns that the pursuit of siddhis should not be the ultimate goal of yoga practice, as it can lead to distraction and can interfere with the attainment of true spiritual liberation (Kaivalya). The development of siddhis is said to occur as a result of purifying the mind and reducing mental distractions through the practice of the eight limbs of yoga (ashtanga yoga). The eight limbs of yoga include:

Yama (ethical standards), Niyama (personal observances), Asana (physical postures), Pranayama (breathing techniques), Pratyahara (withdrawal of the senses), Dharana (concentration), Dhyana (meditation) and Samadhi (absorption in the divine). By following the eight limbs of yoga and



developing mastery in each, the mind becomes more purified, and the practice of yoga becomes more effortless. As the mind becomes more calm and focused, siddhis can arise as a natural byproduct of the practice. It is important to note that siddhis are not considered to be the ultimate goal of yoga practice. Instead, they are seen as a potential side effect of a dedicated yoga practice. While siddhis can be impressive, they are not necessary for spiritual liberation and can even be a hindrance to spiritual growth if they become a distraction. According to Patanjali, the development of siddhis is a byproduct of the purification of the mind and reduction of mental distractions through the practice of the eight limbs of yoga. The more the mind becomes purified and focused, the more the practice of yoga becomes effortless. At this point, siddhis can arise naturally as a result of the practice. However, it is important to remember that siddhis are not the ultimate goal of yoga. Patanjali warns that siddhis should be viewed as distractions to be avoided, and that the ultimate goal of yoga is to attain spiritual liberation (Kaivalya). In order to achieve this, one must cultivate a state of mental equanimity, detachment, and non-attachment to the experiences of the world, including siddhis. In conclusion, while the practice of yoga can lead to the development of siddhis, it is important to remember that they are not the ultimate goal of yoga. Instead, the goal of yoga is to purify the mind and attain spiritual liberation, and siddhis should be viewed as distractions to be avoided in the pursuit of this goal.

The Relationship between Kaivalya and The Ultimate goal of Yoga Practice

In the Yoga Sutras of Patanjali, Kaivalya is considered to be the ultimate goal of yoga practice. The word "Kaivalya" is derived from the Sanskrit word "kaivalya," which means "isolation" or "separateness." It refers to a state of spiritual liberation and freedom from the cycle of birth and death, characterized by a state of pure consciousness, self-realization, and ultimate unity with the divine. The ultimate goal of yoga practice is to attain Kaivalya, which is achieved through the progressive development of the eight limbs of yoga: Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi. These eight limbs are interrelated and support each other, and the practice of each limb helps to purify the mind and prepare the practitioner for the attainment of Kaivalya. In particular, the practice of Samadhi is considered to be the key to attaining Kaivalya. Samadhi is a state of deep concentration and meditation, in which the mind becomes still and the practitioner experiences a state of pure consciousness. Through the practice of Samadhi, the practitioner can experience the unity of the individual self with the universal self and the ultimate nature of reality. In the Yoga Sutras, Patanjali describes Kaivalya as a state of pure consciousness, self-realization, and ultimate unity with the divine. This state is characterized by the absence of ignorance, egoism, and the attachment to material things. When a person attains Kaivalya, they are free from the cycle of birth and death and are no longer bound by the limitations of the physical world. In order to attain Kaivalya, a person must develop the ability to discriminate between the permanent and the impermanent, the real and the illusory. This is achieved through the practice of the eight limbs of yoga, which help to purify the mind and body and prepare the practitioner for the attainment of Kaivalya. Asana, Pranayama, and Dhyana are considered to be the most important practices for attaining Kaivalya. Asana helps to purify the body and develop physical strength and flexibility. Pranayama helps to purify the prana or life force and bring balance to the mind. Dhyana is the practice of meditation, which helps to still the mind and cultivate a state of inner peace and calm. The practice of Samadhi is also considered to be important for attaining Kaivalya. Samadhi is the ultimate goal of yoga practice and is achieved through the practice of Dhyana. In Samadhi, the practitioner experiences a state of pure consciousness, in



which the mind becomes completely still and the individual self merges with the universal self. In conclusion, the attainment of Kaivalya represents the ultimate goal of yoga practice and is characterized by a state of pure consciousness, self-realization, and ultimate unity with the divine. The path to Kaivalya is through the practice of the eight limbs of yoga, with a particular emphasis on Asana, Pranayama, and Dhyana, and the ultimate goal is achieved through the practice of Samadhi.

Conclusion

In conclusion, the Yoga Sutras of Patanjali provide a comprehensive guide to attaining a higher state of mind through the practice of yoga. The text covers various aspects of yoga practice, including the eight limbs of yoga, meditation, and the ultimate goal of self-realization and unity with the divine. The practices described in the Yoga Sutras are aimed at purifying the mind and body, developing physical strength and flexibility, and stilling the mind. Through the consistent practice of these techniques, a person can develop a deeper sense of awareness and concentration, leading to a higher state of consciousness. Ultimately, the goal of yoga practice is to attain the state of Samadhi, in which the individual self merges with the universal self, and the practitioner experiences a state of pure consciousness. The attainment of this state is described as the ultimate goal of yoga practice and is characterized by a state of self-realization, pure consciousness, and ultimate unity with the divine. In conclusion, the Yoga Sutras provide a valuable resource for anyone seeking to deepen their understanding of yoga and attain a higher state of consciousness through the practice of yoga.

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An Analysis of the Role of Gunas in Ancient Indian Philosophy

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Abstract

Guna, a Sanskrit term, refers to the behavior and personality of an individual. There are three gunas: rajas, tamas, and sattva. These gunas can change in an individual depending on the situations they face and can affect their behavior. The source of these gunas is not clearly defined, but it is believed that they can be influenced by external factors. Each guna has its own effects and side effects, and some may be more suitable for certain situations than others. The division of work based on an individual's guna is a common practice in certain belief systems.

Keywords

Gunas, Satya, Rajas, Thomas, Spiritual, Human Culture, Harmony

Introduction

Satva, rajas, and tamas are three gunas in the Hindu tradition that represent different qualities of the human personality.

Satva

Symbolizing harmony, balance, and purity engenders sentiments of tranquilly, joy, and contentment regarded as a favourable trait.

Rajas

Linked to drive, desire, and action can result in emotions of restlessness and a drive for accomplishment or change. Depending on the circumstance, can be both beneficial and negative.

Tamas

Darkness, ignorance, and inertia are connected can result in emotions of sluggishness, apathy, and hopelessness seen as a bad characteristic.

According to Hindu belief, there are three qualities or gunas that are thought to be present in all people and all things in the universe: Satva, Rajas, and Tamas. The behaviour and traits of all living things are said to be influenced by these gunas, which are referred to as the fundamental elements of nature.

The attribute of balance, harmony, and purity is satva. It is related to truth, light, and goodness. Satva is regarded to have a major influence on calm, tranquil, and self-controlled people. They are frequently characterised as being wise and kind, with a calm mind and a pure heart.

Rajas is a trait that embodies passion, vigour, and motion. It is related to movement, desire, and transformation. Rajas is known to have a strong influence on active, ambitious, and spirited people.



They are frequently characterised as proactive and driven with a strong desire to accomplish their objectives.

Tamas is a trait associated with obscurity, ignorance, and inaction. It is linked to illiteracy, illusion, and laziness. People who are mostly tamas-influenced are perceived as being slow, dull, and ignorant. They are frequently characterised as being unmotivated, sluggish, and indifferent, with a propensity to engage in unhealthy or destructive behaviours.

The idea behind spiritual growth is to cultivate more satva and lessen the effect of rajas and tamas. It is assumed that the balance of these three gunas is continually shifting inside an individual. An improved comprehension of the fundamental nature of the self and the cosmos are said to result from doing this, along with a condition of inner serenity and clarity. An essential part of Hindu philosophy and spirituality is the idea of satva, rajas, and tamas, which is said to play a significant role in influencing people's traits and behaviours. It is believed that one can gain better balance, harmony, and spiritual enlightenment by comprehending and utilising these traits.

History

The idea of satva, rajas, and tamas is thought to have its roots in Hindu culture and was created as a means of comprehending and describing the various facets of human nature. Ancient Hindu texts known as the Vedas contain descriptions of these three gunas, which are thought to exist in all people. It is considered that achieving a balance of these three gunas is vital since it can have an impact on a person's behaviour and personality.

The Concept of the Gunas

The idea of the gunas (sattva, rajas, and tamas) was not restricted to people in ancient Indian philosophy; rather, it was thought to exist in all living things as well as the cosmos as a whole. Everything in the world was regarded to be a manifestation of one or more of the gunas, which were considered to be the fundamental attributes of the universe. It was thought that a person's temperament and behaviour were determined by the relative balance of the gunas in their personality. For instance, an excess of rajas was supposed to result in agitation and restlessness, whereas an excess of sattva was thought to result in an overly passive or sleepy state. It was thought that too much tamas would cause confusion, illusion, and ignorance.

The idea of the gunas is a philosophical and spiritual one, and it should not be interpreted literally or scientifically. The gunas are symbolic and psychological properties that are found in all living things as well as the universe; they are not thought of as physical realities.

Effect on Individuals

Satva is regarded as a good characteristic and is connected to harmony, balance, and purity. It is thought to induce feelings of tranquilly, joy, and contentment in people. People who are under the influence of satva are regarded as being composed, rational, and sympathetic. They might have a stronger sense of ethics and morality and be more oriented toward spiritual pursuits. According to popular belief, those with a strong sense of satva in their personalities are more likely to feel inner peace and contentment and to accept other people. In general, satva is regarded as a virtue that should be developed inside oneself.



Rajas is linked to movement, farvour, and desire. It may make people feel restless and inspire them to make changes or attain goals. Rajas can cause people to be more ambitious, active, and dynamic. They could be motivated by their desires and have a propensity for worldly pursuits. However, too much rajas can also result in undesirable traits like avarice, rage, and rivalry. According to popular belief, people with a high level of rajas in their personalities may be more prone to stress and may have trouble finding inner calm. Finding a balance between rajas and the other two gunas, satva and tamas, is generally regarded as being crucial.

Darkness, ignorance, and indifference are connected with tamas. People may experience feelings of sluggishness, apathy, and hopelessness as a result. Tamas tend to make people more lazy, uninterested, and boring in their surroundings. They could struggle with decision-making and be more prone to unfavourable attitudes and actions. Tamas excess can result in unfavourable traits including ignorance, hopelessness, and destructive behaviour. It is thought that people with a strong tamas component in their personalities may struggle to find motivation and may experience feelings of despair and hopelessness. Finding a balance between tamas and the other two gunas, satva and rajas, is generally regarded as being crucial.

Balance and Advantages

It is thought that people with various guna balances may be more suited for various types of work. In general, it is believed that having a high presence of satva in one's personality may be advantageous for individuals who work in professions that call for serenity, clarity, and compassion, such as teaching or healthcare. On the other side, having a significant raja presence may be advantageous for persons who engage in professions that require ambition, vigour, and drive, like business or politics. It's crucial to remember that these are generalisations and that people with any combination of the gunas can succeed in a wide range of professions.

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Ancient Indian Systems

All living things were thought to possess one of the three "gunas, " or qualities of nature, according to ancient Indian philosophy. These three gunas were rajas (activity, passion, desire), tamas (purity, goodness, equilibrium), and sattva (inertia, ignorance, darkness). It was thought that a person's temperament and behaviour were influenced by the harmony of these gunas in their psyche.

In ancient India, the caste system was occasionally connected to the gunas, with each caste being linked to a particular guna. The highest ranking caste, the Brahmins, was thought to represent sattva, and the Kshatriyas were thought to represent rajas. The Sudras were connected with tamas, whereas the Vaishyas were thought to have a balance of sattva and rajas. Understanding the nature of reality and the human experience was a major concern for early Indian philosophical systems,



including the Vedic tradition and the numerous schools of Indian philosophy. The idea of the gunas, which are considered to be the three essential qualities or properties that underlie all phenomena in the universe, is one of the core ideas of these systems. These three gunas—rajas, tamas, and sattva—are believed to exist in all living things, including people.

Rajas is frequently linked to activity, passion, and desire; it is thought to be the motivation behind our desire to act and go forward in life. The characteristic of tamas, on the other hand, is frequently linked to purity, goodness, and equilibrium and is regarded to be what enables us to keep our lives in check and in balance. Sattva is thought to be the trait that enables us to comprehend the nature of reality and our place in it. Sattva is associated with lethargy, ignorance, and darkness. The caste structure in ancient Indian civilization was occasionally linked to the gunas, with each caste being connected to a particular guna. The highest caste, the Brahmins, were revered as the wisest and most spiritual people in society. They were regarded to represent sattva. The warrior caste known as the Kshatriyas, who were connected to the rajas, were revered as the society's guardians and leaders. The lowest caste, the Sudras, were affiliated with the tamas and were viewed as society's workers and slaves. The merchant caste known as the Vaishyas was considered to have a balance of sattva and rajas. The three gunas are balanced inside oneself in order to achieve inner calm, spiritual development, and ultimate freedom. This idea of the gunas is also used in yoga philosophy and practise. The idea of the gunas is also used in Ayurveda, the traditional Indian medical system. In this system, it is important to keep the balance of these three characteristics in check because it is thought that doing so will promote both physical and mental well-being.

Furthermore, the three gunas are supposed to be embodied in the epics Ramayana and Mahabharata, which are examples of Indian literature that uses the term "gunas." The idea of the gunas, which is important to ancient Indian philosophical traditions, has been utilised to comprehend and explain a wide range of facets of human experience, such as temperament, behaviour, social structures, spirituality, and medicine. One is said to be able to acquire balance and harmony in their lives as well as enlightenment by comprehending and utilising these three traits.

Sources of Gunas

According to ancient Indian philosophy, the sattva, rajas, and tamas aspects of nature are present in all living things and the cosmos as a whole, as well as in the food we eat. It was believed that different food types were linked to various gunas and that the guna of the food we eat might affect our own temperament and behaviour. Sattvic foods were seen as being unadulterated, sustaining, and uplifting. They were thought to be good for the body and mind, and to foster equilibrium and wellbeing. Whole grains, legumes, fresh fruits and vegetables, milk, and ghee are a few examples of sattvic diet (clarified butter). Foods believed to be rajasic were seen as arousing, hot, and pungent. They were thought to boost vigour and activity while also bringing on anxiety and restlessness. Meats, garlic, onions, spicy cuisine, and stimulants like coffee and cigarettes are a few examples of rajasic foods. Tamasic foods were viewed as being heavy, unappealing, and decaying. They were thought to be the root of inertia, ignorance, and confusion. Alcohol, fermented meals, and overripe or rotting foods are a few examples of tamasic foods. It should be noted that these classifications are not intended to be taken literally or scientifically, but rather are



a component of a philosophical framework that sees food as having symbolic and psychological qualities in addition to its physical ones.

External Factors

An individual's gunas can be influenced by a variety of external factors, including their surroundings, societal influences, and personal experiences. An individual may be more likely to have a higher level of rajas, or restlessness and drive for action, in their personality if they are raised in a chaotic and stressful environment, for instance. However, someone who is raised in a serene and harmonious atmosphere may have a stronger affinity for sattva, or balance and purity. However, it is thought that via a variety of spiritual disciplines and self-discipline, a person has the power to alter and control their gunas. According to Hindu philosophy, via spiritual activities like yoga and meditation that promote inner tranquility and mental clarity, one can increase sattva and decrease rajas and tamas. The degree to which a person's gunas can be altered or controlled ultimately depends on that person's level of devotion to their own spiritual and personal development.

Conclusion

In conclusion, the four gunas satva, raja, and tamas have a profound influence on Hindu religious rituals and beliefs as well as on ancient Indian philosophy. These three gunas are said to exist in all living things as well as the universe and reflect various aspects of human nature. Achieving a balance of all three gunas is crucial for a person's general wellbeing since it is thought that a person's temperament and conduct are defined by the balance of the gunas in their personality. The concept of the gunas is philosophical and spiritual; it should not be taken literally or in a strictly scientific sense. Individuals who work to build a feeling of harmony and balance within themselves will live lives that are more full and meaningful if they are aware of the effects of the gunas.

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Contribution of Indian Metallurgy to Architecture

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Abstract

The contribution of Indian metallurgy to architecture and other aspects of culture and society has been significant and enduring. From the ancient Indus Valley Civilization to the present day, the people of the Indian subcontinent have developed and refined a range of metalworking techniques and have used these skills to create a wide variety of metal objects and structures.

In architecture, Indian metallurgy has contributed to the creation of many important buildings and structures, such as the Iron Pillar of Delhi, the Golden Temple, and the Tirumala Venkateshwara Temple. These and other structures demonstrate the skill and craftsmanship of Indian metalworkers and the enduring qualities of the metals they used. In addition to its contributions to architecture, Indian metallurgy has also played a role in the development of tools, weapons, jewelry, and other objects that have played a central role in the culture and society of the region. Overall, the contribution of Indian metallurgy has been significant and enduring, and it continues to be an important part of the country's cultural and technological heritage.

Keyword

Metallurgy, Architecture, iron pillar, konark sun temple, Golden temple, Indus valley civilization.

Introduction

The Indian subcontinent has a long and rich history of metallurgy and metalworking, dating back to the Indus Valley Civilization in the 3rd millennium BCE. The ancient Indians were skilled at extracting and working with a variety of metals, including copper, bronze, iron, and gold, and they used these metals to create a wide range of objects, including tools, weapons, jewelry, and religious icons.

In architecture, Indian metallurgy has contributed to the development of a number of important structures and buildings. For example, the Iron Pillar of Delhi, a 7th-century monument that stands in the center of the city, is made of high-quality iron that has not rusted despite being exposed to the elements for over 1,600 years. The ancient Hindus also used metalworking techniques to create intricate and ornate decorative elements for temples and palaces, such as the golden temple in Vellore, Tamil Nadu, and the silver doors of the Tirumala Venkateswara Temple in Tirupati.

Understanding the meaning of Metallurgy:

Metallurgy is the study of metal and its properties, as well as the processes for extracting metal from its ores and shaping it into useful products. It includes the production of alloys, which are combinations of two or more metals, and the use of various techniques to strengthen, harden, and



protect metals. Metallurgy is an important field with applications in many industries, including engineering, transportation, construction, and manufacturing.

Metals used in ancient India:

Metallurgy has a long history in ancient India, and several types of metal were used by ancient Indian civilizations. Some of the metals used in ancient India include:

1. **Copper:** Copper was one of the first metals to be used by humans, and it was widely used in ancient India for a variety of purposes, including making tools, weapons, and jewelry.
2. **Bronze:** Bronze, which is an alloy of copper and tin, was also widely used in ancient India. It was used to make weapons, statues, and other objects.
3. **Iron:** Iron was used in ancient India for making tools, weapons, and other objects. The Iron Age in India began around 1200 BC, and iron was used to make a variety of objects, including swords, spears, and other weapons.
4. **Gold:** Gold was widely used in ancient India for making jewelry and other decorative objects. It was also used as a form of currency.
5. **Silver:** Silver was used in ancient India for making jewelry and other decorative objects, as well as for use in trade.
6. **Lead:** Lead was used in ancient India for making pipes, as well as for use in cosmetics and medicines.
7. **Zinc:** Zinc was used in ancient India for making brass and other alloys, as well as for medicinal purposes.

History of metallurgy in Indian subcontinent:

Metallurgy has a long and rich history in the Indian subcontinent, dating back to ancient times. Some of the key milestones in the history of metallurgy in this region include:

- The Indus Valley Civilization (2500-1900 BCE): The Indus civilization, which bloomed in the northwestern roundabout of the Indian subcontinent, made significant advances in metallurgy. They were skilled in the production of bronze, copper, and lead and had a highly developed system for refining, casting, and shaping metal objects.
- The Vedic Period (1500-600 BCE): During the Vedic period, which saw the rise of Hinduism in India, metallurgy continued to develop. The Vedas, which are a collection of ancient Hindu scriptures, contain many references to metallurgy and the use of metals. Iron was also introduced to the region during this time, and the process of forging and tempering it was developed.
- The Maurya Empire (321-185 BCE): The Maurya Empire, which was the first empire to unite most of India under a single ruler, made significant advances in metallurgy. The empire's capital, Pataliputra, was home to a large number of metalworkers, and the production of iron, copper, and bronze increased significantly during this period.
- The Gupta Empire (320-550 CE): The Gupta Empire, which followed the Maurya Empire, was another period of great prosperity and technological advancement in India. Metallurgy continued to thrive during this time, and the Gupta Empire was known for its high-quality steel, which was used to make weapons and tools.
- The Mughal Empire (1526-1857): The Mughal Empire, which ruled much of India and parts of Central Asia and the Middle East, also made significant contributions to the field of metallurgy.



The Mughals were skilled in the production of a variety of metals, including gold, silver, copper, and iron, and they made advances in the process of refining and casting these metals.

Indian architectural styles:

India has a rich and diverse architectural history. Many different styles of architecture have emerged in India over the centuries, reflecting the influence of various cultures and historical periods. Some of the most significant styles of architecture in India include:

- The Indus Valley Civilization (3300-1300 BC): The Civilization, which flourished in what is now modern-day Pakistan and northwest India, is known for its sophisticated urban planning and architecture. The Indus Valley people built brick houses, as well as public buildings such as granaries and baths.
- Ancient India (2500 BC-320 AD): Ancient Indian architecture is characterized by the use of timber, stone, and brick, as well as the use of various architectural styles, including Dravidian and Buddhist styles.
- Medieval India (320-1526 AD): During the medieval period, India saw the emergence of various styles of architecture, including Hindu, Jain, and Islamic styles. The Taj Mahal, a famous example of Mughal architecture, was built during this time.

Characteristics of ancient Indian architecture and examples:

Ancient Indian architecture refers to the architectural styles and traditions that developed in India from the earliest civilizations to the end of the medieval period, around the 14th century. Some of the characteristics of ancient Indian architecture include:

- Use of timber, stone, and brick: Ancient Indian architects made use of various materials, including timber, stone, and brick, in the construction of buildings.
- Influence of religion: Many ancient Indian buildings were constructed for religious purposes, and as a result, they were often designed to reflect the beliefs and values of the religion in question.
- Use of diverse architectural styles: Ancient India saw the emergence of a variety of architectural styles, including Dravidian, Buddhist, and Hindu styles.
- Use of symmetrical designs: Many ancient Indian buildings featured symmetrical designs, with an emphasis on balance and harmony.
- Use of ornate decorations: Ancient Indian architecture is often characterized by the use of ornate decorations, such as carved stone or plaster reliefs, painted murals, and inlaid tiles.
- Some examples of ancient Indian architecture include the Ajanta Caves, the Ellora Caves, and the Temple of Brihadeswara, Konark Sun Temple.

Metallurgy used in building Konark Sun Temple:

The Konark Sun Temple, also known as the Surya Devalaya, is a Hindu temple located in Konark, Odisha, India. It was built in the 13th century by King Narasimhadeva I of the Eastern Ganga dynasty, and is devoted to the Hindu Sun God Surya Deva.

The Konark Sun Temple is constructed using stone, specifically a type of fine-grained sandstone known as khondalite. The temple is known for its intricate carvings and decorations, which were created using a variety of techniques. For example, the temple's towers are adorned with intricate



stone carvings and sculptures, which were created using chisels and hammers. The temple's walls are also adorned with relief sculptures, which were created using a process called "bas-relief, " in which the sculptures are carved into the surface of the stone. In addition to the use of stone, the Konark Sun Temple is notable for its use of metal in its construction. The temple's doors and windows are adorned with brass and bronze sculptures, and the temple's main tower is topped with a crown made of brass. The temple's wheels, which are located at the base of the main tower, are also made of metal.

Overall, the construction of the Konark Sun Temple required a high level of skill and expertise in metallurgy and stone carving, and the temple remains a testament to the craftsmanship and artistic ability of the ancient Indian builders.

History of Iron Pillar:

The Iron Pillar of Delhi is an ancient monument located in the Qutub complex in Delhi, India. It is a tall column of iron that stands about 7.3 meters (24 feet) high and weighs about 6 tons. The pillar is made of iron that has been alloyed with small amounts of carbon, and it has a high level of purity, with a carbon content of about 0.2%.

The exact origins of the Iron Pillar is not known, but it is thought to have been set up in the 4th century CE, during the Gupta Empire. The pillar is inscribed with inscriptions in Sanskrit that suggest it was commissioned by a king named Chandra, who is believed to be the same person as Chandragupta II, who ruled the Gupta Empire from 375 to 413 CE.

The Iron Pillar is known for its exceptional corrosion resistance, and despite being exposed to the elements for more than 1600 years, it has shown little signs of corrosion. It has long been a source of fascination for scientists and historians, who have studied it in order to learn more about the advanced metallurgical techniques used in ancient India.

In modern times, the Iron Pillar has become a popular tourist attraction and a symbol of the cultural and technological achievements of ancient India. It is protected as a national monument and is considered a valuable cultural and scientific resource.

Metallurgy used in Iron Pillar:

The pillar is thought to have been erected in the 4th century CE, during the Gupta Empire, and it is known for its exceptional corrosion resistance. Despite being exposed to the elements for more than 1600 years, the pillar has shown little signs of corrosion, and it remains an important example of the advanced metallurgical techniques used in ancient India.

The Iron Pillar of Delhi is made of wrought iron, which is a type of iron that has been shaped by forging or hammering. It is believed that the pillar was cast in a single piece using a process called "lost-wax casting, " in which a mold is made from a wax model of the object to be cast. The mold is then coated with clay, and the wax is melted and drained out, leaving a hollow space in the shape of the object. The iron is then poured into the mold and allowed to cool and solidify.

The Iron Pillar of Delhi is an important example of the advanced metallurgical techniques used in ancient India, and it continues to fascinate scientists and historians to this day.

Metallurgy used in construction of Vellore Golden temple:



The Vellore Golden Temple, also known as the Sripuram Golden Temple, is a Hindu temple located in the town of Vellore in Tamil Nadu, India. The temple is known for its ornate gold-plated architecture and is a popular tourist attraction in the region.

The construction of the Vellore Golden Temple involved the use of a variety of metals, including gold, silver, copper, and brass. The temple's main deity, Sri Lakshmi Narayani, is housed in a gold-plated sanctum, and the temple's walls and towers are adorned with intricate gold-plated carvings and sculptures.

The gold plating of the temple was done using a process called electroplating, which involves the use of electrical current to deposit a thin layer of gold onto the surface of a metal object. The gold used for the plating was first melted down and then electroplated onto the surface of the temple's brass and copper structures.

In addition to the gold plating, the Vellore Golden Temple also features silver-plated doors and other decorative elements, and the temple's domes are adorned with copper and brass finials. The temple's ornate architecture and the use of precious metals in its construction make it a testament to the skills and craftsmanship of the temple's artisans and a unique example of metallurgical work in India.

How metallurgy and understanding of materials plays a vital role for architecture ?:

Metallurgy and a deep understanding of materials are critical to the field of architecture, as they enable architects to design and build structures that are safe, functional, and aesthetically pleasing.

Metallurgy is important for architecture because it allows architects to choose the appropriate materials for a given project. For example, if an architect is designing a building that will be subjected to high levels of stress or fatigue, they may choose to use a metal such as steel, which is known for its strength and durability. On the other hand, if an architect is designing a building that will be located in a coastal area, they may choose to use a corrosion-resistant metal such as aluminum.

In addition to selecting the right materials, architects must also consider how different materials will interact with each other and with the environment. For example, an architect may need to consider how a metal will expand and contract due to temperature changes, or how it will be affected by moisture.

Overall, the science of metallurgy and a deep understanding of materials are essential to the practice of architecture, as they enable architects to design and build structures that are safe, functional, and aesthetically pleasing.

Facts about the metallurgy used in Indus valley civilization:

The Indus valley civilization, which bloomed in the northwestern roundabout of the Indian subcontinent from about 2500 to 1900 BCE, made significant advances in metallurgy. They were skilled in the production of bronze, copper, and lead and had a highly developed system for refining, casting, and shaping metal objects.

Some of the key facts about the metallurgy of the Indus Valley Civilization include:



- The Indus Valley Civilization was one of the earliest societies to develop the technology for smelting copper, which they likely did using the 'cupola furnace' method.
- They produced bronze by melting copper and tin together, a technique that was likely introduced to the region by metalworkers from the Western Asian civilization of Sumeria.
- The Indus Valley Civilization made extensive use of lead, which they extracted from lead sulfide ores. They used lead to make pipes, sheeting, and other objects.
- Metalworking was an important industry in the Indus Valley Civilization, and metal objects such as axes, chisels, and daggers were produced in large quantities.
- The Indus Valley Civilization had a highly organized and efficient system for producing metal objects, with specialized workshops and guilds of metalworkers. The Indus Valley Civilization was also skilled in the production of ceramics, and they used a variety of glazes and decorative techniques to create elaborate pottery.

Conclusion

In more recent times, Indian metallurgy has continued to play an important role in the country's architecture, with steel and other modern metals being used in the construction of skyscrapers, bridges, and other large structures. Overall, Indian metallurgy has made significant contributions to the country's architectural heritage, both in terms of the materials and techniques used and in the creation of beautiful and enduring structures.

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Analysis of Hand Gestures in Bharatanatyam

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Abstract

Bharatanatyam is acting medium through which you can unequivocal a way of thinking of ways of life which desires to fulfill the desires of 1's otherworldliness (presently not handiest the entertainer but rather likewise the spectator). When the craftsman transforms into the master, the presentation drives the spectator towards ecstasy. Hand gestures, or mudras, play a significant role in Bharatanatyam, a classical Indian dance form from Tamil Nadu. Mudras convey emotions and help tell stories in the dance. Some of the commonly used mudras in Bharatanatyam include Anjali Mudra, Abhaya Mudra, Hasta Mudra, Tarjani Mudra, and Pataka Mudra. These gestures symbolize respect, peace, objects, direction, command, warning, celebration, and victory. The meaning of mudras can vary depending on the context and they are used in combination with facial expressions, body movements, and costumes to create a complete performance. Mudras are an essential part of Bharatanatyam and add to the beauty and depth of the dance.

Keywords

Bharatanatyam, Mudras, Asamyuta Hastas, Samyuta Hastas.

Introduction

Bharatanatyam is a classical Indian dance form originating from the state of Tamil Nadu. It is known for its grace, fluidity, and storytelling aspect, with hand gestures, or mudras, playing a crucial role in the performance. The use of mudras adds depth to the dance and conveys emotions to the audience. In this analysis, we will explore the different hand gestures used in Bharatanatyam and their meanings. Some of the commonly used mudras include Anjali Mudra, Abhaya Mudra, Hasta Mudra, Tarjani Mudra, and Pataka Mudra. These gestures play an important part in expressing the emotions, conveying the story, and adding to the overall beauty of the dance. The precise meaning of mudras can vary depending on the context in which they are used and the interpretation of the dancer. Nevertheless, mudras remain an integral part of Bharatanatyam and add to the rich cultural heritage of Indian classical dance forms. Many ancient Hindu temples are embellished with statues of Lord Shiva in Indian classical dance performances. A well-known example of an illustrative model is found in the southern gateway of the Chidambaram temple (12th century), dedicated to the Hindu god Shiva, wherein 108 Bharatanatyam poses that are also shown to be karanas with in Natya Shastra have been carved into stone.



Mudras

A Bharatanatyam dancer uses these hand motions as sign language to tell a story and to illustrate ideas like things, nature, and emotion. Yoga, meditation, and healing all make use of mudra hand motions. In Mudras there are two types namely: Asamyuta Hastas (Usage of single hand) and Samyuta Hastas (Usage of double hand). Mudras are hand gestures used in Bharatanatyam, as well as other classical Indian dance forms. They serve as a visual language and play a crucial role in conveying emotions, telling stories, and adding depth to the dance. In Bharatanatyam, mudras are performed in conjunction with facial expressions, body movements, and costumes to create a complete performance. Each mudra has a specific meaning and is used to express a particular emotion or convey a message. For example, the Anjali Mudra is a gesture of respect and offering and is often used to symbolize devotion and prayer. The Abhaya Mudra, on the other hand, is a gesture of peace that symbolizes protection and reassurance. The Hasta Mudra represents objects or symbols such as a lotus flower, weapon, or musical instrument, while the Tarjani Mudra symbolizes direction, command, or warning. The Pataka Mudra resembles a flag and symbolizes celebration and victory. The interpretation of mudras can vary depending on the context in which they are used, and it is up to the individual dancer to imbue the gesture with the appropriate emotional content. Despite this variability, mudras remain an important part of Bharatanatyam and help to convey the emotions, stories, and beauty of the dance to the audience. The use of mudras in Bharatanatyam has its roots in Hindu mythology and tradition. Hindu gods and goddesses were depicted using specific hand gestures in temple sculptures and paintings, which served as a visual representation of their divine powers. These gestures were later adapted and incorporated into classical Indian dance forms, including Bharatanatyam. Mudras not only convey emotions but also help to create a narrative in the dance. In a Bharatanatyam performance, the dancer uses a combination of hand gestures, facial expressions, body movements, and costumes to tell a story, whether it be based on Hindu mythology, folklore, or personal experiences. The mudras serve as a visual shorthand, allowing the audience to quickly understand the emotions and narrative being expressed. It is important to note that the use of mudras in Bharatanatyam is not limited to the hands. In some cases, the feet, eyes, and other parts of the body can also be used to perform mudras. For example, the eyes can be used to perform the Netra Mudra, which symbolizes a gaze of authority, while the feet can be used to perform the Padma Mudra, which symbolizes the lotus flower.

Asamyuta Hastas (Single Hand Gesture)

Asamyuta Hastas are single hand gestures used in the Indian classical dance form of Bharatanatyam. There are ten primary Asamyuta Hastas, each of which symbolizes a specific concept or object. The hand gestures include: Karana Hasta, Ardachandra Hasta, Kapittha Hasta, Vardhamana Hasta, Valaya Hasta, Tripataka Hasta, Sarpa Hasta, Mayura Hasta, Pushpaputa Hasta, and Mukula Hasta. Each gesture is performed using specific finger movements and hand positions, and they are used in conjunction with facial expressions, body movements, and music to convey emotions, tell stories, and add variety to the performance. Asamyuta Hastas play a significant role in the aesthetic appeal of Bharatanatyam and are an essential aspect of the dance form.

According to Nandikeshwara there are 28 Asamyuta Hastas. Asamyuta Hastas are an integral part



of the Indian classical dance form of Bharatanatyam, originating from the southern state of Tamil Nadu in India. The use of hand gestures in Bharatanatyam serves several purposes, including conveying emotions and stories, enhancing the visual appeal of the dance, and adding variety to the performance. The gestures are performed in conjunction with facial expressions, body movements, and music to create a cohesive and expressive performance. Each of the ten primary Asamyuta Hastas has its own distinct symbol and meaning. For example, the Karana Hasta symbolizes the act of destroying obstacles or demons and is used in dramatic moments of the dance. The Mukula Hasta symbolizes a bud and is used to represent growth, potential, and the idea of becoming. The precise meaning of each Asamyuta Hasta can vary depending on the context in which it is used and the interpretation of the dancer. However, they remain an important part of Bharatanatyam and help to bring the dance to life for the audience. The use of hand gestures in Bharatanatyam requires mastery of fine motor skills and a deep understanding of the symbolic meaning of each gesture. In addition to the ten primary Asamyuta Hastas, there are also several variations and combinations of hand gestures used in Bharatanatyam, known as Samyuta Hastas. These combined hand gestures can convey even more complex emotions and ideas, adding further depth and nuance to the performance. Overall, the use of hand gestures in Bharatanatyam is a sophisticated and essential aspect of the dance form. It requires skill, precision, and a deep understanding of the meaning and symbolism behind each gesture, adding to the beauty and expressiveness of the performance.

Patakastripatakoardhapatakoha kartarimukhaha
Mayuraakhyoardhachandrashcha araala shukatundakaha

Mushtishcha shikharaaakyeshcha kapithaha katakamukhaha
Suchi chadrakala padmakosha sarpashirastatha

Mrugashirsha simhamuko kangulashcha alapadmakaha
Chaturo bhramarashchaiva hamsaasyo hamsapakshakaha

Sandamsho mukulashchaiva taamrachuda trishulakaha
Ashtaavimshati hastaanaam evam naamaani vaikramaath

Pataka

The exacting importance of this word is a banner, and the image is likewise like that of the first significance. Here you really want to hold every one of your fingers straight as though you are requesting that somebody stop. To add to the mudra, you really want to push the fingers a piece back so it displays a tight stance. At last, the thumb ought to be twisted down the middle, and it very closely resembles a pataka or a banner. It is used to denote Starting position of dance, clouds, forest, rejecting things, river, horse, sleeping, moving front, opening or closing the doors, oceans, dusk, group of gods, condemnation, wind, praising, applying sandal.

Tripataaka

The term tripataaka alludes to a tricolor banner, and the portrayal of the equivalent with the assistance of mudras is likewise very normal and simple. The pataka hand mudra is first shown with at last the ring finger twisting most of the way alongside the thumb bowing the same way. It for the most part alludes to the braid,



bolts, and crowns, and thunder.

It is used to denote the Crown, tree, Vajra – the Armour of Indra, Indra – God of Heaven, Lamp, Letter writing, Arrow, Thunder, Cheeks, Flames of fire, pigeon.

Ardhapataaka

The Ardhapataaka mudra is likewise a play on the previous pataka itself. The term ardha alludes to half, which means a half pataka or banner. So here, alongside your thumb, you twist the ring finger and the little locater to portray the half banner. It is used to denote the tender leaves, Board, Shore, Indicating two people, Sword, Flag, Tower of a Temple and Animal harm.

Kartari Mukha

The strict interpretation of the term Kartari Mukha alludes to some scissors. The mudra is one of the most straightforward to look like, and here you want to twist your little and the ring finger with the thumb and keep them internal. Despite the fact that it seems to be some scissors, this mudra is generally used to depict impressions like division or even outrage in specific cases. It is used to denote the Separation of Men and Women, looking from corner of the eye, falling down, rolling, indicating the dead, doing partially, lighting, Heroine without Hero and Creeper.

Mayura

Mayura is a play on the word Mayura, and that implies peacock. Is it true or not that you are considering the way in which you can depict a peacock with only a couple of fingers? Here you at first hold up the hand in the pataka mudra and afterward join the ring finger with the thumb. The joint is very, and the mudra is typically used to exhibit birds or the quills in Ruler Krishna's crown. It is used to denote the Mayura alludes to a peacock. It shows the neck of a peacock, a creeper, a bird, heaving, isolating hairstrands, applying tilak to the brow, sprinkling stream water, something well-known, and discussing Shastras.

Ardha Chandra

Ardha Chandra alludes to half-moon. Here, the stance is equivalent to that of the pataka mudra; nonetheless, in the previous, the thumb is straight lined up with the hand. It is used to denote the Crescent moon, Abhishekam to God, Plate, Emerging out of earth, Waist, Worry, Oneself, Meditation, Praying, Gentle touch, Moon on Chouthi day.

Arala

When such Pointer is folded while performing the Pataka Mudra, it is done. Here, the thumb is closely bowed over the pointer, and several other finger are held straight. It is used to denote the Drinking Poison or Nectar, Violent wind.

Shukhatunda

When the Arala mudra's ring finger is wound, we obtain Shukatunda Hasta. Genuinely speaking, Shukatunda resembles a parrot's head. It is used to denote the Shooting of arrows, Secret talks, Expression of anger, recalling, Saying of mystic things.



Mushti

In plain English, it is the palm of a closed-hold hand position. Exactly when the thumb is imperturbably held between palms and the other four fingers and the four finger are placed eagerly against the palm. Additionally, the thumb can be positioned also on four fingers. It is used to denote the Firmness, Act of pulling Hair, Strength, Grasping and holding things together, Wrestling.

Shikhara

Except for the thumb, all the fingers are placed against the palm in this position. The thumb is held upright and lifted. (Akin to the thumbs-up symbol). It is used to denote the God of love, the clouds, Pillar, Father, Upper lip, Curved teeth, Gong of the bell, Tying of the waistcloth, Remembering.

Kapitha

This Mudra is called Kapitha which suggests Goddess Lakshmi and Saraswati. Portraying depleting cows, holding cymbals or holding a bloom is similarly utilized. It is used to denote Milking the cow, applying of eyeliner, deepaarathi to the God, holding Nattuvaanga, act of holding a Flower, act of covering oneself with a saree.

Kataka Mukha

The phrase "Having opened in a Wristband" is a kataka mukha. The pointer, focus, and thumb are joined to complete the task. The little finger and the ring finger are lifted as indicated at the focuses. It is used to denote the Garland, plucking of flowers, aiming of arrows, serving of the beetle leaves, smell of perfumes, makingpaste of kasturi and other perfumes.

Suchi

The term is gotten from the Sanskrit Suchi, meaning "needle, " and mudra, connoting "movement" or "seal." It tends to the Superior Soul, or creator god, Brahma. To play out this mudra, the thumb approaches a grasp hand with the middle, ring and little fingers, and the pointer connects vertical like a "Number One" signal. It is used to denote the Indicating of numbers one and hundred, sun, city, world, umbrella, showing the plat, surprise look, evening, heel of the chariot, potter's wheel, beating drums.

Chandrakala

Chandrakala implies the moon's Digit. After releasing the Suchi Mudra, hold the thumb straight. utilised primarily in theatre and dance to establish the scene and express profound emotions or clear-cut exercises. It is used to denote the Artistic moon, indication of the moon on Lord Shiva's head, span of measurement, small stick.

Padmakosha

Place your palm face up and imperceptibly curve all of the five fingers as you draw them toward each other, keeping them segregated and the palm vacant, essentially used in dance and theater to make setting and express up close and personal states or unequivocal exercises. It is used to denote



the Showing Bilva and other fruits, ball, indication of round things, bouquet, anthill, lotus, rain of flowers, breast, having food.

Sarpashirsha

It is moreover noted in the Natya Shastra. As shown by old stories this mudra started from Vishnu, who used this hand signal while becoming Vamana to shield the Devas against Bali. The connected sage is Vasava; assortment, yellow; race, Deva; and ally godliness, Shiva. Hold your hand raised, fingers together and palm looking forward. Bend your fingers possibly, changing them in and estimating the hand to approach the condition of a snake hood. It is used to denote the Snake, act of Slovenes, sprinkling of holy water, caring, libation, wrestlers showing strength.

Mrugashirsha

It is furthermore noted in the Natya Shastra. According to fables this mudra started from Gowri, when she characterized three limits on her sanctuary while practicing tapas to stand apart for Shiva. The connected sage is Makandeya; assortment, white; race, Rishi; and promoter god, Maheshvara (Shiva). Hold your hand raised, little finger and thumb expanded vertical while the three community fingers contorted more than halfway toward the palm. All fingers are expanded. It is used to denote the Lady, cheek, strain, manners, act of being afraid, conversation, green room, residing at, apply of holy ash, rangavalli, assembling the things, stairs, act of walking, welcoming the beloved one's, roaming, leg massaging.

Simhamukha:

The Simhamukha Hasta is achieved when the middle and ring fingers press firmly on the thumb while holding a variety of fingers straight. Lion has been disobeyed, Simhamukha implies. The Vishnu symbol Narashimha Murthy, who bears the horns of a lion, appears in Hindu fables. It is used to denote the Pearl, jades, aroma, touching the curly hair, rabbit, elephant, face of a lion; tasting of medicine, hearing, homakunda.

Kaangula

It is moreover noted in the Natya Sastra. According to old stories this mudra got from Shiva when he made a pellet from the harmful substance that sprang from the expanse of milk and gotten a handle on it, forming Kaangula. The connected sage is Kumaraswamy, race is Siddha, assortment is splendid, and ally godlikeness is Lakshmi or Padma. Overlap the ring finger in to the point of convergence of the palm and expand the abundance fingers. In an assortment of this mudra, the tips of the general large number of lingering fingers contact. It is used to denote the Big lemon, Breast of a teenager, Areca tree, small bells, the birds chakora and chataka.

Alapadma

The mudra begins from Shri Krishna, suggesting when he was a little youngster taking spread and milk. The connected sage is Vasanta, race is Gandharva, assortment is shadowy, and god is Surya, the sun. Turn your palm to gaze upward and expand all fingers keeping them separated and widened. Turn your little finger toward your palm and fan out different fingers similarly away from the little finger. It is used to denote the Bloomed lotus, fruits, noise, one round, breast, separation



(separated from their beloved), Full-moon, beautiful things, hair knot, village, height, anger, the mirror, the bird Chakravakam, praising someone.

Chatura

The Chatura Hasta is produced when the Record, Focus, and Ring Fingers are grounded while holding a thumb in Mrugashirsha Mudra. It is used to denote the Musk, act of indicating 'little', wetness, gold, copper, Sadness, eyes, oath, act of walking slowly, seat, ghee, raw material (money), tasting, pleasant conversation and act of breaking.

Bhramara

The Bhramara mudra is formed when such pointer with in Kataka Mukha mudra is directly between the thumb and middle finger. The forefinger can also be bent and inserted in various positions. Bumble bee created is appropriate because Bhramara is unmistakably a bumble bee. It is used to denote the Bee, Parrot, preaching of yoga, wing, and some other birds.

Hamsasya

In Hamsasya, different fingers are straight, separated, and enlarged, and even the Thumb as well as the Pointer contact at their points. Swan's Mouth is implied by Hamsasya. It is used to denote the Act of tying maangalyam, preaching, confirmness, thrilling, chain of pearls, drawing, wild bee, dewdrops, act of showing the lamp, jasmine, reciting 'Aham Bhramhasmi', saying no, searching.

Hamsapaksha

The foundation of the three fingers i. E., the pointer, the center and the ring finger of the Pataka are marginally bowed. Meaning the number six, bridge is utilized. It is used to denote the Act of showing the digit six, the bridge, mark of a nail, method.

Sandamsha

Fingers are closed and opened during sandamsha. It implies that all of the fingers move toward one another until they meet somewhere at tip and then immediately separate. It is used to denote the Act of being generous, fruits, insects, fear, worshipping God, sacrifice, and digit five.

Mukula

Mukula Mudra is the nose hand mudra. To rehearse this mudra, connect every one of the fingers together into a nose shape and put your fingertips on a piece of your body needing recuperating. The position of your fingers guides energy to the piece of your body requiring additional consideration and consideration. Practice this mudra with both your left and right hands. It is used to denote the Bud of a water Lilly, act of taking meals, umbilical chord, plantain flower, 'Mudradharana', Manmatha.

Tamrachuda

The Tamrachuda hasta is produced precisely only when index finger of a Suchi Mudra is bowed. Additionally, if the Pointer is placed in the shape of a question mark while performing the Mukula



hasta, we receive the Tamrachuda. Tamrachuda proposes a head of a chicken or just a chicken. It is used to denote the Act of showing cock, crane, crow, camel, calf, act of writing.

Trishula

Tri means three and Shula means spear in Sanskrit. Trishula is a type of spears having three sharp concentrations rather than one, as a result. It one of the most well-known images of Lord Shiva. Additionally, ruler Shiva is referred to as "Trishula Dhara, " or "one who carries the Trishula." When the Record, Center, and Ring fingers are held straight as well as the Thumbs finger and the Small Finger were turned or meet. Trishula's weapon by all accounts this Movement. It is used to denote the Trident, digits three, Bihra leaf.

Samyuta Hastas (double Hand Gestures)

Samyuta Hastas are double hand gestures used in the Indian classical dance form of Bharatanatyam. These gestures involve the use of both hands and are used to add variety and depth to the performance. There are 28 primary Samyuta Hastas, each of which symbolizes a specific concept or object. The hand gestures include: Anjali Hasta, Ardhanari Hasta, Avahittha Hasta, Dola Hasta, Gaja Hasta, Hamsapakshi Hasta, Kapalabharana Hasta, Karkataka Hasta, Kataka Hasta, Kurma Hasta, Markata Hasta, Matsya Hasta, Naga Hasta, Namaskara Hasta, Pataka Hasta, Simha Hasta, Svana Hasta, Tala Hasta, Tandra Hasta, Udukka Hasta, Uthana Hasta, Varada Hasta, Varahi Hasta, Vyaghra Hasta, Yaksha Hasta, Yoni Hasta, and several others. Like the Asamyuta Hastas, each Samyuta Hasta is performed using specific finger movements and hand positions, and they are used in combination with facial expressions, body movements, and music to convey emotions, tell stories, and add variety to the performance. Samyuta Hastas play a significant role in the aesthetic appeal of Bharatanatyam and are an essential aspect of the dance form. The use of Samyuta Hastas in Bharatanatyam requires a high level of skill and mastery, as the dancer must be able to perform the gestures fluidly and expressively using both hands. The dancer must also understand the symbolism and meaning behind each gesture in order to use it effectively in the performance. Samyuta Hastas add depth and variety to the performance, and they help to bring the stories and emotions to life for the audience. There are 24 Samyuta Hasthas in Abhinayadarpana. Its uses and lakshanas are given along with the shlokas.

Anjalisheha kapotashcha karkata swastikastatha
Dolahastha pushpaputa utsanga shivalingakaha
Patakaavardhanashchaiva kartariswastikastatha
Shakata shankha chakraucha samputa pasha kilakam
Mastya kurma varahshcha garudo nagabhandakaha
Khatva bherundakaakyashcha avahitha sthataivach
Chaturvimshati sankyakaa samyutaaha kathitaha karaaha

Anjali

Pressing the palms of your hands together creates the anjali mudra. The fingertips and fingers are pointing upward. The hands are firmly and evenly clasped together. The hands were placed just at heart chakra in the most famous form of Anjali mudra, with the thumbs gently inclining toward the



sternum. Sincerely, this mudra is frequently used for greeting individuals in Indian culture. It is used to denote the Salutation to God, Guru, teacher and the Brahmin.

Kapotha

The Kapotha Hasta appears just as the Anjali Mudra are noticeably growing at the palm's knuckles. In this sign, a tips and the base of the palms make direct contact with one another. A rough estimation of the centre. It is used to denote the Oath taking, conversations with elders, soft nature, act of agreeing.

Karkata

Karkata implies a crab or a crane. Karkat mudra is framed by lacing fingers of two hands while keeping the thumbs outstretched. In natyashastra, it means numerous things - extending of appendages, uncovering the waist, bowing a branch, appearance of individuals, or blowing the conch shell. During reflection, Karkat mudra represents coordination between five jnanendriya, receptors, and five karmendriya, engine organs. It is used to denote the Yawning, holding a conch, forest, crowd, bending the branch of a tree, showing the bulk things.

Swastika

Insignia is an old image of promise and favorable luck. Insignia mudra is framed by keeping two hands straight, (as pataka or banner), and going along with them transversely at wrists. It shows struggle. It likewise insinuates bedlam before the foundation of another request. It is used to denote the Talking with fear, crocodile and conversation.

Dola

The Dola hasta is created by putting the pataka hasta just on sides of the thigh. The position of the elbows provides the basic perspective. Make sure the inside side of the elbows are facing up and the elbow bone is facing downward. When performing pataka hasta, the interior side of a palm faces the thigh. It is used to denote the Used in Adavus and nade.

Pushpaputa

Pushpaputa is a Sanskrit articulation which connotes "humble pack of roses" and implies the commitment of blooms to God in this mudra. To play out the mudra, join two hands by joining the little fingers. It is used to denote the Aarti of nillanjana, holding infants or fruits, giving arghya, flowers to the God with mantra.

Utsanga

In this position, your left hand will rest upon your right shoulder and the right palm will rest on your left shoulder. To achieve absolute perfection, you must retain Mrigashirsha mudra on both of your hands. It is used to denote the Embrace, bashfulness, ornaments worn on shoulders, punishing the lads.

Shivalinga



Shivalinga mudra addresses the compromise of the energies of Shiva and Shakti, the Hindu goddess. The right hand with the upstanding thumb tends to the masculine power and the left hand addresses the elegant energy. It is used to denote the To indicate 'Shivalinga'.

Katakavardhana

We receive Katakavardhana hasta when both hands were crossed in the Katakamukha Mudra. To create Kataka Vardhana Hasta Mudra, you should just grab the Katakamukha and hold them crossed.

Uses: Crowning ceremony, marriage, Pooja to the God.

Kartariswastika:

The Kartariswastika Hasta is produced precisely when both hands are crossed in the Kartari Mukha Mudra. It is used to denote the Branches of a tree, peak of a mountain.

Shanka

Hold your right hand's pointers in the Shikhara hasta position while holding your left hand's thumb. Contact the left community finger with the right thumb. Here, we learn about a disorder known as Shankha Hasta, which affects cuncts. As a signal to start the conflict, Shankha was also blasted on the battlefield. In various Indian rites, and sound of a blown Shankha is also regarded as sacred. In Indian mythology, shankha has a celestial significance. It is thought that Lord Vishnu has four hands. His upper left hand is said to be carrying a Shankha (cunch). It is used to denote the Conch

Chakra

The palms of two sarpashira hastas are kept one on one more holding toward the path - right hand vertical and in case hand vertical. It is used to denote the To indicate charka-the weapon of Lord Vishnu.

Samputa

Samputa Hasta is achieved by precisely turning a finger in Chakra Hasta so that there is a space at the point where the palms converge. It is used to denote the Hiding things, secret.

Paasha

The Paasha hasta occurs precisely when the hands in the Tamrachuda are intertwined. It is used to denote the Quarrel, rope, bondage.

Kilaka

The Kilaka Hasta occurs precisely when both of the little fingers join. It is used to denote the Friendship, expressing shringara, uniting.

Matsya

precisely when both palms are in Ardachandra hasta and the right palm is placed over the back of



the left. It is used to denote the Fish.

Kurma

Curve each of the fingers (apart from the thumb and small fingers) while holding the hands tightly in chakra hasta. It is used to denote the Tortoise.

Varaha

The Varaha hasta is achieved when two hands are really in Mrigashirsha hasta as well as the right palm is placed over the left. It is used to denote the Wild boar.

Garuda

The Garuda hasta is obtained precisely when both hands in the Ardhachandra hasta are positioned to the north of one another with just the thumbs are interlaced. It is used to denote the Eagle, birds.

Nagabandha

A Naagabandha hand movement occurs precisely when the wrists of both hands held on sarpashirsha hasta are crossed. It is used to denote the Snake united, abode made of creepers, chanting of artharvana hymn.

Khatya

By making Chatur mudra and putting them on top of one more while confining the pointer and thumb is Khatwa mudra. It is used to demonstrate Palki bhav, etc. It is used to denote the Bed, swing.

Bherunda

The Bhairunda hasta occurs exactly when the hands are crossed in the Kapitha hasta. This hasta has occasionally been overlooked without the wrists being crossed as well. In kapitha, the hands essentially connect at the wrists. It is used to denote the Two headed bird.

Avahittha

We acquire this Avahittha hand movement precisely when two hands placed on Alapadma hasta were crossed just at wrists and placed close to the chest. It is used to denote the Expressing shringara, ball.

Conclusion

Hand gestures, usually referred to as mudras, are an important part of Bharatanatyam for expressing meaning and emotion. These hand motions are used to convey a variety of ideas, including love, dedication, and even whole stories. These can also be used to describe the character or god being portrayed. Since ancient times, Bharatanatyam dancers and teachers have used mudras, as well as the meaning of a gesture have really been passed down down the centuries. Bharatanatyam hand gesture analysis can reveal a lot about the tradition and culture which gives



way to a dance form. For instance, the use of particular mudras might reveal how Hindu mythology or religious beliefs have influenced the dance. Mudras can also be used to show the historical and cultural setting that the dance is performed. In Bharatanatyam, hand gestures play a crucial role in expressing and emotion through an extensive and age-old heritage. The culture, history, and ideas that the dance represents can all be understood through an examination of these gestures.

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Study on Traditional Food Culture in Indian Context

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Abstract

In India, there has been a long-held tradition of believing that food has healing properties. Many traditional Indian dishes fit the modern idea that food can serve purposes beyond only serving as a source of nutrition. In fact, the traditional Indian diet is "functional" since it contains significant levels of probiotics, antioxidants (spices, fruits, and vegetables), and dietary fibre (whole grains and vegetables), all of which are good food choices for promoting health. Numerous traditional cuisines from India have positive impacts on human physiology in addition to offering sufficient nutrients. The health benefits resulting from this could include maintaining the body's natural physiological processes, such as increasing immunological function, managing weight, and improving digestive health.

Keywords

Curd, Gee, Rice, Pickels, Papads.

Introduction

A food system that has a lengthy history would never be transformed overnight. This could occur for a variety of reasons, including a move and a change in employment. In addition to this, political and historical factors may alter a certain food system, leading to poor society health and overall food insecurity. We can pinpoint some of the key causes of the shift in the historically established food order. The negative effects of the altered conventional food system are currently being carefully considered by all socially conscious individuals. Over the past four centuries, the traditional veggies and eating methods have become so simple to us. Which indicates that, generally speaking, we are more wedded to the glamour of imported goods than we are to our own food.

Why India Was Chosen?

India offers us what seems to be an endless supply of examples of how food may have both profound and commonplace significance.

Hindu cuisine, for instance, is rich in messages and meanings that can be interpreted in relation to sociocultural and theological contexts, not to mention the fact that in Indian settings, food is not seen as an edible item but rather as a category of ideas. As a result, the Indian population makes an excellent starting point for the discussion and illumination of the subject because, especially in Hindu socio-cultural and religious contexts, food is believed to take on cosmological significance.

The Evolution Of Traditional Foods And Food Culture in India



Traditional food and food culture in India have evolved over thousands of years influenced by various historical and cultural factors such as religion, geography, trade, and colonialism. Regional cuisines have developed with unique ingredients, cooking methods, and flavor profiles, reflecting the diversity of India's culture and society. With globalization, Indian food has become increasingly popular globally and has undergone fusion and adaptation in other countries. At the same time, traditional Indian cuisine and food practices continue to play a significant role in daily life and hold a special place in India's cultural heritage.

The evolution of traditional foods in India has been shaped by various factors such as geography, climate, religion, trade, and colonialism. Throughout history, various civilizations and empires have left their mark on Indian cuisine, resulting in a rich and diverse food culture. For example, the Mughals introduced kebabs, biryanis, and the use of spices and dried fruits to Indian cuisine. The British Raj brought new ingredients and cooking techniques, such as tea, potatoes, and the concept of breakfast. With globalization, Indian cuisine has continued to evolve and adapt, with new fusion dishes and global influences becoming more common. Despite these changes, traditional ingredients and cooking methods remain central to the food culture of India and continue to be passed down from generation to generation.

Food culture in India is a rich and diverse expression of the country's history and society. It plays an important role in daily life, social events, and religious ceremonies. In India, food is seen as much more than just sustenance, it is considered a form of cultural expression and a way to connect with others. For example, the communal aspect of eating is an important part of Indian food culture, with families and friends often gathering around large platters of food to share. Religion also plays a significant role in Indian food culture, with different communities observing various food restrictions and preferences based on their beliefs. For example, Hinduism and Jainism promote vegetarianism, while some Muslim communities do not consume pork. Additionally, India has a strong tradition of hospitality and generosity, which is reflected in the practice of offering food to guests and community members. This can be seen in the tradition of "Atithi Devo Bhava," meaning "the guest is equivalent to God," and the common practice of feeding the hungry and less fortunate. Overall, food culture in India is a vibrant and integral part of the country's heritage and continues to evolve and adapt to changing times and influences.

The Reason For Traditional Functional Foods' Evolution in India

Traditional functional foods in India have evolved over time due to various historical and cultural factors. Some of the main reasons for this evolution include:

Climate and Geography: The diverse climate and geography of India has led to the development of regional cuisines that utilize locally available ingredients. For example, coastal regions have a rich seafood culture, while Northern India is known for its dairy-based dishes.

Trade and Commerce: The history of trade and commerce in India has introduced new ingredients and cooking techniques from other parts of the world. For example, the spice trade brought new spices and flavors from the Middle East and Southeast Asia to India.

- **Religion:** Religious beliefs have had a significant impact on the evolution of traditional functional foods in India. For example, Hinduism and Jainism promote vegetarianism, leading to the development of a rich tradition of plant-based dishes.
- **Colonialism:** The influence of colonialism, particularly British rule, has had a lasting impact on Indian cuisine. The British introduced new ingredients, such as tea and potatoes, and cooking techniques that have become an integral part of Indian cuisine. Modernization and



- Globalization: With the advent of modernization and globalization, traditional functional foods in India have continued to evolve and adapt. New ingredients and cooking methods are being introduced, and traditional dishes are being adapted to suit changing tastes and preferences. Overall, the evolution of traditional functional foods in India is a reflection of the country's rich and diverse history and culture, shaped by a variety of historical, religious, and social factors.

Traditional Functional Foods

There is a growing understanding in society today that food serves more purposes than just providing macro- and micronutrients. Additionally, it is a source of numerous physiologically active small compounds that have positive health effects. As a result, the idea of functional foods has emerged. Functional foods are defined as "natural or processed foods that contain known or unknown biologically-active compounds; these foods, in defined, effective, and non-toxic amounts, provide a clinically proven and documented health benefit for the prevention, management, or treatment of chronic disease," according to the Functional Food Centre. This definition stands out because it acknowledges the existence of bioactive substances and emphasises the need for their safe usage because they have upper limits beyond which they are likely to become harmful.

Traditional Food based on Legumes and Whole grain cereals

Rice, whole wheat flour, sorghum, nagger millet, and a variety of pulses are essential ingredients in Indian cuisine. Most ethnic diets based on cereal use pulses as their primary source of supplemental protein since they are simple to prepare and fit in with most traditional meals. They are used to produce a wide range of savoury and sweet processed goods. Based on the variety of pulses that each Indian ethnic tribe grows, each has formed its own diet. While whole, dehusked, or split pulses may be used, dehusked or split pulses are typically employed in dishes that are legume-based or contain mixed grains. Red lentil, chickpea, red gramme (pigeon pea), black gramme, and green lentil are the most crucial pulses.

Whole-wheat unleavened breads: Chapati made from whole wheat, so they include the germ, endosperm, and bran of the grain in their natural state. Unleavened bread is fried on a griddle and baked on a griddle for chapati and paratha, respectively. The protein level of parathas is high, while they have a modest fat content. They are high in crude ber. The various paratha formulations made with soy protein isolate are said to include all nine necessary amino acids. These contain all the bran, minerals, and polyphenols that are found in the grain's bran because they are manufactured from whole wheat.

The two Classic Milk_based Traditionally healthy foods of India are Dahi and Ghee

Dairy products including cheese, buttermilk, ghee, and curds (yoghurt) are used in traditional Indian cuisine. Dahi (curd) and ghee (clarified butter) are the two most significant ancient traditional milk products consumed in India. Dahi is a dairy product made from fermented milk, whereas ghee is a dairy product high in fat. These two milk products both have better preservation capabilities than other conventional dairy goods. Multiple claims have been made regarding the various nutritional and medicinal benefits of ghee and dahi, which have been the subject of numerous studies by different researchers. cooking and avoring with ghee is popular, particularly in vegetarian cuisines. Fresh cheeses are frequently combined with sugar, milk, carda-mom, and fruits for savoury applications and desserts. They are also frequently added to vegetable curries and



desserts. In Dahi is traditionally consumed by Indians as a cool beverage or as part of their regular diet. It is distinguished by the firm curd and delicate flavour. According to studies conducted by numerous researchers, consuming dahi regularly has a variety of positive health effects, including boosting energy and appetite, treating dyspepsia, dysentery, and other intestinal disorders, removing drug side effects, promoting thiamine synthesis, lowering blood cholesterol levels, preventing cancer, making lactose intolerance easier to handle, and more. Dahi has a high nutritional value as a result of the inclusion of all milk components as well as the numerous health-promoting lactic acid bacteria.

EastDahi is regarded as a functional food component because of its probiotic activities, which promote good health. Probiotics are categorised as functional foods because they include certain biologically active ingredients that positively impact human health in ways that go beyond dietary needs.

Adjuncts From Legumes and Spices used in Traditional food

The term " food additives " refers to a broad category of ingredients that are served alongside main courses. They liven up the traditional fare with diversity, flavour, and crunch. Pickles, chutneys, preserves, dried vegetable products like sandige, and dry semi processed adjuncts like papad can all be categorised as traditional Indian culinary additives (Table 3.2). Even if they are only used in little amounts, adjuncts are crucial for nutrition and health. It is difficult to generalise about the nutritional relevance of adjuncts due to the large variety of substances used in the many types of adjuncts.

Despite the fact that some vitamin C is lost during manufacturing and storage, pickles are still a good source of this vitamin. Additionally beneficial nutrients including minerals, carotenoids, isoavones, and antioxidants are offered by pickles and chutneys. Thus, the availability of nutrients from seasonal perishable foods into the lean season may be extended by pickles and chutneys. The most popular type of pickle is mango, lemon, emblica, swallow root, and assorted pickles come next. chutneys are typically served with every traditional Indian dinner. chutneys come in a variety of flavours, and green chutney is a great source of antioxidants in Indian food. They can be served alongside a variety of parathas to satisfy the nutritional needs. Other chutneys with herbs as main ingredients include coriander, mint, and drumstick-curry leaf.

Indian acidulant fruits with Function

Acidulant fruits are commonly used in Indian cuisine to add flavor, tartness, and balance to dishes.

Some of the most commonly used acidulant fruits include:

- Lemon: Lemon is widely used in Indian cuisine to add tartness and flavor to dishes such as chutneys, curries, and soups. Lemon juice is also used to marinate meat and vegetables.
- Tamarind: Tamarind is a fruit commonly used in Indian cuisine to add tartness and depth of flavor to dishes such as chutneys, sauces, and curries.
- Green Mango: Green mango is used in Indian cuisine to add tartness and flavor to dishes such as chutneys, salads, and drinks.
- Pomegranate: Pomegranate is used in Indian cuisine to add tartness and flavor to dishes such as salads, sauces, and drinks.

These acidulant fruits are used to add balance and brighten the flavors of traditional Indian dishes.

They also have several health benefits, including being a good source of antioxidants, vitamin C, and fiber.



Authentic oil seeds

There are several oil seeds that are commonly used in traditional Indian cooking to add flavor, nutrition, and health benefits to dishes. Some of the most commonly used authentic oil seeds in Indian cuisine include:

- **Mustard seeds:** Mustard seeds are commonly used in Indian cooking to add a spicy, pungent flavor to dishes. They are also a good source of monounsaturated and polyunsaturated fatty acids, which are believed to promote heart health.
- **Sesame seeds:** Sesame seeds are used in Indian cuisine to add a nutty flavor and crunch to dishes. They are also a good source of monounsaturated and polyunsaturated fatty acids, as well as minerals such as calcium, magnesium, and phosphorus.
- **Peanut oil:** Peanut oil is widely used in Indian cooking, particularly in South Indian cuisine. It has a high smoke point, which makes it ideal for deep-frying, and is also a good source of monounsaturated and polyunsaturated fatty acids.
- **Coconut oil:** Coconut oil is commonly used in Indian cooking, particularly in coastal regions. It has a high smoke point, making it ideal for frying, and is also believed to have several health benefits, including boosting heart health and promoting weight loss.

These authentic oil seeds are an important part of traditional Indian cooking and contribute to the unique flavor, nutrition, and health benefits of Indian cuisine.

Betel Leaves

Betel leaves are the leaves of the betel pepper plant (*Piper betle*), which is native to Southeast Asia. In many cultures, the leaves are chewed along with areca nuts and slaked lime to produce a stimulant effect, much like chewing gum. The mixture is known as "paan" and is widely consumed in India, Bangladesh, and other nearby countries. While betel leaves are an important part of cultural tradition, they have been linked to a number of health risks, including oral cancer and other cancers of the digestive tract.

Traditional Indian Cuisine Serves as a Plentiful source of dietary fibre

Traditional Indian cuisine is a rich source of dietary fiber. Many traditional Indian dishes, such as dal, chapati, rice, and vegetables, are high in fiber and can help promote digestive health. Fiber helps regulate digestion and promotes feelings of fullness, which can be beneficial for weight management. Additionally, fiber has been linked to a reduced risk of several chronic health conditions, such as heart disease, type 2 diabetes, and certain types of cancer. However, it's important to note that fiber intake can vary depending on the specific dishes and cooking methods used.

Due to the frequent use of whole grains, vegetables, and fruits, traditional Indian meals are excellent sources of dietary fibre. For instance, ash gourds have 22% of the soluble form of ber, radish contain 15%, and pea peels include 8-10% of the soluble form of ber, for a total dietary ber of 60-90%. Dietary fibre is a complex mixture of insoluble cellulose, hemicelluloses, and lignins as well as soluble gums, mucilages, and lignins. These chemicals are extremely difficult for digestive enzymes found in the human stomach to break down because of their tremendous complexity on both a chemical and morphological level.



One of the physiological effects of ber in the diet is to increase it without adding calories, another is to increase intestinal motility, a third is to help prevent obesity, a fourth is to stop the absorption of cholesterol, and a fifth is to reduce the postprandial glycemic response. There is a substantial body of evidence showing that dietary ber improves glucose tolerance; soluble ber has shown to be especially effective in postprandial intestinal glucose uptake delay, hence reducing the need for insulin. Additionally, it has been shown that soluble ber improves glycemic response and increases insulin receptor binding.

Ber consumption encourages satiety, which lowers calorie intake. Dietary fibre, which when hydrated generates viscous dispersions, has an impact on every aspect of gastrointestinal function, including stomach emptying, intestinal transit duration, and absorption of digested products of fat and carbs. The main contributors to increased faeces volume include an increase in dietary fibre, a rise in faecal water, and an increase in the insoluble dietary ber percentage.

Traditional Indian Foods as Polyphenol Supplies

Traditional Indian foods can also be a good source of polyphenols. Polyphenols are a type of antioxidant that is found in many plant-based foods, including fruits, vegetables, tea, coffee, and whole grains. In traditional Indian cuisine, many dishes contain ingredients that are rich in polyphenols, such as turmeric, ginger, garlic, green tea, and spices like cinnamon and cloves. These ingredients not only add flavor to dishes, but also provide a wide range of health benefits, including reducing oxidative stress, improving heart health, and potentially reducing the risk of certain types of cancer. However, it's important to remember that the polyphenol content of foods can vary depending on the specific ingredients used and cooking methods.

Traditional Indian cuisine uses a lot of fruits and vegetables, thus there are also a lot of polyphenols to be found there. Phenolic molecules, often known as secondary metabolites in plants, have a diverse spectrum of chemical configurations. The usage of natural phenols as antioxidants, astringents, bitterness, catalysts for browning events, pigments, and oxidation substrates are just a few of the intriguing things about them. They are made up of simple phenols, avonoids, and hydroxycinnamates. Phenols are responsible for a large portion of the oxygen-using ability in the bulk of products made from plants. With the exception of carotenes, phenolic compounds are the primary source of antioxidants in food. One of the ingredients added to lessen oxidative rancidity in lipids is monophenols.

Hypolipidemic Influence

Traditional Indian cuisine has been shown to have a hypolipidemic effect, meaning that it may help lower levels of lipids, such as cholesterol and triglycerides, in the blood. This is due in part to the high fiber content of many traditional Indian dishes, which can help regulate cholesterol levels and reduce the risk of heart disease. Additionally, many traditional Indian dishes are rich in antioxidants, such as polyphenols, which have been linked to improved cardiovascular health. However, it's important to note that the hypolipidemic effect of traditional Indian cuisine may be influenced by factors such as the use of added fats and oils, the preparation method, and the individual's overall diet and lifestyle. To maximize the potential health benefits of traditional Indian cuisine, it's important to choose low-fat cooking methods, limit the use of added oils and fats, and strive for a balanced and varied diet that includes a variety of nutrient-dense foods.

Hypolipidemia's impact It is generally known that atherosclerosis and coronary heart disease are affected by high blood cholesterol levels. For their potential to lower cholesterol, several Indian spices have been studied in a range of experimental settings on both people and animals.



Researchers have found that red pepper, garlic, onion, fenugreek, and turmeric are effective as hypocholesterolemic agents under a variety of experimentally induced hyperlipidemia or hypercholesterolemia conditions. Garlic, fenugreek, and onion are beneficial for those with hyperlipemic illness. Low-density lipoprotein cholesterol, total cholesterol, and triacylglycerol levels have all been shown to decrease after consuming garlic or garlic oil. There have been more than 25 clinical research articles written regarding garlic and its derivatives. Thanks to the invention of dehydrated garlic powder bearing a steady amount of the parent sulphur component alliin, effective clinical work could be performed with a relatively low and manageable daily dosage of 400-800 mg. Numerous studies in the scientific community have shown that consuming one clove of garlic daily can lower cholesterol by up to 15%. This is consistent with a recent study in which 780 individuals received supplements daily that contained 600-900 mg of standardised garlic extract and experienced a minor decrease in blood cholesterol. Participants with modestly elevated cholesterol levels who added aged garlic extract to their meals saw better results with their lipid profiles and blood pressure than those who only ate fresh garlic. While supplementing with garlic significantly reduced total and LDL cholesterol in people with hypercholesterolemia, coadministration of garlic and fish oil was more beneficial for serum lipid and lipoprotein concentrations due to the combined reduction of total cholesterol, LDL cholesterol, and triacylglycerol concentrations as well as on the ratios of total cholesterol to HDL cholesterol and LDL cholesterol to HDL cholesterol.

Conclusion

In this chapter, innovation and tradition are examined through the prism of cuisine. It illustrates that these ideas should be considered as two sides of the same coin rather than as opposites. Traditions are dynamic social and historical constructs, which is why they have served as both the inspiration for and the target of innovative approaches in food production, processing, and delivery. We looked at three case studies that examine how innovation and progress interact.

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Exploring the Influence of Vastushastra on Architecture in Kerala: The Effect of Religion and Modernization

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Abstract

Vastushastra is an ancient Indian science of architecture and design that aims to create balance and harmony between the natural and built environments. This study explores the key principles and concepts of Vastushastra, including the use of direction, energy flow, and the balance of elements. A case study of a building designed using Vastushastra principles is also presented to illustrate the practical application of these principles. The results of this study suggest that the application of Vastushastra principles can lead to the creation of positive and harmonious environments. However, it also highlights the limitations of vastushastra in the contemporary context and the need for a holistic approach considering both traditional and modern techniques. The study concludes that Vastushastra can be a valuable tool for architects and designers in creating sustainable and livable spaces.

Keywords

Vastushastra, Indian architecture, Construction science.

Introduction

Vastushastra is an ancient Indian science of architecture and design that has its roots in the Vedic tradition. It is based on the principles of balance and harmony between the natural and built environments, and aims to create positive energy and improve the quality of life of the inhabitants of a space. Despite its ancient origins, the principles of Vastushastra are still relevant today and have been applied in contemporary architecture and design. This research paper aims to provide an overview of the history and origins of Vastushastra, an examination of its key principles and concepts, and an analysis of its practical application in contemporary architecture and design. Additionally, it will also examine the benefits and limitations of the practice in the contemporary context and the need for a holistic approach. The paper will conclude with a case study of a building designed using Vastushastra principles, which will demonstrate the effectiveness of these principles in creating positive and harmonious environments.

Vastushastra is a holistic approach to design that considers not only the physical structure of a building, but also the relationship between the building and its inhabitants, as well as the surrounding environment. The principles of Vastushastra include the use of direction, energy flow, and the balance of elements to create positive energy, or "Shakti", in a space. It also emphasizes the importance of natural light, ventilation, and the use of sustainable materials. Despite being an



ancient practice, Vastushastra has the potential to contribute to contemporary sustainable architecture and design.

Moreover, vastushastra is also used for the purpose of designing of residential, commercial and industrial buildings. It's principles are also used for designing of temples, public spaces, and other religious and sacred spaces. As the world is becoming more and more conscious of environmental issues, the principles of Vastushastra are gaining renewed interest, as they offer a way to create sustainable and livable spaces.

This research paper will provide an in-depth understanding of the history, principles, and practical applications of Vastushastra in contemporary architecture and design. It will also examine the benefits and limitations of vastushastra in the contemporary context, and explore the need for a holistic approach that incorporates both traditional and modern techniques. Through a case study of a building designed using Vastushastra principles, this paper will demonstrate the effectiveness of these principles in creating positive and harmonious environments.

Vastushastra principles

Vastushastra is based on several key principles, which include:

- **Direction:** The direction of a building is considered to be of great importance in Vastushastra. Each direction is associated with a specific element (fire, earth, water, air, and space) and a specific god (Agni, Prithvi, Varuna, Vayu, and Akasha). The direction of the building is chosen based on the intended use of the space and the needs of the inhabitants.
- **Energy flow:** Vastushastra emphasizes the importance of creating positive energy, or "Shakti", in a space. This is achieved by ensuring that the energy flows freely throughout the space and by avoiding areas that may block or stagnate the energy flow.
- **Balance of elements:** Vastushastra promotes the balance of the five elements (fire, earth, water, air, and space) in a space. This is achieved by ensuring that the elements are in the correct proportion and that they are in harmony with each other.
- **Natural light and ventilation:** Vastushastra emphasizes the importance of natural light and ventilation in a space. This is achieved by designing the building to take advantage of natural light and by ensuring that the space is well-ventilated.
- **Sustainability:** Vastushastra promotes the use of sustainable materials and the conservation of natural resources.
- **Proportion and symmetry:** Vastushastra emphasizes the importance of proportion and symmetry in the design of a building. This is achieved by ensuring that the different parts of the building are in proportion to each other and that the building has a sense of balance and harmony.
- **Site selection:** Vastushastra also promotes the importance of the site selection, the land should be selected based on the direction, slope, shape, and other factors that affect the energy flow and balance of the space.

It is worth noting that not all of the principles are applied in every situation, but rather the designer should be aware of all the principles and choose the one that best fits the specific context.

Vastushastra in the modern world

Vastushastra is still used today in the design of residential, commercial, and industrial buildings, as well as temples, public spaces, and other religious and sacred spaces. The principles of



Vastushastra can also be applied to landscaping and garden design, as well as the layout of cities and towns.

In the modern world, Vastushastra is being used in many ways, including:

- Creating sustainable and livable spaces: The principles of Vastushastra, such as the use of natural light and ventilation, and the balance of elements, can contribute to the creation of sustainable and energy-efficient buildings.
- Improving the well-being of inhabitants: Vastushastra is believed to create positive energy and improve the quality of life of the inhabitants of a space. This includes improving mental and physical health, as well as promoting a sense of peace and harmony.
- Enhancing the aesthetics of a space: Vastushastra is also used to enhance the aesthetics of a space and create a sense of balance and harmony between the natural and built environments.
- Enhancing the feng shui of a space: Vastushastra principles align with the Chinese concept of feng shui in creating balance and harmony in a space.
- Addressing environmental concerns: Vastushastra principles align with the modern environmental concerns, such as the use of sustainable materials

How has modernization affected vastushastra?

Modernization has affected ancient Vastushastra practices in several ways. Some of these include:

- Lack of awareness: With the increasing popularity of modern architectural styles and construction methods, many people are not aware of the principles of Vastushastra and how they can be applied to modern buildings. As a result, many modern buildings are not designed with Vastushastra principles in mind.
- Limited application: While Vastushastra principles can be applied to any type of building, they are most commonly associated with traditional Indian architecture. In modern times, many people prefer modern architectural styles and construction methods, which may not be in line with Vastushastra principles.
- Limited resources: The traditional building materials and techniques used in Vastushastra are becoming increasingly difficult to find and use in modern times, which limits the extent to which Vastushastra principles can be applied in modern construction.
- Changes in climatic conditions: The traditional principles of Vastushastra are based on the climatic conditions of ancient India, which may not be the same as the current conditions. This can limit the effectiveness of Vastushastra principles in modern times, especially in areas where the climate has changed.
- Increase in technology and machinery: The use of technology and machinery in construction has increased in modern times, which has led to a decrease in the use of traditional building materials and techniques. This can also affect the application of Vastushastra.

Vastu in kerala

Vastushastra has been used in various parts of India for centuries, including the southern state of Kerala. In Kerala, Vastushastra is known as "Nalukettu Vastu" and is primarily used in the design of traditional houses known as "Nalukettus". The traditional houses in Kerala known as "Nalukettus" are built with several courtyards and are constructed in such a way as to allow for



natural light and ventilation. These houses are also designed to take advantage of the climatic conditions in Kerala, which is hot and humid. The design and layout of the Nalukettu follows the principles of Vastushastra, which includes the use of direction, energy flow, and the balance of elements. In Kerala, Vastushastra is also applied in the design of temples and other religious and sacred spaces. The temples in Kerala, especially the traditional ones, are designed to be in harmony with the surrounding environment and with the principles of Vastushastra. The temples in Kerala are also built with several courtyards, and are designed to take advantage of the natural light and ventilation. Additionally, Vastushastra is also used for the selection of land for construction, in Kerala, it is common to consider the slope, shape, direction, and other factors that affect the energy flow and balance of the space.

The traditional Nalukettu houses also have a feature known as "Ettukettu" which means "eight courtyard", it is a complex design of two-storied houses with two central courtyards and eight peripheral ones. In addition, the traditional Nalukettu houses also feature sloping tiled roofs, which are designed to allow for natural light and ventilation, and to provide shade during the hot and humid months. The houses are also built with traditional materials such as laterite, wood and tiles, and are designed to be in harmony with the natural environment. In Kerala, the traditional temples are also built using Vastushastra principles, these temples are usually built on a raised platform and are surrounded by a courtyard or a garden. The temple's main sanctum sanctorum is located in the east direction and is usually the most sacred and important part of the temple.

Some features and components of kerala temple include

- **Nalambalam:** The nalambalam, a rectangular edifice, encloses the shrine and the mandapa building. Functionally, the nalambalam's side and back halls are used for a variety of ceremonial worship-related activities. The entry punctures the front hall, splitting it into two spaces. These two halls, Agrasalas and Koothuambalam, are utilised to stage religious performances like koothu and temple murals as well as to feed Brahmans and perform yagas. Koothuambalams are rarely separated and built separately outside of Nalambalam.
- **Balithara:** A elevated stone shrine in the shape of a square called Balithara may be observed at Nalambalam's entrance. Offerings are made to demi-gods and other spirits on this altar during ritualistic ceremonies. Numerous tiny stones, known as Balikallukal, may be spotted inside the Nalambalam and are used for the same purpose.
- **Shreekovil**
- **Namaskara Mandapam**

Overall, in Kerala, Vastushastra is an important aspect of traditional architecture and design, and it continues to be used today in the design of traditional houses, temples, and other religious and sacred spaces.

There are several factors that have affected Kerala architecture and Vastushastra practices over time, some of these include:

- **Colonial influence:** During the colonial period, many European architectural styles and construction methods were introduced to India, which had an impact on traditional Indian architecture, including that of Kerala.
- **Economic factors:** Economic changes, such as a shift from an agricultural to a service-based economy, have affected the demand for traditional architecture and construction methods in Kerala.



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- **Urbanization:** The increasing urbanization and population growth in Kerala has led to a decrease in the use of traditional architecture and construction methods, and an increase in the use of modern architectural styles and construction methods.
 - **Climate change:** Changes in the climate, such as increased rainfall and rising temperatures, have affected the design and construction of buildings in Kerala, and have made traditional architecture and construction methods less suitable for the current climate.
 - **Government policies:** Government policies and regulations have also had an effect on the architecture and construction practices in Kerala. For example, the introduction of building codes and regulations has led to the use of more standardized construction methods and materials.
 - **Modernization:** As in many other places, modernization and technology advancements have led to a decrease in the use of traditional building materials and techniques, and an increase in the use of modern materials and techniques which can affect the application of Vastushastra in modern construction

Another thing that has affected keralan vastu is religion,

Religion has had a significant effect on Vastushastra practices in Kerala. In particular, Hinduism and its various beliefs and practices have had a strong influence on the design and layout of traditional houses and temples in the state.

- **Hindu temples:** Vastushastra principles are commonly used in the design and construction of Hindu temples in Kerala. The temples are typically built on a raised platform and are aligned with cardinal directions, with the main sanctum sanctorum located in the east direction. The temples are also designed to take advantage of natural light and ventilation, and are surrounded by a courtyard or a garden.
- **Hindu homes:** In traditional Hindu homes in Kerala, the central courtyard is considered to be the most important space in the house. It is believed to be the source of positive energy and it is designed to be the heart of the house. The courtyard is usually surrounded by rooms and other spaces, such as the kitchen, bedrooms, and living areas.
- **Hindu rituals:** Many Hindu rituals and ceremonies are performed in the traditional homes and temples, and these rituals have an effect on the design and layout of the buildings. For example, certain rooms or spaces in the house may be designated for specific rituals or ceremonies, such as the puja room for worship.

Islamic and Christian architecture and construction practices in Kerala have also been influenced by Vastushastra principles to some extent.

- **Islamic architecture:** Islamic architecture in Kerala is characterized by its use of geometric patterns, arches, domes, and minarets. The mosque design is usually based on the principles of symmetry, with the main prayer hall aligned towards Mecca. It is also common for the mosque to have a central courtyard for congregational prayers.



- Christian architecture: Christian architecture in Kerala is characterized by its use of gothic style, with the use of arches, vaulted ceilings, and stained glass windows. The churches in Kerala are usually designed to be simple, with the main altar located at the east end of the church, facing the altar, which is similar to the Hindu temple architecture.

It should be noted that even though there are similarities in the principles and design of the Islamic and Christian architecture with the Hindu temple architecture and Vastushastra, these religions have their own religious and cultural beliefs and practices which has shaped their architecture and construction practices. Overall, while Vastushastra principles have been historically used in Hindu architecture, it has also been adopted by other religions and cultures in Kerala, and has had an influence on the Islamic and Christian architecture in the state.

Conclusion

Vastushastra is an ancient Indian architectural and construction science that is based on the principles of harmony and balance between humans and nature. It is widely used in traditional Hindu architecture and construction practices in Kerala, a southern state in India. However, the influence of Vastushastra can also be seen in the architecture of other religions such as Islam, Christianity and Jainism in Kerala. The paper examines the various factors that have affected Kerala architecture and Vastushastra practices over time, including colonial influence, economic factors, urbanization, climate change, government policies, and modernization. It also explores the religious effects of Hinduism, Islam, and Christianity on Vastushastra practices in Kerala, including the use of Vastushastra principles in the design and construction of Hindu temples, traditional Hindu homes, Islamic mosques and Christian churches. The paper concludes that while Vastushastra principles have been historically used in Hindu architecture, it has also been adopted by other religions and cultures in Kerala, and has had an influence on the Islamic and Christian architecture in the state. It also highlights how modernization and other factors have affected the application of Vastushastra in modern construction and architecture in Kerala.

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Study of Trigarta Ayudhjeevi Sangas

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Abstract

Panni, who first mentions Trigarta in literature first from fifth century B.c., refers to the region as a "AYUDHJEEVI SANGHA, " and married republic. Also stated is a group of empires called as the "TRIGARTA SHASHTHAS." The Ayudhjeevi were a warrior tribe of republicans who lived off of their swords. They resembled the yodhajivas of ancient history. Trigartas and a number of other states from the era are next named in the Mahabaratha's Sabhas prayer. The Mahabaratha was codified at the outset of consensus. The Trigarta kingdom is mentioned in the Mahabaratha epic. The numbers of a Trigarta brothers continues to rise from just one to five and eventually to six in various sections of the Mahabharata. The six significant Trigarta clans' traditions appear to have been established by the time of the Mahabharata's final redaction. It is curious to note that Panini mentions the Damini grouping and also the six Trigartas in conjunction with the use of a suffix. These are identified by the Kashika commentary as Kauoparastha, Dak, Krauak, Jlamni, Brahmagupta, and Jnaki based on an ancient passage. The following Jat Gotra names can be used to identify these communities that are referenced in the grammatical literature:

Damani, Kauoparastha, Dak, Kruak, Jlamni, Brahmagupta, and Jnaki

Keywords

Trigarta, Panni, Mahabaratha, prehistoric Barata, Kings of Trigarta.

Introduction

A significant kingdom in prehistoric Barat. The kings of Trigarta are mentioned numerous times in the Mahabaratha. Among these a few worth are:

Arjuna destroyed the king of Trigarta during his triumph march to the north. The pavas passed through the land of Trigarta and they were wandering in the wilderness following the fire catastrophe at the wax palace. Trigarta was previously subdued by Nakula. The king in Trigarta once paid homage to Dharmaputra by killing the horses that were tethered to his chariot before taking his own life. Then Nakula Killed Sratha, the king of Trigarta. Suram, the other king of Trigarta rejoined the Kaurava side with his troops, took the king of Viras livestock, and engaged in the combat along side him. During his covert stay now at court of the king Vira, and angry over this Bhmasena was on the verge of killing Suram as Arjuna intervened and prevented him. The Pavas engaged in combat with all five of Sstyaratha's brothers, the king of Trigarta, who had four of them. The five Trigarta princes were positioned at the front of the formation in the Garua-vaya, a vulture shaped combat array built by Bhma. In the epic fight, Arjuna wielded the Vyavystra to defeat the Trigartas. Numerous Trigartas were once slaughtered by Paraurma. Styaki and the Trigarta got into a fight once. The Trigarta suffered severe damage as a result of Arjuna riding the Avamedhayaja of the Dharmaputra's sacrifice horse. The court of Yama is the Kings The



Mahabharata refers to Susarma/Susharman as Trigarta's creator. The Nagarkot/Kangra fort is attributed to him. Trigarta literally translates to three holes, valleys, or towns, as well as the locals. People in the ancient era were given names based on places, and vice versa for places. As a result, the term garta () is noteworthy and has to be investigated. Gatla or gaa would be the typical Prakrit formation from garta, while jarta or Jaa are also viable options. According to philologists, the Indo-European language once contained a frontal ee sound that evolved into an in Sanskrit and an in Greek, and as a result, k and g were altered in Greek to their corresponding palatals, as in Greek Genos and sanskrit Jana. The Rule of Palatals is the name of this phenomenon. Sanskrit terms like Cakra and Jagma. Therefore, it is reasonable to assume that two formations, garta and Jarta, exist side by side. Jarta occurred in dialect as opposed to garta, which is found with in Rigveda and other Sanskrit writings. The formation of dialects should not be considered a recent phenomena. According to philologists, individuals began using different dialects of the parent language as early as the Indo-European period. The Trigartas belonged to the "yudhajv Samgha" during the time of Panini and were a prehistoric people who had close ties to the Sibis, Yaudheyas, and other tribes. Their presence in Hissar, as revealed by the Virat Parva, indicates that they belonged to the group of individuals within for whom Yaudheya clan had achieved success. So when political centres are demolished by the strong opponents, new leadership emerges from the masses, and new names for leadership follow. The word Jarta, the oblique version of gart, seems to have gained popularity in such a circumstance. There under Law of Moves, is a typical language construction from Jarta to Jaa and thereafter. These Trigartas have been found in several places. It demonstrates that they had a number of settlements. They are known as "hill people" (Parvatrayina) in the puranas. They are identified in the uttrapatha by the Bhatsamhit. Trigarta and Jlandhara () are equivalent in the Abhidhnachintnai. According to the account of the Virat parva, they must have resided somewhere in present-day Hissar and were the Matsya Janapada's (also known as Bairat's) northern neighbours. They are mentioned in subsequent works like the Sarasvatkabhharaa Goaratnamahodadhi and the Abhidhna Chinatmai The Jats are of proto-vedic Aryan heritage, it must be emphasised in order to summarise the findings of the current study. However, because they were outside of Madhyadesa, the centre of Vedic culture, they did not experience the social change associated with the varna system and monarchical governmental structure. Elders and clan associations known in literature as Jeha Viddha, Samsad, or Sabha still held the power of decision-making. Some Jat ancestors have been identified in this study, while others are awaiting a more thorough investigation. Trigarta were ancient inhabitants of the same-named region during the Mahabharata era. Janapada Trigarta is mentioned by Ashtadhyayi of Panini . They fought on Kaurava's side during the Mahabharata War.

List od Ayduhjeevi Sangha mentioned by Paani

Panini refers to a number of Sanghas as Ayudhajivin Here is the list from :

Andhaka-Vrishni, Āprīta, Aśani, Asura, Āśvāyana, Āśvakāyana, Bāhlīka, Bahik, , Bharata, Bharga, Damani, Dasarha, Dhārteya, Hāstināya, , Jat/Jat Sangha, Jarta, Jyābāṇeya, Kārsāpaṇa, Kshudraka, Madhumant, Mahārāja, mālava, MarutuParśu, Pishacha, Rajanya, Rakshasa, Satvata, Śaubhreya, Śaukreyā, Shibi, Shini, Scythians, TrigartaVārteya, Vasāti, Vasu, Vaya, Virk, Vri, , Vrishni-Andhaka, Yaudheya. Trigarta in the region prehistoric Bharata Suarma as King of this nation was murdered by Arjuna for supporting Duryodhana in battle. A tradition of Hindusin known as vaishava (vaiava) or vaishnavism (vaiavism) worships Krishana as the supreme Lord. Vaishnavism also emerged as a solo movement, comparable to the Shaktism and Shaivism lineages, and is well known for its presentation of the dashavatara (ten incarnations of Vishnu) Trigarta a significant



Kingdom in prehistoric Barata. These kings of Trigarta are mentioned numerous times in the Mahabharata. Some of them that are noteworthy include the following: After the fire mishap at the Waxpalace the pawas travelled across the nation of Trigarta while lost in the woods.

Trigarta is a collective noun that refers to both the mountain people and the Jalandhara region. A Mahabharata as well as the Puranas contain its earliest references. Both Panni's writings and Hemachandra's Abhidhana Chintamani make reference to it. They called their region on the Trigarta hills and the plains Jalandhara, most likely. The numismatic evidence about Trigarta complements the literary sources. The Kingdom of "Trigarta" is mentioned on a particular sort of currency that was produced relatively early throughout the Christian era. This coin was square in shape and written in Brahmi script. That is the sole piece of numerical proof that the Trigarta is a sovereign republic. The creator of the Trigarta empire, Susharman, is identified in the Mahabharata as having attacked Virata, the king of the Matsya, and is also described to have been an ally of such Kaurva. The family is supposed to have left their original residence in Multan just after Mahabharata War and retreated behind Susharman towards the Jalandhar region, where they established and constructed the Nagarkot fort. Trigarta is listed in the Mahabharata alongside another ganas and janapadas from Punjab. Without a doubt, Trigarta nation refers to contemporary Kangra and the region between Ravi and Satluj. The Trigarta is described by Panni also as Ayudhajivi-sangha and also the Trigarta Shashatha, or a union of six states. The six of the confederate army were Janaki, Kaushtaki, Komdorproratha, Dandaki, and Brahmagupta. Trigarta most likely stood for the second group of the northwest's mountainous sangas. The mercenary services provided by a sizable portion of all its people to the monarchs and traders may have been the foundation of the sanghas' economies, especially that of Trigarta. Due to the iron age's impact on economic growth, which resulted in political commerce expansion and extensive urbanisation, this service was necessary. Panni refers to several hill tracks like Trigarta Kuluta (kullu), Mandamati (Mandi), etc., Formerly, the kingdom of Jalandar or Trigarta comprised all the countries between then Satluj and the Ravi. According to the Bhatsahit (chapter 14), a comprehensive Sanskrit work written by Varhamihira that primarily focuses just on scientific knowledge of ancient Indian astronomy (Jyotia), Trigarta refers to a region belonging to "Uttaratas or Uttaradea (northern division)" categorised under constellations of "atabhiaj, " Accordingly, "the countries of the Earth are split under 9 parts equal to a 27 lunar asterisms at a ratio of 3 for every subdivision and beginning from Kttik, starting from the centre of Bhratavara and continuing it round eastern, south-east, south, etc. The northern division made up of [i. E., Trigarta] is symbolised by the constellations atabhiaj, Prvabhadrapada, and Uttarabhadrapada. Jyotisha jyotia or jyotish) is the term for "astronomy" or "Vedic astrology." King Susarman of Trigarta, an ancient kingdom based in what is now Kangra and mentioned in MbH, fought for the Kauravas at Kurukshetra and was murdered by Arjuna. Trigarta is referred to by Panni as "Ayudhjeevi Sangha" or a warrior republic. Panini's Ashtadhyayi. The were republican warrior clans that made their living through the use of weapons. Panini mentions the Ayudhajivins, a tribe of warriors, in Ashtadhyayi. These were similar to the Yodhajiva of Pali. Panini makes reference to Ayudhajivi Sanghas in Ashtadhyayi. Panini uses the term "Ayudhiya" to refer to a warrior tribe member in Ashtadhyayi. Panini mentions the phrase "ayudhiya-prayah" in Ashtadhyayi. Vrika, Damani, Trigarta-Shashatha, Yaudheya, Parśu

According to Hukum Singh Panwar (Pauria), the Ayudhajivi Samghas: Along with the aforementioned tribes, Alexander's classical historians have provided extensive descriptions of various more republican tribes in Sindh and the Panjab that include a portion of their anthropological specifics. Panini discusses these republican tribes in great detail, but regrettably he



says nothing about their anthropological profile or ethnological affiliations. Recent studies, however, demonstrate that the Ayudhajivi Samghas a republic clan, were unquestionably the forefathers of the Sindhi and Panjabi Jats. A closer inspection of the discourse analysis, traditions, utilisations, establishments, and practises of the current Punjabis as well as the Warrior tribes of ancient Panjab reveals a startling similarity between two people. These similarities are also supported by the data of anthropometric measurement but also physical resemblance between old Punjabis and also the democracy tribes of the ancient Panjab. It is noteworthy that the Jat frat of today displays a such desire for equality, kinfolk, and democratic methods, as well as a like talent for combat and agriculture and a same hate again for rigid of caste, religion, and rituals that were as distinctive of a democratic of certain Panjab and Sindh. These parallels are so manyIt would be seriously detrimental to racial studies' attempts to establish the reality of customs, practises, and institutions to ignore them. A little amount of solid proof is considerably over a lot of wild conjecture.

Their Migrations

They are referenced in Samudra Gupta's "Napoleon of India" Allahabad Pillar Inscription. They are alleged to even have played a key part in Harshavardhana's(AD 606) and the elections for Gopala (A. D. 750). Later on, Godaras had the honour of enthroning the purported Rajput monarchs of Rajasthan. In his 11th-century masterpiece "Yasastilakchampu," Soma Dev Suri depicts the Yaudheyas in vivid detail. In his "Brihatsamhita," Varahamihira goes into considerable length about them. Al Biruni makes special reference to Jattaur and Sibis (often called to Sivas or Sibis) (present Chitor). Later, they came to be referred as the Dadri as well as Loharu Sivarav of Seorana. Several important works, include Sarswatikan-thabharana by Raja Bhoja, Vijayanibhumikhanda, and Ganaratanama-hodadh. The republican tribes of northwest India have been extensively studied by modern historians and ethnographers, especially KK Dasgupta, Bela Lahiri, Sudhakar Chattopadhyay, Debi Prasad Chattopadhyay, Shastri Yogananda, J.P. Sharma, and others., Among others are S. B.chaudhuri, M.K. Sharan, and M.R. Singh. The main witnesses to the fact that these tribal groups, despite the difficulties they faced all through their migrations, retained their own republican character—the essential component of their political life—can be discovered amongst some of the Jats as well as Rajputs of both the current, but primarily among Jats195a—are M.K. Sharan and the late G.c. Mehmood. The unstoppable spirit of daring that were inherited from their ancestors, however, allowed them to remain unconquered.The Trigarta are coupled with the Audumbaras and the Kulindas in the palaeoMarkandeyapur and the Kulutas and Cinas in the Brhatsainhtia Hiuen-Tsang refers to the Trigarta janapada occurs in the Dasakumaracarita . A king of Trigarta who fled before the arms of Sankaravarman finds mentions in the Rajatarangini of the Kalhana. An important proof is demolishing by the Chamba copper plate inscription of 1050 A. D of Somavaramadeva and Astadeva which tells a King of Trigarta along with the Kuluta King as a According to Cunningham, the elongation of the Trigarta territory depended on the power of their neighbours. Whenever there was stronghold of Kot-Kangra and reassert their independence . Due to this true fact, Cunningham includes Kangra or Katoch also with the territory of the Trigarta. As regards the period of the Trigarta coin, Allan assigns the coin to the firstHalf of the second century B.c. on palaeographic grounds Bela Lahiri however tells a date not earlier than the first half of the first century on the basis of the traces of the Kharcathi legend on the reverse of the coin.The Trigarta Janapada, like the janapadas of the Rajanyas seems to have attained political importance only for s short while after the declines of the Indo-Greeks. The Kings of Trigarta who are mentioned long afterwards appear to be only tributary chiefs.



Conclusion

Trigarta was an ancient kingdom ruling from modern day Kangra, Sanghas Yudhajv speaks regarding Āyudhajīvi Sanghas – Numerous Sanghas are referred to by Panini as Ayudhajivin, which is Sanskrit for "those who survived through the profession of arms." According to Kautilya, there are two different types of Janapadas: yudhya pryh, which are made up primarily of soldiers, and shreni pryh, which are made up of guilds of artisans, traders, and farmers. The former (as well as his sastropajivins) are equivalent to Yodhajiva from Pali literature and Panini's Ayudhajivi Sanghas.

Four different types of Ayudhajivins Panini categorised his Ayudhajivin Sanghas material into a number of headings.

Vahika Sanghas, Parvata Sanghas, Vrtas, who live by violence and theft and have just a semblance of a Sangha, are organised under their Grma'i into some type of Sangha Govt.

Trigarta Kangra was the oldest among the hill states. Its traditional history goes back to the long term anterior of the Christian era. Upto the beginning of the gupta period, it was a ganarajya. Gradually their elected rulers and the leaders became hereditary and independent. The powerfull rulers subdued the pretty Ranas and Thakurs and founded Trigarta Kingdom. From 1806 to 1809 this Kingdom was seized by the Gurkhas of Nepal. After the expulsion of the Gurkhas, it is passed into the hands of Maharaja Ranjit Singh. A significant kingdom in prehistoric Bhrata. These Kings of Trigarta are mentioned numerous times. On his jubilant march to the north, Arjuna defeated the Lord of Trigarta. Trigarta was formerly subdued by Nakula Dharmaputra used to receive tribute from the Kings of Trigarta. A Trigarta king once murdered the horses tethered to Dharmaputra's chariot before committing. Nakula killed Suratha, the king of Trigarta. Suarm, Prince of Trigarta, joined the battle alongside the Kaurava side, taking the Prince of Vira's livestock with him. While Arjuna was hidden up high at the citadel both of the King of Vira, he slew numerous Trigartas. The King of Vira was kidnapped by Suarm, King of Trigarta, who was furious and was going to slay Suarm but Arjun intervened and stopped him. Of Satyaratha, King of Trigarta's four brothers, all five of the Pavas were at war with him. Five Trigarta kings stood at the front of the formation in the Garua-vyha Bhma built In the epic fight, Arjuna wielded the Vyavystra to defeat the Trigartas. Paraurma once killed a large number of Trigartas. The Trigartas and Styaki once got into a battle Arjuna devastated the Trigartas by riding the Avamedhayaja of Dharmaputra's sacrifice horse. The Yama court is where Kings of Trigarta reside. At present Trigarta is present in Northren Indian Region Of India.

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A Study of 14th–15th Century City Layout of the UNESCO World Heritage Site, Hampi

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Abstract

As the capital of the Vijayanagara Empire in the 14th and 15th centuries, Hampi in the Indian state of Karnataka was a significant center of politics, religion, and trade. The early 16th century reign of King Krishnadevaraya saw the city's height of prosperity and cultural achievements. With its well planned and well organized structure that split the city into three primary sectors the holy, the royal, and the urban city Hampi's design was a mirror of the majesty and strength of the empire.

This seeks to investigate the city planning of Hampi in the 14th and 15th centuries, and how it reflected the splendour and might of the Vijayanagara Empire, as well as how it was functional and practical in addressing the needs of its citizens. Additionally, it will examine the many city sectors and their unique roles as well as how the city's water management system contributes to its survival and development.

Keywords

Wattle and daub, kalyani, Lotus Mahal, fortification, garbhagriha, The Queen's Bath

Introduction

Hampi with its well-planned and well-organized layout that split the city into three primary sectors the sacred, the royal, and the urban city Hampi's design was a reflection of the majesty and strength of the empire. Each sector was created with a purpose in mind and with the requirements of the inhabitants in mind. The city also possessed a sophisticated water management system in addition to a vast network of streets and roadways. The primary temples and shrines of the empire were housed in the sacred sector, also known as the temple town, which was situated on the northern bank of the Tungabhadra River. The palace and other significant structures could be found in the royal sector, also known as the "royal center, " which was situated on the southern bank of the Tungabhadra River.

Urban sector

The "people's sector" or urban sector of Hampi was a significant part of the city in the fourteenth century. It was a reflection of the diversity and vitality of the Vijayanagara Empire since it was where the common people lived and went about their everyday lives.

The urban area of Hampi was situated on both sides of the Tungabhadra River and had a grid-like street layout that made it simple to transfer both people and commodities. A variety of residential and commercial buildings, including homes, stores, and marketplaces, could be seen in the area, which met the requirements of the locals. The city was planned with straight roadways that intersected at right angles and were broad enough for elephants to comfortably move through. The



goal of this street layout was to improve the city's organization and accessibility. The grid-like layout made it easier to transport people and things about the city, which was a significant hub for business and trade

Palaces, office buildings, and temples are just a few of the impressive public buildings that can be seen in Hampi. Many of these structures were made from local available materials like granite and sandstone. Numerous of these structures also had artistic carvings and sculptures, which highlighted the city's high standard of craftsmanship. Ponds and gardens, among other public areas, were used for recreational and social activities in Hampi's urban area. These public areas functioned as a bridge between the religious and secular components of the city and were usually situated close to the most important temples and shrines.

A variety of locally accessible materials, including mud, brick, and stone, were used to construct the houses. The "wattle and daub" construction method, which required utilizing a timber frame filled with mud and clay, was the most prevalent kind of dwelling in the city. The lower-income people would benefit from this kind of structure because it was relatively simple and affordable to build. The "stone masonry" style of building was another kind of house that was present in Hampi. The walls of the homes and structures were built using stone and brick, and this form of construction cost more than "wattle and daub" construction. Most likely, the higher-income population was the target market for this kind of home.

Stone masonry was the most often employed construction method for government structures and temples. The majority of homes featured a central courtyard that functioned as the primary living area, and rooms were constructed around it. The roofing of the homes and structures was often made of terracotta tiles or thatch.

A well-developed system of water management made it possible to store and distribute water for home and agricultural purposes. To store and transport water, the city maintained a variety of ponds, wells, and canals. The "stepped tank" or "kalyani," a large reservoir used to retain rainwater, was one of the most important water management buildings in Hampi. People could easily obtain the water since these tanks were constructed with stone masonry and featured a set of steps that down to the water. Water was distributed throughout the city by means of an intricate network of channels and canals that were connected to the tanks. The usage of wells to collect ground water was a crucial component of Hampi's water management system. To stop water from leaking into the earth, these wells were walled with brick or stone and constructed using stone masonry.

Additionally, the city featured a complex network of canals that were utilized to distribute water from the Tungabhadra River to various areas of the city. These canals featured a system of sluices and gates to control the water flow

The population in the urban area was similarly diversified, consisting of several racial and religious organizations. The architecture and design of the sector reflect this variety, with several neighborhoods and settlements catering to various populations.

The Hampi royal palace complex's public halls and private chambers were generally constructed using a blend of architectural styles, taking takes inspiration from both Central Indian and South Indian architectural traditions.



Audience halls were generally large, elegant, and impressive and were used to welcome guests, host events, and conduct official ceremonies. They had lofty ceilings, lots of open space, with beautiful carvings and sculptures decorating them. Large windows that let in natural light and cooling systems like colonnades and vents that keep the area cool in hot weather were also features of its construction. On the other hand, private chambers would have been smaller halls reserved for the use of the ruling monarch and his family. These rooms were constructed with comfort, security, and seclusion in mind. They were built with a mix of living and sleeping spaces, and they were intended to be more luxurious than the audience halls. They would have been painted in vivid colors and ornamented with beautiful carvings and sculptures. They were situated in the most safe and private areas of the royal complex and had their own private courtyards, gardens, and terraces.

Royal sector

In 14th century, the Vijayanagara Empire's political authority was centered in Hampi's royal district. It was the site of the palace and administrative complex, which served as both the imperial capital and the home of the emperor and his court.

The royal palace, audience rooms, and temples were only a few of the structures that made up the palace and administrative complex. These structures were built with locally accessible materials like granite and sandstone, and their exteriors were ornamented with elaborate carvings and sculptures. Many of these structures were additionally embellished with courtyards, gardens, and pools, which heightened the palace's grandeur.

The foundation of a fortification system is the construction of fortifications and defensive buildings. Walls, towers, gates, and outposts are just a few examples of the many types of fortifications that may be constructed out of different materials such stone, brick, dirt, or wood.

Massive stone blocks that were taken from neighboring hills and brought to the site were used to construct the Hampi fortress system. Dry-stone masonry, a technique for building walls without using mortar, was used to build the walls. The walls were tall and thick, and they were surrounded by a network of outposts, which were outcropping buildings that served as platforms for cannons and archers. A moat, which was a protective trench filled with water, was also a part of the fortification system. The moat's purpose was to deter or halt intruders as they approached the city walls. In addition, watchtowers were positioned at key locations along the walls, giving the defenders a vantage point from which to maintain watch over the surrounding region.

Another crucial component of the defense system was the gates. These were put in place to manage entrance to the city and were situated at the main points of entry. The gates typically included drawbridges that could be raised and lowered to regulate entrance and were guarded by towers.

The royal sector of Hampi was the center of the Vijayanagara Empire and was home to many important buildings and structures. The Vijayanagara rulers' primary residence, the Royal Palace, was a large and lavish building. The palace contained a number of courtyards, halls, and chambers and was constructed on an elevated platform. It was decorated with beautiful sculptures and carvings.

The Queen's Bath is a large rectangular tank that is close to the royal palace and is probably used for royal bathing. A pavilion with pillars surrounds the tank, which is carved with fine details.

The Hazara Rama Temple is a large Hindu temple where Lord Vishnu is worshipped. The temple is renowned for its beautiful sculptures and carvings, which include a number of panels showing incidents from the epic Ramayana.

The Mahanavami Dibba is a large stone platform used for festivals and royal festivities. The platform includes a set of steps leading to the peak and is decorated with carvings and sculptures.



The Lotus Mahal is a palace with an amazing architectural design that resembles a lotus blossom. Queens and other royal women were probably the ones who utilized it.

The elephant stable is a large building that served as the home and care facility for the royal elephants. The Zenana Enclosure is a portion of the royal sector reserved exclusively for usage by the royal ladies. It consists of several structures, including palaces, temples, and pavilions.

Sacred sector

The section of the city known as Hampi's sacred sector was used for religious and spiritual pursuits, especially the temples and other places of worship. The largest temples and shrines, which served as the centers of religious activity, would have formed the layout of the sacred sector.

Temples in Hampi's holy area were usually built on raised platforms or along the banks of the river, which was worshipped. Smaller shrines and other religious buildings, like as mandapas (open-air halls) and pillared pavilions, were frequently built around the temples. Additionally, the temples were surrounded by courtyards that were utilized for rites and ceremonies. Sculptures and other religious art were frequently erected in these open areas to beautify them.

In the sacred area of Hampi, temples were constructed utilizing a variety of architectural strategies and supplies, including stone, brick, and wood, which were frequently made using the "stereotomy" process, which involves cutting and shaping massive stone blocks to fit together without the need of mud. Large and detailed structures might be built as a result.

The temples were constructed using the Vijayanagara architectural design, which is distinguished by large, rich buildings with beautiful carvings and sculptures. In addition to sculptures of gods and goddesses, the temples frequently had a number of halls, chambers, and shrines that were ornately adorned with images from Hindu mythology.

The main deity had a specific room in the center of each temple called the garbhagriha, known as the sanctum sanctorum. Many times, smaller shrines and rooms that were utilized for rites and ceremonies were positioned all around the sanctum sanctorum. There were wooden temples in Hampi's holy area in addition to stone ones. Intricate carvings and sculptures were frequently used to embellish these temples, which were constructed using conventional carpentry methods. The garbhagriha, which is also regarded as the most holy area of the temple, is often primarily accessible to priests and other members of the temple staff. It is regarded as the location of the god since it is where the primary rites and ceremonies are held.

Numerous shrines, which were more compact religious buildings devoted to different gods and other religious personalities, could be found throughout Hampi's holy area. Rituals and celebrations took place at the shrines, which were frequently found close to temples and other places of worship.

The following are some of the noteworthy shrines in Hampi's holy area:

A modest temple to Lord Subramanya is called the Subramanya Shrine, and it is situated close to the Virupaksha Temple. It is a tiny yet exquisitely carved building that is well-known for its beautiful carvings.

The Vittala Temple is close by the Raghunatha Temple, a minor shrine dedicated to Lord Rama. It is renowned for its beautiful sculptures and carvings that represent episodes from the epic Ramayana.

The Virupaksha Temple is a little shrine called the Saavira Kambada Basadi that is devoted to Lord Jain Tirthankara. It is a small yet finely carved building that is well-known for its stunning Jain Tirthankara sculptures.



A holy lake or tank called the Pampa Sarovara is close to the Virupaksha Temple. It is utilised for ceremonial cleansing and is regarded as a sacred spot.

A modest Hanuman temple called the Anjaneya Temple is situated next to the Virupaksha Temple. It is a little, elaborately carved building that is well-known for its exquisite architecture.

The sacred area of Hampi has a number of monasteries where ascetics and other religious leaders lived in addition to temples and shrines. These monasteries, which were constructed in accordance with conventional architectural principles, were frequently situated in remote locations, such as along the banks of the Tungabhadra River. The following are a some of the noteworthy monasteries in Hampi's holy area:

The Vidyaranya Monastery is a sizable collection of monastery structures that is close to the Virupaksha Temple. It served as both a center for religious instruction and research and was also home to a sizable population of ascetics.

On the banks of the Tungabhadra River lies a large collection of monastery structures known as the Anegondi Monastery. It served as a place of religious instruction and meditation as well as being the residence of an ascetic community.

The Virupaksha Monastery is a modest collection of monastery structures that is close to the Virupaksha Temple. It served as a location for religious instruction and meditation in addition to being the home of a small ascetic community.

A tiny collection of monastery structures may be seen next to the Sasivekalu Ganesha Temple at the Sasivekalu Ganesha Monastery. It served as a location for religious instruction and meditation in addition to being the home of a small ascetic community.

These monasteries were significant institutions for religious instruction and spiritual practice, as well as for the Vijayanagara Empire's cultural and social life. They were frequently constructed using traditional building techniques and furnished with beautiful carvings and sculptures.

Rest areas: In Hampi's holy area, there were rest areas for pilgrims and travelers, which were frequently found close to temples and other places of worship. These rest stops offered tourists accommodations as well as other facilities including food and drink. The majority of the time, the rest stops had just the most addition to improvements to meet the demands of the travelers.

Public wells: In the holy area, there were also public wells available for both broad public use and ceremonial cleansing. These wells were a significant supply of water for the general inhabitants and were frequently situated close to temples and other places of worship. Typically made of stone or brick, they frequently featured carvings and sculptures as decorations.

These rest areas and public water sources, which served both the local populations and tourists, were constructed in Hampi's holy area in accordance with traditional architectural principles. They contributed significantly to the city's social and economic life by meeting people's needs and assisting with the holy sector's religious and spiritual activities.

Conclusion

During the Vijayanagara Empire, Hampi was a strong and rich city with three different areas: the urban, royal, and holy sectors. Each of these industries had distinctive qualities of its own and contributed significantly to the social, economic, and cultural life of the city.

The urban area of Hampi had a grid-like street structure and was well-organized and planned. There were several residential neighborhoods, marketplaces, commercial spaces, public buildings, and other structures that provided to the requirements of the general public in this region.



Political authority was focused in the royal area of Hampi, which was fortified heavily. The Hazara Rama Temple, the Mahanavami Dibba, and other significant structures that reflected the cultural and political environment of the Vijayanagara Empire were located there, along with the royal palace.

The holy area of Hampi, which had several temples, shrines, monasteries, and other religious structures, was a significant site for religious activity and pilgrimage. These structures had elaborate carvings and sculptures and were constructed in the standard Vijayanagara architectural style. Additionally, there were public restrooms and wells in the sacred area for the benefit of locals and tourists.

Overall, the city of Hampi was distinct and vibrant, reflecting the political, economic, social, and cultural milieu of the Vijayanagara Empire. The urban, royal, and holy areas of Hampi were all interconnected and had a significant impact on the daily lives of the inhabitants.

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An Investigation on Mysteries of Memory

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Abstract

The Vedas were written down a very long time ago, even before writing was invented. Our true exploration is into how a vast volume of information could be transferred flawlessly, without even the least error. Today's students have trouble remembering things. It is challenging to recall the five modules' chapters because of the intense competition present, the countless hours of courses and tutoring, and the pressure felt everywhere.

Yet consider the situation of students in ancient India thousands of years ago. They were required to know a collection of texts verbatim by the time they completed their education. There is no record of these texts anywhere. They could not be referred to or contacted if there was any uncertainty. For thousands of years, these books existed only in people's memories!

Keywords

Memory, Learning techniques in Vedas.

Introduction

ONE OF HUMANITY'S MOST POWERFUL RESOURCES IS MEMORY. It is the culmination of all of our experiences, skills, and habits. Our daily lives depend heavily on memory, which also enables us to accomplish a variety of jobs. It makes it possible for humans to pick up new skills, store information, and recall it later. As you pointed out, it can range from something as basic as tying shoes, which is a habit we have learned and stored in our long-term memory, to something as sophisticated as precisely reciting lengthy passages of scripture, which necessitates the capacity to store and recall a lot of information. Making connections between various kinds of knowledge is another function of memory that is necessary for problem-solving and judgement. Some people can accomplish great accomplishments thanks to their remarkable memory. For instance, some people are referred to as "memory athletes" who are capable of memorizing a lot of information quickly, like memorizing a deck of cards in under a minute. Also, multilingual speakers must memorize and recall a substantial amount of vocabulary and grammar standards.



Safeguarding India's film history

India's rich historical, cultural, and intellectual past must be protected in order to preserve its documentary heritage. In India, the Vedas, the earliest holy books of Hinduism, have been passed down via generations of skilled scholars and priests. Throughout thousands of years, this mode of preservation, also known as oral tradition or oral transmission, has played a key role in preserving the correctness and validity of the Vedas. For the Vedic texts to be passed down orally from teacher to student through recitation and repetition, they must be memorized. Because the Vedas were preserved by this technique, they have been passed down orally for more than 3, 000 years with extraordinary fidelity. However, in the current day, the oral tradition of preserving the Vedas has diminished and the use of written texts and printed books has increased. The Vedas are being preserved in written form and made accessible to scholars and the general public in an effort to ensure that they are not lost. In conclusion, the Vedas' accuracy and legitimacy have been maintained in large part due to the preservation of these old sacred scriptures in the minds of erudite scholars and priests. Yet, as the oral tradition dwindles, attempts are being made to preserve the Vedas in writing so that future generations will have access to them.

Methodology behind memorizing and remembering Vedas

The Sanskrit word "Vid, " which meaning "knowledge, " is the root of the word "veda" (वेद). The Vedas are regarded as the most revered and ancient books in Hinduism. This is the basis for the phrase "Anantha vai Vedaah, "(अनंता वै वेदाः) which refers to the Vedas as being endless. They are also referred to as "Anaadi, " (अनादि) which is Sanskrit for "beginningless" and "everlasting."

The Vedas are known as "Shruti" literature, which means "that which is heard, " and should be remembered by the rishis, or seers, who received the knowledge straight from God. The Vedas are regarded as the main and authoritative source of knowledge in Hinduism. The Vedas are regarded as having no human authorship and as being revealed knowledge.

The Vedas are the source or heir to all other Hindu scriptures. The Vedas have had a significant impact on the evolution of Hinduism and Indian civilization. They are a wealth of knowledge on a variety of topics, including religion, philosophy, science, and culture. For many Hindus today, they remain a crucial source of spiritual and philosophical direction. We are all aware that the Vedas, the foundational texts of Hinduism, are divided into four sections: the Rigveda, the Samaveda, the Yajurveda, and the Atharvaveda. Without even the slightest correction or modification, this sacred information is passed down through generations, eras, and millennia. However doubts arise as to how it is even possible.

Given the size of these sacred works and scriptures, the Rigveda alone is said to have had between 5 and 21 Shakhas (शाखा) throughout the Vedic era. Shakhas can be viewed as divisions or institutions. Only one of the Rigveda's branch names, Shakala(शाकल), is known to exist today among those described in the texts. More than 10500 mantras can be found in the Rigveda collectively (the present-day partitioning of Rigveda is done in ten different mandalas marked from 1 to 10). If the Rigveda alone had been so large, consider how many religious works and scriptures would have been available during the ancient era.

How was it possible to learn the countless mantras and suktas found in the Vedic writings with the



right pitch, melody, and tone? How could our ancestors' seers and rishis transmit the sacred texts and their immense body of knowledge for so many years without even the tiniest modification or alteration? If we take into account how we stumble now despite having practised the mantras for decades, this nearly seems impossible.

India's oral tradition of the Vedas was recognised by UNESCO as a "Masterpiece of the Oral and Intangible Heritage of Humanity" in 2003.

Consider a portion of the well-known mantra "Vasudhaiva Kutumbakam" (वसुधैव कुटुम्बकं), which states that "the world is one family" and can be found in Chapter 6 of the Maha Upanishad. This is a whole mantra:

”अयं बन्धुरयं नेति गणना लघुचेतसां उदारचरितानां तु वसुधैव कुटुम्बकं ”

The meaning of the sentence can be completely altered by changing the accent on one syllable. But the question is, how were these texts passed down orally for so many years by ancient seers?

Ancient seers created special techniques to maintain these timeless mantras in an effort to find a solution. They employed various recitation techniques. Padapathas (पदपाठ) are the names given to certain of these still-used methods. These recitation techniques were created so that the purity of the text may be preserved while memorising the scriptures and sacred texts, including their pronunciation with the Vedic pitch and accent. The Samhita, Jata, Pada, Krama, Sikha, Rekha, Danda, Ratha, Dhawaja, and Ghana are some of the most popular ways to recite.

They were created in a fashion that ensured correctness in the recitation and transmission of the Vedas from one generation to the next. The following list includes a few of these methods:

Samhita (patha): With this technique, the mantras were chanted in their whole and in their entirety, with no modifications or specific patterns. Recitation of words that jump with their authentic phonetic sound, chorus rules, and intonation.

Every pair of adjacent words Shabds (शब्द) in the mantras were chanted three times: once in the original order, once in the opposite order, and once more in the original order. As more words are added, the recitation continues throughout the mantra. Example => word1, word2; word2, word1; word1, word2; word2, word3, word3, word2, word2, word3 and so on.

Prakrti (patha): Its recitation was distinguished by a deliberate pause after each word, as well as after any hidden grammatical codes; this technique suppresses and restores each word to its intended form.

Krama (patha): Syllable combinations are coupled consecutively and sequentially in this step-by-step recitation. The mantras were then chanted aloud. Up until the end of the mantras' entire sentence, the first word of the mantra is added to the second, the second to the third, the third to the fourth, and so on. If we try it would be as word1, word2; word2, word3; word3, word4; and so on.



Ghana (paha): This technique involves repeating each syllable up to 13 times in a format like:

word1; word2; word2; word1; word1, word2, word3; word3, word2, word1; word1, word2, word3;
word2, word3; word3, word2; word2, word3, word4; word4 word3, word2; word2, word3, word4;
word3, word4; word4, word3; word3, word4, word5; word5, word4, word3; word3, word4, word5;
word4, word5; word5, word4; word4, word5, word6; word6, word5, word4; word4, word5, word6;

The sad reality is that even with all of our modern technology and preservation techniques, only a very small number of people are aware of or inclined to study the great scriptures known as the Vedas, despite the many millennia of effort made by the ancient seers to preserve them for the benefit of humanity.

Why of this paper..?

In order to preserve personal and cultural history, memory is vital. Cultural identity must be preserved through the ability to transmit stories, traditions, and knowledge from one generation to the next. Furthermore, memory enables us to expand on the insights and discoveries of earlier generations, which furthers the advancement of science and technology. Ultimately, memory plays a crucial role in the human experience and never ceases to astound us with its power. One of history's greatest achievements in long-term memory is the oral tradition of the Vedas. The Vedas are thought to be the earliest Hindu sacred scriptures, and before they were recorded in writing, they were passed down orally from one generation to the next. While each of the four main portions of the Vedas contains tens of thousands of words, memorizing the texts for recitation was extremely difficult. A specialised group of priests known as "Vedic Brahmins" memorized the writings and perpetuated the oral recitation of the Vedas tradition down the generations by reciting them aloud at religious rituals and festivals. This oral tradition was regarded as crucial for maintaining the writings' integrity because it made sure that they were accurately conveyed over time. Although they are still read aloud and studied by priests and scholars today, the Vedas are now available in written form. You're right that oral traditions can see a little amount of material shift over time. Strict memorizing and teaching regimens were created in order to protect the Vedas in their original form. These organizations, which were referred to as "Vedic Schools, " were in charge of transmitting and teaching the Vedas for many centuries. The majority of the Brahmin caste students were instructed to recite the Vedas by heart and were urged to commit the entire text to memory. Also, they were instructed to recite the words in accordance with a particular melody and rhythm known as the "svaras, " which aided in preserving the writings' original meaning.

For the texts to be conveyed accurately, the Vedic schools also established a system of checks and balances. These included techniques like learning the Vedas in pairs, where one person recited a piece of the book and the other person recited the same section immediately afterwards, as well as the use of "mnemonic devices" such word connections and images to facilitate memorization.

Using these diverse techniques made it possible to pass down the Vedas accurately from one generation to the next, and the practise of reciting the Vedas aloud is still practised today.

The gurukula was an essential educational system in prehistoric India. The gurukula was a



residential school where students and their guru, or teacher, shared the same space. Students started their official education at age five in the gurukulas, which were often found in isolated rural places far from the distractions of metropolitan life. They remained in the gurukula for a long time, frequently until they were in their late teens or early 20s.

The gurukulas were noted for their stringent rules and the daily curriculum included both physical and mental exercises for the students. The Vedas and other religious scriptures were covered in the curriculum, but it also covered physical education, martial arts instruction, and other disciplines like arithmetic, physics, and medicine.

The gurukulas were renowned for placing a strong focus on virtues like self-control, discipline, and devotion to God and the guru, as well as character development. The guru-shishya relationship was seen as the most significant component of the gurukula system, and it was thought that the guru gave his students more than just knowledge; he also gave them spiritual wisdom and direction. Students were encouraged to concentrate on their education and spiritual growth while having little contact with their parents.

Even now, the education system in India is still greatly influenced by the gurukula system, which was a crucial component of ancient Indian culture. In ancient India, studying the Vedas was a crucial component of education and was seen as a lifetime endeavour. For a pupil to master even one of the four Vedas, it could take several years, sometimes up to 12 years. The texts had to be memorised and recited for many hours each day by the students. Students were forced to recite the text in a particular tune and rhythm, known as the "svaras, " with an emphasis on precision and memorization.

The tactics and procedures used to memorise the Vedas were very strict, and they included things like memorising in pairs, where one person would recite a piece of the text and the other person would say the same section soon after. Word associations and imagery were utilised as mnemonic techniques to help in memorization.

These age-old techniques for memorization of the Vedas are still in use in India today, despite the decline in societal emphasis on the study of the Vedas over time. Hinduism still places a high value on studying and reciting the Vedas, which are regarded as a spiritual activity. In some regions of India, the traditional gurukula educational system, which prioritised the study of the Vedas and other sacred books, has been restored and is still a significant element of Indian culture.

The brains of professionally trained Sanskrit pandits, who spend years perfecting the auditory imprinting of the Vedas, were examined by James Hartzell, a researcher from the Basque Center on Cognition, Brain, and Language. In his 2016 study, Hartzell noted that whenever a pandit erred during a recitation, everyone else stopped and began the recitation over again. By doing this, it was made sure that the Vedic verses were transmitted as accurately as possible.

According to the study, a control group with comparable gender, age, and other characteristics had



brains that were on average 10% more mass than those of the pandits. The right hippocampus and the temporal cortex region had thickened, which contributed to the excess mass. The recall of auditory and visual patterns is controlled by the right hippocampus, whereas speech, speech rhythm, and voice recognition are controlled by the temporal cortex. The improvement of these functions is correlated with increased thickness in certain regions.

It is thought that the prolonged, intense mental strain endured by the pandits strengthened the brain's neuroplasticity, causing particular regions of the brain to thicken. This demonstrates how the brain can adjust to new information and respond to various stimuli, a process known as neuroplasticity. Further boosting their memory skills is the hypothesis that the pandits' intense memorising and recitation of the Vedas may have led to structural changes in the brain that improve their capacity to process, retain, and recall auditory and visual information. The ancient rishis truly created a wonderful mechanism to transmit our scriptures using oral tradition as the means of knowledge transmission across the generations. The Vedas, or old sacred books of Hinduism, were not discovered carved in stone or written on paper or parchment. Instead, they were transmitted verbally through rishis, or seers, who had memorised and repeated the writings over many generations. The Vedas were passed down orally from teacher to student for many millennia by the rishis, who were also in charge of protecting the great information they contained. Veda Vyasa, a respected scholar and philosopher, is credited with compiling and dividing the Vedic scriptures into four sections, which are today known as the Rig Veda, Atharva Veda, Yajur Veda, and Sama Veda. It was believed that maintaining the integrity of the writings and ensuring their accurate transmission over time required the oral tradition of reciting the Vedas.

It's important to note that Hinduism as a concept lacks a clear beginning or founder and is not a religion that sprang from a particular historical event. Because of this, it is challenging to pinpoint the birth of Hinduism or the roots of the Vedas. Hinduism is a diverse set of behaviours and ideas that have developed over time.

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Indian Winter Cherry (Ashwagandha): Study on its Medicinal Purposes

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Abstract

Ashwagandha root is a revered broad-spectrum Ayurvedic herb which is known for its anti-inflammatory, antioxidant, and anxiolytic properties. In Latin, it is termed *Withania Somnifera*.

Historically, it has been in habitual use for more than 4000 years.

It is found native to India as well as the Middle East and Africa too. It is utilized for a variety of diseases and particularly as a tonic for soothing nerves. Considering its specialty, after considering detailed scientific studies, its anti-stress activities are well established.

Keywords

Withania Somnifera, stress, ayurveda, physical, enhancing.

Introduction

Ashwagandha is a versatile ayurvedic super-herb that has been in use since time immemorial in the world of ayurvedic medicine to improve overall- health and being. Many species of ashwagandha exist in the world due to variances in the soil, and climate in different parts of the world. Ashwagandha holds the zenith position among all the prominent ayurvedic herbs. It is preached as having a plethora of perks including improved cognitive function, increased energy and testosterone levels, improvement in muscle strength as well as nourishing nervine effect. The potential of Ashwagandha in alleviating stress, anxiety, and balancing the *Manas* was not recognized by contemporary medicine until 50 years ago. The key states in India where ashwagandha is cultivated are Gujarat, Haryana, Maharashtra, Punjab, and Rajasthan

As a powerful adaptogen (a substance that relieves stress), it increases the body's resistance to stress. Its antioxidant properties help in protecting the body by combating cell damage caused by free radicals. Ashwagandha strengthens the body's defense mechanism against disease by increasing immune response.

The proposed study depicts Ashwagandha's marvelous place in Ayurveda, with its various versatile therapeutic effects enhancing individual physiological and mental wellness.

Method

Detailed research was conducted in CENTRAL, Google Scholars, SCOPUS, World Health Organization Trials Portal, The Clinical Trial Registry of India, websites including ClinicalTrials.gov, and AYUSH Research Portal for all appropriate claims and results. Various books in the field of Ayurveda were referred to get validated information on the traditional ways in and for which Ashwagandha was utilized when not many Scientific studies were available bar word



of mouth. It is worth mentioning that the major source of information was used without prejudice in producing this work.

Data from randomized trials was taken for reference which assess the effect of Ashwagandha on sleep compared to a placebo on sleep. consideration of volunteers showing no previous evidence of drug abuse or physical deficiencies, 18 years old and above only. During writing this study, independently read all data and independently extracted all relevant data & drawn inferences.

Composition

Using standard methods, numerous biologically active phytochemicals, including flavonoids, tannins, alkaloids, triterpenoids, saponins, and steroids were observed in the pure extract.

Two Anti Stress chemicals were Sитоindosides and acylsteryl glucosides. Various of these chemicals were shown to support immunomodulatory actions.

The important part of the plant that contains the most bioactive molecules, especially withanolides, which gives it its medicinal property is its roots. Stem and leaves also contain various nutrients.

Dosage

Like any medicine, one needs to keep an eye on and monitor the dose while medicating with ashwagandha. Being a natural herb, it does have some flexibility to an extent, but there is a limit to everything and so is true for this. Overdosing on ashwagandha will obviously have adverse effects on the body and the mind instead of its therapeutic ones.

Dosage as prescribed by FSSAI (Food Safety and Standards Authority of India) :

RDA (Recommended Dietary Allowance) -

- Ashwagandha root : 3-6g
- Ashwagandha Extract: 0.5-1g

For better knowledge, check the Nutrition information label of the supplemental form that you are taking, it may differ for different brands.

Treatment of Anxiety

In this century, human beings have become complacent and quite lazy in their lifestyle. With the advent of automation and technology, the lifestyle of people has become very fast and equally stressful, and sedentary. As per a report by NIMHANS, 40% of IT professionals in Bangalore show at least one symptom of some psychiatric disorder. According to WHO, approximately at least 280 million have experienced anxiety at some point in their life. In turn, it creates a vicious cycle of bad habits; unhealthy food intake (*Aahara*); slouching on a chair and bed all day, interfering with the body's natural need for movement to release endorphins and keep it running healthy.

In *Ayurveda*, *Manas* is the mind, it is the connection between body and soul. *Manas* regulates the function of *Indriyas* (the five sensory organs of the Human body) and *Chittodwega*. *chittodwega* contains two words 'Chitta', describing the mind; 'Udvega' meaning Shaking, anxiety, regret, etc. The emotions, i. E., *Udvega*, are a natural response to situations in our life.

According to *Ayurveda* the body and mind are closely related. Any stress on the mind will practically translate to a physical manifestation of new problems. Stress affects the whole balance



of body and mind, our mood, and our will to do certain things. Due to the effect that stress has on our beings, all our bodily and psychological functions are disturbed.

Chemical constituents of *Withania Somnifera* mimic relaxation hormones that reduce stress in the body, thereby reducing cortisol. It is a vital hormone secreted by the adrenal glands that has an impact on nearly every organ and tissue in the body, its main target is to regulate the body's stress response. Reducing cortisol production in the body in turn reduces stress which in turn reduces anxiety, depression, and other related problems like insomnia, and hyperventilation.

A promising study was conducted which evaluated the effect of Alcoholic and water extracts of *Ashwagandha* leaves on the quality and amount of sleep

Indian winter cherry helps maintain homeostasis, i. E., to adapt with disruptive changes, metabolic stability is actively maintained by various complex biological systems that function through the use of the autonomic nervous system, i. E., a self-regulating process which assists an organism to sustain stability while reacting to any stimulus and during times of stress. It is a calming adaptogen (substance associated with relieving stress). Unlike some adaptogens it does not need to be taken at empty stomach or fixed intervals, it can be taken at any time during the day or before sleeping,

It strikes the perfect balance between relaxing and energizing.

Improving Brain Function

Over the recent decades. Modern Science has confirmed the teachings and what Ayurveda medicine has been preaching for centuries, that Stress on mind and Brain's cognition are interlinked. Memory improvement has been observed by using *ashwagandha* and cognitive ability in human beings and animals. A person's wellbeing is linked to positive emotions and cognitive processing, as reiterated by the International Journal of Yoga.

The reason behind this has been speculated due to its potential in reduce inflammation and increase antioxidant activity in the brain. Numerous studies have indicated that *Withania Somnifera* may also stagger and help fight against age-related cognition decline that occurs as we age, though more in-depth research is still required for absolute certainty.

Let us take a systemic study to understand in depth the complete process of finding the results & establishing the credibility of assertions that have been made historically on the benefits of *Ashwagandha* on brain function-

26 Healthy males aged 20-35 were chosen after screening out all the other volunteers who had previously showed any evidence of physical illness or drug abuse. Dosage was 2 capsules of aqueous extract of roots of *Ashwagandha* twice, one in morning and the second one in evening.

Assessment was done on the basis of performance tests including:

- Motor system performance – Finger tapping test
- Alertness and Vigilance – Digit Vigilance Tasks
- Attention and sensory motor performance of the brain – Reaction Test
- Estimation of psychomotor response speed – Choice discrimination Test
- Response speed and visuo-motor coordination - Digit symbol substitution test (DSST)
- Card sorting for assessing sensory and motor executive functions



After 14 days of treatment, substantial outcome was observed with significant improvement in 5 of the above tests when compared to the placebo. It is thought to be due to the increase in cortical muscarinic acetylcholine capacity.

The conclusion in plain words here is that the use of Ashwagandha aka Indian Winter Cherry can lead to changes in basic neurological functions of brain. With a strong assertion stating it could be medicinally used to possibly aid in treating anxiety and psychiatric disorders.

Considering other numerous clinical studies on this plant, Ashwagandha has been upheld again and again as a natural ayurvedic herb which enhances all aspects of cognitive function, including mental arithmetic power.

Treating Covid-19

During last two years, a study protocol aimed at understanding the Ashwagandha, a traditional Ayurvedic super herb's properties of enhancing immunity to fight against the coronavirus was published in a well-respected research journal: *Frontiers in Medicine*, sparking enthusiasm among Scientists as well as Ayurvedic practitioners. The funding for the study was procured by the CCRAS and the Government of India's Ministry of AYUSH. The drug trial was conducted across numerous clinical centres across Jaipur, Mumbai, Delhi, Pune among other cities.

Another study was done by IIT-Delhi researchers in partnership with Japan's National Institute of Advanced Industrial Science and Technology (AIST) to evaluate Ashwagandha's "therapeutic and preventative efficacy" towards COVID-19 infection.

Improving Stamina and Fertility

A study of 50 healthy athletes demonstrated that ashwagandha improved athletic performance indicators such as oxygen-carrying capacity, muscle strength, and exercise endurance in those treated with doses up to 1250 mg per day. It is one of the best Ayurvedic herb to restore hormone balance which is a common problem in the current world

In 2010, a research study was performed to evaluate the impact of ashwagandha on semen profile, and reproductive hormone levels in people who were facing infertility. For three months, the subjects took 5g Ashwagandha root powder with milk every day. After three months duration, Sperm concentration was found to be increased significantly as well as Sperm motility. Semen volume was raised in a statistically significant quantity too. Resultantly, the test groups experienced increased levels of testosterone.

Ashwagandha root extract is administered in case of erectile dysfunction and anxiety regarding one's performance.

In addition to that it likewise strengthens the female reproductive system by improving ovarian weight and having a rejuvenating effect. Ashwagandha improves the endocrine system, which aids in the regulation of the thyroid and adrenal glands. These glands are in charge of balancing reproductive hormones and hence play a critical role in the treatment of female infertility.

Beyond improving strength and endurance, the use of ashwagandha are likely the reason which help aid us to reach a state of enjoying sensuality—a state of mind and mood which is inhibited when we are worried and depleted. These benefits (when you are trying to conceive) are thought to be partially due to Ashwagandha's stress-relieving benefits.



Immunity Improving and Anti-inflammatory properties

As has been known, restful sleep aids in the recovery and repairing of all bodily functions. From headaches to digestion to numerous problems, sleep has been a cure for many problems. Not getting enough sleep is the leading cause of stress, a weak immune system, and an unhealthy body.

In long term, Ashwagandha has been considered a champion for health longevity.

Let us take a look at the cyclic process for verifying how the Ashwagandha improves our immune function.

Those who get tired easily (mild fatigue) or chronic fatigue are symptoms of disordered autonomic nerves. When the autonomic nervous system is disturbed, the immune system weakens, and inflammation tends to occur throughout the body. Since hypertension, a lifestyle-related disease, causes persistent inflammation of blood vessels, daily intake of an appropriate amount of dietary supplement Ashwagandha can be expected to prevent and improve chronic diseases and lifestyle-related diseases. As we have noted from our earlier findings, it is also backed up by modern science.

Areas which have benefited from the herb:

- Heartburn, Joints, and muscular pain.
- Difficulty in concentration, Insomnia
- Mild and Chronic fatigue.
- Frequent coughs, sore throats, and common cold.

In Ayurveda, *Ojas* is there. *Ojas* is the end condition of properly digested food. *Ojas* is essential for a healthy immune system, in charge of maintaining good strength, a clear and focused mind as well as a sense of purpose and feeling of being fulfilled. It enables a sense of awareness inside the body. *Ojas* is enhanced by ashwagandha. Regular usage of ashwagandha in the form of *churna* can help with illnesses including rheumatism, general debility, nerve weariness, poor memory, and senile fragility. It increases white blood cells whose job is to fight any foreign particles. *Withania Somnifera* boosts vitality and physical energy and aids in restoring the body's systems that have been worn out.

Potential in treating Cancer And Diabetes

Ayurvedic practitioners frequently suggest the herbal supplement *Withania somnifera*, also known as ashwagandha, to help manage stress and boost general health. Some research studies have suggested that it might contain anti-cancer properties as well.

Withania somnifera has been demonstrated in laboratory experiments to suppress the development and metastasis of specific cancer cells. As we have previously established, it has been found to aid in longevity, and quality of life, and improve immune function, which is also important in fighting cancer, including breast, ovarian, and prostate cancer. Ashwagandha has sparked intense interest, resulting in even the Sloan Kettering Cancer Center noting its distinct potential benefits for cancer therapy.



It is crucial to keep in mind that these results come from laboratory research. and further studies are required to establish *Withania somnifera*'s potential as a cancer treatment for people. It is only to be taken after consultation with your doctor and never to be taken as a primary treatment. While ashwagandha may have potential advantages, it is vital to remember that it cannot replace conventional cancer therapies like chemotherapy or radiation therapy. To put it this way, it is certainly complementary to the prescribed treatment of cancer.

Diabetes has surged by 40% among persons under the age of 45, according to the 'India Fit Report 2019' issued by 'GOQii', a prominent proactive healthcare firm. Ashwagandha promotes the secretion of insulin and enhances sensitivity to insulin in muscle tissue, thereby making it especially advantageous for diabetes patients. Reduces sugar levels.

Results

It's difficult to believe that a little shrub of Ashwagandha contains so many medically active chemicals. These substances are taken not only from the fruit (berries) but also from the leaves and roots of the plant. Hence, It cannot be called unexpected, that it has been utilized for strengthening the immune system, anti-inflammatory properties, antioxidative power which staggers the Cognitive decline which happens with age, sleep-inducing properties, anxiety reduction, and anti-carcinogenic activity.

At the end of the studies, all the vital signs such as body weight, pulse rate, blood pressure, body temperature, and respiratory rate were evaluated at the baseline. A complete blood count test and thyroid hormonal profile were also ascertained to leave no room for doubt.

The results did not indicate any unfavourable effects in any of the participants of the study. No statistically significant change or symptoms or any adverse events were observed in any of the volunteers.

The scientific studies that have been conducted have been small and compact with a large portion of validation coming from individual people's experiences. The findings, however, support what Ayurvedic physicians have known for thousands of years: *Withania Somnifera* promotes physical and mental health. This treasured plant has a long history of being used as an aphrodisiac for young people as well as the greatest tonic for children and the elderly. The effectiveness of this herb in enhancing physical acumen and mental well-being has been demonstrated by several laboratory research studies as well as clinical observations.

Ashwagandha is effective in raising performance levels at work and in daily life.

Considering the herb's effects proving being promising as a multipurpose therapeutic solution, there are a few limitations that exist. Additional in-depth research is needed to explore untapped resources about the herb and corroborate towards its safe medicinal use.

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Understanding Theyyam and its Effect on Society

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INTRODUCTION

Theyyam is a traditional ritual dance and performance art that is primarily practised in the northern parts of Kerala, India. A range of musical instruments, including drums, cymbals, and horns, are used to accompany this style of worship, which is carried out in honour of particular deities. The performers' elaborate costumes and makeup, as well as the accompanying traditional singing and story-telling, all help to enhance the community's cultural and social identity.

Understanding the cultural and social relevance of theyyam and how it affects the community in which it is practised is the goal of this study. The study will examine the theyyam's history, traditions, and beliefs as well as its function in fostering communal cohesiveness and unity. The study will also look at how theyyam has recently gained appeal outside of its home region and been added to the UNESCO list of intangible cultural treasures.

ORIGIN

Theyyam is thought to have originated in the ancient Dravidian society when it was done to please the gods and bring luck to the neighbourhood. A variety of musical instruments, including drums, cymbals, and horns, are usually used to accompany the rite, which is usually done in front of a shrine or temple. One of North Kerala's oldest indigenous and mystic ritual arts is called Theyyam or Theyyatam. It is especially prevalent in the traditional Kolathunadu of the present-day Kannur and Kasargod District. Given that it is a live cult with centuries-old traditions, rituals, and customs, nearly all castes and social classes in Hinduism are included. Although the art form has developed through the years to become what could be described as a synthesis of religious and spiritual traditions, its roots can be traced back to 1500 years ago and still retain their tribal and Dravidian features. In this cult, which has come to represent North Kerala culturally, more than 450 theyyam forms are showing various deities.

Although the history of the Theyyam ceremonial dance and tradition is not completely known, it is thought that it has its origins in early Hindu religious activities. It is said to have started thousands of years ago, and over the decades, it has been handed down from father to son in Kerala's northern districts.

Native Theyyam worship adopted new ideas and legends as a result of the great classical Indian culture. But it did not significantly alter in structure or content. The event known as Kaliyattam was authorised for the people of Kerala by Parasu Rama, according to historical records. Theyyattam or Daivattam, lasting three to eleven days, are referred to as kaliyattam. Panan, Velan, Vannan, and Malayan indigenous communities would be in charge of performing the Theyyam dance, according to him. These cultures primarily perform dances in honour of well-known deities like Bhagavathi and Vishnu. Together with them, Mavilan, Vattuvan, Pulayan, Anjuttan, Munnutan, Chingathan, Karimpalan, and Koppalan are performers. In the Tamil Sangam literature, Velan is mentioned as one of the communities of Theyyam dancers.

Theyyam's roots are deeply entwined with local culture and Hindu mythology. The practice is thought to have originated from worshiping Hindu gods and goddesses, as well as ancestor spirits



and local heroes. The tradition, which has been influenced by numerous historical and cultural occurrences, including the presence of various groups of people, such as traders and conquerors, and the influence of adjacent civilizations, has grown to be a significant part of the region's cultural history over time.

Theyyam's precise origins are still unknown, although it is largely acknowledged as a distinctive and significant part of Kerala's northern regions' cultural legacy. Despite the difficulties brought on by modernization and urbanisation, attempts are being made to maintain and develop the traditional art form, which continues to play a significant role in the regional population's sense of cultural identity.

Several details about the history of the Theyyam sect are told. The North Malabar region was underdeveloped and contained the indigenous tribal groups of Malanad and Tulunad (Malabar and Kasargod). They had their society, adored their gods, and performed rituals in a way that was very dissimilar from typical Hindu ceremonies. It was entirely ritualistic and included dance, music, and colour. They incorporate the following rituals in their major stream of practise: spirit worship, ancestor worship, hero worship, Marathi worship, tree worship, animal worship, serpent worship, worship of the Goddesses of the sickness, and worship of village deities. To honour their gods, they offered up animals, birds, and even humans as sacrifices. There were no long-lasting

Slowly, the area had seen demographic and social changes, largely as a result of the arrival of various immigrants from other regions of south India. Brahmins and Non-Brahmins were the two main social groups. The introduction of these groupings sparked several social reforms and changes, dividing individuals along caste and community lines. The Brahminic communities had their customs and strictly adhered to Hindu mythology and classical Indian heritage. Their tradition therefore had an impact on theyyam cults including Shaivism, Vaishnavism, and Shaktism. Blood sacrifices are also observed on several occasions even though they are prohibited by Buddhism, Jainism, and Hinduism. Subsequently, these people are controlled by a religious hegemony over others.

ASPECTS

One of the most striking aspects of theyyam is the elaborate costumes and makeup worn by the performers. These costumes are often made from natural materials such as coconut fronds and are adorned with colourful beads and ornaments. The makeup, which is applied to the face and body, is said to represent the particular deity being honored.

There are several aspects of the Theyyam ritual dance and tradition that contribute to its cultural significance in the northern regions of Kerala, India. Some of the key aspects include:

Costume and makeup: The costumes worn by Theyyam performers are often brightly coloured, elaborate, and adorned with gold and silver jewellery. The performer also applies intricate face and body paint, which can take several hours to complete.

Music and dance: The Theyyam dance is accompanied by the music of percussion instruments, such as drums and cymbals. The dance is performed to honour the gods and to appease the spirits of the ancestors and is considered to be a form of possession dance.

Religious significance: Theyyam, which is conducted as a kind of worship, is done to please the ancestors' spirits and to respect the gods. When the Theyyam is performed, families and communities come together to take part in the ritual and make offerings and prayers to the gods. This is a type of communal worship.

Cultural legacy: The Theyyam tradition has been handed down through the generations for many years and is regarded as a significant part of the area's cultural heritage. It is a significant



component of Keralans' cultural identity and is intimately related to their traditions, social mores, and religious convictions.

Each Theyyam performance has a narrative that is conveyed through dance and music. These tales, which frequently draw inspiration from local folklore and Hindu mythology, aim to impart cultural and religious values.

Participation of the entire community, including family, neighbors, and locals, is a need for the Theyyam tradition. The neighbourhood gets together to prepare for the show, take part in the rituals, and make sacrifices and prayers to the gods.

These aspects of the Theyyam tradition contribute to its cultural significance and help to preserve and promote the traditional art form.

UNDERSTANDING THEYYAM AND ITS SIGNIFICANCE

Theyyam acts as a bridge between people and their gods and forefathers in terms of religion and culture. It is thought that the dancers embody the spirits of the gods and bring them to life via their movements and clothing. Theyyam performances are also thought of as a means of pleading with the gods for their favour and the prosperity of the neighbourhood. Theyyam has become an essential component of the cultural and spiritual lives of the people in the area because of its religious significance.

Theyyam has also played a significant role in the social and economic aspects of the region. The performance of Theyyam is associated with various social and religious festivals, which provide an opportunity for the people to come together and celebrate. The festivals provide a platform for the exchange of ideas and information and help to promote social cohesion. Theyyam also provides employment opportunities for the performers and artists involved in the production of the costumes and props used in the performances. The income generated from Theyyam helps to support the local economy and provides a source of livelihood for the people involved in the dance form.

Theyyam has also played an important role in preserving and promoting the local culture. The dance form has been passed down from generation to generation, preserving the traditions and cultural heritage of the region. Theyyam has also been recognized by the government as a form of intangible cultural heritage, and efforts are being made to preserve and promote the dance form through cultural institutions and festivals.

The survival of the Theyyam heritage has been challenged in recent years by several issues, including industrialization and urbanisation. The traditional art form is still a significant component of Kerala's cultural legacy, while attempts are being made to maintain and promote it, notably through cultural and educational programme.

LIVING GOD IN THEYYAM

Kavu gardens are revered spaces. The gods that are worshiped in Kavu are diverse. Everybody has a presiding deity, and the majority also have affiliated deities. The theyyam is used to fend off bad spirits, poverty, and illness as well as to symbolize goodwill and prosperity. Theyyam is a representation of a mythological, divine, ancestral, animal, snake, or hero, each with its unique shape, form, and origin narrative. Each theyyam's headdress, face painting, breastplate, bracelets, garlands, and cloth apparel are unique and painstakingly designed to match the character being displayed.

The Theyyam is revered and seen as God by people. The major characteristic of the Living God is that its followers can communicate with it. Many believe that God speaks through them. Theyyakkolam's voice is referred to as "Uriyadu Kelppikkal." They tell the Living God about their concerns and issues and present him with money and other divine objects known as "Vazhipad." In exchange, the Theyyakkolam will provide "Prasadam" in the form of a powder called "Kuri" (made



of rice and turmeric) and comfort the devotees by reciting specific divine phrases for their comfort. Even the most serious issues that plagued societies were resolved by Theyyakkolams. certain Kolams are credited with even eradicating terrible endemic diseases from the population. They arrive at their house right away and throw.

PATHAMUDHAYAM

Day in Malayalam Malabarians commemorate Thulam 10 (October 27) as Pathamudayam. In North Malabar, the day is of utmost significance because it guarantees the self-sufficiency of the agricultural harvests as well as the sound prosperity and health of the general populace.

To please their Gods and Goddesses, almost all of North Malabar's holy sites execute special poojas and rituals on this day. Also, to welcome their living God "Theyyam, " shrines like Kavuvu, Kotam, and several temples have begun their open ceremonies for the season. This particular day is known as "Pathamudayam, " and the event that takes place on the day is known as "Puthari Ulsavam." The Theyyam performance in North Malabar has just begun. the majority of Kavuvu and shrines conduct half

There are around 450 different types of them that are known, and each cult has its distinctive performing style. Each has its own set of costumes, makeup, and presentational techniques. Theyyam jumps into a huge pile of fire, plays martial arts, climbs a tree, visits nearby temples, and residences kill hens, puts on group shows, etc. as rituals and customs. The theyyam myths and legends had been transformed into poems. These poems are spoken by the supporting artists both during the theyyam thotam and at the start of the theyyam performance. Depending on each cult's genesis and how these forms came into existence, these stories vary. There are theyyam performances both during the day and at night

THE SACRED TREES

Some trees and flora have a special connection to Theyyams and Sthanas. It is thought that specific tree branches are where Gods and goddesses reside. The locations of the goddesses are in Pala, Champakam, Al, and Jackfruit trees. Some of the typical trees found close to temples and sthanas include Kanhiram, Elangi, Arayal, and others. coconut trees, Edala, Poovam, Nalli, Punna, and Kaitha are a few other divine trees.

It is quite uncommon to find a shrine devoid of a sacred tree or sacred grove. Things must be present in a shrine. They think that numerous supernatural beings reside in these trees. To protect these trees and groves, specific poojas and rituals are performed. Its quantity may differ from shrine to shrine, and many of them have what is known as "Holy Groves" of this type of plant. Groves represent the relationship between the holy God and nature. Snakes, birds, fish, and even wild animals are among the creatures that are worshiped. To appease the God serpent, the well-known theyyam cult Nageni Amma performs in front of the holy grove.

It is quite uncommon to find a shrine without a sacred tree or grove. They must be a component of a shrine. Several divine beings are said to reside in these trees, according to popular belief. To protect these trees and groves, unique rituals and poojas are performed. Its number may differ from shrine to shrine, and many of them contain areas of this vegetation known as "Holy Groves." Groves are a representation of the relationship between God and nature. Snakes, birds, fish, and even wild animals are worshiped with other flora and fauna. In front of the holy forest, the well-known theyyam performer Nageni Amma worships the God serpent.

Many kinds of forests make up natural vegetation. Despite the fairly consistent climate, there is a wide variety of plants. It can range from mangroves to rain forests in particular confined places with its microclimate or unique surrounding elements. Another notable aspect of this area is the



presence of mangrove vegetation. Only the riverside and a few isolated areas in other parts of the midland have natural vegetation.

There are many sacred groves in the Kannur district. The ecological quality of this area's sacred forests ranges from moist evergreen and semi-evergreen to deciduous. They typically view it as a centre of biodiversity. Typically, there are three sorts of sacred groves. A male God is worshipped in Daivakkavu, a female God is worshiped in Bhagavathikkavu, and snakes are revered in Nagam or Sarppakkavu. Many of them are accompanied by tiny shrines. In almost all of those groves, complicated ceremonies are carried out, including recurring performances of "Theyyam."

Many sacred groves of Gods and Goddesses have shrines nearby. Nonetheless, some of them have no more than a single tree, stone, idol, or platform as their sole place of devotion. Mundys is another name for the sacred forest where God is worshiped. In many cases, Kavus or Mundyas are now just simple shrines with sparse trees in place of the once-common greenery. There is only one grove with mangrove vegetation, and it is the well-known shrine Thayakkavu in Thekkumbad, Kannur District. The bulk of the groves have evergreen flora since the area's humid tropical climate encourages the establishment of evergreen plants.

All of the single trees revered are evergreens. Faith was a crucial component in keeping the orchards alive. Many cults dedicated to trees and the natural world were a part of the Hindu style of devotion. Temples were constructed as a centre of worship all around a sacred site. Such groves were regularly encouraged for preservation by the community. Several legends were passed down through the generations describing the dreadful calamities that befell anyone who defiled their purity.

THE MAIN THEYYAM TYPES

While there are more than 400 different types of Theyyam, each with its song and mime, some are frequently performed, popular, and well-known, such as:

In contrast to other theyyams, Sree Muthappan Theyyam is performed all year round. In North Malabar, there are numerous Muthappan temples, each of which has a unique tale to tell. The two most well-known Muthappan Temples are Kunnathur Padi and Parassini Kadavu.

Amma Padikutti Padikutti Amma, who is thought to be Muthappan's mother, achieved goddess status after Muthappan attained godhood. The well-known Palaprath Temple in Kodallur, which is close to Parasinni Kadavu and is now renowned for its performances of the particular Theyyam, is where Padikutti Amma theyyam was performed. The Sree Padikutti Mahadevi Temple, a well-known shrine of Padikutti Amma, is located in Eruvessi.

Guligan There is never a Kaliyattam or Theyyam without a Guligan performance. Yama, the Hindu Deity of death, is thought to have taken the appearance of Guligan. The Guligan Kavuvu in Nileseshwar, also known as Benganakavu, is revered for its tremendous strength, and the wealth of the locals in the vicinity is credited to the Guligan's favour. According to the Scriptures, Guligan was Lord Shiva's most significant warrior and was greatly dreaded by everyone. This Theyyam stands out from the others due to its complex dance moves. The incident in which Lord Shiva tossed Guligan to the ground after learning that Parvati had earlier shown her fear of him is performed with great vigour at the Theyyam.

Kaliyattam Theyyam, also known as Perum Kaliyattam, is a ritual performed every 12 or more years in some Kavus, the local shrine. This Theyyam is typically done in the early morning hours at the Swami madam in Kannu Veedu Kapapuram in Kasargod. Lighted torches are connected to the performer's waist in this type of theyyam. This theyyam is also performed in March at the Pattare Sree Paradevatha Kshethram in Kozhikode.



Amma Manakkott One powerful Nair clan goes by the name of Manakott, and according to mythology, a member of the family once defied the established caste system by drinking water from an outcast's area nut leaf pot. The family murdered the pregnant mother after being humiliated by the occurrence. It is reported that the killing of the young pregnant woman produced great commotion and animosity inside the Tharavadu, ultimately leading to its destruction. The woman was given the name Manakott Amma by the people, who reasoned that she must have evolved into a goddess. Every year in April, the Vairajathan Temple in Nileshtar holds a theyyam in her honour.

It would be practically difficult to mention all the many Theyyam performances, but theyyam certainly brings the world of the divine to life, even if only briefly, in a nation that is exquisitely rich in legends and tradition. Every Theyyam performance, meticulously passed down through the years, with its heroic narratives and divine myths intertwined into the music, mime, and dance, will always be an unforgettable experience.

CONCLUSION

The traditional ritual dance and performance art is known as Theyyam is mostly performed in Kerala's northern regions. A range of musical instruments, including drums, cymbals, and horns, are used to accompany this style of worship, which is conducted in homage to certain deities. The performers' elaborate costumes and makeup, as well as the accompanying traditional music and storytelling, all work to further the community's sense of cultural and social identity. It aids in conserving and promoting the community's traditional customs and beliefs and also serves as a means of encouraging togetherness and cohesiveness among the community members because it has been recognized by UNESCO as a type of intangible cultural asset.



Beauty of Sundarakanda and Kishkindakanda– An overview from Kamba Ramayana

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Abstract

The story involves Hanuman on his trip, focusing on his selflessness, strength, and dedication to Rama. The narrative of Hanuman's voyage to Lanka is told in the Sundara Kanda. It has various outstanding traits that depict Hanuman's pursuit of Sita Devi as she was abducted by Ravana and taken to Lanka. A recounting of the events in which Hanuman, Rama's most ardent devotee, sets out in pursuit of Rama's wife Sita to act as his messenger. He travels across the ocean to Ravana's kingdom, Lanka, where he reaches Sita and informs her of Rama's mission. When Ravana refuses to release Sita to Rama, he murders the enemy and sets a flame to Lanka, before heading to Rama. When he returns, he informed him of Sita's welfare. This is how Sundara Kanda's hero Hanuman contributed significantly to Rama and Sita's eventual reunion. In an end, they gloriously returned to Ayodhya, their capital. is how Hanuman, the hero of Sundara Kanda, plays a part in the ultimate reunion of Rama and Sita. As a result, they triumphantly returned to their capital city of Ayodhya.

Introduction

Hanuman has been regarded as having trust, determination, boldness, and confidence throughout this story. On multiple times, Kambar asserts that such a position is necessary for success. He resolved to cross the seas to reach Sri Lanka in response to Jambhavan's utterances and recommendations. He promised Lord Rama he would track down Sita throughout Sri Lanka. As a result, he travelled to Sri Lanka in search of Mata Sita. In Sri Lanka, Hanuman, who was hiding in a tree, spotted Sita. Hanuman showed up to her while all the Rakshasis were sleeping, telling her of Rama's adventures and giving her the Rama ring to identify himself. Sita was also invited to ride on his back to approach Rama. She declined, citing Rama's bravery as well as the fact that she is a magnanimous lady who would never purposefully touch another man. She offered him her pearl brooch as identity. Hanuman left Sita and returned intending to see both Ravana as well as the capital of Lanka. He ruined Asoka's forest to draw attention to himself. Many of Ravana's troops, particularly his third son Akshaya Kumara, were ordered to catch Hanuman. But besides this, Hanuman slew them all.

Materials

Dr. S Venkataraman's Kishkinda Kanda

He discusses Hanuman's role in the Kishkinda Kanda, from his first appearance in the Kishkinda until his encounter with Lord Rama. And what a masterful job Kambar has done with him in his writing.

Essay on Hanuman



The author describes Hanuman's prominence in the Sundara Kandam as well as how his appearance has enhanced the beauty of this section.

Methods

Hanuman meeting Lord Rama

Rama and Lakshmana, who are on the lookout for Sita, approach Sugriva on Sabari's instructions. Sugriva is Vali's younger brother. He assigned his brother Sugriva to monitor the cave when He went to meditate. Sugriva suspected Vali was deceased and closed the cave because it had been so long and reported to the Kingdom that his brother Vali had died, but in fact, he had finished his extended meditation. While returning to the Kingdom, he witnessed Sugriva, his brother, take control of the country. Sugriva fled the world in search of his life, eventually finding Rishiyamooka mountain, which Vali was unable to penetrate, and hiding there. After a long period, he discovered two people looking for him. He mistook them for Vali's warriors. Hanuman, on the other hand, was sent to Sugriva as his gurudhakshana to his master Sun god.

[1] "துன்பினைத் துடைத்து மாயத்தொல்வினை தன்னை நீக்கி
தென்புலத்து அன்றிமீளா நெறிஉய்க்கும் தேவரோதாம்
என்பு எனக்கு உருகுகின்றது; இவர்கின்றது அளவுஇல் காதல்;
அன்பினுக்கு அவதியில்லை; அடைவுஎன்கொல்? அறிதல்தேற்றேன்"

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Sugriva noticed them approaching and told Hanuman to find out if they were Vali's troops. In comparison to Sugriva, who was terrified, Hanuman's approach was exceedingly mild. He addressed himself to them as Sugriva's guard and Anjana's son, as well as he came because Sugriva had instructed him to pay attention to them and find out who they were.

[2] "கல்லாத கலையில்லை அவன் வேதக்கடல்"

Lord Rama says these words as soon as he sees Hanuman. Lord Rama explains to Lakshmana that he is valuable to this world and is highly versed in the Vedas after observing his appearance, conduct, and language. Even Maruti is sure that Lord Rama has observed him. Lord Rama gains confidence in himself as a result of contact.

Lord Rama meeting Sugriva

Hanuman brings Rama and Lakshmana to Sugriva's place and establishes a friendship with them. Hanuman conveys Lord Rama's valor and compassion to Sugriva, and the two become friends. Sugriva explains his condition and seeks his assistance.

[3] "சரண் உன்னைப் புகுந்தேன் என்னைக் காப்பது தருமம்"

When Rama hears this, he embraces him as a friend and says, "From now on, your friends are my friends, and your surroundings are mine."

[4] "நீ என் உயிர்த் துணைவன் உன்னைச் செற்றார் என்னைச் செற்றார்;
உன்கிளை என் சுற்றம்"



He also swears to reclaim Sugriva's wife and empire. Sugriva also guarantees Lord Rama that he will seek Sita.

Search for Sita in Lanka

Lord Rama restores Sugriva's wife and kingdom as promised, but Sugriva forgets about his pledge as time passes. Therefore, Lord Rama sent Lakshmana to reassure him of his pledge, and he sets out to seek Sita across the world, but they were ineffective. Ravana's Lanka has been the only place left out. Kambar handles this excellently, Like Rama describing all of Mata Sita's characteristics and sending Maruti to locate her. Maruti, who has forgotten all of his abilities, is unsure of what to do. By this time, Jambhavan has reminded him of his abilities, and he has set out to find Mata Sita in Sri Lanka.

The beauty of Lanka

This section outlines Hanuman's search for Mata Sita in Asoka Vanam, as well as his visits to Ravana and his palace. However, as Hanuman explores the Asoka Vana, Kambar recounts the grandeur of Lanka. There were huge pillars, gardens, and beautiful people. Hanuman finally meets Mata Sita. Hanuman showed up to her while all the Rakshasis were sleeping, telling her of Rama's adventures and giving her the Rama ring to identify himself. Sita was also invited to ride on his back to approach Rama. She declined, citing Rama's bravery as well as the fact that she is a magnanimous lady who would never purposefully touch another man. She offered him her pearl brooch as identity. Hanuman left Sita and returned intending to see both Ravana as well as the capital of Lanka. He ruined Asoka's forest to draw attention to himself. Many of Ravana's troops, particularly his third son Akshaya Kumara, were ordered to catch Hanuman. But besides this, Hanuman slew them all. Then Ravana ordered his oldest son Indrajit to apprehend Hanuman, who was successfully captured with his Brahma Astra. Hanuman bowed to the rakshasas and arrived in Ravana's court despite getting free. Ravana became infuriated, and he executed Hanuman. Vibhishana, Ravana's younger brother, warned that diplomats could not be punished in this way. Ravana nodded and commanded the Rakshasas to ignite Hanuman's tail on fire. In answer to Sita's appeal, the God of Fire did not harm Hanuman, who had already heard the narrative from other Rakshasis. By sheer willpower, Hanuman escaped the Rakshasas' clutches and set light to Lanka with the flame in his tail.

Analysis

The only sections of the Ramayana where Rama isn't the hero are Kishkinda Kandam and Sundara Kandam. Kishkinda Kandam is the segment that takes place entirely in Kishkinda, Hanuman's home, and Sundara Kandam has a special relationship with Hanuman. Anjana Hanuman's mother refers to him as "Sundara, " and everything and everyone explained in this section is so lovely when told that it becomes the most crucial and beautiful part of the Ramayana.

Summary

From the beginning of Hanuman's curse to his arrival at the Rishiyamooka hills with Sugriva and his selfless service to him as a commitment to his teacher, the sun god. The Kishkinda Kandam brilliantly describes his humility in interacting with Rama and Lakshmana until he recognizes that Lord Rama is his master. In the Sundara Kandam, his perseverance and hard work in looking for Mata Sita across Sri Lanka and soothing her by telling her of Rama's courage until explaining the beauty of Sri Lanka and destroying it as a result of Ravana starting a fire to his tail is glorified in this part of literature.



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Architectural Aspects of Sri Padmanabhaswamy Temple

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Abstract

The temples in India are still standing examples of a time when devotion found beautiful expression in architecture and art. A prime example of this is the Sri Padmanabhaswamy Temple situated in Trivandrum city, Kerala. There is no written record of the Sree Padmanabhaswamy Temple's founding date. According to historians, Tamil literature from the Sangam era, which spanned 500 BC to 300 AD, contains references to the site. The Travancore royal family's presiding deity is Lord Padmanabha Swamy. Anizham Thirunal Marthanda Varma, the then-Maharaja of Travancore, gave up throne on January 17, 1750, to Lord Padmanabha Swamy. The gopuram, a tower constructed of granite and brick that stands 100 feet above the ground and has a foundation that is almost 40 feet deep, is a distinguishing feature of the temple and With four main gates facing the four cardinal directions, the temple is situated on seven acres of land.

Keywords: Temple, Padmanabhaswamy, Kerala.

Introduction

The primary god of the temple, Sree Padmanabha Swamy, is curled up on Adi Sesha in the meditative Anantha-Shayana posture. There are 1208 salagramas (holy stones) within the 18-foot-long statue, which were brought from the Gandaki River in Nepal. The idol is perfectly oriented such that it faces east and west. The front of this temple is oriented looking towards east where the sun rises. The olden texts says that lord vishnu is facing towards the thiruvananthapuram city in olden days. Old temple records state that the gopuram's construction began in the 16th century CE and was fully finished in the 18th century.

History

Thiruvananthapuram, Kerala's capital, is home to Sree Padmanabha Swamy Temple, one of the most revered shrines that attracts both local and foreign tourists. The history of the Sree Padmanabhaswamy Temple dates back thousands of years. It is hard to determine with accuracy the date and person who dedicated the original Sree Padmanabhaswamy idol from historical records or another reliable source. There is mention of the Temple in both the Epics and the Puranas. Srimad Bhagavatha states that Balarama went to this temple, bathed in Padmatheertham, and made a lot of sacrifices. Ten poems to Lord Padmanabha were penned by ninth-century poet Nammalwar, one of the 12 Vaishnavite saints of the Alvar dynasty. This temple was allegedly constructed on the first day of the Kali Yuga, according to several illustrious scholars, writers, and historians, including the late Dr. L. A. Ravi Varma of



Travancore (more than 5000 years ago). During the decades, several tales regarding the Temple have been transmitted. According to an old record written on the temple's palm leaves and the well-known grantha "Ananthasayana Mahatmya, " Divakara Muni, a Tulu Brahmin hermit, is said to have consecrated the temple. In the 950th year of the Kali Yuga, the idol underwent a new installation. King Kotha Marthandan built the Abhisravana Mandapam in the 960th Kali year. The temple's historical architecture from the era of the Travancore ruling dynasty, as well as its religious festivals and celebrations, are its main features. However, it has now once more astounded the world by disclosing its enormous fortune. Hindu temple Sree Padmanabhaswamy, which is devoted to Lord Vishnu and is situated in Thiruvananthapuram, is well-known for its historical significance and current discussions about its enormous value. It is a well-known temple with ties to both the state and the Travancore royal dynasty. The temple is a duplicate of Tamilnadu's well-known Sree Adi Kesavaperumal temple in Thiruvattar. Thiruvananthapuram, Kerala's state capital, is named after the Sri Padmanabhaswamy Temple. The term "Thiru" "Anantha" "Puram" refers to the Lord Anantha Padmanabha's Sacred Abode. The city is also known as Syananduram, which means Where Bliss is Not Far Away, and Ananthapuram, which means the City of Bliss. The deity of Sri Padmanabha is plastered with "Kootusarkara yogam, " an exclusive Ayurvedic mixture, to keep it clean. The deity of Sri Padmanabha is plastered with "Kootusarkara yogam, " an exclusive Ayurvedic mixture, to keep it clean. Numerous festivals, including Arattu, Pallivetta, Bhadradeepam¹², Lakshadeepam, Velakali, and Seeveli, are celebrated in the Padmanabha Swami Temple. The two biggest celebrations take place every two years and continue for ten days each: the festivals of Panguni in March or April and Alpashy in October or November. The deities are escorted to the vettakkalam for Pallivetta on the ninth day of this festival by the king of Travancore acting in his position as Thrippappoor Mooppan. The following list includes some of the significant Temple-related events that occurred from the time of this ruler's death and 1729 A. D.

1. The deity of Sree Padmanabhaswamy was transported to a "Balalaya" between the years 1459 and 1460 in order to rebuild the sanctum sanctorum's roof.
2. The idol was once again erected in 1461 AD, and an Ottakkal Mandapam (a single granite stone slab that abuts the sanctum sanctorum) was constructed.
3. The Gopuram (pagoda) over the main eastern entrance was built in 1566 AD, and its foundation was erected at that time.
4. A significant fire catastrophe nearly completely destroyed the Temple in the year 1686 AD. Only in 1724 did the re-building of the Temple get under way.
5. Propitiatory rites related to the terrible fire of 1686 were held in the year 1728 A. D.

Travancore royal family

The foundation of India's voluminous cultural heritage has been its gold riches and diamond-studded earth crusts. Additionally, the Travancore royal family still owns a sizeable portion of the nation's gold holdings. You and your family are being given the opportunity to purchase one of the wealthiest temples in the whole world. The Travancore royal family's tale, however, is a little different since in the middle of 2020, the dynasty recovered sovereignty of the Sri Padmanabhaswamy Temple after



having briefly lost it. The Travancore Royal Family, who presided over the kingdom of Travancore, a territory that was distinct from our nation (India) before Independence, has a long and illustrious history that began in the late 1800s and continued into the early 1900s. As a result of Travancore's merger with India in 1949, the Travancore royal family's governing privileges were completely abolished. In the beginning, they had a few privileges, but by 1971, they had completely lost all of them. Sree Chithira Thirunal Balarama Varma, the last king of Travancore, went dead childless in 1991. Sree Uthradom Thirunal Marthanda Varma, his younger sibling, assumed leadership after his death. Unfortunately, he also went away in 2013, and his successor was Maharani Karthika Thirunal Lakshmi Bayi's son, Sree Moolam Thirunal Rama Varma. He was a nominal monarch of the Travancore kingdom. In regard to the scion of the Travancore royal dynasty, however, holding the position of custodian of the Sri Padmanabhaswamy Temple is a position of authority in and of itself. Following public petitions, the Indian High Court declared in 2011 that the Travancore aristocracy must relinquish custody of temple because its last king, Sree Chithira Thirunal Balarama Varma, passed away in 1991. However, the Supreme Court affirmed that the Travancore aristocracy must assume authority of Sri Padmanabhaswamy Temple in July 2020, some ten years after the dispute first arose. Incidentally, the vaults of the centuries-old temple were exposed in 2011, prior to the High Court decision. In the vaults, 9, 000 kg of gold and diamonds worth approximately \$20 billion were also found. The Sri Padmanabhaswamy Temple and the substantial gold reserves that are kept in its vault are now legally theirs according to the Supreme Court's choice in the Travancore royal family's favour.

Architecture of temple

There are seven levels in this gopuram, and on each of the middle two levels, on opposite sides, there are two apertures that resemble windows. The opening on the bottom floor serves as the temple's primary entrance. From the bottom to the top of the gopuram, the temple entrance and window apertures are vertically aligned on the five floors. The top of the structure has a row of seven equally spaced kalasha. The precise orientation of the gopuram is revealed by a remarkable visceral experience that happens twice a year. On equinox days, the setting Sun may be seen precisely and consecutively passing through each gopuram window opening at intervals of around five minutes. The tower building blocks the setting Sun on days after the equinox. The two days of the year when day and night last equally long are known as equinoxes. On certain days, the Sun rises perfectly in the east and sets precisely in the west. Three hundred years ago, the sculptors who created this stunning structure attested to their architectural genius and scientific acumen with the Sri Padmanabhaswamy temple and tower. The equinox is a time of great visual spectacle, as many locals are aware. The temple provides a real-world illustration of how astronomy and mathematics may be combined to create intricate architectural designs, although it is rarely used as a locally applicable example for teaching arithmetic to kids. The most important area of the temple is where Lord Vishnu's Ananthasayanam statue is located. Over 12, 000 Salagrama stones and Kattusarkkara are reportedly used in the idol's construction (a mixture of herbs). The Adi Kesava Perumal temple in Thiruvattar, Tamil Nadu, served as the inspiration for this temple. The god of the Padmanabhaswamy Temple resembles that of Thiruvattar Temple in both the lying position and the Sayanamurthy attitude. The Chuttambalam and the Dhawaja Sthambha (flag mast) beside the sanctum are also constructed in Kerala style, and the building is a combination of Dravidian and Kerala traditions. The temple is square with two concentric square entrances. The entire temple complex features this peculiar style. There are eight rooms



arranged in a square pattern around the central chamber in the inner temple structure where Lord Padmanabha lives. The walls, ceilings, and pillars of the temple are covered with elaborate sculptures of mythical tales. Additionally, several sculptures feature scenes from the Ramayana, Mahabharata, and Puranas.

The vaults

The six vaults of tremendous richness that brought the temple international recognition are the most intriguing of all its features. The vaults are thought to hold gold and precious stones worth a number of crores. The riches is thought to have grown over ages as a result of offerings made by Padmanabha's followers. The names of vaults are now A, B, C, D, E, and F. The vaults C and F have sometimes been accessed, and Vault A was opened in response to a SC directive. But the contentious Vault-B has never been opened. The largest amount of gold was found in chamber A. Golden jewellery, medallions, valuable stones, golden coins, model necklaces, decorations with stones, golden armlets, headpieces, piles of pearl jewellery, diamonds, golden lotuses, and silver biscuits are all present in the rooms. The surprise discovery of enormous treasures in the underground treasury of Padmanabhaswamy Temple in Trivandrum, capital of Kerala, presented the police with a huge security challenge. An enormous security perimeter has been established by the police surrounding the shrine.

Myths about padmanabhaswamy temple

Six vaults were constructed under the sanctum sanctorum of the temple. The royal family opposes unlocking Vault-B, the hidden vault, on the grounds that doing so would provoke God's wrath. Five of the six vaults have already been opened. Following the filing of a writ suit in a Kerala court by attorney TP Sunder Rajan, the Supreme Court issued its first decision evaluating the riches of the temple. In July 2011, Su

nder Rajan passed away. Many believed that Sunder Rajan's sudden death was divine retaliation. Many thought that if the vault was opened without the required puja, the curse would be triggered. The rumours were strengthened after one of the observers' mothers passed away and another injured his leg. Elderly locals who lived close to the temple also remembered hearing tales about how, according to the Ocean idea, breaching the B-vault would cause a deluge.

Snake god theory

The carvings on the vault entrance that resemble a giant cobra, which is claimed to symbolise the location of the temple deity Lord Vishnu's place of repose, are the source of the majority of superstitious beliefs that surround the B-vault. As a result, legends exist about how the door is guarded by the snake-god and can only be unlocked by sadhus reciting the "Garuda Mantra"; the only problem is that India had no such sadhu. Experts in Hindu mythology have predicted that if the vault were opened using modern methods, terrible things would happen.

Ocean theory

When a terrible famine struck around a century ago, temple authorities attempted to break into the chamber but were halted when they heard what sounded like rushing water. The Arabian Sea was



connected to the vault, and once it was unlocked, the sea would flood the entire city, according to the tale.

Vaasthu

Tantric specialists use the taming of micro-natural forces to safeguard the valuables kept in that vault, which is hidden beneath the deity's skull. Then, Vaasthu specialist K Muraleedharan Nair had stated, "If somebody attempts to access the vault, it would set off a chain of calamities.

What makes padmanabhaswamy temple famous?

Due to the gifts it has accumulated throughout the years, Padmanabha Swamy Temple is regarded as the most wealthy site of devotion in the world. Its architecture, a distinctive fusion of Kerala and Dravidian traditions from neighbouring states, makes it interesting in addition to its richness. The temple also served as the inspiration for the naming of Kerala's capital, Thiruvananthapuram, whose name translates to "holy residence of Lord Anantha Padmanabha" in Sanskrit.

Enormous discovery of treasure

There were many theories about the temple's two locked rooms that had not been accessed in 149 years. There were several tales of huge wealth hidden beneath. Despite not being in charge, the royal family continues to run the temple. The present King was reluctant to open the vaults because he thought it would offend the gods. There were, however, people with different viewpoints. They believed that the royal family was unable to offer adequate protection, making any treasure within extremely hazardous. Thus, a legal dispute was brought before Supreme Court of India in order to unlock vaults and catalogue any contents discovered. A panel of seven members, chosen in accordance with the Supreme Court's directive, who represented the King and other interested parties, officially inaugurated the rooms in the middle of 2011. Inside the rooms, the mother of all shocks awaited them. Gold, silver, coins, and diamonds are all there in profusion. It took days to sort through everything. They could not be counted, therefore they had to weigh things like gold. The treasure is worth more than 22 billion US dollars That sum excludes the value of antiques. If antique value is included, the value of the treasure may exceed \$100 billion The bigger vault hasn't even been opened yet There is currently no rush to unlock that vault due to security concerns and other factors.

Incredible facts

1. With treasure worth \$1 trillion, it is the wealthiest shrine in the whole world.
2. Dravidian styles, one of the rarest and most intriguing designs, are seen in the temple's walls and architecture.
3. Out of its five chambers, Chamber B cannot be accessed since it is said to be cursed.
4. The temple bears the Z security mark, making it the safest one with unbreakable plans.
5. In the room of the temple is a three and a half foot tall by thirty kilogramme gold statue of Mahavishnu. As a sanctuary, the temple is referred to in the Brahman Purana, Mahabharata, Skanda Purana, and Varaha Purana.



6. There is a statue of Lord Vishnu at the shrine that is sculpted using 12, 000 fossilised Gandaki River shells.

Festivals related to padmanabhaswamy temple

The Panguni festival, which occurs in the Tamil month of Panguni, is celebrated for ten days. In October and November, there is a celebration called Aipashy. The Aarat march to Shankumugham Beach marks the conclusion of the celebrations. The gods are submerged in the sea for cleansing. The occasion happens in the evening. For the Aarat procession, the Maharaja of Travancore walks with the gods. The deities undergo a ceremonial wash before being led in a procession back to the temple under the light of customary torches. The temple observes Navaratri, a significant yearly holiday. The celebrated Swathi music festival is held during the course of the event's nine-day duration. Laksha Deepam is the largest holiday. It only takes place once every six years. For 56 days, the Vedas are chanted, along with prayers. The oil lights are ignited within and outside the temple grounds on the last day. Vishu, Thiruvonam, and Sri Rama Navami are just a few of the holy holidays that are enthusiastically observed here.

Conclusion

Aesthetics are included into temple architecture in order to evoke emotions that are greater than one's own. The large body of design principles that have been passed down and modified to take on its current forms in the shilpa shastra and vasthu shastra texts control temple sculpture and construction. These texts stand remarkable even when compared to the greatest standards of the present and represent the heights of earlier creative achievements in the fields of art, architecture, science, and engineering. A prime example of this is the Sri Padmanabhaswamy Temple in Thiruvananthapuram. This is one of the architectural wonders of India. The design of this temple was inspired by the Adi Kesava Perumal temple at Thiruvattar, Tamil Nadu. Both the Sayanamurthy attitude and the laying down pose of the Padmanabhaswamy Temple's deity mirror those of the Thiruvattar Temple. The sanctuary is surrounded by a structure that blends Dravidian and Keralan traditions. This building includes the Chuttambalam and the Dhvajasthambha (flag mast) in Keralan architecture.

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***Vibhooti* – A Study on its Production, History, Significance and the Benefits**

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Abstract:

Whenever we visit a temple, especially Shiva temple, we get this *Vibhooti* in our hand. We apply it and leave it on the walls mostly. But what is the purpose, history and its usage? In this research paper we will try to answer these questions. *Vibhooti* is a substance made from the ashes of burnt dried cow dung, wood and other natural elements like leaves while reciting mantras. *Vibhooti* is also known as *Bhasma* or *Thiruneeru* in Hindi and Tamizh respectively. According to the Sanatana Dharma or Hindusim, it is a sacred powder that is usually applied on the forehead, hands, chest and neck. The followers of Lord Shiva apply this *Vibhooti* remembering and honouring Lord Shiva. They apply it in form of three lines or as a single line. In every Shiva temple, the *Vibhooti* or the holy ash is given as an offering or *Prasada* to the devotees who visit the temple.

Keywords: *Vibhooti*, Bhasma, Saivism, Scriptures, Holy ash, Sacred ash, Health, Cow dung, Panchagavya

Introduction and history of *Vibhooti* according to the scriptures:

There is a history behind the practice of applying this *Vibhooti*. There are many great saints who have contributed a lot to the Bhakti movement during the 7th and 8th century. Saivism saw its glory raise to the sky, during the existence of the *Naalvar*, namely - Thiru Gnaana Sambandhar, Appar, Sundarar and Manickavaasagar who have written many *Pathigams*, or hymns in Tamizh, which are dedicated to Lord Shiva. They are compiled as 12 *Thirumurai* (parts), of which the first three are written by Thiru Gnana Sambandhar, next three are penned by Appar who was also known as Thirunavukkarasar and the seventh *Thirumurai* was given by Sundarar. The eighth was written by Manickavaasagar and ninth is a compilation of the works of 9 saints. The tenth *Thirumurai* was written by Thirumoolar and the eleventh is a compilation of the works of 12 saints. The twelfth *Thirumurai* is Periya Puranam, which was written by Sekkizhar. It speaks about the lives of the 63 *Naayanmaars*, the Saivism saints. In many of these works, the saint authors have spoken about the importance, usage and the benefits of *Vibhooti*.

Preparation of *Vibhooti*, the actual procedure:

The preparation of *Vibhooti* is not a simple task of collecting the ashes from burnt wood. It involves rigorous practice of *Vrata*, before getting into the process of making *Vibhooti*. There are quite a few families who keep up this practice and process it with utmost devotion and care, while it is also an easily available commercial product in the market.



The following poetic lines can be found in Thiruchittrambalam, which is from the twelfth *Thirumurai*, written by Sekkizhar. These lines explain the types of *Vibhooti* that can be applied on the body. Also, it emphasises on which kinds of *Vibhooti* that are considered holy or auspicious.

ஆதாரமாய் அனைத்தும் ஆகிநின்ற அங்கணன்
எம்பெருமான் நீரணிந்த வேணிக்
காதார் வெண் திருக் குழையான் அருளிச்
செய்த கற்பம் அநுகற்பம் உபகற்பம் தானாம்
ஆகாது என்று அங்கு உரைத்த அகற்பம்
நீக்கி ஆமென்று முன் மொழிந்த மூன்று பேதம்
மோகாதி குற்றங்கள் அறுக்கும் நீற்றை மொழிவது
நம் இரு வினைகள் கழிவதாக
அம்பலத்தே உலகுய்ய ஆடும் அண்ணல் உவந்து
ஆடும் அஞ்சினையும் அளித்த ஆக்கள்
இம்பர் மிசை அநாமயமாய் இருந்தபோதில்
ஈன்று அணிய கோமய மந்திரத்தினால் ஏற்று
உம்பர் தொழ எழும் சிவ மந்திர
ஓமத்தால் உற்பவித்த சிவாங்கிதனில் உணர்வுக்கு எட்டா
எம்பெருமான் கழல்நினைந்து அங்கிட்ட தூநீறு இது
கற்பம் என்றெடுத்து இங்கு ஏத்தல் ஆகும்.

ஆரணியத்து உலர்ந்த கோமயத்தை கைக்கொண்டு
அழகுற நுண் பொடியாக்கி ஆவின் சுத்த
நீரணிவித்து தந்திர மந்திரத்தினாலே நிசயமுறப்
பிடித்து ஓம நெருப்பில் இட்டுச்
சீரணியும்படி வெந்து கொண்ட செல்வத் திருநீறாம்
அநு கற்பம் தில்லை மன்றுள்
வாரணியும் முலை உமையாள் காண ஆடும்
மாணிக்கக் கூத்தர் மொழி வாய்மை யாலே.

அடவி படும் அங்கியினில் வெந்த நீறும் ஆனிலைகள்



அனல் தொடக்க வெந்த நீறும்
இட வகைகள் எரி கொளுவ வெந்த நீறும்
இட்டி கைகள் சுட்ட எரி பட்ட நீறும்
உடன் அன்றி வெவ்வேறே ஆவின் நீரால்
உரை திகழும் மந்திரம் கொண்டு உண்டையாக்கி
மடம் அதனில் பொலிந்து இருந்த சிவ அங்கி
தன்னால் வெந்தது மற்று உபகற்பம் மரபின் ஆகும்.

There are three types of *Vibhooti* – Karpagam, Anukarpagam and Upakarpagam. Application of these three types of *Vibhooti* will bring good fortunes and enlighten the person with the knowledge of Ultimate Truth and refrains one from the vicious cycle of birth and death.

The cows' dung found in the forest areas are to be collected and dried. Then it should be finely powdered and mixed with *Panchagavya*, prepared from cow's urine, dung, milk, curd and ghee and is to be made as balls and dried again. After this, *Agni Kaarya* or *Homa* has to be performed as per the Vedic methodology and the dried balls of cow dung has to be placed on the *Homa Agni* and burnt completely should later be taken and applied all over the body. While performing *Homa*, Vedic Mantras are to be chanted. *Vibhooti* prepared in this method is very auspicious to wear. Also, throughout this process the Lord Shiva's *Panchaakshara – Om Namah Shivaaya* mantra has to be chanted.

The cow's products referred here is to be obtained from the Indian native cows that are free from any kind of disease and has given birth to at least one calf. The cows that roam and graze in the forests and farms are mentioned. This signifies that the cows should not be the ones that are fed with processed foods or any other type of artificial foods. But at the present situation of our contaminated and polluted environment, it is very hard to find such type of cows. Also, it is even harder to find grazing areas or forests for the cows to feed on. Hence it is not that easy to produce original *Vibhooti* or the holy ash as prescribed in the scriptures. But it is not something that is impossible.

Also, the wood that was burnt in natural forest fires where cow herds graze and stay can be taken for the *Agni Kaarya*. The burnt remains from the brick preparation can also be taken for the same purpose. These burnt remains or the ingredients are to be made as balls as the *Thirumandhiram* hymns are chanted. Later, it is to be kept in *Homas* that take place in Lord Shiva's temples.

This kind of *Vibhooti* is also auspicious to apply all over the body. *Vibhooti* prepared in any other method or with any other ingredients are considered to be inauspicious.

The process of preparing *Vibhooti* is to be begun on Pradosha Kaala on Shivarathri days that occurs every month. The maker has to control his senses, chant Om Namah Shivaya mantra as many times as possible staying on a fast for one full day. The next day also the person has to fast till the Pradosha Kaala and then has to bath and wear new clothes. Then should clean the place of *Homa* with cow dung. Then Sri Ganapathy puja, Sri Kaalabhairava swami puja and Shiva Puja are to be performed. In the *Homa Kunda*, first rice bran should be filled and then the processed dry cow dung balls are to be placed and again to be closed completely with rice bran. After that Bilva leaves, Bilva fruit, Paneer

rose flowers are to be placed and rose water should be sprinkled on it. Any natural fragrance can be sprinkled on it. Few dharbha grasses have to be made as a cluster and to be placed from the bottom of the *Kunda* to the top. Then Camphor cubes are to be placed on all the four corners of the ingredients and to be lit. Once it starts to burn, lemons are to be sliced and applied turmeric and kept on eight directions. The chanting of Lord Shiva *Panchakshara* – *Om Namah Shivaaya* has to be continued till the *Vibhooti* is arrived as the final output. The person who makes *Vibhooti* has to consume only the food offered as *Prasada* during the *Puja*. The person should stay near the *Homa Kunda* and even sleep near it so as to take care of the *Agni* inside the *Homa Kunda* and continue the chanting of *Panchakshara mantra*.



Figure 1: Traditional *Vibhooti* producer beginning the process of making *Vibhooti* with all the rituals.



Figure 2: The *Vibhooti* is being prepared by performing *Homa*



Significance of applying *Vibhooti* in Saivism:

Similarly, in many Shrikar, a young boy of Ujjain overheard the secret plan of some kings who were planning to attack Ujjain kingdom with the help of a demon named Dhushanan. Shrikar and a priest named Vridhi prayed to Lord Shiva to protect their kingdom. Hence, Lord Shiva came down to earth in his *Mahakal* form and destroyed him to ashes. He applied that ash all over his body. Since then, Lord Shiva of *Mahakaleshwar* is offered *Bhasma Harathi* everyday as the first *Harathi* in the *Mahakaleshwar* temple.

In many of the famous hymns of Saivism, poets have sung the glory of the holy ashes also. Thirunaavukkarasar or Appar, one of the *Naalvars*, was earlier following Jainism which was called as *Samana Samaya* in Tamizh. He was affected by a severe stomach ache and at that time he was a part of the Jain monastery. His sister, Thilagavathiyar, who was a great devotee of Lord Shiva, gave him *Thiruneeru* or the holy ash and took him to a nearby Shiva temple, asking him to chant the Shiva mantra – *Om Namah Shivaaya*. Appar experienced a sudden miracle, as he went to the Shiva temple. His severe stomach illness vanished of a sudden. That was when he composed his first *Thevaaram*, a hymn or poem written on Lord Shiva. After this incident, he started applying *Vibhooti* and became an extreme devout of Lord Shiva. This history of Thirunaavukkarasar can be found in *Thiruninra Sarukkam* of the *Periyapuranam* otherwise known as *Thiruthondar puranam*, penned by Sekkizhar.

கீளார் கோவணமும் திருநீறு மெய் பூசி உன்தன்
தாளே வந்தடைந்தேன் தலைவா எனை ஏன்று கொள் நீ
வாளார் கண்ணிபங்கா மழபாடியுள் மாணிக்கமே,
கேளா நின்னையல்லால் இனியாரை நினைக்கேனே

These lines are from the seventh *Thirumurai*, written by a great Tamil saint, Sundarar. This is taken from the *Thirumazhapaadi* section. He talks about the holy ash and mentions it as *Thiruneeru* in this above hymn. The above hymn speaks how Sundarar is praying to Lord Shiva. He mentions that he has applied the holy / sacred ash all over his body, by way of chanting the name of Lord Shiva and always thinking about Lord Shiva, taking refuge under his divine feet. He prays Lord Shiva, who is like the precious gem, *Manikkam* or the ruby stone of *Mazhapaadi* village to accept his prayers and bestow him with salvation or *Moksha*.

வெந்த நீறருங்கலம் விரதிகட் கெலாம்
அந்தணர்க் கருங்கலம் அருமறை ஆறங்கம்
திங்களுக் கருங்கலம் திகழு நீண்முடி
நங்களுக் கருங்கலம் நமச்சிவாயவே

These lines are taken from the fourth *Thirumurai*, written by *Thirunaavukkarasaar* who was also known as *Appar*. This hymn conveys the message that the *Thiruneeru* or the sacred ash acts as a protector from evil spirits or any negativities, for those who do *Vrata* / fasting and *Pooja* on Lord Shiva. It is the Vedas and the six *dharshanas* of Vedas that protect the brahmins and it is the moon that exists on Lord Shiva's hair that protects them. The holy *Panchakshara mantra* – *Om Namah Shivaaya* is that which protects every devotee of Lord Shiva.

கருவாய்க் கிடந்துன் கழலே



நினையுங் கருத்துடையேன்
உருவாய்த் தெரிந்துன்றன் நாமம்
பயின்றேன் உனதருளால்
திருவாய்ப் பொலியச் சிவாயநம
வென்று நீறணிந்தேன்
தருவாய் சிவகதி நீபா திரிப்புலியூர் அரனே.

These lines are taken from the famous *Thevaaram*, which is a part of the fourth *Thirumurai*, authored by Thirunaavukkarasar. He says about the applying of *Vibhooti* or the sacred ash while praying to Lord Shiva asking for the abode of Shiva *Loka* or *Kailasa*. He always lives with the thoughts of Lord Shiva's feet, where he wears a jewel called *kazhal*. He applied *Thiruneeru* or the holy ash on his forehead chanting the mantra – *Shivaaya Namah*.

such hymns the importance of applying holy ash has been spoken about. Also, since *Bhasma* is considered as the end product or the final output of a material, it is to be understood that life is ended in the ashes and hence we should remind ourselves to chant and pray to Lord Shiva.

Bhasmajabala Upanishad:

This is a minor Upanishad, that entirely speaks about applying *Bhasma* or *Vibhooti* and wearing Rudraksha beads. It is associated with Atharva Veda and has about 69 verses. It mentions about the use of symbolism in Hinduism, production and application of *Vibhooti* and the art that decorates our body divinely.

यत्साम्यज्ञानकालाग्निस्वातिरिक्तास्तिताभ्रमम् ।
करोति भस्म निःशेषं तद्ब्रह्मैवास्मि केवलम् ॥...
मानस्तोक इति सद्यो
जातमित्यादि पञ्चब्रह्ममन्त्रैर्भस्म संगृह्याग्निरिति भस्म वायुरिति
भस्म जलमिति भस्म स्थलमिति भस्म व्योमेति भस्म देवा भस्म
ऋषयो भस्म । सर्वं ह वा एतदिदं भस्म । पूतं पावनं नमामि
सद्यः समस्ताघशासकमिति शिरसाभिनम्य । पूते वामहस्ते
वामदेवायेति निधाय त्र्यम्बकमिति सम्प्रोक्ष्य शुद्धं शुद्धेनेति
संमृज्य संशोध्य तेनैवापादशीर्षमुद्धूलनमाचरेत् ।
तत्र ब्रह्ममन्त्राः पञ्च । ततः शेषस्य भस्मनो विनियोगः ।

The above lines are taken from Bhasmajabala Upanishad. In this Upanishad, sage Bhushunda prays to Lord Shiva to provide him with the knowledge of Vedas and the process of making and utilising *Vibhooti*. In this Upanishad, it says that the cow dung has to be collected and it should be placed on the leaf of a Phalasa tree. Then it has to be dried by chanting the *Triyambaka Mantra*. Then the dried cow dung has to be burnt in the holy fire or in the *Homa*, as prescribed in the Grihya Sutras. At least 1008 *Aahutis* should be offered in the *Homa*, to the *Agni deva*, during which the ghee should be poured



through a leaf in the *Agni*. Also, at the end of this ritual, during *Purna Ahuti* another offering should be placed in the eight directions of the *Agni / Homa Kunda*. After this, the *Agni* should be left to cool down. The *Bhasma* has to be taken in an earthen or copper or silver or golden vessel and has to be sprinkled with water, while chanting *Gayathri Mantra*. Also a feast has to be arranged for Brahmins, as a part of purification. Then the *Bhasma* has to be taken with the idea that the *Vibhooti* is the *Panchabhootas* – air, water, fire, sky and earth. Then the *Vibhooti* has to be filtered finely into smooth powder. Then the person who is applying has to take the *Vibhooti* in his left and chant “*Vaamadevaaya*” along with *Triyambaka Mantra*. It can be applied from head to toe using three fingers – First, middle and ring fingers. While applying it on different parts of the body, he should chant different names of Lord Shiva. After applying, the person should wash his hands in water and that water has to be drunk and it should not be wasted.

If a person does not apply *Vibhooti* that person has to undergo severe fast the whole day and perform *Pranava Japa* 1000 times, especially a *Sanniyasi* (sage). A person is not supposed to eat, drink water; perform *Gayathri Mantra Japa*; neither perform any *Yaga* nor offer any *Tarpana* without *Bhasma dharana* or the application of *Bhasma*.

Also, it is very important to understand that *Vibhooti* is applied on forehead to protect the *Agnya Chakra* that is invisibly present in between the eyebrows, according to *Atharva Veda*, *Kshurika Upanishad* and *Yoga* texts.

Health benefits:

The holy ash that has to be applied should be prepared in the method that was earlier mentioned. The cow dung mixed with cow urine that had to be dried should be taken from the Indian native cows which eat by grazing on fields or forests and that are healthy with one or more calves. Also, the chanting the *Mantra* as prescribed is very important for the results.

Dr. Sridevi, an alternative medicine research scholar, practitioner and therapist performed a conductivity test with the help of a *Gavya Yantra*, which is an instrument calibrated to test the conductivity. She poured a glass of packaged bottle water and closed the circuit of the conductivity test by putting the plug into the glass of the water. There was a bulb attached to the circuit, in order to understand the efficiency.

When the packaged mineral water was used, the glow of the bulb was very minimal and less visible. Later, she added cow's urine, taken from a healthy cow and mixed few drops in the same water. Now, the bulb glowed very powerfully. Through this experiment it was understood that more the conductivity, more the healthy was the product. Also, another analysis proved that cow dung had various chemical elements that can be used for treatment and curing ailments. Also, it is important to be aware of the fact that there are various researches and lab tests being conducted on *Panchagavya* ingredients, at present to understand their efficiency and make use of them for various purposes.

Even the Indian culture asks the people to do *pradakshina* (circular walk) around the cow for healthy and long life. Hence, we can understand that there are scientific reasons for the *Go Puja* or worship of cows. Mixing the *Vibhooti* in the water and consuming it as a medicine is also a healthy practice. But only thing we should be careful is that the *Vibhooti* prepared should have under-went the proper procedure with naturally obtained ingredients.

Shridi Sai Baba – Udhi:



Shirdi Sai Baba, a sage who lived between 19th and 20th century in Maharashtra is well-known for his preaching, practices and the miracles that he made in the lives of his devotees. Few of his miracles included curing incurable ailments or illness that people suffered from. In his life history, we can find such incidents. It is believed that Sai Baba had lit a fire that is still burning in Shirdi. The wood, leaves, dry native cow dung are all burnt in that fire. The ashes are collected and offered as *Prasadam* to all the devotees, even today. Many ailments of devotees have been cured on consumption of that Udhi.

Conclusion:

Through this study it is evident that the *Bhasma or Vibhooti or Thiruneeru*, as it may be called in different languages and culture, it is an important part of worshipping Lord Shiva and the health benefits obtained out of *Vibhooti* are immense. There are many other historical stories and events in the scriptures that talk on the significance of applying *Vibhooti*. Some of them have been mentioned in this study. The health benefits gained from *Vibhooti* are also explored. But the continuing research works on the same do not provide us with more information on its scientific and medicinal usage. In the present times, *Vibhooti* is often available in packed containers, which conceal the process of its preparation. This prevents the users from knowing the authenticity of its originality. The pure *Bhasma* is not in pure white colour. It can be understood that the pure white *Vibhooti* is more likely to be adulterated with clay powder or other similar substances. Even though purest *Vibhooti* is prescribed for application and as well as for consumption, we can apply the available *Vibhooti*. But for internal consumption we should be extremely careful in choosing the perfectly prepared *Vibhooti* so as to cure ailments or any diseases.

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A study on Aranmula – the land of six bamboos

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Abstract:

Aranmula is a village in the Pathanamthitta district of the state of Kerala. It is situated on the banks of the holy river Pamba. Aranmula is a centre of culture and pilgrimage hence it is known as the cultural capital of Pathanamthitta. The history and mythology of the particular land is related to Aranmula Pardhasarathi temple. The study of Aranmula is the study of Pardhasarathi temple and its rituals itself. Through this study the cultural importance of Aranmula will be unraveled.

Key words: Aranmula, Pardhasarathi Temple, Aranmula Kannadi, valla sadya, vanji paatt, Thiruvonathoni, Palliyodam, Lord Sree Krishna, Thanka Anki

Key words: Aranmula, Pardhasarathi, Aranmula kannadi, Vanjippatt, Vallamkali

Introduction:

The land of Aranmula and its culture is closely knit with the Pardhasarathi temple. It is not just the rituals and traditions of the believers every Aranmula resident is proud of its tradition and heritage. There are multiple rituals and festivals in Pardhasarathi Temple. As the name suggests the main deity is Lord Sree Krishnan worshipped as Pardhasarathi, the saradhi (charioteer) of Pardhan or Arjunan, Sree Balaraman, Sree Ayyappan, Ganapathi, Yakshi, Naga deivam are also worshipped there. As the main deity is Sree Krishnan the things believed to be his favorites can be seen there. In Kerala its believed that Krishnan had a special place for manjadi and paal payasam in his heart. Paal payasam, tulasi maala (garland), thrikkay venna (butter), manjadi are the main offerings for Pardhasarathi. The temple is situated in the banks of the holy river Pamba and its build on a raised platform which protects the temple from floods. The festivities and rituals in Pardhasarathi Temple is related to the special occasions in connection with Lord Sree Krishna and Onam, the national festival of Kerala. Aranmula vallasadya, Thiruvonathoni, Ekadashi, Uthrittathi vallamkali and Ashtamirohini vallasadya are the special events in Pardhasarathi Temple. Aranmula Kannadi is the identity of Aranmula and the origin of it is related to the temple.

The name ‘Aranmula’:

It is believed that the place got its name because Lord Krishna came to Aranmula on a changadam (raft) made of six pieces of bamboo, aaru in Malayalam language means six and mula means bamboo. There is also another explanation to the name as Thiru aarin vilayil. The word thiru represents the respect given and aar means the river and vila is the fertile lands. Pamba is considered as the sacred river by hindus and since the land is on the banks of the river it got the name.



Pardhasarathi Temple:

There are many beliefs regarding who built the temple or made the idol prathishta. It is believed that Lord Parasurama himself placed the idol and built the temple there. But it is considered as one of the temples built by the Pandavas in Kerala. The legend says that after winning the Kurukshetra war and later leaving Hastinapura the Panja Pandavas along with Draupathi went to deal with their sins and to follow the path of salvation. It is said that during that period Arjuna built this temple in order to cope with the fact that he killed his own brother Karnan and to pay for the sin. The temple is built on a twenty feet raised platform from the ground level which will protect it from the flooding or river pamba. The idol of Pardhasarathi is six feet tall in his viswaroopam with Sudarshana Chakram in his hands. Kerala style architecture and murals dating back to the early eighteenth century can be seen there. There are twenty steps from the ground level to reach the temple's elevated platform through the main entrance. After climbing the steps we will reach inside the Kshethra Mathilakam which means inside the walls of the temple. From there we will enter the Namaskara Mandapam where the offerings like manjaadi vaaral, thulabharam and weddings will be taking place. From there we can see the Kshethra Kodimaram placed in the centre which is in the position that it is faced just opposite to the idol of Pradhasarathi. We should enter into the Naalambalam which is another walled area within the Kshethra Mathilakam where the main deity will be placed. Inside the Naalambalam there will be the Pardhasarathi in his Viswaroopam, in order to get a glimpse of the idol we should get closer to the shrine and to see it from the entrance of Naalambalam we should bend ourselves in front of the Lord himself. After first darshanam we should go around the shrine in a clockwise direction and complete it by once again coming in front of the shrine. After that we should get out of the Naalambalam through the steps at the left side and go in clockwise direction around the Naalambalam where we will get to worship the other deities like Sree Ayyappan, Devi, Yakshi, Balaraman, Naaga deviam in the same order. The shrine of Balarama is built in a lowered platform, one should climb down the steps to get to the shrine. Opposite to that we will find steps that leads to the Ambalakkadav, pamba river itself.

Thiruvonathoni:

Thiruvonathoni is a water vessel with a Garuda (kite or an eagle) sculpture on it since garuda is the vehicle of Lord Mahavishnu. Thiruvonathoni brings the provisions to prepare the Onasadya (feast on the day of Thiruvonam) for Pardhasarathi. It starts from Kattoor Mahavishnu Temple which is about twelve kilometers away from Aranmula. Mangatt Bhattathiri, the oldest male member of the Mangatt Illam provides the provisions. The legend says that long back there was a tradition followed by the Mangatt Illam known as 'kalukazhukichoott', it is a ritual of washing the feet and serving food for the one who visits the illam on the day of thiruvonam. Once, no one turned up for the ritual and the Bhattathiri got worried that the tradition can't be performed that year, then a Brahmin boy visited the illam. Bhattathiri gladly welcomed him and treated him delightfully, when the boy was about to leave Bhattathiri asked him to visit the coming year also. The boy disappeared after telling the Bhattathiri to send the food to the Thiruvarammala Temple from the next year onwards. Since then, the thiruvonathoni started to voyage to Thiruvarammala Pardhasarathi Temple every year during Onam bearing the offerings for Pardhasaradhi.



Vallamkali:

Aranmula vallamkali is a combination of divinity, sport, art and festival. It is held on the different occasions of Uthrittathi on the month of Chingam, the annual day of devaprathishta, Ashtamirohini and accompanying the thiruvonathoni. Fifty-one snake boats representing fifty-one karas (piece of land or places) will participate in the race. The boat race of Uthrittathi is also having a back story which goes back to thiruvonathoni. One of the times when Mangattu Bhattathiri left from Kattoor to Aranmula with the offerings for Pardhasarathi the thiruvonathoni it was attacked by pirate boats, for the rescue and protection there came many boats from the neighboring karas and from then onwards the boats would accompany the thiruvonathoni. As a remembrance we celebrate Uthrittathi vallamkali on the day of Uthrittathi of the month Chingam. It is a grand festival in Aranmula and all over Kerala since it is the feast for eyes to watch all the snake boats ruling the waves of the pamba river and energizes the atmosphere with the vanjippatt and aarppuvili and also it is happening in relation to Onam the national festival of Kerala. Uthrittathi is the fourth day after Thiruvonam.

Vanjippatt:

Vanjippatt is the song that is sung by the oarsmen of the palliyodam. Vanji means boat in Malayalam and paatt means song. The vanjippatt is written by Ramapurath Warriar who is known as the Father of Vanjippatt. It portrays the story of Lord Sree Krishna which is sung and is praised by the oars men. Ramapurath Warriar was born in Ramapuram of Kottayam District in Kerala, his actual name is said to be Shankaran Ramapurath Warriar. He was the courtier of the Travancore kings Marthanda Varama Maharaja and Dharma Raja Maharaja. Among the works of Ramapurath Warriar 'Kuchela Vritham Vanjippatt' is the most celebrated one. It portrays the story of Kuchelan, Lord Krishna's childhood friend who came to Sree Krishna to seek help since he is in great misery of poverty. It is said that even though Ramapurath Warriar wrote, composed and recited the story of Kuchelan's hardships he was indirectly mentioning his difficulties to the King. It is also said that the King deciphered the hidden message and rewarded Ramapurath Warriar. The songs are divided into two according to the way it is sung. They are vanjippatt and vachupaatt. They are sung in two vrithams (metre). They are Nadonnatha vritham and Kaakali vritham respectively. Vachupatt is nothing different but the pace and power in which it is sung is thereto boosts the energy of the oars men to row the boat in a faster pace.

Palliyodam:

Palliyodam is the form of snake boat used especially in Aranmula. All Palliyodams are snake boats but all snake boats are not a Palliyodam. Palliyodam differs from other snake boats in its construction, shape and the way it can be moved. They have higher stern than other snake boats which benefits them to slide faster through water. The wood used to make a palliyodam (snake boat) is Aanjili thadi, which means the wood of the Aanjili tree (wood of a jackfruit variety). There are nine golden figures attached at the end of the palliyodam (snake boat) which is there to represent the navagraha (nine planets). The sixty-four oars men in the palliyodam (snake boat) represent the sixty-four art forms and the four of the oars men who are at the end of the palliyodam (snake boat) represents the four vedas, which are Rigveda, Samaveda, Atharvaveda and Yajurveda. The shape of the palliyodam (snake boat) is designed according to the form of Ananthan (the sacred serpent in the holy texts and hindu mythology) and Lord Mahavishnu's Ananthashayanam (the posture in which Lord Vishnu lays on Ananthan). There are strict rules in accordance with palliyodam (snake boat) which should be



followed. The place where the palliyodam (snake boat) is kept are known as Palliyodappura. The respective kara's Palliyoda Seva Samithi or Sangham takes care of it. Outsiders are not allowed inside the palliyodappura. It is considered as a sacred place by the devotees. Only men are allowed to touch and row the palliyodam (snake boat). They should practice strict diet and other related preparations called vritham which is a change of routine and lifestyle for the oars men in order to row the sacred palliyodam (snake boat). Even though they are men they can't just be oars men or get on the palliyodam (snake boat) just like that, only those who follow the tradition and rules can do it.

Valla Sadya:

Valla Sadya is the grand and sumptuous feast that is offered to the Pardhasarathi the oars men and the devotees of the Thiruvarammala Sree Pardhasarathi Temple. The valla sadya will be served in different auspicious occasions related to the Pardhasarathi Temple. There are two kinds of valla sadya which are Ashtami Rohini valla sadya and the other is known as valla sadya itself. The feast that is served on the day of birth of Lord Sree Krishna which is Ashtami Rohini is called as Ashtami Rohini valla sadya. It will be served for every devotee who all are present there which is called as anna daanam. Another occasion is during the Onam season which is called as valla sadya itself. It will be served to the oars men and the devotees. Any devotee can register themselves to conduct valla sadya. It is an offering to the lord Pardhasarathi by the palliyodam the oars men and the sadya (feast). Even if the names are different like Ashtami Rohini valla sadya and just valla sadya both are same but only the occasions are different. For Ashtami Rohini valla sadya every devotee will be offered the feast but during the valla sadya conducted by certain individuals only the oars men and the people they have invited will be served the sadya, those who are having the pass will be able to get into the sadyalayam (food hall). Multiple valla sadyas will take place on the same day at the same time simultaneously. Whoever conducts the valla sadya as vazhippad will wait at the kshethra kadav bearing offerings like mund, vilakk, thaala poli, tobacco, arecanut, beetle leaves, muthukkuda etc to welcome the oars men to the temple. They will reach the nadappanthal as a procession and offer the nirapara (a wooden cylindrical vessel filled with rice and bunch of coconut flower will be placed on top of it which represents prosperity) to the presiding deity Lord Sree Krishna (Pardhasarathi) and does the pradakshinam around the naalambalam chanting verses of vanji patt. The valla sadya (feast) will take place as soon as the ucha pooja concludes (worship offered at noon). It will be served on banana leaves and the dishes served are about sixty four in number. Some of them are salt, vazhakka upperi (banana chips), sharkkara vazhatti (thick pieces of banana chips coated with jaggery), chips of different types of yams and colocasia, ellunda (sesame balls), kalkkandam (rock sugar), kadali pazham (a variety of banana) different types of achar (pickles with varieties of mangoes, lime, ambazhanga etc. Different kinds of pachadi, kichadi, thoran, aviyal, koott curry, kaalan, olan, inji puli curry, unniyappam, parippuvada, a piece of karimb (sugar cane), kuthari chor (boiled rice), paripp curry (lentil curry), melted ghee, pappadam, sambar, pulissery, rasam pacha mor, different types of payasams like ada pradhanam, paal payasam, sharkkara payasam, paal ada payasam etc. Among the dishes forty-eight will be served for the devotees as well as the oars men. But there are certain things and dishes which are only provided for the oars men alone like beetle leaves, tobacco, arecanut, aval pothi etc. There is a kind of verses sung by the oars men demanding the curry or dishes of their choice and liking they are called curry slokam. There are different verses for different dishes and as soon as they sing it and demand the food the devotee who will be conducting the valla sadya should provide it then and there itself and fulfill the



needs of the oars men. There is a legend which says that within the group of oars men will there be the lord Sree Krishna himself demanding for food and we should fulfill everyone's needs and requirements thereby we will be able to fulfill the desires of the Lord himself.

Aranmula kannadi:

Aranmula kannadi is another important fact about the land of Aranmula. The word kannadi in Malayalam means mirror. Since the birth place of the mirror is Aranmula it got the name as Aranmula kannadi. The birth story of Aranmula kannadi (mirror) dates back to few centuries. The Aranmula kannadi is a matter of science, art, craftsmanship, myths, legends, history and beliefs. There are few things that make the Aranmula kannadi stand out from other regular mirrors. Mainly the mirror is not made up of glass it is entirely made of metal. It is a metal mirror which also has another unique feature which is that the reflections made on the mirror are real. That is the reflections are not formed on the back side of the mirror as in the regular glass mirrors. The reflections are made at the front so that there is no place for distortion and secondary reflections from it. The origin story of the Aranmula kannadi has the elements of history, myths and belief in it. Few centuries back the then King of the Thiruvithankoor Rajyam (Travancore) Sree Anizham Thirunaal Marthanda Varma recruited few Viswakarma families from Sankarankoil of Tamilnadu for the renovation works of Aranmula temple. Viswakarmas are the people who are blessed with craftsmanship, they are bronze craftsmen. They came to Aranmula did the job and as a gift to pay respects they made a crown to the King with a piece of metal mirror on it which was made by accident. After that the King offers them to stay in Aranmula and since then they started to be in Aranmula and made the mirror for the King's need. The mythological side of the story that exists in Aranmula is that while they came to Aranmula and started working on their assigned jobs Parvathi Ammal a widow gets a swapna darshanam of the Lord Sree Krishnan. That is she saw Lord Sree Krishna in her dreams and he himself said about the secret proportion of copper and alloy to make the mirror. Only a few families know the secret of making the Aranmula mirror and it is passed down to generations. Aranmula mirror is considered as an auspicious object and is used in various occasions. Aranmula kannadi is one of the eight elements which is believed to be bringing good fortune. It is called Ashtamangalyam literally means eight elements which brings prosperity or mangalam. Ashtamangalyam is part of the Vishukkani and is also carried by the Hindu brides during the marriage procession. Aranmula kannadi has a geographical indication tag (GI tag) due to its importance to be marked. The GI tag was given in the year of 2004 and also Aranmula kannadi is placed in The British Museum of London.

The making process of Aranmula Kannadi consists of two major steps they are preparing the moulds and polishing the surface. In words we can say it is a two step process but it is laborious and time consuming. At first they make the alloy for the preparation of the mirror and break it into small pieces so that it will fit into the mould. Then the moulds are made with the clay that is collected from the nearby paddy fields. They collect the clay, remove the dirt by filtering and cleaning process. Then the refined clay is used to make the mould. Moulds can be made according to the desired size and shape of the mirror required. The moulds are two discs placed parallel to each other with a little space between them to fill it with the alloy in desirable size and thickness. The mould will be made and dried under the sun and then baked. Later after filling the alloy pieces it is kept in the furnace and baked. After that the baked moulds are taken out of the furnace and carefully unmoulded and cut the metal piece and smoothen the sides. Later it enters to the second stage of production which is polishing the surface.



It takes even weeks to polish the metal piece and convert it into the mirror. There are different levels in polishing in which different objects are used to polish the surface. After the polishing process the mirrors will be placed in metal frames which add to the beauty of it. Aranmula's legacy and heritage is presented by the Aranmula kannadi. It also stands as an example for the rich craftsmanship and metallurgy that existed in ancient India.

Thanka anki

Thanka anki means gold ornaments in Malayalam. It is the sacred golden ornaments which is worn by Sabarimala Sree Dharnasasthav during the mandala maasa pooja which comes on the Malayalam month of Makaram. The Thanka anki is an offering from the Late Sree Chithira Thirunaal Baalarama Varma of the Travancore dynasty in the year of 1973. The gold ornaments weigh four hundred and twenty pounds. The Thanka Anki is stored in Aranmula Sree Pardhasarathi temple. Sabarimala is also in Pathanamthitta district itself. Sabarimala is 75 kilometers away from Aranmula. The Thanka Anki will be carried from Aranmula Sree Pardhasarathi temple to Sabarimala as a long procession.

Conclusion:

Aranmula is the place that has its own unique culture, beliefs and practices. In the world of believers and non-believers we have the right to choose what we want. Even if one is not into religion and religious practices and things like that we should not forget about our culture and history. How we live today, how we developed our character life and so much more are related to the world we live in. unknowingly it shapes our life and stays within even if we do not acknowledge it. We should make sure that we are aware about our local history because that is where our roots are fixed. There were disturbances in the land of Aranmula regarding to an airport construction by filling up the paddy fields. The people realised how it will affect their land and the consequences they will have to face in future. The paddy fields which are the reason for the rich water resources of the region and the clay taken from there to make the Aranmula Kannadi how the water level of the river will affect the practices of the temple and how the peaceful and calm environment will be dropped into chaos forever. The residents of Aranmula many environmental activists famous personalities like Sugathakumari, the poet and politicians all stood up to protect Aranmula. We should respect and protect our culture and pass it to the future generations. In order to move forward we should be aware of where we come from.

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A Study on Indian Classical Dance Practices with Reference to Bhakti Yoga

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Abstract

Each verse of the Bhagavad Gita, one of the greatest and most beautiful scriptures of all, elucidates the different paths or Yoga through which one can attain Moksha. The practice of each of these Yoga ultimately leads one to the same result: the realization of the Self. It is said that the easiest of all the four Yoga is Bhakti Yoga, 'The Path of Devotion'. It can be practiced by anyone, as it requires not any particular mental or physical ability, but a pure heart full of love, devotion, and one pointed concentration toward the Lord. People say practice makes perfect and just so; Sri Krishna says the same. If we are not able to attain that one-pointed concentration towards the Lord, then we must practice through various kinds of Abhyasa. The practice involves remembering the Lord through his various names, forms, attributes, symbols, abode, and whatnot. To practice Devotion, some take up doing rituals, while some read scriptures or chant hymns. Along with these traditional practices, some also resort to the arts like music, sketching, poetry, and dance. We've all known dance as just a form of entertainment or a pass time hobby, but would we ever imagine dance in India to be more spiritual and deeper? That depends on the individual. How can they be forms of Bhakti? Anything that is done with wholehearted devotion towards the Lord is an act of Bhakti. Hence, arts are also an effective way of devotion. With an intro to dance, its origin, the various classical dance forms, and bhakti in the repertoire, the study of this paper makes the reader understand how Indian classical dance is indeed something special, which will help the dancer attain the highest through his/her sadhana in the art form.

Keywords Natyashastra, Bhakti Yoga, Indian Classical Dance, Worship, Bharatamuni.

Introduction

Before I get to explain to you all how dance is a very beautiful form of Abhyasa practicing Bhakti, let me give you a brief understanding of how dance originated.

The Root Story of Dance

Tired of tedious conflict with the Asuras, the Devas wanted a pleasing form of entertainment and approached Indra. Indra, who was also tired of the Asuras approaches Lord Brahma (The Lord of Creation) and asks him to create a form of entertainment that is pleasing to the eyes and the ears and can be enjoyed by all the masses. There are four Vedas and the fifth Veda is Natya Veda. Having created a technique, someone had to put it to practice and hence Vishwakarma (The supreme architect of the heavens), on request created a splendid theatre. Having created that, the time came for a casting.



For certain roles, Brahma had mentioned performances by only females and hence the twenty-three Apsaras were created. The first performance was in front of the devas and asuras.

In the performance all the Devas were portrayed as winners and on the other hand, the Asuras were portrayed as losers, because of this the Asuras got angry and they went against Devas, they even started threatening them. Lord Brahma who was taken aback, tried to explain to them that the intention was not to show the superiority of either being but to teach values and virtues and benefits of good deeds, which embodies the true essence of learning and art. To get the approval of Shiva on this, Brahma along with Sage Bharata planned to stage the plays before the Lord 'Nil Khant' (The Blue Necked One).

The plays 'Amrita Manthana' and 'Tripura Dhena' were performed in the presence of the Lord at his abode, Kailasa. Shiva, was indeed very pleased with the beautiful creation called Natya and having been reminded of his cosmic dancing, wanted it to be interspersed with the Natya. Parvati Devi taught Lasya to Bharata and Later she also taught this to Usha. Usha then instructed the women of Saurashtra, on this form of dance, and from there it was established throughout the world. Even Tandu revealed this art to the mortals on earth and hence that's how the world received the divine gift of Dance. Bharata having learned all the aspects of Natya from Brahma, the ideologies behind the creation and set up of the stage, and the Dance aspects from Shiva and his consort Parvati, composed the Natyashastra, 'The Classical Treatise on Dance and Drama, Music and Musical Instruments, Costumes and Stagecraft. That is how the world was introduced to dance, drama, and theatre.

The Natyashastra of Bharat Muni

The Natyashastra of Bharat Muni the Natyashastra is the Sanskrit Treatise, composed by Bharat Muni after having gotten inputs from Brahma, Shiva, Tandu, and Parvati Devi. The treatise covers the dramatic structure of a play, stage management, types of abhinaya (angikam, vachikam, aharyam, and satvikam), body movements which include movements of the eyes or dhrshti bheda, movements of the neck or Shiro bheda, hand gestures or hastas, foot positions or pada bheda and body all together like karanas and angaharas. It also includes inputs on makeup and costumes (acharya), music composition (ragas), different rhythmic beats (talas), musical instruments, and how music is integrated with the art performance. This is only a basic introduction about the treatise, but to explain the whole theory of the treatise would take not one book but a whole library. Such is the depth of this great treatise of Bharata and hence is one of our country's most valuable treasures.

The Classical Dance Forms in India Initially there was only one common tradition in dancing, which Dr. Padma Subrahmanyam quotes as the 'Margi' tradition. This Margi tradition according to her research, was common for the entire of Asia, more specifically to Jambudwipa (Urasia), Bharatavarsha (Southeast Asia), and Bharatakhanda (present India).

But, this common tradition, having been practiced in the different parts of the country with new changes and innovations being made in the technique, the common Margi tradition then gave birth to the various regional art forms which can be termed Deshi (meaning regional). The Deshi can be further divided into classical and folk forms, I will be dealing exclusively with classical dance. Now let us have a brief look at the various classical dance forms of India.

• **Bharatanatyam:** This is the oldest Indian classical dance form and like every other style of dance, finds its origins in the Bharat Muni Natyashastra. Initially called sadirattam, it was renamed by E Krishna Iyer and Rukmini Devi Arundale (the people to whom we owe the credit for bringing the dance form to national and global attention) as Bharatanatyam. The etymology behind the word can be



viewed in two ways. In one way it can be said that it was named after Bharat Muni (the composer of the Natyashastra), and it can also be interpreted as the amalgamation of the words 3 Bhavam (expression), Ragam (music) and Talam (rhythm), making it Bharatanatyam. The Traditional Bharatanatyam repertoire consists of the Allarippu, Jathiswaram, Shabdham, Kauthuvam, Keerthanam, Varnam, Padam, and Thillana. Additional items like Jayadeva's Ashtapadi and Javalis are also frequently performed. The dance form is renowned for its grace, purity, tenderness, expression, and sculptural poses.

- **Kathak:** This is a dance form that originated in the northern part of India and like other dance forms of India, also has its roots in the Natyashastra. The root word Katha means story and Kathakar means one who narrates the story. It was used as an expressive way of storytelling for portraying the epic tales of the itihaasas Ramayana and Mahabharata. Poetry was combined with rhythmic dancing to aid the worshipful storytelling. This dance however was not confined to the temple walls for long as Nomadic Kathakar moved around the country telling their stories through gestures and mime and hence became more accessible to the masses.

- **Odissi:** Odissi is one of the dance forms of India, from the state of Orissa, in the east part of India. With origins in the Natyashastra, sculptural evidence can be found in various caves and temples around Orissa like the Udayagiri Caves (near Bhubaneswar), the Puri Jagannath Temple, the Rajarani Temple and more apparent in the Konarak Sun Temple, which houses a Natya Mandap (dance pavilion) filled with sculptures of dancers and musicians. The expressive pieces are a highlight in Odissi, with the dancer performing traditional Oriyan songs (from Oriyan literature), the Gita Govindam of Jayadeva, and also his beautiful Ashtapadis. The dancer's articulate expressions and sculptural poses, make Odissi a visual treat for all of the audience.

- **Kathakali:** Another very well-known dance form of India is the traditional art of Kathakali from the southern state of Kerala. The root name of Kathakali includes the words katha which means to say story and Kali in Malayalam language means to be a play. The dance drama, mainly based upon the Hindu epics, is a highly charged powerful drama that combines devotion, drama, dance, music, and costumes, which all combined, produce one of the most impressive forms of sacred theatre.

- **Mohiniyattam:** Yet another dance form from the southern state of Kerala, Mohiniyattam is an exquisite dance form, which embraces the feminine form of dancing called Lasya. Mohiniyattam gets its name from the form of Lord Vishnu called Mohini (a form which appears in the stories of the churning of the milky ocean and the famous Mohini-Basmasura story), and hence gets the translation 'The Dance of the Enchantress'.

Dance as Worship

Dance is quite popularly known by all as a form of entertainment. But, is that all dance has to offer? Entertainment? Not. Let me tell you how.

We all are born for a purpose. What is that purpose? Is it just to grow up, get a job, accumulate wealth, marry, make a family, and then one day die? No. Life as a human on earth has a greater purpose and that purpose is to find our true identity (to finally understand the fact we and everything in this entire creation are manifestations of the Lord, who is the lone truth. But, in this Yuga or 'age' called 'Kali', the easiest of all these paths is said to be Bhakti Yoga. Why is that so? That is because it requires not any particular mental or physical ability, but a pure heart full of love, devotion, and one-pointed concentration toward the Lord.



“That’s it? Do you just need to focus and concentrate? That’s easy.” Easy to say I must say. Attaining one-pointed concentration is not as easy as it may sound. This so-called difficulty can be noticed by one during his initial meditation sessions. Initially in meditation, you close your eyes and try to concentrate on a center point, which is through common practice said to be in between your eyebrows. It is after this first stage that the practitioner will move on slowly to the stage of concentrating on his favorite deity and then the Self. However, for many people, it is in the very first stage itself that they find it difficult to concentrate due to a very common hindrance-causing factor called ‘thoughts.

The mind is a flow of different thoughts that will bring into thought so many facts and ideas, which may be a hindrance to one’s spiritual practice, due to its irrelevance when it comes to achieving the goal of life. Also, one’s worldly desires will come in the way, making him get distracted during his spiritual practices.

You all might have heard of the word abhyasa. It means practice. Do you think practice is only for worldly matters like your job skills and intellectual pursuits? It may be a part, but it isn’t the only thing for which one should practice. Just as how practice is an important factor in achieving perfection in whatever you do, practice is also an important factor in the journey of striving to realize one’s true self. We hear people saying often that practice makes perfect.

Just as so, even in the journey of realizing one’s true self, practice does make perfect. This practice or Abhyasa is what will help you fix your mind on the Lord. We have a special category of people who use art as a form of Abhyasa in Bhakti Yoga. When it comes to arts there are many forms such as painting, sculpture, literature, music, theatre, and dance. These arts can indeed be very effectively used as a form of Bhakti. How is that so? Well, if you look at painting or art, you see the artist concentrating on every detail in the picture. Imagine for instance that he is drawing a deity, then he would be concentrating on every attribute and detail of that Lord and if he is doing that with all his heart, there comes the blissful experience. When it comes to literature, the words from the heart are put into a piece of paper. If they are words from the heart, then definitely the Bhakti in one’s heart can be put down on a piece of paper in the form of poetry or song. Great Bhaktas like Tyagaraja, Anamacharya, Jayadeva, and Meera Bai did the same and then set them to Ragas (musical frameworks) and sang them. So alongside that, I have also shown you how music and song can be used as an abhyasa, taking both the singer and the listener to a state of bliss.

Now let’s talk about dance. I don’t wish to glorify any particular form of art or claim the superiority of any, but what I would like to express is that dance is true quite a bit more special as it is a combination of all of the arts. Yes, it is. When you see a live Indian dance performance, what do you see? “A dancer dancing.” Is that all you, see? Never. Yes, there is a dancer, but he/she is dancing to a song sung by a singer who is accompanied by instrumentalists (music), the song has lyrics (literature) and the dancer uses his/her body to tell a story (theatre and drama). As you can see dance is a cocktail of all of the arts.

Take for instance the dance is about a particular deity, then you will witness devotional singing of beautiful verses of Bhakti, the instruments setting the meditative mode, and the dancing which will show you the attributes of that deity and also tell you his greatness or even show you the love for him from the perspective of a great saint or the Lord’s consort, thus creating the most devotional experience for the audience. As I mentioned earlier, the primary goal of dance is not just entertainment, but to transport both the performers and the audience is transported into a parallel reality full of wonder, where they can experience the essence of their consciousness and reflect on spiritual and moral ideas. Dancers and accompanying musicians use their arts as a mode of



communication with the audience and their intention becomes to share with them the stories and exploits of the gods and the hidden truth inside of them so that in the end both are contented and in bliss after the beautiful conversation about god.

The dancers who are dedicated to the Lord through their craft remain contented through their dancing and the greatest satisfaction for them is to convey to the audience the stories that they grew up learning. Through the whole stage setup, background music, gestures, and dance, they also create this unforgettable experience. If the art of dance has the power to transport the audience, then surely dance can be a form of worship that can transport the dancer and the onlookers to a state of bliss wherein they can merge into their true selves and hence can be considered as a form of abhyasa in Bhakti Yoga, which is why it was called Tanmukti Sadhakam.

DANCE AND BHAKTI YOGA

Now a question may arise in your minds, “If dance is a form of worship and if it has indeed been called by scholars a Tanmukti Sadhakam, can we use dance as a means to attain the goal of life? The answer is definitely yes. How?? Let me tell you.

Bhakti Yoga means ‘The Path of Devotion’. Yoga means ‘to unite’ right? So, Bhakti Yoga refers to a path where you constantly indulge in having a personal relationship with your favorite deity through various forms of practices and then slowly and gradually learn that everything that we see in this world is a Maya (Unreal illusion) and that the sole truth in the entire creation is ‘The Supreme One’ i. E., the deity to whom you offer your prayers.

To attain the Lord through Bhakti and become a Bhakti yogi, one must learn to control the senses and have a sense of equality when looking at everything around i. E., we can say to get rid of all opposites. The sadaka must also fully believe that he isn’t the body, the mind, or the intellect, but the ‘self’ which is beyond those three and which is omnipresent, omnipotent, indestructible, indefinable, eternal and changeless and must fix his mind on the ‘self’ and surrender to that Eternal Brahman. But only a few are born with the ability to concentrate on the Self since that ability is the fruit of janmas of tapas (austerities throughout so many births).

So, for a start, it’s best to begin training in concentrating on the Lord through Bhakti (as far as this Kali Yuga is concerned). You can worship the Lord either through Saguna (worshiping the Lord through a form having attributes) or Nirguna Bhakti (worshiping the Lord as a formless power that pervades the entire universe and is also within us). For most people, saguna.

Bhakti is always a good place to start as focusing on a form is a bit easier than focusing on the indefinable form. “Ok. So, what does this have to do with dance?” Well, in order to focus on that particular form of your choice you need to choose a form of practice. Some choose rituals and regular prayer. Some prefer doing small practices like writing the names of the Lord on paper multiple times or reading stories about the Lord or even meditating upon him. Some use the arts like music, dance, and literature to concentrate and pray to their favorite deities.

Writing poetry, singing bhajans, painting the pictures of the Lord, all those counts. But, in the case of dance, it combines all of these forms of prayer if performed in the right way and in the right spirit. The dancer learns many items in praise of many deities and since it combines poetry which are the lyrics to the song, music which forms the musical rendition and background tune, and also if the involvement of the body and the soul is also incorporated, the experience the dancer gets is indescribable and that is transferred to the audience, who get to witness a visual treat



All of this comes after long years of training and let me give you a small intro to that. When one goes to a Guru to begin their training in dance, the Guru will teach the basics and then the student slowly progresses to the complex parts (the items of nritta and abhinaya) along the way the Guru also provides to the student transcendental knowledge through the telling of stories and providing discourses related to the deities in the items dealt with, which provide students the knowledge of the Vedas, Puranas, and itihaasas indirectly.

Also, in most items of abhinaya, without knowing the meaning there are no bhava (expression), and without bhava, there is no rasa (aesthetic experience). So therefore, it becomes vital for the student to know the deepest of meanings of the song and also the back stories of each deity and the morals of their stories to give justice to the performance of the piece, and that knowledge is provided by the Guru. After having gotten all the knowledge and completed your first maiden performance (arangetram), does that mean you have completed your practice? Never.

The Guru only starts you on the right path, the journey is for you to undertake. You then begin to practice the art form more in-depth and begin giving performances to enlighten the audience and even begin teaching and transferring the knowledge to the next generation. But is all this of any worth without Bhakti? Never, I would say. Bhakti is what makes the journey of dance an abhyasa yoga. Without it, it's just a hobby or a pastime or a devious means to earn name and fame and moreover money.

CONCLUSION

Dance every item you dance in the spirit of Bhakti by empathizing with the characters (the good ones of course) you portray and try and experience the rasa and transfer that rasa to the audience through your performance. If done so, then the dance becomes an abhyasa of Bhakti Yoga and by dancing without attachment to the fruits and just for the happiness you get from dancing, then that becomes Karma Yoga as well.

So, dance in the spirit of Bhakti and if possible, take on this tradition to the future generation and make them do it in the same spirit. Trust me dancing for the inert happiness you get and dancing in the spirit of worship will take you a step closer to reaching the goal of life and soon through a few more jams of sadhana, you will soon realize your true Self and attain Moksha. So, practice, and practice, with Bhakti and Shraddha, and get the Jnana.

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Sgnificance of Chanting Mantras – A study

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ABSTRACT

This study provides a picture about Chanting of Mantras, it's purpose, different types of mantras, it's importance, it's effects - mentally and spiritually, scientific study behind it and many more. Chanting of mantras have a great importance in Indian culture. In ancient days chanting of mantras was an important part of everyones daily routine. Scientific studies have found that chanting of mantras has many positive impact in one's life like helps to increase concentration, helps to release stress and many more. There are many mantras which has different meaning, rules and benefits. Some people finds peace while chanting mantras some will find peace by listening mantras. Some people believe that chanting of mantras will connect them more with God. Mantras has a great role since ancient times. Many ancient scriptures tells us about many mantras, it's meaning and many more. So, chanting of mantras plays an important part in everyone's life since ancient days till now.

KEYWORDS Mantras, Aum, Gayatri mantra, vachik, mansik, upanshu.

INTRODUCTION

The word Mantra is a Sanskrit word. A Mantra is a combination of sound syllables that come together and these sound syllables has a power and has a vibration and when these combinations come together certain combinations creates certain effects. Mantra connects ones deeper soul or origin, where you are born, where you are going. Mantra touches that very strongly. So that is the unique experience that one gets while chanting these mantras. Mantras were passed on over centuries because they carry a certain intonation, a certain pronunciation and they carry a certain strength. Mantras carry a hidden meaning or truths and knowledge. So when we translate a mantra, you arrive at one meaning. But in reality the meaning of that mantra can be deeper than the physical meaning of the Sanskrit words in that mantra.

ANALYSIS

The word mantra means transport of mind where 'man' means mind and 'tra' means transport. Mantra can be told as a collection of very powerful celestial sounds or vibration which transports our mind to a higher vibrational conscious level. A mantra will be having many verses. A person can chant mantra everyday or whenever the person is feels like doing it. By reciting mantra everyday, it can become part of one's daily routine and will bring many benefits and mental peace to that person. As mantras are there since old times, even now many people believe chanting of mantras are very good for both mental and physical well being. Now we are living in a world where mental health is given equal importance as physical health. Many awareness regarding the importance of mental health is also taking place. So chanting mantras and meditation are told as one of the medicine which will bring mental peace and health to a person's mind.



The person who chant mantra will definitely find the benefits and peace of chanting mantras just by practicing it one day. So the scientific study behind chanting of mantras is also this. Mantra chanting is being practiced by many people and many people consider it as a journey to their mental and physical well being. People who practiced chanting of mantras says that it has helped them to improve their focus and concentrate on positive aspects of life.

Studies have found out that after the advancement of technology and by the introduction of mobile phones even children are facing many issues mentally. Many children are so addicted to mobile phones and social media that it's effecting their mental well being very much. Most of the children are facing lack of focus and concentration and are getting so much spoiled in life that they are always complaining about their life and are always grabbing the negative energy and attachments even don't know how to lead their life in a positive way. So chanting of mantra can free them from all these aspects and help them to lead a better positive life. By chanting mantras in a very calm environment and by trying to bring their mind all together which is so lost in different thoughts while chanting any mantra will bring so much positive energy to them and will make their mind so calm and relaxing and free of all thoughts. Studies have found that chanting mantras again and again on a daily basis will increase the focus of not only children but also people of any age groups. Recent studies have found out that people living a busy social life is facing lack of sleep. Even children are having this issue. So chanting of mantras is told as a solution or way to solve this problem. As a person finds mental peace through chanting of mantras, the person is said to have a good deep sleep as he is free from all negative pressure and problems. People facing health issues like high blood pressure or diabetes or any other physical issues also gets help by chanting of mantras as chanting mantras help to reduce blood pressure and make your body relaxed. People who gets tensed and have too much pressure are said to have more chances of diabetes. So chanting of mantras helps them in a way to improve their health.

Some people believe that we need to follow right practices for chanting of mantras. So there are different ways of chanting mantras which are vachik, upanshu, mansik.

In vachik the person will chant mantras loudly. Vachik is exceptionally good when it comes to collective consciousness. When a group of people are chanting mantras together or doing sadhana together then vachik method is very powerful because it is raising our collective consciousness. But when we are chanting mantras individually in vachik method then it is not that powerful because here vachik connects us with our body not with our mind. As purpose of chanting mantras is to transport our mind, here in vachik method it is connecting with our body. So vachik is not advisable when it comes to Chanting mantras individually.

In upanshu the person will not chant mantras loudly but will mumble the mantras through lips. Their lips will be moving, they will be chanting something but in a very low voice. This method is better than vachik but in this method while we are chanting it also connects us with our body and whenever it connects us with our body, our mind will get disconnected.

In next method which is mansik, we will not use our body in any way. We will be chanting mantras deeply in our mind here. This method is far more superior method than vachik and upanshu method. But this method also have a flaw. The flaw is mind still might not get connected. Even though we are chanting mantras in our mind, we might not able to collect our mind together and connect it to



mantras. To get the maximum benefit of chanting mantras we have to connect our mind completely with mantras while chanting them and this is possible when we connect mantra with our breathe. If we inhale, hold and exhale with chanting mantras, mind gets a holding point and mind and mantra gets connected through the breath. Here we are chanting mantras while Inhaling, while holding our breath and while exhaling. This is called 'sagarbha agarbha' mantra chanting. So here when mind gets connected with mantras through breath mind gets transported to a higher conscious level.

By chanting mantras one can feel powerful and it can improve your focus. As we connects our breath and mantras in process of connecting our mind with mantras while chanting them, here we are focusing on our breath and bringing our mind together. So as we do this again and again our focus and power over our mind gets improved. So chanting of mantras have many benefits scientifically also. when we chant mantras, our mind gets the power of freedom from any kind of negativity or any kind of negative attachment or gives our mind the strength to let go off any negative things.

Our body also gets benefits from chanting of mantras. Most of the mantras starts with 'OM' as it is a universal sound. So as we chant mantras our tongue will hit the pallet of our mouth. So as the tongue touches the pallet, our endocrine system gets stimulated or activated which will lead to release of certain hormones which are very helpful for focus, concentration, releasing of any negative feeling, etc. Many people have also come out of depression and anxiety through chanting of mantras which proves that chanting of mantras can improve ones mental health.

There are different types mantras in this universe. The mantra 'Aum' is one of them as it is a universal sound. It is considered as one of the important sounds and has been chanted since ancient times. The meaning of om as stated in Upanishads, 'uuh' stands for waking state 'uu' stand for dream state and 'mm' stands for deep sleep. So it's a discussion on consciousness that is observing all these three states.chanting of mantra om clears the environment around you and creates a positive vibration. If a human being becomes silent by its own nature the mantra or sound aum reverberates within themselves because the sound aum is considered as the root sound for ones physical existence. Studies have found that chanting of mantra om gives you self healing power and better immunity also. OM does not only have effect on the person chanting them but also to the people around who are listening to the mantra OM. The mantra OM will have a positive impact, wherever it's vibration flows.chanting of Om mantra gives cardiovascular benefits to the person. It reduces the blood pressure and relaxes the body. It also brings our heartbeat to normal. It also have an impact on our voice.chanting of mantra OM in group will produce immense positive vibration. In temples and all mantra OM gives a very positive energy to the devotees which brings their mind to the present moment and gives them a clear mind and make them free of thoughts.

There are different types of mantras. From that Gayatri Mantra is considered as the most powerful mantra. It is said that the person who chants Gayatri mantra will get liberated as he/she chants it repeatedly.

ॐ

भूः भुवः स्वः तत् सवितुः वरेण्यम्
भार्गः देवस्य धिमाहिधियः यः नः प्रचोदयात्



The Gayatri mantra is so powerful that it opens the spiritual heart of the person chanting the mantra to perceive the reality as it is. Gayatri Devi is a goddess with five faces and these five faces indicates all types of knowledge. Gayatri mantra is also chanted at any opening ceremony as it spreads the light of knowledge and positivity. There is one main Gayatri mantra, there are also many other Gayatri mantras associated with individual god and goddesses. There is also a longer version of Gayatri mantra used for Pranayama. In this the key words to focus on are vidhmahe, dhimahi and prachodayat. Gayatri mantra awakens spiritual heart, higher intellect, higher awareness, higher will, great memory within ourselves.

धियः यः नः प्रचोदयात्

The core purpose of Gayatri mantra is 'dhi' which means that intellect or mind and 'prachodhayat' is to stimulate it or to lighten it up. So to do enlighten that mind or intellect you are worshipping in Gayatri mantra.

Another powerful mantra is 'OM namah shivaya'. The mantra 'om namah shivaya' is considered as a supreme mantra. The mantra om namah shivaya has 5 elements in it which are earth, air, water, fire and space. Some people believes that while chanting this mantra the lord Shiva is communicating with them. It is said that while chanting the mantra om namah shivaya all the five elements gets properly aligned in us and gives us a life energy and all that the life has to offer us comes effortlessly. That's where the centrality of this mantra is. As the English poet TS Eliot said at the still point there the dance is. The one who is able to master complete and ultimate silence in his or her interiority is the one who is able to enjoy and celebrate the journey of life with ultimate and absolute joyfulness. That is what Lord Shiva is synonymous for and what he signifies. He is the destroyer but not the destroyer of life in the most literal sense we understand but the destroyer of our excesses in life like greed, lust, envy, resentment that prevent us from being our best self. And when people are chanting the mantra ohm namah shivaya, it is taught as the mantra that you bow down to Lord Shiva as the word namah means to bow down. Even some people say when you say "namaste" it means you bow down. But in reality namaste means you acknowledge the soul that is in you and in that person that comes from the same place that is Paramatma. Atma comes from Paramatma. So in the mantra OM namah shivaya 'na' means no, 'mah' means mine. So 'namah' means it is not mine. And if we break down the word 'shivaya' we will understand it's meaning as shiv ay which means come lord Shiva. Here we are calling the lord Shiva to come. Everything in this universe is vibrating on the mantra or sound 'OM'. So by chanting the mantra 'OM namah shivaya ' we are seeking positive energy through the vibration and asking lord Shiva to take away all the blockage and negativity in our life. It is believed that lord Shiva is the way to freedom. By seeking Shiva one seeks freedom from all the negative attachment and emotions. It is believed that he is the destroyer of all this things. Therefore the mantra 'OM namah shivaya ' is considered as the most powerful mantra.

Mahamrityunjay mantra is also a powerful mantra which is reciting by many people to get many benefits from it and also to find peace. People chanting mahamrityunjay mantra believes that by chanting this mantra they seeks the blessings of lord Shiv. There are many superstitious believes behind chanting of this mahamrityunjay mantra. As the name suggests 'mahamrityunjay' it is believed that this mantra acts as a shield to protect one from so called vinash that is death. Many people believe that if mahamrityunjay mantra is recited then if they are destined to face their death today then mahamrymantra destroys that destiny of death and protects them. People also chants mahamrityunjay mantra to get free from negative energy or effects from nine planets or 'graha nakshatra'. For example



if a women is facing any negative signs for her wedding due to her graha nakshatra, then it is said that chanting of mahamrityunjay mantra can remove all those negativity. It is also believed that chanting of this mantra for 108 times a day along with Gayatri mantra will give a positive energy to the person. Mahamrityunjay mantra can also cure one's mental and physical health, which so weak and give them a kind of immunity power. Even in puranas it is said that if you are sick and you are taking a medicine, chanting of mahamrityunjay mantra before having the medicine will make it work better in your system.

Discussion

Even though mantras have deep meanings there are people who chant mantras where only certain sounds or words will be there. They will just chant something where only some sound will be coming out while they are chanting. But this is also considered as chanting of mantras. So it is not necessary that while chanting mantras the mantra should have a meaning and the person chanting should know the exact meaning of it. Meaning of mantras relies upon the person chanting it. Different person takes the meaning behind mantras differently as meanings are made up in human mind. Like in India same word means different things in different languages.

The same word means different things because its all made up. But the sound is not made up. Sound is all part of the creation, sound is the essence of creation, it is part of existence and part of making the creation happen. So mantra is not to be spoken, it is to be chanted. chant is of sound not of the meaning. So chanting of mantras without any meaning is also completely fine.

As every coin is said to have two sides- positive and negative, chanting of mantras and believing in them also have both positive and negative impacts. Definitely chanting of mantras give us many positive energy. But some people believe in them so blindly that it will start having a negative impact. Every mantras have a theory behind it and also it's benefits. There are also some superstitious believes behind chanting of every mantras. chanting of mantras give many benefits to a person as discussed above. But people believe so much in them that when a person gets so sick they still will rely upon mantras and believe that the mantras will cure all their disease instead of going to hospital and consulting a doctor. In some puranas it is said that chanting of mantras in improper way will lead to many negative impacts.

Conclusion

Chanting of mantra will help one in finding the true self and coming into reality by gathering and controlling their mind. chanting of mantra have many benefits to both physical and mental health. Some people chant mantra by understanding the deep meaning behind the mantra and by falling deep into the mantra while chanting them. Some people won't be even knowing the meaning of the mantra they are chanting. But in both the cases it is said that they will get the positive vibration and peace no matter what. Some mantras have specific way and time for chanting and some don't. And also there are many different kind of mantras since ancient times.

It is also found that some people believe that chanting any sound which don't have any meaning is also totally fine. It will also send positive vibration to the person. So chanting of mantras is the way one perceive a sound and tries to find inner peace through that sound along with breathing. chanting of mantras will heal a person.



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History and Architecture of Meenakshi Temple - A Study

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Abstract

The primary subjects of discussion in this essay are the Meenakshi temple's history and architecture. Meenakshi Amman Temple, also known as Minakshi-Sundareshwara Temple, is one of the most important and historic temples in India and is renowned for its breathtaking Dravidian style of construction. Both historically and mythologically, the temple, which is found in the Tamil Nadu city of Madurai, is immensely significant.

Keywords

Meenakshi Temple, Shrines, Walls, Dravidian Architecture, The porthamarai kulam, The Mandapams, and the gopuras.

Introduction

Meenakshi Temple is a revered structure that can be viewed on the southern bank of the Vaigai River in Tamil Nadu's temple town of Madurai. Given that it is one of the principal temple towns in Tamil Nadu, Hindus adore Madurai. Even historical texts from that era's Roman era make mention to the city. Madurai is a well-liked pilgrimage site for Hindus due to its close proximity to almost ten notable temples and close to twenty minor ones. The Meenakshi Amman Temple, usually referred to as the Meenakshi Temple, is one of the most important landmarks in Madurai. Every day, a large number of devotees come here to pay respects to the goddess Meenakshi and her celestial spouse Sundareshwarar. Goddess Parvati, also known as Meenakshi, and her spouse Lord Shiva, also known as Sundareshwarar, are revered in this holy place. The temple is a proud symbol for the Tamil people and quite well-known. Tamil literature makes reference to this temple, which is the focal point of the 2, 600-year-old city of Madurai.

HISTORY:

The temple was rebuilt and reopened following the Vijaynagar Empire's overthrow of the Muslim Sultanate. In the late 16th and early 17th centuries, Vishwanatha Nayakar, a member of the Nayaka dynasty, added to the temple's improvements. According to researchers, the temple was restored by the rulers of the Nayaka dynasty utilising the "Silpa Shastras" architectural style (a set of architectural laws found in the ancient texts).

The temple was subsequently enlarged by the construction of multiple "Mandapams" (pillared halls) under Thirumalai Nayak's tenure from 1623 to 1655. They also increased the complex's size and changed how the neighbouring streets were laid up in accordance with the revered Vastu Shastra tradition. According to legend, King Kulasekara Pandya ordered the building of temples when he was in charge. The three-tier tall gopura and some of the principal shrines are among the primary elements



of the temple that are attributed to the king's construction. With the ensuing change in power, the temple complex was expanded and numerous additional elements were added to the original structure. Many foreign invaders had repeatedly pillaged the temple. But each time, the temple's physical structure underwent renovation and redecoration. Regrettably, just a little portion of the original architecture of the temple can still be seen.

DRAVIDIAN ARCHITECTURE:

The Meenakshi Amman temple is a magnificent illustration of Dravidian design. There are 14 gopurams in the six-hectare temple complex, the tallest of which is at the southern end and is around 52 metres long. The temple complex is made up of several different parts, and there are four entrances—one in each of the four cardinal directions. The Meenakshi Temple is a magnificent illustration of Dravidian architecture, which is common in southern India. The Dravidian style of architecture is characterised by covered porches on temples, huge entry gate towers on two or more sides, many-pillared halls, and a water tank or reservoir for ritual bathing. The main deity of the temple is Meenakshi, who is adored alongside her divine partner Sundareswarar. The main temple, which is encircled by three structures, houses the idols of the major deities. Meenakshi is carved from black stone and embellished with costly gems. The main temple structure is complemented with gilded towers that heighten the beauty of the overall complex.

TEMPLE STRUCTURE:

The temple occupies 14 acres of space. In response to the invasions, the temple has substantial fortifications around it.

The entire structure has a mandala-like appearance when viewed from above. A mandala is a structure made with the help of symmetry and placement rules. Many shrines can be found in the temple complex. In addition to the two main shrines at its heart, which are dedicated to Sundareswarar, commonly known as the "Beautiful Lord, " a manifestation of the god Shiva, and Meenakshi, the temple also has shrines for many other gods, such as Ganesha and Murugan. The shrines, pillars, sculptures, and paintings of the temple are packed with an overwhelming number of holy beings engaged in a variety of occupations, and the goddesses Lakshmi, Rukmini, and Saraswati are also housed there can dissolve and reborn, can manifest in multiple places and forms at once. In total, there are over 30, 000 statues inside the shrine.

WALLS:

The collection of ancient temples was reachable. The courtyard walls were eventually constructed in response to invasion and pillage of the temple complex. According to the literature Thirupanimalai, the Vijayanagara general Kumara Kampana purportedly rebuilt the pre-existing structure and built protective walls around the temple in the 14th century when he conquered Madurai. Lakana Nayakar built the protective walls around the first prakara and rebuilt and expanded the Mahamandapa and Meenakshi temple about the middle of the 15th century (courtyard).

The Hindu Vijayanagara Kingdom was destroyed by an alliance of Islamic Deccan sultanates in the late 16th century, and the Madurai region proclaimed its independence. This led to the temple complex being heavily fortified, and Visvanatha Nayak devised a new layout for it. The Nayaka ruler also gold-gilded the vimana of the principal sanctuaries. chettiappa Nayakkar repaired the Dvarapala mandapam in front of the Sannadhi gopuram as well as the north colonnade of the Golden Lotus Tank, the second defence enclosing the temple of Meenakshi Devi.



SHRINES:

The Meenakshi temple, like the majority of Shaiva temples, has two separate shrines for the god Sundaesvara (Shiva, Deva, Cuvami) and the goddess Meenakshi (Parvati, Devi, Amman). Both of them look east. The Deva shrine is more centrally positioned to the north, while Fuller claims that the Devi shrine is on the complex's "more important" right side because it is on the south side (B) (A).

In the goddess shrine, Meenakshi is depicted standing with her legs bent. She is made of green stone. She has her hand up and a green parrot is sitting on a lotus. Her left hand is hanging by her side. This image features a garbha griya square background (central sanctum). A metal copy of this artwork is located within the complex of the temples. The metal variant is used for a happy procession. Meenakshi is symbolised by the parrot in her right hand in terms of iconography. The parrot is frequently associated with the Vaishnava saint Andal. A stone linga is housed in the square-shaped sanctum of the Sundaeswarar shrine and is protected by a stone cobra hood. On the northeastern area, there is another stone statue of his wife. None of these make their way through a parade. Instead, an anthropomorphic Somaskanda picture serves as the representation of Sundaeswarar. Another metal representation of Shiva is known as the Cokkar, which is little more than a seat with two embossed feet on it. Every day, this emblem is preserved close to Sundaeswarar's sanctum, and in the evening, it is brought in a palaki to Meenakshi's room so that the two might spend the night together metaphorically. The holy pair is awakened in the morning by temple volunteers, and the symbolic Cokkar figure is then brought back to the Sundaeswarar shrine.

The greatest temple in the complex, dedicated to Sundaeswarar, has its entrance in line with the eastern gopuram. Although Meenakshi's shrine is more significant theologically, it is smaller. The Vimanams in the Meenakshi and Sundaeswarar sanctuaries are both gold-plated (tower over sanctum). Through the openings of two succeeding towers, the golden top may be seen from a great distance in the west. The Mukuruny Vinayakar is the name of the tall Ganesh sculpture made of a single stone that is situated outside the Sundaeswarar shrine along the route to the Meenakshi shrine. The Ganesh is known as Mukkurni Vinayagar because he is made from a massive measure of rice that is three (measures) in size (three kurinis).

According to the Thirupanimalai scripture, in the 14th century, Kumara Kampana sent gems and made contributions to meet the costs of maintaining the two shrines. The nearly five-decade period during which the temple had been closed under the control of the Madurai Sultanate was put to an end when the Tamil Hindus who had concealed the temple idols in Nanjil Nadu brought them back and reconsecrated them. The temple inscriptions imply that during the 16th century, the Vijayanagara monarchs took part in religious rituals and made gold donations. In the middle of the 15th century, Lakana Nayakar constructed the Paliarai (bed chamber) for the image goddess and God to spend a symbolic night together. Also included in the 15th century by Arulalan Sevahadevan Vanathirayan was the Nataraja shrine. who also renovated the Thiruvalavaudaiyar shrine.

In addition to other shrines, the temple has a Murugan shrine in the northwest corner of the second courtyard. Krishnappa Nayakar II erected it. On the walkway that joins the Meenakshi shrine with the Sundaeswarar shrine is a tall, monolithic Ganesha sculpture with a large rice ball known locally as the Mukuruny Vinayakar, in accord with the tale that gave him the elephant head.



THE GOPURAS:

The temple has four enormous towering gates, called gopurams, that are physically identical to one another. The name gopura may have been derived from the Sanskrit words go, which means "cow, " and Puram, which means "town, " as well as the Tamil words ko, which means "king, " and Puram, which means "outside or gateway." The gopuras, or shrine entrances, are represented by the black rectangles on the above map.

The temple has 14 impressive doorways in all, the tallest of which is 14 stories and measures about 170 feet in height. These fourteen gopuras represent the entry to the sacred sanctuary they lead to. They typically flank the Sundareshwara or Meenakshi temples or the entire walled area, aligned with the cardinal directions. When successive kings have been added to the outermost or furthest ones from the complex's centre, they have typically grown taller, building ever-larger towers as a mark of their power and commitment.

Each one of them is a multi-story structure covered in more than 1500 statues of gods and devils that depict various mythological scenes. The god and goddess statues are restored and colourfully painted once every twelve years.

THE MAJOR 'GOPURAMS' OF THE TEMPLES ARE LISTED BELOW:

Shrine of Sundareshwara The Sundareshwara (Lord Shiva) shrine's entrance is marked by the temple's oldest "gopuram, " which was constructed by Kulasekara Pandya.

Tumpichi Nayakkar restored the Kadaka Gopuram, the entrance to the main temple where Goddess Meenakshi is kept, in the middle of the 16th century. The "gopuram" is composed of five stories.

The Chitra Gopuram, which was built by Maravarman Sundara Pandyan II, symbolises both the spiritual and intellectual centre of Hinduism.

The "Idaikattu Gopuram, " also known as the Nadukkattu Gopuram, is the entryway that leads to the Ganesha sanctuary. The entryway is situated directly between the two great shrines.

Mottai Gopuram - This "gopuram" has fewer images made of plaster than the other entrances. Fascinating fact: "Mottai gopuram" lacked a roof for nearly three centuries.

The Nayaka Gopuram was built by Visvappa Nayakkar probably around 1530. The similarities between the "gopuram" and another gateway called the "Palahai Gopuram" are striking.

CONSECRATED POND (PORTHAMARAI KULAM):

In the southernmost point of the temple, a special pond known as "Porthamarai Kulam" may be seen. "Potramarai Kulam" is a straight translation of "pond with a golden lotus." The shape of a golden lotus can be seen in the centre of the pond. The pond was sanctified by Lord Shiva, who declared that no marine life would ever develop there. Before approaching the sanctuaries of Meenakshi and Sundareshwara, devotees use this for ritual bathing.

MANDAPAMS:

Visitors must pass through the massive, intricately pillared halls called as "Mandapams" on their way to the garbagriha. (a building with porch-like pillars) (the innermost sacred areas of the sanctuary). On the stone pillars, there are high- or low-relief carvings of gods, demons, and heavenly animals. Initially, it was probably used for religious dancing, musical performances, and royal meet-and-greet events.



Some of the most important 'mandapams' are given below:

The English translation of the word Ayirakkal Mandapam is "hall with a thousand pillars". Because it is supported by 985 pillars, the hall that Ariyanatha Mudaliar built is exceedingly remarkable. Pictures of the legendary beast Yali are depicted on each masterfully made pillar.

In the beginning, the Kilikoonda Mandapam was built to house lots of parrots. The word "Meenakshi" had been taught to the caged parrots there. In the room next to the Meenakshi shrine, there are sculptures of characters from the Mahabharata.

Eight goddess sculptures may be found in the Ashta Shakthi Mandapam. The large "gopuram, " or entranceway, and the entry to the Meenakshi shrine are separated by the hall, which was built by two queens.

Chinnappa Nayakkar built the "Nayaka Mandapam" (Nayaka Mandapam). In the hall, which is surrounded by 100 pillars, is where the Nataraja statue is located.

Conclusion

Meenakshi Temple is a major attraction in Madurai, Tamil Nadu. In addition to shining as a temple for grace and a collection of aesthetic beauty, Meenakshi Temple, which emits the smell of bliss, is a temple for grace. The sculptures that adorn the pillars, walls, vimanas, stucco images, and gopurams are a visual feast. The paintings uncovered in this temple are of exceptional quality and exhibit exceptional artistic ability. One can conclude from the aforementioned remarks that Meenakshi Temple has made a significant contribution to the growth of Indian tourism.

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Architectur of The Chennakeshava Temple – An Overview

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Abstract-

The Chennakeshava Temple, a 12th century Hindu temple located in Belur, India, is a prime example of Hoysala architecture. The temple's architecture is characterized by intricate carvings and sculptures that cover every inch of its walls, pillars, and ceilings, depicting Hindu gods and goddesses, scenes from Hindu mythology. The temple is also known for its unique architectural features, including rotating pillars that are supported by a single stone at the base. These rotating pillars not only showcase the advanced engineering skills of the Hoysala builders but also symbolize the idea of movement and change in the Hindu religion. The temple also features sculptures and carvings that appear to defy gravity, demonstrating the builders' understanding of physics, including the concept of gravity. Overall, the Chennakeshava Temple is a architectural marvel that showcases the skill, craftsmanship, and artistic vision of the Hoysala builders, making it a must-see destination for history and architecture enthusiasts.

Keywords-

Temple Architecture, Intricate Pillars, Sculptures (Mohini) defying gravity, Rotating pillars, Hoysala king Vishnuvardhana's interest and deep knowledge on the subjects.

Related work-

The Chennakeshava Temple, also known as Keshava Temple, is a 12th century Hindu temple located in the town of Belur, in the state of Karnataka, India. It is considered one of the most important examples of Hoysala architecture, a style that emerged in the 11th century and is characterized by intricate sculptures and detailed carvings.

The temple was commissioned by King Vishnuvardhana of the Hoysala Empire in 1117 CE, as a tribute to the god Vishnu, also known as Chennakeshava. It took more than 103 years to complete the construction of the temple. The temple is built in the Hoysala architecture style, which is known for its intricate carvings and sculptures.

The temple is built on a platform that is raised by a flight of steps. The main entrance of the temple is through a large open mantapa or hall, which leads to the inner sanctum. The inner sanctum houses the main deity, a black stone image of Vishnu. The temple also has several other shrines, including those dedicated to the goddesses Lakshmi and Bhudevi, the consorts of Vishnu.

The temple's architecture is characterized by its intricate and detailed carvings, which cover every inch of the walls, pillars and ceilings. The carvings depict a wide variety of themes, including scenes from



Hindu mythology, as well as images of animals and birds. Many of the carvings are also in the form of relief sculptures, which are created by carving into the stone and then filling in the spaces with stucco.

One of the most striking features of the temple is the variety of sculptures that adorn its walls. These sculptures depict various Hindu gods and goddesses, as well as scenes from Hindu mythology. There are also sculptures of animals, such as elephants, lions, and horses, and of birds, such as parrots and peacocks. The temple is also famous for its sculptures of women, many of which are highly sensual and erotic in nature.

The temple also has a number of other architectural features, such as multiple shrines, mandapas and a large tank for ritual bathing. The temple is surrounded by a fortified stone wall, and there are several other smaller shrines and mandapas located within the complex.

In conclusion, the Chennakeshava Temple is a truly remarkable architectural marvel that showcases the skill and craftsmanship of the Hoysala builders. The temple's intricate carvings and sculptures, which cover every inch of its walls, pillars and ceilings, are a testament to the creativity and artistry of the Hoysala builders. It's a must visit place for those who are passionate about history and architecture.

The sanctuary has every one of the fundamental highlights of a Hoysala time development. As per craftsmanship student of history Gerard Fozekema, being a solitary vimana (cella or place of worship) development it qualifies as an ekakuta plan (a pinnacle brought shikhara over the sanctuary). The entry to the sanctuary is through an open pillared lobby or patio (mukhamantapa) trailed by a shut corridor (mantapa or navaranga). The yard comprises of a canopy upheld by half support points and railings on one or the other side. The stylistic layout on the railing walls, roof, lintel over the entry and the support points is noteworthy. The internal walls of the sanctuary is square and plain where as the external walls (additionally square) have various breaks and projections that is utilized for embellishing help which incorporates Kirtimukha, Aedicula (smaller than normal beautifying towers), divinities in alleviation and half pilasters. The shut lobby interfaces with the sanctum through a vestibule (called sukhanasi). The vestibule additionally as a pinnacle that seems to be a low projection of the pinnacle over the place of worship. The roof of the conservative shut corridor is upheld by four machine transformed support points that partition the roof into nine elegantly brightened bays.

The temple also has unique architectural features such as multiple shrines, mandapas, a large tank for ritual bathing, and also the rotating pillars which are supported by a single stone at the base, allowing them to rotate freely when pushed. This feature represents the idea of movement and change in Hindu religion, as well as showcasing the advanced engineering skills of the Hoysala builders. The temple is surrounded by a fortified stone wall, and there are several other smaller shrines and mandapas located within the complex.

The Chennakeshava temple is known for its unique architectural features, which include:

Rotating pillars: The temple is known for its unique architectural feature of rotating pillars, which are located in the main hall of the temple and are intricately carved with various figures and designs. The pillars are not attached to the ground, but instead are supported by a single stone at the base. This



allows the pillars to rotate freely when pushed. This feature is believed to have been incorporated to showcase the skill of the Hoysala builders and also to symbolize the idea of movement and change in the Hindu religion.

Gravity defying sculptures: The temple is also known for its gravity-defying sculptures that are located throughout the temple. These sculptures are intricately carved to depict various figures and designs and are arranged in such a way that they appear to be defying gravity, creating the illusion of weightlessness.

Multiple shrines and mandapas: The temple has multiple shrines and mandapas, which are open halls or pavilions that are used for religious rituals and ceremonies. These shrines and mandapas are also adorned with intricate carvings and sculptures.

Fortified stone wall: The temple is surrounded by a fortified stone wall, which served as a defensive barrier and also as a boundary for the temple complex.

Large tank for ritual bathing: The temple also has a large tank for ritual bathing, which is a common feature in Hindu temples and is used for purification rituals.

All these unique architectural features of the temple showcase the skill and craftsmanship of the Hoysala builders, and they continue to fascinate visitors to this day.

The intricate pillars-

They are located in the main hall of the temple and are intricately carved with various figures and designs. The pillars are made of soapstone, a soft metamorphic rock that is easy to carve. The carvings on the pillars depict a wide variety of themes, including scenes from Hindu mythology, images of gods and goddesses, as well as animals and birds. The pillars are also adorned with intricate geometric patterns and floral motifs.

One of the most striking features of the pillars is the variety of figures and designs that adorn them. The carvings depict a wide range of figures, including gods and goddesses, as well as scenes from Hindu mythology. The pillars are also adorned with images of animals, such as elephants and lions, and birds, such as parrots and peacocks. These carvings are highly detailed and are considered to be some of the finest examples of Hoysala sculpture.

The intricate pillars of the temple are a testament to the skill and craftsmanship of the Hoysala builders. They are not only an architectural marvel but also a symbol of the rich cultural heritage of the region. They are an important part of the temple's architectural design and are a major attraction for visitors. They are also an important source of inspiration for students of architecture and art history.

The intricate pillars at the Chennakeshava Temple are a unique and impressive architectural feature that showcases the skill and craftsmanship of the Hoysala builders. The intricate carvings on the pillars depict a wide variety of themes and are considered to be some of the finest examples of Hoysala sculpture. They are a must-see for anyone interested in history, architecture, and art.

The rotating pillars-



The Chennakeshava Temple is known for its unique architectural feature of rotating pillars. These pillars are located in the main hall of the temple and are intricately carved with various figures and designs. The pillars are not attached to the ground, but instead are supported by a single stone at the base. This allows the pillars to rotate freely when pushed. This feature is believed to have been incorporated to showcase the skill of the Hoysala builders and also to symbolize the idea of movement and change in the Hindu religion.

The rotating pillars are a testament to the advanced engineering skills of the Hoysala builders, as they had to ensure the stability and balance of the pillars while also allowing them to rotate freely. The intricate carvings on the pillars also showcase the high level of craftsmanship of the Hoysala builders.

These rotating pillars are not only architectural marvel, but also they are a unique feature of the temple which makes it different from other temples of that period and it's also an attractive feature for tourists.

The narasimha pillar-

There are around 50 complicatedly enhanced stone points of support inside the sanctuary and they are made of soapstone, a delicate sort of rock. Four points of support are midway found and 38 outside. Every one of 42 points of support has a section figure of Divine maids. The points of support are machine turned with unmistakable examples and different subtleties were cut on them. Among them, the Narasimha point of support and the Mohini support point are most alluring and worth focusing on. The capital of the previous is in stellate shape and the last option is noted for the single life-size picture of an erotic fairy. The point of support additionally has the picture of Narasimha (a symbol of Vishnu) on the Support point. The other one has the picture of Mohini (female symbol of God Vishnu). Narasimha Support point, however seem to be a round support point, as a general rule, it is polygonal in shape and each face conveys the cut pictures and different subtleties. It is a tall one with a level of around 30 feet.

The round finish of the point of support lays on a platform at the base or more the round end, there is a rectangular base. Above it the support point becomes roundabout once more. This roundabout space has six flat layers, each having a few small places of worship cut into it.

The point of support step by step delicately tightens over the even layers winding up with two circle like elements and a wide plate On the plate rests a transformed cone with a polygonal chunk which is overlain by the capital of the support point.

The foundation of the points of support has decent reliefs and the portrayal incorporates legendary episodes, for example, Samudra Manthana, Lanka ruler Ravana shaking Mount Kailash, (dwelling place of God Shiva), etc.

However the support point is known as the Mohini Support point, it additionally has different symbols of Sri Vishnu, other than Brahma, Shiva, and so on the eight heading gods (Ashta dhikku Devita), legendary creatures with the body of a lion, and so on. The Mohini picture is cut into a locally accessible dark stone. The point of support is near the dance floor inside the Navaranga lobby (mantap)..Impressively executed Mohini support point in the navaranga has sixteen pointed star plan upward. It is enhanced with a tight band of filigree work.



The cut picture of Mohini on the support point is very interesting. This accomplishment was done approximately a long time back. The bejeweled Mohini is creatively cut on the support point - accurately proportioned thin body with an elegant position and cool look. The picture has a crown and furthermore a midsection band (udiyana), anklets and armbands. The wearing of the yajnopavita (consecrated string) recommends that Mohini is to be sure a symbol of God Vishnu.

Multiple shrines and mandapas-

The Chennakeshava Temple is known for its multiple shrines and mandapas, which are open halls or pavilions that are used for religious rituals and ceremonies. These shrines and mandapas are located throughout the temple complex and are adorned with intricate carvings and sculptures.

The main entrance of the temple is through a large open mandapa or hall, which leads to the inner sanctum. The inner sanctum houses the main deity, a black stone image of Vishnu. The temple also has several other shrines, including those dedicated to the goddesses Lakshmi and Bhudevi, the consorts of Vishnu.

The mandapas in the temple are known for their intricate carvings and sculptures, which depict a wide variety of themes, including scenes from Hindu mythology, images of gods and goddesses, as well as animals and birds. The mandapas are also adorned with intricate geometric patterns and floral motifs.

The multiple shrines and mandapas of the temple are an important architectural feature, and they serve as a significant aspect of the temple's overall design and function. They are also an important source of inspiration for students of architecture and art history.

Gravity representation-

The portrayal of attraction in the Chennakeshava Sanctuary should be visible in the exceptional engineering element of the turning points of support. These points of support are upheld by a solitary stone at the base, permitting them to pivot uninhibitedly when pushed. This element is accepted to represent the possibility of development and change in the Hindu religion, as well as exhibiting the high level designing abilities of the Hoysala builders.

The turning support points in the sanctuary likewise address the idea of equilibrium and balance, which are firmly connected with the idea of gravity. The Hoysala builders have effectively adjusted the support points on a solitary point, and this is a show of how they might interpret the laws of material science, including gravity.

One more portrayal of gravity in the sanctuary is how the figures and carvings are organized on the walls and support points. They are set so that they give off an impression of being opposing gravity. For instance, the figures of ponies and elephants are cut so that they give off an impression of being jumping or bouncing, making the deception of weightlessness. These figures additionally show their comprehension Hoysala might interpret development, and what weight and gravity mean for it.

All in all, the Chennakeshava Sanctuary is a remarkable design wonder that features the high level designing abilities and comprehension of physical science, including the idea of gravity, of the Hoysala developers. The pivoting support points and the models in the sanctuary are a demonstration of the builders' imagination and masterfulness, and they keep on captivating guests right up to the present day.



Gravity defying sculptures-

The sculptures at the temple depict a wide range of figures, including gods and goddesses, as well as scenes from Hindu mythology. The temple is also famous for its sculptures of animals, such as elephants and lions, and birds, such as parrots and peacocks. These sculptures are carved in such a way that they appear to be leaping or jumping, creating the illusion of weightlessness.

The gravity defying sculptures are not only a unique architectural feature but also they are a symbol of the advanced engineering skills of the Hoysala builders. These sculptures demonstrate the Hoysala's understanding of movement, and how weight and gravity affect it. This feature is believed to symbolize the idea of movement and change in the Hindu religion, as well as showcasing the advanced engineering skills of the Hoysala builders.

Chennakeshava Temple is a truly remarkable architectural marvel that showcases the skill and craftsmanship of the Hoysala builders. The intricate carvings, sculptures, and unique architectural features of the temple are a testament to the builders' creativity and artistry, and it continues to fascinate visitors to this day.

Fortified stone wall-

The Chennakeshava Temple is surrounded by a fortified stone wall, which served as a defensive barrier and also as a boundary for the temple complex. The wall is made of large stone blocks and is several feet thick. It was likely built to protect the temple from invaders and to mark the boundary of the temple's sacred space.

The wall is adorned with several decorative elements, such as a series of projecting towers, which are believed to have served as defensive structures. The wall also features sculpted figures of Hindu gods and goddesses, as well as scenes from Hindu mythology. These sculptures were likely added to the wall as a form of religious decoration, and they serve to enhance the spiritual atmosphere of the temple complex.

The wall is an important architectural feature of the temple, and it serves as a significant aspect of the temple's overall design and function. It is a unique feature that showcases the skill and craftsmanship of the Hoysala builders. It was built in the 12th century, a time of frequent wars, it was a time where the temple was built as a symbol of prosperity and protection from the invasions.

The fortified stone wall of the Chennakeshava Temple is a unique architectural feature that served as a defensive barrier and also as a boundary for the temple complex. The wall is adorned with several decorative elements, such as a series of projecting towers and sculptures of Hindu gods and goddesses. It is a feature that showcases the skill and craftsmanship of the Hoysala builders, and it continues to fascinate visitors to this day.

Conclusion-

In conclusion, the Chennakeshava Temple is a unique architectural marvel that showcases the advanced engineering skills and understanding of physics, including the concept of gravity, of the Hoysala builders. The rotating pillars and the sculptures in the temple are a testament to the builders' creativity and artistry, and they continue to fascinate visitors to this day.



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Ancient Indian Techniques for Stress Relief – An Overview

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Abstract

In this case study a number of Ancient Indian practices may help to reduce stress and the disorders it is connected with, such as depression, anxiety, and tension. In terms of physical and mental health, these methods are gaining popularity. Stress reduction is a necessary stimulus for individual Growth and creativity are essential aspects of existence. Yoga has received attention as a viable therapeutic option for contemporary epidemic disorders such chronic obstructive pulmonary disease, obesity, diabetes, and mental stress in recent years. According to individual research, yoga appears to have a beneficial effect on a variety of conditions, indicating that it can be used as a treatment alternative to medications or as a supplement to pharmacological therapy. However, only brief meditations, yoga poses, and pranayama were used in this research to achieve therapeutic goals.

Keywords-Yoga, Meditation, mantra, and etc

Introduction:

A Sudden Biological Change is what stress is. It has emerged as the 21st century's curse and is a silent murderer in the contemporary society. The biggest threat to the information age is stress. The universe's most valuable toxin for human life is stress. Any person's physical, mental, emotional, and behavioral balance might be upset by it. Stress can harm the human body in many ways, including the muscles, tissues, organs, and blood vessels. It can quicken breathing and the heartbeat. Blood pressure and body temperature may increase as a result. Affected bodily functions include digestion, hunger, sleep, sexual function, and even reproduction.

Meditation:

The Indian Rishis placed a high value on culture and emphasized the necessity for a person's inner capabilities to grow. They learned numerous techniques for nourishing, rejuvenating, and resting the body. They created unique for boosting 1 of man's faculties after many years of experience and research.

The rishis also advise everyone to reflect on God at least three times per day in order to sublimate and evolve. These times are equated with the three Sun times. One must honor his god or the rising Sun when he awakens in order to get ready for the day's tasks. He must appreciate the rising Sun to give thanks to his Creator for a job well done as well as the midday Sun when he prepares to consume meals for his sustenance. They also argue that the best time to meditate is at three in the morning every day because Mother Nature is at her calmest at that hour female convicts in Delhi who practiced



meditation, yoga, and other stress-reduction methods reported good and enlightening changes in their health, found that stressed college students who practice mindfulness meditation report improved awareness and self-compassion.

Diet:

Some people may find that a vedic diet and nutrition might help them manage their symptoms and recuperate from stress. Your immune system may benefit from using certain herbal medicines and vitamins including vitamin B, C, and E. Antioxidant-rich foods and supplements, such as berries, mangosteen, quercetin, etc., will aid you in your battle against free radicals your body produces as a result of stress. Avoid foods that are stimulants, such as alcohol, caffeine, sweets, and foods high in fat. If you choose to use a health supplement, the following guidelines might help you determine the validity and safety of the supplement. Evidence of any impact of meditation programmes on good mood, attentiveness, substance usage, dietary habits, eating behaviors are a form of self-treatment for a variety of psychiatric conditions. According to reports, diets are used to treat a variety of mental health conditions, such as somatoform disorders, bipolar maniac-depressive illness, obsessive-compulsive disorder, anxiety, stress, and depression.

"feel good chemicals, " and only 20 minutes may totally change your outlook on life. such as pradakshina ms and yoga... provides 50 simple suggestions for people who are stressed out at work or at home. There is also a list of uplifting phrases and 16 ways that moms might feel upset. Balaji contends that it is difficult to live a life free of stress and maintain safety.

Music:

You can unwind and feel wonderful by listening to calming or religious music. Select music that will give you a positive. Various ragas in Hindustani and Karnataka that are used to treat people with unique needs for their physical and mental wellbeing Francisca N. Ogba and others suggest in 2019, The benefits of using relaxation techniques in addition to music therapy to help kids better control their stress may hold true at a later time. Therefore, music therapists, counsellors, and psychotherapists should continue researching the benefits of music therapy.

Yoga:

The union of the soul with God is the definition of yoga, an ancient practise. It has been practised for at least three thousand years and is "a path of personal spiritual growth that involves meditation to create enlightenment, self-realization, and, finally, the attainment of God and happiness." Samadhi, or self-realization, used to be the pinnacle of yoga.

Developed by Patanjali, Ashtanga or Power yoga is a more demanding type of practise that necessitates frequent transitions between positions (called a "flow"). Sasidharan K. Rajeshet al. (2014), Devanand Upadhyay (2014), Annavajhula J.c. Bose and A. chinmayee Meghana (2014), Mohini (2015), and Indradeep Kaur (2014) investigated effective stress management approaches (2015). I specifically ask that, if feasible, plans be made to allow for the monitoring of participants' heartbeats and the recording of their ECGs while they are meditating.

The new beacons of hope required to handle these contemporary issues, notably stress, according to a 2016 Vandanashrma research. The current research aims to describe stress management utilising



ancient Indian knowledge. Giuseppe La Torre et al. (2020), Anita Verma (2020), and Jaylee K. Oliver (2020) conducted study on the benefits of a mindful yoga practise, specifically.

Mudras:

Gyana mudra, kesepana mudra, and mushti mudra are some of the mudras that help keep the body and mind flexible and active in order to maintain good health. According to studies, mantras can have a favorable impact on both mental and physical well-being as well as the health of the body.

Mantras:

Chanting these mantras is the foundation of Vedic Mantra Therapy, which unlocks the body's innate healing abilities. Mantras enlighten the emotional and deeper layers of consciousness and encourage positive, piercing thoughts. The phrase "Mananat- trayate iti Mantrah" Vedas, Agamas, and Upanishads describe different mantras and slokas. by the Manana (continuous thinking or memory).

The benefits of mantra chanting in mental health and wellness were questioned. They claimed that the mantras can be a brain stabiliser, improve concentration and steadiness, be performed with positivity, joy, and honesty, and result in physical healing. A key component of the blend of essential oils may be beneficially influencing these outcomes. According to a study, linalool, the main component of the essential oil mixture, may be positively influencing the benefits of aromatherapy on reducing tension and anxiety levels. According to a study, linalool, the main component, may be positively influencing the benefits of aromatherapy on reducing tension and anxiety levels.

Color Therapy and Visualization:

Emotions and moods are impacted by color. This ability to perceive color is used in color therapy to detect and treat that could result in emotional or physical illness. Theoretically, according to therapists, and bodily own distinct diseases can be cured by applying the color of that vibrational energy to the affected organ or to the entire body. Seven "chakras" in our bodies correspond to the rainbow's seven colors. An internal visualization of these hues can help one overcome challenges caused by stress. The colors associated with each chakra are listed below.

Massage Therapy:

By gradually contracting and releasing the muscles, this therapy causes the muscles to loosen up, resulting in physical relaxation. Herbal lotions such as coconut, jaborandi, arnica, camphor, aswagandha, brahmi, bringaraj, and sandalwood are used in the therapy to activate pressure points and ease stress. "a sound mind in a sound body." Good physical health causes the mind to unwind automatically. Applying pressure while receiving a massage is this therapy. With time, this discomfort gets a lot less intense. One is instructed to relax their eyes and let the tension melt away while receiving a massage. By adjusting the body's muscles, massage treatment also adjusts the mind.

Tulsi with Ashwagandha: Stress-Relieving Adaptogens:

Because they can endure a range of stimuli, including physical, chemical, and biological ones, non-toxic plants known as adaptogenic herbs are recommended. Stressors are things or things that make you feel stressed out. Brenda "help your body handle stress." Powell asserts that exercise and



adaptogens both contribute to the development of muscular strength. "When we train and exercise more, our body grows better at handling the stress, so we don't get as tired or have a high heart rate," she asserted. The consequences of stress may be managed by your body. The most significant herb used in Ayurveda, according to a study by Marc Maurice Cohen, is tulsi (*Ocimum sanctum* Linn), and current research is now confirming its beneficial effects. A growing body of research indicates that the unique mix of pharmacological effects of tulsi can reduce stress on the body's physical, physiological, metabolic, and psychological systems. Tulsi has also been demonstrated to aid with depression and anxiety, improve memory and cognitive performance, and combat psychological stress. Ayurvedic expertise and as an example of how old knowledge may address modern problems. Ashwagandha is the second important plant for adaptogens. According to an article in India Today, ashwagandha is "one of the finest herbal medicines known to man" according to the enlightened rishis, or sages who have realized the innate unity of all life. In the Ayurvedic medical tradition of India, it has long been venerated. The plant may be able to reduce stress and its effects in a number of ways, including by encouraging sound sleep, treating depression and anxiety, raising acetylcholine levels in the brain to aid with memory and intellect, rebuilding nerve cells, and regulating hormone levels.

Mindfulness and Stress

One of the many elements of the oldest holistic healthcare system in the world, meditation has its origins in ancient India. Ayurvedic practitioners still advocate a multifaceted strategy for rebalancing the body by harmonizing the mind, body, and spirit. Meditation (among other advantages) enables the mind to de-stress and works in conjunction with the usage of several herbs, such as ashwagandha and tulsi.

Ram Dass, a former psychology professor turned guru, stated that meditation is a means to listen more intently and hear everything from a deeper perspective. Your insight is improved, your true nature is revealed, and you experience inner calm through meditation. Chaos needs our attention, he said. It reeks of a child being envious of our tranquility. Chaos is a universal force in its ability to draw you in and maintain your stress level. Through meditation, you may encircle and control chaos by using the stillness of your mind. Allow it to naturally go somewhere else while you focus your energy on asking the cosmos for guidance. Allow the solutions to come to you as readily as you did the confusion.

Although stress may be inescapable in today's world, we still have the capacity to align ourselves by understanding that the mind and body work in harmony. A mind-body strategy is used to get back to what is natural in this situation. According to sage knowledge, balance can be attained by the foods and herbs we eat as well as the way we view the world. World and discover peaceful means to unwind and pay close attention to who we truly are. We can enjoy the harmony that has always been but has gone unrecognized if we can see stress as an opportunity or even a wake-up call.

Yoganidra, also known as "meditation," is a yogic method for managing the mind that combines internal and external relaxation with the aim of transcending the mental and physical planes to reach the inner self. Yoganidra is a technique that creates a connection between a person's conscious awareness and their transcendental body. Nidra is the purest form of relaxation, and yoga is linked with union. In this view, yoganidra is total relaxation combined with a thorough understanding of one's



spiritual roots. This thorough self-awareness equips the mind to overcome any challenges presented by the workplace with joy while also reducing employee stress and anxiety. The yoga nidra pose is known as shavasana, or the sensation withdrawal pose. The person is in this position, lying on his back, with his legs somewhat apart and his arms somewhat out from his body. All of your muscles should be at ease, although not overly sleepy. The practitioner next moves on to breath awareness, which entails observing the breath's cyclical journey between the throat and the naval, once their body is stable and tranquil. The following step is to decide what the procedure's "sankalpa, " or ultimate goal, will be. Every time you do yoga nidra, say the same exact words in this sankalpa. The practitioner visualises numerous body parts progressively, from fingers to toes and from right to left, after attaining sankalpa. By doing this, one gradually gains awareness of the life force inside, leading to a state of complete bodily relaxation. By mentally repeating the first sankalpa's words, the practise is finished. The practitioner sits up straight and takes a few deep breaths.

CONCLUSION:

India has a highly rich cultural legacy, which constantly influences every aspect of society, including lifestyle. cultural influences have an impact on the presentation, diagnosis, treatment, progression, and outcome of mental diseases. Along with clinical skills, one should be cognizant of lifestyle factors and knowledgeable with old Indian perspectives. Traditional values and ideas are still being passed down from one generation to the next, which has an impact on how mental diseases manifest clinically and how they are treated.

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Rajasthani Architecture: A Study of Maru-Gujara Style

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Abstract :

Rajasthani architecture is a distinctive style of architecture that is found in the state of Rajasthan in India. It is known for its rich and vibrant use of color, intricate carvings, and grand structures. The architecture reflects the region's history, culture, and religion, and it ranges from grand palaces and forts to more modest homes. One of the key features of Rajasthani architecture is the use of Jharokha, which are traditional balconies or windows with intricate carvings and latticed screens. Another important aspect of Rajasthani architecture is the use of Jaalis, which are latticed screens or windows that provide natural light and ventilation while maintaining privacy. The architecture also showcases the influence of different styles such as Mughal, British, and European. Overall, Rajasthani architecture is a unique blend of regional, cultural, and historical influences that make it an important aspect of India's rich architectural heritage.

Keyword :

Jharokha, jaali, stepwell, maru-gujara, haveli, hawamahal

Introduction :

Rajasthani architecture is a style of architecture that is found in the Indian state of Rajasthan. It is characterized by its use of rich colors, intricate carvings, and large courtyards. Red sandstone is used to build it, turrets and chhatris are there, and beautiful carvings and designs are used to decorate it. Hawa Mahal, Jal Mahal, The City Palace, and Mehrangarh Fort are a few of the most well-known examples of Rajasthani architecture. The most notable examples of Rajasthani architecture are the many forts and palaces that are found throughout the state, such as the Amber Fort, the Jal Mahal, and the Hawa Mahal. Additionally, there are many ornate temples and havelis (traditional mansions) that feature elements of Rajasthani architecture. These architectural buildings are mainly made of red sandstone and marble, and are known for their beautiful decoration and intricate carvings. They include towns, villages, wells, gardens, palaces, and palaces. Famous architectural designs of Rajput architects may be seen in cities like Jaisalmer, Udaipur, Jaipur, and Jodhpur. Among Rajasthan's most notable masterpieces include Jantar Mantar, Dilwara Temples, Lake Palace Hotel, City Palaces, Chittorgarh Fort, and Jaisalmer Havelis.

History:

Rajasthani architecture was developed in India's northwest, that was once known as Rajputana. For many years, the Rajputs, a Hindu warrior caste, ruled over this area and constructed a variety of forts, palaces, and temples in the Rajasthani architectural style. Hindu and Islamic architectural traditions, as



well as the local climate and geography, have had an impact on this architectural style. Red sandstone, which was frequently available in the area and was utilised to create many of the structures, is one of the most distinguishing characteristics of Rajasthani architecture. Rajasthani architecture is characterised by the use of this material and by the presence of complex carvings and patterns. During the Rajput maharajas' rule in the 18th and 19th centuries, Rajasthani architecture gained its peak of development (kings). These and other examples of Rajasthani architecture are becoming popular tourist destinations and regarded as significant historical and cultural landmarks.

Style of architecture:

The state with the most splendor and life is Rajasthan. Around the sixth century, Rajasthani architecture, also known as Maru-Gurjara architecture, thrived in and Rajasthan. Maru-Gurjara style is a style of architecture that originated in western India during the 8th and 9th centuries. It is characterized by the use of sandstone, intricate carvings, and the incorporation of Hindu motifs such as the lotus and the trident. The style was used in the construction of temples, palaces, and other religious and secular buildings. Examples of Maru-Gurjara architecture can be seen in the temples of Mount Abu and Abu Road in Rajasthan, India. The Rajputana style of architecture, which was a synthesis of Hindu and Mughal structural design, is the primary influence on the architecture. Even though they practise Hinduism, a number of Rajputs started building empty memorial monuments under the strong influence of Islam. The architecture of the Tombs was distinctive in that it was shaped like an open umbrella. The living area of the Hawa Mahal palace differs from that of Mughal palaces in that it is housed inside a traditional Rajasthani dwelling. The multistory barrier contains the administrative, residential, and courtroom spaces.

Rajputs took a significant amount of inspiration from British architecture during the British era. One such instance is the Ranbag Palace in Jaipur, which was constructed in an Indo-Saracenic style and is now a magnificent hotel. The nineteenth-century Balsamad Lake Palace in Jodhpur is a summer palace with European architecture and a garden in front of a lake.

The towns were major settlements that had developed as a result of their size and growing population, whilst mass houses were located in the rural region. Strong stone walls, hills in the landscape, and the division of settlements into wards coupled by narrow roads and alleyways were all used to ensure protection in towns. These townships were well known for their palaces, gardens, fortifications, and temples.

Featured Aspects in All Builds:

Chhatri:

The great example of Rajasthani architecture are these elevated pavilions in a dome, Chhatris, also known as cenotaphs or memorial pavilions, are architectural structures typically found in Rajasthan, India. They are often built over the graves of Rajput kings and their consorts, and are designed to provide shelter and shade. Chhatris typically feature a pyramidal or domed roof and are made of stone or marble. They are decorated with intricate carvings and sculptures, and are often painted in bright colors. The Chhatri design in Rajasthan is a fusion of Rajput and Mughal architectural styles. They are found in many Rajput palaces and forts in Rajasthan.



Jaali :

A jaali is the name for the decorative latticework on stone windows. The Jaalis reflects the sunlight rays and allow a cool wind to flow within during the hot, muggy Indian summer. Jaali design, also known as jali or perforated stone screens, is a common feature in Rajasthan's architectural style, especially in Rajput and Mughal architecture. These designs are typically found on walls, arches, and doorways, and are made of stone, marble or sandstone. They are intricately carved with geometric patterns, floral motifs, and calligraphy. The jaali design allows light and air to filter through while providing privacy and protection from the sun. Jaali designs also serve as a decorative element, adding a sense of elegance and beauty to the architecture. They are commonly found in Rajput palaces, forts, and havelis in Rajasthan architecture. In Hawa Mahal, a palace located in Jaipur, Rajasthan, India, the use of Jaali is a prominent feature. The palace is well known for its elaborate sandstone façade, which is decorated with hundreds of small windows and latticed screens, or "Jaalis, " in a honeycomb pattern. These Jaalis were designed to allow air flow and provide shade to the women of the royal household who used to reside in the palace, while also allowing them to observe the street life below, unseen. The intricate design and use of Jaali in Hawa Mahal is a prime example of Rajasthani architectural style and a popular tourist attraction in Jaipur.

Jharokha :

A Jharokha is a specialized form of overhanging, folded, stone balcony that is frequently found in Rajasthani temples, havelis, and palaces. Jharokha design is a feature commonly found in Rajasthan's architectural style, particularly in Rajput and Mughal architecture. Jharokha is a projecting balcony or window that is often decorated with intricate carvings and sculptures. They are typically found on the upper floors of buildings and are designed to provide a view of the surrounding area while also serving as a decorative element. Jharokhas are usually made of wood or stone and are often painted in bright colors. They are commonly found in Rajput palaces, forts and havelis in Rajasthan. They also provide a sense of privacy while allowing light and air to filter through, creating a comfortable living space. The Jharokhas are also used as a place to sit and relax and also to keep an eye on the surroundings. Jharokhas are traditional architectural elements found in many buildings in Udaipur, Rajasthan, India. They are characterized by intricate carvings, latticed windows, and overhanging balconies. The Jharokhas in Udaipur are often found in traditional Havelis and palaces, and they serve as a unique feature that showcases the city's rich cultural heritage. The Jharokhas are not only aesthetically pleasing but also offer stunning views of the surroundings, making them a popular attraction in Udaipur.

Stepwells :

A well or pond that is access by descending a series of stairs is referred to as a stepwell or bawdi. Stepwell design is a unique feature of Rajasthan's architectural style, particularly in the regions that are semi-arid and dry, where the water is scarce. Stepwells, also known as baoli or vav, are a type of well that are built with a series of steps leading down to the water level. They are typically found in rural areas and were used as a source of water for irrigation and drinking, as well as for social and religious gatherings. The stepwell design in Rajasthan is characterized by its intricate carvings and sculptures, often depicting Hindu deities, geometric patterns, and floral motifs. Some stepwells are also adorned with multi-storeyed pavilions and are used for storage or as a place to rest. They are built



using materials such as stone, brick, and marble, and are often decorated with frescoes and paintings. The stepwells are the perfect example of how architecture and water management were closely linked in the dry regions of Rajasthan.

Haveli and it's designs :

Haveli is a type of traditional house found in Rajasthan, India. They are typically large, multi-storied buildings made of brick, stone, or marble, and are adorned with intricate carvings, paintings, and frescoes. Havelis were historically the residences of wealthy merchants and landowners, and were often built around a central courtyard, which served as a social and recreational space. They have a unique architectural style, which combines elements of Rajput, Mughal, and Islamic architecture. The havelis are characterized by their ornate facades, jharokhas (projecting balconies), and chhatris (cenotaphs or memorial pavilions). The havelis are also famous for the frescoes and murals that adorn the walls, depicting stories from Hindu mythology and depicting the lifestyle of the royal families. Many havelis have been converted into heritage hotels and museums, offering a glimpse into the rich history and culture of Rajasthan.

1. Jal-Mahal :

Jal Mahal, also known as the "Water Palace, " is a palace located in the middle of Man Sagar Lake in Jaipur, Rajasthan, India. The palace was built in the 18th century by Maharaja Sawai Pratap Singh, and is an example of Rajput architecture. The palace is made of red sandstone and is five stories tall, with four stories submerged underwater. The palace has beautiful lattice work and filigree on the walls and arches. The palace is surrounded by beautiful gardens and fountains. The palace was used as a hunting lodge by the Maharaja and was also a place where the royal family would relax and entertain guests. The palace is now a popular tourist destination and is accessible by boat. The Jal Mahal is a unique architectural structure that harmoniously blends with the natural surroundings, the architecture is a fusion of Rajput and Mughal styles, also it's a perfect example of how Rajputs architects used to create unique and innovative ways to interact with water and nature.

2. Hawa Mahal :

Hawa Mahal is a palace located in Jaipur, Rajasthan, India. It was built in 1799 by Maharaja Sawai Pratap Singh and is an example of Rajput architecture. The palace is made of red and pink sandstone, and is five stories tall. The palace is known for its unique architectural style that is reminiscent of the crown of Lord Krishna, as it has a series of small windows, known as "jharokhas, " that resemble the crown's lattice work. The jharokhas are adorned with intricate carvings, and are designed to allow air and light to filter through while providing privacy to the royal ladies. The palace also has a central courtyard and a small temple dedicated to Lord Vishnu. The palace was used by the royal ladies to watch the daily life and processions on the streets below, as they were not allowed to appear in public. The Hawa Mahal is one of the most iconic landmarks of Jaipur and is also considered as a symbol of Rajputana architecture.

3. Mehrangarh :

Mehrangarh Fort is a fortress located in Jodhpur, Rajasthan, India. It was built in the 15th century by Rajput ruler Rao Jodha and is one of the largest forts in India. The fort features a series of walls, gates,



and buildings, many of which were added over time by different rulers. The architecture of the fort is a blend of Rajput and Mughal styles, with elements of Hindu and Islamic architecture. The fort is known for its intricate carvings, latticed windows, and ornate arches. It is also home to a number of palaces, temples, and museums, which showcase the rich history and culture of the region.

4. Ranakpur Temple :

Ranakpur Temple is a Jain temple located in the Ranakpur village of Rajasthan, India. It was built in the 15th century and is known for its intricate and ornate architecture. The temple is constructed in the Maru-Gurjara style of architecture and is dedicated to the Jain Tirthankara, Rishabhanatha.

The temple complex consists of a main temple and several smaller temples. The main temple is built on a raised plinth and features four main halls, each supported by 1444 intricately carved pillars. The pillars are different from one another and no two pillars are same. The temple is also adorned with intricate carvings, sculptures, and reliefs that depict scenes from Jain mythology and daily life. The temple's dome is also a highlight, which is adorned with intricate carvings and sculptures.

The temple's architecture is a blend of Hindu and Jain styles, with elements of Islamic architecture. The use of light and shadow to create a sense of movement and depth is also a notable feature of the temple's architecture. Overall, the temple is considered one of the most beautiful examples of medieval Indian architecture and is a UNESCO World Heritage Site.

5. Kumbhalgarh :

Kumbhalgarh is a fortress in the Indian state of Rajasthan. Its architecture is a blend of Rajput and Mughal styles, featuring a series of walls, gates, and towers. The fortress is also known for its complex system of water storage and irrigation, which allowed it to withstand long sieges. The main attraction is the palace which is made of granite and marble, and has a grand entrance gate and a series of courtyards and halls. The fortress also features numerous temples and shrines, including the Badal Mahal and the Neelkanth Mahadev Temple. The Kumbhalgarh Fort in Rajasthan, India is known for its massive wall that runs for over 36 kilometers, making it one of the longest walls in the world. The wall is up to 15 meters high in some places and is wide enough for eight horses to ride side by side on it. The wall was built during the 15th century by the Rajput king Rana Kumbha, and it was designed to protect the fort and the surrounding region from invasions. The wall has several gates, watchtowers, and bastions, which were used for surveillance and defense. The wall also includes several Hindu and Jain temples, and palaces. It is now a UNESCO World Heritage Site and it's a popular tourist attraction.

Conclusion :

Although they had previously functioned as homes, temples, and palaces, the havelis at Alsisar were largely used as commercial hubs. On their business trips, merchants would pause here to unwind and converse, but women could only observe from beyond the wooden barrier. Here are the finest examples of Rajasthani architecture. Rajasthan is a whole state. Again, this is one of those locations in a country that you really must see. Your trip will be one you won't soon forget due to the abundance of engrossing and thought-provoking elements that showcase the significance of Rajasthani architecture.



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Moral Values Presented in Sri Bhashyam - A Study

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ABSTRACT:

The Hindu philosopher Ramanuja wrote the Sri Bhashya, a commentary on the Brahma Sutras. It is a key scripture in the Sri Vaishnava tradition, a branch of Hinduism that adheres to Ramanuja's teachings. It provides an in-depth analysis of the moral principles that are significant to the Sri Vaishnava faith. These theories are predicated on the assumption that moksha, or freedom from the cycle of rebirth, is what life is really all about. Ramanuja asserts that certain virtues and practises must be developed in order to accomplish this goal.

This research paper seeks to offer a thorough examination of the ethical principles outlined in Sri Bhashyam, a philosophical work by Hindu theologian Ramanuja. The introduction of the paper will give a brief summary of the text and its setting within Vedantic tradition. The discussion will next dig into the different moral principles stressed in Sri Bhashyam, such as social justice, righteousness, and bhakti. The paper will also look at how Sri Bhashyam views karma and moksha in relation to morality. The paper will end with a summary of the key conclusions and ramifications of this research.

KEY WORDS:

Sri Bhashyam, Sri Vaishnava, Brahma Sutras, Vishishtadvaita, Ramanuja , Vedanta

INTRODUCTION:

Sri Bhashyam, also known as the Sri Bhashya, is a commentary on the Brahma Sutras, one of the three primary texts of Hindu philosophy known as the Prasthanatrayi. The Brahma Sutras, also known as the Vedanta Sutras, are a collection of aphorisms that outline the teachings of the Vedas and provide a philosophical framework for understanding the nature of reality. The Sri Bhashyam, written by the 11th-century Indian philosopher and theologian Ramanujacharya, is regarded as one of the most important commentaries on the Brahma Sutras.

Ramanuja, also known as Sri Ramanujacharya, developed his own philosophy known as Visistadvaita, or qualified non-dualism. This philosophy holds that the ultimate reality, or Brahman, is a personal God who is both immanent and transcendent.

Devotion to God is one of the central virtues emphasised by Ramanuja in Sri Bhashyam. According to Ramanuja, the ultimate goal of human life can only be attained through God's grace, so cultivating a



strong and sincere devotion to God is essential in order to achieve moksha. Selflessness, humility, and a deep sense of surrender to God should characterise this devotion.

Aside from virtues, Ramanuja discusses the significance of certain practises in the pursuit of moksha. One of the most important is bhakti yoga, which involves cultivating devotion to God through practises like prayer, chanting, and the study of sacred texts. Another important practise is good deeds, which entails performing selfless acts of service to others as a way of expressing devotion to God.

OVERVIEW OF BRAHMA SUTRA:

The Brahma Sutra is a collection of aphoristic verses that serves as the foundational text of Vedanta, a Hindu philosophical tradition. They are written in Sanskrit and are traditionally attributed to the sage Badarayana. The Brahma Sutras are divided into four adhyayas (chapters), which are then further subdivided into adhikaranas (topics). Each adhikarana is made up of a series of sutras (verses) that each addresses a different philosophical issue or topic. The Brahma Sutras are intended to be a summary of the Upanishads' teachings, which are regarded as the foundational texts of Hindu philosophy.

The nature of ultimate reality and the path to liberation are central to the Brahma Sutras. According to the Sutras, the ultimate reality is the eternal, all-encompassing Brahman, which is both the material and efficient cause of the universe. The sutras also teach that the individual self (jiva) is distinct from Brahman, but that by realising the identities of the individual self and Brahman, the individual self can eventually attain liberation and merge with Brahman. Along with the Upanishads and the Bhagavad Gita, the Brahma Sutras are regarded as one of the three primary sources of Hindu philosophy. They have received extensive commentary from various philosophers and have had a significant impact on the development of Hindu thought.

There are several different interpretations of the Brahma Sutras, and different schools of Hindu philosophy have developed based on different interpretations of the Sutras. The most well-known interpretations are those of the Advaita Vedanta of Adi Shankara, the Vishishtadvaita of Ramanuja, and the Dvaita of Madhvacharya. The ultimate reality, according to Advaita Vedanta, is non-dual and indivisible, and the individual self is ultimately identical to the ultimate reality of Brahman. According to Advaita, the goal of spiritual practise is to realise this non-dual reality through the realisation of the identities of the individual self and Brahman. According to Vishishtadvaita, the ultimate reality is the personal deity, Vishnu, and the individual self is distinct from but not separate from the ultimate reality. The goal of spiritual practise, according to Vishishtadvaita, is to achieve liberation through devotion to God and the performance of good deeds. Meanwhile, Dvaita believes that the ultimate reality is the personal deity, Vishnu, and that the individual self is distinct from and eternally separate from the ultimate reality. According to Dvaita, the goal of spiritual practise is to achieve liberation through devotion to God and surrender to his will.



UNDERSTANDING THE CONCEPT OF VISHISHTADVAITA PHILOSOPHY

Vishishtadvaita philosophy, also known as qualified non-dualism, is a school of Hindu philosophy advocated by Ramanuja, a Vedanta philosopher. It is a synthesis of the Advaita (non-dualistic) and Dvaita (dualistic) schools of thought, claiming that the ultimate reality, Brahman, is both the efficient and material cause of the universe, and that individual souls (jivas) and matter are both distinct from and dependent on Brahman.

Brahman is the supreme, all-pervading reality, according to Vishishtadvaita philosophy, and individual souls (jivas) are eternal and inseparable from it. Individual souls are not identical to Brahman; rather, they are qualitatively different and reliant on it. The material world, on the other hand, is distinct from and dependent on Brahman and it is marked by diversity and change.

One of the key concepts in Vishishtadvaita philosophy is that of svatantra, or independence. The individual souls are said to be svatantra, meaning that they have the ability to act independently and exert their own agency. However, this independence is ultimately dependent on the grace of Brahman, which is the source of all existence and the ultimate goal of all spiritual striving.

The importance of bhakti, or devotion, in achieving the ultimate goal of spiritual liberation is also emphasised in Vishishtadvaita philosophy. Individual souls can be liberated from the cycle of birth and death, according to this philosophy, by cultivating a personal relationship with Brahman through bhakti. The Vedas, the oldest and most authoritative Hindu scriptures, are also the ultimate source of knowledge and truth, according to Ramanuja's Vishishtadvaita philosophy. Ramanuja interprets the Vedas to affirm the existence of a personal God and claims that the ultimate goal of spiritual practise is to realise one's identity with and devotion to this God.

UNDERSTANDING SRI BHASYAM

Sri Bhasyam is considered to be one of the three main commentaries on the Brahma Sutras, Along with the Bhaskara Bhashya and the Madhvacharya Bhashya. Other schools of Hindu philosophy, such as Advaita Vedanta of Adi Shankara, are also addressed and refuted in the Sri Bhashya. Ramanuja contends that the Advaita viewpoint, which holds that the individual self is ultimately identical to Brahman's ultimate reality, is incorrect and fails to adequately explain the existence of the individual self and the diversity of the world. It had a significant impact on the evolution of Hindu thought and is still studied and debated by scholars today. The Sri Bhasyam is divided into four adhyayas, or chapters, that address a variety of topics concerning the nature of reality and the path to liberation.

These four adhyayas (chapters) in the Sri Bhashya are namely

1. **Samanvayadhyaya:** In the first adhyaya of the Sri Bhashya, Ramanuja emphasises the importance of the Upanishads in interpreting the Brahma Sutras and presents his own interpretation of the Sutras based on the Upanishads' teachings. He also addresses and refutes objections to the Sutras' coherence and consistency, and argues for the importance of proper interpretation in understanding the Sutras' teachings.



2. **Avirodhadhyaya**: This adhyaya addresses criticisms of the Upanishads' and Brahma Sutras' teachings' coherence and consistency. It is concerned with the nature of the individual soul, or jiva. Ramanuja claims that jivas are eternal and have the ability to achieve liberation through devotion to God. He also challenges the Advaita belief that jivas are ultimately identical to Brahman, arguing that there is a distinction between individual souls and ultimate reality.

3. **Sadhanadhyaya**: This adhyaya discusses the significance of hearing, reflecting, and meditating on the teachings of the Upanishads and the Brahma Sutras as a means of attaining knowledge of Brahman's ultimate reality. It explores the concept of maya, or illusion, and its role in human experience. Ramanuja claims that maya is a Brahman power that is responsible for the creation and upkeep of the universe. He also refutes the Advaita belief that maya is an independent force responsible for the world's illusion, arguing that it is ultimately under God's control.

4. **Phaladhyaya**: This adhyaya discusses the outcomes of discovering the ultimate reality of Brahman and the nature of liberation. It discusses a variety of topics related to the spiritual journey, such as the role of knowledge and devotion in the spiritual journey. Ramanuja claims that understanding the nature of reality and devotion to God are both required for liberation. He also discusses the guru's role and the importance of adhering to the path outlined in the Vedas and scriptures in order to achieve liberation.

MAJOR MORAL VALUES FOUND IN SAMANVAYADHYAYA ARE:

Moral values are important in shaping a person's character and behaviour. They are the guiding principles for our actions and decisions, and they are necessary for living a fulfilling and meaningful life. The Sri Bhasyam's Samanvayadhyaya is a collection of moral values considered essential for living a virtuous life. These values are important not only for individuals, but also for society as a whole, because they promote harmony and well-being for all.

○ The first moral value from the Samanvayadhyaya is **truthfulness**. Truthfulness is the foundation of all moral values, and it is essential for building trust and maintaining relationships. A person who is truthful is honest and transparent in their actions, and they do not deceive or mislead others. Truthfulness is also necessary for self-reflection, as it allows us to be honest with ourselves about our thoughts, feelings, and actions.

○ The second moral value is **non-injury**. (Non-injury or ahimsa) is the principle of not causing harm to any living being, either physically or mentally. It is a fundamental moral value that is essential for promoting compassion and empathy towards others. Non-injury is not only about avoiding physical harm, but it also includes avoiding causing mental distress, such as through bullying or spreading rumors.

○ **Non-stealing** is the third moral value from the Samanvayadhyaya. This value is about respecting the property rights of others, and it is essential for maintaining a just and fair society. Non-stealing includes not only taking someone else's property without permission, but it also includes not taking advantage of others or exploiting them for personal gain.



- The fourth moral value is **chastity**. chastity is about maintaining sexual purity and self-control, and it is essential for leading a virtuous life. It involves not only avoiding promiscuous behavior but also avoiding any form of sexual misconduct or exploitation.
- The fifth moral value is **non-hoarding**. Non-hoarding is about not being greedy or selfish, and it is essential for promoting fairness and equality in society. This value encourages individuals to share their resources and to be generous towards others.
- The sixth moral value is **compassion**. compassion is about feeling empathy and concern for others, and it is essential for promoting kindness and understanding towards others. compassion is not only about feeling sorry for others, but it also involves taking action to help alleviate their suffering.
- The seventh moral value is **forgiveness**. Forgiveness is about letting go of resentment and anger towards others, and it is essential for promoting inner peace and happiness. Forgiveness is not about excusing bad behavior, but it is about releasing the negative emotions that are holding us back from moving forward.
- The eighth moral value is **patience**. Patience is about being able to endure difficult situations without losing one's temper, and it is essential for maintaining emotional stability and inner peace. Patience allows us to stay calm and focused even in the face of adversity.
- The ninth moral value is **self-control**. Self-control is about being able to resist temptations and impulses, and it is essential for achieving one's goals and leading a disciplined life. Self-control allows us to make rational decisions and to avoid acting impulsively.
- The tenth moral value is **non-covetousness**. Non-covetousness is about not being jealous or resentful towards others, and it is essential for promoting inner peace and happiness. Non-covetousness allows us to appreciate what we have and to be content with our own lives.

MAJOR MORAL VALUES FOUND IN AVIRODHADHYAYA ARE:

- One of the key moral values is **humility**. Humility is the act of being humble and recognizing one's own limitations and faults. It is essential to practice humility as it helps an individual to be more open to learning and growth, and it also helps in building strong relationships with others.
- Another important moral value discussed in the Avirodhadyaya section is **self-control**. Self-control is the ability to control one's own thoughts, emotions, and actions. It is essential to practice self-control as it helps an individual to maintain a balance in life and to make responsible decisions.
- The Avirodhadyaya section also emphasizes the importance of **compassion**. compassion is the act of feeling empathy and concern for others. It is essential to practice compassion as it promotes altruism and helps in building strong relationships with others.
- Another important moral value discussed in the Avirodhadyaya section is **forgiveness**. Forgiveness is the act of letting go of grudges and forgiving others. It is essential to practice forgiveness as it promotes peace and helps in maintaining healthy relationships.
- The Avirodhadyaya section also emphasizes the importance of **detachment**. Detachment is the act of being detached from material possessions and desires. It is essential to practice detachment as it helps an individual to focus on the spiritual realm and to achieve ultimate liberation.



MAJOR MORAL VALUES FOUND IN SADHANADHYAAYA ARE:

- **Devotion** is the first moral value discussed in the Sadhanadhyaya section. Devotion is the act of being devoted to God and surrendering oneself to God's will. It is essential to practice devotion as it helps an individual to overcome egoism and to achieve spiritual growth.
- **Surrender** is the second moral value discussed in the Sadhanadhyaya section. Surrender is the act of giving up one's own will and submitting oneself to God's will. It is essential to practice surrender as it helps an individual to overcome egoism and to achieve spiritual growth.
- **Selfless** service is the third moral value discussed in the Sadhanadhyaya section. Selfless service is the act of serving others without expecting anything in return. It is essential to practice selfless service as it helps an individual to overcome egoism and to achieve spiritual growth.
- The Sadhanadhyaya section also emphasizes the importance of **purity** and **discipline**. Purity is the act of keeping the mind and body free from impurities and negative thoughts. Discipline is the act of following a set of rules and regulations to maintain purity and to achieve spiritual growth. Together, these values help to purify the mind and body, and to create a conducive environment for spiritual growth.

MAJOR MORAL VALUES FOUND IN PHALADHYAAYA ARE:

The Sri Bhasyam's Phaladhyaya discusses the concept of moral values and their significance in an individual's spiritual growth. It defines moral values and their relationship to the ultimate goal of spiritual development and liberation. The section emphasises the significance of moral values in one's daily life and how these values lead to spiritual growth and ultimate liberation. The ultimate goal of human existence is to attain liberation, also known as moksha. This goal can only be attained by adhering to a set of moral values that promote spiritual growth. According to the section, by practising these moral values, one can overcome egoism, purify the mind and body, and ultimately achieve liberation. They are,

- **Renunciation:** The act of giving up material possessions and desires in order to focus on spiritual growth.
- **Non-attachment:** The ability to detach oneself from material possessions and desires in order to achieve spiritual growth.
- **Self-control:** The ability to control one's own thoughts, emotions, and actions in order to maintain a balance in life and make responsible decisions.
- **Devotion:** The act of being devoted to God and surrendering oneself to God's will in order to achieve spiritual growth.
- **Surrender:** The act of giving up one's own will and submitting oneself to God's will in order to achieve spiritual growth.
- **Service to God:** The act of serving God and performing actions that is in alignment with God's will in order to achieve spiritual growth.
- **Faith:** A belief in God and the spiritual path, and the ability to trust in God's guidance in order to achieve spiritual growth.



- **Knowledge:** The acquisition and understanding of spiritual knowledge and wisdom in order to achieve spiritual growth.
- **Gratitude:** The act of being thankful and appreciative of God's blessings in order to achieve spiritual growth.
- **Truthfulness:** The act of being honest and truthful in speech, thought, and action in order to achieve spiritual growth.
- **Non-violence:** The act of not causing harm to any living being, both physically and mentally, in order to achieve spiritual growth.
- **Non-stealing:** The act of not taking anything that does not belong to us in order to achieve spiritual growth.
- **Chastity:** The act of being faithful in relationships and not indulging in promiscuous behavior in order to achieve spiritual growth.
- **Non-hoarding:** The act of not being greedy and hoarding resources in order to achieve spiritual growth.
- **Compassion:** The act of feeling empathy and concern for others in order to achieve spiritual growth.
- **Forgiveness:** The act of letting go of grudges and forgiving others in order to achieve spiritual growth.
- **Patience:** The ability to endure difficult situations and to remain calm in the face of adversity in order to achieve spiritual growth.
- **Equanimity:** The ability to maintain a state of mental and emotional balance in the face of changing circumstances in order to achieve spiritual growth.
- **Righteousness:** The act of following moral and ethical principles in order to achieve spiritual growth.
- **Detachment:** The act of being detached from material possessions and desires in order to focus on spiritual growth.
- **Renunciation of the fruits of action:** The act of performing actions without attachment to the results in order to achieve spiritual growth

CONCLUSION:

In conclusion, Ramanuja's Bhasyam is an important work of literature that emphasises the importance of moral principles in life. The teachings of Ramanuja inspire people to live virtuous and ethical lives by adhering to the concepts of dharma, karma, and bhakti. He emphasises the importance of restraint, sympathy, and devotion to God in order to achieve spiritual enlightenment. Ramanuja's Bhasyam reminds us that moral principles are an important part of personal development and have a significant impact on our behaviour and character. One can live a satisfying and meaningful life in this world and the next by adhering to the moral precepts established in the Bhasyam.

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Historical Study of Pandalam Palace

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Abstract

This paper focus centres on the enormous Pandalam palace. The investigation is being conducted to learn the background and connections of Pandalam Palace. The rituals and traditions observed in the temples and palaces connected to Pandalam Palace during various occasions are notable. What is the history of the magnificent Temple of Lord Ayyappa in Sabarimala with the Pandalam Palace? The custom observed during makaravilakku is a notable event at this time.

Keywords

Pandalam, Sabarimala, Achankovil, makaravilakku, malikapurathu.

Introduction

Due to its ties to Ruler Ayyappa, Pandalam is regarded as a heavenly town. Being considered the intellectual and social centre of Travancore. The royal residence is home to many educational institutions, including design universities, Ayurvedic training programmes, post-secondary schools, and reputed schools. It is situated along the Achankovil river and was once inhabited by the Pandalam royal family. The famous family holds a prominent place throughout Kerala's entire history. They are supposed to have fallen from the Pandya rulers of Madurai, according to a collection of experiences, and there is one more significance or conviction, according to people and history, that Master Ayyappa was born to the Lord of Pandalam. On the banks of the Achankovil stream, there is a sanctuary set up for Master Ayyappa. Three days prior to the makaravilakku event, the terrified trimmings of Ruler Ayyappa are paraded from the Panadharam Royal palace to Sabarimala.

Early History

Malik Kafur, Aladuddin Khalji, the head of the Khalji line, once pursued the Pandya dynasty king. When the Pandya rajas were disappointed, two segments of this line fled west (towards Kerala) to avoid being attacked. One branch persisted over the rough areas of the Western Ghats, settled Poonjar in Kottayam, and lay out the Poonjar kingdom. The other branch (Chembazhannur) wandered through a few Ghat locations before finally reaching Pandalam after much difficulty. At first, the fleeing Chembazhannur branch settled down at Valliyur and took part in a unique circumstance in front of the public. Later, the famous family relocated to Tenkasi because of the threat of invasion. Savuri Thirumalai A well-known Madurai leader named Nayunu Ayyalugaru Naidu wanted his daughter to wed a member of the Chembazhannur family. However, Nayak turned against Pandiyar after the engagement proposal was rejected. He caused enormous damage in Tenkasi with his powerful



Maravappada (armed force). After realising they couldn't continue living quietly in Tenkasi, the family relocated to a place called Elathoor maniyam and acquired the rocky terrain near Puliyanakudi. However, Nayak continued harassing the royal family, forcing them to travel west (to Kerala) via places like Achankovil, Aryankavu, and Kulathupuzha before they were able to settle down in Konni by C. 79 ME, thanks to a copper deed given by the Venad raja. For their regular worshippers, the family erected a Shiva temple in Konni (Murigamangalam Sreemahadevar Sanctuary). One of the Chembazhannur family's most renowned contributions to Kerala is this refuge. People in the area who had grown weary of cheaters' games recognised the family as the chembaazhanji kovilakom decision class. chola attacks on Travancore forced the family to flee Konni and eventually settle in Pandalam, which became their incredibly resilient capital. By acquiring the land from Kunjunni Varma Thampan (Kaipuzha Thampan) of Amanthur Kovilkam at Kaipuzha and the local lord and property manager of the location, an unquestionable realm was carved out by approximately 370 ME (1194 CE). The ruler of Venad also played a remarkable role in the establishment of this realm. Under the Pandalam rulres, people had a peaceful atmosphere and an idyllic life. As of the Travancore state handbook, the rajas of Travancore and the Pandalam kingdom maintained friendly relations. There was a very genuine connection between Kaipuzha Thampan and the Maharaja of Travancore. Through Kujunni Varma Thampan, the Maharaj of Travancore's close friend and advisor, Pandhalam Raja established a solid relationship with him.

The 1, 000 square mile territories of the Pandalam realm included parts of Konni, Achankovil, Tenkasi, and the remote areas of Sabarimala, the place where Ayyayppa was born. Aadhichavarman, a Venad ruler and the founder of the Travancore realm (925 ME), was given this name in 345 ME in honour of his expansionist tactics. However, due to Pandalam's achievements in Focal Travancore, he was left unassigned and did not receive a position. This was mostly due to the cordial relations Travancore enjoyed with Pandalam and the imperial family's assistance in Varma's triumph in Kayamkulam. Following Tippus' victory on the Malabar coast in 965 M. E., Pandalam was had to provide the Travancore government a significant sum of Rs. 2, 20, 001 to help pay for the cost of the war. The money was paid in several installments. A Pandalam leader used his Sabarimala sanctuary salary to pay for sections in the year 969 ME. By 995 ME, the raja of Travancore had agreed with the Pandalam lord that they would support every member of the royal family provided they were allowed to get money from Pandalam. The Pandalam kingdom was united with Travancore after this proposal was accepted, and each royal relative received a monthly stipend. The Travancore devaswom board now has management authority over all shrines, including Sabarimala, that are under the realm's legal authority. Pandalam was a portion of the Mavelikkara taluk of the Alappuzha region before the creation of the Pathanamthitta district.

Customs and rituals followed by Pandalam Palace

The Raja of Pandalam is revered as the founder of the sanctuary and the father of Ruler Ayyappa of Sabarimala. The current Valiya Koikkal sanctuary in Pandalam served as the Imperial family's private place of love. The organisation of the comparatively large number of temples inside the Pandalam region was transferred to the public authority of Travancore at the point when the domains under Pandalam realm were anticipated by Travancore in 1820 Promotion in accordance with a written understanding between the leaders of the two realms, and was subsequently given over to the Travancore Devaswom Board after Freedom.



The statement "the rituals and ceremonies shall be continued in the traditional manner to during the exchange" was made clear when the realisation arrived. When necessary, the Pandalam royal line has been an important participant in the ritual observances at the Sabarimala and Valiya Koikkal sanctuaries.

Huge crowds of enthusiasts travel to Pandalam to receive the Raja's gifts, or "vibhuthy, " that he offers. According to Sage Agasthya's "Halasya puranam, " the Pandalam line is descended from the Pandya monarchs of Madurai, who were close relatives of Master Siva and Madurai Mennakshi. The members of the family are therefore considered Saivites. This is noted for their gifting of scared detritus, or "vibhuthy, " to followers. During the travel season, a member of the Regal family stays in Pampa to give the Ayyappas presents and "vibhuthy." The Valiya Thampuram (Senior Raja) chooses a member of the royal family to accompany the Thiruvabharanam march from Pandalam to Sanidhanam and back. Huge numbers of people thank the Raja of Pandalam throughout the journey and get "vibhuthy" from him. During the Mandalam-Makaravilakku season, fans, particularly women who are unable to travel to Sabarimala, can have open doors for "darshan" of the heavenly displays at the Srampickal Royal house.

Other various traditions and customs include:

- The valiya Thampuram never goes to Sabarimala.
- Male youngsters before 'upanayanam' (string function) and female individuals from the Royal residence are not permitted to attempt the journey.
- Nobody from Pandalam illustrious family goes to Sannidhanam on Makaravilakku day.
- Relatives don't stand directly before the Sanctorum while Sabarimala.
- Individuals from Pandalam royal residence need not convey 'irumudikettu' while climbing 'Pathinattampadi'.
- The Pandalam Valiya Koikkal sanctuary stays shut for 12 days upon the passing of any individual from the Castle.

Relation of Sabarimala and Royal Family of Pandalam

People from the Pandya line lived in locations like Valliyur, Tenkasi, Shengottah, Achankovil, and Sivagiri when they were expelled by Thirumala Naicker, the ruler of the latest Pandya Realm, who travelled through Madurai, Thirunelveli, and Ramanathapuram. They had also established themselves in parts of Travancore, and some of them who lived near Chempazhanattu Kovil in Sivagiri had been offered the chance to rule Pandalam by the Lord of Travancore almost a long time ago. Ruler Rajashekara, Master Ayyappa's illegitimate father, held a position in this custom.

A good and shining sovereign Rajashekara was well regarded by his subjects. Under him, the area was going through a golden period. However, the lord was troubled by the fact that he was childless and lacked an heir to succeed him in his lofty position. The helpless king and his sovereign begged Master Shiva for a child nonstop.

A demon by the name of Mahishasura adopted extreme repentance (tapas) about the same period, forcing Master Brahma to give up his wish for no one on earth to be able to destroy him. Brahma's assistance encouraged Mahishasura to begin the effective eradication of people and the dismantling of clans and networks. People fled to distant regions because they were threatened and feared his wrath.



The devas communicated with Goddess Durga after realising that only a godlike force could defeat the unpredictable Mahishasura. She then engaged in a fierce battle and killed him.

Mahishi, the sister of Mahishasura, received a guarantee from Master Brahma that no creature may harm her, with the exception of the descendants of Vishnu (Hari) and Shiva (Haran). This guarantee was not intended to justify her murdered sibling. Mahishi arrived at Devaloka at the specified time and immediately irritated the Devas, who then requested Master Vishnu to intervene. It was determined that the male child born from the union of Mohini and Ruler Shiva would be taken into consideration by Ruler Shiva's childless lover, Lord Rajashekara of Pandalam, because no one could kill Mahishi except for the child of Ruler Shiva and Vishnu. Master Vishnu anticipated the female persona of Mohini who assisted the devas in rescuing Amrit from the asuras.

On one of his hunting excursions in the nearby forests, Ruler Rajashekara heard a newborn baby's cries as he leaned back on the stream's banks and pondered the natural splendour of the surroundings and waterfalls. He was perplexed as he followed the sounds and eventually found a gorgeous child who was angrily kicking its arms and feet. The king stood there perplexed; he wanted to take the child back to his castle.

A sadhu appeared out of nowhere and instructed Lord Rajashekara to take the newborn infant to his royal abode while he was watching the child in paradise. The panhandler also promised him that the child would lessen his tradition's miseries and that Rajashekara would learn of the child's holiness when he was twelve. The sadhu led the Lord to give the child the name "Manikandan, " which means "one with a splendid neck, " because he was wearing a gold necklace.

Rajashekara, who was overjoyed, brought Manikandan back to his home and told his king about the events. The two of them believed that Ruler Shiva himself had honoured them. All of them, with the exception of the Diwan, were engrossed in the pleasure of the imperial pair and had engaged any hopes of succeeding Rajashekara as lord.

Manikandan was a very cunning and intelligent child. He was successful at fighting and the shastras, and his master was astounded by his beauty and godlike abilities. Success and harmony were paramount in Pandalam. Finally, Ayyappan's teacher concluded that the child was not a typical human and was instead a heavenly person. Manikandan approached his teacher after finishing his exams to offer master dakshina and ask for his favours in this way.

The master clarified for Manikandan what he had preemptively implied about him, that he was a heavenly power destined for godlike brilliance, as he proceeded towards his profound expert for ashirwaadam (favouring). The master then begged him to give his mentally retarded and blind child speech and vision. As soon as Manikandan touched the master's child, the infant developed speech and visual perception. Manikandan returned to the imperial quarters while requesting that no one be informed of this strange occurrence.

The Sovereign had given birth to a boy child named Raja Rajan in the interim. Rajasekara decided to make Manikandan ruler after seeing that these amazing new discoveries were somehow inextricably linked to him; it is obvious that he had Master Ayyappan, his oldest child, in mind. Everyone lost hope, with the exception of the Lord's Diwan. This cunning pastor hated Manikandan and devised intricate plans, including tampering with food, to get rid of the celestial sign. He also secretly breast-fed royal aspirations. Manikandan had a few near misses since his body was beginning to exhibit a medical problem that no one could treat. Finally, Master Shiva himself, dressed as a healer, helped the little guy feel better.



His plans foiled, the Diwan informed the Sovereign that Manikandan's succession to Rajasekara was wholly improper because her own kid was still alive. She was encouraged to appear to be ill because Arthasastra justifies all evil by associating it with a noble goal. He promised the Sovereign that he would get his doctor to say that she could be healed by drinking tigress milk. Rajasekara's love for Manikandan would remain unchanged whether he was persuaded to enter the woods where he would become prey to wild animals or whether he returned without completing the task. The Sovereign, dazed by her devotion to her own child, made a commitment to assist the Diwan and pretended to be in excruciating pain in her head. The Lord became alarmed and sent his physicians, who were unable to revive the ostensibly frail Sovereign. In the long run, the Diwan's assistant predicted that she would be free of the illness if she had access to nursing tigress milk. Rajasekara advertised that he would offer someone who could help the helpless Sovereign a portion of his domain.

The men Rajasekara dispatched were just interested in returning the milk empty-handed. Manikandan offered to aid, but the Ruler refused, citing the young age of the child and the approaching crowning ceremony as justifications. Manikandan mentioned his dad to help him out unfazed. The child quickly took advantage of the opportunity to squeeze Rajasekara, ever the tolerant parent, so that he may collect the milk. Rajasekara's efforts to gather a group of courageous men to accompany him into the woods were slowed down by Manikandan, who said that the tigress would flee peacefully once she saw the horde of warriors. Rajasekara reluctantly said goodbye to his firstborn kid and ordered him to bring food stocks and three-look coconuts in order to honour Master Shiva.

Manikandan was followed into the woods by the Panchabuthas of Ruler Shiva. In any case, he took a chance by travelling to Devaloka to witness the demon Mahishi's abominations. Manikandan threw Mahishi to the ground below after being offended by his sense of justice; she landed on the banks of the Azhutha Waterway. Soon after, a fierce battle ensued, and at the conclusion, Manikandan mounted Mahishi's chest and started a raucous dance that echoed throughout the earth and the Devaloka. Yes, even the Devas were frightened. Mahishi was scolded after realising that the celestial creature on her was the offspring of Hari and Haran. She then knelt down in front of the boy and kicked the pot.

Ruler Shiva and Mahavishnu witnessed this dance from a location known as Kalakatti (It is said that Leela, little girl of Kavalan, a Karamban, with a face of Mahishi and liberated herself from the revile and got Moksha by the finesse of Shri Dharma Sastha, which is portrayed in Sabarimala Sanctuary as Malikapurathu Amma, by which name she has a sanctuary there)

Manikandan entered the woods for tigress' milk after his fight with Mahishi. He got a vision of Master Shiva, who told him that although he had fulfilled the heavenly arrangement, he still had one important task to complete. Manikandan was reminded of his depressed father and frail mother, and he was promised Ruler Indran's assistance in obtaining the much sought-after tigress' milk. Manikandan, disguised as a tiger, advanced towards the Imperial royal mansion on Ruler Devendran. They were joined by female devas dressed as tigresses and men devas dressed as tigers.

After seeing the child and the tigers, the residents of Pandalam reacted excessively and quickly started looking for safety. Soon after hearing a child's screams, the Sanyasi, who had originally appeared before Rajasekara in the forest, returned and revealed Manikandan's true character to the astounded Sovereign. The Lord grew silent and thoughtful as Manikandan led the tigers towards the castle entrances. The child jumped from the tiger's back and told the grave Lord that he could treat the Sovereign's secret illness by getting the milk from the tigresses. Rajasekara, unable to restrain himself any longer, threw himself at the man's feet and begged for forgiveness. He had finally detected his



Sovereign's ruse; her illness had ended the moment Manikandan left for the woods. Manikandan turned twelve on the day he returned from the woods.

As the alternative would have resulted in the exile of his child into the woods, Lord Rajasekara made the decision to reject his Diwan. Manikandan, however, urged restraint; he believed that everything had unfolded in accordance with the divine request, thanks to God's desire. He also reassured his father that no matter what happened, he would return to Devaloka after he had completed the task he had set himself. Before leaving, the man informed the Ruler that he would give Rajasekara any refuge he requested as long as he was satisfied with his unwavering confidence and commitment. The Lord Rajasekara immediately informed him that a sanctuary needed to be built in his honour and pleaded with him to provide a suitable location. A Sanyasini named Sabari observed Dhavam there during the time of Sri Rama, and Manikandan pointed a bolt that fell there. After advising the Lord to build the sanctuary there, Ruler Manikandan disappeared.

Following the advice of Holy Person Agasthya Ruler Rajasekara, the foundation stone for the sanctuary at Sabarimala was then laid. Ruler Manikandan had vowed resolutely that he would only honour devotees who grant Darshan after observing a 41-day compensation period or vrtha that comprises extreme restraint from family desires and preferences; The followers are expected to live a brahmachari-like lifestyle, constantly respecting the dignity of life. They adorn themselves with three-eyed coconuts and staple/Aantha Laurel while ascending the steep slants of Sabarimala, much as the Bhagwan did when he went to the forest to obtain tigress milk, washed in Waterway Pampa raising symbols of Saranam, and ascended the 18 stairs.

At the right moment, ruler Rajasekara completed the construction of the place of worship and the holy eighteen steps leading to the sanctuary complex. The expressions of the Master himself were helpful in helping the Ruler remember the seemingly impossible task of bringing Dharmasastha's godlike object into the sanctuary for darshan. The Stream Pampa is a sacred waterway as Waterway Ganga, and Sabarimala is fundamentally as blessed as Kasi. Dharmasastha sent Parasuraman, who restored the location known for Kerala from the lower part of the sea, to Sabarimala.

Regardless of position or ideology, millions of people regularly congregate at Sabarimala with wreaths and irumudis, serenade Master Ayyappa with hymns, bathe in the holy Pampa, and climb the 18 stairs to obtain a glimpse of Ruler Ayyappa, the Dharmasastha.

Conclusion

A very important location in Kerala history is Pandalam Palace. People are greatly impacted by the relationship between the palace and Sabarimala Lord Ayyappan through its customs and ceremonies. In this essay, we recollect all the ceremonies and rituals that were observed during the Makkaravilaku period as well as the traditions that we uphold today.

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Adoration of Farmers God In Agricultural Fields

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ABSTRACT

Farmers appealed to the Rain God to prevent their good harvests from wilting due to a lack of rainfall in this area. Despite contributing less than 15% of India's GDP, agriculture employs 50% of the country's workers. Unsurprisingly, the agricultural industry in India uses up to 20% of total power, primarily for irrigation. This may represent up to 30 to 50 percent of the state's total power use in some areas. Traditional pujas are being performed in our villages to ask for rain while the crops are being sowed. Invoking the God of Rain, who may go by a number of names, and pleading with him to provide newly sown crops with the water they require to flourish and get started on the way to a bountiful harvest has long been a habit. Those who depend on farmers for their sustenance also pray to Mother Earth for bountiful crops. If these ceremonies are successfully performed with humility and gratitude, it is thought that the entire village will be content. India is a vibrant nation filled with exuberant festivities and fascinating legendary customs; it is the land of festivals. Events held during a region's main harvest are known as harvest festivities. The harvest festival is observed at a different period of the year in each of India's 29 states due to variations in local climate and major crops. Bihu, Pongal, Makara Sankranti, and Lohri all have different names and origins, but they all celebrate the same thing: giving appreciation for a bountiful harvest. The majority of Indians actively participate in agricultural pursuits.

Keywords

Praying for sun and rain, alternative-solar energy, Harvest festivals, Makarasankranti, lohri, Pongal, onam, Baisakhi.

People pray for rain

Cyclone Gulab caused severe rains in many portions of Andhra Pradesh and Telangana, however Anantapur district saw an unusual situation.

Farmers in this area prayed to the Rain God to save their excellent harvests from withering as a result of a lack of rainfall. In the district located in the rain shadow zone, the longstanding custom of performing pujas and prayers to please the rain god was still practised.



At Chandakacharla hamlet in Madakasira mandal, a large procession of bullocks was led along the street. Water was ceremoniously poured on the bullocks. By bringing their painted bullocks to the gramme chavidi, more than 200 locals participated in the rites.

The traditional beating of "urralu" energised the march (drums). The bullocks were given water as the final act of the ceremony at the village's "Boddu Rai," or customary survey stone.

The groundnut crop was withering because of a lack of moisture at the height of the nut producing, according to K Shesadri, chairman of the high school committee. Farmer Anjappa stated, "We follow the centuriesold traditions and ceremonies to appease the rain deity, and we are happy that rain finally came.

The current kharif season, which was the height of the groundnut growth in the district, saw severe damage to the region's main crop on roughly 11 lakh acres.

The lack of rainfall in the area caused concern among the farmers because it could lower yields and reduce their financial returns.

Anantapur is a leading groundnut-producing location both locally and nationally.

But because to the inadequate rainfall this season, 33 mandals were affected.

Three timely showers are sufficient for the crop, but because the area is in the rain shadow, problems arise frequently.

On the edges of other villages, there has been a ritualistic hurling of debris, including broken objects and "Karavu Rallu" (drought stones), which is eventually deposited into Penna and other rivers in the Rayalaseema region and nearby Karnataka areas.

"Different traditions are part of the droughtaffected areas to placate rain god and inspire faith among the farmers so that they do not slip into depression."

According to historians, following rituals and customs helps people maintain their mental fortitude in trying circumstances. The bulk of the villages in the Rayalaseema region, as well as those nearby in Karnataka, frequently experienced worse circumstances.

In the past 145 years, the area has experienced drought conditions for more than 72 years. The great fluctuation of rainfall during the Southwest monsoon is a sign of the risk involved in farming in this region. 338.4mm of rain fell on average during the south-west monsoon season. With over 7 lakh hectares of dry terrain, the Anantapur district alone is dependent on the yearly rainfall.

Few farmers conducted puja in their fields to appease Suryadev, Indradev, and other gods. Indradev is the deity of thunder and lightning. They begged for rain to arrive early so they could plant their crops.

The farmers in various regions of North India, particularly in Uttar Pradesh, are still hoping that the rain god will bestow his blessings on them despite the fact that heavy rains continue to batter numerous areas of the nation.

The farmers in the Prayagraj region have resolved to take all necessary precautions to rescue their crops after clouds played hide and seek for the past few weeks.



They commented on the blue skies while saying they had hoped for rains in the final week of June, but there has been no relief even after the first half of July has passed. Farmers who have ready-to-sow paddy saplings are more concerned than others because the harvest depends on decent rainfall. Due to a lack of moisture, the Kharif crop is also suffering.

The farmers therefore undertake puja to appease the gods for providing clouds and rains in addition to routinely plough their fields. Women are taking part in puja and performing traditional songs to welcome the showers.

According to Vinit Tiwari, a resident of Mungari village, farmers in his region and those around have been concerned for the past 20 days because there has been no indication of rain. "Farmers are suffering as a result of the harsh weather, and crop planting will be difficult if rains do not start falling soon. They have now, as a last resort, turned to performing rituals and praying to the gods to deliver rain, he continued.

Despite the frequent presence of clouds in the sky, no rain falls. We are all praying together to appease the rain god because there is currently no other method to bring rain.

People pray for sun

In India, a paddy farmer would say "I want rain, rain, rain" if God appeared to him in a dream and proclaimed, "You have made me happy with your hard work. You can ask for any three things, and they will come true."

The paddy fields, tea plantations, and scenic splendour of northeastern India are well-known. While the region's excellent soil makes it ideal for a variety of crops, irrigation is almost entirely dependent on rainfall, as it is everywhere else on the planet.

In an effort to reduce their dependency on the monsoon, Indian farmers have gained access to 12 million electrical connections and 9 million diesel pump sets, which they use to elevate groundwater for irrigation.

Even though less than 15% of India's GDP is still contributed by agriculture, the sector nevertheless employs 50% of the nation's workforce. Perhaps unsurprisingly, agriculture in India uses up to 20% of all electricity, primarily for irrigation. This may make for as much as 30 to 50 percent of the state's total electricity consumption in some states.

Farmers frequently leave their pumps on all the time because of the hefty subsidies provided by several states for power used for agriculture, coupled with an unstable electrical supply. This wastes both power and water since excessive amounts of energy are used and excessive amounts of groundwater are often taken.

A continuation of current trends will result in a significant increase in India's energy requirements for agriculture alone because more than half of the country's arable land has not yet been irrigated.



Due to lowering solar module prices (by 70% in the preceding four years), solar pumps are soon becoming a financially feasible irrigation alternative.

Farmers in many Indian states, including Punjab and Haryana, are provided with free power for agricultural purposes. To lessen daytime peak demands, this power is often provided at night. Farmers routinely leave electric pumps running all night as a result, encouraging their reckless usage. This wastes energy and results in over-irrigated farmland and low groundwater levels.

It may be argued that solar energy will just make the issue worse. In India, where solar energy is widely available, farmers could feel even less compelled to keep an eye on the use of solar pumps, which would result in even lower groundwater levels.

What if it doesn't, though? Smart farmers will quickly grasp the opportunity to profitably sell their excess solar electricity to the grid. That implies that they would hesitate before needlessly pumping up groundwater.

Remote sensing and low-cost GPRS technology can be used to observe this. This economic approach can assist in putting a price on water consumption and supporting the management of ground water levels if the government adopts and enforces suitable regulations. Additionally, the project is contemplating the use of solar pumps, small agro-mills, and crop drying during the dry season.

solar energy is reliable in all seasons

Many places of India experience 60 to 70 days per year when the weather (clouds) makes solar water pumps inoperable. A lot of rain falls during those days; therefore, irrigation might not be necessary. With only a few days remaining where you might not see the sun, solar water pumping is 90% reliable. However, storing additional energy or water may be able to remedy the situation. Smaller land holdings also limit the use of bigger solar pumps, unless the elevated water can be shared by numerous farmers.

When all else fails, farmers frequently resort to the rain god Indra. Maybe they might also try Surya, the sun god. I think solar pumps can be a blessing and improve the lives of millions of farmers once their effects on groundwater levels are studied and understood.

Prayers for the Fields

As the crops are sown, traditional pujas are taking place throughout our communities to request rain.

It has long been customary to call upon the God of Rain, who may go by various names, and ask that he grant newly sown crops the water they need to grow and get started on the path to a bountiful harvest.

Mother Earth is also prayed to for abundant harvests for the farmers and those who depend on them for food.



It is believed that if these rituals are correctly carried out with humility and thanks, the entire village will be happy.

In fact, Agnihotra (Home Farming), which is practised strictly and consistently throughout the farming season, originates from the Vedic period. Before a sacred fire, Sanskrit mantras are sung at particular times of the day. Timing is important.

Composts, plants, animals, and other living things are all given energy by the puja ash. Although it is a relatively cheap system, it needs discipline and consistency.

Bless them while they plant and tend to their animals. So that they can feel loved and cared for, surround them with your love. Help us to appreciate and not waste the food they produce.

love for God as the farming community continues to put in a lot of effort to provide for us, we pray for them. Bless them while they plant and tend to their animals. So that they can feel loved and cared for, surround them with your love. Help us to appreciate and not waste the food they produce.

We cannot help but recall people who live in the shadow of poverty as they generate food and things for others since our eyes and hearts are on those who farm crops. People in countries with abundant natural resources frequently worry about their children's future and wonder how they will eat.

Harvest prayers by Farmers

We thank you, especially on this day, for the farmers and gardeners who plough the soil, sow the seeds, tend the crops, and gather the harvest so that others may eat. We thank you for those who, through arduous labour and long hours, will put food from your kind hand on our tables.

Harvest Festivals in India

India is a vibrant country full of happy events and fascinating legendary customs; it is the land of festivals. Events held during a region's main harvest are known as harvest festivities. Each of India's 29 states celebrates its harvest festival at a different time of year due to regional variances in climate and major crops. Although the names and geographical locations of Bihu, Pongal, Makara Sankranti, and Lohri differ, they all have the same meaning: thanksgiving for a bountiful harvest. The majority of Indians actively participate in agricultural pursuits.

They are happy when their new crop's first harvest comes in. The urban populace participates in the farmers' fun and games in addition to them, albeit in different ways. Let's look at some of India's most important harvest festivities.

The most memorable and cherished aspects of a traveler's journey across various nations and continents have always been festivals. The most brilliant harvest festivals in India have fascinating mythological legends and happy celebrations because India is such a colourful country. They allow you to feel the splendour of Indian culture and are just as amazing and diverse as its people and scenery. Due to climatic differences, harvest festivities take place at different times across the nation. View the list of harvest celebrations taking place in India, whether in the north, east, west, or south!



For a lively experience while you are on vacation in India, here is a list of the several harvest festivals that you might be interested in learning about. Look at this!

Makar Sankranti

The oldest and most vibrant harvest festival in India, Makar Sankranti is observed across the whole nation. It is the most popular harvest festival in Uttar Pradesh and the most popular harvest festival in all of North India. According to Hindu mythology, this festival marks the end of an evil phase and the beginning of a holy one. People in Gujarat, Kerala, Tamil Nadu, Haryana, Himachal Pradesh, West Bengal, and Punjab celebrate the harvest of fresh crops with a bonfire, carnivals, music, dances, kite flying, and rallies. The Kumbh Mela is one of the festival's primary attractions. The majority of pilgrims visit this festival on three dates each year, and it lasts three months.

Lohri – A Punjabi Folk Festival

Punjab's celebrated harvest festival, Lohri, features folk music and dancing. The entire family and the neighbours congregate around the bonfire to sing together and enjoy the wonderful harvest of sugarcane crops while fighting off the winter chills. They also offer grains, corn, and nuts as a sign of respect and appreciation.

Baisakhi

By giving thanks to God for the plentiful crop, people in Punjab and Haryana celebrate the Baisakhi festival or Vaisakhi in 2022. And via this Indian harvest celebration, the nation's farmers can show their joy and contentment. People dance to the melodic sounds of the Dhol while donning their most colourful attire and singing the happiest songs. It is Punjab's most cherished harvest celebration. One of the most intriguing harvest celebrations in India is Baisakhi, which is celebrated with fairs where acrobatics, wrestling, algoza, and vanjli acts can be observed.

Onam

The Onam festival is a renowned harvest celebration in Kerala that is enthusiastically observed throughout the state. When Mahabali arrives, the event is observed for ten days. Malayalees wear new traditional attire, cook delectable food, decorate their home's entryway with a floral rangoli, and perform traditional dance and music to celebrate a successful harvest.

Pongal

Makar Sankranti, which is observed around the same time in several Tamil Nadu cities, is also known as Pongal. People show their sincere gratitude to mother nature for the year's harvest during this Thanksgiving ceremony. One of India's most vibrant harvest festivals, it lasts four days. It is one of Tamil Nadu's most well-known holidays.

The Bhogi Festival, which honours Lord Indra for a bumper crop of rain, takes place on the first day. Freshly gathered milk and rice are cooked outside and offered to the Sun God on the second day. The third day is dedicated to the worship of cattle, and the customary coloured rice known as Pongal, together with turmeric, betel leaf, and betel nuts, is offered on the fourth day.



Conclusion

Agriculture is crucial to smart growth. The ability of a state to feed its own people determines its independence. The province of Ontario is endowed with resources that have contributed in the development of a world-class agriculture industry that provides dependable, nutritious, and safe food. Agriculture is a vital sector for the region. It, like all other economic sectors, is undergoing considerable changes in its social, legal, structural, production, and supply settings as it transitions to a market economy.

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Methods and tools used in Parashara Krishi Shastra

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Abstract:

Parashara Krishi Shashtra is an ancient Indian treatise on agriculture and farming techniques that was written in Sanskrit. It is one of the oldest surviving works on the subject and is considered to be a valuable resource for farmers and researchers interested in traditional farming practices in the ancient period. The text describes a variety of techniques and tools used in ancient India for preparing and fertilizing the soil, planting and tending crops, and harvesting and storing produce. Some of the specific techniques and tools mentioned in the text include: Use of organic fertilizers, such as cow dung, to enrich the soil and promote healthy plant growth, Irrigation techniques, such as using wells and canal systems to provide water to fields, Use of plows and other implements to till the soil and prepare it for planting. Different methods for planting and cultivating various types of crops, including vegetables, grains, and legumes Techniques for controlling pests and diseases, including the use of natural remedies and pesticides

Keywords:

Parashara Krishi shashtra, soil conservation, Plows, Crop rotation.

Introduction:

The text is believed to have been written by the sage Parashara, who was one of the most influential figures in ancient Indian agriculture. It is divided into eight chapters, each of which covers a different aspect of farming and agriculture. One of the key themes of the Parashara Krishi Shashtra is the importance of using natural and sustainable techniques in farming. The text emphasizes the use of organic fertilizers and pest control methods, and encourages farmers to work in harmony with nature rather than trying to dominate it. In addition to describing various techniques and tools used in ancient Indian agriculture, the Parashara Krishi Shashtra also provides guidance on subjects such as selecting the right site for a farm, choosing the best seeds, and determining the most auspicious times for planting and harvesting.

Methods:

1. Soil preparation: The text discusses the importance of selecting and preparing the right soil for different types of crops. It provides guidance on how to assess the quality of soil, remove weeds and stones, and enrich the soil with fertilizers.
2. Seeds: The Parashara Krishi Shastra advises on the selection of seeds for different types of crops, taking into consideration factors such as the quality of the seeds, the climate, and the soil.



3.Planting and cultivation: The text provides detailed instructions on how to plant and cultivate different types of crops, including the use of tools such as plows, hoes, and rakes to till the soil and control weeds. It also advises on the proper timing of planting and harvesting crops.

4.Irrigation and water management: The Parashara Krishi Shastra discusses the importance of proper irrigation and water management in agriculture. It provides guidance on the construction and maintenance of irrigation systems and the use of water-saving techniques.

5.Pest control: The text includes chapters on the control of pests and diseases that can affect crops. It discusses the use of natural remedies and the importance of maintaining a healthy ecosystem to prevent the spread of pests and diseases.

6, Fertilizers: The Parashara Krishi Shastra discusses the use of natural fertilizers, such as cow dung and compost, to enrich the soil and improve crop yields. It also advises on the proper application of fertilizers and the importance of maintaining a balance between different nutrients in the soil.

Soil preparation is an important step in the cultivation of crops, as it helps to create a suitable growing environment for the plants.

In the Parashara Krishi Shastra, the following methods are recommended for soil preparation:

1. Plowing: Plowing helps to loosen the soil and remove weeds. It also helps to mix organic matter into the soil, improving its structure and fertility.
2. Tilling: Tilling helps to further loosen the soil and create a smooth, level surface for planting.
3. Manuring: Manuring should be done before planting to enrich the soil with nutrients. Organic manures such as cow dung and compost should be used.
4. Irrigation: Adequate irrigation is essential for the growth and development of crops. Irrigation should be done based on the needs of the crops and the availability of water.
5. Weeding: Weeds should be regularly removed to prevent them from competing with the crops for nutrients and water.
6. Pesticide use: Pesticides should be used sparingly and only as needed to control pests and diseases.

Here are some planting and cultivation methods mentioned in this Parashara Krishi Shashtra:

1. Selection of Land: Land should be selected based on its fertility, accessibility to water, and suitability for the crops to be grown.
2. Preparation of Land: Land should be plowed and tilled to loosen the soil and remove weeds. The soil should be leveled and made smooth for planting.
- 3.Manuring: Manuring should be done before planting to enrich the soil with nutrients. Organic manures such as cow dung and compost should be used.
4. Irrigation: Adequate irrigation is essential for the growth and development of crops. Irrigation should be done based on the needs of the crops and the availability of water.
5. Planting: Seeds should be planted at the appropriate depth and spacing to ensure proper growth. The time of planting should be chosen based on the local climate and the type of crop.



6. Weeding: Weeds should be regularly removed to prevent them from competing with the crops for nutrients and water.
7. Pesticide use: Pesticides should be used sparingly and only as needed to control pests and diseases.
8. Harvesting: Crops should be harvested at the right time, when they are at their peak of ripeness.
9. Storage: Harvested crops should be stored properly to preserve their quality and prevent spoilage.

Some of the tools discussed in the Parashara Krishi Shashtra include:

1. Plows: Plows were used to till the soil and prepare it for planting. The Parashara Krishi Shastra provides guidance on the construction and use of different types of plows, including bullock-drawn plows and hand-held plows.
2. Harrows: Harrows were used to break up clods of soil and smooth out the surface after plowing. They were typically made of wood or metal and were pulled by animals or humans.
3. Shovels: Shovels were used to dig holes for planting seeds or bulbs, and to turn over the soil to help control weeds.
4. Hoes: Hoes were used to control weeds and loosen the soil around the roots of growing crops. The text advises on the use of different types of hoes, including pointed hoes and broad hoes.
5. Rakes: Rakes were used to remove weeds and stones from the soil and to level the surface of the fields. The Parashara Krishi Shastra advises on the construction and use of different types of rakes, including wooden and metal rakes.

6. Threshing tools: Threshing tools, such as flails and threshing sledges, were used to separate the grain from the husks after the harvest.

Other tools: The Parashara Krishi Shastra also discusses the use of other tools, such as sickles and scythes, to harvest crops, and the use of animal-drawn carts and plows to transport crops and equipment.

plows are mentioned as one of the tools used for preparing the soil for planting. Here are some examples of plows mentioned in the text:

Bullock plow: This type of plow is pulled by a team of oxen and is used to till the soil and prepare it for planting.

Hand plow: This is a smaller, manually operated plow that is used for cultivating small plots of land.

Seed drill plow: This plow is used to plant seeds in rows. It has a series of holes or tubes through which seeds are dropped as the plow is pulled through the soil.

Churn plow: This plow has a long, cylindrical blade that is used to churn and loosen the soil.

The Parashara Krishi Shastra advises farmers to select seeds that are:

1. Fresh: Fresh seeds are more likely to germinate and grow into healthy plants. The text advises farmers to select seeds that are plump, free from blemishes, and free from pests and diseases.



2. Suitable for the climate and soil: The text advises farmers to select seeds that are suited to the climate and soil conditions of the region. For example, seeds that grow well in hot, dry conditions may not be suitable for areas with cold, wet winters.

3. High-yielding: The Parashara Krishi Shastra advises farmers to select seeds that are known to produce high yields. This can help to ensure that the crops will be productive and provide a good return on the farmer's investment.

In addition to these practical considerations, the text also advises farmers to select seeds that are auspicious and in accordance with the principles of dharma, or righteousness. This includes selecting seeds that are pure and free from defects, as well as seeds that are believed to have spiritual significance or special powers and direction, as these can all affect the growth and productivity of crops.

According to the Parashara Krishi Shastra, farmers should consider the following factors when checking weather conditions:

1. Temperature: The text advises farmers to pay attention to the temperature, as different crops have different temperature requirements for optimal growth. For example, some crops may thrive in hot, dry conditions, while others may prefer cooler, more humid conditions.

2. Humidity: The text advises farmers to pay attention to the humidity, as high humidity can lead to problems such as fungal diseases and reduced crop yields.

3. Rainfall: The Parashara Krishi Shastra advises farmers to pay attention to the amount and timing of rainfall, as too much or too little rain can affect crop growth. It advises farmers to use irrigation systems or other techniques to manage the water supply for their crops.

4. Wind speed and direction: The text advises farmers to pay attention to the wind speed and direction, as strong winds can damage crops and interfere with irrigation.

Fertilizers: There are several types of fertilizers described that can be used to improve soil fertility and increase crop yields. These include:

Manure: Manure is organic matter, typically from animal sources, that is used to enrich the soil with nutrients. It can be made from a variety of materials, such as cow dung, chicken manure, and horse manure, and is an important source of nutrients for crops.

Compost: Compost is organic matter that has been decomposed and broken down into a nutrient-rich soil amendment. It can be made from a variety of materials, including plant waste and food scraps, and is an effective way to add nutrients and improve soil structure.

Green manures: Green manures are crops that are grown specifically for the purpose of being plowed back into the soil to add organic matter and nutrients. Leguminous crops, such as beans and lentils, are often used as green manures because they are able to fix nitrogen from the air and enrich the soil with this important nutrient.

Chemical fertilizers: Chemical fertilizers are inorganic substances that are used to provide plants with specific nutrients. They can be synthesized from a variety of raw materials and are often used to supplement the nutrients provided by organic fertilizers.



Some of the irrigation techniques mentioned in the Parashara Krishi Shastra include:

Jalaprayog: This technique involves using water from rivers, lakes, or other bodies of water to irrigate fields.

Bhandaprayog: This technique involves using a dam or other water-retaining structure to store water for irrigation. Vrittaprayog: This technique involves using a system of channels or canals to distribute water to fields.

Mrittaprayog: This technique involves using underground water sources, such as wells, to irrigate fields.

Varsha-brahmavritti: This technique involves using rainwater to irrigate fields.

Some of the techniques mentioned in the text for controlling pests include:

Using natural predators: The text advises farmers to encourage the presence of natural predators of pests in their fields. For example, birds can be encouraged to visit fields by placing nesting boxes or providing food sources.

Planting certain crops: The text advises farmers to plant certain crops that are known to repel pests. For example, marigold plants are believed to repel pests such as whiteflies and nematodes.

Using physical barriers: The text advises farmers to use physical barriers, such as mesh screens, to keep pests out of fields.

Using traps: The text advises farmers to use traps, such as sticky traps or pheromone traps, to capture pests.

Using pesticides: The text advises farmers to use pesticides as a last resort, only when other methods have failed. The text recommends using natural pesticides, such as neem oil, rather than synthetic pesticides.

Parshara Krishi Shashtra, a system of agriculture described in ancient Indian scriptures, there are four main types of soil described:

1. Mrita (dead) soil: This soil is infertile and lacks nutrients. It is typically dry and hard, and cannot support the growth of crops.
2. Jangala (desert) soil: This soil is found in dry, arid regions and is characterized by low moisture content and a high pH. It is not suitable for growing crops unless it is properly irrigated and amended with nutrients.
3. Plava (floating) soil: This soil is found in areas prone to flooding, and is characterized by a high clay content and a low nutrient availability. It is not ideal for growing crops, but can be improved through proper drainage and the addition of fertilizers.



4. Valaya (rocky) soil: This soil is found in areas with rocky or stony terrain, and is characterized by low nutrient availability and poor drainage. It is not suitable for growing crops without significant preparation and soil improvement.

Here are some of the main aspects of crop harvesting mentioned in the text:

Timing: The time of harvesting should be chosen based on the type of crop and its stage of ripeness. Crops should be harvested when they are at their peak of ripeness, as this is when they are most flavorful and nutritionally dense.

Tools: The Parashara Krishi Shastra advises on the use of appropriate tools for harvesting different types of crops. For example, sickles or scythes may be used to harvest grains, while vegetables may be picked by hand.

Handling: Harvested crops should be handled carefully to prevent damage or bruising. They should be transported to storage or market in a way that preserves their quality.

Storage: Crops should be stored properly to preserve their quality and prevent spoilage. The Parashara Krishi Shastra provides guidance on the appropriate storage methods for different types of crops.

Crop rotation

In Parashara Krishi Shastra, crop rotation is a technique used to improve soil fertility and pest control. It involves planting different crops in a specific sequence over a period of time. The specific crops and sequence are chosen based on factors such as soil type, climate, and the specific needs of the crops. For example, a farmer may choose to plant leguminous crops (such as beans or lentils) in one year, followed by a non-leguminous crop (such as wheat or corn) the next year. Leguminous crops have the ability to fix nitrogen from the atmosphere and add it to the soil, improving soil fertility for the non-leguminous crop that is planted in the following year. Crop rotation can also help to control pests and diseases by disrupting their life cycles and preventing them from building up to damaging levels.

Soil conservation techniques

Some of the techniques used for soil conservation in Parashara Krishi Shastra include:

Terracing: This involves creating stepped levels on a slope to reduce the impact of water and prevent erosion.

Contour plowing: This involves plowing across the slope of a field at regular intervals to create a series of ridges and furrows. This helps to slow down the flow of water and reduce erosion.

Strip cropping: This involves planting strips of different crops in alternating patterns. The different crops have different root systems and growing habits, which can help to stabilize the soil and reduce erosion.

Cover cropping: This involves planting a cover crop, such as clover or rye grass, between main crops. The cover crop helps to add organic matter to the soil, reduce erosion, and improve soil structure.

Mulching: This involves covering the soil with a layer of organic material, such as straw or leaves. Mulching helps to retain moisture in the soil, reduce erosion, and suppress weeds.



Some techniques that can be used to increase crop diversity in Parashara Krishi Shastra include:

Planting a variety of crops: This can include a mix of annual and perennial crops, as well as different types of grains, fruits, and vegetables.

Planting a mix of local and exotic crops: This can help to take advantage of the strengths of both types of crops, as well as introduce new flavors and nutritional options to the diet.

Using diverse farming techniques: This can include a mix of traditional and modern techniques, such as traditional crop rotation, intercropping, and polycultures.

Planting crops at different times of the year: This can help to spread the risk of crop failure and ensure a more consistent food supply.

Storing a variety of seeds: This can help to ensure that a range of crops can be planted in the event of a disaster or other unforeseen circumstances.

Here are some of the main aspects of crop storage mentioned in the Parashara Krishi Shashtra:

Selection of storage location: The location for storing crops should be chosen based on factors such as temperature, humidity, and the need for protection from pests and diseases.

Preparation of storage containers: Storage containers should be clean and in good condition to prevent contamination and decay of the crops.

Handling of crops: Crops should be handled carefully during storage to prevent damage or bruising.

Maintenance of storage conditions: The temperature, humidity, and other storage conditions should be maintained at appropriate levels to preserve the quality of the crops.

Pest and disease control: Measures should be taken to prevent pests and diseases from infesting stored crops.

Conclusion

In conclusion, the Parashara Krishi Shastra is an ancient Indian text that provides valuable insights into the field of agriculture. It covers a wide range of topics including crop selection, irrigation, soil management, and pest control. The text is considered to be one of the most important works on Indian agriculture and continues to be studied and referenced by modern-day farmers and agricultural scientists. The text's emphasis on sustainable and holistic farming practices is particularly noteworthy, as it highlights the importance of preserving the environment and maintaining a balance between man and nature. Overall, the Parashara Krishi Shastra serves as a valuable resource for those interested in understanding the intricacies of traditional Indian agriculture and its role in shaping the country's rich cultural heritage.

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An analysis of the association of Indian music with Sāmaveda

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Abstract:

There are four vedās. The Rigveda, the Yajurveda, the Sāmaveda and the Atharvaveda. Each of them has four sub-divisions- the Samhitas, the Aranyakas, the Brahmanas and the Upanishads. The third veda among the four Vedas is Sāmaveda. Its upaveda is Gandharva veda and its tutelary (adhi devate) is lord Vishnu. It belongs to Jagati chandas and Kashyapa gotra. Sāmaveda has 7 different classes.

Bindu is the form of Shakti while Nāda is the form of Shiva. Nāda is the basis of Bindu and Bindu is the basis of this world, so both are the foundation of the world. Bindu is known as Devi and Nāda as Shiva. Due to the combination of these two, Shivalinga has this form. Shivalinga should be worshiped for the purpose of birth and salvation, freedom from the burden of life and death. If Devi's form is Mata Bindu, then Shiva's form (Nāda) is Father.

The Sāmaveda is one of the four Vedas, which are ancient Hindu texts that contain hymns, prayers, and rituals. The Sāmaveda is particularly known for its hymns, which are believed to have been sung in Vedic times. These hymns form the basis for the genesis of Indian classical music, particularly in the Hindustani and Carnatic traditions.

The relationship between the Sāmaveda and Indian classical music is like the mother and progeny, and is multifaceted too. The Sāmaveda hymns form the basis for much of Indian classical music, and the musical notation found in the Sāmaveda is still used in the teaching and performance of this music. However, it is important to recognize that the Sāmaveda is just one of many sources of inspiration for Indian classical music, and that this music has evolved and developed over time through the influence of other sources and traditions.

Keywords:

Sāmaveda, Gandharva Veda, Music, Sāma, Bindu, Nāda, Śārīra, Svara

Introduction:

Vedas: [1]

Vedas are the source of knowledge. 'वेदोऽखिलम् धर्ममूलम्' is a saying from Manu smriti explaining the importance of Vedas. There are four vedās. The Rigveda, the Yajurveda, the Sāmaveda and the Atharvaveda. Each of them has four sub-divisions- the Samhitas, the Aranyakas, the Brahmanas and the Upanishads. This classification is believed to be divine made (Ishwara kalpita).



Vedas are a big treasure. Vedas have been classified into four for the sake of learning and convenience.

Rigveda:

Being the oldest of Vedas, Rigveda is a collection of riks and mantras in praise of deities for obtaining grace. These mantras in Rigveda are based on Chandas and contain knowledge about creation. Its tutelary is Brahma, its upaveda is Ayurveda, and its associated chandas is Gayatri. Rigveda belongs to Atreya gotra.

Yajurveda:

Yajurveda is a compound word in Sanskrit where ‘yajus’ means worship and ‘veda’ means knowledge. It contains gadya-padyamishra mantras or specifications for rituals such as Yajnas and Yagas. It describes the methodology of performing yajnas. It is broadly grouped into two- Krishna Yajurveda and Shukla Yajurveda. Its tutelary is Rudra, its upaveda is Dhanurveda and it is associated with Trishtup chandas. Yajurveda belongs to Bharadwaja gotra.

Atharvaveda:

Atharvaveda has the hymns that protect us from evil sources, and also contains the knowledge about physical world and technologies. Its tutelary is Indra, its upaveda is Artha shastra and it is associated with Trishtupchandas. Atharvaveda belongs to Baijanasa gotra.

Sāmaveda:

The third veda is Sāmaveda. Its upaveda is Gandharva veda and its tutelary is lord Vishnu. It belongs to Jagati chandas and Kashyapa gotra. Sāmaveda has 7 different classes. Sāmaveda can be called upāsanaveda and it is composed of bhakti rasas.

vedānām sāmavedo'smi devānāmasmi vāsavaḥ |
indriyaṅām manaścāsmi bhūtānāmasmi cetanā ||[3]

(वेदानाम् सामवेदोऽस्मि देवानामस्मि वासवः। इन्द्रियाणाम् मनश्चास्मि भूतानामस्मि चेतना॥)

It is in the 22nd verse of adhyaya 10 of Srimadbhagavadgeeta where Sri Krishna has declared himself as Sāmaveda among the vedas (वेदानाम् सामवेदोऽस्मि).

Sāmaveda has 1000 shakhas (सहस्र वर्तमा साम) out of which only 3 shakhas are available, which in total consists of around 21000 mantras. The three shakhas available are Ranayaneeya, Koutumeya and Jaiminiya which are practised as different schools in different parts of the country. These three shakhas differ in ways of chanting from each other and thus form different varieties.

Sāmaveda is basically an already existing rik and a melody added to it. Koutumashakha consists of 1875 riks and 3633 sāmans. The riks of Koutumashakha can be of two types- Purvachika gana and Uttararchika gana.

How does Sāmaveda differ from other vedas?



All vedas have Mantras. Mantras are not the one to be read as lyrics. Mantras contain some svarās based on which they are chanted and for the same, they will have Mantratva. All the vedas-Rigveda, Yajurveda, Sāmaveda and Atharvaveda have this Mantratva as they contain svarās like udatta, anudatta, svarita, etc. In addition to this Mantratva, Sāmaveda is also comprised of Geetas (Gana rasas) which add Geetiva to those mantras.

sā nāma ṛk ama nāma svarah | ṛk svarayoh samyogāt sāmāśabdo niśpannaḥ ||

सा नाम ऋक् अम नाम स्वरः । ऋक् स्वरयोः सम्योगात् सामशब्दो निश्पन्नः ॥

As mentioned in the Chandogya Upanishad, Sa means rik and ama means svara. Thus, the combination of rik and svara is Sāma. If rik is considered to be lyrics(sāhitya) and svara as geeta(music), then the resultant combination of rik and svara makes it Sāma.

The Sāmaveda, in addition to singing and chanting, mentions instruments. The rules and suggestions for playing various instruments form a separate compilation, called the Gandharva-Veda.

The Sāmaveda hymns are written in Sanskrit and are classified into two categories: gana and narta. Gana hymns are meant to be sung by a chorus, while narta hymns are meant to be sung by a soloist. The Sāmaveda also includes musical notation, which is known as svara, and this notation is used to teach and perform Indian classical music.

Naaradiyashiksha mentions about Svarās and Gandharvas in the following manner: [4]

udatte niśāda gāṁdhārāvanudātsa ṛṣabha dhaivatau | svarita prabhāvā hyete ṣaḍja madhyama pañcamāḥ ||

tumburu nāradavasiṣṭha viśvāvasvādāyaśca gandharvāḥ | sāmāsu nimṛtaṁ kāraṇaṁ oṃ svara saukṣṣyātte'pi hinakuryuḥ ||

(उदात्ते निषाद गांधारावनुदात्स ऋषभ धैवतौ । स्वरित प्रभावा ह्येते षड्ज मध्यम पंचमाः ॥

तुम्बुरु नारदवसिष्ठ विश्वावस्वादयश्च गन्धर्वाः । सामसु निमृतं कारणं ॐ स्वर सौक्ष्म्यात्तेऽपि हिनकुर्युः ॥)

Nāda-Bindu: [5]

The physical objects in the universe, the whole world, the earth, the sun, the moon, the planets and satellites are in the form of bindu-nāda. This whole world is covertly found in the form of Bindu-Nāda, which is to be understood, uncovered & realised by the spiritual awakening of the mind and intellect.

mātādevī bindurūpā nādarūpaḥ śivaḥ pitā | pūjitābhyām pitṛbhyāmtu paramānanda aivahi ||

(मातादेवी बिन्दुरूपा नादरूपः शिवः पिता । पूजिताभ्याम् पितृभ्याम्तु परमानन्द ऐवहि ॥)

Bindu is Shakti, Nāda is the form of Shiva. The universe is created by the combination of Nāda and Bindu. In this way, the world is a form of Shiva Shakti. Nāda is of Bindu, Bindu is the basis of the world, and all that is tonal(Nāda) is Shiva's form. This happens to be the basis of all sources. Based on that, convention or rhythm will happen. This is what is named in Puranas as Sakalikaṛana. At the time of creation, the world will emerge from the state of sakalikaṛana. Shivalinga is the form of Bindu-Nāda. Hence, this is attributed to the existence of the universe. Bindu means Goddess, Nāda means



Shiva. The form of both of them is Shivalinga. Ume, the form of Bindu, is the Mother; Nādarupa Lord Shiva is the father.

Music: (सम्यक् गीतम् संगीतम्)

Although man has used many means (yoga, tapass, yaaga, etc.) to realize the Lord, the Creator of this world, which is full of resonance and mannerisms, he has nurtured and enriched it by realizing that music, which is rich, heart-warming, and the life line of all fine arts, is the most suitable and easy-to-achieve. There is a reference to this in our Indian Shastra Puranas and in Gandharva Veda, upaveda of one of the most ancient Chaturvedas which describe all dharmakarmas, which is Sāmaveda.

Thus our kriti smritis have proclaimed that the Supreme Being is sāmaganalola, nādalola, gaanalola, and this nāda is responsible for the creation, condition and rhythms of the world; “Sāmādite Nade Jagatkaranam”, “Nāda Tanumshankaram”, “Bindornāda Samudbhavah”. The same has been the result of research by many scientists of high repute leading to the Big bang theory.

Sāmaveda samhita is not meant to be read as a text, it is like a musical score sheet that must be sung. The melodies likely existed in ancient India, and the words of the Rigveda verses were mapped into those melodies.

Our country Bharata is very well known for its Samskriti, and Fine arts is a laudable part of it. This sacred music or nadopasana has not only been a beacon for realization of Lord for many great men like Saint Purandara dasa, Saint Tyagaraja etc, but has also succeeded in creating pleasantness for all the souls of this world. In this context, the saying 'Shishurvetti pashurvetti - Vettiganarasamphanih' can be remembered.

Universally, it is a matter of pride for all Indians to be a model for the world's rich legacy of literacy, musical traditions with its perfection, evolving and becoming a model for the world's musical styles by being involved in the various conditions of the world with its universality, experience and variety of forms. This art of music is a concoction that results from the amalgamation of various beauties such as melody, rhythm, emotion, rasa and literature. Therefore, music should be called experiential art. The art of music is the only important tool to loosen and soften the knots of the human heart and make it responsive to human values and take him to humanity thus making him civilized. A civilized man means that he has awareness and consciousness of art. So, life without arts cannot grow and mature. Thus, while music is an art on one hand, on the other hand, it has become a science that has succeeded in inculcating true social and spiritual consciousness in human beings. It is a unique means of civilizing man. Therefore, this music, which is both an art and a science, plays an indescribable role in society. Its social and cultural value is great.

Nāda in music:

A melodious, audible sound or a sound which is continuously emanating from the consistent state of vibration is called nāda. The popular saying “नादात्मकम् जगत्” suggests that the whole universe is encompassed with nāda (Nādamaya).

In our Indian music science, Nāda is described as the sound produced by the fusion of prānagni and prānavayu in the human body; ऋ meaning Prānavayu & दे meaning Prānagni. This same action is beautifully described by Tyagaraja in his Saramati raga kriti ‘Mokshamugalada’ as “Praanaanala



samyogamu valla prānava nādamu saptasvaramulu baraga”. This nāda is enriched and manifests from the six main locations of the human body namely Navel, Heart, Throat, Tongue, Nose and Head.

This nāda is categorized into anāhata and āhata nāda. The anāhata nāda which is generating from the muladhara is inaudible to the ear. The nāda which has sufficient vibrations to acquire the ability to hear becomes the āhata nāda, which is very much audible.

Voice culture: [2]

The source of sound for singing/chanting is the voice. The sound that comes out of this voice is the basis of a singer. It is the duty of a musician or a Veda practitioner to cultivate and protect his voice. This process is called Dhvani samskarana or voice culture. This makes the melody of the music/ chant beautiful, attractive and of high quality.

As music is an art, it needs expression. This expression needs a medium. This medium is the singer's gifted voice or kantha. Thus, art, expression, and medium are closely related to each other.

Knowing that the melodic voice is a gift, the singer who possesses it must first strive to keep his body in good health and to refine his voice through disciplined practice and keep it in good condition. Only then does the voice become a truly meaningful and powerful medium for the fullest expression of a singer's musical prowess. Hence, singing is categorized into uttama(high), madhyama(medium) and adhama(low) by the ancient scriptures. Moreover, it is essential for singers and musicians to know enough details about the medical advice and medicines required to keep the body in good condition forever.

Nādotpatti:

As mentioned above, nāda is the sound emanating from the human voice, which is an integral part of the human body. It is called throat or larynx. Below the larynx comes the trachea and above comes the voice box or the sound box. In this box, there is the vocal cord. This vocal cord, with the help of the surrounding muscles, produces high pitch when tight and low pitch when relaxed. Nāda is the sound produced by the collision of prānagni and prānavayu, which is further enriched and manifested in the body through the navel, heart, throat, tongue, nostrils and head respectively.

नाभी हृत्कन्ठ रसना नासा ॥

The anupallavi of Saint Tyagaraja's kriti Shobhillu Saptasvara in the raga Jaganmohini brings out the same.

Sharngadeva has very interestingly described the process of nadotpatti in Sangeeta Ratnakara. The mind, taught by the soul, touches the fire in the body. Air is impelled by fire. Then the nāda in the brahma granthi travels directly through the navel-heart-throat-tongue to the head and exits through the mouth.

Tone or sound (nāda) to letter, letter to word, word to phrase or speech, speech to communication, thus the world is nādamaya. The three doshas of the body i. E. Vata, Pitta and Kapha have a considerable influence on nādotpatti.

Also, in one of the kritis, Saint Tyagaraja mentions about Nāda and saptasvarās. This kriti is set to raga Chitta ranjani and is in the praise of lord Shiva. In the pallavi Tyagaraja swami says, “नाद तनुमनिशम्



शन्करम् नमामि” and in the anupallavi, he uses the name of Sāmaveda (मोदकरा निगमोत्तम सामवेद सारम्वारम्वारम् ।). Sri Tyagaraja swami in the charana of this kriti, speaks of lord Shiva as “सद्योजातादि पन्चवक्त्रज”, “स-रि-ग-म-प-द-नि वर सप्तस्वर विद्यालोलम्”, “विदळितकालम्”, “विमल हृदय त्यागराजम्” and prays Shiva to protect us (the world).

Nāda and Śārīra (voice): [2]

On the generation of nāda through the above actions, its quality depends on the voice. This tonal quality is called Timbre by the westerners. Fortunately, if a singer is blessed with a good voice, the tonal quality that comes out of it is high, and he can sing freely in tristhais without any hindrance. It is enough for such a voice to have a good level of practice. There are two types of voices- female and male voice. The female voice is 3-4 tones higher than the male voice. The male voice is called Gaula and the female voice is known as Sanchuśārīra. The tone coming out of the voice is considered to be of two stages namely Lower Register and Upper Register. While the svarās upto Madhyama of Madhyasthayi are coming from the navel to the mandibular region (lower jaw), the svarās ascending from the panchama of Madhyasthai are coming from the maxillary region(upper jaw) to the occipital region. Also, if the stress on the heart and throat is reduced as the svarās become intense (high or tarasthayi), the svarās will be presented melodiously. Thus, when the air coming from the lungs flows through the mouth of the vocal cords, it causes vibration, which further turns into waves, enriched with the help of the air in the mouth, and comes out as tone(nāda). Narada muni has enlisted nine special features (navalakshana) for the śārīra (voice) as Shaktam, Purna, Alankrita, Prasanna, Vikrishta, Shlakshnam, Sāmam, Sukumara and Madhuram.

In general, if a singer has a naturally good voice, he should take great care to maintain it with moderate practice, and if he has a mediocre or inferior voice, he should refine it according to the character of the voice and make it suitable for singing. For these, the guidance of an expert musician (Guru) is also essential. Good control over inhalation (उच्छ्वास) and exhalation (निश्वास) should be obtained through the practice of prānāyama. By doing this, the pronunciation of the svarās (uchhāra) and the melody of the song will be facilitated. It is advocated to start this śārīra samskarana or voice culture from the stage of preliminary learning. Shruti saadhana i. E., maintaining pitch accuracy, singing svarās for longer duration, regular practice of baalapaathavarsas (basic svaraavali exercises) in three speeds or trikaala and in akara, makara, ukara etc. should be done without fail.

Source of tone (nāda) in instruments:

Nādotpatti in instruments depend on factors like the physical structure of the instrument as well as the mode of producing sound from them. There is a difference between the veena and the gotuvadya being played with a metal nail or human nail. The difference between bowing(violin) and blowing(wind instrument) is a point that comes to everyone’s attention.

Shruti: The most subtle tone audible to the ear is called Shruti. It is the melodic distance between adjacent svarās.

Svara: Audibly, the sound or tone used in music is called svara. स्वतोरन्जयतीति स्वरः There are seven svarās (saptasvara) in music : Shadja, Rishabha, Gandhara, Madhyama, Panchama,



Daivata and Nishada. Among the svarās, Shadja and Panchama are Prakriti Svarās whereas Rishabha, Gandhara, Madhyama, Daivata and Nishada are Vikrti Svarās.

Nāda⇒Shruti⇒Shadjaadi Svarās⇒Raga⇒Music. This is how music is derived from nāda.

Indian music is popularised in two systems- Carnatic classical and Hindustani classical music. Music itself being derived from Sāmaveda, Sāmāgana becomes the understructure of these two kinds, as svarās are the principal components to express the lyrics; like svarās and riks do in Sāmāgana. Both kinds have their own frameworks where certain rules, instructions and formats are to be learnt by expert music practitioners or Gurus, to be considered, and to be followed carefully. Carnatic music is found in southern parts of India and Hindustani music is majorly practised in northern parts of India and northern parts of Karnataka. Carnatic and Hindustani music have many ragas based on how the saptasvarās are structured and arranged. Carnatic music forms Melakarta system for parent ragas while parent ragas in Hindustani music are called Thāts. Carnatic and Hindustani music systems form two different traditions and thus differ in ways of presentation.

Conclusion:

Carnatic music and Hindustani music are the two diverged rivers originated from the mountain called Sāmaveda, which at last converge into the path of attaining moksha.

Special note:

The subject that I have chosen is of a very wider horizon and mammoth value. I have done a very humble attempt to bring out the cream of the subject. As a student interested in learning and perfecting things, am pretty sure that this could have still been better.

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Study of The Guruvayure Temple and its Structure

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ABSTRACT

In this paper we investigate about the history and architecture of Guruvayure temple. Guruvayur Temple is a Hindu temple in Kerala, India, dedicated to Guruvayurappan, a manifestation of Vishnu.

According to legend, Guruvayur Temple is 5, 000 years old. It was referred to as "Bhooloka Vaikunta" at the time (Abode of God on Earth). According to legend, the terms "Guru" (preceptor of the gods) and "Vayu" were combined to form the title "Guruvayur" (god of winds). The Lord Krishna, often referred to as Guruvayoorappan, is the subject of the temple. Guruvayur Temple is often referred to as "Dakshina Dwaraka" because of its respect (Southern Dwarka).

KEYWORDS

Architecture, Sreekovil, Koothambalam, Festivals

INTRODUCTION

Sri Krishna is the principal deity of the Hindu temple known as Guruvayoor, which is situated in the Keralan town of Guruvayoor. The name "Bhulooka Vaikunta, " which means "Holy Abode of Vishnu on Earth, " refers to one of Kerala's holiest Hindu monuments and means "Holy Monument of Vishnu on Earth." In the Guruvayoor Sri Krishna temple, a figure of Krishna was erected, each of its four arms carrying a conch pancajanya. Edges of a magical discus with serrations When you input or paste something into this area, the Sudarshana Chakra, a Lotus with a Holy Basil Garland, emerges. The reason Guruvayoor is frequently referred to as the "Dwaraka of Southern India" is because this idol represents the majestic appearance of the deity Vishnu as revealed to Vasudeva and Devaki during the time of Krishna. Krishna is a well-known figure in Kerala and goes by a number of other names, including Kannan, Unnikrishnan, Balakrishnan, and Guruvayoorappan. The "presiding" deity of the Sri Kovil at the Guruvayoor Sri Krishna Temple is Vishnu. In the tantric method, an interreligious spirituality that developed in mediaeval India, AdiShankara constructed rites for his worship (referred to as "puji").cennas Narayanan Nambudiri ultimately thoroughly chronicled them (born in 1427) The history of this sacred site is said to go back 5, 000 years, according to folklore. This sacred place is home to a standing figure of Lord Krishna holding a mace, discus, conch, and lotus in his four hands, among other paintings, monuments, statues, and sculptures. The symbol was crafted from Patala Anjana, a rare stone.



ARCHITECTURE OF GURUVAYOOR TEMPLE

The first thing that will be noticed during the earliest stages of the building is the construction of the Sreekovil. This temple will be an exact duplicate of Kerala's historic Guruvayur Temple. Under the direction of the architect Sri Kanipayyur Krishnan Nambuthiripad, intricate granite pieces were carved in Keralan quarries. When it is finished, the main temple will include a number of architectural elements that set it apart from other Hindu temples in the US. It is known that Adi Sankaracharya established the ritualistic practises used in Guruvayurappan Temple. The existing temporary structure will be used for a number of events, including poojas and homams (haven). Guruvayoor Temple is an illustration of Kerala's Vastuvidya style of building (ancient treatises on architecture). It has two gopurams on either side of it, one in the East (Kizhakkenada) and the other at the West (Padinjarenada).

The entire space in between these Gopurams, known as Anapanthal, is covered in tiles. This area's focal point is a square, pillared hall known as Nalambalam, whose outside wall is fastened with a gallery of oil lamps. There is a Sasta or Lord Ayyappan sub-heiligty on the south side of the Nalambalam. Orientation: East Deepastambam features thirteen circular receptacles that store the wicks and is 24 feet tall. One of the other two at West Gopuram is designed like a tree. Dwijasthamba is a flagstaff that is 70 feet tall and entirely covered in gold.

Inside the Sree Kovil, which is square in shape, are two steps and three rooms. The deepest chamber is called Garbhagriha (The idol of Lord Krishna is placed here). The two doors, as well as the roof, are gold-plated here. Inside the Garbhagriha, everything is made of gold. The exterior space is known as Mukhamandapam. Murals from the 17th century cover the wall of Sree Kovil. The Namaskara Mandapam, which is square in shape and has a pyramidal roof, lies in front of the Sree Kovil. A square hall with pillars, known as Nalambalam or Chuttambalam, surrounds this. On the Nalambalam wall is a gallery of oil lamps. The Manikinar temple well may be found on the northeastern side of the Sree Kovil. An adjunct shrine to Devi called "Edathirithi Kavu" is located on the temple's northern flank. The location of the Oottupura, where prasadauttu is served, is likewise on the north side. For the followers, a daily lunch is provided here. The Rudratheertha temple tank is right next to it, close to the temple's northern side.

SREEKOVIL

The Sreekovil is constructed in two layers with copper sheet roofing that has been gold-plated. The deity is depicted as Mahavishnu in his typically orthodox form, complete with four arms holding the conch, wheel, club, and padmam (lotus). The primary idol, known as the Moolavigraha, is constructed of Pathalanjana Shila and is revered greatly.

There are two more idols, the one made of silver being older than the one made of gold. These are utilised for processions such as the seeveli. In general, the gold idol is used, and the older silver idol is only removed during Arattu and a few other special events. Traditional mural paintings have been replicated on each of the three sides. On all three sides, there is a repetition of traditional mural paintings that show scenes from Krishnaleela and puranic stories. The murals have sexual and passionate overtones. The ancient Sreekovil doors have been replaced with a new set that is adorned with golden bells and locked with bars made of gold plating. There are 101 bells that are all



constructed of silver and covered in gold. The Sopanam, or stairs leading to the Sreekovil, are composed of stone and have attractively crafted carvings and motifs.

KOOTHAMBALAM

Koothu, Nangiar koothu, and Koodiyattam, the traditional ritualistic arts of Kerala, are performed in a closed space called a "temple theatre" called a "koothambalam. "According to legend, koothambalams are built in accordance with the instructions provided in chapter 2 of Bharata Muni's Ntyasstra. The stage inside the auditorium is revered on a par with the interior of a temple. It is built inside the temple's cloister, or more specifically, inside the pancaprakaras. Between the prakaras of bahyahara and maryada is the prescribed place. It is regarded as one of the panchaprasadas of a temple complex according to Keralan custom. The size varies depending on the temple. Within the spacious hall of Koothampalam is a square platform with a distinct pyramidal roof supported by pillars in the middle, known as a natyamandapam. The stage, instruments, green room, and other performance-related items are located on one side of the hall's floor, which is divided into equal halves for audience seats and performance-related items on the other.

INTERESTING FACT ABOUT TEMPLE

1. The Lord Vishnu and the juvenile form of Lord Krishna are worshipped at the Guruvayur Sree Krishna Temple. The well-known narrative of Lord Krishna is one of the many myths and historical events that have been written down. He is said to have sent his charioteer, Udhava, on a quest to protect the Lord Vishnu idol he had been worshipping in Dwaraka. Udhava transported the idol to distant Kerala and erected it there with the aid of the "Guru" of Gods and "Vayu, " the Lord of Winds. Since then, the area has been referred to as "Guru-Vayu-ur." During difficult times, it is also thought to have been referred to as the temple of the human race's rescuer.

2. This temple celebrates a variety of artistic disciplines. Krishnanttam, a Sanskrit drama, is included. It is exclusive to this temple and contains eight episodes that cover Lord Krishna's life. It features masked demons and other characters with painted faces, together with traditional music. It accurately captures the history and culture of the area.

3. The Guruvayur temple is well-known for its annual elephant festival, which attracts sizable numbers of both domestic and foreign tourists. The elephants' mahouts parade them for various performances while they are adorned wonderfully. The Guruvayur temple is well-known for housing a sizable number of male Asian elephants in captivity. The Punnathur Kotta Elephant Sanctuary is home to these pachyderms and about 56 other elephants. The most respected Guruvayur temple in the Thrissur district is only a few kilometres from this sanctuary. Visitors to this refuge frequently come to see the captive elephants. Some of these elephants are the subject of fascinating legends of their own.

4. It's interesting to note that the Guruvayur Temple, one of Kerala's busiest temples and a major Hindu pilgrimage site, wasn't accessible to lower caste Hindus until the early 1930s. Hindus from lower castes were forbidden from entering even the streets surrounding the temple because they were regarded as sacred. In order to fight for the rights of Hindus from lower castes, it took a Satyagraha (inspired by Gandhiji's campaign). Despite numerous agreements struck on compromises, it wasn't until after independence that Guruvayur temple allowed all Hindus, regardless of class, to enter.



5. Every significant historical event has been thoroughly chronicled in literature or oral tradition. The main shrine of the Guruvayur temple was reportedly restored in the 1630s after being repeatedly pillaged by the Dutch and Tipu Sultan. All of this changed in 1298, when the temple was placed under the control of the Zamorin of Calicut. Since then, the temple has flourished, and numerous well-known followers have written in-depth articles in Malayalam about the numerous miracles that have happened here. In order to help his followers, get closer to their God, Manaveda, the Zamorin of Calicut, even wrote a Sanskrit play.

Temple elephants

The 56 elephants owned by the temple are housed in the Punnathur kotta, also referred to as the Ana Kotta (Elephant Yard) in English. These elephants are gifts to the temple from followers, and the ratio of male to female elephants at the Ana Kotta is unbalanced because donors prefer to give tusked male elephants. When there weren't many of them, the elephants were initially kept in a complex close to the temple. However, when devotees continued to donate elephants, the available space became limited, so they were relocated to a larger land three kilometres from the temple. Among them, Guruvayur Keshavan was the most well-known. Guruvayur Padmanabhan, the leader of the Guruvayur elephants, was the other prominent elephant. There have been complaints about the elephants' capture, care, and living circumstances in Guruvayur. The Animal Welfare Board of India discovered multiple infractions in a study.

FESTIVALS AT GURUVAYUR TEMPLE

Ekadashi Festival

The eleventh day of each lunar fortnight, known as Ekadashi, is a very lucky day for Hindus. The Vrishchika Ekadashi (Suklapaksha), one of the 24 Ekadashi in a year, is particularly important in Guruvayur. The season of mandalas encompasses it. Additionally, significant days include the Navami (9th day) and Dasami (10th day). A month prior to Ekadashi Day, Ekadashi Vilakku begins as offerings by various people, families, and organisations. The Kolady family lights the Vilakku with ghee as an offering on Navami Day. The Dasami Vilakku, which was previously a Zamorin Raja offering, is currently carried out by the Guruvayurappan Sankeerthana Trust. Avarnas (lower caste) were permitted to visit Thiyyarambalam on Dasami day up until 1947, when all Hindus were granted access to the temple (in between Manjulal and Eastern Gopuram). In Koothambalam, it is customary to present a small donation known as Dwadasi Panam on the day of Dwadasi for the benefit of the family. The tribute to Gajarajan Kesavan is a high point of the Ekadasi. In front of the Sreevalsam guest home, the statue of Kesavan is decorated with a wreath by the Karanavar, or head of the elephant family. All the other elephants assemble around and bow in respect. The Devaswom itself performs the Udayasthamana Pooja (continuous pooja) on the day of Ekadasi. Since Ekadasi is also known as Geethopadesam Day, there is an elephant parade to the Parthasarathi temple after the morning seeveli. The famed Ekadasi Vilakku with elephant parade on Ekadasi takes place after night pooja and serves as an appropriate way to cap off the event.

Vishu



For Malayalees, the beginning of Medam (mid-April) marks the beginning of the new year. People think that the type of objects one sees on Vishu morning will determine one's fate for the coming year. For this reason, a Kani (an omen) is set up in front of the deity with items like yellow flowers, rice, betel nuts, gold coins, etc. On Vishu morning, thousands prefer to witness Kani at Guruvayur. On this day, crowds are allowed to spend the night in the temple's courtyard. When the doors are opened for darshan, they close their eyes and focus on the god and Kani.

Thiruvonam

Numerous worshippers present "Kazhcha kulas" (bunches of bananas) to the Lord on the Uthradam day of the Chingam month (August–September). All of the elephants at Guruvayur Devaswom receive these bananas the same day or the following day. Thousands of followers receive a free Onam feast with Pazhaprathaman on the day of Thiruvonam.

Mandala Pooja

Mandala pooja begins on the first day of Malayalam month Vrishchikam. The pilgrimage to the Sabarimala shrine of Lord Ayyappa lasts for 41 days. The majority of pilgrims who travel to Sabarimala also stop in at Guruvayur. Every day, there will be a special abhishekam at Guruvayur with panchagavya (a combination of five cow products, including milk, curd, ghee, urine, and cow dung). Since fire is thought to burn out all inner impurities, many worshippers go to the shrine to partake. After lunch, Chakkiyar Koothu takes place. Athazha pooja may be followed by Krishnanattam. Additionally, three elephants will be used for the three seevelis during the mandalam, which will be performed five times around the temple. It is the busiest time of year at Guruvayur. Special arrangements are prepared for "kettunira" and "malayidal" during this time.

Ashtami Rohini

Lord Krishna was born on Ashtami Rohini, which falls in the months of August through September. On this day, appam and palpayasam are regarded as significant offerings. The worshippers are treated to a special feast.

Saraswathy Pooja

The final three days of the festival's nine days are particularly holy for goddess Saraswathy, who rules over the fields of study and the beautiful arts. On the final day, known as Vidyarambham day, kids are introduced to learning. This is typically the day that training for Keralan traditional martial arts such as Krishnanattam, Kathakali, and Kalaripayattu begins.

Chembai Music Festival

An astounding variety of almost 2000 Carnatic artists perform during the 11-day Chembai music festival, which is arranged as part of the Ekdasi celebration. At this festival, the best musicians from South India perform. The arangettam, or debut, is held on this day in front of the Lord, which the devotees believe to be exceedingly fortunate.

Utsavam or Annual Festival



Ten days pass at Guruvayur's Utsavam. It begins on Pushya (the eighth asterism) and ends on the tenth day of the Kumbham (February–March) month, following the Aarattu. It is the holy Chaitanya's homecoming in terms of religion. Before Brahmakalam, there is the Utsavam. The divine powers of the god are to be energized and purified. At the end of this lengthy series of kalasam ceremonies, the flag will be flown to declare the Utsavam. It features a variety of processions, lights, and low-key explosions from a cultural perspective (Unlike most other Kerala temples, Guruvayur Utsavam is unique in that no explosives are used). For the duration of the 10 days, the neighborhood has a festive aspect, with newly painted and thatched homes and streets embellished with arches and other decorations. Each temple and structure are wonderfully decorated with lights, plantain trunks, bundles of coconuts, and arecanuts. Electric displays and illuminations are tastefully adorned on two Gopurams and the bahyankana (outside court). The lamps, vilakku, and deepasthambams are all illuminated.

Nira Puthari

It denotes fresh rice. It marks the official start of the new harvest season's use of rice for temple offerings. In the Chingam month, puthari payasam is offered to the Lord.

Vaishakha

The lunar month of Vaishakha begins with the new moon of Medam (April-May). Vishnu considers the Vaishakha vratham (fast) to be lucky and revered. The vratham can be observed by doing morning rituals, giving to the needy, fasting, receiving prasadam from the Lord's gifts, and attending divine discourses. The most fortunate day in this month is Akshaya-thrithiya, which commemorates Balarama's birth. The primary offering is palpayasam, and a feast is also planned for the full Vaishakh month.

Kucheladinam

Kuchela Dinam is observed on the first Wednesday in the month of Dhanu (December). It is based on the idea that Kuchela, a fervent devotee of Lord Krishna, presented him Avil (parched rice) on this day and in exchange received material wealth and eternal pleasure. On this day, an avil offering is considered lucky.

Samkrama

On the eve of each Malayalam month, devotees attend the Samkrama Sandhyas, a particularly auspicious day for worship of the Lord, in a spirit of fervent devotion and piety. During Deeparadhana, tens of thousands of people pour into the temple to see the Lord. At Melpathur Auditorium, religious discourses and numerous cultural events appropriate for Hinduism are held.

CONCLUSION

One of Kerala's many well-known characteristics is that it is home to a large number of gorgeous temples. Guruvayur Temple is a Hindu temple in Kerala, India, dedicated to Guruvayurappan, a manifestation of Vishnu. It is frequently referred to as Bhuloka Vaikunta and is one of the most significant Hindu shrines in Kerala and Tamil Nadu. If you discuss Kerala's history, you must also bring up this temple.



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A Brief Study of Tali Mahakshethram at Kozhikode

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Abstract:

The paper is all about the Tali Mahakshethram Kozhikode. The investigation is held to know the history, origin, special ceremony, architecture. The story behind the Temple, the early Sāmūtiri of Kozhikode made valuable contributions to the cultural heritage of Kerala. Their contributions to the field of knowledge and culture were greater than their great achievements in other fields. During the reign of the great scholars and patrons of the literary arts and sciences of the sciences, the city of Kozhikode became a haven for scholars and poets. Revati paṭṭattanam, a famous scholar of ancient Kerala, was present at the Tali Mahakshethram Temple in Kozhikode.

Keywords:

Samutiri, Revati Paṭṭattānam, Pathinettara Kavikal, Koothambalam

Introduction:

Kozhikode Tali Mahakshethram is one of the Tali mentioned in the 108 Siva temple of ancient Kerala. The word Tali applied to the temple naturally came to be associated with the name of the place itself in which it was situated and which was often it's only Centre of attraction. Thus, the Tali temple at Calicut has given the name to the locality in which it is build. Tali is the one of the oldest temple in Kozhikode district and one of the important temple of Sāmūtiri, the main deity of the temple were lord Siva. The legend has it that the Parasuraman enshrined umamaheswaras in the Tali Mahakshethram, manifested by his ascetic power. The present-day structure of the temple was built by Swami Thirumulpad, Sāmūtiri raja of Kozhikode. Samutiri used this place as a major centre for knowledge and culture.

The Tali Mahakshethram at Kozhikode:

Kozhikode Tali temple was one of the clan deity's temples of the Sāmūtiri. Tali Mahakshethram is culturally and historically significant temple located one km east of the Kozhikode railway station. The term Tali literally means Siva temple. there are many legends about the temple which are said to have been built by parasurama or naranathu branthan.

The early myth suggests that this Siva temple dates back late dwapara yuga. Parasurama the creator of Kerala came to this land on the shores of the Arabian sea too perform taps. It was uninhabited and forested area at that time. He performed intense penance for appearance of Siva. Satisfied with this



Siva appeared with Parvathy, parasurama request was to enrich the land created from sea by the spirit of Siva. The Siva disappeared after granting blessing.

V S Nair claims that for centuries the spirit of God Siva remained here and was unnoticed. Realising the greatness of that sacred land, the sages concentrated there and increased their Siva consciousness by worshipping Siva. Eventually the great astrologers recognised it at the time. Taḷiyātiris (a council of chieftain nominated by naduvazhis) brought in tantric scholars built a temple in the style of that time. The Siva radiance was enshrined here as jyothirlinga (Jyothi means “radiant” and Lingam the “image or mark” of Siva – Jyothir Lingam thus means the radiant mark of the Lord Siva. The legend goes like this – according to Siva Mahapurana, Brahma – the lord of creation – and Vishnu – the lord of preservation – once had a dispute over supremacy. To settle the debate, Lord Siva said that anyone who could find the upper or lower part of his body would be considered supreme. Lord Siva pierced the three worlds and appeared as an infinite pillar of light. Vishnu and Brahma each divided their paths into a downward and an upward direction in order to find the end of the light in both directions. Brahma lied that he found out the ending while Vishnu conceded his defeat. In support of his claim, Brahma gave evidence of a flower called Thazhampoo. Knowing that Brahma is lying, Lord Siva cursed him that he would not be worshiped in a separate temple and the flower would not be accepted for worship). It is said that Naranat brantan was performed the devotional service. Legend has it that the temple got its name from the fact that it was built by the Taḷiyātiris.

Before the Samutiris shifted their headquarters from the Nediyrrippu to kozhikode in the fourteenth century. The temple ruled by fifty nambies of Taḷigrāmaṁ (Taḷi grāmaṁ are gramam or village were Taḷiyātiris used to live and they have authority over it. There might have been the presence of other cast in the village, to provide services to Taḷiyātiris had both had regulative as well as administrative powers over this villages). At this time a kolathiri king relative of nambies entered in the palace in the guise of brahmin with the help of mustas (mustas were belong to Brahmin community and they were worked as a uralas or temple regulatory committee). Thus, he falls in love with the queen of Samutiris. They fled to pantalayani Kollam in the rush of the festival at Thiruvilayanat kavu, knowing this the samutiris expelled the tampuratti from the family.

The Sāmūtiri send their army to attack kolathunadu and the king of kolathiri confessed and prepared to make peace with Samutiris. At the request of Sāmūtiri the king of kolathiri ceded the power of Taḷi temple to Samutiris including pantalayani. The Sāmūtiri came to the power, mustas were Brahmin but they were excluded from the temple settlement and the mustas starved to death to gain right to the temple settlement. The Brahmin scholars condemned it as Brahmin murder. They performed astrological consultation, Kolkunnath shivangal instructed to conduct brahmin bojan and revatipattattanam for atonement.

When Sāmūtiri took over the administration Taḷi temple became their family temple. Taḷi Mahakshethram and its surroundings are heritage sites of Kozhikode. The temple and surroundings represent memory of a prosperous period. Sāmūtiri kovilakam was located very near to the temple. The school for the members of royal family were also built near the temple. The officials who looked after the temple affairs and welfare of royal family also lived here.

While it is an important temple dedicated to lord Siva, it is also dedicated to lord Vishnu. This is the oldest Temple in Kozhikode district, which has the most number of sculptures. Taḷi temple complex is



a complex of three temples dedicated to lord Siva, lord Vishnu and lord Narasimha in the concept of Umamahewara. It is also known as Shayla bandeswara temple because it is a temple dedicated to lord Siva who resides in Shyla and lord Vishnu who resides in the sea. Late the Sāmūtiri kings were also referred to as Shayla bandeswara. They got this adjective because they became the rulers of the country from the east hill to west coast.

During the Haider Ali's invasion in 1766 the temple was destroyed by fire. There is a disagreement it is believed that the Haider set temple on fire or that Samutiris himself set the temple on fire to avoid falling it into Haiders hands. For 36 years following the desecration of the temple there was no worship. With the return of the samutiris in 1793 it was resumed. On account of loss of his kingdom he was not in a position to restore the temple in all its ancient grandeur. With the limited resources at his disposal, he was forced to settle for an Ashtabanda khalasa (kalasam is a tantric ritual, or thaanthrikakriya, used to increase the glory and power of Hindu deities and, occasionally, to atone for any diminishing of such power). "Dravya kalasam, " "Ashtabandha kalasam, " and "Naveekarana kalasam" are all included in the letter. After the madras government assumed the management of samutiris estate, an attempt was made in 1916 to enter the underground. Soon afterwards the temple was closed. The worship was restored in 1917.

Origin of Tali:

Tali is a term generally applied to a settlement surrounding the Siva shrine. It was ruled by Taliyathiris appointed by a series of desavazhis. There was a training centre for Kshatriyas, both in arms and warfare and in governance. Therefore, large tanks (chira) and grounds for kalari practice and study halls or Salas were part of the Tali complex. The Kozhikode Tali Temple also had these components, the chira to the north, the floor to the east, the Sala to the south and the palace to the west are all arranged around the temple. The Tali settlement contained the traditional Brahmin quarters of Calicut, and Chalapuram was the residential region of aristocratic Nair families in service to the palace. Like all temples in Kerala, Kozhikode Tali was an independent sanctuary owned by the Brahmins (Brahmaswom).

Revati paṭṭattānam:

This is a special ceremony that takes place every year in the Tali temple. This Vidvalsadas was started to honour poets and great scholars during the period of the Samutiri kings. Even though the royal administration has disappeared, every year Vidvalsadas were conducted and a great ceremony called Revati paṭṭattanam is held till date at the Tali temple.

It was held started the leadership of Samothiripad in fourteenth century. It is a seven-day festival that lasts from Revati to Thiruvathira. There is no clear information about the origin of paṭṭattanam. It is said in Keralolpati that paṭṭattanam was founded on the instructions of Kolkunnath Shivangal. Revati paṭṭattanam, which was started just for atonement, later it gained great importance.

The word paṭṭattanam is derived from “Bhaṭṭadhanam”, meaning ‘awarding of the Bhaṭṭa’ in Malayalam Bhaṭṭa is a title given to Scholars. Many scholars’ all-over from India came to participate in the fest and it was regarded as one of the prominent events in South India during the medieval period. Although we do not know exactly why Revati paṭṭattanam was started, there are mainly two arguments about it.



In the 14th century, the Taḷi temple was ruled by the fifty Nambies of Taḷi gramam before the Samutiris shifted their headquarters from Nediyrrippu to Kozhikode. At this time a Kolathiri king, a relative of the Nambies, entered the palace in the guise of a Brahmin with the help of Mustas. He fell in love with the tampuratti of Samutiri kovilakam. They fled to Pantalayani Kollam during the rush of the festival at Tiruvalayanadu Kavu, and on learning of this, the Samutiri tampuratti was cast out of the palace.

The Samutiri sent an army to invade Kolathunadu and the Kolathiri king confessed his guilt and prepared to make peace with the Sāmūtiri. At the request of the Samutiris, King Kolathiri handed over the power of the Taḷi temple to the Samutiris, including Pantalayani. Were the Samutiri came to power, the Mustas who were Brahmins, were excluded from temple tenure. The Mustas starved to death to gain the right to temple tenure. Scholars condemned it as brahminicide. They performed astrological consultation, Kolkunnath Shivangal instructed to perform Brahmin Bojana and Revati paṭṭattanam for atonement.

Another argument is that paṭṭattanam was started as a solution to the evil of infanticide. There were two sisters in the Samutiri kovilakam, the younger one gave birth first, and the elder one realized that this child would become a Samutiri and poisoned the younger sister's child to death. Over time, elder sister's son became a Sāmūtiri, and one day this Sāmūtiri learned from his mother all the things that his mother had done to make him a Samutiri. Knowing that his mother had killed his elder brother, the righteous and virtuous Sāmūtiri burst into tears. It is said that paṭṭattanam was started as part of the decision to remedy the evils caused by his mother's sin.

The Samutiri came directly for the award ceremony. If there was any inconvenience to him, Munnalpad (the second in command) arrived as a representative and performed the duties. Pandits participating in the competition, was presented with money at Guruvayurappan Hall.

Pathinettara Kavikal:

It is said that eighteen poets emerged in the Vidvalsadas of Samutiri during the paṭṭattanam period. The Sanskrit scholars were considered Malayalam poet were half poet. When eighteen Sanskrit poets and one Malayalam poet join, they were known as Pathinetterakavikal., Uddanda Sastri, Payyur Bhat Kakkassery Bhattathiri and Poonam namboothiri were the pathinettara kavikal. Among these Poonam was only Malayalam poet. Uddanda Sastri came from Ladapuram Chinkalpett district. He was a great scholar and he had scorn for Malayalam poet. The legend that Kakkassery was defeated in the Uddandasastri in paṭṭattanam ceremony is famous.

Kakkassery Bhattathiri who was an excellent mimamsa scholar. He was the author of a Sanskrit drama 'Vasumathimanavikramam' content of the drama is marriage of Manavikraman and Mangattachan's daughter Vasumathi. The stories of Chennas and Melpathur prove that Revati paṭṭattanam was a serious one. It was not easy for any scholar to get a seat in paṭṭattanam. Even Melpathur Narayana Bhattathiri was given the title after being denied six times. It is clear that paṭṭattanam has been performed directly and indirectly to encourage Kerala student poets and also to protect them. Taḷi Mahakshethram was as famous in art as well as science. Every day kutt and kutiyattam were held in the temple.



It is believed that the presence of God is present on the stage where the Kooth is held. There are temples where the shrine is closed when the kutt is held. This is done because the Lord has gone to see the latter. Siva, Krishna, Narasimhamurthy, Kalabhabhishekam and special Poojas and Kalasabhishekam to the sub-deities will be performed. There will also be Bhagavatisewa and Ashtadravya Maha Ganapati Homam.

Architecture of Tali Mahakshethram:

Tali Mahakshethram is a fine example of Kerala style architecture the temple features fine wood carving along with laterite, stunning wall painting, wooden roof and carving. The Tali Mahakshethram is home to two deities. The main deity, Lord Shiva, is enshrined in the centre of the temple and Krishna shrine located in the north west side of the main shrine. The temple contains other sub shrines are Bhagwati, Ganesa, Sasta, Narasimhamurti, Eranjipuram. There is also a Naga shrine on the rear side of open yard Koothambalam was located right side of main shrine.

The temple complex occupies a strategic position in the city and is protected by a huge perimeter wall some 4.0 meters high. The wall thickness of about 72 cm at the base tapers to about 48 cm at the neck. The main entrance to the temple is through the eastern gopuram. Along the access road to the Gopuram on the left is the office complex, a two-storey building known as "Pattumuri", which means a ten-room building Office and temple administration currently function in this building. The ground floor consists of shops and the upper floor has independent rooms intended for scholars associated with the temple. Part of this building is used for operating the temple office and Vazhipadu counters. The building is in traditional architectural style adapted to the local climate, with a porch and a sloping roof. It is in scale with the temple gopuram. Traditional building techniques consisting of laterite masonry walls in lime mortar and lime plaster were adopted. The roof consists of wooden frames covered with clay tiles in the Mangalore pattern.

An old building adjoining the temple complex serving as the office for temple administration. Although it is known as 'Pattumuri' or ten rooms, this has got thirteen rooms each on the ground and first floor. Much of the building was in a poor state of maintenance and had structural damage. As part of the conservation project of Tali considering its heritage value the building was repaired using traditional techniques, after documenting the damage chart.

Access On the northern side of temple is located a large tank or Chira meant for ablution purpose of devotees. The tank can be d from three sides through steps. On the eastern side of the tank is located Samutiri School . This was the location of the old Kovilakam and later the Kalari ground of the Tali. This quadrangle space provides a beautiful and serene environment in the midst of the crowded city. Presence of large water body has an impact on the microclimate of the region. The cool environment rendered by the shady trees and cool breezes from tranquil water induces a psychological comfort to the weary minds who visits the place. The chira and surrounding area are undergoing degradation due to the encroachment of urban activities. Development of this area into a heritage zone is presently being undertaken by the tourism department.

Conclusion:

Temple have played an important role in Indian history and culture. One of the finest example of Kerala temple architecture was Tali Mahakshethram of Calicut. Tali Mahakshethram is a located in the



heart of the city of Kozhikode. Shiva is the deity here. This temple was built by Sāmūtiri who ruled Kozhikode in the 14th century. Tali Mahakshethram is one of the oldest temples in Kozhikode city. The establishment and prosperity of the city of Kozhikode is associated with the sanctity of this ancient temple. However, the attention of the city of Kozhikode was given to the temple only about 600 years ago. The Tali Mahakshethram was very famous as the venue for the seven-day Vidvalsadas called Revati paṭṭattānaṁ. This is a unique cultural festival, an intellectual event held in honour of talented scholars. It consisted of a seven-day gathering of scholars in the month of Tulam.

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Kalpavriksha: Exploring its Role in Sanatana Dharma and Folklore

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Abstract

The coconut tree, also referred to as the Kalpavriksha tree, has a lengthy and significant cultural history in India. The tree's various products and parts are used in a variety of religious, social, and cultural rituals and practises. It is a significant agricultural crop in India, supplying food, income, and oil to millions of people. This essay discusses Ayurveda, conventional medicine, and the cultural importance of the coconut tree in India. Almost every component of the coconut tree has a use, so nothing is wasted. The coconut is revered as a lucky and sacred symbol in Hinduism and is frequently sacrificed to the gods. The conventional Indian medical system of Ayurveda also uses it as a natural remedy for a number of diseases. Additionally, the coconut tree and its products are used in numerous traditional and cultural rituals and ceremonies in India, such as weddings and festivals. Overall, India still holds a special place in its cultural heritage and continues to revere and respect the coconut tree.

Keywords: *Kalpavriksha, Coconut tree, Coconut, Hinduism, Cultural.*

Introduction

The coconut tree, or *Cocos nucifera* (kalpavriksha), is a tall, slender, and graceful plant that is indigenous to tropical areas of the world. It is a monocotyledonous plant, which means that it only has one cotyledon (seed leaf) in its seed, and it is a member of the *Arecaceae* family of palms. The coconut tree is cultivated for its many uses and products, including the production of coconut milk, coconut water, and coconut oil. It is renowned for its adaptability. It is cultivated in tropical and subtropical areas worldwide, including parts of Asia, the Pacific Islands, Central and South America, and Africa. It is a significant agricultural crop for many nations. The coconut tree is greatly valued for its numerous applications and byproducts, which include food, water, oil, and materials for crafts and construction. It is a very versatile plant that can thrive in a variety of soil types and can withstand both dry and wet conditions. Despite its many advantages, the coconut industry encounters difficulties with regard to sustainability and market demand, both of which are significant factors to take into account in the production and use of this priceless resource. As symbols of wealth, fortune, and spiritual sustenance, the coconut and the coconut tree have a significant place in Indian culture and religion. The coconut tree, also referred to as the "tree of life," is highly regarded for the bounty it offers as well as its many uses and it is often referred to as the "Kalpavriksha", or "the wish-fulfilling tree." Many Hindu religious rituals and ceremonies include the coconut tree, and the fruit of the tree is regarded as a sign of good fortune and prosperity. It is frequently used as a holy sacrifice to the gods, and those who offer it are said to receive blessings and good fortune. The coconut is another common ingredient in traditional Ayurvedic treatments because it is thought to have healing properties. The coconut is connected to Kubera, the god of wealth in Hindu mythology. It's thought that offering Kubera a coconut can bring wealth and luck. A coconut is also presented to Lord Ganesha, the deity of accomplishment and wisdom, as a sign of the worshipper's humility and gratitude. Numerous other Hindu rituals also require the breaking of coconuts in temples, which is viewed as a symbol of the ego



being broken. The coconut tree is viewed as a representation of the divine in many regions of India. It is frequently referred to as "Brahma-kalpa-vriksha" or "the tree of creation" and is thought to be a manifestation of the god Brahma. The coconut tree is regarded as having the ability to grant wishes and satisfy desires. It is also connected to the god Vishnu. The tree is frequently planted close to temples and residences because it is thought to have the ability to purify the air and water around it.

Why is the coconut tree called as "Kalpavriksha"?

The coconut tree is known as "Kalpavriksha" in Sanskrit, which means "Divine Tree". The name is derived from the word 'Kalpadhenu,' which signifies cow. People use everything that comes from a cow. Similarly, coconut is a 'Vriksha' or tree that people may fully utilize.

The coconut tree has long held cultural and religious significance in India. The coconut is regarded as a sacred and lucky symbol in Hinduism and is frequently offered as a sacrifice to gods. It is also utilised in a variety of Indian traditional and cultural rituals and ceremonies, including weddings and festivals. The coconut is also used as a natural remedy for a variety of illnesses in Ayurveda, the traditional Indian medical system. It is used to treat a variety of health conditions, such as digestive issues, respiratory problems, and skin conditions, and is thought to have medicinal properties. The coconut tree is worshipped in many other Indian religious and spiritual traditions in addition to its cultural and medicinal uses. For instance, in some traditional Hindu practises, the coconut is used in rituals to symbolise the offering of one's ego and is viewed as a symbol of the human head. coconuts are broken in some Hindu temples as a representation of the ego being broken, then offered to the deity as a sign of devotion.

A Comprehensive Look at the Many Uses of the Coconut Tree

1. Coconut milk: This is a liquid that is made by grating the meat of the coconut and mixing it with water. It is used as a base for many dishes, including curries, and is also used to make coconut cream, which is thicker and richer than coconut milk.
2. Coconut water: This is the clear liquid that is found inside a young, green coconut. It is high in electrolytes and is often consumed as a refreshing drink.
3. Coconut pulp: This is the flesh of the coconut that is left over after the oil has been extracted. It can be eaten fresh or dried and is often used to make coconut flour and coconut milk.
4. Dried coconut or copra: This is coconut that has been dried and is often used to make coconut oil.
5. Edible coconut oil: This is oil that is extracted from the meat of the coconut and is used as a cooking oil and in a variety of other applications. It is high in saturated fats and is believed to have a number of health benefits.
6. Coconut shell: The hard outer shell of the coconut can be used to make a variety of products, including bowls, cups, and utensils. It is also used as fuel for cooking and heating.
7. Coconut fiber: This is a fiber that is extracted from the husk of the coconut and is used to make rope, mats, and other products.
8. Coconut leaves: The leaves of the coconut tree are used to make thatched roofs and are also used in traditional medicine.



9. Coconut husk: The husk of the coconut is the outermost layer that surrounds the shell. It is often used as fuel or as a substrate for growing mushrooms.
10. Coconut tree flowers: The flowers of the coconut tree are used in traditional medicine and are also used to make coconut wine.
11. Coconut tree trunk: The trunk of the coconut tree is used to make building materials such as poles and beams.

Tradition behind breaking a coconut

Breaking a coconut in front of a deity idol is viewed in Hinduism as a symbol of breaking one's ego and submitting to the god or goddess. By breaking a coconut, it is thought that one is also breaking their own ego and pleading with God for forgiveness for any errors they may have made.

Being a symbol of the head, the coconut is also thought to represent the mind, ego, and intellect. Breaking the coconut is viewed as a way to rid oneself of these negative traits and devote oneself entirely to the deity. In addition, the human mind and its various impurities, such as ego, attachment, and desires, are thought to be represented by the coconut. Breaking the coconut is thought to be a way to dedicate oneself to the deity and purify one's mind. It is also said that in ancient times, coconuts were a rare and precious commodity, and breaking one in front of a deity was considered an act of worship.

Before it is broken in some rituals, the coconut is filled with ghee, honey, or other offerings. This is thought to be a way of giving the deity the best and purest things while also requesting blessings. Hinduism views the coconut as a sacred symbol, and it is frequently used in religious rituals and ceremonies. Breaking a coconut is commonly done to please the gods and goddesses and to bring luck, prosperity, and prosperity. It is frequently used to signify the start of a new endeavour, project, or ceremony because it is considered to be an auspicious symbol. During puja (worship) ceremonies, breaking coconuts is one of the most frequent rituals. A coconut is broken with a small axe or knife and placed in front of the idol of the deity being worshipped. After that, the coconut is offered to the deity as a representation of sacrificing one's ego and giving one's all to the god or goddess. Additionally, coconuts are broken at weddings, house-warming ceremonies, and other significant occasions. Breaking a coconut at the beginning of a construction project is also customary because it is thought to bring luck and ward off bad vibes. During annual temple festivals as well as religious celebrations like Navaratri, Ganesh Chaturthi, and Vishu, coconuts are also broken. As a result, in Hinduism, breaking a coconut in front of an idol of a deity is a symbolic act that signifies destroying one's ego, purifying the mind, and giving oneself entirely to the deity. Additionally, it is a way of giving the god something worthwhile.

History behind worshipping Kalpavriksha

The coconut tree is revered for its wealth and numerous uses, earning it the moniker "tree of life." In Hindu mythology, it is also frequently referred to as the "Kalpavriksha," or "the wish-fulfilling tree." The tree is viewed as a representation of abundance, fertility, and enduring life. The tree is used in many different ways and serves as a source of food, water, shelter, and medicine. In many tropical areas, the coconut fruit itself is a common food. Coconut milk and oil are also used in cooking and as a base for numerous traditional medicines. The tree's trunk is used to make furniture and other wooden items, while its leaves are used to make baskets and other household items. The coconut is a symbol of



Kubera, the Hindu god of wealth, and is frequently used in puja (worship) rituals to please the god and bring wealth and prosperity. The coconut is frequently used in religious ceremonies and rituals and is regarded as a symbol of good fortune. The tree is also seen as a representation of selfless giving because it offers so many necessary resources without expecting anything in return. It is frequently used in rituals that involve making an offering to the gods and is also seen as a symbol of sacrifice. The coconut tree's connection to Kubera, the god of wealth, is one of the main justifications for its veneration. According to Hindu mythology, breaking a coconut in front of an image of Kubera during puja (worship) rituals will please the god and bring the worshipper prosperity and wealth. The coconut is frequently used in religious ceremonies and rituals to signify the start of a new endeavour, project, or ceremony. It is also regarded as a symbol of good fortune. The coconut tree's capacity to provide necessary resources without seeking anything in return is another factor in its veneration. The tree is regarded as a symbol of selfless giving because it provides food, water, shelter, and medicine. Hinduism holds that the tree's capacity to meet people's needs is a reflection of the generosity and blessings of the god. The coconut tree is frequently used in rituals that involve making an offering to the gods because it is also viewed as a symbol of sacrifice. coconuts are broken as an offering to the gods during religious celebrations such as Navaratri, Ganesh Chaturthi, and Vishu, as well as during yearly temple festivals. It is thought that by breaking a coconut, one is also breaking their own ego and pleading for forgiveness for any mistakes they may have made. The coconut tree has religious significance, but it also serves important practical purposes. In many tropical areas, coconut milk and oil are used for cooking and as a base for numerous traditional medicines. The coconut fruit itself is a staple food. The tree's trunk is used to create furniture and other wooden goods, and its leaves are used to create baskets and other home furnishings. As a result, in Hindu mythology, the coconut tree is revered for its many benefits and the bounty it offers, earning it the nickname "Kalpavriksha" or "the wish-fulfilling tree" The tree is viewed as a representation of abundance, fertility, selfless giving, and longevity. It is also connected to the god of wealth and is a common component of religious rituals and ceremonies.

Medicinal importance of coconut

The multipurpose fruit known as the coconut has many medicinal uses in addition to being a staple food in tropical areas. Medium-chain fatty acids and saturated fats are abundant in coconut oil, which is made from the meat of the coconut. Because these fatty acids are easily absorbed by the body and converted to energy, coconut oil is a superior source of fuel for it. It is advantageous for people with ailments like arthritis, eczema, and psoriasis because it also has anti-inflammatory properties. As a natural moisturiser, coconut oil can also be used to treat dry, damaged skin and hair.

Young coconuts contain a clear liquid called coconut water, which is an electrolyte that is high in potassium, magnesium, and calcium. It is also a good source of antioxidants and is well known for promoting healthy blood pressure, digestion, and hydration. Infections of the urinary tract and kidney stones can both be treated naturally with coconut water. A rich source of dietary fibre, vitamins, and minerals, coconut meat is also very nutrient-dense. Traditional medicine frequently employs it as an anti-inflammatory and to treat ailments like diarrhoea and dysentery. Traditional medicine also uses coconut milk, which is created by blending water and coconut meat, to treat a variety of ailments. It is frequently used to treat conditions like digestive problems, skin infections, and respiratory infections because of its well-known antimicrobial and anti-inflammatory properties. As a result, the coconut and its various components, including the oil, water, meat, and milk, have a variety of medicinal qualities that have been employed in traditional medicine for many years. These include anti-inflammatory effects, hydration, digestion, control of blood pressure, and treatment for a variety of ailments like



arthritis, eczema, psoriasis, kidney stones, urinary tract infections, diarrhoea, and dysentery, respiratory infections, and skin infections. The therapeutic benefits of coconuts are being recognised by science and are playing a significant role in modern medicine.

Myths and superstitions related to Kalpavriksha

The coconut tree, also referred to as the "Kalpavriksha" in Hindu mythology, is a representation of prosperity and abundance in many different cultures. The tree is renowned for its many applications and for being able to meet people's needs for food, shelter, and other necessities. The coconut tree serves many useful purposes, but it also has a special place in many myths and superstitions. The coconut tree is referred to as the "Kalpavriksha" or "tree of heaven" in Hindu mythology. All wishes and desires are said to be able to be fulfilled by the tree. It is believed that making a wish under a coconut tree and breaking a coconut will make the wish come true. This belief is based on the notion that the coconut represents the human head, and that breaking it represents letting go of one's ego and submitting to God. The idea that coconut trees should not be damaged or cut down is another misconception about them. This belief is based on the notion that cutting down a coconut tree would bring bad luck because the tree provides food, shelter, and other necessities. Some cultures regard the coconut tree as a sacred object that needs to be revered and guarded. The coconut tree is also connected to fertility and luck in many cultures around the world. The idea of a perfect and abundant life is frequently associated with the round shape and three eyes of the coconut. The coconut tree is regarded as a symbol of longevity in some cultures, and it is thought that having one in one's yard will bring prosperity and longevity to the family. The coconut tree is thought to have supernatural powers in some parts of Africa and can fend off evil spirits. The coconut's tough shell is used to ward off bad energy and is regarded as a symbol of strength and resiliency. The coconut tree is thought to have magical powers in some parts of the Caribbean and can be used to bring luck and prosperity.

In conclusion, many cultures around the world place a special emphasis on the coconut tree. The various myths and superstitions surrounding the tree are a reflection of its significance in people's lives as well as the part it plays in influencing their traditions and beliefs. The coconut tree continues to represent prosperity and abundance in many cultures all over the world, whether it is because people think it can grant all wishes, shouldn't be damaged, or is associated with luck and fertility.

Conclusion

There is no denying the coconut tree's and its fruit's significance in many cultures, both for practical and spiritual reasons. The tree provides necessary resources and serves as a metaphor for generosity, tenacity, and fertility. The coconut has medicinal qualities that have been used for centuries in traditional medicine, and it is also used in religious rituals and ceremonies. It is a valuable resource for many people in tropical areas and is regarded as a symbol of auspiciousness and spiritual nourishing. In conclusion, many parts of India view the coconut as a representation of spiritual nourishment. It is offered to the gods in Hinduism as a symbol of spiritual nourishment, devotion, and a means of overcoming the ego and achieving spiritual liberation because it is thought to represent the head and the seat of consciousness and intelligence. Additionally, it is viewed as a representation of the human condition and the potential for spiritual awakening.

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Tulsi -The elixir of life: An Analytical Study

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Abstract:

The basil plant, commonly referred to as tulsi, is widely renowned in Hinduism and is recognised as a "holy plant." It is a vital component in many conventional healing techniques and has been used for therapeutic purposes for millennia. It also yields a priceless essential oil. According to legend, the plant is the earthly manifestation of the goddess Tulasi, a follower of Lord Krishna and an incarnation of Lakshmi. It is widely used in rituals as an offering and is directly related to Lord Vishnu and the goddess Lakshmi. The Tulsi plant is described in ancient writings as a link between heaven and earth, and it is also claimed to hold Brahma in its upper branches, the Vedas in its lower branches, all other gods in its stem, and the Ganga in its roots. It is a staple in Hinduism and Ayurvedic medicine and is frequently cultivated in the vicinity of temples and residences. The Tulsi plant often has dark green leaves with a powerful, pungent scent. It is referred to as an "adaptogen" in Ayurveda, which indicates that it aids the body in coping with stress. It has a wide range of therapeutic applications, including treating heart illness, hemopathy, leukoderma, bronchitis, asthma, gastropathy, catarrhal fever, hepatopathy, vomiting, hiccups, and skin conditions. In this paper, the value of the Tulsi plant is examined from both a spiritual and a scientific perspective.

Keywords—Tulsi, Basil, Ayurvedic medicine, Ocimum sanctum, essential oil

Introduction:

Tulsi, also known as "Vishnupriya" in Indian culture, gets its name from the Sanskrit term meaning "incomparable one." Since ancient times, the Tulsi plant (*Ocimum sanctum*) has been revered as a sacred herb in India. In Hinduism, it is frequently grown around temples and residences. It is thought to foster calm, clarity, and mindfulness, as well as prosperity and good fortune for those who cultivate it. It is frequently used in meditation and prayer and is thought to have the ability to cleanse the air and water surrounding it as well as offer protection from harmful spirits. It has long been used as a home treatment and is also prized for its therapeutic qualities. It is frequently used in naturopathic and Ayurvedic therapy and is referred to as the "queen of herbs". The plant's flowers, in addition to its leaves, have medicinal qualities that can be used to treat a number of ailments. Tulsi is revered for its spiritual and therapeutic qualities and is seen as a vital emblem of spirituality and devotion in Hinduism. The Tulsi plant is highly revered in India for its cultural significance as well as its spiritual and therapeutic benefits. It is typically planted and cared for by women and is frequently seen as a representation of the strength and vigour of the female gender. The plant is frequently linked to the goddess Tulsi, who is thought to be a manifestation of Lakshmi, the goddess of abundance and



success. The goddess Tulsi is honoured and worshipped during the Hindu festival of Diwali, and her plants are frequently embellished with lights and flowers. The plant is also thought to offer spiritual strength that can aid individuals in escaping the cycle of rebirth. The tulsi plant's leaves are also used to prepare a tea that is widely used in India for a variety of health-related purposes, including the treatment of colds, the flu, and other respiratory issues. The plant is also used in many cosmetic and skin care items and is thought to be a natural treatment for a variety of skin disorders. Overall, the Tulsi plant is considered to be a symbol of purity and devotion, and is held in high esteem by many people in India and other parts of the world.

Botanical Classification of *Ocimum sanctum*:

Botanical Description: *Ocimum sanctum* is a member of the Lamiaceae/Labiatae family. When fully grown, the tulsi plant can grow as tall as 30 to 60 cm and has many branches. The Tulsi plant has simple, inverted, elliptical, ovoid, thick, or acute leaves with a full edge. The length of the leaves can reach 5 cm [3]. Tulsi has been incorporated into religious ceremonies and everyday life in India, where it offers a wide range of health advantages that modern science is only now beginning to validate. Tulsi may be a tonic for the body, mind, and spirit and provide remedies to numerous contemporary health issues, according to the latest research on the herb, which supports old Ayurvedic knowledge [2]. Tulsi is frequently regarded in Hindu culture as a representation of divine grace and is thought to bestow luck and blessings on people who grow it. It is also frequently used in rituals to sanctify and cleanse objects and areas since it is thought to have cleansing and protecting characteristics. Tulsi is also used as a natural insect repellent in various regions of India and is thought to keep pests and hazardous insects at bay.

Taxonomic Rank	Taxon
Kingdom	Plantae
Division	Magnoliophyta
Class	Magnoliopsida
Order	Lamiales
Family	Lamiaceae
Genus	<i>Ocimum</i>
Species	<i>Ocimum sanctum</i>

Background of Tulsi plant:

The Tulsi plant holds a significant place in Hindu mythology and culture. One popular story of the Tulsi is from the Shiva Purana, in which Lord Shiva tests the devotion of Indra and Brihaspati by blocking their path in the form of a sage. When Indra threatens the sage, Lord Shiva becomes angered and releases a fire from his third eye that forms a boy named Jalandhara. Jalandhara grows up to become a powerful king of demons, but is eventually defeated by Lord Vishnu. Meanwhile, Vrinda, the wife of Jalandhara, is a devoted follower of Lord Vishnu and sacrifices herself for her devotion. Lord Vishnu honors her devotion by granting her the form of the Tulsi plant. The plant is thus associated with love, purity, and protection, and is closely tied to the goddess Laxmi and Lord Vishnu.



It is also considered a symbol of devotion and is used in Hindu burial ceremonies for purification.

Additionally, the Tulsi plant is considered to be a sacred and auspicious plant in Hinduism and is often planted around homes and temples. It is believed to bring prosperity and good fortune to those who cultivate it, as well as promoting peace, clarity, and mindfulness. The plant is also commonly used in meditation and prayer, and is believed to have the power to purify the air and water around it as well as to protect against negative energies. The leaves of the plant are also used in Ayurvedic and naturopathic medicine for its medicinal properties and is known as the "queen of herbs". It is also believed to have spiritual power to help people overcome the cycle of rebirth. In Hindu tradition, it is also customary to offer water to the tulsi plant daily. Many Hindu homes have a dedicated Tulsi Vrindavan, which is an area dedicated to the Tulsi plant. In some Hindu traditions, it is considered inauspicious to uproot a fully grown Tulsi plant and it is usually transplanted instead. Overall, the Tulsi plant holds a deep spiritual and cultural significance in Hinduism and is highly respected for its spiritual and medicinal properties.



Scientific perspective:

One of the main uses of tulsi is as a medicinal plant. It has a long history of use in traditional medicine, and modern research has shown that it has a range of therapeutic properties. Tulsi is believed to have antibacterial, antiviral, and anti-inflammatory effects, and it is commonly used to treat a variety of health conditions, including colds, flu, asthma, and diabetes. It is also used as a natural remedy for stress and anxiety, and is believed to have a calming and relaxing effect on the mind and body. While tulsi is a popular natural remedy and is used in traditional medicine, there is limited scientific evidence to support its use. Some early research suggests that tulsi may have a number of potential health benefits, but more research is needed to confirm these effects and to understand the mechanisms behind them. One study found that tulsi extract was effective in reducing stress and anxiety in animals, and another study found that tulsi had a protective effect on the liver. There is also some evidence to suggest that tulsi may have anti-inflammatory and anti-oxidant effects, and may be helpful in reducing blood sugar levels. However, these findings are based on small, preliminary studies and more research is needed to understand the full extent of the potential health benefits of tulsi. Leaves of Tulsi help to prevent and reduce physical and mental stress [3].

Spiritual importance:

The Tulsi plant holds a significant place in Hindu culture and is highly respected for its spiritual and medicinal properties. It is believed to bring prosperity and good fortune to those who cultivate it and is often planted around homes and temples. It is also believed to possess purifying and protective properties, and is commonly used in rituals to sanctify objects and spaces. In Ayurveda, the traditional system of medicine from India, tulsi is considered a rejuvenating herb that promotes health and longevity. It is often used as a tonic to strengthen the immune system and support the proper functioning of the respiratory system. Hindu poets also described *Ocimum* plants as sacred and said



that those who worship and take care of them daily are protected from misfortunes and will go to heaven. Additionally, the Tulsi plant is closely associated with the goddess Laxmi and Lord Vishnu and is believed to be an earthly manifestation of the goddess. In Hindu traditions, it is customary to offer water to the tulsi plant daily, and many Hindu homes have a dedicated Tulsi Vrindavan, which is an area dedicated to the Tulsi plant. The plant is also believed to be a natural insect repellent and is used to keep away harmful insects and pests [4].

Tulsi medicinal property:

Tulsi, also known as *Ocimum sanctum*, is a plant that has been used for medicinal purposes for thousands of years. In traditional medicine, it is believed to possess various therapeutic properties and is used to treat a wide range of health conditions. The use of plants for medicinal purposes dates back to as early as 4000-5000 BC, as indicated by ancient literature. Tulsi is often utilized as a natural alternative for managing stress, anxiety, and high blood pressure. It is also used to boost the immune system and treat various skin conditions. According to Ayurveda, tulsi is known as a "rasayana" which means it is believed to have rejuvenating properties and is used to enhance general health and longevity. The plant also has anti-inflammatory properties and is believed to decrease vata. As a result, using tulsi externally on swollen areas may help to reduce inflammation and pain. [1]. It is commonly used to alleviate stomach cramps, gastric inflammation, vomiting, intestinal inflammation, constipation, and enteritis. It is also employed as an antispasmodic for whooping cough. The plant has antioxidant properties and is effective in lowering blood sugar levels, making it beneficial for people with diabetes. It can also lower total cholesterol levels, which can be beneficial for those with heart disease. [3]. Tulsi is known to lower blood pressure. The plant is rich in medicinal properties, and its leaves have a calming effect on the nervous system and can improve memory. They are also useful in clearing phlegm and catarrhal matter from the bronchial tube. The leaves of the plant can aid in strengthening the stomach and promoting sweating. The seeds of the plant are mucilaginous. The leaves of tulsi are particularly effective in treating fever and common colds. [5]. In Ayurvedic medicine, the juice of *Ocimum sanctum* leaves combined with triphala is used in eye drop formulations for the treatment of conditions such as glaucoma, cataract, chronic conjunctivitis, and other painful eye diseases. For daily use, some people use three drops of tulsi oil mixed with honey, which is believed to improve vision. [6].

Background behind celebrsting Tulsi Vivaha:

Tulsi is a sacred plant in Hinduism and is commonly used in traditional rituals and ceremonies. The leaves of the tulsi plant are often used in puja, which is a Hindu religious ritual that involves offering prayers and offerings to a deity. The plant is typically placed in a special area in the home or garden, and may also be grown in a small structure called a tulsi vrindavan. Hindus often make offerings such as water, milk, or other offerings to the tulsi plant as a way of honoring the goddess Tulsi and seeking her blessings. In Hindu tradition, tulsi is believed to possess purifying properties and is commonly used in rituals to cleanse the home and to ward off negative energies. The leaves of the tulsi plant are sometimes placed on the threshold of the home, and the plant is often grown near the entrance to a temple or in a place of worship. The tulsi plant is also utilized in traditional Ayurvedic medicine and is believed to have many health benefits. The Tulsi Vivah festival is a Hindu festival that celebrates the marriage of god Vishnu to the tulsi plant, which is considered to be an earthly manifestation of the



goddess Tulsi. The festival is typically celebrated in the month of Kartik, which falls in October or November in the Gregorian calendar. During the festival, a ceremony is held in which the tulsi plant is decorated and treated as a bride. The ceremony is typically held in the morning and involves the chanting of mantras. The festival is an important event in the Hindu calendar and is observed by Hindus all over the world. The Tulsi Vivah ceremony is a symbol of the devotion and love between a devotee and the divine, and serves as a reminder of the importance of devotion and purity in one's spiritual practice. The tulsi plant is also believed to have many medicinal properties, and is used in traditional Ayurvedic medicine to treat a variety of health conditions. The leaves of the tulsi plant are often used to make teas and decoctions, and are believed to have anti-inflammatory, antioxidant, and immune-boosting properties. The oil from the tulsi plant is also used in aromatherapy to promote relaxation and reduce stress. Overall, tulsi is a highly revered plant in Hinduism and is considered to be a symbol of purity, devotion, and spiritual growth.

Conclusion:

Tulsi is a highly respected and significant plant in Hindu culture, and plays a crucial role in many traditional rituals and customs. Its spiritual and cultural importance, as well as its medicinal properties, make it a vital plant in many regions of India. It is a traditional herb used in India and is known for its various healing properties and considered to be adaptogenic. There are various types of tulsi species, and out of them, three have been selected to evaluate their antimicrobial activity. [6]. In conclusion, the tulsi plant, also known as the "incomparable one," holds a significant place in Hindu culture and religion. Its spiritual and cultural importance, as well as its medicinal properties, make it a vital plant in many regions of India. It is widely used in traditional Ayurvedic and naturopathic medicine, and is believed to promote overall health and wellness. It is also commonly used in traditional rituals, ceremonies, and festivals as it is believed to bring good luck and blessings to those who grow it. The tulsi plant is not only a source of spiritual and cultural significance but also a source of medicinal properties. It has been used for centuries in Ayurvedic and naturopathic medicine for its medicinal properties, which include anti-inflammatory, antioxidant and anti-microbial properties. The tulsi plant is a testament to the deep-rooted spiritual, cultural and medicinal practices that are prevalent in India.

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Sacrificial Rituals and Black Magic – An Overview

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ABSTRACT

This study is about the Numerous hidden cultural rituals that have been practiced in India since ancient times. These cultural rituals been practiced in India and other countries has made people blindly believe in these rituals, sacrifices and black magics. These rituals are highly practiced in the core regions of India and most of them are unnoticed or not been recorded anywhere yet. It's a shocking truth that people still believe in these cultural practices and blindly gets caught in these traps. Numerous cases have been recorded throughout India about such practices been conducted and its after affects. Every religion has its on cultural beliefs and socio-cultural practices. Believing in reincarnation of souls after sacrifice or earning something through sacrificing other humans or animals is another form of such practices.

Keywords: rituals, black magic, cultural ritual, aghora, offerings to god, sacrifices

INTRODUCTION

From the ancient times till now human sacrifices are being practiced in an around the world. Especially in India it has been practiced in the name of cultural rituals to please God or in the believe of attaining something. In some form black magics are related to sacrificial rituals as there are people who practiced different types of sacrificial rituals to attain black magic. Even numerous cult groups are there in India and other parts of the world which are unknown. These cult groups or the people who practices such horrifying sacrificial practices are around us unnoticed. Human sacrifices, inhuman and evil activities, aghori practices and black magics are practiced by people from different cultural and religion background. Even though all the necessary precautions and acts to eradicate such practices are being done in india still these practices are done in the core areas of India and most of them are left unnoticed.

These sacrificial rituals are the kind of ritual practices practiced by the people in core areas of India believing it as a sacred act of attaining something. Practices like human sacrifice, animal sacrifice, evil acts of aghoras, rituals presents fruits and vegetables, black magics all come under this sacrificial rituals. These acts are done with some intention to please God believing they will get a we'll established living or to attain some kind of powers or a deathless life or for self satisfaction. even the rituals related to black magics are done believing to have supernatural powers. All these acts were practices from ancient India and still being done in india. After the British civilization most of these sacrificial rituals were compressed. Later in the ancient times all of the mentioned sacrificial rituals were so commonly done and practiced in india and in other parts of the world. There were no acts or restrictions to prevent such acts. All those people believed in these practices and accepted it as a part of their culture. People believed presenting one life to God will bring them a prosperous life ahead.



Human sacrifice can be told as an act of sacrificing a human life to attain something with a wrong belief. It is very well considered as a nasty and gross business nowadays. People are so blind folded in the area of wrong beliefs like believing to attaining a wealthy and a prosperous life they are ready to sacrifice a life of a known or unknown regardless of age, gender, relationship. Human sacrifice has been practiced since the late centuries in different forms. willingly or unwilling some people are forced to be a part of such practices. Mainly the poor, strangers, martial members etc are some of the victims of such acts. The occasions and acts of rituals vary from one another but the motive or the impact remains the same in most of them. Even sati system one of the most famous act of sacrifice in india which was considered as a kind of human sacrifice as the wife of the dead is thrown in the Agni (fire) of her dead husband with or without her consent. After the British civilization sathi act was taken out. child sacrifice was one another practice followed in the pre Columbian cultures. children of both sex were selected for these acts. There were different forms of ceremonies conducted in the selection of victims to perform such acts. It is believed that In older times new born babies of some caste or family are sacrificed or offered to 'chatans' that is some demons so that they wont bring any distress to the village and the people of the village.

Similar to the act of sacrificing human lives the practice of sacrificing animals with a similar motive is very common nowadays. Animal sacrifice is the common killing ritual where one or more animals are killed together or alone and offeres to god or killed for some other purpose related to these sacrificial rituals. People doesn't even value the life of these innocent and helpless animals. Apart from animals being killed for commercial and non commercial purposes here the poor lives are being taken in the name of religious or cultural rituals. Animal sacrifices have been carried out from the ancient times in most of the parts of india mostly in Hinduism. 'Shaiva agamas', 'shaktism' and the current folks of 'kulamarga' are some practices associated with sacrificing of animals in india. One of the famous sacrifice in indian history was 'ashvamedha', where a horse was sacrificed for the rituals the srauta of vedic religion followed. Only the powerful kings could conduct ashvamedha with the motive of accuring power and glory and many more. Some festivals like 'gadhimai' in Nepal lakhs of animals are slaughtered during the three day festival. Even there are different methods of slaughtering these poor animals like driving a spike through the animals heart or strangulation or jhatka.

There are different types of rituals and sacrificial cultural practices followed by Hinduism from the late centuaries. Many of them are still being practiced in temples and other religious places in the form of pujas and homams. Animals like goats, water buffalos, chickens are main victims of such traditional rituals. In all these rituals the animals are slayed with a single stroke. In kerala during the festival of theyyam crockerel is sacrificed, where the animal is slayed the the blood which is oozed from its neck is often drunked by the theyyam. It is a very common practice done in kerala over years. Some other pujas like durga puja celebrated in the eastern states of india during the days of navatrathri, buffalo calfs are sacrificed. And the animal which is sacrificed is offered to the goddess. It is believed that this ritual of offering a sacrificed buffalo calf will stimulate her vengeance of violence against the demon buffalo. Most of the places in india during festivals these animals are slayed believing such offerings to god will bring them wealthy and a prosperous life.

India is one of the countries where black magic is done and practiced since ancient times. As there are several superstitious in india along with the great culture and traditions. Even though these evil practices were abolished by the people, there are several others who practices these acts in some core parts of India which is a real threat to the society. Nowadays human sacrifices are one of the main result of these black magic. People blindly believe in these ritual practices and either becomes a victim of the course of these evil acts. There are numerous cases reported in and around India where black



magics being practiced and horrifying incidents happening as a result of these acts. Black magics are generally practiced by tantrics, their main intention is to implement negativity in to the people's mind and make them believe certain things and lead them to do evil acts. There are reports of people practicing black magics from different states of India like odisha, kerala, Assam, uttarpradesh, Kolkata so on. Even though kerala being one of the state with highest literacy rate is infamous or unnoticed about such activities being practiced over there. Odisha being a state with the lowest literacy rate these people who practices black magic make money doing these acts. 'Manikarnika Ghat' a cremating group in varnasi practices black magic and they even consume the bodies of the dead from their pyres in the belief of gaining supernatural powers.

Aghoris are holy people called sadhus who belongs to a certain clan and worships lord Shiva. Aghoris are mostly seen naked and covered in ashes from the dead bodies. They look extremely scary in their appearance with long hair, naked body covered in ashes. It is even believed that they eat meat of humans. Since they don't kill and eat they are not being questioned. As mentioned they are mostly seen in varnasi where they do holy practices. It is said that these aghoris have cure for all diseases and even said these cures are made from some oils that they extract from the burned human body. These oils which are extracted are considered extremely effective and powerful. Aghori not only uses the human ash and meat of humans they even use other human remains. One such most noticed remains is the human skull. It is said that these Aghoris will go in search for the skull and use it as a bowl.

The act or the ritual of sacrificing a life whether a human or a animal is so common in different religion and every religion has its own custom and tradition for these rituals that they follow. The sacrificial rituals are more common in Hinduism. In Hinduism the ritual of the cursory offering of a soul to the god is termed as 'bali'.

Different types of offerings are done or practiced in India even in the sacred places like temples. The offering of fruits and animals are still practiced in the temples of India as a part of religious rituals. Most of the people are believed that offering a soul to the almighty will bring them want they wish for. Such practices should be considered as an evil acts. All lives matters. More than human sacrificial rituals animal sacrificial rituals are more practiced in Hinduism as a part of their traditional festivals in the form of offerings to the god. When it is about the Islamic traditions animal sacrifice is more common at the time of eid al-adha. In both Islamic and Christian traditions animal sacrifice is said that 'sin of one is absolved by the blood of some other'. Even in other religions the motive remain the same as for attaining protection or for some sort of favour from the almighty. That is gaining a favour from god by sacrificing a life and offering it to the god. In Christianity the death of jesus Christ on the cross along with the last supper is narrated in the terms of sacrifice. There are even some cult groups who practice such sacrificial rituals.

There are several acts and laws initiated by the indian government to eradicate such sacrificial practices, black magic and aghori practices throughout india. Even though most of these practices are unknown as it is being practiced from the core areas of india when any of the case comes out they are treated seriously with the proper action according to the laws. People wrongly believing in these superstitious and black magic is the one and only course or reason for such incidents to happen. Even people in this generation are made to believe in these with some fake evidences of past and are falling in these traps. I believe people should be regarding the age or background should be educated about such incidents so that they are aware of such practices being conducted in and arund them. conducting such awareness classes for students in schools and colleges will help them learn and understand about all such unfare and brutal activities happening in the country. Either they can stand for themselves at the time or need of help someone who has fallen in such traps. There are several cases happened in



india where one person with such wrong believes or a family who believes and ended up doing such sins. One such famous case happened recently in kerala was two women kidnapped and killed by a couple who believed doing such black magic will bring them a prosperous life. Both the couple and an agent who was involved was arrested by kerala police. As a part of the puja that they conducted for practicing the black magic they did even ate the meat of that two women they killed. Another one famous case happened in delhi was an entire family of 11 where the entire 11 was found hanging . a happy family after being in the trap of wrong belief of reincarnation was dead hanging.

CONCLUSION

The human sacrifice or other sacrificial rituals and black magic are to be considered as a sin and they are not to be practiced . the wrong decisions and the wrong believes people have is the main reason for such distress in our society. The greed to wealth and a prosperous life is what leading to such activities. The animal sacrifice done at the temples and other sacred places should be eradicated in all forms and these wrong beliefs of offering these lives to god in exchange or in gaining or attaining something should be properly made aware to the public. Apart from the sacrificial rituals performed in the sacred places with these animals, These animals are even slaughtered for the consumption of food to be considered.

Proper awareness about these sacrificial rituals, black magic and other practices should be made to the public regardless of their gender and age. If it is done from the younger age then the students will be aware about such cases and proper actions for such will be made accordingly. If someone is found or known doing such activities or seen practicing any of such evil practices proper counselling should be given to them and proper actions should be made. It should be informed to the nearest helpline or police so that they can take necessary action to it. There are several films and documentaries which feature such sacrificial acts happened in our country years before and even those happened recently.

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Prior Age of Cooper Stones (Chalcolithic style)

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Abstract

Around 4500 to 2600 i. E., beneficial ecological factors, inventions, with expanded interactions stimulated the growth, if these Copper age civilizations over its subcontinent. Just after collapse of said Gandharan society throughout adjacent Gujarati, these inhabitants along its impact went southern into something else's Peninsula, when eventually amalgamated during local Prehistoric or otherwise methods are compared group but also created livestock and agricultural systems. Those conventional agricultural groups remained for uninterrupted continuity across Sindh Province yet western Peninsular back closer about 2600 BCE. The modest variance and advancement in the pottery and literary assemblages. Possible grounds for such ultimate demise inhabited a number of these communities by some final year of the second century, either through 2600 towards the instance from the Jorge society.

Key words copper Age, life style, Roman', khakis, early cretaceous span.

Introduction

A traditional interpretation of further Indian historical should be easily move to one main elements between any Gupta Empire here toward to classical Cultural context before proceeding to the period of such Responsible for forming (Mahajan padas). Nonetheless, are therefore evident, numerous nations ethnic groups talked multiple accents grew up through antiquity descendant with something like old Eden Empire, which covered moreover the period approximately from 1900 BC to 600 B.c which stretched across from Ladakh via Kerala through Uttarakhand to Surat. Further which conclusion from the paleolithic time, a society developed towards to the Indus goddess regions. Another district group identified as its copper Age society arose throughout center Hindustan as well as the coastal area. One such style had prevalent throughout Post century. Almost majority of residents resided in farming communities among island or rather than the waterways. Humans began combining still with gemstones to construct the knowledge of various reasons. Like a result, ancient epoch can be referred by just classic Middle Ages. It was the time where humans started manufacturing and utilize colorful stoneware's for the very first.

Copper age's - Early cretaceous phase is such clear departure among the Holocene to copper ages. Alloys such as silver time as space derivative brass was found in that earliest metallic century. Even as title suggests, copper plus stones was utilized within that time which makes implements, containers, other everyday items. That era's most popular building includes Nile Plateau monuments This copper age society was an agrarian economy which lived between 1900 until 600 B.c. Early copper age inhabitants just weren't hunters - gatherers, but moreover engaged on gardening, shooting, angling,



then cow breeding, as well as producing sheep's, goats, bison, even pigs. Those creatures had subsequently eaten by humans. Chalcolithic is a Greek phrase, is another mixture of 2 terms, as a social with image, originating after its ("khakis") for silver ("bluestone") for stones. It's ancient region, commonly termed as both the "Eneolithic and Aneolithic" periods, is indeed by ancient epoch. The Neolithic period individuals engaged small rock as copper bows and also arrows. Roman's created bronze bracelet with neutral and non- stones pieces including Cerritos, satellite or crystal. These same discoveries if textiles with silk various places suggests their being familiar earlier Middle stone periods, late stone humans utilized iron for build implements.

Methods for the early cretaceous span - Early cretaceous Indians became the initial group of the produce decorated earthenware. Numerous prehistoric nations across Southern part of Hindustan deteriorated for further into Earlier cretaceous period, however these countries offend referred regarded Upper Paleolithic. Early cretaceous populations established their initial hamlet across the India Region as high-level greater grains over prehistoric societies Kamath or Kah (is an agricultural settlement in the present day Malwa region) near. Tense near the south India, along with Anangeon near northwest India, are defended. During Early cretaceous remains, nothing plowing wheel crop were discovered. Death rate is rather substantial. It's stated change from stone into metals were protracted as charming for stretched out. A second intersection between limestone with iron. Before the Indus civilization, early Iron Age developed as magnificent society. Silver refining, utilized in order to create things, seems said to have initiated approximately from 600 BCE. Eventually, copper, metals, and also copper was tested by means of making gears as similar equipment.

Fainting with occupancy inside the Early cretaceous epoch Throughout the copper age, its more prominent profession among humans were foraging. Linen was cultivated over dark soils too though. Producers exploited livestock such as sheep's, goats, cow in both cultivation and killing.

Grains with homes within Last stone period: - Several commodities were cultivated Grain was always the principal grain planted near Anangeon, (post Harappan agrarian villages and archaeological sites), but some crops almost as cereal well as in other parts of the sadhana and eastern India. They seem to be distinctive local variances regarding grain cultivation and consumption, ceramic production, among other things, in Easton India refraction burial was practiced as evidenced mostly by interment for a significant pediatric population in north - east India, total fertility rate was really common even between Late stone inhabitants. one grains, Anderson's, finger millet, and millet were planted. Modern diets do include, a seafood and pork. Early cretaceous humans are skilled brazier, (coppersmiths) wood cutters, rock wood carving, also pottery artists. Usually shacks have a flat. Wealthy individuals possessed big. earthen dwelling featuring five bedrooms, four round as well as one circle, which may be located inside this town's core.

Copper stone age sites in India: -Chalcolithic sites along with their unique aspect are Athar in Banas Valley, in Rajasthan is famous for smelting metallurgy and stone houses Gaund in Rajasthan occasional use of burnt bricks Nevada Jar we are the Non Harappan Civilization Navratri was important for cultivation of almost cereal oats Dima Bad possessed the biggest Jorge civilization location in the Godavari valley and was well-known for the recovery of bronze objects. Segnano notably known for its big squatter settlements of inanga and, anangeon, is which have been gigantic muddy dwellings having oven and ring hole buildings. Sand poured flooring including pre-Harappan components in ceramics have been discovered in southern India at Nasik, Maharashtra, Charan, Senora, Somper, Bihar, Manisha, West Bengal, and Kaysha, Madhya Pradesh. Malwa possessed the most abundant Copper age pottery spinning spindles of any non-Harappan civilization. Eran in MP and also famous for its non Harappan culture's etc.



The copper stone age is heralded its introduction for metallic implements alongside sandstone ones. Aluminum would have being most likely the very 1ST metal used, but iron had additionally been used on occasion . Technologically, the gold rock level mostly relates to pre-Harappan settlements, and it emerges in multiple regions of the country before the destruction of a metal Mesolithic civilization. A same Copper age civilizations that are contemporaneous with Gandharan civilizations, as well as others that are pre-Harappan cultural issues. The most of the copper stone ages are in per Harappan. Same prominent sites of pre Harappan pre Harappan Chalcolithic culture.

Gnaneshwar in near the Khatri Mines of Rajasthan

Kalimantan located in Rajasthan

Banali located in Haryana, and kit dizi

Copper stone age humans tamed livestock such as cattle, Pigs, Buffalo, Sheep, and goat extra (they used to kill all domestic animals), a as well as shooting venison. Humans started eating beef yet did not enjoy pork, and were unfamiliar about ponies. It's worth noting how domesticated cats usually slain because sustenance instead of for everyday usage. The people of copper stone age phase the two produces the Rye and rice were common ingredients, and so are various legumes including such legumes any variety of legumes, including lentil, black grammes, yellow grammes, more grasp Although inhabitants within Eastern areas subsisted on seafood and rice, people living in the Western regions practiced scorched or gemstones cutting incinerate or cultivated farming, without a ploughing for nor seen anyone at spirits locations. Egyptians utilized many varieties of earthenware, included An greatest famous were black and red clay, which had been produced by artisan then decorated with a white line arrangement, it should also be noted that the female potters did not use the potty wheel while the Men accomplished it. Additional defining characteristics if ancient Late stone inhabitants were their being unfamiliar about bituminous mix but often resided inside caves on touched house made of mud bricks, their economic was an age-based economies.

Conclusion

Humans inside that Late stone period had no comprehension of handwriting, thus they communities were little white cottages adjacent to one another. This Humans also discovered among the baubles the ribbons. These women wore shelled wood with wood decorations as well as wore crafted combing into ancient hairstyles. The cow would be most likely their religious group's symbols. Those same tribe had a knowledgeable about the corpus mythologies, plus the ability of gold boiling and sculpting. The earrings are created from gemstone having an internal and amethyst diamond. People understand about churning & spinning, those communities had already being discovered in southern Rajasthan western M P western Maharashtra, was something not marked commencement of income disparity with in bronze ancient period as rulers whose resided in rectangle dwellings oppressed all who resided inside circular houses.

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The Role of Ayurveda in Enhancing the Mental Health of Students During and Following the Pandemic.

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ABSTRACT

For about a decade or two, people have been shifting towards the pharmaceutical form of treatment over our ancient Ayurveda. Some people think it is useless while other people think it takes forever to show results. The reason could be nobody has the patience to wait, they only want instant results no matter the side effects. However, millennials are going back in time trying to try the clean approach. From clean eating to clean treatments, this area of medicine is being brought back.

In my paper, I will find evidence on how ayurvedic treatments have helped with mental health. The benefits of choosing this form of treatment will be highlighted. I will prepare a questionnaire to survey a few students who are eligible to fit the description to review their feedback and form a conclusive study on the above-mentioned topic.

KEYWORDS Ayurveda, alternate medicine, mental health, millennials, pandemic

INTRODUCTION

An ancient alternative medical system with profound origins in the Indian subcontinent is ayurveda. Since more than two millennia ago, it is thought that ancient scholars investigated this type of treatment in great detail. It has been expanding and changing over time in an effort to aid humans in whatever manner it can. It is based on old writings that consider a "natural" and comprehensive approach to external and interior health. One of the oldest medical systems in the world, ayurveda is still used in India as a kind of traditional medicine. Ayurvedic medicine includes items and objects, dietary changes, physical activity, and way of life. It is based on the idea that mental, physical, and spiritual wellbeing require a careful balance. Every human is made up of five basic constituents, which are air, fire, water, and earth, according to Ayurveda. Many people think that its major purpose is to treat illnesses, but its primary goal is to promote good health. Ayurveda places great emphasis on realising that your natural state is one of health. But it also creates a balanced condition, and if the opposite happens, you and your landscape are in balance.

Ayurveda provides several health advantages for the body and mind, some of which are described here.

- You are encouraged to love yourself.
- You have a better understanding of your place in life.
- Toxins in the body are lessened.
- You learn to clear up energy
- Your cellular health improves
- Your digestion becomes stronger.



- Less Stress and More Feeling of Well-Being
- It essentially has no adverse effects.

We all go through phases where we feel light, alert, and happy, as well as tired, productive, and restless. Ayurveda lists three mental characteristics as being representative of these states. Rajas (exertion and restlessness), Tamas (heaviness), and Sattva (pure, clear, happy quality of the mind). Because it doesn't have any undesirable side effects, this traditional medicine has become the standard of care in many parts of India. Yet, despite the fact that it is well known that ayurveda is utilised to cure physical afflictions, it is also employed as a choice and complementary treatment for interior health problems.

As much as Indians regard ayurveda as old knowledge, its application as a complementary and alternative medicine (CAM) is relatively new. Ayurveda is becoming less and less popular with psychiatric patients as a method of reducing medication reliance, and reciprocal curatives are regularly utilised in new to standard forms of drug (allopathic therapy). We establish that psychiatry or the knowledge of the mind is bedded in veritably description of ayurveda, despite the fact that ayurvedic medications are provided to round pharmaceuticals prescribed by psychiatrists.

Allopathic therapy just addresses the individual symptoms of the complaint, but ayurvedic medicines provide a holistic improvement in the situation. Together with yoga poses and herbal remedies, Ayurveda advises sticking to ancient good practises. It has shown to be a vital method of therapy that not only addresses the ailment at hand — whether physical or mental — but also introduces a shift into the patient's life to aid future ills. Ayurveda stands by its definition of health, which highlights the significance of a sound mind. Ayurveda, a comprehensive system of knowledge, examines the symbiotic interaction between the mind, body, spirit, and sense organs and how they function. The Differences in susceptible function, such as a higher risk of viral respiratory tract infections, are associated with comparable torment. In this context, the potential benefits of Ayurveda, a conventional medical system that the Indian government has hailed as a "vulnerable supporter, " are studied from the perspectives of psychoneuroimmunity processes and the "meaning response" Moerman articulated. It was established that several of the recommendations made in their guidelines might have a positive influence on people, either directly by reducing depressive or anxious symptoms or indirectly through their symbolic value. Hence it stands to reason that comparable ancient activities would be beneficial for both enhancing brain quality of life and reducing the risk of infection.

The Dhi is the intellect that aids in learning, focusing, and comprehension. For Dhi to operate properly, the Vata dosha must be balanced. Dhruvi is associated with Pitta dosha because it includes the chemical and electrical processing of information. Smruti is the memory ability. Mental illness occurs when there is a lack of coordination between the aforementioned elements. Memory is classified as a physical or objective mind activity, however there is another subjective aspect of the mind called Chitta that contains subconscious memories and is also known as the karmic mind. This is the subconscious mind, which is said to include memories from previous life.

Ayurveda stimulates various etiological elements of Mental Disorder when we follow a comprehensive approach. The primary three Ayurvedic commentary termed Brihatryee one of the greatest Acharya Bagvatt said in his important commentary that a man should regulate his senses and undesirable ideas in mind such as greed, impatience, wrath, competitiveness, and attachment. Numerous variables contribute to mental health, including social conditions, hereditary characteristics, traumatic occurrences, and the person's personality. Because of biological reasons, Inadequate nutrition, Physical ailments and overindulgence Extreme emotional or physical stress, Personal, family, and societal



environments are unfavourable. According to Ayurveda, an imbalance in the Tridos and Trigunas of the mind is a causal cause. Some of the negative emotions that might contribute to mental imbalance include shoka (sorrow), krodha (anger), chinta (unnecessary thinking), kama (desire), krodha (rage), lobh (greed), moha (delusion), shoka (sorrow), and bhaya (fear), irshya (jealousy), abhimana (pride) and mada (euphoria).

LITERATURE REVIEW

Understanding mental health perspectives of COVID-19 through the lens of Ayurveda (2021)

By Janmeyjaya Samal

Coronavirus (COVID- 19) is a global public health exigency and has affected further than 200 countries in the world. It was declared as a Public Health Emergency of International Concern by the end of January 2020 and an epidemic in March 2020. In addition to the public health challenges, this epidemic has created another resemblant epidemic of internal health problems. likewise, the being internal health problems have also been seen to complicate owing to this epidemic. The internal health problems are both seen among the community members and the health- care providers those who are in the nonstop van of service provision in health- care settings. Ayurveda, the ancient medical doctrine of mortal civilization, delineates some of the tenets that can be understood and are material to the current situation. Some of these tenets could be useful in mollifying the internal health issues that the current world is scuffling with owing to COVID- 19. generalities similar as Sadvrutta, Achara Rasayana, Adharma, and Prajnaaparadha hold contemporary applicability in the environment of COVID- 19.

A Pragmatic Plan for the Mental Health Consequences During Covid-19 Pandemic Through Ayurved (2021) By Harshita K S

Beyond infection, the COVID-19 pandemic has had a negative impact on people through linked mental diseases such worry and anxiety. Prajnaparadha, which is cited as the primary cause of all mental sickness, is one of the three basic reasons listed by Ayurveda as being responsible for the occurrence of disorders. The Daivavyapashraya, Yuktivyapashraya, and Satvavajaya three-fold therapeutic principles, which target the Ahara, Achara, and Chesta, are the best strategy for reducing the stress caused by this epidemic.

OBJECTIVES FOR THE STUDY

The main objective of this is to understand how big a part ayurveda, as an alternate form of medicine plays in today's world to tackle mental health problems with mainly students all over Karnataka post the pandemic. This is to understand how many students prefer ayurveda over allopathy and to see how many people have actually seen results and are on a positive pathway. Also, we can see from this study how students have compared among the two and make their preferences. We can find out which factors push these students towards trying out ayurvedic ways of healing and also from their own experiences, some positive feedback.

METHODOLOGY

• Primary Data

Collected by distributing questionnaires to students seeking relative data for qualitative and quantitative study for further analysis.



Collected data from 100 samples from students from all over Karnataka.

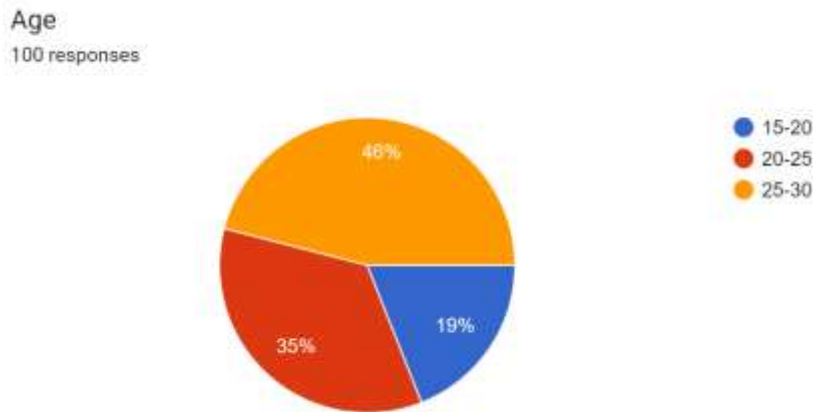
• Secondary Data

From past research papers and analysis to study and find evidence on how ayurveda has capabilities in helping with mental health issues.

INTERPRETATION AND ANALYSIS

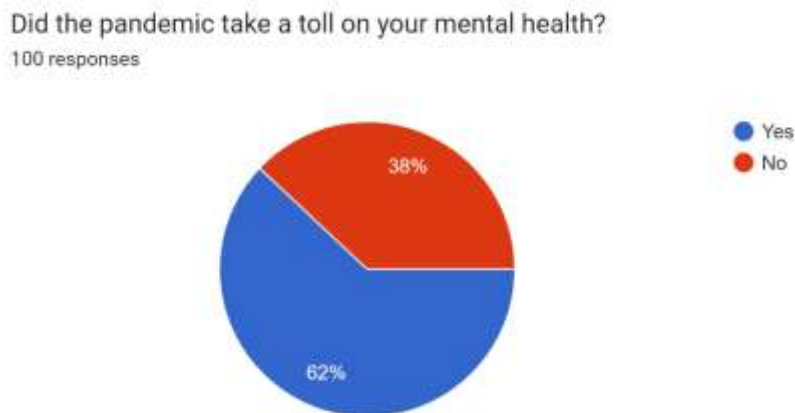
The data collected using a questionnaire from about 100 respondents are interpreted and analysed. The questionnaire consisted of various questions asking about the individual's preference of treatment, their experiences and feedback and how they respond to the same. The data gathered is both qualitative and quantitative in nature.

Age of the student



Interpretation: Here we can see how majority of the students who responded to this survey was in the age group of 25-30 and then 20-25 and then at last 15-20.

Mental health being affected by the pandemic



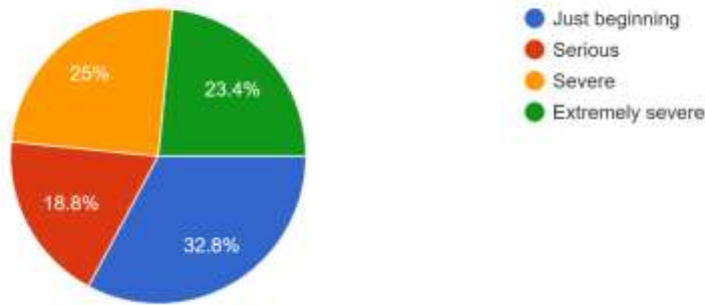
Interpretation: Here we can see that a majority of 62 students out of 100 students surveyed were affected by the pandemic. The remaining 38 students are an exception to this study. This could also



imply that out of every 100 students at least 60% of them suffer from mental issues and are aware about it.

Seriousness of the issue

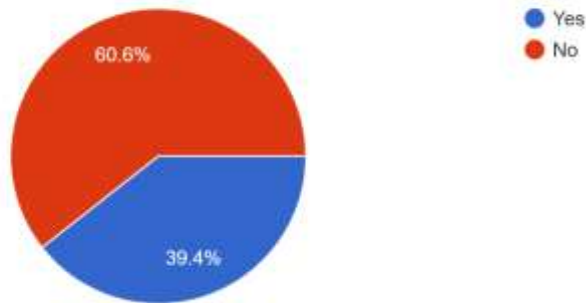
. How serious was it?
64 responses



Interpretation: Now, out of the 64 eligible respondents, 32.8% of the students say that their mental health was just beginning to go down whereas, 18.8% of the students say it was serious and 25% of the students say their condition was severe and finally, 23.4% of the students say it was extremely severe.

Using of allopathic treatment

Did you try allopathic methods to cope?
66 responses



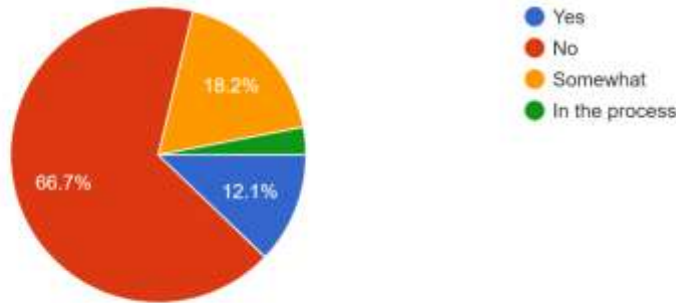
Interpretation: When asked these 66 eligible respondents whether they tried allopathic methods to cope with their mental health issues, 60.6% of them said no and remaining 39.4% of them said yes.

Its effect



Did it work?

33 responses

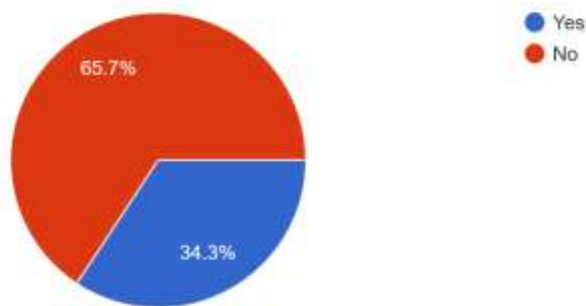


Interpretation: when we asked the 33 respondents who said yes to the previous question if allopathy worked for them the majority being 66.7% of them said no, 18.2% of them said somewhat to an extent and 12.1% said yes.

Side effects of using allopathy

Were there any side effect?

35 responses



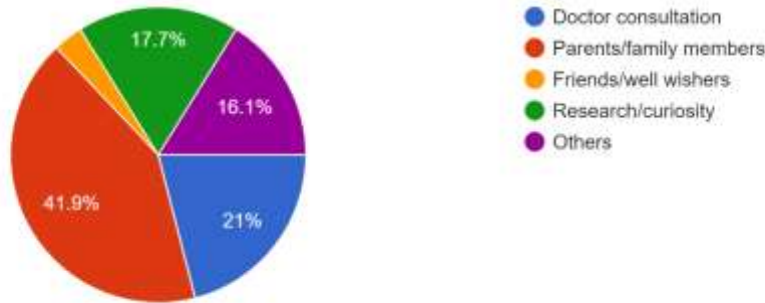
Interpretation: When asked if allopathy form of treatment made them show any signs of side effects, most students consisting of 65.7% surprisingly said no and the remaining 34.3% of them said yes.

Suggestion of ayurvedic form of treatment



What made you switch to ayurvedic method of treatment?

62 responses

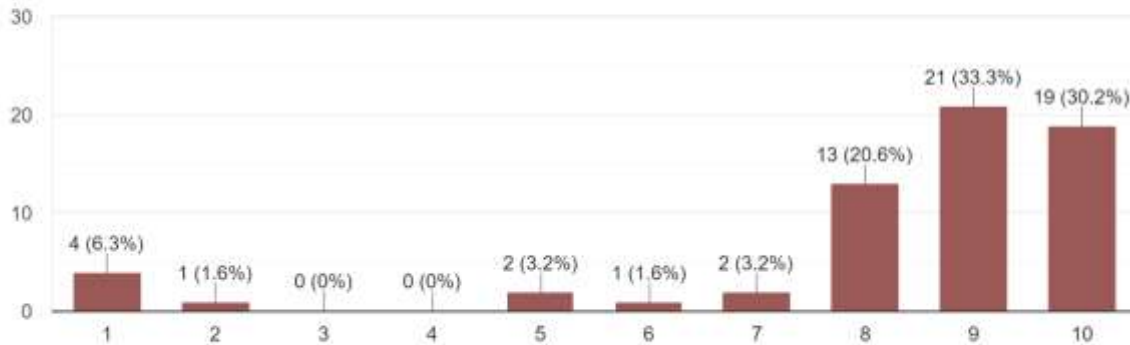


Interpretation: out of the 62 students, majority of 41.9% say that their parents or family members have suggested them to try ayurvedic therapy. While 17.7% of the students say it was their own research and curiosity that led them to follow this method of therapy to heal, 21% of the students say it was because of a consultation with the doctor and on their suggestion have made them follow this path and lastly 16.1% of the students say it was other ways.

Rating this form of treatment

On a scale from 1-10, 1 being the lowest and 10 being the highest, how would you rate this form of treatment?

63 responses



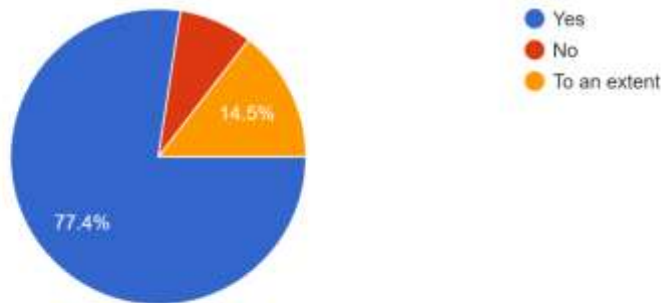
Interpretation: When we asked the eligible respondents how they would rate the ayurvedic form of therapy their responses were, from 1 being the lowest and 10 being the highest, 21 of the students chose 9 out of 10, 19 of the students chose the highest being 10 out of 10 and 13 of the students chose 8 out of 10.

Experience



Was the whole experience transparent and helpful?

62 responses

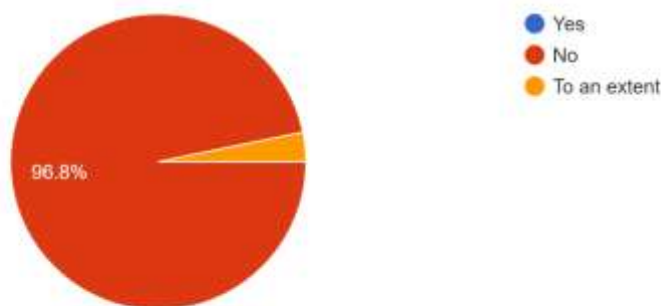


Interpretation: When we asked the students who tried ayurvedic form of therapy if their experience was helpful and transparent, majority of the 77.4% students said yes and only 14.5% of the students said to an extent.

Side effects

Did you experience any side effects?

62 responses



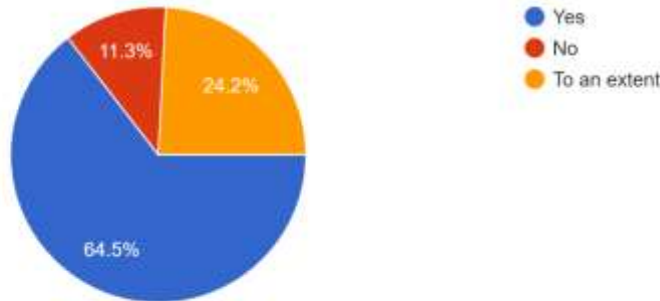
Interpretation: A whopping 96.8% of the eligible respondents said no when asked if they experienced any side effects from switching to the ayurvedic form of therapy.

Changes in mental health



Do you see a change in the state of your mental health?

62 responses

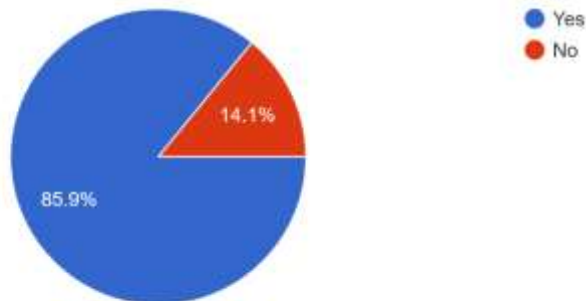


Interpretation: when we asked the eligible respondents whether they have seen any changes or improvements in the mental health since they first began, many of the students consisting of 64.5% said yes to seeing a positive change in their state, whereas, 24.2% of the students said they have only seen changes to an extent and 11.3% of the students said they have not seen any changes yet.

New formed opinion

Do you see this treatment as a legit alternate to allopathy?

64 responses



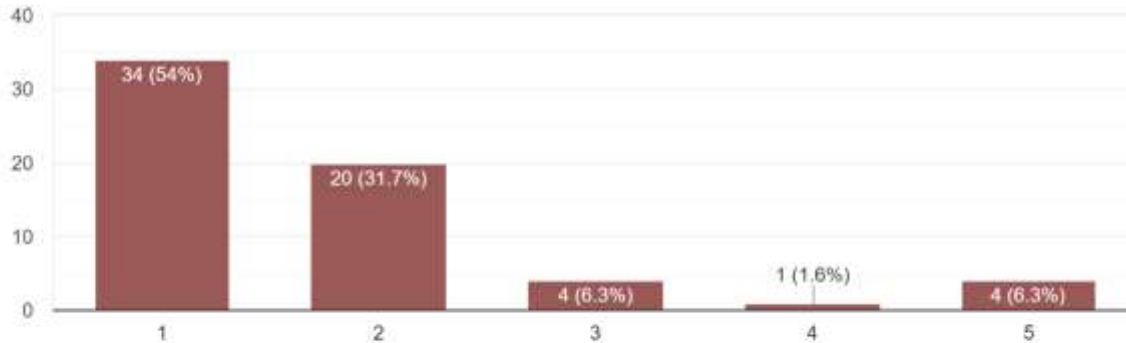
Interpretation: At the end of the survey, when asking the students on if they see ayurvedic therapy as legitimate in as an alternate to allopathy, 85.9% out of 64 eligible respondents said yes and only 14.1% out of 64 eligible respondents said no.

Respondents' recommendation to others



How likely are you to recommend this to your friends and family?

63 responses



Interpretation: As the final question, we asked the eligible respondents how likely they were to recommend ayurveda as a form of treatment or therapy to their friends and family and with 1 being the highest and 5 being the lowest, 54% of the students voted 1 out of 5 and 31.7% of the students voted 2 out of 10.

CONCLUSION

According to ayurvedic scriptures, a person is considered to be in excellent health, or swasthya (in Sanskrit), when their body's physical and psychological components, energies produced by the body (samagnischa), and tissues found in the organs (samadhatu), as well as proper waste removal system are in perfect harmony. To put it simply, allopathy addresses particular symptoms with immediate effects, but ayurveda works on the assumption that all problems (physical or mental) stem from an imbalance of one or more of the elements listed above. Practitioners think that the only effective treatment is a comprehensive approach. This approach has led psychiatrists to consider that ayurveda has the potential to be a supplementary, if not alternative, treatment for mental health concerns.

Ayurveda, derived from the words ayu (age) and veda (science), is the science of life. A health science that considers the mind, body, and spirit. Because of the lack of adverse effects, this traditional therapy has become the go-to treatment in numerous regions of India. While most people are aware that ayurveda is used to treat physical problems, it is also employed as an alternative and supplementary therapy in the treatment of mental health disorders.

"Ayurveda has demonstrated significant efficacy as a complementary treatment technique to allopathy in disorders such as depression, anxiety, and OCD." There have been trials where the reliance on allopathic drugs was reduced while the ayurveda dose was increased, " says Dr D Sudhakar, associate director of the Advanced Institute for Ayurveda in Mental Health at NIMHANS. He says that there have been occasions where allopathic pharmaceutical reliance has been fully eradicated.

Allopathy treats particular symptoms of the condition, but Ayurveda medications produce a comprehensive improvement in the patient. Traditional food and lifestyle practises, as well as yoga exercises and herbal therapy, are recommended by Ayurveda. It has shown to be an alternative method of treatment that not only treats the problem - both physical and psychological - but also changes the person's lifestyle to prevent future illnesses.



In this paper I've brought to light a few papers based on similar researchers done in recent times to shed light on the evidence of the study. Based on primary data collected by me, majority of the students suffering from mental illness due to the pandemic have agreed that ayurvedic helped, at least up to a point they felt satisfied. Hence, I conclude that this form of therapy works wonders when practised regularly with patience.

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Emergence of Commerce in Ancient India

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Abstract

India was been one among richest in valuable sources in terms of medicinal drugs, diamonds, gold, varieties of species etc during era of Harrapan. Vedic economy resulted in agriculture and patriotism and could bring out both trades. Rules and regulations was implemented throughout trade movement by mauryans. All of the major trade emerged during colonial period. Such trades includes Arab relations, Rome relation, china relation. Various trade existed in various empirical rules during pre-colonial period such as Mauryan rule, cholla rule, Kushans rule and Vedic rule. Various commodes which has its major availability across India was being exported to other countries and maintained trade relationship with other countries. It also influenced in modern trade with other countries leading to increase economic stability in India.

Introduction

During pre colonial times, india had numerous trade relation with other countries such as Egypt, roman, china, Arab world, Babylon, Greeks empire etc. Evidence of Mari time trade took place during period of Vedic, mauryan, kushan is proven and also following periods of South Indian Dynasties .India had established various trade and commerce relations with other countries that flourished in terms of internal Trade and external trade through water or land.it played as major role in increasing financial resoures in respective country.our nation was the main business center of world. During ancient times india was one of the eminent exporter of various natural commodities exported through spice route India's goods such as perfumes, spices, precious stones, cotton, muslin was largely demanded in roman regions. All of these good were paid back either in terms of gold or silver by roman traders.

In this research paper, we are particularly studying about trade relation with roman and trade emergence during Mauryan period and silk route

Discussion

Trade relation with roman-

The mediterranean trade with india existed since early antiquity through both maritime and overland routes into the subcontinent the volume of this trade increased significantly with the establishment of roman egypt and with the discovery by roman and greek merchant sailors of how to use seasonal monsoon winds to carry ships across the arabian sea in a straight course this made a considerable difference to shipping and navigation alongside this development the establishment of roman egypt minimized the cost of trading over the arabian sea by eliminating bureaucratic middlemen brought india and rome into direct contact and led to political stability evidence of the trade abounds from historical accounts describing the trade to shipwrecked roman merchant vessels to discoveries of



roman coinage and goods in india according to strabo in a given year as many as 120 ships sailed from the port of mioshormos to the coast of india and that's just one of many ports the trade was so extensive in fact that pliny the elder a roman statesman complained that rome's gold coinage was depleting due to the trade over 100 million sesterti left circulation every year in service of the trade for Indian luxury goods in an era with just a few hundred million people living worldwide this represents an enormous volume of exchange many ports in india received roman goods though aside from karachi and baruch it appears that the bulk of the trade was conducted at ports located in south india in places like arikamiru kavariapatnam and musuris archaeologists have found hordes of coins shards of roman amphorae and many other indications of trade it is theorized that the indo-roman trade was so substantial that it contributed to the development of golden age tamil kingdoms of the sangam era in tamil sangam literature the trade was sufficiently large to justify sending embassies from india to rome and vice versa we know that a roman embassy was established at muziris for the benefit of the trade there meanwhile according to the roman emperor himself augustus caesar embassies were often sent to me from the kings of india what goods were exchanged the romans exported clothing ointments gems frankincense glasswork items lamps silver and gold wine and slaves while indian merchants exported spices cinnamon peppers ivory gems pearls exotic animals fine cloth silks and other textile items clearly the indo-roman trade was varied but many goods traded in india actually originated from china and southeast asia in fact most for example archaeologists have discovered in the ruins of the roman city of pompeii what is referred to as the pompeii Lakshmi the pompeii lakshmi is an ivory statue of the hindu goddess produced in the telugu south india and shipped off to a buyer in the roman empire 4 Roman Communities in India number four roman communities in india the interactions between rome and india were not distant transactional events the historical record indicates that there were communities of roman citizens living and working in cities throughout the subcontinent romans in india primarily worked as merchants

Trade during mauryan period –

During modern period, big traders and merchants were emerged. The state regulated the private trade and measures were underlyed by the state government to regulate control over machinery to move its production of goods. Hefty amount of tax was charged on goods manufactured on goods and revenue also resulted from mines, forests, pasture lands, trade etc. people who weren't able to pay tax lead to form of penalties mauryans had trade relations with western countries. the main traded items were used for business purposes. trade takes place through sea and land. The trade route were called vanikpatha.

Silk route in India –

Almost india and china trade network was been connected for hundreds of decade silk route which is majorly connected to sea was not only used for asia connectivity but it was part to exchange the different diplomatic trades happened around the world india port played a major role in trade of commodities through silk route priorly connected to asian continent from end to end dive into the eastern section of the silk route the trade routes connecting southeast asia and china silk route early 2nd century bc there was inefficiency infrastructure in trade not being developed until its century . After some decades passed, change in dynamicity was evolved in china and india resulted in largely in demand and also in extensive supply of goods in respective to ideas swapped . india trade was conducted throughout its coasts primarily in the southern regions the konkan malabar and coromandel coast but also on the utko coast along the areas known as kalinga and bengal interestingly the colloquial term for indian in southeast asia is killing which is a bastardization of the region of kalinga in any case flourishment of trade but goods were not only shipped but also people were passengered and



were able to foray ideas and thus propagated Indian subcontinent from at least the 3rd or 4th centuries CE. Southeast Asian polities became increasingly Indianized linguistically, politically, and religiously, and why didn't Southeast Asian polities take on Chinese culture and modes of thought instead? There are a number of theories. What we do know is that Indians were powerful and resulted in the establishment of strong communities. For example, an 8th-century Tamil inscription in southern Thailand describes water tanks built by the merchant guild Manigramam for the benefit of their guild members and for residents of a nearby military camp. The inscription further notes that the construction was requested by the Tamil Pallava king Nandi Varman II, speaking of the Pallava dynasty. Their linguistic script was exported to Southeast Asia in the 5th and 6th centuries and formed the basis for many Southeast Asian scripts, including Thai. It's unlikely that the merchant class is solely responsible for transmitting Indian culture to Southeast Asia. Modern historians tend to believe that some combination.

Hindu priests, scholars, and merchants all played a part. Many elements of Indianization appear to have been taken up in a top-down fashion and are indicative of Brahmanical influence: the imposition of the caste system, the spread of Hindu religious and philosophical traditions among local elites, the influence of Hindu architecture, and the establishment of Hindu codes of law. All point to the importance of Brahmins in Indianizing Southeast Asia. But why didn't Southeast Asian kingdoms pick up Chinese modalities?

China's systemic aggressions gave Southeast Asian kingdoms pause. China routinely

invaded northern Vietnam, Korea, and its other neighbors. Apprehension about Chinese expansion led the rulers of Southeast Asia to prefer Indian political and religious iconography, choosing to take on Indian norms. It was safe after all until the medieval Chinese. No Indian empire had attempted to invade or interfere with the autonomy of Southeast Asian kingdoms. It's also worth noting that China was more insular in its world view at times; it even prohibited Chinese merchants from engaging in trade abroad. These prohibitions prevented large-scale cultural exportation to Southeast Asia. By contrast,

Indian merchants who plied the trade and established and preached out culture. Intermarriage happened in those natives among various continents. Limited to Southeast Asia in the religious context, it even exerted a level of cultural hegemony over East Asia, especially China. There's some controversy as to how Buddhism first arrived in China. Actually, it made its way to southern China via the maritime Silk Road. Historians tend to believe that Buddhist monks from those communities arrived in parts of China in 65 AD in any case, but this thought was rapidly integrated into Chinese society. In the Indian subcontinent, it remained a place of significant interest for Chinese monks and scholars for nearly a thousand years. Buddhist monks with a particular sense of adventure, academic curiosity, and wanderlust departed from both sides of this exchange: India and China, to explore places foreign to them. They taught, journaled, and translated books. Not all monks made use of the maritime route.

Exclusively, the Chinese monk Faxian, for example, entered North India through the overland Silk Road in the 5th century CE. But on his return trip to China through Sri Lanka and Southeast Asia, other monks made extensive use of the resources available along the maritime Silk Road. Consider the Chinese monk Yi Jing, who lived in the 7th century. Yi Jing was a lifelong admirer of Buddhism and inspired to travel. He decided to travel all the way to India himself. Thanks to a gift from an unknown benefactor, Yi Jing was able to depart for India through Southeast Asia. He stopped in Palumbon, the capital of the Sri Vijaya Empire and a centerpiece of maritime Silk Road trade. He spent six months there studying Sanskrit and Malay. From Palumbon, Yi Jing departed for India and lived and studied in Nalanda University for 11 years, collecting a number of Buddhist relics and artifacts. He then returned to Palumbon, where he stayed for nearly a decade. During this time, he was helped by foreign monks in translating the texts that he had obtained in India. He left only briefly for southern China to resupply on inks and paper of



palambong yi jing wrote in the city buddhist priests number more than one rules indian buddhist monks also made fascinating journeys to china and the rest of east asia bodhidharma indian monks became so politically powerful in china that the tang government reacted and briefly expelled all foreign monk.

Era of 18th century

The mid-8th century and all this is just scratching the surface commerce politics and cultural exchange along the maritime silk road was subject to many influences by the medieval era the maritime silk road and making it difficult for foreign merchants to gain access to chinese markets the tang government officially severed many trade links causing a substantial decline in commerce indian and chinese trade disruptions were felt deeply southeast asian powers relied on the maritime silk road trade its disturbance led to fundamental changes the sri vijaya empire unraveled as local feudal lords began to compete with one another over the declining trade as srivijaya lost control over key ports in the straits pirates were able to operate more freely during this era.

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An Indepth Study on the Chanting of Mantras

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ABSTRACT

This study provides a picture about Chanting of Mantras, it's purpose, different types of mantras, it's importance, it's effects - mentally and spiritually, scientific study behind it and many more. Chanting of mantras have a great importance in Indian culture. In ancient days chanting of mantras was an important part of everyone's daily routine. Scientific studies have found that chanting of mantras has many positive impact in one's life like helps to increase concentration, helps to release stress and many more. There are many mantras which has different meaning, rules and benefits. Some people finds peace while chanting mantras some will find peace by listening mantras. Some people believe that chanting of mantras will connect them more with God. Mantras has a great role since ancient times. Many ancient scriptures tells us about many mantras, it's meaning and many more. So, chanting of mantras plays an important part in everyone's life since ancient days till now.

KEYWORDS Mantras, Aum, Gayatri mantra, vachik, mansik, upanshu

INTRODUCTION

The word Mantra is a Sanskrit word. A Mantra is a combination of sound syllables that come together and these sound syllables has a power and has a vibration and when these combinations come together certain combinations creates certain effects. Mantra connects ones deeper soul or origin, where you are born, where you are going. Mantra touches that very strongly. So that is the unique experience that one gets while chanting these mantras. Mantras were passed on over centuries because they carry a certain intonation, a certain pronunciation and they carry a certain strength. Mantras carry a hidden meaning or truths and knowledge. So when we translate a mantra, you arrive at one meaning. But in reality the meaning of that mantra can be deeper than the physical meaning of the Sanskrit words in that mantra.

ANALYSIS

The word mantra means transport of mind where 'man' means mind and 'tra' means transport. Mantra can be told as a collection of very powerful celestial sounds or vibration which transports our mind to a higher vibrational conscious level. A mantra will be having many verses. A person can chant mantra everyday or whenever the person is feels like doing it. By reciting mantra everyday, it can become part of one's daily routine and will bring many benefits and mental peace to that person. As mantras are there since old times, even now many people believe chanting of mantras are very good for both mental and physical well being. Now we are living in a world where mental health is given equal importance as physical health. Many awareness regarding the importance of mental health is also



taking place. So chanting mantras and meditation are told as one of the medicine which will bring mental peace and health to a person's mind.

The person who chant mantra will definitely find the benefits and peace of chanting mantras just by practicing it one day. So the scientific study behind chanting of mantras is also this. Mantra chanting is being practiced by many people and many people consider it as a journey to their mental and physical well being. People who practiced chanting of mantras says that it has helped them to improve their focus and concentrate on positive aspects of life.

Studies have found out that after the advancement of technology and by the introduction of mobile phones even children are facing many issues mentally. Many children are so addicted to mobile phones and social media that it's effecting their mental well being very much. Most of the children are facing lack of focus and concentration and are getting so much spoiled in life that they are always complaining about their life and are always grabbing the negative energy and attachments even don't know how to lead their life in a positive way. So chanting of mantra can free them from all these aspects and help them to lead a better positive life. By chanting mantras in a very calm environment and by trying to bring their mind all together which is so lost in different thoughts while chanting any mantra will bring so much positive energy to them and will make their mind so calm and relaxing and free of all thoughts. Studies have found that chanting mantras again and again on a daily basis will increase the focus of not only children but also people of any age groups. Recent studies have found out that people living a busy social life is facing lack of sleep. Even children are having this issue. So chanting of mantras is told as a solution or way to solve this problem. As a person finds mental peace through chanting of mantras, the person is said to have a good deep sleep as he is free from all negative pressure and problems. People facing health issues like high blood pressure or diabetes or any other physical issues also gets help by chanting of mantras as chanting mantras help to reduce blood pressure and make your body relaxed. People who gets tensed and have too much pressure are said to have more chances of diabetes. So chanting of mantras helps them in a way to improve their health.

Some people believe that we need to follow right practices for chanting of mantras. So there are different ways of chanting mantras which are vachik, upanshu, mansik.

In vachik the person will chant mantras loudly. Vachik is exceptionally good when it comes to collective consciousness. When a group of people are chanting mantras together or doing sadhana together then vachik method is very powerful because it is raising our collective consciousness. But when we are chanting mantras individually in vachik method then it is not that powerful because here vachik connects us with our body not with our mind. As purpose of chanting mantras is to transport our mind, here in vachik method it is connecting with our body. So vachik is not advisable when it comes to Chanting mantras individually.

In upanshu the person will not chant mantras loudly but will mumble the mantras through lips. Their lips will be moving, they will be chanting something but in a very low voice. This method is better than vachik but in this method while we are chanting it also connects us with our body and whenever it connects us with our body, our mind will get disconnected.

In next method which is mansik, we will not use our body in any way. We will be chanting mantras deeply in our mind here. This method is far more superior method than vachik and upanshu method. But this method also have a flaw. The flaw is mind still might not get connected. Even thought we are chanting mantras in our mind, we might not able to collect our mind together and connect it to mantras. To get the maximum benefit of chanting mantras we have to connect our mind completely with mantras while chanting them and this is possible when we connect mantra with our breathe. If we



inhale, hold and exhale with chanting mantras, mind gets a holding point and mind and mantra gets connected through the breath. Here we are chanting mantras while Inhaling, while holding our breath and while exhaling. This is called 'sagarbha agarbha' mantra chanting. So here when mind gets connected with mantras through breath mind gets transported to a higher conscious level.

By chanting mantras one can feel powerful and it can improve your focus. As we connects our breath and mantras in process of connecting our mind with mantras while chanting them, here we are focusing on our breath and bringing our mind together. So as we do this again and again our focus and power over our mind gets improved. So chanting of mantras have many benefits scientifically also. when we chant mantras, our mind gets the power of freedom from any kind of negativity or any kind of negative attachment or gives our mind the strength to let go off any negative things.

Our body also gets benefits from chanting of mantras. Most of the mantras starts with 'OM' as it is a universal sound. So as we chant mantras our tongue will hit the pallet of our mouth. So as the tongue touches the pallet, our endocrine system gets stimulated or activated which will lead to release of certain hormones which are very helpful for focus, concentration, releasing of any negative feeling, etc. Many people have also come out of depression and anxiety through chanting of mantras which proves that chanting of mantras can improve ones mental health.

There are different types mantras in this universe. The mantra 'Aum' is one of them as it is a universal sound. It is considered as one of the important sounds and has been chanted since ancient times. The meaning of om as stated in Upanishads, 'uuh' stands for waking state 'uu' stand for dream state and 'mm' stands for deep sleep. So it's a discussion on consciousness that is observing all these three states. chanting of mantra om clears the environment around you and creates a positive vibration. If a human being becomes silent by its own nature the mantra or sound aum reverberates within themselves because the sound aum is considered as the root sound for ones physical existence. Studies have found that chanting of mantra om gives you self healing power and better immunity also. OM does not only have effect on the person chanting them but also to the people around who are listening to the mantra OM. The mantra OM will have a positive impact, wherever it's vibration flows. chanting of Om mantra gives cardiovascular benefits to the person. It reduces the blood pressure and relaxes the body. It also brings our heartbeat to normal. It also have an impact on our voice. chanting of mantra OM in group will produce immense positive vibration. In temples and all mantra OM gives a very positive energy to the devotees which brings their mind to the present moment and gives them a clear mind and make them free of thoughts.

There are different types of mantras. From that Gayatri Mantra is considered as the most powerful mantra. It is said that the person who chants Gayatri mantra will get liberated as he/she chants it repeatedly.

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भूः भुवः स्वः तत् सवितुः वरेण्यम्

भार्गः देवस्य धिमाहिधियः यः नः प्रचोदयात्

The Gayatri mantra is so powerful that it opens the spiritual heart of the person chanting the mantra to perceive the reality as it is. Gayatri Devi is a goddess with five faces and these five faces indicates all types of knowledge. Gayatri mantra is also chanted at any opening ceremony as it spreads the light of knowledge and positivity. There is one main Gayatri mantra, there are also many other Gayatri mantras associated with individual god and goddesses. There is also a longer version of Gayatri mantra



used for Pranayama. In this the key words to focus on are vidhmahe, dhimahi and prachodayat. Gayatri mantra awakens spiritual heart, higher intellect, higher awareness, higher will, great memory within ourselves.

धियः यः नः प्रचोदयात्

The core purpose of Gayatri mantra is 'dhi' which means that intellect or mind and 'prachodhayat' is to stimulate it or to lighten it up. So to do enlighten that mind or intellect you are worshipping in Gayatri mantra.

Another powerful mantra is 'OM namah shivaya'. The mantra 'om namah shivaya' is considered as a supreme mantra. The mantra om namah shivaya has 5 elements in it which are earth, air, water, fire and space. Some people believes that while chanting this mantra the lord Shiva is communicating with them. It is said that while chanting the mantra om namah shivaya all the five elements gets properly aligned in us and gives us a life energy and all that the life has to offer us comes effortlessly. That's where the centrality of this mantra is. As the English poet TS Eliot said at the still point there the dance is. The one who is able to master complete and ultimate silence in his or her interiority is the one who is able to enjoy and celebrate the journey of life with ultimate and absolute joyfulness. That is what Lord Shiva is synonymous for and what he signifies. He is the destroyer but not the destroyer of life in the most literal sense we understand but the destroyer of our excesses in life like greed, lust, envy, resentment that prevent us from being our best self. And when people are chanting the mantra ohm namah shivaya, it is taught as the mantra that you bow down to Lord Shiva as the word namah means to bow down. Even some people say when you say "namaste" it means you bow down. But in reality namaste means you acknowledge the soul that is in you and in that person that comes from the same place that is Paramatma. Atma comes from Paramatma. So in the mantra OM namah shivaya 'na' means no, 'mah' means mine. So 'namah' means it is not mine. And if we break down the word 'shivaya' we will understand it's meaning as shiv ay which means come lord Shiva. Here we are calling the lord Shiva to come. Everything in this universe is vibrating on the mantra or sound 'OM'. So by chanting the mantra 'OM namah shivaya' we are seeking positive energy through the vibration and asking lord Shiva to take away all the blockage and negativity in our life. It is believed that lord Shiva is the way to freedom. By seeking Shiva one seeks freedom from all the negative attachment and emotions. It is believed that he is the destroyer of all this things. Therefore the mantra 'OM namah shivaya' is considered as the most powerful mantra.

Mahamrityunjay mantra is also a powerful mantra which is reciting by many people to get many benefits from it and also to find peace. People chanting mahamrityunjay mantra believes that by chanting this mantra they seeks the blessings of lord Shiv. There are many superstitious believes behind chanting of this mahamrityunjay mantra. As the name suggests 'mahamrityunjay' it is believed that this mantra acts as a shield to protect one from so called vinash that is death. Many people believe that if mahamrityunjay mantra is recited then if they are destined to face their death today then mahamrymantra destroys that destiny of death and protects them. People also chants mahamrityunjay mantra to get free from negative energy or effects from nine planets or 'graha nakshatra'. For example if a women is facing any negative signs for her wedding due to her graha nakshatra, then it is said that chanting of mahamrityunjay mantra can remove all those negativity. It is also believed that chanting of this mantra for 108 times a day along with Gayatri mantra will give a positive energy to the person. Mahamrityunjay mantra can also cure one's mental and physical health, which so weak and give them a kind of immunity power. Even in puranas it is said that if you are sick and you are taking a medicine,



chanting of mahamrityunjay mantra before having the medicine will make it work better in your system.

DISCUSS

Even though mantras have deep meanings there are people who chant mantras where only certain sounds or words will be there. They will just chant something where only some sound will be coming out while they are chanting. But this is also considered as chanting of mantras. So it is not necessary that while chanting mantras the mantra should have a meaning and the person chanting should know the exact meaning of it. Meaning of mantras relies upon the person chanting it. Different person takes the meaning behind mantras differently as meanings are made up in human mind. Like in India same word means different things in different languages.

The same word means different things because its all made up. But the sound is not made up. Sound is all part of the creation, sound is the essence of creation, it is part of existence and part of making the creation happen. So mantra is not to be spoken, it is to be chanted. chant is of sound not of the meaning. So chanting of mantras without any meaning is also completely fine.

As every coin is said to have two sides- positive and negative, chanting of mantras and believing in them also have both positive and negative impacts. Definitely chanting of mantras give us many positive energy. But some people believe in them so blindly that it will start having a negative impact. Every mantras have a theory behind it and also it's benefits. There are also some superstitious believes behind chanting of every mantras. chanting of mantras give many benefits to a person as discussed above. But people believe so much in them that when a person gets so sick they still will rely upon mantras and believe that the mantras will cure all their disease instead of going to hospital and consulting a doctor. In some puranas it is said that chanting of mantras in improper way will lead to many negative impacts.

CONCLUSION

Chanting of mantra will help one in finding the true self and coming into reality by gathering and controlling their mind. chanting of mantra have many benefits to both physical and mental health. Some people chant mantra by understanding the deep meaning behind the mantra and by falling deep into the mantra while chanting them. Some people won't be even knowing the meaning of the mantra they are chanting. But in both the cases it is said that they will get the positive vibration and peace no matter what. Some mantras have specific way and time for chanting and some don't. And also there are many different kind of mantras since ancient times.

It is also found that some people believe that chanting any sound which don't have any meaning is also totally fine. It will also send positive vibration to the person. So chanting of mantras is the way one perceive a sound and tries to find inner peace through that sound along with breathing. chanting of mantras will heal a person.

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Significance of Vaastu and Aagama - A Glimpse

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Abstract:

Vaastu was used in the construction of the temples in ancient times. With the worship of god in the form of idols came the building of temples throughout India. In the past, people revered nature. A scientific relationship between vaastu and the well recognised climatological rules for home construction, as well as an attempt to connect it to modern-day green ideals. Basically, the scope of my research depends on two crucial factors: a) climate sensitive vaastu, and b) site orientation. Vastu plays a crucial role in the construction of a building, ensuring dimensional and character features of rooms in terms of length, sizes, and breadths, as well as ensuring that the property utilises harmonious cosmic energy to its fullest. Its importance, need, and outcome if we consider vastu shastra before or while designing and analyse how vastu favours or conflicts in designing of any residences.

Keywords:

Agamam, Vaastu, Temples, and Temple Construction, Shastra are some related terms.

Introduction:

The art of communicating the ritualistic actions that take place at a temple is known as agama shastra. Agama Shastra, also known as Shaivagamamu, is the science that describes the temples of Lord Shiva as Shaivalayas and the ceremonies carried out in them. The science of Vaishnavism provides information regarding the rituals carried out at temples for worship.

Vaikhanasa Theology, to start Pancharatra Samhitas, second Shakteyamu is the name given to the ceremonies carried out in the temples.

Kshetra Parignanam:

The word for land is kshetram. The foundational component is always the soil or the building. Field knowledge is the ability to select the best field from which to create a scientific model. The fourfold male connotations of Dharmat Kamamoksha can only be achieved at home. The home is the main tool used in home care. The house should be relaxing, emotionally exhausting, habitable, healthful, and pleasant. People in the respective professions need help from their homes to advance in their jobs. The ideas described below form the foundation of architecture, which also offers the guidelines and legislation required to build these structures.

1. An issue with the environment
2. The state of building sites' upkeep'
3. The incorporation of medical concepts



- 4.cosmetics for architecture
5. Take into account the benefits life receives from the physical energy of the ground.
- 6.considering cosmic asteroid effects on Earth
- 7.considering national responsibilities
8. The dominance of human life on planetary bodies (home or temple site should be south, west high, east, north flat)

The most huge of all Vastu Karmas, as per Mayudu, is Vastusnath Bhumi from the Bhurava Mukhya (Agni Purana). The developments in that article are all Vastu. Vastushastra Granthas are the main unique sacred texts that are referred to while working with Vastu. Researchers should examine what the climate means for the capacity to make a home and accommodate its kin. Lodging should be Advent:

“Agatha Sivavaktebhya: Gathanthu Girijamukhe:
Matham Vasudevena (Sarvamuninam) Agamaithikadhyate”

These are supposed to be agamas as they start from the essence of Shiva and are supposed to be Parvati Devi and have the assent of Vasudeva.

" Aakaram Pashurupa Vatvat Gakaram Patirupata:

Makaram Pasaroopatva is a trivarnaardrasya lakshanam.

Acharya Kathanath Divya Gataprapti Vidhanatha:

Mahatya Tatvakathana Dagama Kathitapriye"

It has been said that fulfillment through custom, achievement of the sky, and accomplishment of the greatest domain of self-acknowledgment.

Shivena Devyadattancha Devadantunandine

Nandinena Brahmanadattam Brahmana Rishayastatha

Rishina Manujedam

Ityetha aagama:

This kind of agama is said to have begun.

The engineering of the sanctuaries relies upon the design of the sanctuaries. The engineering of these sanctuaries is told in Agama science.

Layout:

Vaastu Sabdaarda:

Gotten from the root 'fat occupant'. Engineering is broadly utilized in design.



In a logical composition called Maitam

Sloka:

"Amartyaschaiva Martyascha Yatra Vasanti Hello |

Tat vastviti matam jayam taggedam cha vaddamyaham"

That being said. That is, where the two divine beings and people live is called an item Falls.

'Madharova Vastu: (Kautali Yartha Shastra) Vastu Shastra is the reason for building towns, nurseries, extensions and lakes.

That implies.

Bhrigudu, Atri, VishwakarmaMayudu, Naradudu, Nagnajithu, Visalakshudu, Purandharadu, Brahma, Kumarudu, Nadeesudu, Saanakudu, Gargudu, Vasudeva, Aniruddha, Sukrudu, Bruhaspati

These eighteen were the draftsmen of Vastu Shastra. The principal specialists of Vastu Shastra were the ones who fell horrendously on the earth from the temple of the feared Ruler Shiva during the killing of the feared Andhakasura. Out of it emerged an eager evil presence with a startling face, a frightening appearance, and an unnerving saptadweep with earth as though gulping the sky. There he drank the blood of the visually impaired who tumbled to the ground. It was undeniably smashed yet not fulfilled. Kshudhavishnayagu was generally watching out for the gifts of the world as he ate the three universes before Ruler Shiva. Try not to be anxious about the possibility that that for some time the Bhairava structure will be satisfied with Sadasiva. Request something you need, or at least, the evil presence god, I need to swallow the set of three. Shuliu is alright Said. It tumbled to the ground, exculpating and catching all the earth and space without anyone else.

The Brahmadi Rudra gods, Daanavaadas who were frightened at seeing it. He stomped on it down. Whoever attacked it, its body won't stay there. The evil spirit got the name Vastu in light of the fact that it is the habitation of the pantheons. The evil spirit that has been so endlessly mistreated is with the pantheons so favor me as every one of the pantheons. You made me not move. This is what the Brahmins tell me, who has been stomped on and lowered. From that point on, Vastu puja was begun for harmony.

Parasara: Praha Brihadrathaya Brihadratha: Praha Cha Vishvakarmane Savishvakarma Jagata: Hitaya Provacha Shastram Bahubhedayuktam.



Parashar informed the crystal gazer concerning the design. At the point when the celestial prophet told Vishwakarma, he persuasively expressed the many separated engineering for the government assistance of the world.

Vishwakarmauvacha:

Vastu Sastra Pravakshyami Lokanam Hitakamyaya

According to vishwakarma, "I'm communicating design to help the world."

The sanctuaries have been in ideal condition since the Gupta time frame. It is accepted that the Guptas began their sanctuary developments by directing the sanctuaries to their previous caverns. A few planners accept that sanctuaries and Buddhist stupas were worked under direction. It is hard to say with assurance where the principal sanctuaries in the nation were assembled and what directed its development.

In antiquated times, sanctuaries in our nation were realized by many names like Harmacyam, Prasadam, Mandir, Devayanam, Vimanam and the actual sanctuary. Albeit the importance of these names is similar in old times, a portion of the names utilized in different implications over the long run. The term Kadaku sanctuary has stayed steady.

Vastu is a manly component:

Suryameva Trilokasya Source Parama Daivatam

Adityajnyate Vrishti: Uvrishterannam Tatha: Praja:

Surya Prasuyate Sarvam Tasmin Nivaprahliyate

As indicated by the editorial representing things to come fantasy, the sun is the wellspring of all the universe, even the present researchers can not deny this. It is likewise said that the sun is the vast karma.

Following the "Vishwakarma" similarity standard by the norm "Vishwakarma Sahasram Shya". Vastapati is known as Vishwakarma. So Vishwakarma is the sun and that sun is the truth. Vastopatiimplies Vastu Purushuda.consequently Vastu is ending up the male for example the actual sun. Vastu Taurus pivot in all design follows the development of the sun that being said Vastu ought to realize that the male name was given to the sun. The Vastu man puts his foot in the Sun group of stars



with a vein in the seventh heavenly body and lies on the left side and pivots in 4 bearings. The enchanted Maya Vishwakarma figures went through various galactic revelations that prompted the disclosure of a glorious innovative secret, like how the outflow of daylight during a given timeframe and the impact of the influxes of tranquility on the ecliptic, as well as in fact affirming the consequences of any development started during that period. Formed under the name of manly structure.

This Vastu Purusha choice is supposed to be particularly pertinent to the initial function of the house and the initial service of the sanctuary.

Vastu Purusha: Tells in which heading the blur ought to be chosen for the houses opened in which month.

There are 3 sorts of Vastu purusha -

1. Stira Vastu Purushudu
- 2.chara Vastu Purushudu
3. Disha Vastu Purushudu

Stira Vastu Purushu:

This decent Vastu Purushu covers the whole structural term of the sanctuary and rests with his head on the upper east side and his feet on the southwest side. The words Chatushashti (64) Vastu, Ekashiti Pada Vastu 1 (100) Anu (Chara Vastu) Padatriya Vastu, which follow this decent Vastu Purusha, depict numerous compositional secrets like eye to eye situating.

Charavastu Purushu :

This Charavastu Purushu is the structure wherein the period is treated on the planet. The Vastu Purusha, who is fixed at the building site, pivots in four bearings by the sunlight based orbital stage. The Vastu Purusha knows how to build from the blur confronting the square shapes where bearings he is checking out. Bhadrpada, Ashviyuja, as the eastern head in the period of Karthika; Margashira, Pushya, as the southern head in the long stretch of Magha; In the long stretch of Chaitra, Vaishakh,



Falguna toward the west; Jyeshtha, Ashada, is the Vastu Purusha as the northern head in the long stretch of Shravan. From the left side.

Thusly, it is standard to assemble this charavastu man just in the front entryway houses during the separate shubhakarya months.

Eastern head:

Vastu male travel east during the long stretches of Ashvinyuja, Bhadrapada and Karthika; Lying on the left side from the west foot. So his previous spotlight was on the South Transmits in the day. The focal point of the foot is toward the west. So during the long periods of Ashvinyuja and Karthika, houses with a south door can be worked with houses with a west entryway. Southern Head Margashira Pushya In the long stretches of Magha, the Vastu Purusha, the southern head, reaches out from the northern foot to one side. His full center transmits from west to foot concentrate north. So in the long periods of Margashira, Pushya and Magha, houses with western and northern passages can be assembled.

West head:

During the long stretches of Phalguna, Chaitra and Vaishakh, the Vastu male lies on the left side with his head pointing toward the west and feet pointing toward the east. His full vision emanates from the north and his foot vision transmits from the east. Hence, in the long stretches of Phalguna, Chaitra and Vaishakh, the development of the north entryway and the east door is favorable.

North Head: During the long stretches of Jyeshtha, Ashada and Shravan, the Vastu Purusha lies with his head on the north side and the foot on the south side. Subsequently his full vision emanates toward the east and his foot vision transmits toward the south. So in the long stretches of Jyeshtha, Ashada and Shravan, the houses with the eastern and southern doors are favorable.

“Tameva Vastu Purusham Brahmasama Srijatprabhu:

Krishnapakshe Tritiyam Masi Bhadrapadetatha

Shanivare Bhavejjanma Nakshatre Krittikasucha

Yogastasya Vyatipatah Karanam Vishtisanjakam”

The name Brahma Vastu was given to that incredible devil. Bhadrapamasamu Krishna Pakshamulo Tadiya Shanivaramu Krittika Nakshatramu Vyatipata Yoga Vistikaranamu.



“Bhadrantare bhavajanma kulike tu tathaiva cha

Kroshamana Mahashabdam Brahman Samapadyata”

Vastu Purush was delivered during the Kulika Muhurat in Bhadramadhyam.

Facade doors following the Vastu Purusha:

The facial opening ought not set in stone by the pivot of the Vastu Purusha. Step by step human expectations and desires are turning out to be to an ever increasing extent. It falls at the boundless speed of time and brings out a pounding individual. Thickness control turns out badly. Under these conditions the manly designer couldn't trust that the promising second will fabricate a house following the man for example the geotechnical innovation. At such a period Tapa: the rich Kalidana himself composed.

Kalamrutamune took in the innovation of following the pivot of the earth in the renowned soothsaying and uncovered the manly type of everyday design. The present Vastu Purushu is known as Kshanikavastu Purushudu. Bhadrpada, the man of Vastu, pivots his head in east, south, west and north separately for a long time. During the day it turns step by step from morning to north head in the main predicament, east head in the second jamuna, south head in the third jamuna, west head in the fourth jamuna and also north head in the initial segment of the evening. This flitting engineering has been accomplished with multi-layered innovation. How can it be that the more energy an article gets, the more noteworthy its power? As Atle partitions time, its power significantly upgrades the impact of time.

In this way, the extraordinary Writer Kalidasa has provided us with the assignment of making this flitting building morphology work extremely valuable to the exhausted person in the cutting edge pattern of creative mind. Our extraordinary man, who is blessed with mystic information, acknowledged how the sun's energy is put away on the earth because of the development of the sun and gave it to us as Vastu Purusha. Such a modeler has the separate powers following the fundamental entryway (for example the attractive powers that follow the headings) to the designs based on the earth. So if individuals have any desire to be agreeable, they need to comprehend this engineering information well and settle in on the off chance that they construct a house. Importance of Vaastu



Purusha's creation: - In the above story, Vastu Purusha ought to be seen as an evil presence made by the Master as murkiness is the lord of haziness.

At the point when you consider Croydon, the sun's beams fall descending on the earth. Thus, Those beams are spread all around the globe. Every one of the divine beings are in those rays. Isn't it. The radiance of the Map book still up in the air to be the Vastu Purusha. Atti because of daylight

Vastu is excellent for individuals. The fact is clear. Brahma made the man a divinity by setting the particular gods in the separate organs which were seen by the gods. In other words, science says that the Vastu Purusha has divine beings in the entirety of his organs.

This is the very thing Vastu Purusha, who is spread everywhere, says regarding what is displayed in the restricted earth. Vastu Purusha's body is totally spread over the earth. From the body to the designs, the cell space (like a pot) has the situation with a planner.

In other words, the main sun overhead in the water in many pots showed up as many sun-pictures, and just the spot where the land was seen for development ought to give off an impression of being the Vastu Purusha. That is, the more land we procure for development, the more the land will be totally loaded up with compositional man. The space ought to be square however not rectangular.

Which gods are available in the assemblage of Vastu Purusha:

Vastu is the god of fire in the head, destiny in the eyes, Parjanyaudu, Jayanthu in the ears, gas in the visitor's face, Ravi in the right shoulder, Somudu in the left shoulder, Mahendra in the chest, Papamakshma in the chest, Rogi, Naga, boss, ballakus, Satya, Risha, navel gas in the right hand., Saviti on the skull, Savitri, Rudra, Shaktidhara, Munchetullo, Brahma on the right half of the heart Dwadhi on the right side, Grahakshata, Shosha on the left side, Asuras, Partners on the stomach, Partners on the stomach, Spouses, Lady Indra, Jaya, Yama in the nursery, Varuna, Gandharva on the left right side, Bhringaraja, Monster The gods are Dhanyalika, Puspadanta and Man centric divinities.

Conclusion:

In certain cases, the instructions of the Vastu Shastra seem reasonable and scientific because they are supported by sound reasoning. Some of them seem to be based on superstition. The vastu shastra suggestions combined with contemporary construction science may improve quality of life.

The owners and consumers may have favourable psychological effects by adhering to vastu shastra instructions. The owner of the property ultimately decides whether to follow the advice of the Vastu



Shastra or use current building science, and this decision is made for each facet of a structure's construction.

The main theme of the paper is aagama vastu was explained deeply what is aagama? and what is vastu ?.

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An analysis of Upanayana and its role in Sanatana Dharma

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ABSTRACT

Upanayana is a rite practiced in Sanatana Dharma that marks the start of a child's education. It is typically performed for boys at early age and signifies the beginning of their journey towards knowledge, self-cultivation, and spiritual growth. The ceremony involves the child receiving a sacred thread, which is worn as a symbol of their commitment to this journey. Upanayana is an important rite of passage in Sanatana Dharma and is considered one of the samskaras imparted to the boys of Hindu culture.

KEYWORDS

Upanayana, Yagnopaveeta, Samskara, Karma.

INTRODUCTION

Samskruti refers to a system of maintaining coordination between “Outerself” (Consisting of Physical body) and “Innerself” (Consisting of mind and intellect) of a person. Bharatiya Samskruti has spread throughout the world and practiced from time immemorial, the foundation of which lies in Sanatana Dharma. A person following Sanatana Dharma undergoes sixteen different Samskaras (rites) to attain absolute peace and happiness.

The sages of our sanatana Bharata have instituted many karmas for cleansing the mind, of all its impurities, thereby achieving a fine physiological balance leading to the supreme experience of the Self or Atman – The ultimate purpose of life. These karmas or procedures have been designed as samskaras. Samskaras are the basic requirement for a human being as they develop virtues or noble qualities in him. Out of the many karmas, sixteen samskaras have been recognized as the most significant once. Samskaras can be further classified as poorva karmas which are to be performed when the Jeeva (Atman) is residing in the body and the other is apara karma, which are to be performed after the jeeva relinquishes the body. Poorva karmas are also recognized as Shubha karmas as they support the achievement of obtaining supreme happiness. Of the sixteen Samskaras, Upanayana is one of the poorva karmas which is especially important for obtaining knowledge in one's life.



According to Sanatana Dharma all men are born equal, only a Guru and one's spiritual sadhana makes him rise above others. So, upanayana was a pre-requirement for a boy to obtain proper and systematic education from a Guru staying or residing in Guru's Ashram.

Alternate names of Upanayana:

This samskara is termed as Upanayana, Upanāyana and Brahmhopadesha. Upanayana means taking or leading the deciple very near to his Guru (Upa – near: Nayana – Taking or Leading). Upanayana can also be interpreted as opening of inner consciousness of the deciple (upa means another; Nayana means eyes or vision). It means the Guru apart from imparting regular vedic education to his deciple, he also provides another eye (Inner vision), enlightening him with Gnana – Realizing the inner self. Hence Upanayana is the beginning point of proper education of a young boy in Sanatana Dharma. The master or Guru, for this purpose pulls the desiple close towards himself initially. It is appropriately recognized as Brahmopadesha, as this one is empowered and initiated with Pranava (Omkaara), The basic seed for Brahma – Gayathri sadhana. Brahma means veda; The essence of veda is hidden in Gayathri Mantra which is preached to the boy on his Upanayana, by his Guru or his father. The initiation of Gayathri Mantra makes the Upasaka or Deciple to reach his self-realization – the goal of religion, the consummation of human existence – the state of ultimate liberation, peace and heavenly bliss. Thus the first stage of life of a person seeking the pathway to self realization begins with Upanayana “Brahmacharya” - Period of dedication, deciple, concentration and restrain in life.

In Karnataka it is also called as Munji – it is based on the ritual in which a grass rope belt (Maunji) is secured around the waist of the deciple. It is also named as Pūnal in nearby state Tamil Nādu. It is derived from the word Pūnūl. Pū means flower nūl means thread. Since the fibers drawn from cotton flowers are used to make the sacred thread (Yajnopaveeta) to be worn by the deciple it is known as Pūnal.

Important aspects of Upanayana:

Social significance and adolescence gain also get associated with this samskara. A brief summary of the analysis of the different aspects of this samskara can be presented as follows.

1. Eligibility to undergo Upanayana: -

Upanayana carries three features – Upaneta, Upaneya and Upanayana. Upaneta refers to the person who performs Upanayana. The father of the boy is authorized to perform it. In the absence of the boy's father, his grandfather or maternal uncle can perform it. However, in the absence of the above persons, the guru or a sage can perform Upanayana to the boy. However, the person performing Upanayana should have possessed the deep knowledge of brahma gnana. The normal person performing the samskara for the purpose of obtaining capability, should start reciting a few months earlier, atleast one lack times the Gayathri mantra with clarity and intensity. Upaneya is the one for whom Upanayana is to be performed. He should have an earnest desire to tread the path of Sanatana sadhana. Upanayana is the samskara which both accomplish together for achieving the ultimate goal of life. Even girls or women are eligible for Upanayana if they have the intense urge to tread the path of brahma gnana sadhana.



2. Time and Age for the Samskara: -

The ideal period of time for this samskara is considered to be the Uttaranaya - generally the period from the middle of January to the middle of July of each calendar year. Eight, Nine or Twelve years can be understood to be favorable age for every child to undergo this Samskara. Under extraordinary circumstances, if the boy expresses his inclination towards Atma sadhana the fifth year is considered to be very much beneficial. Sri Shankara Bhagavatpada's Upanayana is an example for this. But due to unforcing situations if this samskaras is unable to be performed within the above period, it should atleast be done before sixteen years or twenty-two to twenty-four years of age.

3. Important things used in Upanayana: -

New clothes, the sacred thread, maunji, deer's skin piece (Ajina) and staff of palasha tree.

4. Kumara-Matru saha Bhojana and Vapana:-

The boy before initiated to the Upanayana samskara will have to take food, consisting of light snacks in the company of his mother. They are also accompanied by some other boys in this event. This is followed by tonsuring (shaving) of head of the boy at specific locations.

5. Wearing new clothes: -

Upanayana is vrata, a strict ritual in the nature of penance. It is observed that yellow colored cloth (white cloth dyed with turmeric powder) must be worn by the boy in order to maintain the vitality of the vrata. Out of the two sets of yellow robes which are prepared for the Upanayana, one has to be worn by the vatu (boy) and the other to be given to the Acharya who initiated him to Brahmhopadesha.

6. Kaupina, Girdle and Yagnopaveeta:-

On this occasion, the youngster is provided a kaupina to encourage him to keep his own dignity and respect for himself as well as social graces. It is handed over by Acharya to the student or disciple which expresses the bond of protection between them.

The Girdle – made of special type of grass (Munja Grass) is bound around the child's waist who has been introduced into Upanayana. It runs three and a half rounds around the waist to remind the vatu that he is always encircled by three vedas. It also reminds him that his mind should not get distracted away from righteous path. It will protect the purity and strength of the vatu (boy). Hence this ceremony is also known as Mounji Bandhana. The shastras provides the mantra for this as - 'Iyam duruktāt paribādhamānā sarma varutham punati na āgāt Prāṇāpānābhyām balamābharanti priyā devānāgm subhagā mekhaleyam Ṛtasya goptri tapasaḥ paraspi ghnati rakṣaḥ sahamānā arāṭiḥ Sanassamantam anuparihi bhadraya bhartāraste mekhale māriṣāma.'

On this, the vatu – the boy undergoing upanayana is handed a Danda I. E., staff of palasha tree. It signifies that he should guard the vedas and protect the social order. It also denotes a type of self-control. It reminds the vatu to keep the mind under restrained. The Danda can also be taken from the trees of bilva, udumbara, badara or nyagrodha. The Danda or the Staff of such trees, mentioned above carries its spiritual importance besides their medicinal values.

7. Yagnopaveeta:-



The Gayatri Mantra is represented physically in the ceremony by the sacred thread known as Yagnopaveeta. There are six names for this sacred thread which are well known in the shastras. They are upaveetam, brahmhasutram, sutram, yagnopaveetam, yagna sutram and devalaksham. There is another tatvic name called sannavati(ninety-six). In northern India it is called as janayu. The boy having undergone this Samskara follows the life of strict discipline to absorb the twenty-four virtues(tatvas) of Gayatri Mantra. Yagnopaveeta has three main threads, which are bound by one knot. Three sub threads make one main thread. While making the Yagnopaveeta, the four fingers of a man representing the above four parts of this, frame the breadth and ninety-six times of this breadth frame the length of the Yagnopaveeta. Three parts of the Gayathri Mantra i. E, a) tatsavituvareniyam, b) bhargodevasya dheemahi, c) dheeyoyonaha prachodayat, signifying Trigunas are represented by the three folds of this sacred thread. the three cards of the yagnopaveeta is bound(tied) by one knot (Brahma Granthi) which reminds the student constantly of his spiritual growth and development. Yagnopaveeta is made from cotton, the threads of which are spun by hand. The boy wears it on his chest, sagging from his left shoulder to reach his waist under his right arm pit. Once yagnopaveeta is worn by the boy, he obtains dvijathva - Second birth - First from the womb of his mother and now the second, from childhood to new, pure, and refined personality.

Acharya recites the mantra for wearing the yagnopaveeta and imparts the same to the vatu as well - 'agnopaveetam paramam pavithram praja pathe, Yat sahajam purasthad aayushyam Agriyam prathi muncha shubram yagnopaveetam balamasthu theja' it means that the yagnopaveeta is precious sacred and untainted. It predates even before the advent of the Creator. It provides longevity of life and growth. The mantra states – wear this yagnopaveeta, let strength and spiritual power be yours.

In this ritual, the Gayathri Mantra is imparted to the student who is initiated to Brahmhacharya. It is believed that chanting the Gayatri Mantra with trust sends vibrations to the twenty-four spiritual centers present in the human body, causing divine virtues to awaken. The vatu learns pranayama before reciting the Gayathri mantra. Pranayama is a breathing technique (pooraka, kumbhaka, rechaka) and Gayathri, a particular method of meditation. The vatu before pranayama carries out anganyasa - the process of touching the various parts of the body, chanting mantras to prepare the mind and the body to respond to the recitation of the Gayathri mantra - 'Om Bhur Bhuvassuvaha Tatsa viturvarenyam Bhargo devasya dhimahi Dhiyo yonaha prachidayat.' This process is known as Brahmhopadesha – central core of Upanayana.

8. Agina dharana: -

A piece of deer's skin is tied with yagnopaveetam. It is said to eliminate bad things and provides clothing aswell as diligence. In olden days, the deer's skin is used to be worn by the vatu as Uttariya (Upper cloth on one's body) in the similar fashion of yagnopaveeta. The mantra for agina dharana is - 'Mitrasya cakṣuḥ dharuṇam baliyaḥ tejo yaśasvi sthaviragm samiddham Anahanasyam vasanam jariṣṇu parīdam vājī ajinam dadheham.'

9. Hasta grahana and Devata paridanam:-



The acharya himself takes the hand of the vatu(boy) thereby taking the boy under his guardianship. There will be a conversation between Acharya and Brahmachari that strengthens the resolve of the newly initiated boy. In order to protect the Brahmachari, the Acharya surrenders him to the protective custody of gods. The acharya recites this mantra - ‘Eṣa te suryaputraḥ sadhirghayuḥ sa ma mṛtā agniḥ vayuḥ suryaḥ candramā āpa anusañcaranti tāmsvastim anusañcara sarman.’

10. Setting foot on stone: -

In the course of Upanayana the boy has to set his foot on a stone and corresponding mantra is chanted. The mantra commands the Brahmachari to stand on the stone and affirms that may you be as firm as this stone in pursuing the path of Atma sadhana.

11. Pradhana Homa: -

The acharya conducts pradhana homa by reciting holy mantras praying to the deity of fire to grant the boy long life and confer on him the spiritual glow. The holy mantras for performing this homa is recited as - ‘apsarāsu ca ya medha, gandharveṣu ca yadyaśaḥ daivi yā mānuṣī medhā sā mām āvisatadiha’

12. Bhiksha:-

As part of the ceremony, the boy is required to obtain bhiksha(alms) symbolizing his reliance on the generosity of others and his detachment from material possessions. The boy or vatu obtains bhiksha first from his mother (Matru Bhiksha) followed by other men, other women who are the close relatives of the family. The vatu also obtains bhiksha from the acharya. This practice is thought to help the boy develop humility, self-control, and a sense of independence with others.

13. Sandhyavandana:-

Sandhyavandana is performed three times a day offering prayers, in the early hours of the day, mid-time and hours of setting of Sun in the evening. Achamana, Marjana, Nyasa(Anganyasa and Karanyasa), Mudras, Bandhas, Pranayama, Sankalpa, Dhyana and Arghya are the different rituals followed in Sandhyavandana. These help in activating the vital centers of the body and mind aswell as develop virtues before chanting Gayathri Mantra. It also includes Gayathri Japa and Surya Namaskara.

Together with sandhyavandana, the Upanayana's driving power can grant self-realization, self-control, lifemanship, divine vision and desire to serve others.

14. Agni Karya: -

Agni Karya is a ritual that involves the worship of Agni, God of fire. It is typically performed by Brahmachari, who is a celibate student of the vedas. The Agni Karya involves- Invoking the presence of Agni, Oblations, Homa and Consecration rituals. This fire worship is also called samidhadhana. The samit or twigs used for this purpose are taken from the people tree, palasha tree, khadhira tree or Indian fig tree (Audumbara). Brahmachari who performs this fire worship obtains the blessings of the fire deity and gains nourishment aswell as fullness in material and spiritual domains.



The personality is refined via upanayana samskara, introducing to sandhyavandana, and agni karya. As a result, the pure consciousness illustrates the similarities between a person and nature. It affirms that each person is a component of nature, not something independent from it (loka purusha samyata). Additionally, it aids in the journey—creating consciousness toward each stage of life, such as after Upanayana—Brahmhacharyashrama and after vivaha—Grihastashrama; establishing purity of life. The process culminates in spiritual wellbeing, which promotes harmony with nature and keeps consciousness alert to the Almighty's truth.

However, off late a tragic state has befallen this auspicious samskara. Many have started identifying this as meaningless and waste of time, neglecting this karma without knowing the science of dharma associated with it. Some people follow this ritual blindly without any inclination towards the ritual. They are unable or incapable of carrying the essence performing of this ritual to the next generation. Therefore, there arises a necessity for reforms are steps of social responsibility in the observance of Upanayana so as to suite the current times without any compromise to it's fundamental principles. Some of this listed as follows. A) lectures must be provided to the educated and community leadership. B) The meaning of the mantras must be explained to the person's concerned so that it should be appreciated and practiced with sincerity. c) Money should not be the criteria for non-compliance of this samskara. It can be performed without much expenses. The pomp and show aswell as unnecessary practices in conducting this samskara should be strictly avoided by everyone. Money should be provided from the wealthy persons to those who are financially weak and unable to perform this samskara. After Upanayana vedic study classes should be arranged, free of cost. Wealthy persons should contribute generously towards the payment of remuneration to the teachers. D) Sometimes certain family beliefs and practices motivated by fear superseed even the shastras. It becomes the reason for miscarriage of dharma. Therefore, these false practices and beliefs should be avoided. E) Due to practical constraints, it may be in appropriate to seek alms (bhiksha). Then one should envision it as the alms given by mother of the universe. F) Even if one is unable to learn the relevant veda, it is essential that atleast certain much needed portions of veda as per norms must be taught and learnt in the society.

It is vital and significant to note that performing any ritual with sincerity and steadfastness without having a clear understanding of its guiding principles and purpose can result in extravagant expenditure. Even the poor and deprived classes should be able to perform this samskara with sincerity and enthusiasm with minimum expenses.

Conclusion: -

As a result, Upanayana initiated the crucial period of time for learning, cultivating commitment, devotion, and discipline in life. It is crucial in shaping an individual's health, including immunity and stamina, intellectual development (Medha Shakti), psychological wellness, social wellbeing, as well as



higher spiritual life. The Upanayana Samskara is a ceremonial ritual of great significance that promotes regeneration.

In the current environment of educational institutions, the quality of learning, safety and efficacy of students and developing their higher abilities assume paramount importance. Neglecting samskara has led to lower levels of focus, weaker memories, declining practical abilities, as well as higher levels of tension, anxiety, and depression.

In this era of inadequate moral education influenced by mainstream media, it becomes vital to use modern criteria to infuse Sanatana Dharma with realism.

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Caste system in India: its impact in modern India

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India is one of the world's oldest and most prosperous civilizations, and it also ranks among the oldest. Both the people and the land that make up India are extremely varied. Since the beginning of time, India has maintained a caste system. However, despite being a social problem, it is still present in Indian society. Since ancient times, the Indian Caste System has been an important factor in the manner in which Indian society is stratified according to factors such as class, religion, location, tribe, gender, and language. Even though these and other kinds of differences are present in every human culture, there is a problem that arises when at least one of these interferences and is used as the main criteria for systematic ranking, resulting in unequal access to important resources like wealth, income, power, and status. As a result, the distribution of these resources becomes unequal. Because the Indian Caste System is a closed classification system, an individual's social status is determined by the caste into which they were born. This is the primary factor in determining a person's social status. When you interact and behave with people of different social statuses, you are bound by certain expectations and guidelines. One of the most prominent religions in India has a deep historical ties to the country. Even in today's modern world, caste continues to play a significant role in the lives of Indian people. However, Different groups of Indian citizens support the caste system for various reasons. The upper castes are determined to maintain caste in order to maintain their power and control over the lower castes. This is something that the upper castes have imposed on the lower castes. It is an ironic and fascinating situation that takes place in modern Indian society.

KEYWORDS

Caste system, social change, untouchable, varnas, occupation, religion, society, untouchability, discrimination, democracy.

INTRODUCTION

One of the most significant problems that people are confronted with in the modern era is the caste system. In its most basic form, it is a caste-based society that subdivides its population into a number of distinct categories. However, this is a problem that frequently arises in India. Our nation has been home to this practise for a very considerable amount of time. There are a lot of people who have faith in it, but there are also a lot of people who don't. It is dependent on the person's way of thinking as well as their mentality. On the other hand, some people embrace this system while others are opposed to it. In essence, it is a separation of the people. India's society is divided along sociopolitical lines. The caste system, which has long been in place, divides people into social classes or strata. Although this system resembles racism seen People in western countries are often judged socially based on the



colour of their skin; however, in India, people are differentiated according to factors such as their tribe, region, social class, and religion. This leads one to believe that a child's position in the social hierarchy is predetermined at birth based on the caste that the child was born into. The caste system is a barrier to advancement for both the population as a whole and the nation as a whole. India's Caste System is one of the primary factors preventing our country from progressing. The fight for independence from British rule cost the lives of millions of people, but it was ultimately necessary to create a society based on equality in order to make any progress. Nevertheless, the caste system in India contributes to the division that makes their efforts appear to be fruitless. The centuries-old Varna system is where the caste hierarchy in India got its start. The term "varna, " which literally translates to "colours, " is used to refer to various racial groups. The caste system was developed in India because of the country's diverse population, which includes many different racial groups, each of which has its own language, customs, traditions, and clothing. The purpose of the caste system is to both recognise and eliminate discrimination. The caste system in Indian society, on the other hand, only served to further divide each caste.

Origin and History of Caste System in India

The caste system is thought to have been introduced to India by the Aryans around 1500 B.c. It is believed that the Aryans, who had light skin, originated from northern Asia and southern Europe, in contrast to the indigenous people of India, who had darker skin. They initially focused their conquest efforts on the northern regions of India, while people in the southern regions of the country were driven into the country's forests and mountains. The Varna Vyavastha social ordering that the Aryans followed resulted in the formation of four distinct levels of social stratification. This social ordering system was given its name. An ancient Hindu text known as the 'Rig Veda' claims that a god named 'Purush' was responsible for the creation of the human body by sacrificing himself. The different aspects of his body were dissected and used to construct the various castes, also known as varnas. Sudras are believed to have originated in his feet, Brahmans in his head, Kshatriyas in his hands, and Vaishias in his thighs. Brahmans are believed to have originated in his hands.

There are many different explanations that have been proposed for where the caste system in India got its start. Some people are of the opinion that the gods were the ones who initially devised the caste system. In addition to this, it is thought of as a continuation of the varna system, which consists of the following four varnas:

Brahmins are the upper crust of society.

The Kshatriyas are the warrior class.

The Vaishyas - the merchants

Shudras are the lowest caste.

Effects of Caste System on the society

The caste system's early drawbacks included preventing some people from entering temples, preventing others from using wells for water, and prohibiting some people from dining with lower caste individuals. The effects are still present in modern India, but they are manifested differently, with the other sects of the population being encouraged to take up positions in that job family as a result of the occupation of a particular family being passed down. Honor killings and inter-caste marriages are become rather widespread. Given that India's Caste System is still in place, national progress has



suffered. In India, the caste system completely eliminated the option to choose a profession, forcing each person to take on the line of work of his family. Its operations are a violation of democratic principles, which call for equal rights and opportunities for all people, whereas the caste system in India results in status discrimination. Marriages between members of different castes were viewed as sinful and unholy, and some cultures even considered them to be a cause of death.

Additionally prohibited was the union of subcastes. Descendants suffered from poor health as a result of this since children born from marriages within the family or to close relatives often have immune system issues. The Indian caste system allowed for the practise of untouchability. It makes it difficult for people to choose the employment of their choice, and they are compelled to work in the family business. This results in preventing labour mobility, which hampered the development of the country.

Because of the rigidity of the caste system, higher classes have poor regard for lower ones. As a result, national cohesiveness is hampered. In the process of elevating caste concerns, national interests are neglected. The democratic norms are violated by the cast system. The exploitation of those from lower castes results from its efforts to suppress the lower classes. The deep-rooted caste structure stifles national development and advancement.

Some religious conversions are also blamed on the caste system. As a result of Brahmin dominance, the philosophies and ideologies of other societies, including Christianity, Islam, and others, appealed to Sudras and led them to convert to those religions.

Perilous Effects of Caste System

Innumerable ways, India's 18-caste system has immobilised the country. First and foremost, it reflects negatively on India's progressive, democratic, and developing image.

India's Caste System is also a serious infringement of the citizens' basic human rights. The caste system in India stops the country from growing in a healthy and uniform manner. Because of the wicked practise of casteism, some groups enjoy many social and economic privileges while others struggle for survival.

Untouchability

This is the most heinous consequence of the caste system. The caste system promoted the concept of untouchability. Untouchables were people from lower castes or who worked in menial vocations. They were not permitted to enter temples or draw water from wells or ponds reserved for people of higher social status.

Children from lower castes were not permitted in schools, which prevented them from receiving an education. This was done so that students from higher castes would not be corrupted by the sight or touch of people from lower castes.

Discrimination

People from lower castes endure discrimination in a variety of ways. They were not treated equally with those of higher castes. They were not allowed to dine or interact with upper caste individuals.

Furthermore, their customs and behaviours were regarded as profane, and they were mistreated.

Lower caste people have been subjected to a wide range of exploitation, including bonded labour, harassment, and other forms of discrimination based solely on caste.

National integration and growth are under threat.

People of different castes develop caste consciousness and, as a result, tend to fulfil and fight for their caste interests, which ultimately undermines national unity and integrity. Furthermore, because some



castes had access to numerous government amenities while others faced discrimination, the nation has not been able to achieve an even development throughout.

However, the situation is changing as development services are now reaching out to the oppressed.

Women's inferior status

Women in the group bore the brunt of the caste system's consequences. They were expected to follow all social and cultural standards that were discriminatory toward them.

On the one hand, women from higher castes were more likely as children to marry and become widows at a younger age. Women from lower castes, on the other hand, were more likely to suffer physical and sexual abuse at the hands of men from higher castes.

Throughout short, the caste system perpetuated women's plight in society.

Modern India

In recent years, interactions between members of different castes have become less awkward. It's possible that there will be more food sharing between different castes, as well as a significant increase in the number of people eating at nearby restaurants with a lower likelihood of caste distinctions. One of the most significant shifts that took place in India was the increase in the prevalence of occupational hobbies among Indian citizens of both sexes. Historically, the vast majority of men remained involved in caste-related occupations, such as blacksmithing and pottery production. Many people have moved on to more contemporary careers that are unrelated to their caste, such as working for the government, coaching, working in retail and services, or maintaining machines. caste affiliation is now less of a factor in determining wealth and power within the community, and there is greater diversity in the types of people who own land. In addition, there has been a significant shift away from the notion that people of lower castes are to blame for issues of impurity and contamination. Purifying rites that are associated with caste position are still practised behind closed doors and on ceremonial occasions, despite the fact that they have largely disappeared from public view. Even though it is not observed with the same level of rigour as in the past, endogamy is still done within families. In spite of the fact that education and the perception of gender equality have gained widespread traction across India, the fame of Indian girls continues to be inextricably linked to the reputation of Indian men. Lower castes in rural areas continue to have a difficult and lengthy time moving out of caste-specific occupations and gaining access to property, whereas caste is now a much less significant part of day-to-day life in cities. caste is still used as a weapon in the struggle for access to property and power, as well as educational opportunities, new jobs, and advancement in lifestyle choices, despite the fact that discrimination based on caste is against the law in India. The preference guidelines of India and their application have served as the inspiration for this fashion.

Conclusion

In India, the caste system is still prevalent. However, the impact of caste has decreased as a result of education and social modernization. Inter-caste marriages are encouraged and have become the norm, and people of different castes coexist. To truly actualize and experience democracy in India, the caste system must be completely eradicated in both paperwork and people's minds. This is only possible if educated members of society band together to condemn traditional beliefs passed down from generation to generation and to take action against India's caste system.

The caste system in India has had a significant influence on the jobs, responsibilities, and values that are practised within Indian society. Religious convictions have been the main driving force behind



maintaining a social hierarchy that is characterised by regrettable discrimination, segregation, violence, and inequity since the time of the Aryans. This trend began with the Aryans and has continued down a long road that spans many centuries. As time went on, Hinduism developed into a religion that had a significant impact on the day-to-day lives and beliefs of the Indian people, and it eventually became the foundation of the purity-pollution complex. Even after 70 years of independence, Indians face caste discrimination. The modern Indian civilization is shifting away from rigid structures and toward advancement and change, with the human spirit being affirmed across all castes and creeds. As a result of severe actions that have highlighted the caste system's injustices, Indians have been urged to be more courteous to members of other castes. The majority of people who belong to lower castes have benefited tremendously from the caste system's partial abolition, and India deserves praise for the ongoing efforts it is making to eliminate this system of social stratification from its way of life. However, it is critical to consider how caste reputation has impacted social mobility and quality of life in India today.

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Study of Religious Symbolism: In Hindu Temples

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Abstract

Religion is a system of belief that has evolved and responded to the mysteries that occur in place, over time. It is answered as something greater and higher than us.

The purpose is to analyze the effect of symbols used to represent based on the scientific way, culture, tradition, and values it holds within. It plays a very important role and approaches in culture and tradition.

In the Hindu temples based on the various religious symbols, the Hindu religion within it is being explained and explored based on the values it carries within itself and how it is portrayed which are formed and followed, this created groups, and formed the community from centuries.

Keywords: Hindu temples, Hindu religion, Religious symbols, Values, Represent, Significance

Introduction

The result of the study of religious symbols in Hindu temples is that we can get to know more about their functionalities of it, how did it form, their origin of them, the people are approaching them in different forms or in particular, the context of the people and mind, the diversification within the religion.

The time, centuries, and ages it took to evolve from time to time throughout the centuries under the different circumstances based on devotion, art, characteristics it carries, and categories to reach the people.

The stronghold on the particular Hindu religious symbol is based on how it has passed on from century to century and is still the same and some of them have taken reincarnated forms or reformed throughout it has evolved from our ancestors.

One symbol has various meanings to it, within itself, it is depending on the belief. The differentiation takes place based on the type of views and how they symbolize the symbols all that depends on the worship, mind, and heart, each dot and line in the symbols has its own meanings and representations that are described from the past which are being worshiped till today numerous forms.

Religious Symbols in Hindu Temples

1) Lord Ganesha



The God of Gods Lord Ganesha, Hindu religion, the auspicious start of all the types of various programs started with poojas, chants, recitations, and shlokas of Lord Ganesha where he is the ultimate start of all.

Lord Ganesha holds a very important role, which starts with the incarnation from Goddess Parvathi and the destruction and reincarnation by Lord Shiva. Lord Ganesha loves modakas.

Lord Ganesha's mount is a mouse and there is a very strong hold on it when we pray to him with all heart and soul the prosperous, the significance of Lord Ganesha is knowledge, concentration, and more.

When there was a task held in Kailasa between his brother Karthikeya and Ganesha, Ganesha won through smartness by proving that the parents are the world themselves.

This amazes everyone present there, by this the significance of Lord Ganesha is ultimate and it is proven by himself. There is a saying that Lord Ganesha wrote Mahabharata, the Epic book of India narrated by Rishi Veda Vyasa.

2)Om or Aum

It is the sacred mantra, the powerful mantra in the Hindu religion where it is represented in the form of different gunas or matters such as passion and goodness, it is called the bijakshara mantra which is recited all the way throughout the prayers and chants, shlokas, it holds the strong strength within it, it is the Sanskrit word.

It is symbolized as the universe and ultimate reality which has emerged from the past. It associates with Lord Ganesha and it is used in sacred verses. It's a faith, Om is from the past as Vedas, Puranas, Upanishads, and Yoga, om is continuously featured in a point of view where its efficiency through meditation, Om represents all forms of Gods.

Where ultimately, it is the main verse of the Gods itself, where it holds and depicts the importance from the start and end of the being in the universe.

3)Swastika

The swastika represents prosperity, it is an auspicious symbol for Hindus, Buddhists, and Jains. Swastika symbol represents the four Vedas those are Rigveda, Yajurveda, Samaveda, and Atharvaveda. In the Epics Ramayana and Mahabharata.

The meaning of Swastika is, Su + Asti, which means it states the Good Existence, the vertical line represents creation, the horizontal line represents stability and expansion and the four crossed hand lines represent the continuous movement of the eternal, the dots represent Vedas and Yugas.

The symbol also represents Sun and the Goddess Kali. It is known to very old symbol, it is a symbol and significance of well-being. It is used in various rituals, practices, and cultures for different purposes for the meaning of life in different phases. It holds value for each and every being based on their beliefs.

4)Shatkona or Star



It is called Shatkona because, in the Sanskrit language, it means six-angled or pointed star. It is worshipped and it is used in different rituals.

The Shatkona symbol is also used in different religions. Shatkona includes two sets of triangles, which represent, the upper-facing triangle the Shiva, and the lower-facing triangle representing Shakti. Both Shiva and Shakti are each other's halves, it is also called Purusha and Prakriti.

Like the above, it is represented in different religions and is phased in different ways. It holds the cosmic qualities of God and the universe. It is also a type of yantra or element and it is used to eliminate the obstacles from the spiritual journey of one's life.

It is an art and work of the medieval period in astronomy, inspired architecture, which led to the path of spiritual progress in life.

5) Tripundra or Three Stripes with Bindi

The three stripes or bands with bindi represent the significance of supreme flames or which is param Jyothi.

God appeared as the supreme flame where the Agni or flame represents God, but the flame itself is not God. It is worn by the devotees of a particular God. Which is worn through Vibhuti or sacred ashes.

Tripundra represents will, knowledge, and different gunas as such Rajas, Sattva, and Tamas. It is also the external self, inner self, and supreme self. Which also symbolizes Lord Shiva.

Three bands also represent the three stages of life- creation, sustenance, and destruction and bindi represent energy and matter. Denotes finite access in life. It is also told that it is connected to cosmic energy.

It is an ancient practice to wear on the forehead in the Hindu religion by Lord Shiva's devotees.

6) Padma or Lotus

Padma or Lotus is held by Lord Vishnu in the Hindu religion and in other religions such as Buddhism, Jainism, and Sikhism. It is a powerful symbol. Like Lord Vishnu Goddess Lakshmi, Lord Brahma holds the lotus in their hands. It represents purity and divinity.

It is an analogy to the life cycle or to how to live life, it also represents truth, auspiciousness, and beauty. The Gods who are having lotus are called lotus-eyed and feet.

Lotus blooms and closes based on the Sun and its directions. Similarly, minds open up and expand based on the light of knowledge. As we know where the lotus grows but still beautifies and stays pure and strong like that, we strive to remain pure and handle ourselves with control under the circumstances.

Lord Brahma was born on the lotus itself. The flower offerings for the Gods and Goddesses such as Vishnu, Lakshmi, and Buddha are Lotus.

In Yoga, we also have Padmasana a type of posture to meditate and gain concentration. Lotus is also offered as the devoted flower of Lord Buddha in the Buddhist Religion.

7) Thrishula



Thrishula is a weapon that is received by the celestial as an attribute. The Thrishula represents the trinities such as Brahma, Vishnu, and Shiva or the Goddess trinities such as Saraswathi, Lakshmi, and Parvathi.

Which also represents the creation, maintenance, and destruction and also the kalas such as past, present, and future. And the three gunas- Sattva, Rajas, and Tamas. And three lokas such as Swarg loka, Pathala loka and Bhū loka.

In Puranas, it is said that the Thrishula is made by Vishwakarma from a matter of the Sun. The Thrishula is used to destroy bad and unwanted things from the universe for the balance of all well-being.

The Thrishula is owned by Lord Shiva, is still believed till today, and is also used for the destruction of unbalance in the universe and peace established in the divinity.

8)Kalachakra

It is a time wheel of life that has been set before where it could never be changed. Lord Krishna has in Bhagavad-Gita that “I am the one who fixes that Kalachakra, the time passes only through my actions and yugas but the Kalachakra remains the same”.

As it is a part of sustainability and maintenance Lord Vishnu will be part of all the happenings in each being's life and the trinities are also involved in the part of Kalachakra.

It depends on the deeds of each one of them Karma and Dharma the duties and works done by oneself, is dependent on his next life cycle. The Kalas, and Yugas all take a role in what birth were we in the form of what and depend on it for the next life or the rebirth and it will be decided for the further roles in life.

9)Yagnakunda or Fire Altar

Yagna was performed by various Rishis, and Sages from the time of the Vedic period where it is a very sacred form of significance and holds the power for the welfare of the people and society. The actions and pureness while performing the Yagna is to reach the almighty.

It is performed among the people by two to four or more main ritual performers or they are called Brahmanas, the Yagna all depend upon the mental impressions and actions of the performers and people present there.

Desire and ego are should be kept aside while the Yagna is taking place the offerings for the almighty will be given at the end of the Yagna. The mental impression, actions, desire, and ego are linked and going to be tested by hours together to perform the sacred fire altar ritual.

This ritual followed from the ancient period of time. Yagna means to sacrifice purpose to submit oneself to the Supreme Lord. There are different types of Yagnas, they are Brahma Yagna, Deva Yagna, Pitri Yagna, and Atithi Yagna. There often-used Swaaha word that is to accept the offering. We can observe this in Epics like Ramayana and Mahabharata.

10)Anjali Gesture



Anjali means offering and it is a gesture that is often used in India as Namaskara or Namaste. Both the hands joined together and brought it near to the heart and it is used in the beginning and at the end of any of the rituals.

It is also practiced in Yogasana and gesturing in a welcome, praying to God, respecting the elders and it is also practiced in various other parts of the countries in different forms.

There are acupressure points on the palms and there are also wordings like in the palms the three Goddesses are existing when we wake up, we should rub over the palms and look at them to start a fruitful and meaningful day in our life.

The system of the gesture is all that it says from all the way to how we get to know about it and also offer ourselves to God in a proper form.

11)Kalasha or Sacred Pot

Kalasha is a sacred pot where it is placed in the temples while performing yagnas while performing rituals for well-being. It is made of copper, mud, or brass materials, filled with water and mango leaves around it coconut will be placed in between them and threads are tied around the Kalasha.

Kalasha has different forms and they are filled with rice, representing the inert body, it is used in various types of rituals, occasions, festivals, housewarming, and marriages. Kalasha's water symbolizes sacredness and holiness, which is also referred to as the giver of life, the leaves represent creation and the thread represents bonding which binds together.

The Kalasha is considered auspicious and there is also a story about how Gods and demons fought to get the Kalasha of Amrutha. The portion of immortality. Finally, the Gods won the immortality sacred pot and had Amrutha. It also represents the earth and the womb.

12)Deepa or Oil Lamp

The oil lamp has various types of, standing oil lamps and hanging oil lamps. It consists of brass or mud oil lamps with cotton strings and oil to lit the lamp. It is used in auspicious occasions like marriage, social occasions, and rituals, and then in the rituals, the commencement of the programs will take place.

It symbolizes the path from darkness to light, it is the illuminator of knowledge, knowledge is the inner wealth of the being and it is the greatest form of wealth from within.

With the help of oil and cotton string the lighted lit will go exhausted till both are present in the lamp. The negative tendencies, the ego should exhaust and make the path toward knowledge.

A single lamp can give light and give the whole space the brightness to live. The more we sacrifice the more we grow. An example is the lamp itself.

13)Kamandala or Holy Water Vessel

The Kamandala holds holy water in it, whereas in ancient from the Maharishis from Ramayana and Mahabharata.



Back it is made from wood, now it is made by brass and copper. It is used in rituals where they give blessings and curses.

The Rishis were so powerful that if they were disturbed during the meditation, by the sprinkle of some water and the mantras the person would turn into a sort of cursed being throughout.

It holds the holy water where the blessings can be if they have done their better work. The vessel contains holy water like River Ganga and more with help of the chant the curse can be released or can be given.

The cursed person should go under the punishment for a long period of time and then back requested in the form of meditation and if the Rishi is satisfied with the work of that person, the curse will be taken back.

Like this, there are many incidents that have happened throughout the ancient period of time and in history.

14)Mahakala or Great Time

Mahakala is the significance of a very long period of time of emanation where the origin or the main source from eternity where it's not and a very short period of time the Karmas and the good or wrongdoings that are done by us but the time teaches us every time and we cannot run away from the Mahakala.

If we apologize or take precautionary measures to pass through it and it can never ever be possible for any beings type to all types of beings. From the way we talk to the way we behave everything counts and everything has its own Karma to return back as good or bad.

It is a type of divine symbol where on the entrance arch of the main entrance temple doors at the temples it will be mounted and it is a type of ferocious symbol where it symbolizes beyond the time of precious time and past bad deeds will pass.

Mahakala also referred to as Lord Shiva where the ultimate destroyer of the elements that are present. Here Maha means Great and Kala means time. The actions which are done by the beings will be the return actions of the Mahakala.

Conclusion

Based on the above topic, Study of Religious Symbols: In Hindu Temples,

We can see the similarities in the other religions and the sub-religions. All topics stand based on simple terms and Significance, Fate, Faith, Karmas, and Dharmas. If the duties are done by our side properly and perfectly in the last births in different Yugas with different Gunas with correctness and flaws in the past lives. Based on the opportunity given in the previous, current, and next life the actions we take up and take place all depend on us. There are still more various symbols in the Hindu religion to explore and know more about its importance, we know some part of it on the earth but there is still vast to explore go through and get to know knowledge till we end the world ends but the learning never ends.

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A study on Pathenettampadi- The 18 golden stages

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Abstract:

Eighteen steps is not just an steps it's an ultimate devotion in perspective of Shabari male devotees eighteen steps significance are eighteen different yoga lord Ayyappa is a incarnation of son of two powerful god's namely Shiva(Hara) and Vishnu(Hari) he took a birth to birth to protect the righteousness in this materialistic world he is incarnated for destroying the demons called as mahishi who is sister of mahishasura shabarimale located in Travancore (princely)which is known as or it was ruled by pandalam kings now currently is under Pathanamthitta but still people are making many dispute over our shabarimale Ayyappa is also called as manikanta, ponnuaiyappa.

Keywords:

Ayyappa, shabarimale, manikanta, padinetampadi, Travancore, pandalam, maladari, harihara, sharanu.

Introduction:

As deprived by his mother with fake illness and push Ayyappa to bring tigers milk to cure her illness even minister s(mantra) the king had doctor (Rajya Vaidya) were also joined the hands towards injustice due to the wicked mind of his mother lord Ayyappan decided to go forest to bring tigers milk to save her mother from sick while travelling through forest the lord Narada Muni who manifested Infront of lord Ayyappa and guided to kill Mahishi io protect righteousness of whole world. Ayyappa fought with mahishi and vanquished mahishi and aiyappaan returned back with triumph lord indra wished to become tiger and come with aiyappa to the palace as in between the gods flows flowers on the aiyappa on as congradulation on ayyappa for protecting the righteousness . Ayyappa returned to the palace the soilders were astounded and the whole the people gathered or assembeled in the palace including the king the queen and all the ministers were astounded and glimpsed at lord ayyappa on bringing the tiger the mother and the ministers realized on being wrong and depressed and accepted there faults and pardoned or begged to accept their fault and forgivness the almighty lord ayyappa forgive them when the king expressed is desires on coronation of lord shri ayyappan as a king the lord denied and he express that is not is duty to make to make his brother as king of pandalam when king as well as queen both requested to see ayyappa as king of pandalam in a very depressed the ayyappa suggested that is not is duty and he express to take celibacy or practice the celibacy and he suggested or guided the king that to build an temple for lord ayyappan with consist of eighteen steps must build by lord parashurama on very desire of the king to see ayyappa as a coronated king give a suggestion to makeup the jewels or ornaments to decorate on ayyappa idol as wish by is father from that day ayyappa sat as yoga position and protecting the devotees . In Kerala's Pathanamthitta district, on top of a hill, stands the well-known Hindu temple of Sabarimala. There are 18 hills surrounding it in the



Periyar Tiger Reserve. The god of development, Ayyappa, is honoured in this temple. The temple draws visitors from all across the nation and the world, including Kerala, Tamil Nadu, Karnataka, and Andhra Pradesh. Only the days of Mandala Pooja in November and December, also in makara sankranthi in the time of January.

Makara sankranthi:

As the words were given to Lord Shri Ayyappa, he will be manifesting on sky on vocation sankranthi on the sky to give darshana to his beloved devotees. On the same day, the sun will change its direction from dakshinayana to uttarayana. It is a holy festival for those who believe in and practise Hinduism.

Shabarimale yatra :

On the day that they are going to shabrimale, they have a grand pooja, in which they keep an idol of God and perform abhisheka with absolute devotion. They also perform maladaris, or surrenders to God, with devotion to God. Maladaris surrender to God with devotion to God. They fill the coconuts with ghee and seal them with cork. Other devotees fill maladaris' erumudi with rice, along with flowers and offerings. They make their way through a number of well-known temples, including the Guruvayur temple, the Ettumanoor Shiva temple, the Vaikom temple, the Kodungallur Bhagavathy temple, and the Chottanikara Amma temple.

Erumeli :

The time the devotees have some practices to follow there is the lake in the temple they must take a holy bath in that lake after that the kanti swami and other swami should take the blessing of ayyappa and pelli and they used to decorate themselves with colors and leaves and they use to dance and beat softly with the leaves to other swami on the victory of lord shri ayyappa over over vavan and they travel to difficult way to glimpse the idol of lord ayyappa with absolute devotion when they reach the entrance of the temple the devotee gets the eighteen golden steps as described above with absolute devotion they will take darshana of lord ayyappa one who with malla for first kanti swami one who were malla for continuous 18 years are called guruswami all swami take darshana with the guidance of guruswami takes blessings of ayyappa swami the one who wear malla for consecutive three years they have wear bell on their neck and as to throw upon the top roof of the Ganapathi temple and also take the blessings of mallikapurathamma and throws the saree pieces on roof the one who gets bell and saree pieces they are luckiest.

Pamba :

At the confluence of three rivers lies the location of the holy baths that are visited by pilgrims (Triveni). The Lord created this (also known as the "Dakshina Ganga") to serve as an additional canal in addition to the Ganga. Before beginning their journey to Sabarimala, every pilgrim is required to purify themselves by bathing in the Pamba River. Before commencing their trek, pilgrims are strongly encouraged to make a "Pitru tarpanam" (an offering to one's ancestors and other deceased loved ones) at Pamba. You are located approximately 6 kilometres away from Triveni Sarasthadom. The only hamlet in the region with easy road access is Pampa (also known as Triveni), which is located on the south bank of the Pamba River. Lord Hanuman and Lord Rama both have their own temples where they get blessings before setting off on their respective journeys through the hills, beginning in Shabarimale.



Significance of eighteen steps :

They wear black or blue clothing, and millions of pilgrims have already begun their fasting customs (vratham) in preparation for visiting the imposing Sabarimala temple, which is revered for the holiness of its "18 stairs." This is done in advance of the pilgrims' trip to the Sabarimala temple. It is believed that entering the sanctum sanctorum of the beautiful Sabarimala Ayyappa temple is an essential component of the darshan. The 18 stairs that lead to the sanctum sanctorum are collectively referred to as the "Ponnu Pathinettampadi" symbol. The significance of the 18 steps on the path to Sabarimala is the subject of a number of myths and urban legends, and you will be astounded when you learn the truth about these sacred stairs.

What are the 18 steps of Pathinettampadi about?

It is said that in order to worship Lord Ayyappa inside the sanctum sanctorum of the Sabarimala shrine, one must ascend 18 stairs while saying the Pathinettampadi prayer. This is a requirement according to the legend (the song of the 18 steps). Panchaloham is a one-of-a-kind mixture that consists of gold, silver, copper, iron, and tin. It has been applied to the steps to preserve them, despite the fact that they were formerly coated with granite. In order for you to successfully climb, you are required to abide by the following rules: Every devotee requires an appropriate starting point for their practise. Only individuals who have successfully completed the 41-day vratham, during which time they were required to refrain from all pleasures in this world, are granted permission to ascend the 18 holy stairs. The "irumudi, " a little bundle made of dark fabric, is something that devotees of Ayyappa are obliged to carry with them as they make their trip to the temple.

Pathinettampadi's underlying symbolism (18 steps) :

The first five steps represent the five senses that make up the human body (Panchendriyas): sight (eye), hearing (ear), smell (nose), taste (mouth), and touch (skin). The eight Ashtaragas are represented by the following steps: Kama (love), Krodha (anger), Lobha (avarice), Moha (lust), Madha (pride), Malsarya (unhealthy competition), and Asooya (jealousy). Dhumb is the eighth step (boastfulness). The following THREE levels each symbolise one of the three Gunas or Thrigunas (Nature-born attributes) that are as follows: Satva (Perspicuity, Discernment), Rajas (Activity, Enjoyment), and Thamas (Positive Energy) (Inactivity, Stupor). The latter two phases are called Avidya and Vidya, which stand for knowledge and wisdom, respectively (ignorance). On the other hand, there are many who believe that Ayyappa is proficient in the use of 18 distinct weapons, each of which he has mastered in his own right. It is stated that Ayyappa gave up completely on what is now called the "Pathinettam padi, " which literally translates to "eighteenth step." Some people believe that the steps can also be interpreted as a representation of the 18 hills that surround Sabarimala, which is known for being the most elevated temple that is situated on a slope. The phrase "Pathinettam padi" is significant for a number of different reasons; nevertheless, the significance of the number "18" stands out as the most significant of these reasons. It is commonly believed that the first five steps correspond to the five Panchandriyas or Indriyas. Raga, Dwesha, Kama, Krodha, Lobha, Moha, Mada, and Matsarya are the six to thirteen steps that represent Ashta Roga. The fourteen to sixteen digits indicate Sattva, Rajas, and Tamas, the three gunas. Vidya and Avidya are represented by steps 17 and 18, respectively. I had no notion prior... I have had the wish to go to Sabharimala ever since I was a young child, but I have never had the opportunity to do so due to a lack of good fortune. I have faith that Lord Ayyappa will



bestow this blessing upon me at some point in the future. In this chapter, Sri Vaariyar Swamigal provides an in-depth discussion on the significance of the 18 stages. The following are some instances that, if my memory serves me correctly, I believe came from the lecture. It is said that the age of eighteen holds the secret to releasing one's connection to the natural world. The number 18 is associated with spiritual significance that extends back to the Vedic period. The first Veda was claimed to have been guarded by Lord Brahma himself, and it consisted of 18 different chapters. After some time, Veda Vyasa split it up into the four Vedas that are still in use today: the Rigveda, the Yajur Veda, the Sama Veda, and the Atharava Veda. Each of these Vedas consisted of 18 individual chapters. Additionally, Veda Vyasa was the author of 18 different puranas. Divine qualities can be found in each and every one of the 18 divine steps that make up the Pathinettapadi and lead to the sanctum sanctorum. The first 18 steps of the staircase were built out of granite. In 1985, in order to prevent the structure from decaying further, panchaloha was subsequently applied to it. Tradition dictates that only individuals who have endured the penance for a total of 41 days and who are clad in the IRUMUDI are permitted to use the steps.

Steps:

The first thing one needs to do is equip themselves with the tools necessary for critical thinking. The bhakti practitioner then moves on to the second step, which is the realisation of ultimate consciousness. To put it another way, the terms dvaita and advaita are interchangeable and refer to the same thing. Advaita is the term used to talk about God, and Dvaita is the term used to talk about the soul. connect your intellect with your vision, creativity, knowledge, action, and practise in the third stage. The next step is to create a mental image of the information that you already possess. Fifthly, in contrast to the godly form of Bhagavathi, you are not in a spotless and enlightened state at this time. If we climb the sixth flight of stairs, we will have encountered Lord Shiva in a prior life or incarnation. This brings us to the sixth point (purva janam). seventh stage: We will have the determination to ask God for his blessing. The eighth stage is the form of yaga that exists inside itself. Rahoyagam. The advent of the highest heavenly light, known as paramjyothi, marks the ninth stage. The makara jyothi that can be seen in the sky right now is also part of this stage. Focusing one's attention on the Supreme Lord of All and gaining an understanding of who he is is required for the completion of this level. The eleventh stage is to practise ascetic meditation. The meeting between God and the person who has dedicated their life to following him or her Samadhi, also known as the "twelve stages, " is a non-dual state of awareness. The atma, also known as the soul, undergoes a shift during the thirteenth stage. The fourteenth rung, known as supreme Brahma, is symbolic of the god Subramanian, who is said to be the embodiment of wisdom and comprehension. At this time, we refer to Brahma as the absolute, all-encompassing ultimate. Nadabrahma, also known as perpetual ecstasy, is the fifteenth stage. The sixteenth level is called jyothiswarupa and refers to the achievement of enlightenment. A radiant example of perfection, the genuine deity Now we will move on to the seventeenth stage, which is called trigunathitha, which literally means "three gods." The eighteenth stairwell, which is venerated as Lord Ayyappa Swamy's Parama Feet, is the image of his feet that is said to be the most accurate. The



first step is to become knowledgeable and conscious in order to initiate cognition. The second phase, also known as the bhakters' ultimate consciousness, is the step that comes after the first. Advaita and Dvaita are identical. Both Advaita and Dvaita refer to God as their subject matter. The third level entails having vision or insight, imagination, comprehension, doing, exercising, and relating intelligence to the law. The fourth phase is to experience one's pure consciousness as a representation of their knowledge. The fifth phase is to not be in pure form and to become enlightened while taking the form of the Bhagavathi god. If we climb up to the sixth stair, we should be able to see Lord Shiva, who is symbolic of our many previous incarnations (purva janam). The seventh stage is to have the strength of will necessary to obtain the blessing of God. In the seventh phase, Yaga appears in her inner form. Rahoyagam. The ninth stage is the supreme celestial light, also known as "paramjyothis, " which can be seen today with "makara jyothi." The eleventh phase consists of meditating on the Supreme Lord of all that exists and gaining knowledge of him. One of the many stories told about the 18 stairs is the one that goes like this: Another story that involves the 18 stairs is also widely known. According to the narrative, Ayyappaswamy fought the evil powers with a total of 18 different types of weapons. It is said that the Swami placed them at each stage of the process before transforming them into an idol in Sannidhanam. There are a total of 18 hills that need to be climbed before reaching the Swami's temple. In addition to this, it is believed that these 18 stairs are meant to represent those 18 hills. Every one of the four Vedas—the Rig Veda, the Yajur Veda, the Sama Veda, and the Adharvana Veda—contains 18 chapters that discuss the 18 Puranas. The number 18, according to the tradition, is significant because it represents the number of steps that were taken when Ayyappa was present.

Conclusion:

The Golden Yatra, which is performed with a great amount of devotion, has been misled and misinformed by many people in order to wipe away the reputation of Shabarimale and the powers of the Eighteen Golden Steps. This is something that the Golden Yatra has been doing for many decades in order to bring a bad name or to hinder devotees from performing the Shabarimale Yatra. The entire dedication that one has to Lord Shri Ayyappan is required in order to experience his mysticism and his abilities. Traveling to Shabarimala, which delivers a positive and divine power, is the only way to experience the meaning and secrets of the 18 golden steps. These powers can be experienced by both the Shabarimala maladaris and the devotees.

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Mannarasala Sree Nagaraja Temple: A Case Study

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ABSTRACT:

Snakes are venerated differently in different regions of the world depending on culture and traditions. Snake worship is an element of Hindu religion and plays a significant cultural and ceremonial function in India. Using Mannarasala Sree Nagaraja Temple as a case study, this research investigates ceremonial traditions in the Indian state of Kerala. The temple holds about 30000 snake deity idols. In contrast to other temples, the temple ceremonies here are performed by an elderly woman known as Amma. The purpose of this study is to comprehend the significance of Naga Aradhana and the practice of rituals linked to Mannarasala Nagaraja Temple. This study reveals that this temple has a distinct significance, and adherents of all castes and religions revere and admire this god.

KEYWORDS:

History of temple, Mannarasala Amma, Mannarasala and Meppalli temple, *Ayilyam ezhunellathu*, *Uruli kazhmizhthal*

HISTORY OF MANNARASALA:

Sri Parasuraman imported Brahmins from other countries. Not only were there many different types of snakes during the visit to Kerala, but there was also no clean water to be found anywhere in the country. As a result, all the Brahmins found it difficult to stay here and left for their own home regions. Parasuraman attained ultimate power at that point. Then he travelled to Kailash to meet his guru and Sri Parmeshwar, the serpent-Bhushan who is omniscient. If you serve and satisfy Vasuki, the king of serpents, you would be at peace with everything, according to Lord Sri Parmeshwar, who was a disciple. After learning it, Parasuraman returned to Kerala and began doing atonements for Vasuki.

The severity of Parasuraman's penance impressed Vasuki, who immediately approached Parasuraman and addressed him as "O Mahatman! I am quite happy with Bhavan's strict discipline. If you let me know what you want, I'll be happy to comply." Vasuki spoke these words, and Parasuraman responded, "Oh! *Sarpakuladhi*, this region of Kerala is unsuitable for human settlement due to the widespread mobility of Bhavaan's clans, relatives, and other snakes, as well as the fact that all of the water is salty. My request, he claimed, is to make the land suitable for survival.

Vasuki: "I have drawn all the salty taste mingled with the waters of the whole Kerala country, as per Bhavan's request, can be carried out in the ocean and neighbouring bodies of water. Most of the snakes are now in the forest penancing where your highness was meditating. They shall live there peacefully without harming any human and humans shall not harm the snakes whatsoever. The people of Kerala



should build groups of snake houses close to their homes, bring the snakes there, and order the locals to revere, watch for, and worship the snakes as their own deities. People should be taught that snakes are powerful beings with the ability to create progeny, wealth, all kinds of pleasures, and prosperity, and that if they are angry, they can create all kinds of calamities and dangers. If they are not respected, worshipped, or hurt in any way, they will harm people. All these actions will prepare this land for human habitation”.

After listening to Vasuki’s instructions and suggestions, Parasuraman promised to do whatever he said. They both agreed upon this and Parasuraman left Kerala once more and brought Brahmins and other people. At that point, the water’s salinity had altered and was now completely clear. Most snakes stayed in the forest where Parasuraman was performing penance. The snakes that were left made caves for themselves and stayed there. As a result, people who arrived from abroad chose to stay and establish themselves in Kerala. Everyone built one, two, or more caverns and placed snakes there as per Parasuraman’s commands (and started performing pooja by installing snake idols).

The Nagarajan (Vasuki and Nagayakshi) was then stationed there, together with numerous other serpents who served as his servants, by Parasuraman, who had then returned to the land of his penance. He marked out a small area(14 acres of land according to current measurement) where the snakes dwelt, cleared the jungle, and put-up dwellings there before allowing people to live there and frequently worship the snakes.

A brahma family constructed a home inside the *kavu*'s boundaries and settled there to prevent it from being severed by anybody else and other problems. These family members now have complete control over all the *kavu*'s rights and privileges. They then began to revere and serve serpents as their deities. They still did not change that in any way. Like mentioned before, all the problems related to or caused by snakes were solved here and all possible arrangements for Keralites to live harmoniously was done by Parasuraman before he went back to penance.

THE STORY OF MANNARASALA AMMA:

The area that is presently Ambalapuzha Taluk was once largely dominated by a forest. The name of that grove was "*Khandavavana*." Chuttanad got its name because Arjuna, the chief Pandeva, set fire to the Khandava forest. The name Kuttanad ultimately emerged from it. From the Khandava jungle, the fire crept eastward until it reached Kavau, where Parasuraman had built a home for the serpents to prevent the death of *Kavau*. The snakes suffered greatly, nevertheless, as a result of the flame striking the dirt and the intense heat. The mothers kept scooping water even after the flames had subsided until the ground warmed. Let this place be known as "*Mannarishala*" going forward, someone shouted, and everyone heard them. Everyone was certain that lord Vasuki himself said it even though no one knew who said it. From that point forward, the locals there began to refer to it as ‘Mannarishala’ which gradually came to be ‘Mannarashala’. This place is a little west of Aripattu Subrahmanya Temple in Kartikapalli Taluk in Travancore State.

NAGARAJAN’S ORDINATION:



Once upon a time, after the Khandavana, a woman from the Mannarshala family was barren of a male child, so she worshipped the snakes, the family deities, in order to have a son. So, after some time, the mother conceived and gave birth to two boys at the same time. Only one of them, however, was a human child, the other was a baby snake. That snake child grew up and began speaking. It said the following to its mother. "Oh, my mother!" These family members bring great joy, love, and affection to all snakes. The snakes, on the other hand, are more content with the women here. All the snakes here were saved from the fire by the women of this family. It goes without saying how grateful and happy they will be to those who saved their lives. So, from that day, the eldest of the mothers should perform the snake puja. The snakes will be more than happy if it is carried out this way.

Even if the mothers have reached the age of maturity, they should practice celibacy from the moment they do. The current method of snake worship must be modified. I will tell my mother about them all. My mother is the oldest of the mothers here. After the mother has received all her maternity treatments and her body has become clean, she should begin performing snake pujas and so on. Even if mother is unable to perform pooja later stages, if it is left to the next elder, mother should advise them as I advised my mother. It is something that must be passed down from generation to generation. I am born into this family and I shall not leave my family and go to kavu or elsewhere. I will stay here for the salvation of this family. Nobody should ever hurt me. The serpent boy instructed his mother about all the pujas and mantras and sat in the cellar of Illam, saying that no one should enter the place where I am sitting. As a result of that serpent boy's advice, the mothers who were elders there began to observe celibacy and performed all snake pujas with mantras. There is still no difference.

No human has ever accessed the vault from whence the snake boy ascended. Except for some necessary pujas, the cellar door is kept closed. It is usual to keep it always shut. When you open the door, you will see nothing but snake caves. The cellar is not disturbed; however, it is restored when there is damage due to time. Illam has just been refurbished and certain changes have been done there. They were all completed, though, while maintaining the vault in its original form.

Separate temples were erected for the Nagarajan, Naga Yakshi, and others after the boy born with the serpent infant became a man. That temple, too, has been neglected for some time. However, it has been reported that the idols were never transported or reinstalled. If you observe them, you will realise it is true.

MANNARASALA AND ITS RELATION TO MEPPALLI:

Once upon a time, a Mannarassala maiden relocated to Kayamkulam after marrying someone from the Illa of Meppalli. *Mannarsala illam* gave a snake as dowry. The snake was given inside the bamboo legs of the thatched umbrella. The groom gladly welcomed the bridegroom and carried the snake away. When he arrived at Meppalli, the snake got into the cellar. Not only that, but the snake insisted on constructing a temple and pond in that location, as well as have snake offerings. As a result, Meppally became a Mannarshala icon.

Giving hundred and milk, conducting snake sacrifice, snake song, and so on should not be done all at one place (Mannarssala or Meppalli). If any of the above is done in one location, it should be done in another. It is typical to have serpent fury and tremendous calamities if anything remarkable is done in a



certain location exclusively. If a major event is being organised, it is normal to hold it on the same day at both locations following agreement between the two parties.

FORMER VELLIYE AMMA:

Savitri Antharjanam, the former Valiya Amma, was born on Anizham star in the month of Tulam 1079 and married on the 18th of *Chingam* 1092. On the 28th of *Tulam* 1093, she took the role of Valiya Amma and began Nagaraja pooja on the 23rd of *Makaram* 1094. Her *Satabhishekam* (celebrations for reaching the age of 80) was held on November 4, 1986, with considerable pomp and splendour. When she attained *Samadhi*, a flood of leaders and notable individuals from all walks of life descended on Mannarasala to pay their respects to that great spiritual hermitess who had blessed devotees and spread heavenly brightness for many decades. Valiya Amma died on October 24, 1993, at the age of 91. After spending nearly eight decades as Valiya Amma.

PRESENT VELLIYE AMMA:

Uma Devi Antharjanam is today's Valiya Amma, and she was consecrated as the Valiya Amma on October 24, 1993, at the age of 64. She is also the late Shri. M G Narayanan Namboothiri's wife.

SPECIAL POOJA IN MANNARASALA TEMPLE:

AYILYAM POOJA:

On the auspicious occasion of *ayilyam* the tradition of bringing Nagaraja vasuki to the *illam* is celebrated as *ayilyam ezhunalath*. It is seen as a holy communing of nagaraja vasuki and *anandhachaiithanyam* in the *nilavara*. For the *ezhnallath* amma first baths in *theerthakulam* and enters the *sreekovil* and as she enters the lights the *kuthuvelakku*. During the sacred moment instruments like *shangu*, *vaayakurava*, *thimirapaani* are played. As the *paani* finishes amma comes out of *sreekovil* with idol of nagaraja and *nagaphanam*. During this time velayamma brings sarpayakshi's idol and other poojaris brings the idols of nagachamundi and nagayakshi to *sreekovil*. The *ezhnallath* is commensed with grandiose celebration. The idols circumambulate around the *sreekovil* and ends it when they reach south part of *anandhanilavara*. Unlike other temples coming back to *sreekovil* is not a part of the ceremony instead Amma returns to her *illam* after the *ayilyampooja* with the *kuthuvelakku*.

URULI KAZHMIZHTHAL:

A childless couple makes a unique donation of *Uruli*, a little bell metal jar. Many couples are said to have been gifted with children in this way. The couple prays in front of the Sanctum with the Vessel Offered, which is afterwards withdrawn by *Valiamma* to her *illam* and kept in a vault. Numerous similar vessels have accumulated here throughout the years. After having children, the couples return to conduct *Uruli Nivarthu*. When the couple offers prayer following having a kid, Amma turns it up.

NOORUM PALUM:

Noorum Palum is an essential pooja practiced as a solution for several types of sarpa doshas, such as *Rahu Dosha* and *Kala Sarpa Yoga*. *Noorum Palum* begins in *Kanni Ayilyam* and continues till the midst of *Edavam* month (last week of May).

CONCLUSION:



Mannarasala Sree Nagaraja Kshetram is a historic pilgrimage site in Kerala's south-west. Of all the places in the globe where serpents are worshipped. None is more benevolent, awe-inspiring, or legendary than Mannarasala, as blessed and envisioned by Lord Parasurama, Kerala's creator. Nagaraja is the king of snakes, and the temple of Mannarshala is devoted to him. Even in a location like Kerala, where reality and fantasy, myth and miracle coexist, it has a distinct past. Haripad is located twenty miles north of Trivandrum, Kerala's capital. Mannarshala's Nagaraja temple lies three kilometres north of Haripad. This temple's history is a fascinating mix of reality, legend, and events passed down through the years. It is claimed to have existed at the beginning of the current era called as Kali Yuga.

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Analysis of the Kuchipud Tradition

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Abstract:

One of the most well-known Indian classical dances is called Kuchipudi, and it has its roots in the Andhra Pradesh hamlet of the same name. It evolved as a form of religious expression associated with spirituality and temples. Due to its expressive abhinaya, rhythmic hand gestures, and musical performance elements, Kuchipudi has expanded abroad. The history of Kuchipudi in the 20th century may be broken down into three key elements: tradition, performance, and experimentation. Although they are effective at upholding inherited commitments, the levels of religion and the arts are quite strong, particularly in the performance tradition. The Kuchipudi youth are thought to have learned this art form as a result of guru Siddendra yogi's tireless efforts and dedication.

Each family member has a legitimate responsibility to use music and dance to communicate BHAGAVATHA KATHA as the younger artists choose this art form as their spiritual career. From that point on, this particular art form developed into a family profession and a source of cash for their daily needs. Character imitation is a hallmark of Kuchipudi. In the world of performing arts, female impersonation is a very rare occurrence. It has been established throughout India's cultural history that about 20 members of performing arts traditions use the practise of impersonation, which involves men dancers playing the parts of female figures.

Key words: History, Kuchipudi bhagavathulu, Origin, Kuchipudi Dance Styles, Costumes, Instruments used in Kuchipudi.

Kuchipudi: The Dance of the Village 32 kilometres from Vijayawada, in the middle of a dynamic and culturally diverse region, sits Kuchipudi Village. Due to the fact that many of the village's Brahmin residents are professional artists who perform the Bhagavatha katha through dance, theatre, and song, the community is known as "Bhagavathula Kuchipudi." Kuchipudi Bhagavathulu' also made dancing, music, and singing the stories of Krishna their career, just like many other performing families around the nation who tell the tales of Sri Krishna, the protagonist of the Maha Bhagavatham, through dance and music. Every Kuchipudi boy born in the village is supposed to be introduced into dancing along with his upanayana in his fifth year and dance at least once in front of Lord Ramalingeswara and Goddess Bala Tripura Sundari.

Such an oath, which was unchallengeable until the middle of the century, was established by the man who is credited with creating Kuchipudi dance, who is thought to be Siddhendra Yogi. The fragments of evidence show that Kuchipudi and its Bhagavathulu were well-known to Andhra Pradesh's artistic community at least as early as 1505. They must have been working on their craft for at half a century.



They were itinerant performing ensembles that travelled around, giving performances while telling the Bhagavatha tale to countless rural residents and fostering a culture of piety among them. Many people think Kuchipudi must have been a neighbouring large village's satellite village. Srikakulam, the former seat of the Satavahana Empire (271 BC–157 AD), is located two kilometres distant. In Srikakulam, Andhra Vishnu is the local deity. The Vijayanagara Empire's Sri Krishna Deva Raya (1474–1530 AD) paid a visit to Srikakulam and offered prayers to the local deity. As a result of his visit, Krishna Deva Raya created the renowned prabandha Amuktamalyada. Ghantasala, a well-known Buddhist centre that lasted 12 centuries, is located five miles from Kuchipudi (2nd century to 14th century). It was formerly known as the well-known harbour town "Kantaka Saila." Movva, the birthplace of Kshetravaya, is two miles away; his padams constitute an important Telugu sringara literary treasure. As a result, Sangeeta, Sahitya, and Nritya form the core of Kuchipudi. Several authors asserted that Kuchipudi had previously gone by various names. Some believed that the village's original name was "Kuchelapuris," asserting that Kuchela, Krishna's childhood buddy, was from there and that the Bhagavatha Katha gained notoriety as a result of their friendship. They further assert that Kuchela placed the Ramalingeswara idol here. Another term for the community is "Kuseelavapuri," which was proposed by none other than Banda Kanakalingeswara Rao, a key figure in the resurgence of Kuchipudi art. Banda hypothesised this based on the analogy of "Melattur," the village of the Bhagavatha Mela in the Thanjavur district ("Melattur means the place of melams' performing groups," and "Kuseelava" means an actor, making "Kuseelavapuri" "a village of actors," according to Banda. None of these names can be used to support the allegations with historical, legendary, or even oral history evidence. Finally, there are some comparisons that make sense and are accurate even geographically and linguistically. For example, the word Kuchipudi is "peda," which means "large," and its smaller equivalent is "kuchi," which means "little." There is a place called "Pedapudi" on the banks of the river Bheemavathi, a tributary of the river Krishna, close to Kuchipudi in the Krishna district. Since "peda" means "large" and "kuchi" means "little," the wealthy Pedapudi inhabitants must have assisted the Brahmin artists in establishing themselves in Kuchipudi.

The analogy concerning Kuchipudi:

The analogy with Kuchipudi is that there are other villages in Andhra with the same name, and the Kuchipudi in the Krishna district hasn't been listed in the records because of its location. Mackenzie's records contain the first mention of Kuchipudi Bhagavathulu, and some individuals fervently believe that the Kuchipudi of Meckenzie's records is a separate Kuchipudi. Famous poet and critic Arudra is of the opinion that the Kuchipudi mentioned in Mackenzie's is not the Divi seema Kuchipudi, but rather the one located in the Guntur district, close to Vinukonda- Bellamkonda. These Bhagavathulu, according to Arudra, belonged to Kuchipudi, which is close to Tenali in the Guntur area. He cited a "Kaifiat" that mentioned Raja Venkatadri Naidu, whose nation included Kuchipudi, which was described as a "kasuba" town (a large hamlet) and featured a Ramalingeswara Swamy temple that Parasurama Swamy had established, as well as a Gopalaswamy temple that had been built in 1318 A. D. These temples employed Pasumarthi Venkaiah as a priest, and the Vedantam dynasty served as its hereditary clergy. Some of the families from Kuchipudi in the Guntur district, according to Arudra, moved to Kuchipudi in the Krishna district and settled there. Regardless of the veracity of these many assertions, the Bhagavathulu has lived in the Krishna district's Kuchipudi for at least five centuries.



Indicators of Kuchipudi's history include:

The Golkonda Sultan, Abul Hasan Tanasha (1672–1685), saw a performance of the Bhagavathulu in 1678 and was so moved by what he saw that he ordered a performance of Kuchipudi to be recorded in his memory. He was happy to give the hamlet a present as a "inam" through a "sanad" (a royal order of proclamation). The people still frequently recount the tale today, but there is no sanad. However, a different source, the Machilipatnam District record dated April 17, 1795, exactly one hundred years after the release of the sanad, could be used to confirm that the Sultan had made a sanad to this effect. However, a different source, the Machilipatnam District record dated April 17, 1795, exactly one hundred years after the release of the sanad, could be used to confirm that the Sultan had made a sanad to this effect. It was discovered in a request made to the Revenue officials in March 1897, over a century after the supplicants asked for permission to exercise their rights. When the occupancy of lands in the village was contested, some of the Kuchipudi residents filed an appeal, according to records from the Machilipatnam District. The peasants demanded tenant rights from the district's revenue officials, arguing that they received income from the lands through a sanad provided to them by the Sultan. To display the sanad, the collector requested. According to the application, the village was handed to Bhagavathula Lingaiah, Vedantam Ramesam, Gopal, and Peddibhotla Gurulingam with complete rights by the Zamindars of Bezwada (now Vijayawada), Kalwakolanu Buchaiah Chowdari, and E. Timmana Rao in the year 1744 under a "satriya dharma ". Bhagavathula Nagalingaiah, Kotaiah, Vedantam Mallesam, and Bhagavathula Vasudevudu were the current applicants in 1897. The letter, which was written on April 15, 1795, also states that their ancestors requested recognition of their rights as legitimate landowners in Kuchipudi. On May 14, 1795, the then-collector of Krishna district, D.W. Ragan, responded to their petition and requested that they submit the sanad. This correspondence demonstrates that these households had a sanad in 1795, and that the sanad was awarded to them by the Tanashah, even though we are unsure whether the application submitted on March 19, 1897, was actually investigated or responded to.

Kuchipudi Bhagavathulu's journey:

According to Mackenzie's "Machupalli Kaifiyatl, " Kuchipudi Bhagavathulu were given permission to play a "Keertana" in the royal court of King Vira Narasimha Rayalu. This is the first historical account of Kuchipudi (1505-1509). The earliest reference of Kuchipudi Bhagavathulu thus occurs in 1505, under the reign of Vira Narasimha Rayalu; by that time, they are claimed to be well-known artists; as a result, the creation of Kuchipudi art can be dated to 1450 A. D.12. The second instance of the presence and ubiquity of the Abul Hasan Tanasha, the Golkonda Sultan (1672–1685), first witnessed Bhagavathulu. Around 1678, they attended a performance of the Bhagavathulu and were so impressed that they gave the community a present. This is currently the well-known Kuchipudi.

Origin of Kuchipudi Dance:

Siddhendra Yogi, the dance style's creator, was linked to succeeding generations of performing families via respect for long-standing traditions that had until recently tied families to the dance form. The interaction between Siddhendra Yogi and the village elders in Kuchipudi is now a well-known tale. No matter how the story is altered in terms of the specifics of Siddhendra Yogi's early life, his successful interaction with the village elders and his promise to bestow upon them and the succeeding



youth generations an honourable and spiritual profession with the requirement that they must concur to spread the Bhagavatha Katha through dance, music, and narration are also a binding agreement. Every boy born into a Kuchipudi village Brahmin family is required to study the art, wear ankle bells once, and perform the Bhama vesham in front of the village deities Ramalingeswara Swamy and Bala Tripura Sundari. This is an essential component of the responsibility. This honourable, spiritual, and well-thought-out contract makes Kuchipudi dance a family vocation and commands them to master it in order to survive. In rural India, hereditary occupations are prevalent. It was the art of dance that went into the household tasks rather than the crafts that are typically pulled together with such professional precision. The Kuchipudi families do not typically have a vocation; instead, they are all vaidikis who study and teach the Vedas, take part in religious rites, and receive training to become professional priests. Young and old Kuchipudi Brahmin males were the votaries at the altar of the village deities to learn, teach, and perform the art of dance as was prescribed by Siddhendra Yogi, in addition to that vocation as it was from the beginning and in lieu of that in subsequent years. Performance is now highly appreciated and practised as a professional and familial commitment. This circumstance is inevitable when the most skilled individuals receive greater prominence. In a manner, the Kuchipudi artist has been under a lot of pressure because of this particular societal and artistic obligation. He feels a duty to his family and his own spiritual beliefs to learn and practise dance. His capabilities, his family's restrictions, and the lack of training facilities frequently hinder or restrict his capacity to uphold the highest standards. Naturally, such a circumstance compelled the more provocative artists to seek for new platforms for showcasing their talent by expanding their sphere of influence or by engaging in novel performance practises. Kuchipudi has a large variety of them, including sabdams, tarangams, ashtapadis, padams, javalis, and a whole range of sringara literature, to synchronise with the main theme of their magnum opus Bhama kalapam. One would think that their expanded repertoire is primarily meant to add to one's artistic possession. But throughout time, they have also added written tributes to people, primarily the local lords or even small-time zamindars, which some have criticised as being improper. But they consistently observed that these songs of praise were altered to fit the fundamental aspects of their central themes.

Style and Technique of Kuchipudi:

The Kuchipudi dance form's style and technique is a visual delight. The dancers portray a range of emotions with exquisite facial expressions, fluid footwork, and eye movements. Speech and quick, rhythmic footwork are crucial components of Kuchipudi dance. The Kuchipudi dance-drama was created by Natya, Nritya, and Nritya. The Natya is composed of mudras, the Nritya of sabdams, and the Nritya of teermanams and jatis. The movements and gestures that make up the Nritya dance patterns are ornate but have no functional purpose. Kuchipudi still maintains deep ties to the dance-drama tradition even though it is rapidly transitioning to a solo performance. It blends speech, mime, and pure dance aspects. Kuchipudi combines the fluidity and sensuality of Odissi with the modern Bharatnatyam's geometric line. The dance is interpretive and lyrical, employing abstract dance sequences like in all of India's classical dance forms. With an emphasis on theatrical expressiveness, Kuchipudi dance maintains its spiritual nature in either scenario. It is understandable why Kuchipudi dancing is so well-liked and regarded as one of India's most important classical dance forms. Kuchipudi is a combination of dance, gestures, speech, and song rather than merely a kind of dance. A Kuchipudi dancer needs to be fluent in acting, dancing, music, many other languages, and literary works. Fast, rhythmic footwork



and sculptural body motions are used in Kuchipudi method. Styled mime, which incorporates hand gestures and subtle facial expressions, is coupled with more realistic acting, occasionally incorporating dialogue uttered by the dancers. Another distinctive aspect of Kuchipudi is the Tarangam, in which the dancer dances on the edges of a brass plate while dexterously executing intricate rhythmic patterns and, on occasion, balancing a pot of water on their heads. The performance of this task while holding a lamp in each hand or balancing a pot of water on your head can occasionally make it even more difficult. The Kuchipudi dance drama's emphasis on Rasa is its most noteworthy aspect. Through a series of stylized theatrical expressions, the audience's emotional experience is guided to the sublime. Kuchipudi is characterised by quick rhythms and fluid motions that combine control and abandonment, strength and delicacy. Both of these elements are harmoniously combined in Kuchipudi, which alternates between rhythmic, brilliant, vivacious, full of beauty and elegance moments of pure dance and narrative moments based on Hindu mythology, where the use of gestures, facial expressions, and body language are highlighted. The dance form was originally a dance play performed in outdoor theatres and was only performed by men. Only recently have women begun to practise and execute the form as a solo dance for the concert platform.

Nritta:

The dance in the Nritta performance is abstract, quick, and rhythmic. In Nritta, the emphasis is on the beauty of motion, form, speed, range, and pattern. The observer is shown only movement. There is no interpretive component or narrative telling in this section of the repertory. It is a technical performance that seeks to appeal to the audience's senses (prakriti).

Nritya:

In Hindu dance traditions, the Nritya is a slower, more expressive style of dance that aims to communicate feelings and narratives, particularly those with spiritual connotations. A nritya extends dance acting to include the silent articulation of words through body language that is timed to musical notes. A story, often one involving Krishna, or a moral lesson are conveyed by the Kuchipudi performance. In addition to the viewer's senses, this aspect of a repertory aims to engage their thoughts and feelings.

Natya:

The Natyam is a drama that is normally performed by a group of people, but it can also be performed by a single performer. The dancer uses standardised body movements to represent a different character in the underlying narrative. The components of a Nritya are included in a Natya. [79] In the past, Kuchipudi relied on a group of dance-actors, but today's presentations also feature solo or pair performances.

Different Kuchipudi Dance Styles:

The "Banis" are the numerous styles that make up this dance genre. This strengthens this dancing form's exclusivity. This dancing style is separated into classic Margi style. Vedayata, Veddangam, Bommalata, Perani, Chindu, Bahurupam, and Pagativeshalu are examples of the classic Margi style. Rasaka, Charchari, Bhandika, and Kollata are examples of modern or Desi style, on the other hand. Additionally, it was separated into the Nattuva Mela and the Natya Mela categories. The Kalika dance



and the Balipitha dance are two varieties of the Nattuva Mela. The Natya Mala consists of the Kalika Dance, the Bhagavatam Dance, and the Ritual Dance of the Gods.

Significant Kuchipudi dramas:

Narayana Teertha's novel The Krishna Lila Tarangini chronicles Krishna's life from conception until marriage to Rukmini. Ramaiah Sastri wrote the Golla Kalapam in reaction to the Bhama Kalapam, depicting an ethically satirical argument between a Gopi and a Brahmin. Other plays that are commonly performed include the dance-songs (kriti) of Thyagaraja and the 700 padams—out of the 4500—written by Kshetrappa of Movva that have survived. Usha Parinayam and Sasirekha Parinayam, Rama Natakam (likely the oldest play), Mohini Rukmangada, Chamundeswari Sabda, and Ardhanarees are just a few of the Hindu epics that have been performed throughout history. Others include Srinivasa Kalyanam, Rukmini Kalyanam (the story of Krishna and Rukmini's marriage), Sakuntalam Bhamakalpam,

Costumes:

The entire male group performed the traditional Kuchipudi. In Angavastra, also known as Bagalbandi, a dancer portraying a male character would dress in a dhoti (a single pleated piece of cloth hanging down from the waist). Saris and minimal makeup would be worn by a dancer playing a female character. Modern presentations still use the masculine attire, but the costumes for the feminine roles are more ornate and resemble Bharatanatyam. Women artists typically don a body-con dress or a brilliantly coloured Sari with a pleated fan embroidered into the front to draw attention to their precise footwork. A thin metallic (golden or brass) belt is worn around the waist to keep the end of the wrapped sari fastened. To represent regional traditions, a Kuchipudi artist braids her hair considerably differently than a Bharatanatyam artist, but flower-adorned headbands are typical. Both use hair and facial jewellery with symbolic meanings, such as Vedic symbols for the sun, moon, soul, and nature. She occasionally styles her hair in the tribhuvana style, which stands for the three realms. She may wear jewellery on her hair, ears, nose, arms, and neck, as well as necklaces and frequently a leather anklet with tiny bells (gajjelu or ghungroo). To make it easier for the audience to see facial expressions, the forehead has a round red bindi or symmetric tillaka, and the eyes are often surrounded with black collyrium. Unique costumes and theatrics, such as balancing a water pot with a spherical bottom on one's head or dancing while doing gymnastics or stilts, may be featured in some unique Kuchipudi productions. To distinguish the actor portraying Krishna in other performances, wing props, a translucent head sheet, or a peacock feathered cap may be used.

Instruments used in Kuchipudi:

Among the instruments used in Kuchipudi include the flute, violin, thambura, mridangam, and cymbals. The performance of Kuchipudi is directed by a conductor (principal musician) known as the Sutradhara or Nattuvanar. The conductor often keeps the beat with cymbals and recite the musical words. However, on occasion, a different speaker or even the dancer-actors themselves would handle this. The Kuchipudi orchestra is made up of three musicians: a clarinetist, a violinist, and a



percussionist (mridangam). Depending on the mythology being danced, additional musicians, such a flute, may be present.

Conclusion:

Tradition, performance, and experimentation are three key components that define Kuchipudi dance's history in the 20th century. Kuchipudi has strong performance traditions, both at they are essential for sustaining kinship and ancestral responsibilities on both the religious and aesthetic levels. A large number of western performers travelled from all over the world to learn this well-known Indian classical dance, popularised it through public performances, and spread the fame of Kuchipudi around the world.

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The effects of the Pampa Central Travancore River and its present state

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Abstract

Every river flows into a different culture. Every civilization's history is also a river's story. Civilizations blossomed on the banks of rivers. In addition to being sources of water, large rivers like the Nile, Indus, Euphrates, and others are also the cradles of human civilization. Kerala's Pampa River has had a significant impact on the state's way of life because it offered a plentiful supply of water. The subject of this investigation is the Pampa, how it affected the people and culture of Central Travancore, and its current situation.

Keywords-River Pamba, Festivals, Aranmula Snake Boat, Boat Race, River Pollution

Introduction

In Kerala, there are several eastward and westward flowing rivers. There are a total of 44 rivers in Kerala, 41 of which run west and 3 east. In the Indian state of Kerala, Pamba also called as *Dhak Shina Ganga* is the third-longest river, behind only Periyar and Bharathappuzha. The river flows through the Taluks of Ranni, Kozhencherry, Chengannur, Thiruvulla, and Ambalappuzha before draining into Vembanad Lake. The Western Ghats' Pulachimalai Hill near Peerumadu is where it first appears. Kerala's third-longest river, the Pampa River, travels through the state's most densely populated districts. The river Manimala meets the Pampa near Thiruvalla and also the river Achankovil in Alapuzha.

Pampa extends itself as a network of arterial networks in Kuttanadu, Kerala. The daily water needs of people in the southern districts of Kerala are met by this river. The largest brackish, tropical wetland environment on India's southwest coast is the Vembanadu wetland system.

“A total of around 15769 square kilometers are covered by the wetland system, including its rivers and newly formed sewage systems. The Pampa, Achankovil, Manimala, and Meenachil are the principal rivers that drain into the Vembanadu wetland system. In the Vembanadu wetland system, Pampa River is the largest. After an arduous 29-kilometer trek, it merges into the Vembanadu Lake. Pampa also contributes the most water to the Vembanadu wetland system”.

One of the significant religious sites around the Pampa River is Sabarimala. The archives of the Sabarimala temple also contain further information about the history of the river Pampa. The Maramon Convention, conducted every year by the MTEA (Mar Thoma Evangelistic Association), is another



significant event hosted in the Basin of the Pampa River. Ayiroor Cherukolpuzha Religious gathering is a significant celebration that takes place beside the Pampa River.

According to followers of Lord *Ayyappa*, bath in the Holy Ganges River is akin to immersing oneself in Pampa. Before starting the trip to the Ayyappa Temple atop Sabarimala, pilgrims are required to take a bath in the river, which is thought to wash away their sins. One is cleansed of curses and evil by the Pampa water.

Chundan valloms, one of the cultural contributions from the River Pampa to the Keralites, are lifeblood of Central Travancore. At several locations, including Payipadu, Pulinkunnu, Aranmula etc. the major *chundan vallom* races are held. One of the important conventional athletics in Kerala is the *Chundan Vallom Kali*. At Aranmula, in the river Pampa, one of the most significant boat races is taking place. The Onam Festival in Kerala and the Aranmula Boat Race are related. Approximately 50 Snake Boats, also known as *Pallyodams*, take part in the Aranmula *Uthruattathy Jalolswom*. The *Aranmula Jalolsawam* is quickly as well as steadily becoming a major worldwide event. Every year the *vallom kali* consistently ranks as one of the top domestic tourist attractions.

Kuttemperoor, *Thanungattilthodu*, and *Kozhithodu*, creates the river pamba of the state. The *Pulnchimalai*, *Nagamalai*, and *Sundaranmalai* in Peerumadu are the sources of various streams that make up the river Pampa. As it has evolved into a sophisticated social gathering, Pampa has made a significant contribution to societal harmony.

The Pampa River's Perunthenaruvi waterfall is a popular picnic location for both domestic and international visitors. The beautiful Kakki reservoir is a favorite destination for tourists. The beautiful man-made lake provides a thrilling boating experience. There are many tigers, elephants, deer, and monkeys in the nearby jungle.

Aim Of The Research

Since no comprehensive study on the subject has been conducted to far, the study is both significant and interesting. The Pampa River offers a transportation infrastructure, opportunities for cultural and religious expression, and a significant hydroelectric project. As a result, it has greatly impacted Kerala's social and cultural history. Thus, the Pampa River's contribution to Kerala's development is exceptional in every way. The study's main hypothesis is that the Pampa River has an impact on Kerala's social and cultural life. It enhances the distinctiveness of our culture and serves as a model of secularism. But because of massive pollution and unregulated and unscientific sand mining, this river is perishing day by day. It is inevitable that the river needs to be protected without further delay.

Influence Of The Pamba River

“On the banks of the Pamba River, a variety of religious and cultural establishments, including Sabarimala, *Aranmula Parthasaradhy Kshethram*, Cherukolpuzha, Maramon Conventions, *Parumalappalli*, *Edathuvappalli*, and the *Aranmula Vallamkali*, function as a melting pot of many cultural traits. Academics and anyone working to maintain Kerala's ecological balance are interested in the relationship between these cultural elements and the Pampa River. About 72 kilometers (about 44.74 mi) separate Pathanamthitta town from Sabarimala. This is where the Lord Ayyappa temple is, where hundreds of devoted followers gather from November to January. The pilgrims exercise



penance for around 41 days prior to setting out on their pilgrimage, during which time they live simply. The Temple is located approximately 944 meters (about 3097.11 ft) above sea level in the beautiful Sabarimala Mountain ranges. Only on foot is it accessible, and it requires a 4-kilometers journey from the banks of the Pampa.

Inland from Chengannur is the lovely village of Aranmula. Aranmula is renowned for its magnificent snake boat procession water activities. Additionally, it has ties to Mahabharata mythology.

The most significant Krishna Temples in Kerala can be found in *Guruvayur Trichambaram*, *Tiruvarpu*, *Ambalapuzha*, and *Aranmula*. One of the five historic Shrines mentioned in the Epic Mahabharata is Aranmula, which is located in Kerala's Chengannur region. On the Pampa River's banks, there sits this shrine. It is connected to boat races held during the Onam season during water carnivals. A popular water activity in Central Travancore, particularly in the districts of Pathanamthitta and Alappuzha, is the snake boat race, which draws thousands of visitors from around the globe. Ages, castes, and creeds of all kinds congregate to appreciate the deft rhythmic activity of peddling and rowing.

“Boat races have contributed greatly to Indian woodworking. It has given rise to a group of skilled artisans who have mastered the art of creating snake boats. Both artists and tourists are in awe of the incredible ability, ingenuity, and imagination used by Kerala craftsmen in the creation of the stunning Chundan Valloms. *Pallyodams* are given the reverence of a temple because they hold the Diety, Parthasarthy of the Holy Shrine of the Aranmula Temple to be real. In Central Travancore, this renowned festival is a major annual occasion. It has social, aesthetic, and theological undertones. There would be no other event in the world where thousands of people will form one eenam and thalam. As a celebration of a long-standing custom with a 600-year history, it is unique. The Aranmula Boat Race is significant on many levels; it has made a significant contribution to societal cohesion and has evolved into a multicultural social gathering that is attended by individuals of different ages, creeds, and beliefs. It draws thousands of domestic as well as international visitors.

Aranmula produces a unique kind of mirror called Aranmula Kannadi. The rich cultural and metallurgical traditions of Kerala are what gave rise to these distinctive metal mirrors. An Aranmula Metal Mirror measuring 45 cm tall is kept in the collection of the British Museum in London. The Aranmula Parthasarathy Temple is connected to the Aranmula Kannadi's genesis.

The royal lords of Aranmula reportedly hired eight families of experts in temple arts and crafts from Thirunelveli District to work at the *Parathasarathy Temple* centuries ago. The mirrors are cast using an alloy of copper, tin, and a few other unknown metals. Only one family in Aranmula is currently aware of the technique and metalworking.

A large number of pilgrims go to Edathua Church, which has a historic St. George's Church and is charmingly located on the bank of the Pampa River. It is one of the oldest churches, along with the Kalloorkad Church, and contains a statue of St. George. It is said to have originated from the venerable Edapalli Church. Numerous pilgrims from Tamil Nadu travel thousands of miles to attend the annual festival in April and May.



An annual Hindu gathering called Cherukolpuzha Hindu Matha Parishat takes place along the sandy banks of the Pampa River. Vidyathiraja Nagar is the name of the location where this conference is held, honouring the great Guru Sri Vidyadhiraja Chattampi Swamikal.

River Pampa : Current Situation

Before, the Pampa's banks were lined with an abundance of paddy, fruits, and vegetables. Pampa is said to contain rare medicinal plants, therefore taking a bath in it was considered therapeutic. One of the key causes of this river system's decline is extensive deforestation in the catchment area.. Because of this, the river's normal flow has been lost, and virtually all of its 28 tributaries have dried up. While deforestation damages an area over time, sand mining without enough study or control always brings an abrupt end to a river's life. A hazardously greater hydraulic gradient will arise from the removal of sand from the riverbed. The river's capacity to replenish ground water is thus reduced. Twenty lakh residents of the Pampa riverbanks are concerned about the unavoidable effects of uncontrolled, large-scale sand mining. Between 1986 and 1998, the river bed decreased by around 5 mts as a result of illegal sand removal. People are need to deepen their wells each year as a result of the declining water level in the wells close to the river's banks. Even in locations that are very close to the river, there is a shortage of drinking water, and crops are being ruined as a result of the falling water tables” [5].

Public health and ecology have been seriously threatened by pollution and trash discharge into the Pampa River. During the Sabarimala pilgrimage season, the river Pampa experiences unacceptably high levels of pollution. Similarly, the dissolved oxygen content in river water has been reduced from the maximum permissible limit of three milligrammes per litre to one milligramme per litre. During the festival season, water quality drastically declines. The river had turned into a sewer drain at the end of the season. During the *Mandalam Makaravilakku* pilgrimage season, those who live in the The Pamps River watershed up to Kuttanad faces major health risks as the river becomes increasingly polluted, and various water-borne illnesses and There is an increase in multidrug-resistant illnesses. The only way to address this major problem is to construct the appropriate infrastructure, like as large-scale sewage treatment facilities at Pampa and Sannidhanam, while accounting for the expanding number of pilgrims who visit these destinations each year. This will prevent faecal contamination and other harmful waste from entering the river. Many diseases caused by polluted water have proliferated throughout the year as a result of drinking Pampa water. Hepatitis and typhoid are the two most frequent water-borne illnesses affecting humans. Massive pollution combined with the Devaswam Board's callous disdain for the environment results in the worst sort of environmental sacrilege, with far-reaching and even irreparable consequences. The expansion of fauna and flora has also been negatively impacted by the contamination of the Pampa water, which is an unfavourable environmental occurrence for the ecosystem.

Curative Measures

Since 1993, the *Pampa Parakshana Samathy* (PPS), a voluntary non-governmental organisation, has been contributing assiduously to preserve the pamba and prevent its deterioration and destruction.

The PPS has been working to analyse the issues the river is facing and find answers since it was initially established during a sizable public assembly in Kozhenchery on 4 May 1994. It collaborates with groups including the Kerala State Pollution Control Board, the Center for Earth Sciences Studies



(CESS), and the Center for Water Resources Development and Management (CWRDM). Smti. Valsala Kumari, the then Pathanamthitta District Collector, stepped in as a result of the PPS's early attempts to curb the illegal and unethical harvesting of sand from the river bed. As a result of the subsequent negotiations, sand collection from the Pampa between Cherukolpuzha and Kizhavarakadavu was forbidden in April 1995.

The State Government of Kerala eventually regulated the removal of sand from all of Kerala's rivers as a result of several ground-breaking developments. Local self-governments are required to put 50% of the money they get from selling river sand in a fund called the "River Protection Fund." The Kerala River Bank Protection and Sand Removal Regulation Act, 2001, was published in the Kerala Legislative Assembly on December 6 and went into effect on April 27.

The Honorable Kerala High Court directed the Pollution Control Board to monitor pollution levels in the Pampa-Sabarimala basin during the pilgrimage season. A sewage treatment plant and two incinerators were erected in 2002.

The PPS investigated the issues brought on by the constantly expanding crowds at Sabarimala as well as appropriate management techniques. It gave the High Court and the State Government an Action Plan. The Legislative Assembly Environment Committee, led by Prof. A. V. Thamarakshan, visited Sabarimala as a result of the continual petitions, and established a subcommittee with the District Collector as chairman to draught a plan for Sabarimala. On August 6, 1988, the subcommittee's report was delivered to the Legislative Assembly. However, the Devaswom Board's vehement opposition prevented the Government from carrying out the plan. The PPS has petitioned the High Court, pleading for the Court's help in enacting the plan.

The PPS fosters and supports *Varattar Samrakshana Samithy's (Edanadu)* efforts to revitalise *Varattar*, a branch of Pampa. Significant problems also occur with the Pampa's tributaries, the Manimala and Achankovil rivers. Furthermore, PPS has proved useful in the ongoing effort to conserve such rivers. The PPS took the initiative and gathered together activists from various Kerala river conservation organisations under the auspices of the All Kerala Rivers Preservation Council, which has its headquarters in Aluva.

One of the PPS's primary initiatives has been the cleanup of the Pampa River. The Sabarimala pilgrimage, the riverbank convention, and the direct dumping of untreated hospital waste all contribute to pollution that harms the Pampa River and the people who rely on it for water." The PPS developed a Pampa conservation and protection action plan in 1997, which was made available to the public for comment and debate. The technique garnered excellent response and was widely publicised. Since 1995, the PPS has been contesting the proposed Pampa, Achankovil, and Vaipar connection project of the National Water Development Agency. The PPS is also trying to mobilise NGOs and Nature Clubs in educational institutions and the river basin as part of environmental education and awareness programmes to promote understanding of the necessity of protecting Kerala's river eco systems, notably the Pampa.

Among the notable initiatives done by NRCP are:

- Works to intercept and redirect raw sewage pouring into the river through open sewers and divert it for treatment.



- Sewage Treatment Plants (STP) are used to treat diverted sewage.
- Low-cost sanitation projects are being implemented to reduce open defecation on river banks.
- Riverfront development projects such as improved bathing Ghats etc.

18.45 crore rupees have been approved by the Ministry of Environment & Forest for Kerala's Pampa River Action Plan. According to the National River Conservation Plan, the Central Government of India will provide around 13 crores to the project, while the State Government of Kerala will contribute around 6 crores, with a cost-sharing ratio of 70:30. Twelve work components for the project have received approval.

It is linked to the Sabarimala master plan. The project proposes for the establishment of an environmental resource centre to collect locally accessible knowledge on the river basin's rich cultural past and to promote science and technology for the benefit of the impoverished.

Conclusion

Rivers are venerated by the people of Kerala, and the cultural diversity along the river's side is immense. The rich history and culture connected to Kerala's riverbank habitats, especially those connected to the river Pampa, must be urgently conserved in order to ensure the state's sustainable growth. A sincere effort from the bottom up is necessary to stop the deterioration of our inherited knowledge and care for nature. An institution solely committed to archiving Kerala's unique river heritage and an action programme connecting environmental education and conservation efforts are both relevant in this situation. Along the banks of the Pampa River, the conditions are now ideal for a serious socioeconomic and environmental catastrophe. Pampa's situation is hardly unique. Due to overuse, almost all of Kerala's major rivers are in risk today. Rain-fed river systems must be conserved, and their resources must be exploited carefully.

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Ayurvedic Approach: To Prevent Lifestyle-Related Diseases

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Abstract:

These conditions are non-communicable illnesses of lifestyle. Inactive way of life has been related to heart disease, Type 2 Diabetes, hypertension, stroke etc. Unhealthy eating patterns, drug and alcohol abuse, and smoking. Describe Ayurveda. Ayurveda is a supplemental medical system with roots in ancient Bharath. The prevalence of lifestyle illnesses including hypertension, diabetes mellitus, dyslipidemia, and overweight/obesity is increasing, and so are cardiovascular ailments. As the top cause of mortality worldwide, cardiovascular disorders still account for about 30% of all fatalities. Recent rapid economic expansion and an increasing westernization of lifestyle have led to worrying increases in the prevalence of chronic illnesses among Indians. [1] The potential of Ayurveda is gaining increasing attention in the globe as a result the world is becoming more interested in the possibilities of Ayurveda since it is acknowledged as the primary life science and offers methods to prevent and manage lifestyle illnesses Better remedies are provided by Ayurveda in the form of good eating habits, lifestyle guidelines, and Pacakarma therapies for cleaning, detoxification, and rejuvenation. The term "Ayurveda" derives from the Sanskrit terms "ayur" (life) and "Veda" (science or knowledge). Understanding of life follows. Ayurvedic treatments such as Dinacaryā (Daily Routines), Pañcakarma therapy, Rasāyana therapy, and sadvṛtta pālana are used to prevent such illnesses. The Caraka saṃhitā and the Ashtanga Hridaya serve as the fundamental sources for the notion of an Ayurvedic regimen. Through Ayurvedic medicine, we will look for a remedy for lifestyle disorders and ways to avoid them.

Keywords- dinacaryā, Ṛtucaryā, Prakṛti, Sadvṛtta, Rasāyana, pañcakarma, inactive behavior, Caraka saṃhitā.



Introduction: Life's science is ayurveda. It initially focuses on prevention of disease, focus on supporting your health. This Ayurveda's unique character is a wonderful gift to the world. Ayurveda defines "health" as the state of balance of the regular functions of dhatu, Agni and mala with joy in heart, mind, and soul. If dosha, dhatu, Agni and mala are in a state of equilibrium known as samyavastha, then health is maintained. Disturbances in the equilibrium position leads various illnesses One of the root causes is having an inconsistent lifestyle.

For disruption of the functioning equilibrium state. Lifestyle diseases are those health issues that arise in response to alterations in lifestyle. The lifestyle has changed due to growing inactive habits, work requirements and competition.

An imbalanced diet leads to lifestyle problems. If one's eating habits are associated with missing meals, overeating, and a high consumption of sweets and greasy foods, they may become locked in a lifestyle problem. A person who consumes an improper diet is deficient in all sorts of nourishment. They are also predisposed to lifestyle-related health issues such as diabetes, hypertension, and cardiovascular diseases. The primary enemies of a healthy existence are people. those who yield to these new circumstances and adopt a lifestyle that traps you in disorders. The most practical way to deal with or avoid the the development of these diseases by doing some straightforward Ayurvedic remedies which alter lifestyles. Lifestyle diseases are more prevalent these days and impacts the vast majority of people. In this research we concentrate on their lifestyle diseases and their factors causing them, and ways to prevent them Regimen of Ayurveda. Lifestyle diseases are defined in the definition. As illnesses connected to how people spend their lives. These illnesses are brought on by improper food, behaviour, and other causes.

Origins of lifestyle diseases:

- Insufficient exercise
- Unhealthy eating
- Alcoholism
- Smoking
- Unhealthy diet
- Irregular sleeping habits
- Stress



- Inactive behaviour

The major lifestyle diseases

- Obesity
- Heart Disease
- Cancer
- Type 2 Diabetes
- Stroke
- Hypertension
- Chronic Obstructive Pulmonary Diseases (COPD)
- Asthma
- Osteoporosis.

Obesity

- Obesity is characterised by a BMI of higher than 30 kcal
- It is brought on by a poor diet, smoking, drinking, insufficient exercise, stress, and irregular sleeping habits.
- Obesity is an extremely risky condition that increases a person's susceptibility to various lifestyle illnesses like diabetes & heart disease.

Heart disease

- Alcoholism, smoking, a diet high in processed foods, and a sedentary lifestyle all contribute to heart disease.
- The major causes of about 90–95% of cases are non-specific lifestyle and genetic factors.
- Obesity, smoking, alcohol usage, and too much salt in the diet are all aspects of lifestyle.
- The main indicators of heart disease are high triglyceride and cholesterol levels in the body.
- It is a chronic medical disorder characterised by a consistently high blood pressure in the arteries.

Cancer



- The causes of cancer are still debatable, hereditary factors play a significant influence, but studies have shown that bad eating habits and smoking are two of the main contributors to the disease.
- It is a collection of illnesses marked by abnormal cell proliferation that have the capacity to infiltrate or spread to other parts of the body.

Nephritis/CRF: Any kidney illness characterized by edoema and abnormal function.

Bloody urine, chronic protein in urine, pus in urine, difficult urination, and back discomfort are all symptoms of renal disease.

Type 2 Diabetes

- High blood sugar and insulin resistance define this chronic metabolic disease.
- By carefully managing its many risk factors, including smoking, obesity, and a sedentary lifestyle, diabetes may be readily treated.

How can an ayurvedic treatment prevent lifestyle disorders?

Dinacaryā (Daily Routines): Normal circadian rhythms are critical in daily living for maintaining the biological clock. Ayurveda recommends beginning daily habits with awareness, such as early rising, avoiding repression of innate desires and eliminating wastes as they arise, keeping the teeth and skin clean, regular use of massage (Abhyanga), Bathing on a daily basis (which increases hunger and improves lifespan) and eating a healthy and wholesome food based on appetite and metabolic demands, because it is the cornerstone of life and crucial for day-to-day health promotion.

Diseases and dinacaryā are related:

According to Vagbhatacharya, 2009).

Root causes of illnesses include minimal, incorrect, or excessive participation of:-

- Artha- Shabda sprashadi indriyārtha.
- Kaal- Ritu (six seasons).
- Karma- Vachik, Manasik and kayik karma.
- This sutra states that avoiding kaalaj hetu involves adhering to s's diet.
- You may prevent Karmaj hetu by adhering to dinacaryā.



Dinacaryā treatment: One should start each day's activities with Ayurveda by:

- Brahmanand Tripathi(2015) describes early rising as "Bramha muhurthe uthisthe."
- Resist denying your thoughts, suggestions . Dr. Brahmanand Tripathi (2015).
- Dentadhavan (keep the teeth clean) (Brahmanand Tripathi, 2015).
- According to Dr. Brahmanand Tripathi(2015), Regular massages, or abhyanga, are advantageous.
- Dr. Brahmanand Tripathi (2015) recommends regular exercise (Vyayam).
- • Consume a well-balanced diet that meets your demands and appetite.. Acharya Vidyadhar Shukla, 2011.
- Therefore, it is crucial to understand this as a result. of this daily routine in order to promote health, strengthen immunity, and prevent lifestyle problems.

Rasayan therapy: Rasaayan's nourishing and rejuvenating effects are achieved through encouraging Agnibala (digestive force), Dhatubal, and Indriyabala (Ravidatta Tripathi, 2012).

Antioxidants, immunomodulators, and adaptogens are all uses for Rasāyanamedicines.

Many Rasyanas nourish and rejuvenate through increasing Agni Bala and functioning as direct nutrients, as well as through Sroto-prasadan (body channel purification), resulting in an improved nutritional state, which contributes to an increasing performance of Dhatus or biological tissues. Although Rasyanas are a broad category of regenerative and rejuvenative nutrients, most of them could be tissue and organ specific, for example, Medhya Rasyana for the brain, Hridya Rasyana for the heart, Twachya Rasyana for the skin, and so on.

Sadavritta: Good behaviour is indicated by Sadavritta and Aachar Rasāyana, which comprises:

- Early bedtimes, early risers, regular bathing, being honest, avoiding drinking, not stifling natural desires, etc (Ravidatta Tripathi, 2012).
- As a result, Aachar Rasāyanaconsistently influences psychological and emotional behaviour.
- Thus, by adhering to the Dincharya, Ṛtucaryā regimen, Panchkarama, and Rasāyanatreatment, we can prevent lifestyle problems.



R̥tucaryā:

- In accordance with R̥tucaryā, Ayurveda recommends seasonal pañcakarma for the prevention of numerous illnesses, including lifestyle issues.
- As a preventative strategy for the maintenance and enhancement of physical and mental health, Brahmanand Tripathi (2015) recommends Virechana in Sharad Ritu, Vaman in Vasant Ritu, and Basti in Varsha Ritu.
- It is the only medical system in the world that posits the necessity for constant cleaning of the human biological system from the gross to the molecular levels in order to make it fit for self-recovery and therapeutic responsiveness.

Pañcakarma therapy: Pañcakarma is a catch-all phrase for the five primary bio-purification methods or technologies.

- In addition to Vaman (therapeutic emesis), Virechana (therapeutic purgation), Basti (therapeutic decoction and oil enema), Nasya (nasal treatment), and Raktamokshan, there are more forms of panchakarma.
- Pañcakarma places more of an emphasis on curative than preventative aspects. Additionally, it improves mental health, lessens stress, and guards against lifestyle diseases.
- Ayurveda stresses the preventative element of Pañcakarma above the curative. It also aids in the absorption of nutrients and medications provided later in order to achieve the required pharmacotherapeutic results.
- Pañcakarma also improves mental health, decreases stress, and hence aids in the prevention and control of numerous lifestyle problems.

Ahara- Diet and dietary routine:

The major cause of lifestyle problems in the body is an unsuitable and imbalanced diet. A healthy and balanced diet is essential for the body's growth and maintenance. Ayurveda illustrates a broad range of healthful diets. Ayurveda defines the manner of preparation, the rules, and the discipline of following a healthy diet. To maintain optimum health, an individual's diet should be chosen based on his or her physical constitution. The diet should be basic, easily digested, and plentiful. Overeating and the intake



of imbalanced meals / tamasa and rajas diets should be avoided since these diets can induce an overburden on the body's digesting system and metabolic process.

Vyayama (Exercise):

Regular physical activity promotes bodily stability, lightness, and fortitude. Exercising is vital for promoting physical and biological strength.

Prakṛti:

Prakṛti is the Ayurvedic constitution presented into the world, often known as the kappa condition of equality . You came into this present with distinct characteristics and inclinations that divide you and remain constant throughout your life.

This is your training. Prakṛti is a condition in which you are completely balanced, robust, and free of side effects or sickness.

There are primarily 3 forms of prakruthi:

- 1.vata – connected to wind.
- 2.pitta- connected to wind.
- 3.kapha – connected to water.

Vata: Vata governs all movement, including the heartbeat, respiration, all muscle contractions, tissue movement, and the relationship between the neurological system and the mind. It is also in charge of controlling all natural desires like as hunger, thirst, urine, excretion, sleep, and so on, as well as ensuring that the body functions properly, including breathing and the normal functioning of the dhatus or tissues.

Pitta: Responsible for the body's metabolism as well as the normal operation of the digestive system. It's said to be in the upper abdomen, just above the navel. Pitta guarantees that the digestive system operates normally.

Pitta is one of the three doshas in Ayurveda, the ancient Indian system of medicine. Pitta represents the fire and water elements in the body and is associated with qualities such as warmth, transformation, and digestion.



Pitta types tend to have a strong metabolism, be of medium build, and have a tendency toward overheating and irritability. An excess of Pitta can result in conditions such as inflammation, skin rashes, and acid reflux.

Balancing Kapha through diet and lifestyle can help maintain optimal health and prevent imbalances that can lead to health issues.

Kapha: - In charge of giving the body strength, vigour, and immunity. It is thought to be near the chest. It gives the body's structural integrity stability and strength.

Kapha is one of the three doshas in Ayurveda, the ancient Indian system of medicine. Kapha represents the water and earth elements in the body and is associated with qualities such as stability, lubrication, and nourishment.

Kapha types tend to have a slow metabolism, be overweight, and have a tendency toward sluggishness. An excess of Kapha can result in conditions such as congestion, fluid retention, and lethargy.

Balancing Kapha through diet and lifestyle can help maintain optimal health and prevent imbalances that can lead to health issues.

Vikruti:

Vikruti is a moment of time when you have imbalances in your body, brain, or emotions. Any inequity indicates that a substantial number of your doshas are dilly and you are currently in vikruti. This problem arises when you have a tiny mistake that manifests as acne. Vata's peculiar characteristics indicate that you have made modifications in your existing state of being in order for your doshas to return to their appropriate state of equality, your prakṛti. Ayurveda teaches us the guidelines of nutrition, homoeopathic medicine, and physical treatment for authentic and intelligent healing that is profoundly embedded throughout our species.

DISCUSSION:

The way individuals spend their lives and the environment have a direct impact on lifestyle illnesses. In terms of treating these ailments before they start, Ayurveda offers the superior alternative. Dincharchya, Ṛtucaryā, Panchkarma treatment, Rasāyanachikitsa, and Sadvṛtapan have the ability to avoid certain lifestyle disorders.



Ayurveda includes several regimens for the treatment of lifestyle disorders, including dinacaryā (daily regimen), Ritucharya (seasonal regimen), Pañcakarma (five cleansing and bio-purification treatments), and Rasāyana (rejuvenation) therapies. To preserve a healthy and pleasant psychological viewpoint, the Sadvr̥tta (ideal routines) and Aachara Rasāyana (code of conduct) are critical. The combined use of all of these therapy techniques has a significant impact on lifestyle problems. Furthermore, the administration of organ-specific Rasāyanaherbs gives ample potential not only for illness prevention, but also for health promotion and disease treatment. In Ayurveda, cardiovascular illnesses are classified as Hridroga. Hridaya has been dubbed the psychological location. Any psychological disturbance will cause a disruption in the pathophysiology of the heart. As a result, it is recommended that the heart be protected from all forms of stresses (Pariharya Visheshena Manaso Dukkhahetavah). [4] Traditional western medicine, on the other hand, views cardio-vascular illness as a single element of a larger somatic condition. As a consequence, by concentrating on the underlying cause, Ayurveda has an edge in treating the condition. The Ayurvedic physician works to achieve Ayurveda's purpose of improving health, illness prevention, and management in order to live a healthy and happy life in a troubled society.

The current issue of AYU has a variety of Ayurvedic research publications.

Ayurveda recommends several lifestyle changes for preventing lifestyle diseases:

- Eating a balanced diet according to one's body type and digestive strength.
- Regular exercise, yoga, and meditation.
- Adequate sleep and stress management.
- Avoiding toxic substances, such as tobacco and excessive alcohol.
- Maintaining hygiene and reducing exposure to environmental toxins.
- Cultivating positive relationships and emotions.
- To protect the heart from all types of stressors (Pariharya Visheshena Manaso Dukkhahetavah). On the other hand, orthodox western medicine treats cardio-vascular disease as a single aspect of a somatic problem. As a result, Ayurveda has an advantage in treatment.

In conclusion, the Ayurvedic approach to preventing lifestyle diseases focuses on maintaining balance and harmony in the body through healthy lifestyle choices, such as proper diet, exercise, sleep, and stress management. By incorporating these principles, one can promote overall health and wellness, and reduce the risk of developing lifestyle-related diseases.



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Study of The Relation Between Musical Instruments with Indian Culture and Spirituality

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Indian music and its instruments have a close relationship with the culture and spirituality of India. The musical instruments of India have been an integral part of the country's cultural and spiritual heritage for thousands of years. They have been used in various religious and spiritual ceremonies, as well as in classical and folk music. In India, music is seen as a means of connecting with the divine and experiencing spiritual transcendence. The musical instruments used in these spiritual contexts have come to symbolize the country's cultural and spiritual identity. This abstract highlights the close relationship between Indian musical instruments, culture, and spirituality, and underscores the significance of these instruments in Indian cultural and spiritual traditions

INTRODUCTION :-

Bharat Muni is credited for creating an antiquated system of classifying musical instruments from India, which was later used in Europe in the 12th century to categorise musical instruments from that continent. Later, each of the four categories received a Greek name: the Ghan Vadya was given the name autophones, the Sushir Vadya was given the name aerophones, the Tat Vadya was given the name chordophones, and the Avanaddha Vadya was given the name membranophones. The Natya Shastra, an ancient Indian treatise, served as the model for the western classification scheme. Ancient Indians are frequently depicted playing instruments that are eerily similar to those used in contemporary music in statues and paintings.

In addition to having a fundamental understanding of music and acoustics, making musical instruments needs a high level of talent. This is due to the fact that a diverse range of materials, including leather, wood, metal, and ceramics, are used during the manufacturing process.

The two main schools of thought that make up Indian Classical Music are Carnatic and Hindustani.

There are a tonne more traditions besides these, such folk traditions, tribal traditions, etc.

Since ancient times, Indian artists from these traditions have created and performed utilising traditional and native musical instruments that were appropriate for their style.

As a result, the musical instruments of India carry a rich heritage and are a vital part of the long-standing cultural traditions of this country.

1.1 Impact of Indian Musical Instruments in Indian culture :

The traditional musical instruments that are most frequently used in Northern India are the dhol, the sarangi, the sitar, the sarod, the shehnai, and the tabla.



A two-headed drum that is played with both hands is called a dhol.

The sarangi is a three-stringed string instrument that is strung in a triangle and is played with a bow.

A percussion instrument known as the tabla is composed of two smaller drums, one of which is constructed of metal and the other of wood. Indian music has long been dominated by the stringed sitar instrument. Another stringed instrument with a sound somewhat akin to the sitar is the sarod. And a woodwind instrument with a very distinctive sound is the shehnai.

Hindustani Sangeet or, alternatively, Hindustani Sangit are two names for the musical genre that is practised in northern India. It covers a broad area that essentially stretches from Bangladesh through northern and central India, Pakistan, and even into Afghanistan. The Hindustani musical system can be seen as a synthesis of conventional Hindu musical ideas with Persian performing techniques, according to the most widely used explanation. The usual understanding is as stated. The establishment of Islamic rule in northern India led the musicians of the area to seek patronage at the courts of the new kings and queens. Although these kings, who were frequently of foreign heritage, lived in and oversaw kingdoms that upheld traditional Hindu culture, they had strong cultural and religious impulses that were directed elsewhere. They were therefore focused on cultures and religions outside of India. Hindu music was able to incorporate melodic influences from the Islamic world, notably those from greater Persia, as a result of this arrangement lasting for several centuries. Although this is the viewpoint that is most frequently held, there are reasons to think that this is oversimplified. This viewpoint places an excessive amount of emphasis on the disparities in religion between South Asian Hindus and the Muslims of the wider Persian empire (which include parts of modern-day Iran, Afghanistan, and the former Soviet Union). The long-standing linguistic, economic, and cultural connections between the present-day northern Indian areas and the larger Persian world are also disregarded. There were connections between the present-day northern Indian regions and the larger Persian world. Hindustani sangeet is a kind of music that utilises a wide range of musical instruments. The most popular instruments are the sitar and the tabla. Numerous additional instruments, such the sarangi and the sarod, fall under the heading of being less widely recognised.

Three of the most significant vocal styles linked with Hindustani music are the khayal, gazal, and thumri. Other styles that are equally crucial to master are Dhrupad, Dhammar, and Tarana. There are many different vocal styles; this is just a small selection that we will need to discuss in another setting.

In South India,

The mridangam, the gottuvadyam, and the veena are the three traditional musical instruments that are played the most frequently in South India. Two pieces of wood are used in the construction of the mridangam, which is a type of percussion instrument.

The gottuvadyam is a stringed instrument that is played with a plectrum and consists of six strings in total. The veena is a stringed instrument that is played with both hands and has a total of 21 individual strings.

In addition to these instruments, India is also home to a wide variety of folk dances that are performed throughout the country. The bhangra is a type of dance that is performed to the rhythm of the tabla and is considered to be one of the most well-known. The Kathak dance is another well-known kind of Indian dance. It is characterised by complex footwork and is performed to the accompaniment of traditional Indian string instruments such as the sitar and the sarod. In a later post, we shall discuss the traditional dances that are performed throughout India.



1.2 CARNATIC MUSIC:

Percussion instruments are those that are played by striking them with a beater stick, beating them with one's hands, or by striking them against one another. It is the earliest form of musical instruments that has been discovered. Mridangam is an ancient instrument that is mentioned several times throughout Hindu mythology. It is also known by the name Pakhawaj. Typically, jackfruit wood is used in its construction. It's a type of double-sided drum that's played by pounding the surface with your palms in a rhythmic pattern on both sides. It is a common sight to see people playing the thavil at religious gatherings and celebrations in South India. It is similar to the Mridangam in that it is formed like a barrel and has two faces. On the other hand, in Thavli, the face that has more mass is higher in pitch than the face that has less mass. Ghatam is derived from the "Matka" or the "Ghada" (pots to keep water in India, usually made of clay). It is shaped like a circle and has a little hole in the top centre, which is where the sound comes from. It is composed of a unique form of clay that has been combined with some brass.

Morsing: It is made out of a horseshoe-shaped metal ring that has two parallel forks that constitute the frame of the device. In the middle of it is a tongue made of metal. It is performed by clenching one's teeth together in front of the metal tongue. String instruments are those that are played by plucking the strings that are attached to the body of the instrument in time with the music. The sound can be produced by the performer by plucking the strings with either their hands, a stick, or even a bow.

The history of the Veena can be traced back to Hindu mythology. Sarasvati, the Hindu goddess of learning and creativity, is almost invariably represented holding a veena in one or both of her hands. It is a musical instrument that is played in a sitar-like manner.

The violin is a stringed instrument that is characterised by having a hollow wooden body and normally four strings attached to it. When playing the strings, a bow is typically employed. Its meteoric ascent to renown can be traced back to the development of western classical music. It was not long before it became an essential component of Carnatic music. Their one-of-a-kind sound impact continues to linger even after several seconds have passed since the note was played. It is typically the first sound that is heard and the last sound that is heard during any performance.

Tanpura is another name for the tambura, which is more common.

In contrast to other instruments, which are responsible for creating melody and rhythm, it is responsible for creating harmony during performances. The drone impression that it produces also contributes to maintaining the "Sur" quality of the composition.

Wind instruments have a hollow body that can be made out of either wood or brass. Some columns are kept open. The sound is produced by the open columns, which are activated when the player blows air into the mouthpiece.

The history of the flute is intertwined with that of Hinduism. The instrument that Lord Krishna enjoyed playing most was the flute. The musical tone of it assisted him in luring "Gopikas" to him (local cowherding girls). In India, most people will refer to it as a "Bansuri." It is stated in each and every one of the four Vedas that make up the Hindu religious canon. Bamboo is the primary material used in its production. Carnatic flutes are a specific kind of flute that are produced specifically for Carnatic music. They take a hit to the side from the players.

Reed Instruments: The sound generated by these instruments is created by vibrating a column of air



inside the instrument. These columns were developed specifically to serve this function. It's a keyboard instrument known as the harmonium. The sound produced by the Harmonium is created by vibrating a thin piece of metal that is enclosed in a frame. When each musical note is played in its proper order, the sound is created in part by bellows that are manually pumped.

1.3 Musical Instruments used in Kerala:

The greatness of the chenda is further emphasised by the proverb that reads, "eighteen instruments stand below the chenda."

This is a reference to the eighteen different instruments, including the chenda, that are used in the temples of Kerala (Ashtadasha instruments).

These include chenda, mrudangam, mizhavu, maddalam, perumbara, edakka, kuzhal, kadumthudi, ilathalam, kuzhithalam, thoppimaddalam, idumudi viranam udukku, thamber, veekanchenda, thimila, chankidikuzhal, killari, ankyam, and an instrument perched high and played. Sanku, chengila, veekanchenda, edakka, thimila, maram (pani), shuddhamaddalam, chenda, kurumkuzhal, kombu, ilathalam, kuzhithalam, thoppimaddalam, Idumudi vriraanam, nanthuni, karadika and padaham are mentioned as the 18 instruments in some texts.

1.4 Musical Instruments used during Festivals:

The preparations for Diwali continue to keep us listening to a significant amount of celebratory music each day. Because India has such a rich musical heritage, each region in the country has its own set of traditional instruments that are played during celebrations such as festivals, weddings, and other events. The following is a list of a few folk instruments that you ought to be familiar with:

Nadaswaram

The nadaswaram is a wind instrument that is native to South India. It is said to be a lucky instrument despite the fact that it is one of the loudest non-brass acoustic instruments in the world. It plays a significant role in the ceremonies that take place at weddings, festivals, and other temples.

Thavil

The Thavil is a type of percussion instrument that originates in Thanjavur, which is located in Tamil Nadu. Along with the nadaswaram, it is an essential component of music from the Carnatic and folk traditions. It is widely practised in Tamil Nadu and Kerala, where it plays an important role in the region's various traditional ceremonies.

Shehnai

Shehnai is a well-known wind instrument that is native to Northern India. Celebrations such as weddings and festivals are signalled by this structure, which is analogous to the nadaswaram found in the south. Shehnai playing has become an integral part of live performances ever since Bimillah Khan introduced the instrument to the arena setting.

Dholak

The dholak is a type of percussion instrument that can be played on both sides and is common throughout many regions of Northern India. There are three different positions you can play it in:



standing, slung from your shoulder, or held down on your lap. A wedding, a festival, or any other type of celebration would not be complete without the dholak.

Music is very important to the people of India. The music that is performed at these gatherings is an essential component of the celebrations that are unique to each area. Today, as we get ready for one of the most celebrated times of the year in this country, it is a good time to learn more about the musical instruments that herald the beginning of the festivities. As music educators, here is some advice for you: Have a listen to some popular songs that feature each of these instruments, and see if you can differentiate between the two in terms of sound and style.

2.1 Music in the form of Spirituality :

Music and spirituality have a long history of being intertwined, and Indian mythology features a number of deities who are all connected to sound in some way. When we talk about gods who are associated with music and musical instruments, the goddess Saraswati, who is known as the goddess of knowledge, wisdom, art, and music, is the one that always comes to mind. She is one of the most revered goddesses in the Hindu religion and mythology, and she is depicted as sitting gracefully while playing the traditional instrument known as the Veena.

Given that there are over ten million gods and goddesses in Hindu mythology, it is unlikely that she is the only one playing a musical instrument.

There is a peculiar connection between Indian deities and musical instruments, as each deity is known to carry at least one instrument with them as either a weapon or a representation of one of their qualities.

2.2 Shiva and his Damru and Veena

Shiva is a great dancer, artist, musician, and the destroyer himself. He is the master of all arts.

From his intense meditation and sense of comprehension, he is supposed to have conquered everything in the universe. When Lord Shiva plays his Damru, it is stated that the heavenly sound of the instrument terrifies even the cruellest and most ferocious of evils while assuring and pacifying the good. Even though damru is widely acknowledged and used in India today, we see very few people who have the true ability to comprehend its sound, its depth, and consequently, its melody. The Rudra Veena, which was larger and more challenging to play than other types of Veena, is one of the most challenging Veenas in existence today, according to numerous legends.

2.3 Krishna and flute

Krishna, one of the most well-known gods associated with musical instruments, is claimed to have blessed millions of living things ever since he was a young child with his melodic sounds.

He was not only a skilled flute player, but his divine melodies could mesmerise everyone listening to him play the flute, whether they were people or animals. The flute has always had a special place in world music because it is one of the oldest musical instruments that humans have ever created.

Even though there aren't any magical flute players around anymore, it's safe to conclude that such divinely connected musical instruments still resonate with listeners thousands of years later.

2.4 Saraswathi and Veena

As was previously said, Goddess Saraswati is the patron goddess of all abilities and talents pertaining to music, art, and wisdom. She is revered for both her musical prowess and her goodness, and her



followers frequently ask for her blessings before embarking on new musical endeavours.

This latest iteration of the Veena was aptly named after her. Despite how simple it may seem, learning to play the Veena takes a significant amount of time, effort, and devotion. Many gods, including Lord Shiva and Goddess Saraswati's brother Narada as well as her father Brahma, have played the Veena in addition to Lord Shiva and Lord Shiva.

2.5 Nandi and Mridangam

Nandi, who is revered and trusted by Shiva, has played the Mridangam as Shiva dances.

It is stated that whenever Shiva dances, the rhythms of Nandi's mridangam amplify his movements and complement both astonishing supernatural occurrences in perfect harmony—something that defies human comprehension. The heavens resonate with the reverberations of the rhythms from Nandi's Mridangam, accompanying him in his primal dance, shaking even the mightiest of gods and demigods.

2.6 Narad and kartal

Another lovely relationship exists between the hermit Lord Narad and his Kartal.

Lord Narad uses his Kartal for devotion even though other gods and goddesses utilise their instruments as a sign of strength, generosity, art, or knowledge. A devoted follower of Vishnu, Lord Narad is frequently depicted in legendary writings as a hermit worshipping his Lord Vishnu while playing the Kartal and the one-string instrument known as the "ektara."

There are also a lot more. Of course, there are over 10 million gods and goddesses, so it would be very difficult to mention every one of them who enjoys playing musical instruments. As we previously stated, there is a divine link between Indian gods and musical instruments, which explains why music in India is more than just a form of art; it serves as a vehicle for spirituality and a new way to experience and adore God.

CONCLUSION :

Indian music has long had strong ties with mythology and religion, which resulted in the creation of an art that is as dissimilar to Western music as Hinduism is to Christianity. It is founded on a more purely sensuous experience, and it accomplishes cohesion not through change but rather through continuity of form. It is a holy art that should not only be practised for pleasure but also as a way to realise God's presence in one's life. Attuning oneself to the Cosmic Vibration or the Word is accomplished through the production of vibrations through the practise of devotional singing. "In the beginning was the Word, and the Word was with God, and the Word was God".

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12 Bhajans: Devotional songs in Hinduism that are sung in praise of God.

13 Mantras: Sacred sounds or syllables that are repeated as a form of meditation in Hinduism and Buddhism.

14 Qawwali: A form of Sufi devotional music that originated in India and is popular in South Asia.

15 Classical Indian music: A genre of music that has its roots in ancient Hindu traditions and is based on the principles of rhythm, melody, and harmony.



Path and practices of Aghoris - A Study

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Abstract

The Aghori tradition is a distinctive and contentious group within the Hindu religion that is well-known for its radical beliefs and non-traditional way of living. This essay aims to give a general summary of the Aghori tradition's history, doctrine, and customs. The study starts out by discussing the development of the Aghori tradition over the ages, going back to the 8th century in India. The Aghori belief system, which is based on the notion that one can achieve spiritual transcendence by overcoming cultural taboos, is then discussed in detail. The analysis of the current Aghori community's struggles in the contemporary era serves as the paper's conclusion. The goal of this essay is to provide readers a thorough grasp of the Aghori tradition and how it fits into the broader Hindu heritage.

Keywords: Aghori, Hindu, Sect, Beliefs, Practices, Mysticism, Ancient, Modern India.

Introduction

Hindu ascetics known as aghoris believe in the adoration of the god Shiva and the acceptance of taboo acts in order to transcend social standards. Some of their severe practises include cannibalism and necrophilia. They are typically regarded as being outside of the mainstream Hindu tradition, and the greater Hindu community does not normally approve or support their practises. They are a small minority and uncommon in India. Hindu ascetics known as Aghoris are notorious for their extreme practises and beliefs. They are well-known for their involvement in taboo behaviours like cannibalism and necrophilia as well as their spiritual beliefs, which include worshipping the god Shiva and defying social conventions by indulging in taboo behaviours. Aghoris, despite their contentious rituals, have a strong spiritual history and a distinctive viewpoint on the world. The goal of this essay is to investigate the lifestyle and beliefs of the Aghori community, as well as the causes and effects of their extreme behaviours on the greater Hindu community. This article will offer a thorough analysis of the Aghori group and their way of life through an investigation of historical and modern sources. Aghoris are renowned for their extreme customs, which frequently entail the use of drugs like cannabis and alcohol as well as customs like living in graves, putting cremation ashes on their bodies, and utilising human skulls as ritual items. These rituals are thought to aid the Aghoris in transcending social stigmas and achieving spiritual enlightenment. Aghoris also strongly believe in Shiva, who is known as the god of annihilation and renewal. By embracing prohibited rituals, they think they can escape the cycle of birth and death and achieve spiritual freedom. They consider the world as a manifestation of Shiva. Aghoris have a long history in India and are regarded as a modest but important component of the Hindu religion despite their contentious activities. According to literature like the "Tantrasara" and the "Vamakeshvara-tantra, " they are thought to have started around the eighth century. However, the



greater Hindu community does not generally support or condone their activities, and Aghoris are frequently shunned by the general public. Many Aghoris are reclusive and difficult to reach, which has caused misunderstandings and lack of knowledge about their activities and beliefs. It is significant to stress that the traditions and customs of the Aghori people should not be confused with those of the mainstream Hindu community because they do not reflect their beliefs and practises. Some people have harshly condemned the Aghori's practises for encouraging violence and being immoral. It's crucial to view their way of life with a critical eye and comprehend the background and justification for their beliefs and behaviours.

Aghori in the modern world

The ancient Aghoris were seen to be true ascetics who lived a life of profound penance and devotion to Shiva, the Hindu deity. To achieve spiritual emancipation, they led solitary lives and engaged in severe rites and meditation.

On the other hand, New Aghoris are sometimes condemned for exploiting their Aghori identity for personal or political benefit. Instead of actually adhering to the ascetic ideals of the ancient Aghoris, they are perceived as employing shock techniques in order to gain attention or money. Additionally, the practises of new Aghoris are sometimes seen as insulting to Hinduism.

It's crucial to remember that new Aghori activities are regarded as out of the mainstream of Hinduism and do not reflect Hinduism as a whole.

The Aghori community is currently quite small, and mainstream culture does not generally embrace their activities. The bulk of Aghoris reside in remote areas of India, mostly in the northern state of Uttar Pradesh and in Varanasi, one of the holiest towns in Hinduism. The Aghori adhere to their old beliefs and behaviours, including as utilising human skulls as ritual objects and engaging in cannibalism and necrophilia, and their rituals in the modern world are substantially unchanged from those in the past. It's important to keep in mind that these behaviours are not typical of the entire community and are not as pervasive as they formerly were. Today, a large number of Aghoris also follow more traditional religious practises like meditation and yoga, and some have even begun to modernise by using technology and social media to propagate their beliefs. Westerners have shown an increasing interest in the Aghori community in recent years, drawn to their extreme customs and unconventional way of life. The Aghori practises, however, should not be trivialised or sensationalised because they are firmly anchored in their spiritual beliefs.

The greater Hindu community and society at large do not generally embrace or understand the Aghori practises. They are regarded as a small minority, and their rituals and beliefs are not consistent with the dominant Hindu tradition. Therefore, it's crucial to approach their way of life and activities critically and comprehend the background and justifications for them.

Aghori practices and Indian law

Cannibalism and necrophilia are examples of Aghori behaviours that are forbidden in India and are regarded as crimes by the country's judicial system. Laws pertaining to desecration of graves, human remains, public health, and cleanliness are all broken by these actions. A number of Aghoris have been detained and accused of these crimes in recent years. For instance, a group of Aghoris were detained in the Indian state of Uttar Pradesh in 2014 after they dug up tombs and used the bodies for religious



purposes. Similar to this, an Aghori who was trying to sell human bones was detained in Varanasi in 2018. In addition to being prohibited by these laws, Aghori practises are also typically rejected and condemned by the greater Hindu society. Numerous Aghori customs are viewed as forbidden and morally repugnant by the Hindu community. It is important to note that the Indian government respects religious freedom and permits individuals and organisations to practise their faith so long as they do not break the law or cause harm to others. Individuals engaging in these behaviours, however, may experience legal ramifications if they are illegal under Indian law and are regarded as crimes.

The majority of Hindus and Indian law both regard Aghori behaviours to be illegal and immoral, and neither party generally supports them. In India, these behaviours are a tiny minority, thus it's vital to examine them critically and comprehend their context and justification.

Aghori doctrines

The concept that one can achieve spiritual transcendence by overcoming society taboos is the foundation of the Aghori practise of embracing taboo activities. Aghoris think they can get over their attachment to the material world and their fear of death by embracing activities like cannibalism, necrophilia, and utilising human skulls in rituals. They also think that by partaking in these rituals, they might liberate themselves spiritually from the dichotomy of good and evil. The god Shiva, who is revered as the god of annihilation and renewal, is another deity whom the Aghoris hold in high regard. By embracing prohibited rituals, they think they can escape the cycle of birth and death and achieve spiritual freedom. They consider the world as a manifestation of Shiva. Aghoris frequently practise rituals and offerings to the gods, especially to Lord Shiva, while meditating close to the banks of the Ganges River. In addition to rejecting society norms and traditions, Aghoris think that the worldly realm is an illusion that prevents spiritual advancement. They think they can transcend the physical world and achieve spiritual emancipation by disregarding conventional conventions and adopting taboo practises. They frequently lead basic, austere lives in remote locations, including along the banks of the Ganges River. The caste system is also rejected by Aghori spiritual practises, which hold that one's birth or social standing have no bearing on one's ability to attain spiritual enlightenment. They hold that everyone can achieve spiritual emancipation, regardless of caste or socioeconomic standing.

Some of the key doctrines of the Aghori belief system include:

- Adopting taboo behaviours: Aghoris think that by adopting taboo acts like cannibalism, necrophilia, and utilising human skulls in rituals, they can transcend social taboos and achieve spiritual transcendence.
- Shiva worship: The god Shiva, who is regarded as the god of annihilation and regeneration, is highly revered by Aghoris. By embracing prohibited rituals, they think they can escape the cycle of birth and death and achieve spiritual freedom. They consider the world as a manifestation of Shiva.
- Rejection of cultural norms: Aghoris view the material world as an illusion that prevents spiritual development. They reject societal rules and traditions. They think they can transcend the physical world and achieve spiritual emancipation by disregarding conventional conventions and adopting taboo practises.
- Aghoris oppose the caste system and hold that achieving spiritual enlightenment is not influenced by one's place of birth or social standing.



• Dissolving the dualism: Aghoris hold that the distinction between good and evil is an illusion, and that the only way to gain true spiritual enlightenment is to dissolve the duality.

It's vital to remember that these practises and beliefs are considered to be a small minority within the Hindu tradition and are not generally acknowledged or understood by the greater Hindu community or society at large. Many of these behaviours are also deemed to be immoral and are forbidden in India. It's crucial to view these actions and beliefs critically and comprehend their context and justification.

History of Aghori community

The Aghori sect has a long history that dates back to India's eighth century. Baba Kinaram, an ascetic who is credited with founding the Aghori order, is supposed to have reached spiritual enlightenment through adopting prohibited behaviours. During the rule of the Rajput king Raja Bhim Singh of Varanasi in the 15th century, the Aghori sect started to acquire popularity.

In the 20th century, with the rise of the Indian independence movement and the subsequent formation of the Indian Republic, the Aghori community faced further marginalization as their practices were not in line with the modern, secular state. The Aghori practises within the Hindu tradition were seen as a small minority and were not generally embraced by the greater Hindu community or society at large. The practises of the Aghori were further rejected and denounced by the British government and the greater Hindu population in India during the time of British colonialism. Their temples and ashrams were demolished, and many Aghoris were forced to relocate.

The Aghori community is currently quite small and is mostly found in Varanasi and the northern Indian state of Uttar Pradesh. Westerners, who are frequently drawn to the Aghori community's radical customs and non-conformist lifestyle, have, however, shown an increasing interest in it in recent years. It is important to note that the Aghori practises and beliefs are regarded as a small minority within the Hindu religion and are not generally acknowledged or understood by the greater Hindu community or society at large. Many of these behaviours are also deemed to be immoral and are forbidden in India. It's crucial to view these actions and beliefs critically and comprehend their context and justification.

Aghori medicines

Aghoris are known to use a wide range of medicinal practices that are based on traditional Ayurvedic and herbal medicine. They believe that the body and mind are interconnected, and that physical and spiritual health are closely linked. They use a variety of herbal remedies, tonics, and potions to treat a wide range of physical and mental illnesses. One of the most notable Aghori medicinal practices is the use of a special brew called "bhang" which is made from the leaves of the cannabis plant. They believe that consuming bhang can help to open the mind, induce spiritual visions, and provide relief from a wide range of physical and mental ailments. They also use other herbal medicines such as opium, hashish, and other psychoactive substances to induce altered states of consciousness and to achieve spiritual transcendence. Aghoris also use various rituals, mantras and tantra practices to cure ailments. They believe that by channelling divine energy and spiritual power through these practices, they can heal physical and mental illnesses. They also use a wide range of natural remedies, such as herbal teas, massage oils, and aromatherapy, to promote physical and mental well-being. It's important to note that many of these practices are not scientifically proven and may involve the use of potentially harmful substances. Therefore, it is important to approach these beliefs and practices with a critical lens and



understand the context and reasoning behind them. Additionally, many of these practices are not legal or regulated in India and may not be safe or appropriate for everyone.

Conclusion

In conclusion, the Aghori tradition is a small minority sect within the Hindu tradition that is known for its extreme practices and non-conformist lifestyle. The Aghori tradition has a history that dates back to the 8th century in India and has been passed down through generations. The Aghori belief system is based on the idea that by transcending societal taboos, one can attain spiritual transcendence. They believe that by embracing practices such as cannibalism, necrophilia, and using human skulls as ritual objects, they can overcome the fear of death and the attachment to the material world. They also have a strong belief in the god Shiva and see the world as a manifestation of Shiva.

However, it is important to note that the Aghori practices and beliefs are not widely accepted or understood by the larger Hindu community and society at large, and are considered to be a small minority within the Hindu tradition. Additionally, many of these practices are considered morally reprehensible and are illegal in India. Therefore, it is important to approach these beliefs and practices with a critical lens and understand the context and reasoning behind them.

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Ancient Indian Martial Arts - A Study

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Abstract

There is a widespread misconception about martial arts that you only learn how to defend yourself or attack your foe. There needs to be a strong commitment. You must dedicate to a new way of living that will improve both your character and your ability to combat. In this sense, India has been the birthplace of many different types of martial arts as well as many others whose origins may be found here. Despite the fact that martial arts as a sport is sometimes ignored, it is crucial to be aware of the enormous, positive energetic community that continues to exist in our country.

Keywords: martial arts, training, defense, attack, protect, ancient period

Introduction

The mental, physical, emotional, and spiritual voyage of self-discovery that one experiences is the significant essence of martial arts. Above all, there are not many other sports that can educate you to be a tough while also being a smart. Martial arts training is primarily intended for self-defense, but practitioners claim that it also gives you a strong and durable spirit that will enable you to overcome any adversity.

India is well-known for its martial arts, which have evolved since ancient times, due to its diverse culture and ethnicities. Despite being employed for combat in the past, these art forms are now used in ceremonies, festivities, sports, physical training, and self-defense. The arts typically involve dance, yoga, etc.

History of Indian Martial Arts

PreGupta Period

The Dhanurveda section of the Vedas (c. 1500–1100 BCE) makes mention of martial arts. The Indian epics contain some of the earliest examples of battle stories, both armed and unarmed. The Mahabharata describes a protracted combat between Arjuna and Karna in which they slew lions using only daggers while also using arrows, swords, trees, stones, and fists.

The first structured unarmed combat technique on the Indian subcontinent is known as malla-yuddha, or combat wrestling. It was formalised into four styles during the Vedic Period. In the Vedas and epics, popular sports like boxing (musti-yuddha), chariot racing (rathachalan), wrestling (maladwandwa), horseback riding (aswa-rohana), and archery have their roots in military training (dhanurvedya).

Classical Period



Similar to other literary genres in Sanskrit, writings on martial arts had a purposeful rise in the first century AD. Although the warrior class employed martial arts more frequently than other castes, everyone practiced them. Fighting tactics were taught at educational institutions where non-kshatriya students from all across the mainland studied, according to the 8th century work Kuvalaymala by Udyotanasuri.

These are some different ancient martial arts practices:

1.kalaripayattu

It was originated in Kerala's backwaters and ranks among the earliest martial arts forms. It needs the body and the mind to work extremely well together. First, oil is put on the body to increase agility and mobility. This type mainly consists on jumping and somersaulting actions. Swords, daggers, and spears are commonly utilized as well.

Kalaripayattu, one of India's most popular martial arts, was developed in the third century BC in the state of Kerala and is today practised across Southern India.

In Malayalam, the term "kalari" designates a distinct type of school, gym, or training facility where martial arts are performed or educated.

Originated: In the fourth century A. D., in Kerala.

The Malayalam word "kalari" indicates a school, gym, or training facility where martial arts are taught or rehearsed.

Sage Parasurama, a legend, is credited with pioneering kalaripayattu as a martial technique and for building temples.

Today, this art is practised as a form of physical training and unarmed self-defense. employed in customary rites and ceremonies as well.

The method of fighting is vital, and there is no drumming or music played during any of the mock duels (armed and unarmed combat).

Footwork, which involves preparation with kicks, strikes, and weapons, is crucial.

With the release of the film Ashoka and the Myth, its popularity has also grown.

This martial art, known as Unniyarcha, was also mastered by women; a mythical heroine used it to win difficulty interacting.

2.Silabam

Silambam, one of the first forms of self-defense that has its foundations in Tamil Nadu. Even in the Sangam Literature, this ancient technique of combat is documented.

Stick fighting is the primary thing of silambam, which was effectively deployed in the 18th century against the British army. The fighting style eventually developed into performance art, like jallikattu, and was showcased off on special occasions like Pongal.



Swift foot movements, the deployment of thrust, cut, chop, and sweep to achieve mastery and establish force, momentum, and precision at differing stages of the body, as well as snake, monkey, and hawk attacks, among other techniques.

The Pandya, Chola, and Chera empires made famous Silambam in Tamil Nadu, and the Tamil literary work "Silapaddigaram" makes mention to the selling of Silambam staves, pearls, swords, and armour.

In addition to being a form of self defence, this art also found its way to Malaysia.

The long-staff method is used in simulated combat and self-defense. In actuality, the creation of Silambam is attributed to the sage Agasthya and Lord Muruga (in Tamil Mythology). Young men were given training even in the Vedic era as a ritual and in event of need.

3. Gatka

The Sikh gurus have always been linked to the gatka of the Sikh community. It combines sword combat and gymnastics and is traditionally practised with wooden sticks called "khutka." During the 16th and 17th centuries, when Sikh soldiers were defending themselves from Mughal assault, this art style was successfully employed. The sport was outlawed under the British government because it was relatively violent. Gatka was split into two categories in the 19th century: rasmi (traditional) and khel. This is how we know it today (sport). Gatka practitioners, known as "nihangs, " have passed the art form down from one generation to the next. They may very well be characterized by their "dastar bunga" (high turbans) and frequent usage of warfare quoit.

Sikhs from Punjab practise the weapon-based martial technique known as gatka. Gatka translates as whose freedom is grace's.

According to others, the word "Gatka" originated from the Sanskrit word "Gadha, " which signifies mace.

Kirpan, Talwar, and Kataar are examples of the weapons used in this art.

It is on exhibit at numerous events, including state events and festivals.

One of history's greatest gatka warriors is regarded as Guru Har Gobind Singh, the 10th Sikh guru.

4. Kushti

Kushti is a classic style of Indian wrestling that originated in Persia generations ago. This martial style is still practised today and was notably popular during the Mughal era in the sixteenth century. Kushti, or traditional Indian wrestling, is more than just a sport; it's a way of life that upholds a culture in which every meeting is a spiritual search. It is a lifestyle that necessitates the good discipline of all martial arts, in addition to a sport.

The wrestlers congregate every day in specialised gyms called akharas. Wrestlers or pelwhans enter a pit constructed of clay to engage in combat while only wearing a properly adjusted loincloth (langot). The substance is frequently combined with salt, lemon, and ghee (clarified butter). Every two years, this clay, which stands in for Mother Earth, is replenished. Each wrestler covers his opponent's body with this earth, whose colour varies by region, prior to each match (red in Kolhapur, yellow in Varanasi). The protective bodies blend seamlessly with the arena's colour during combat.

5. kuttu virasai



Kuttu Virasai, an unarmed martial art, falls under the purview of Silambam. It is a preparatory programme that was started in the state of Tamil Nadu with the intention of advancing the student toward Silambam. In the early phases, the pupils' movements are engrained with their bare hands before being completed with sticks. This formal instruction simulates unarmed combat. Kuttu actually translates to "empty-handed" in its literal sense. The actors' postures and motions are influenced by raw animal responses and behaviours. The foundation of the martial art form is built through grappling, throws, locks, strikes, and punches. The qualities reflect on footwork, especially Kaaladi in this case. Throughout this initial training, weeks and months are committed honing the technique. The performers can only use a stick once they have mastered the Silambam methods with just their hands. Originated: popular in Malaysia, the northeastern portion of Sri Lanka, and South India, where it has been primarily practised.

Techniques: This art makes use of locking, striking, and grappling methods.

In Sangam literature from the first or second century B.c., this art was first referenced.

Kuttu Varisai, which translates to "empty hand battle, "

It is a Dravidian unarmed martial art that uses breathing techniques, yoga, gymnastics, and other practises to improve flexibility and footwork.

Additionally, it employs sets with animals including snakes, eagles, tigers, elephants, and monkeys.

6.Thoda

The thoda of Himachal Pradesh deviates a little from weapons and spears by relying on one's skill with an arrowhead. The Rajput warriors in the Sirmour, Shimla, and Solan areas performed it; it was seen as more of a dance style than a martial art approach. The ancient Mahabharata epic is where the sport had its start. Thoda is a game that is organised during Baisakhi between two teams known as "paasha" and "saatha, " who are thought to be the offspring of the Pandavas and Kauravas. In an effort to maintain historical culture and practises, the state government stated a few years ago that the sport will be included in the rural games at the Rihali fair. Numerous martial art styles with roots in Indian history and mythology are still practised today, even in the most remote regions of the nation. Some seem close to passing away, while others appear to have a devoted following.

Oriented: Himachal Pradesh

Technique: Wooden bows, arrows are used.

- The circular wooden component that is affixed to an arrow's head to reduce its lethal potential is where the name "Thoda" comes from.
- It is a fusion of culture, athletics, and martial arts.

Every year, it occurs during Baisakhi.

- This martial art, which dates back to the Mahabharata when bows and arrows were utilised in the Kullu and Manali valleys, depends on the player's proficiency with the bow.

There are two groups of 500 players each in the game. In addition to being archers, each of them brought dancers to help their respective teams' spirits.



- The two groups, known as Pashis and Saathis, are thought to be the Pandava and Kaurava families of the Mahabharata.

7.Thang Ta

Manipur is the origin of the ancient martial technique known as Thang Ta or Huyen Lallong. Despite it having its roots in the Meitei people, who employed the method to defend their realm from outside invasion, it finally evolved into a kind of expressive art. The combat style is not only characterized by clan and tribal conflict, but it also gave warriors the opportunity to improve their abilities both during times of war and peace. Thang ta is now frequently utilized in dance and theatre in addition to being a popular combat art. In the IGNCA-produced movie Thang-Ta Martial Art of Manipur, several aspects of this martial art are explored against the backdrop of its religious dimension.

Originated: The Meitei people of Manipur are the creators of this artwork.

- Sarit Sarak is an unarmed martial art that uses hand-to-hand fighting, whereas Thang is an armed martial art that uses a sword, Ta is an armed martial art that uses a spear.
- The Manipuri monarchs exploited this art against the British in the 17th century, but the practice was eventually outlawed when the British took control of the region.

HuyenLallong, a well-liked ancient martial technique that also employs an axe and a shield, would be another name for Thang-Ta.

There are three distinct ways to do it: First, ritualistic behavior associated with tantric rituals, followed by mesmerizing sword performances and sword dances, and last, the real combat style

Conclusion:

Martial arts training is more than just a method of self-defense; it's a discipline that fortifies our willpower and equips us to battle not just exterior enemies but also our own inner demons. We are grateful to those who have preserved their customs, history, and culture via India's many martial arts. Additionally, the Olympic Games first recognized martial arts as a sport. Since then, supporters of the genre have participated and written history.

Most of the ancient civilizations had a well-trained and disciplined militia. For the preservation and protection of the local culture, it was essential to understand the martial arts. Indian martial arts have withstood the test of time in large numbers.

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The Study of Mystery Behind the Sand Dunes Covered the Talakada Temples

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Abstract:

On the left bank of the flowing Kaveri River, 45 kilometres from Mysore District in Karnataka, lie on the Sand Dunes, a low-lying sediment dune. It was situated in the upper basin of the Kaveri, a strong river that rises in the Western Ghats, passes through the states of Tamil Nadu and Mysore, and empties into the Bay of Bengal. intriguing geomorphic structure. Many of the old temples, many of which were in ruins and are believed to have been built between the sixth and sixteenth centuries AD, were discovered during archaeological digs in the area. The temples were believed to have been buried beneath a mound of riverine sand dunes during the "ecodisaster" that befell the region in the 17th century. According to our research and excavation-related archaeological evidence, the mound is not entirely made of dune sands. A few severely damaged temples near the peak have almost little sand deposits above them, suggesting that the damage could not have happened as a result of the weight of the sands above alone. The magnitude of the damage seen in some of the impacted temples, on the other hand, can only be explained by the frequency of strong earthquakes. At the locations of the demolished temples and other buildings, sedimentary layers containing shattered pieces of building materials like stones and bricks in silt and clay-bearing flood plain sediments offer additional proof of earthquake-related damage.

Keywords:

Paleoseismicity, landform, ancient temples, ecological disaster, and sand dunes.

Introduction:

A large silt deposit covering an area of about 4.5 square kilometres at Talakad, Tamil Nadu, creates a low-lying ridge-like hump on the left side of the flowing Kaveri River.

Mysore district of Karnataka According to legend, a number of ancient temples built between the sixth and seventeenth centuries AD were eaten up by the unusual geomorphic feature known as the "Talakad sand dunes" Archaeological research has provided information about the existence of a considerably older megalithic culture in the region.

The area's anthropological friendliness is demonstrated by the finding of Neolithic-Chalcolithic civilisation in a hamlet called Hemminge on the right bank of the river, about 3 km NNW of Talakad1.

History and mystery:

Although the lithological makeup of the Talakad sediment mound is unclear, it is widely believed to be made up of riverine sand dunes. A "eco-disaster" that occurred in the region in the 17th century is thought to be the cause of its beginning. The construction of a dam on the upstream bank, north of Talakad, and the consequent diverting of water in another direction at that time hindered the Kaveri River's natural flow. Sand started to build up at the point bar on the concave



side of the Kaveri meander southwest of Talakad as a result of this significant drop in water level. The gathered sand was then vigorously reworked by the northeasterly monsoon winds, which carried it to where it was later deposited near Talakad, burying the nearby temples and towns³. The golden colour, uniformly fine grain size, and homogeneous nature of the sand provide additional proof that the sand that formed the dunes was airborne.

The mechanism of sand dunes formation at Talakad outlined by Srikantia and Anantharamuwind satisfies two of the three basic elements for such creation—availability of sand and deflation and transportation by water. The solution to the third criterion lies in the concept that sand deposition took place on the eastern leeward and western windward sides of an older topographic high at Talakad. Such a depositional state could not have formed in the absence of any topographic high.

There are currently deposits of dune sands that are around 10 metres thick in the eastern centre area of the sediment mound, where the Old Talakad settlement once existed. The thickness of the sand body gradually diminishes both uphill and sideways. The Hindu complex of Talakad, which spans a sizable area, is a significant landmark for the study of Indian temple architecture. The sanctuaries actually date from several historical periods.

The hindu temples in talakad's vicinity masterpieces from many eras.

We can see some consistency in the trends and developments in south Karnatic architecture, which show migration of artistic styles and intelligent contaminations in the wake of historical events. New architectural models were created as a result of these.

Even though many of the sanctuaries are still being dug, we may update our list of the important buildings that are already in place. The Ptvara, Maravara, and Arkvara, which are all from the Gaga dynasty, are among the oldest. The latter is located in Vijayapura, a town that was previously a part of the older Talakad and is two miles away from the latter. These three shrines, in addition to the Mallikrjuna atop the Somagiri Hills and the Vaidyavara, both from the early Vijayanagara period, are particularly well-known. They are thought to be the manifestation of the ive aspect-countenances of the god Iva, who is typically depicted in iconography by four faces sculpted on top of the liga (caturmukhaliga), plus the most subtle face, which is symbolised by the liga itself. Every twelve years, a celebration known as Pacaliga Daran is conducted in honour of these Ive-Iva temples; the most recent one was in 2006.

The present study concentrates on three temples in the vicinity of the historic centre of the oldest Talakad, specifically the twin temples of Pataleshvara and Maraleshvara . The brick of Pataleshvara and Maraleshvara temples, both of which are still in use today, were constructed during the Gaga dynasty, most likely between 974 and 985 A. D. under the rule of King Rajamalla IV (Sarma 1992: 111, 112). The temples are encircled by a rectangular and linear design by a boundary wall Inside the Pataleshvara and Maraleshvara this enclosure seems to be decorated with little carved friezes despite still being somewhat overgrown with moss and plants Both temples are supported on an upana or upapitha, which is still partially covered by sand in the Maraleshvara temple. In this regard, it is important to keep in mind that when a temple is constructed on a sloped surface, is already hardly discernible. The base which is typically made up of a series of overlapping horizontal mouldings, is placed upon the upana. In the Pataleshvara, we can see ornamental vyalas on the kapota, whereas in the Maravara, a continuous projecting eave (kapota) is added to these mouldings, which seem to be especially decorative here.

The curse of talakad

Talakadu maral agali.



Malingi maduv agali.

Maisru dhoregalu makkal illade hogali

That is:

Let Talakad turn into a barren expanse of sands;
let Malangi turn into an unfathomable whirlpool;
let the Kings of Mysore have no progeny for all eternity.

Talakad panchalinga temples

The temples are made up of a rectangle mandapa, a garbhagrha (temple), and a passage chamber in between. In the Pataleshvara this passage room is set out as a small antarala, whereas in the Maraleshvara, it can be considered a gudamandapa due to its larger size.

The external wall, which are constructed of enormous brick blocks, are plain, which is typical of Ganga architecture.

Both temples underwent extensive renovations to the superstructure, and as a result, the vimana and the sikhara, in particular, appear to be without aesthetic or historical value. They are crammed with modern colored-stucco statues of gods, the majority of them are of the siva Vahana Nandin.

Both temples' interiors are plain and barren; the mandapas' free-standing pillars have eight-sided parts higher up the pillar and an angular base. However, a few pillars feature a band with a sixteen-sided segment or are separated by strips of ornament. Many of the pillars in the Pataleshwara are of the "double-pot" style, which are common in both Ganga and Nolamba territories and have an inverted bell inserted in the middle section.

Structure of talakad temples

A stone liga dominates the garbhagha, which is square in shape as is customary. In fact, epigraphic records would attribute the main structure to a governor of the Vijayanagar empire, the aforesaid Madhava Mantri, who was also the builder of a dam on the river Kaveri. The Vaidyvara temple built in granite stone and surrounded by a boundary wall, dates back to the 14th century. Apart from the components that are indisputable remnants of the Hoysaa period, the temple's ancient core may have originated in the Colas, around the 11th century, for a variety of reasons, including the conspicuous presence of iconographic themes from the same tradition in the temple's sculpture. As it turned out, only the sanctuary's right and back portions were covered in sand, making the removal of the cover and the subsequent restoration reasonably easy and rapid. In fact, already during the removal process

The religious structure first became visible during the 1992 excavation campaign, and it was magnificent. The temple rises as usual on a broad platform that resembles the shape of the layout of the sacred building, which in this case is strongly staggered, meaning that each section of the wall projects beyond the line of the previous one, going gradually from the corner to the centre, as in many mediaeval temples of Karnataka, especially those built by the Hoysaas.

An open mandapa connected to a raised portico leading into five chapels housing stone lingas is located behind the sacred edifice. There is a small Parvati temple to the right, which, as has been customary since began to show up frequently near to the primary sanctuary honouring the male god, typically shiva, around the 12th century.

The foundation of the outer walls, which exhibit great flexibility in the articulation of the masses, is the superimposition of horizontal and vertical rhythms. The former is produced by the mouldings of the upna (foundation), which in this instance consists of two courses, as well as those of the atop adihna (moulded basement). The brick surface, which is separated into carved vertical slabs rising with unequal projections and recessions, provides the foundation for the vertical part. The vertically progressing sculptural embellishments highlight the upward surge of the walls.

A ribbed wall (prastara) with a group of sitting lions is adorned on the temple's sloping eave (kapota cornice), which extends above the outside walls of the structure. With the exception of the vimna tower, which stands there with its distinctive tiered and staggered pyramidal profile, all of these components are covered by a flat roof. The typical components of its ikhara are a ribbed crowning pavilion, khapuri, kalasa, padma, and stupi.

The spatial configuration of the vimana is quite interesting: just like in the walls that surround it, it reproduces a conversation between parts that are horizontal and those that are vertical. In point of fact, a horizontal hara of miniature buildings identifies each of the five degrading talas, as well as a vertical wreath of kuta aedicules (at the corners) and sala aedicules (in the centre) which forms vertical portions in conjunction with the projecting elements of the wall below.

Origin of talakad:

As is typical in the staggered square layout vimana, each side maintains a central projection that here has the pictures of the most important Hindu gods seated in virarsana stance on each tala.

Regarding the sculpted ornaments that run around the exterior walls of the temple, they boldly emerge from the stone in accordance with an iconographic plan that carries a great deal of significance from a religious and historical perspective.

To begin, the common and pervasive pictures of gods and goddesses, the majority of which are those of the dancing iva, are depicted with human characteristics along the southern side of the temple, which is where the devotees' pradakia begins. On the other hand, along the walls of the vimana and along the northern side, there is a sequence of smaller buildings, usually towers, that represents the divinities

The images of these little towers seem to highlight here the transition from anthropomorphic forms of the divine to more "subtle" geometric ones, even though they are specific to the late mediaeval temples of the region. This is the case despite the fact that these towers are unique to the region. It's possible that this had a function of offering the devotee, as he was circumambulating the sanctuary, a potent symbolic representation of the arduous spiritual path he would need to go through in order to overcome the limitations of all forms. This was one of the possible functions of the practise.

Conclusion:

The Talakad Sand Dunes make up an intriguing geomorphic feature on the flowing Kaveri River in Karnataka. Archaeological excavations uncovered several ancient temples that were buried deep within the sand dunes next to the river. In addition to the makes it ideal and history of the unearthed temples, the bulk of the buried temples exhibit damage to varied degrees, which is an important fact that warrants serious investigation. Because there are hardly no sand deposits over several highly damaged temples near the top, it is clear that the weight of the cover sands alone could not have caused the destruction. The flooding of the river banks during the monsoon season may have been the cause of the destruction of the Talakad temples. Talakad's location in the evenly spread, flat alluvial plain of the Kaveri Basin must also be taken into consideration. The destructive power of water currents is likely constrained in such a geomorphic setting, especially in the point-bar zone of a meandering river where the temples were located. The possibility of mudflows occurring along



a river's course as it meanders across an alluvial plain can also be fully ruled out. Given the limitations of all the aforementioned causal forces, the only logical possibility is that the destructions were caused by regular earthquakes. The neotectonic movements that took place over historical and prehistoric times must have caused numerous earthquakes in the region.

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Black Magic - A Brief Discussion

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Abstract:

Historically, the term "black magic, " often referred to as "dark magic, " has been used to describe the employment of magic or supernatural abilities for bad and self-serving ends. Most Black Magic is practised in the State of West Bengal in India. The majority of Hindus practise or participate in rituals involving black magic, the Dakini (a female demon in Hinduism), agohiris, sages, and other supernatural beings. India's Black Magic Capital is a place called Mayong. Black magic is widely used around the world, not just in Indian culture. We shall study about many forms of black magic used across the world in the sections below. However, it is important to note that the use of magic or supernatural powers to cause harm to others is universally condemned as unethical and wrong.

Keywords:

Black Magic, Demon worship, Demoniac, Magic, Mysticism, Aghoris, Tantrics.

Introduction:

The Black Magic practises extend back thousands of years to the time that India was colonised. The East India Company, which ruled all of India, especially Kolkata, formerly known as Calcutta, was greatly affected by sages. Different regions and circumstances have led to the formation of various black magic concepts. Some people took advantage of the popularity of magic to promote myths about the devil and witches. They saw themselves as the "protector" with the power to rule over people's lives, therefore the very desire to punish these so-called guardians causes the society to come together to combat black magic.

Black Magic In India:

Black magic is a controversial and taboo subject in India and many other cultures around the world. It involves the use of supernatural powers for harmful purposes, such as causing harm to others, controlling their actions, or seeking revenge.

In India, black magic has been practiced for centuries and is believed to be rooted in ancient Hinduism, where spells and incantations were used for protection and to ward off evil spirits. However, black magic has also been used for malevolent purposes and has been associated with negative consequences for those who practice it and for those who are targeted by it.

In some parts of India, black magic is still prevalent and is often associated with evil practices such as the casting of spells, possession, and evil eye curses. Many people believe that black magic can cause physical, mental, and emotional harm, as well as financial problems, failed relationships, and even death.

There are many individuals in India who claim to be experts in black magic and offer their services to those who seek their help. Some of these individuals may be fraudulent, while others may



genuinely believe in the power of black magic. However, regardless of their intentions, it is important to recognize that black magic is illegal and unethical, and can cause harm to individuals and communities.

In recent years, there has been a growing awareness about the dangers of black magic, and many organizations and individuals are working to educate the public about the negative consequences of practicing black magic. In addition, there are also many individuals and organizations that offer help and support to those who have been affected by black magic, either as practitioners or as victims.

In conclusion, black magic is a controversial and taboo subject in India and should not be taken lightly. It is illegal, unethical, and can cause harm to individuals and communities. Those who seek help or have been affected by black magic should reach out to trusted organizations and individuals who can provide support and assistance.

Methodology:

The following steps are taken while using black magic:

1. Black magic is practised using various rituals in various locations, such as North East and West Bengal, where its methods differ from those used in southern regions.
2. In West Bengal, Dakshineswar Temple is the location where the rites conclude, with Kali puja generally serving as their beginning.
3. This work is done by Agohris, Tantrics who have their bodies covered in ash and wear human skeletons around their necks.
4. People who use black magic typically do so to do wrongdoing or out of greed, envy, or jealousy.

Varanasi and Black Magic:

Varanasi, also known as Banaras or Kashi, is one of the oldest cities in India and is considered to be one of the most sacred places in Hinduism. It is believed that performing spiritual practices and rituals in Varanasi can bring good fortune, blessings, and liberation from the cycle of birth and death.

However, alongside its spiritual significance, Varanasi is also known for its association with black magic. Some people believe that the city has a rich history of black magic practices, with the use of spells, incantations, and rituals for malevolent purposes.

In Varanasi, there are several individuals and groups who claim to be experts in black magic and offer their services to those who seek their help. These individuals may perform rituals or cast spells for purposes such as revenge, control, or harm to others. Some people also believe that black magic can be used for protection or to ward off evil spirits.

Despite its association with black magic, it is important to recognize that practicing black magic is illegal and unethical, and can have negative consequences for both the practitioner and the target. Additionally, spreading false or misleading information about black magic can cause harm to individuals and communities, and should be avoided.

In recent years, there has been an effort to raise awareness about the dangers of black magic and to educate the public about its negative consequences. Many organizations and individuals are working to promote positive and ethical spiritual practices, and to help those who have been affected by black magic.

In conclusion, while Varanasi is a significant spiritual center and a popular destination for pilgrims, it is also associated with black magic. It is important to approach this subject with caution, to be



aware of the dangers and negative consequences of practicing black magic, and to seek out trusted organizations and individuals for help and support if needed.

Black magic history of Mayong:

The Black Magic Women (Stories from North-east India) For generations, Mayong has been the epicentre of witchcraft and black magic in India. Swords and other pointed weapons were recently discovered in the hamlet by the Archaeological Survey of India. This demonstrates unequivocally that human sacrifices were common in this area at one point in time. Narabali is the term used frequently in East Indian states (nara means person, bali means sacrifice).

The Hindu epic Mahabharata also makes reference to Mayong, describing it as a magically impenetrable city that has long been cloaked in mystery.

To learn the skill, many individuals travelled from far and wide to this location. When you go home, use it. creepy. Numerous authors have recently introduced readers to Assam's diverse culture. In The Black Magic Women, Moushumi Kandali does something similar, although there are significant differences. She removes her Assamese characters from the region and inserts them in modern society, depicting their struggle to maintain their fundamental "Assameseness" while attempting to fit into the greater community.

Kolkata and Black Magic:

Kolkata, also known as Calcutta, is the capital city of the Indian state of West Bengal. The city has a rich cultural heritage and is known for its colonial architecture, literature, and arts.

Like many other cities in India, Kolkata is also associated with the practice of black magic. Some people believe that black magic has a long history in the city, and that it is still practiced by some individuals and groups. Black magic is often performed with the intention of causing harm to others, such as revenge or control, and may involve the use of spells, incantations, and rituals.

Despite its association with black magic, it is important to recognize that practicing black magic is illegal and unethical, and can have negative consequences for both the practitioner and the target. Additionally, spreading false or misleading information about black magic can cause harm to individuals and communities, and should be avoided.

In recent years, there has been an effort to raise awareness about the dangers of black magic and to educate the public about its negative consequences. Many organizations and individuals are working to promote positive and ethical spiritual practices, and to help those who have been affected by black magic.

In conclusion, while Kolkata is a significant cultural center with a rich history, it is also associated with the practice of black magic. It is important to approach this subject with caution, to be aware of the dangers and negative consequences of practicing black magic, and to seek out trusted organizations and individuals for help and support if needed.

South India and Black Magic:

In South India and other regions of India, there is a belief system known as "black magic, " or "Kala Jadu" in Hindi. Traditional black magic beliefs in South India sometimes entail the employment of spells, charms, and rituals to hurt or subdue other people. These behaviours are frequently used to discriminate against particular people or groups and are frequently connected to unfavourable preconceptions.



Traditional healers in South India, known as "tantriks, " are said to have the ability to utilise black magic both for good and bad. They are consulted to address a wide range of difficulties, including those pertaining to health, money, relationships, and a host of other topics. They are also said to be able to rekindle lost love, ward off evil spirits, and bring good fortune.

Although some people are said to employ black magic for evil intents like harming others or bringing about their demise, there are others. The community frequently fears and avoids these people, also known as "tantrik" or "siddhi." They are blamed for a number of diseases, mishaps, and other issues. Traditional rites and rituals are also practised in South India and are said to ward off bad spirits and black magic. These rituals, which frequently entail the use of mantras, offerings, and other spiritual activities, are carried out by priests or other spiritual authorities.

It is significant to highlight that in South India, the acceptance of black magic and the allegation of those who use it can have dire repercussions. These ideas can be used to excuse discrimination, violence, and violations of human rights.

On the other hand, a large portion of the population in South India also believes in the efficacy of "Vedic astrology, " an astrological system that is based on the ancient Indian texts. These actions are seen favourably and are carried out for the benefit of a person or a society. It is also important to note that there has recently been a rise in public awareness of the perils of black magic and its unfavourable effects. These techniques are currently being avoided by many people in favour of consulting specialists in the medical field and other fields.

In conclusion, South India's perspective on black magic is varied and multifaceted. It's critical to approach this subject with an open mind and to stay away from assumptions and prejudices. It's crucial to understand that black magic may be used for both good and bad, and that it can have serious repercussions. It's crucial to get professional assistance if you think black magic is to blame for your issues.

Black Magic In Africa:

A belief system called black magic, commonly referred to as witchcraft or sorcery, is prevalent in many societies, especially those in Africa. Traditional black magic beliefs in many African societies involve the use of spells, charms, and rituals to hurt or subdue people. These behaviours are frequently used to discriminate against particular people or groups and are frequently connected to unfavourable preconceptions.

It is crucial to keep in mind that these values and customs vary considerably throughout the many African civilizations and shouldn't be generalised or stereotyped. Traditional healers or diviners may have the ability to utilise magic for both good and bad causes in various societies. Others may accuse specific people or organisations of using black magic, leading to persecution.

Furthermore, many African nations have a long tradition of spiritual beliefs and practises that are not always seen as "black magic" in the pejorative meaning. Many African societies have a high regard for their ancestors and think that the spiritual world may affect the material one.

It is significant to emphasise that the acceptance of black magic, together with the allegations and retaliation against those who are thought to use it, may have detrimental effects on African society. These ideas can be used to excuse discrimination, violence, and violations of human rights. It is also important to note that black magic is no longer as widely believed as it formerly was in some regions.



Black Magic In Europe:

In Europe, there has always been a belief in witchcraft or black magic that dates back to ancient times. Witchcraft was widely believed to exist during the Middle Ages and was treated seriously as a crime. Many people were subjected to persecution as a result of being suspected of practising witchcraft. Witchcraft was frequently invoked as an explanation for natural occurrences like disease outbreaks or crop failures, as well as to support the persecution of minorities, women, and other oppressed groups.

Witchcraft was less widely believed in during the Renaissance, and those suspected of performing it faced less punishment. With the development of science and the Enlightenment, people's perspectives changed, and the notion of witchcraft was increasingly regarded as superstition.

In various parts of Europe throughout the early modern era, there was still a belief in witchcraft, although it was no longer seen as a serious offence. Instead, it was frequently linked to conventional medical procedures and folk magic. These customs were seen as a part of the regional culture and were frequently passed down via families.

The acceptance of witchcraft and black magic declined in Europe over the 19th and 20th centuries. Alongside this drop, secularism and traditional religious beliefs both saw declines. Witchcraft and other types of magic are still believed in and practised by certain people and organisations, nonetheless.

It's important to note that the 16th century saw the popularisation of the stereotype of the "witch" as an aged, ugly, and nasty lady. It is significant to highlight that the majority of those convicted of witchcraft were women since this stereotype was used to defend the persecution of women. It's critical to acknowledge the role that the ancient, ugly, and wicked witch stereotype plays in popular culture. It played in the persecution of women in the past.

In recent years, several counterculture groups and subcultures have been linked to the belief in witchcraft and black magic. For instance, the Wiccan religion is a contemporary paganism that takes its cues from pre-Christian European ideas and customs. It is not regarded as evil or black magic.

It is significant to remember that the notion of black magic and witchcraft has a rich history and is a complicated and nuanced subject. Black magic and witchcraft beliefs have historically been used to legitimise prejudice and violence, but they have also been a part of the cultural history of several cultures and communities. It's critical to approach this subject with an open mind and to stay away from assumptions and prejudices.

Conclusion:

A superstitious belief in the use of supernatural abilities to influence or control people and events is known as black magic. Black magic has a long history and is still widely accepted in many cultures today. Black magic is not accepted by the majority of scientific and religious societies, who see it as nothing more than superstition and nonsense. The idea of "black magic" is frequently invoked to justify unfortunate occurrences or to assign blame, frequently without supporting data. Black magic denial may breed prejudice and fear, particularly against individuals who are suspected of using it.

In conclusion, even though the idea of black magic is still widely accepted, there is no proof of its validity. In order to avoid letting fear and superstition dictate our thoughts and behaviour, it is crucial to approach such ideas with scepticism and critical thinking.

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ABSTRACT

Through the strict, geological, verifiable, fanciful, social, and anthropological relationship between two wicked states, India and the Indonesian archipelago, and its rich culture and religion, along with the protohistory. Briefly, this specialist's postulation is between the eighth and thirteenth hundred years, the investigation of association in southern India and the clique of the Indonesian soul that relocated, laid out, and followed social standards and customs. Bhuta Kola or Soul love is a type of custom love mostly in the Tulu talking local area in Udupi, Dakshina Karnataka, and Kasaragod taluk in Kerala known as Tulu Nadu. It is the same as Theyyam, a type of love shared by Malayans of northern Malabar. The Karnataka coast is known for two kinds of workmanship.

KEYWORDS: Bhuta, Tulunadu, Aradhaane, Tuluver, Bhootaradhana, Gramya Devata.

INTRODUCTION

In the strict convictions of the Dravidians of Tulunadu, it appears to be that otherworldly love or love of heavenly or semi-agnostic spirits is a crude type of love. Their customs, convictions, music, books, moves, exchanges, luxuries, and reflections reflect social and monetary universes, perspectives, creative accomplishments, and social qualities committed to provincial networks in various regions. Tulunadu's companions in Karnataka acknowledge the idea of a double love framework for goddesses and nearby spirits. The Soul divine beings who are adored in the sanctuary under the authority of the Brahmin clerics are quiet observers who get portrayals and can't move toward them straightforwardly. Then again, these spirits are a cozier nearby god that influences the existence of the steadfast through a binding together relationship. We living creatures are encircled by these spirits like the holy messengers of their watchmen and the indicators of the heart. They have fixed influence zones.

THE BHUTA Love OF TULUNADU.

South of Karnataka and in the north of Kerala is the place that is known for "Tulunadu" Master Parasuraman, the 6th Avatara of Vishnu, this land made by him is otherwise called Parasuraman Shristi, the faction of Bhuta (Daiva) realized in this space is a quality of the boss individuals whose spirits are worshiped as a will on individuals or goddesses of the house. Palthady Ramakrishna Achar, the renowned evangelist, and overseer of the Tulu Sahitya Foundation trust Bhuta Aradhana, in its ongoing structure, isn't unique in Tulunadu. "It was presented here around the fourteenth 100 years from Sri Lanka, where it gets by as Yaksha Aradhaane. Tribal love was important for the Tulu culture; thus, this type of otherworldly love was handily taken on by Tuluvas" he says. The incredible similarity between the faction of Bhuta and the clique of Naga is the belonging, euphoria, what's more, the discourse of the imitator who is connected, with the faithful. He is in a daze and feels like the typified soul thinks often about the issues and issues of



the dedicated, cautions them against free living, and resolves their psychological and actual issues. Acting as a zombie (dazed) a specialist will take care of the lawful and legal issues of the people. The historical backdrop of this sort of love traces back to the local ancestral or native time frame in Dravidian back times and has a past filled with around eight centuries. This entrance isn't just a life, yet is currently overhauling with augmentations and exhibitions to keep individuals in Tulunadu connected with close connections to individuals and family, this love framework is marginally unique and convictions different from the standard ceremonies. The principles of love are with gadgets, writing, music, and dramatic components. These slave spirits or daivas are considered to be the gatekeepers of the towns (for instance, in Maharashtra, known as Devata GRAMA, or then again Devata ISTA). Tulunad or Tulu Nadu, sometimes known as Bermere sristi and Parasuraman Srishti, is an Indian region and prospective state on the country's southwest coast. The majority ethnic group in this area is the Tulu people, also known as "Tuluva" (plural "Tuluver"), who speak the Dravidian language of Tulu. The South Canara cultural region, which includes the undivided land of the modern Dakshina Kannada as well as Udupi counties in Karnataka State and the Kasaragod district in Kerala State, is an extant district and historical region.

The main city in Tulu Nadu is Mangalore, a significant city in Karnataka and the fourth-largest city in terms of both size and population. The other two important cities in this area are Udupi and Kasaragod.

GRAMYADEVATA

Our old Vedic period doesn't create an arrangement of love in the sanctuary. Even though in certain spots the wooden designs are from the pre-Buddhist time. Some results show that the local populace (antiquated clan) set their divine beings and goddesses without many conventions since they were not acclimated with the love of godlikeness in the disengaged air of the sanctuaries. They jumped at the chance to be set in the outdoors uninhibitedly and even today, the divine beings and goddesses of the towns are not detached. There are no sanctuaries as such for them and perhaps they are in the shade of a major tree. Some of the time these divinities mark the breaking point of the city to bid farewell or welcome. As a general rule, each town or country community of the time had its own "Gramya Devata" or town defensive god. These demi-divine beings or wonderful demi-divine beings, known as the defensive god, are welcome to get material advantages, agrarian favors, or the security of their families. There are yearly services of the rustic populace in general thus of reliance on endurance. Gramya Devata might have been a hallowed tree loved as a manifestation of a god. Della Valle, a voyager from Italy who visited India in 1623-25, said that "the goddess Parvathi was revered as a tree with vegetable contributions." The gods of the town of then, at that point, and even currently are like a little haven, a specific stone, or an image like Harpoon. It was important for the religion of nature. The most difficult places where it was a strain to unfold the whorl was talking to people to express the connection of these Daivas in Tulunadu, though all houses have a Daiva, some fear talking and telling about these spirits, there and some shy away, fortunately, there were few who guided the scholar amicably, and expressed their views, also being a woman and from the urban mentality, sometimes it creates a block to see the sacrifice of animals as an offering for the Bhuta/Daiva, closing the mind of not being Human or empathetic towards the animals put to sacrifice. Another place where it was even difficult to explore for the scholar was the tribe in Indonesia, The Dayak Tribe, known as utter aboriginals and head hunters. Gods and Spirits worshipped in Indonesia are still on the unearthly level, louder, scarier, and more colorful. The research scholar could get a chance to talk in detail to Michiel Palmieri an Artist Researcher who has had the opportunity to stay with the Dayak Tribe for more than 10 years, he



helped a lot in thought processing the Research Scholars' curious queries. Hence the Research Scholar wants to say and explain many connections between Culture and Traditions and Religion following the Good and Bad, the Negative and Positive the Evil, and Blessings are the core of any religious and cultural practice where always if there is bad the good has to happen to overcome. The "Mother Goddess" first appears in South Asia in Mehrgarh, where female clay figures from the fourth millennium BCE have been discovered. These statues are thought to symbolise the "Mother Goddess." Similar female figurines may be discovered in 3rd–2nd millennium figures from Harappan civilization sites. These include a lady with a plant growing from her womb and just a woman in a tree being adored by some other woman, alongside seven figures below. The concept of a earth spirit called bhumi has still been frequently associated with villages today due to its connection to agriculture, just as it was during Harappan times. The terracotta fragment Chandraketugarh, which dates to the first century BCE and is located in what is now eastern West Bengal, provides evidence of ongoing worship of a female village deity. The plaque depicts what appears to be a goddess worshipping a figure carrying a parasol while being showered with clay pots, fruits, flowers, and other offerings resembling those made to contemporary village goddesses.

DEVA DAIVA BHUTA

DEVA - Devas are divine beings and human goddesses sanctified in sanctuaries and altars. The custom site is called maadu (maida). The puja ceremonies are driven by Brahmins, where the contributions comprise decontaminated vegan food. The customs are joined by shloka and mantras sung in Sanskrit. Devas are loved and carry out beneficial things for individuals, they tell the truth, and are nice, fair, and legit. The Devas who address the most significant level of power in this space are arranged in Deva. In the space of Bantval Taluk, Ullaaklu is the general name given to Ullaalathi (female god) and Ajwar Daivangalu (male divinities, two siblings). They are loved similarly to rulers.

Daiva - The Daivas have a few parts of divine beings and goddesses exemplified, yet have solid nature to be semi-grand otherworldly creatures. The custom site is fundamentally called staana (saana in Tulu). During the ceremonies are not generally important that the Brahmins play out this puja, however, can be performed by a faction known as the "Nalke" people group that is credited to the demonstration of daze, they are additionally called "lambdas" in Tulu and Kannada language. In certain spots, in a few pieces of the customs, the Vedic mantra is sung. The tantric technique is at times utilized to ask and is added with supernatural demonstrations. Vegan food is advertised. At times, the 8 countenances of the Daevas are addressed as tigers and wild pigs and seem to be Bhutas. They are pleasant divinities who rebuff sins to address wrongdoing or deceptive nature.

Bhuta - Bhutas incorporate divine spirits or semi-creatures of timberlands, trees, creatures (pig, tiger, wild hog, bull, snake), legends who passed on unnatural passings, and individuals who passed on from bad form social. Non-Brahmanas love them in the stana (Bhuta stana). For Koti Chennai, the custom site is named with an exceptional name, Garage (Parodi).contributions are not vegan and chickens are typically butchered. Before, pigs and bison were forfeited. At celebrations, coconut alcohol (drink) is offered, and liquor isn't thought of untouchable. It is said that Bhutas become rough when they rebuff people, however, they accomplish something beneficial deeds extremely quickly. The Bhutas are loved among the lower and center castes. The Ganas: Lawbreakers of Paradise. Ganas (classes) are a gathering of phantoms, trolls, and little people spirits who are the buddies of Ruler Shiva. Some are said to live with him on Mount Kailash, while the most considerable and unnerving Ganas are restricted to incineration. It is said that Uma (spouse Parvati-Shiva) when asked Master Shiva for what good reason he cherished living in the



incineration grounds, which were the home of evil presences, jackals, cadavers, and vultures when they had to such an extent more gorgeous spot. Mahesvara answered that he had meandered all over the planet, looking for an unadulterated spot to reflect. Unfit to view as one, he, out of resentment and dissatisfaction, made the awful Pishachas, meat-eating devils, and horrendous rakshasas, with the expectation of killing individuals. Be that as it may, out of empathy, he kept this horrible swarm in the field of incineration. Since he would have rather not lived without bhutas and want, he decided to live in a burial ground. At the point when the apparitions remained with him, they in no way hurt. The presence of the horrendous Ganas likewise went about as a praiseworthy watchman for Shiva and a deterrent for the polluted. The individuals who dreaded the terrible apparitions and trolls were ordained to remain outside. No one but legends could be close to him in the field of incineration, legends who had resisted demise and liberated themselves from interests and dread. It was the genuine aficionados, those who didn't have anything to fear, who ruled the attack of numerous classes of dangers of power that were lethal to the people who were fewer legends and had zero control over the frightening apparitions since they had not controlled even them. One might say, the Ganas can be considered transmissions of Shiva. Stella Kramrisch portrays in her book the presence of Shiva as "expectations or exaggerations of potential outcomes of the human condition". While some of them were made by Shiva, others came to the territory of Ganas in the wake of being crushed fighting by Shiva. Love This type of Shiva and Parvati with an idiotic soul of bunta, which is likewise venerated with Jumadi. The Jumadi faction is viewed as one of the primary hallowed places of Jumadi in Tulunadu. 19 Jumadi sees herself as the region of the planet and has numerous companions of her loved ones. One model is the Imperial Chowta family who loves Jumadi in the Jumadi safe-haven at Mudabidri Royal residence (Chowtara Aramane) and in the place of worship close to his old castle Puttige, his old castle of Putting. Jumadi is respected by individuals of Tulu Nadu paying little mind to their rank. In certain safe havens, Jumadi is just presented for food, products of the soil vegan food sources. In different safe havens, Jumadi is offered the blood of a chicken addressing Dhumasura. Afterward, the aficionados eat the chicken like Prasad or give it to the pandas, the imitators of the spirit.

Bta Kl, also known as daiva Kl or nm, is a type of ceremonial dance popular among Hindus in Tulu Nadu and some areas of Kasaragod on northern Kerala, India. The dance is a part of the "Bhootaradhana, " or worship of the regional deities, that the Tulu-speaking community practices. It is highly stylized. In Yakshagana folk theatre, it has had an impact. [1] The Set of work of neighboring Indian populations is closely linked to Bta Kl.

SRIKULA: FAMILY OF Sri

The practice of Srikula (Sri's family) (sampradaya) centers around Devi love in the structure of the goddess Lalita-Tripurasundari, who is viewed as the Incomparable Goddess (Mahadevi). Established in Kashmir during the principal thousand years, Srikula turned into power in South India before the seventh hundred years and is presently the principal type of Shaktism rehearsed in the southern areas of India like Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, and Sri Lanka. The most popular is Srividya Srikula School, "one of the most persuasive and religiously modern developments of Shakta Tantrism. Its focal image, Sri Chakra, is presumably the most popular visual picture of the whole Hindu tantric practice. His writing and practice might be more. The Srividya paramparas can be partitioned into two streams, the Kaula (an act of Vama marga) and Samaya (an act of Dakshina marga). The Kaula or Kaulachara, first showed up as a cognizant custom framework in the eight hundred years in focal India, and its most adored scholar is the eighteenth-century Bhaskararaya thinker, generally viewed as "the best example of the Shakta



reasoning ".22 Samaya or Samayacharya has its foundations in crafted by pundit Lakshmidhara of the sixteenth hundred years, and is "wildly strict [in their] Tantric useful change endeavors to adjust the standards of high-rank Brahmins". Numerous Samaya specialists unequivocally deny being Shakta or Tantric, although specialists guarantee that their love stays on the specialized level simultaneously. The characteristics of the Samaya-Kaula division are "an old question in Hindu Tantrism" and a discussion with force just until the present time. The presence of the terrible Ganas also acted as a guard of honor for Shiva and an obstacle for the impure. Those who feared the horrible ghosts and goblins were destined to stay outside. Only heroes could be near him in the field of cremation, heroes who had defied death and freed themselves from passions and fear. It was the true devotees, those who had nothing to fear, who dominated the assault of multiple categories of threats of power that were fatal to those who were fewer heroes and could not control the scary ghosts because they had not controlled even them. In a sense, the Ganas can be considered emanations of Shiva. Stella Kramrisch describes in her book the presence of Shiva as "predictions or caricatures of possibilities of the human condition". While some of them were created by Shiva, others reached the state of Ganas after being defeated in battle by Shiva. It is interesting to note how much you earn, etc., born of the wrath or fury of the gods. The myths of the creation of Kali or Durga would also be good examples. The name Rudra, the primordial form of Shiva, means anger and rage towards evil. These manifestations are spontaneous, rather than voluntary acts of creation on the part of Shiva. Kramrisch notes: Shiva's anger was a "creative component of his samadhi". A wild boar perished amid Lord Shiva's pleasure garden, according to Tulu mythology. Goddess Parvati took the young boar's progeny in as her own. As the juvenile pig grew older, he developed destructive tendencies and started decimating the flora and trees throughout Lord Shiva's garden. This infuriated Lord Shiva, who made the decision to execute him. But Goddess Parvati stood up for the boar and begged her husband to forgive him. Therefore, Lord Shiva decided against murdering the boar and instead consigned him to Earth with the responsibility of guarding the inhabitants. This specific evolved into Panjurli, a Bhoota (divine spirit).

CONCLUSION

There are numerous conceivable outcomes to investigate in this perspective, where social ties plainly show our strict connection and social movement from one land to another, not just for green fields to make due, yet additionally for social, strict, and conventional. The aggregation to demonstrate all people come from a solitary race "VASUDHAIVAKUTUMBHA"

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Practices of Kartika Masa: A Study

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Abstract:

Karthika Masam is one of the most auspicious months on the calendar. The satellite calendar has been divided into two parts, Dakshin Ayana and Uttar Aryana. Karthika Masam belongs to Dakshin Ayana. Of the 2 asanas, Dakshin Ayana is more or less separate from Sadhana. Sadhana is probably the means to attain salvation. The Hindu month of Karthika begins the day after Deepavali in regions where the second month begins after Amavasya. Of all the Dakshin months, Ayana Karthika Masam can be a quality solution for Sadhana. Therefore, Karthika Masam is one of the most promising months on the satellite calendar. Sadhana refers to approaching the sacred text to attain salvation. Karthika Masam is the best month for sadhana among all the months of Dakshin Ayana. As a result, Kartika Masam is one of the happiest months in the calendar. The most important side of Karthika Masam is that it brings good luck to every devotee of Lord Shiva and Lord Vishnu. The temples of Lord Shiva and Lord Vishnu are filled with devotees during Karthika Masam. We tend to better understand that Lord Shiva and Lord Vishnu of Karthika Masam are immutable. Performing Karthika Masam helps the student to understand and accept each other that Lord Vishnu and Lord Shiva are one and the same. Karthika Masam is one of the most auspicious months in Hinduism and is referred to by unusual names like Damodara Masa, Karthigai, Kartika, Karthikam, etc.

Keywords- Rituals of Karthika Masam, Festivals of Karthika Masam

Introduction

Karthika Masam begins Aswayuja Sukla pournami until at least a month the day after Deepavali, marking the start of the ice season. It begins within 8 months out of 12 after the Sun transitions into Scorpio. Many rites and customs must be observed during this month. The most exciting truth is that Lord Vishnu falls asleep on Ashadha Buddha Ekadashi and wakes up on Karthika Suddha Ekadashi. During the month of Kartik, there are special rituals and days of fasting on Mondays. Monday is generally dedicated to the worship of Lord Shiva. Especially the gathering of Sravana Masam and Kartika Masam is considered auspicious by Lord Shiva's devotees. Karthika Masam is the holiest month for pleasing Lord Shiva and trying to atone for all sins committed. It is believed that the Tripura Asuras were killed by Lord Shiva and the world was saved as well. It happened on the day of Karthika Purnima. According to the Padma Purana and Skanda Purana, the month of Kartik brings four kinds of benefits: religious, financial, good marriage, and enlightenment. The meaning of the month of Kartik was first given by Lord Narayan Brahma, Brahma Narada, and Narada King Prithu for the welfare of mankind. It is believed that in this month Lord Siva slew the powerful and prosperous Demon Kings of Tripurasura and consequently freed all the worlds from



their clutches. There is also a belief that Lord Vishnu, who has fallen into a deep sleep since the day of Aashada Suddha Ekadashi (called Tholi Ekadashi), wakes up on the day of Kartika Suddha Dwadashi (called Ksheerabdi Dwadashi). According to the Puranas (ancient Hindu texts), in this month the sacred river Ganges flows into all rivers, streams, and other water resources before emptying into the Bay of Bengal. For this reason, it is considered wholesome to take an early morning bath i. E. Kartika Snanam during the month. Flowing water absorbs a lot of kinetic energy and gives energy. A bath early in the morning on those cold days helps the body recharge and is good for your health.

Important Activities or poojas During the month of Karthika Masam

Karthika Somavaram

In particular, Somavaram (Monday) is a mainly auspicious day to worship Lord Shiva, and the Somavaras happening in Karthika Masam is very vital days for performing sadhana. Perform Pradosha Vratam on Mondays and Lord Shiva Meditation can glimpse the supreme spirit and also helps to attain siddhi. There is a saying in the scriptures that whoever fasts Monday night, feeds a Brahmin, and eats the food after seeing the stars, will receive all the grace of Lord Shiva. People watch Karthika Somavaram Vratam wake up before dawn and perform Punya Snana in a river or pond or head bath at home. Then perform Karthika Somavaram Vratam to invoke the blessings of Lord Shiva.

Karthika Somavaram Vratam Benefits

Fasting and acting Poojas on Monday elevates our recognition which receives tuned into the better realms. The planetary ruler of Monday is the Moon, which regulations our minds. It is assumed that if one plays Pradosha vratam on Mondays and meditates on Shiva, one may enjoy God or even gain siddhis. The Scriptures say that someone who fasts on Mondays until evening feeds a Brahmin, and eats meals after seeing the celebrities will get hold of Shiva's grace. By fasting on Mondays, you may advantage of mastery over the mind. This suggests that has manipulated the moves of the Moon. So, he's referred to as Chandrashekhara.

The lighting of Diya or Lighting a Lamp

During Karthika Masam diyas are lit and located inside the front of the Tulasi plant and shut in the principal front of the residence before Sun upward thrust and easily earlier than Sunset. it's taken into thought auspicious to light-weight a Diya for the length of Karthika Masam. Temples may gently a Diya and might carry the diya to the head of the Dhawaja Sthambam withinside the temple and tie it there on Karthika Purnima or Karthika Pournami. This diya is notion as Akasa Deepam. Karthika Pournami is widely known in comparable strains of Diwali and also the entire residence is embellished with diyas. dotty is burnt on Karthika Pournami.

Karthika Masam means Karthika Deepam, which is the main activity during the month. In regions that follow the lunar calendar, Kartika Masam begins the next day after Deepavali Amavasya, which generally falls in the months of October/November. Until the day of Kartika Pournami, people continue to light oil lamps called "Kartika Deepams" at the main entrances. This day is considered the cheapest day of the month.

Bathing in River or Nadi Snanam



Another necessary means is bathing within the watercourse throughout Karthika Masam or the month of Karthika. on Aswayuja Masam, the river absorbed the moon' energy by bathing within the watercourse at Karthika Masam. Hence washing in the river or performing Nadi Snanam in Karthika Masam is obligatory. to preserve your frame spirited and active, it's so much expressed in Puranas that you simply wish to arise early withinside the morning and have 'Samudra / Nadi (river) Snanam' as a result of the flowing currents of the watercourse water facilitates in energizing and activating the frame cells.

Vanabhojanalu during Karthika Masam

"Vanabhojanam" is a Telugu expression referring to eating/eating al fresco/in the gardens under the bushes. In the past, people would prepare their dinners in "Jada" or gardens and enjoy their meals in nature. It's just my family day circle. This cultural pastime has a special appeal, and lately, some have had home-cooked meals delivered as well as received meal packages from restaurants and backyard dining experiences. People visit nearby gardens or forests, spend the day with their retainers playing games, discussions, etc., and having lunch amidst nature among the colourful bushes is obligatory. It is an important social pastime in the auspicious month of Kartik.

people find time for themselves and have fun with their parents and friends in nature. This way you can clear your head and recharge your batteries. In this way, it helps maintain a healthy and warm connection among some members of their kinship/network, which in turn allows for the development of a healthier/progressive society.

It is a common ritual during Karthika Masam, or the month of Karthika, for people to go to nearby parks or forests to have dinner with family and friends. They are known as Vanabhojanalu. Vanabhojanal's observation process can be read in "Vanabhojanal". The original concept was to keep fit and refresh/recharge the body, mind, and soul during the mild winters. This culture continues to this day.

Damodara Pooja

Lord Damodara is the worship of Lord Vishnu in Lord Shiva's temple, where Lord Vishnu prays to Lord Shiva and vice versa. The center of self-lifestyles is Lord Shiva and the circumference of various existences is Lord Vishnu, and one worships every form with the world as their image.

Rudraabhishekam

Devotees visit nearby Shiva shrines throughout the month or on most Mondays and perform "Abhishekam" to the Shiva Lingam, i. E. pouring clear water and milk or fruit juice on the Shiva Lingam at once. This happens because Lord Shiva is believed to love "Abhisheka", ie, 'abhisheka Priya. Even when someone does abhisheka with clear water, they are just too excited and blessed. From a scientific point of view, any practice of going to temples and worshiping God facilitates the spiritual elevation of thoughts and spreads effective vibrations. It facilitates the rejection of materialistic globalism and brings God's life to life. Most Hindus are interested in performing puja/incarnations for Lord Shiva, as well as reading/mindfulness of Kartika Puranam (historical scripture about Lord Shiva).

Rituals of Karthika Masam

Padyami is the first day of the month, Vidiya is the second day, Thadiya is the third day, Chavithi is the fourth day, Panchami is the fifth day, Shashti is the sixth day, Saptami is the seventh day, Ashtami is the eighth day, Navami is the ninth day, Thri Rathra Vratam is the tenth day, pray to



Vishnu, Dashami is the eleventh day, and Dwadashi is the twelfth day. Dwadashi, Trayodasi, Bahula Padyami, Pournami, Chaturdashi, Amavasya, and Karthigai Masam are important Hindu festivals. On Dwadashi, perform puja beneath a gooseberry tree or tulsi plant, avoid dinner, donate to Saligrama Sila, do deep Aradhana, listen to Puranas, give a gift to those in need, perform Navagraha Puja, fast and pray to Shiva, fast and give food in the name of Pitrus, bring a coconut to the Lord and a lamp to the temple, take a holy bath every day, and keep light-weight lamps in and around the house.

Karthika Masa Festivals

Nagula Chaviti

On the 4th day (chaviti / Chaturthi day) after Deepavali Amavasya, Telugu-speaking human beings of Andhra Pradesh and Telangana rejoice Naagula Chaviti. People frequently take a look at fasting on this day. They visit the close by snake burrows to carry out pooja to Naga Devata or the serpent god. They ease up the area, enhance it with muggulu / rangoli, and mild up the oil lamp in front of the anthill. They worship the snake god with turmeric powder, Kumkum, and flowers, provide milk to Naaga Devata frequently by pouring the milk into the holes of the anthills and provide chalimidi (a form of candy organized of rice flour combined with jaggery and ghee) as naivedyam.

It is assumed that on Nagula Chaviti day Lord Shiva ate up the unfavorable poison to store the universe and its creature. Goddess Parvati who became bowled over via way of means of this act of her husband controlled to keep the poison in Shiva's neck area handiest without spreading to his body. Thus, Lord Shiva's neck grew to become bluish in color and from thence he was given the call Neelakanta ('neela' way blue and 'kantha' way neck). The ladies are a lot worried withinside the competition celebrations and they study fasting throughout the day for the sturdiness and welfare of their circle of relative contributors in particular for their children.

Ksheerabdi Dwadashi

Ksheerabdi Dwadashi is any other vital pageant of the month that is especially completed with the aid of using the married ladies for a rich married life. It is well known as the twelfth day after Deepavali Amavasya i. E., on Suddha Dwadashi day. Nowadays, girls' people worship Tulasi Devi / Brunda Devi (Holy Basil plant) with the aid of using retaining a spray of Indian Gooseberry tree (Amla) beside the Tulasi plant. It is thought that Lord Vishnu is living in the Amla tree as a result of thinking about Tulasi / Brinda as Lord Vishnu's wife, those collectively are worshiped on this unique day.

Karthika Poornima

Karthika Pournami is also celebrated this month. On this day, people take a holy dip in the rivers and perform puja and homa. Karthika Pournami is also known as the 'Festival of Lights' as people light up their homes with oil lamps on this day. Karthikai Akshaya Tritiya is a very important festival celebrated in Karthika Masa. It is believed that Lord Vishnu was born on this day and it is also believed to be a very auspicious day for new beginnings. People purchase gold and other valuables on this day as it is believed to bring good luck and prosperity. Karthikai Maha Shivratri is a festival celebrated to worship Lord Shiva. People observe a fast and perform puja and homa on this day. People also visit temples to seek blessings from Lord Shiva.



The complete moon day of the month i. E., the Kartika Purnima day is taken into consideration because of the maximum auspicious day of the month. Nowadays Hindus on the whole carry out Satyanarayana Vratam and Shiva / Rudrabhishekam. Early withinside the morning on this day, married girls visit the close by water reasserts like ponds/tanks/rivers and take a holy dip. As a result of Kartika Deepams, they launch Deepams into the water of our bodies preserving the lighted oil lamps withinside the reduced stems of plantain timber or in bowls fabricated from dry leaves which can be only eco-friendly. This is more often than not carried out through the married girls for the welfare of their husbands and the complete family.

Conclusion

Karthika Masam is a special month in the Hindu calendar and is celebrated with much fervor and enthusiasm. It is a time of reflection and spiritual growth as well as a time to express gratitude and thankfulness to the Divine. It is also a time to make offerings to the departed souls, seek blessings from the gods and goddesses, and celebrate the beauty of the changing season. Karthika Masam is a special time for all Hindus to come together and celebrate the rich culture and traditions that have been passed down through generations.

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Abstract

The Kodava Tribes of Karnataka, the most southern state of India, are the subject of this study. This study attempts to explore the origin, history, culture, festivals, religion, land and agriculture, language and literature, as well as the myriad facets of life among the Coorg tribes. With a focus on their practises and traditions like marriage, the status of women, etc., an investigation of the social life of the indigenous people of Coorg has been conducted.

Keywords:

Coorg, Kodagu, Kodava, Tribes, Attire, Culture, Chhaavu Padathi, Chhaavu Mane.

INTRODUCTION

For those from the Kodagu (Place) geographical region of Karnataka, India, the Kodavas are an ethnic and linguistic community who speak original Kodava languages as their primary language. They are patrilineal labourers in agriculture who uphold martial practices and possess land. Kodavas maintain a high reverence for their ancestors and their weapons. Swords, bows, arrows, and finally guns were revered as magnificent tools. Tradition believes that they are the only peoples who can genuinely carry weapons without a permit.

Origin

Both Kodava and Kodagu are taken from the same root noun, "Koda, " which carries no connotation but instead was originally often used to address people, languages, and practices. Some think it means "hill, " whereas other say it means "west." The British Raj anglicised the word "Kodagu" to "Coorg." In besides keeping cow herds, rice farms, and coffee plantations, the Kodavas also lived in Kodagu and engaged in battles. According to historians, the Kodavas were the earliest race to settle in Kodagu and have thrived there since over a thousand years.

Culture:

Kodava families remained devoted in both the military and agriculture. Since then, a lot has changed, and now, in search of better educational and employment prospects, families are selling their land and migrating to Bangalore and Mysore.

Attire:

Body language, eating habits, beliefs, rituals, and costumes are just a few examples of features that are greatly influenced by culture. It won't hurt to suggest that culture defines us because it does in fact play a significant influence in forming who we are. It establishes who we are and what we should be. It instructs us on what to hold dear and the customs we ought to uphold, which in the end defines who we are.



The costume is one element of culture. Our clothing choices and manner of dressing reflect our culture heavily. The simplest illustration of this is how the national dress of India for ladies is the sari. This fashion sense is deeply ingrained in our culture. As a result, each nation has a national costume—or, to put it another way—their own distinctive fashion sense that is shaped by their culture.

India is a country with many different ethnic groups, therefore each state has its own customs and ideals. They also have a distinct sense of style when it comes to wearing. We frequently make educated guesses about a person's region of origin based solely on the costume they are sporting. Such is the significance of attire. Our very own Scotland, Coorg, has its own distinctive fashion sense. Their ethnic dress is really distinctive. Therefore, we can tell someone is from the Kodava country just by looking at their outfit.

The "*Kupya*" a half-sleeved coat that is knee length, is the traditional Kodava attire for males. Over a white shirt with long sleeves, this Kupya is worn. This is not the end of the costume. A maroon and gold sash known as the "*Chale*" is worn around the waist in addition to the coat. The "*Peechekathi*" a stunningly embellished silver dagger, is placed inside the chale. One might wonder why the Kodava outfit has a silver dagger. The Kodava culture is what gives it its significance. Daggers and other weapons play a big part in their culture. Furthermore, they worship weaponry. Therefore, the dagger serving as a component of their outfit is just a symbol of their culture.

Chaavu Padathi(Death rituals)

The Chhaavu Mane(Death Home)

When a person's eye begins to glaze over, indicating that death is close by, he is promptly transported to *Nellakki Nadubade* of the house and laid on the mat under the lamp with his head pointing east. A coconut is broken inside the *kachi thaliya* when the dying man opens his mouth, and the coconut water is then poured into his mouth while being dipped in either tulsi/basil leaves or white fabric. Even that can be used if Theertha or holy water is present. Any unmarried man or woman will go to the *patti* and fire a gun shot once in the air; if they are married, they will fire it twice quickly once it has been determined that the person is dead.

Padathi: Pol thekath kootuvo

If the cremation occurs on the same day as the shooting, the dead person's mouth and both thumb fingers of their left leg are tied shut, along with their eyes. The head is covered from mouth to ear with a white fabric, and cotton plugs are placed in the ears and nostrils. Later, the corpse is positioned in a north-south direction (head toward north, leg towards south). The body is covered with a white fabric. The term "*pol thekath kootuvo Padathi*" refers to this process.

Thekathe Kootuvo Padathi

After noon, "*Thekathe kootuvo padathi*" if the person is deceased. People will enter the *thekath koot* where the body is kept in this fashion, removing the spread cloth just from the face, receiving the blessing, and then going inside the house. The dead body is left there in this manner until 10.30 at night; after that, it is made to lean against the north side of the wall, the navel is bound with salt-watered cloth, the *kachhi thaliya* is positioned behind the head, and a white cloth is placed over it. After this process, no one will see the face of the deceased until the following morning. *Oorkara*, *Kerikara*, *Menekara*, and family members will watch over the dead till the following morning, together with *Poleya* and *Volaga*.



Onik Illivo Padathi

Rice is maintained on the Oni till the chicken starts to crown in the morning. "*Onik Illivo padathi*" is the name of this. The deceased body is then laid out in front of the home on the wooden plank and steps after this padathi. If the deceased person was married, his wife and children would inherit Oni; if he was not married, the person in his family who was younger than him would (onik ilivo).

Aruva Shastra

If it is the deceased person's wife, she has let her hair down and has a white cloth slung over her shoulder. After this procedure, a gunshot is fired—once quickly if the person is single, twice quickly if the person is married. All tasks relating to the dead will be carried out by "*Aruva Okka*" members, who will also offer food to those gathered in the funeral home. They enter the house through the rear door to fetch food. The fireplace at the death house is not lit. Food is brought from a neighbouring house, a mother's house, or the wife's *thaamane* if *Aruva* is not present in the okka.

Bathing and dressing customs

When a man is getting dressed, the shirt is put on with the button facing the back, *Kupya* is worn on top, *Chaale* is knotted to the right side, and *Peeche Kathi* is tied to the left side. The same technique as above, but with a *Kambi podiya* drape instead, if the deceased is a lady. She is draped in a white saree if she is a widow.

Arrangements for firing

A few dry woods and a green mango tree are removed wooden poles are positioned on each of the four square-shaped ground corners that have been excavated down to a depth of 2 12 feet. Two substantial wooden poles, each measuring 2 feet wide by 3 feet long, are positioned in the centre of these poles facing north and south. On top of this, a bulk of chopped wood pieces measuring 3 feet long are arranged in an east-west direction, followed by another bulk arranged in a north-south direction.

Kadpathnaal

Tuesday or Friday are referred to be "*Kadpathnaal*" days if the deceased are cremated on such days. On this day, coins are flung and a chicken is made to fly in front of the body. On each side are two plates: one for money offerings and the other for water and tulsi leaves. Members present will spout water into the mouths of the deceased. After that, a small group of individuals will work together to hoist *Kattkaal* in all four directions, carry it on their shoulders, and rotate it three times anticlockwise. One woman will then toss *Samayathakki*. The *Kattkaal* is swung back and forth three times after the third round, facing the front of the house, before being carried to the *tootengala*.

Kullik nippo Padathi

The candidate who supports "*Kullik nippo*" will carry a kindi, a coconut, a mud pot, and a basket of *Samayathakki*. A ring made of dried grass will be fastened to their middle finger after they've washed their face and leg. Mango leaves will be placed on top of a grass-based thombda. A kindi made of mango leaves and dried grass (*garikepille*) will be held by the person in front. Mud pot will be held by the individual in the middle. The person standing behind will be carrying a coconut on his head. (The kindi and mud pot will be filled with water.)



The individual standing behind will wear a coconut. Three persons will pass a samayathakki basket, and these three will approach the body by sprinkling some water till they are close to it. They will circle the wooden plank or burial ground three times. After that, they will approach the corpse and place a coconut in front, a mud pot in the middle, and a kindi behind. They will circle the body three times after placing all of these items. The person carrying the coconut will break it by bending over, the person holding the kindi water will spill it, and the person holding the mud pot will smack the chair leg with it. A *Kullik Nindha* individual abstains from consuming curry seasoning as well as milk, honey, meat, fish, eggs, and *otti*.

Rituals for firing the body

The fragments of broken wood will be placed in all four directions. If the deceased is married, the wife or older children will burn the pyre, and if he or she is alone, a younger individual will do so before returning home. People who live there will split the palmbu (mat) in two and swing it back and forth over the flames to help it burn quickly. After some time, a gunshot is fired after the carrying food box is opened and placed on the left side of the body. Raw banana is cut and cooked for dinner after arriving home. The kitchen fireplace won't be lighted until after the cremation.

The day following a cremation

The close relatives of the deceased man would be gathered by Aruva people early the following morning and taken to *Thootengala*. They will travel with milk, a paddy, and a water pot. They will begin removing the ashes from the ground after arriving at the location since they were spilt on the tree roots (which produces milk). Water is now poured onto the cleaned ground until the heat on the ground subsides. Following this process, milk and paddy are sprinkled over the damp ground. A small amount of ash is collected in a basket and added to running water before dawn. The relationship's younger members will all trim their beards, moustaches, and heads.

Cuisine:

As a staple food, the Kodavas consume boiling rice (koolu) for lunch and dinner. Commonly used fruits and vegetables include coconut, jackfruit, plantain, and mango. Ghee is used for special occasions and in rich homes. The dinners used to feature Kanji Koolu (rice), curries, and a variety of side dishes. Both alcoholic beverages and non-vegetarian meals had not been outlawed. It is common to eat chicken, river fish, and pig, as well as different game meats. '*Kadumbuttu*' is served with pork (steamed rice balls). In Kodagu, "Pandhi Curry" (pork curry) is one of the most well-liked dishes.

Along with these, additional foods include ferns, crabs, tender jackfruit curry, wild mushrooms, Baimbale (bamboo shoots), and various green vegetables. People also eat crabs, ferns, tender jackfruit curry, jackfruit seeds curry, raw mango curry, and fries.

Kodava wedding

Compared to other Indian cultures, the Kodava wedding is more condensed. The Coorgi bride dresses in a traditional brocade sari with black pleats and a wrapped border on the right shoulder throughout the duration of the two-day celebration. The bride is required to wear a veil the entire time. The Coorgi have a practise of passing down bridal saris from one generation to the next. It is typically believed to be lucky. The bride's head is hidden by a veil. On top of a calf-length undergarment, the groom gets danrapped while wearing an elaborate robe. The groom has a regal



appearance because to the turban on his head. The groom typically wears Peeche Kathi, a jewelled dagger with a waist band, at the wedding.

The post-wedding rituals in Karnataka are very important, and the women's community is quite important during these sessions. *Neer eduppu* is the first tradition that the bride must adhere to following the official wedding ceremony. After breaking a coconut with the groom's peeche kathi, the bride is required by tradition to carry water in a "kalash" or pitcher (ornamented dagger). The bride is required to carry the pitcher of water on her head the entire time. She is accompanied by two of her in-laws' daughters. It's a good way to symbolically welcome the bride to her new home. Family members of the groom playfully interrupt her during this point. In front of the bride, they typically dance to volga music (traditionally referred to as Kodava music). The bride makes her way down the kitchen carrying a pitcher of water. It denotes that the management of the kitchen, a key component of a household, is the new bride's significant responsibility. The bride is also anticipated to handle the situation well thanks to the sacred river's blessings.

Religion:

The first three Kodavas were Kuladevi (goddesses) Kaveri, Maguru (major teacher) Igguthappa, and Guru Karana (revered common ancestor). Hindu monotheists, the Kodagu people worship the same natural elements today as they did in the past, including their ancestors. They also believe in reincarnation and venerate the cow. Their principal deities are Laxmi, Shiva, Bhadrakali (a Kali-representing Parvati), Muthappa, and Aiyappa.

Literature and Language:

Formerly independent, the Kodava language, also known as Kodava takk, now includes Kannada and terminology from neighbouring states. Interaction was limited to native Kodava speakers. According to the 1991 census, Kodava Takk speakers make up roughly 0.25% of Karnataka's total population. According to the Karnataka Kodava Samiti Academy, Kodava Takk is spoken both inside and beyond the district by 18 more ethnic groups, including Amma Kodavas and Kodava Heggade.

Land and Agriculture:

Devarakadu:

A Tradition holds placed great emphasis on both the natural world and the ancestors' skill at hunting. They would even hold rituals to symbolise marriage, the spirit of dead tigers both with soul and the spirit of a hunter in order to emphasise the close bond that Kodava culture shared with the wildlife that called their wooded realm home. Since the Rajas' dominion, protected areas known as devarakadu (devara - Lords and kadu - forests) have been preserved among the coffee plantations in their original state. Each hamlet has a single devarakadu, which is thought to be the home of a god and is governed by stringent laws and taboos that restrict hunting and tree-cutting. The biodiversity of the area is crucially stored in these groves. Arakadu:

Jamma:

Kodagu developed a system of land tenure known as Jamma (protected tenureship) even during the pre-colonial Paleri Kingdom of Lingayat Rajas. Kodavas had an inherited claim to almost all of Jamma's agricultural holdings, although they were either indivisible or inalienable. The Jamma tenure, which also includes rights to nearby wild woodlands, has helped preserve the relatively



large agricultural-forestry estates that formerly encompassed all of Kodagu (bane). Plantation crops like coffee were exempt under India's Land Reforms Act, which has protected enormous estates from post-independence land reform measures. Large agricultural-forestry estates throughout Kodagu were able to survive because Jamma tenancy had access to the surrounding forests (bane). The statements made by Jamma are important for a variety of reasons.

Cultivation of Coffee:

In western Karnataka, the Kodavas adopted coffee farming. The Kodagu area is now the world's largest coffee-growing region, producing nearly a third of India's beans.

Some tribes of Coorg:

Jamma:

The Jamma, a distinctive system of land tenure, is present in Kodagu. The majority of the Kodavas who owned their land received it as a gift from Rajas in return for their military loyalty. It was given the name Jamma, which translates to "birth, " because it was an inheritance passed down from father to son. There may have been a few Jamma holders from other communities who received it because of their loyalty to the monarch, but this particular tenure was only given to the Kodava community. The gift was given to ensure the Kodava community's support during times of hostilities. The Jamma tenure was brief in terms of money, with just half the rent of the Sagu land. individuals who held land in Jamma might be required to join the military.

The Jamma ryots are still likely to be summoned, according to Rev. G. Richtor, author of "A Handbook of Coorg, " to combat foreign violence, quell internal disagreements, and fumigate the police and treasure guards. Jamma tenancy during times of peace was favourable in terms of both financial gain and local pride, since it indicated that the holder was a son of the land with deep roots in the area.

Yeravas:

Similar to the Holeyas of Coorg, they are thought to have come from Wayanad. They were made to work as slaves by the Nairs. The taluks of Kiggatnad and Yedenalknad contain them almost entirely. They reside among the Coorgs in isolated huts close to the bush and speak a language other than the Coorgs, called Malayalam. They are already in high demand as labourers. They appear to be held as slaves because of their huge lips, squished nose, and lack of clothing. They dance at their weddings, pandal atas, and demon feasts, and, like the Paleyars, they recite their own songs. Their women also take part in these celebrations. They appeared in large groups called Paniyaras and Panjaras.

Uppar:

The Uppars, as their name implies, were historically a caste that worked in the salt industry. About a third of the original group has returned to work as labourers, and they are now engaged in bricklaying and carpentry. Men make up 83 of the total, while women make up 16.

Kuruba (Shepherd):

The Kuruba (Shepherd) caste is composed of the and Hal Kurubas. There are three further Kuruba subgroups: the Betta, Jenu, and Kadu Kurubas. The latter two of these subgroups are considered



wild tribes, although the former two are not. Others, like the Kambli or Hal Kurubas, live in the forests and jungles, as their names would imply.

For the first two, another name is Ooru (Village) Kurubas. It seems improbable that there are 687 Ooru Kurubas, as stated in the statement. Within this category, there are 174 labourers, 6 farmers, 7 domestic helpers, and 17 manufacturers or Kambli-makers. They revere a diverse range of deities, including as rocks, trees, and evil.

Peggades:

They are Keralan farmers who can be found all over the province, but predominantly in Yedenalknad and Padinalknad. They are prohibited from living in the Coorg community, where they are only permitted to sit on the ground, as opposed to the Aimmokkalu, who are allowed to sit in a chair. Their, like the Aimmokkalu, follow Coorg norms. The Peggades speak the Coorgi language.

Marta:

In Coorg, there is a fairly tiny class size. Despite the fact that no Brahman would recognise them, they describe themselves as naturally possessing Brahmans. The Yedenalknad taluk is nearly fully their only known habitat.

Kavati:

They are a small group of people who reside in Yedenalknad. They are thought to have come from Kerala and speak and dress similarly to the Coorgis.

Dombas

The Dombas are professional wrestlers, tumblers, and beggars. They are northern Indian Shudras who speak a dialect that is connected to Hindustani. They are scattered over Coorg and Mysore in small groupings.

Kaniyas: They are thought to be the children of a lower caste woman and a Malayalam Brahman.

Maleyas: Also known as gipsies, maleyas are a small, nomadic clan that speaks Malayalam in Malabar. They pretend to have the ability to treat ailments in order to gain money from the uninformed.

A few unique customs found in these Tribes:

Kudavali Mangala:

There are three main kinds of Kudavali (cohabiting) unions: the widow's union with a deceased husband's sibling, the widow's union with a man from a different family, and the union of a divorced lady. The majority of the time, "Kudavalis" are approached due to a family or child's emergency. These marriages are informal affairs without the "Kannimangala" pomp and fanfare. The widow has two options: she either wed one of her late husband's siblings and remain within the same clan, or she can wed one of his cousin brothers. In this kind of marriage, the groom will adhere to all "Kannimangala" norms and carry out the "Muhurtha." The bride won't have a Muhurtha because this is her second marriage, as per Kodava tradition, a women are limited to one traditional marriage, whereas men are free to have as many as they like.



Divorcee's Kudavali:

This "Kudavali" is only slightly different, especially in the practise of severing relations with the deceased husband's family. But according to this tradition, she must wait at least six months before speaking to another spouse.

Kudavali with a Person Outside the Family:

The widow must first sever her ties to her conjugal family and go back to her birth family if she wants to wed someone outside of it. The cutting of the link is referred to as Kallumara Kaipō. According to this, both the Arava' of the late husband's family with at least one or two non-family members and the Arava' of the bride's natal family with two members must be present. The main hall of the house is where the ritual is conducted. There should be kept the widow's boxes and her wedding heirlooms. The widow's presence is not thought to be necessary.

Makka Parije:

The rights of the children are the only reason for this marriage. A daughter is preserved to represent the family name in the case that there is no male member of the family, and a husband is found for her. This husband does not join her family or become estranged from his own, unlike in "okka parije, " but he is able to take a bride for his own family, planting the seed for both families. For the children of Makka parije, inheritance rights only belong to their mother's family.

The "Makka parije woman" does not have to be the husband's permanent residence, but he should visit her often and help her raise the children she needs to support the family. During his stay, his wife is in charge of giving him food and clothing. There is a phrase for this: obbangala. The husband is not responsible for taking care of the wife; she must take care of herself. The wife's possessions are not the husband's to claim.

Okka Parije:

If a family only has one single female and no heir, the girl gets married in accordance with "okka parije, " and the children of the marriage are considered to be a part of their mother's biological kin. She no longer considers the man she marries to be a member of her family. In order to keep the family from going extinct, this arrangement was created.

Kutta Parije:

If an unmarried girl becomes pregnant and the man who brought on the pregnancy declines to marry her (bendu parije), or if a woman or man passes away after giving birth and the head of the man's family has no objections to granting the child or widow the rights of the man's family, it can be done on the day of the death itself in front of the family elders and neighbours. The formality of conferring varies slightly depending on the occasion.

There are marriages that are only based on superstition and don't even need a bride to participate! If a married woman passes away without having children, her parents or other relatives from her birth family could inherit the jewellery, the trousseau, as well as other things that her conjugal family gave her when she was married. A widow or a divorced woman may stay with her birth family for shelter, but she will only be granted access to food and clothing, with no further privileges.



Conclusion:

These distinctive tribes are in danger of going extinct despite having a vibrant folk culture and art. Since India is well known for its diverse cultures, the government and society should be concerned about these tribes and have a responsibility to help them prosper.

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Divine Mudra- An Inspiration From Classical Dance

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Abstract:

The purpose of this study was. A Mudra is a symbolic or ritual gesture in Hinduism and Buddhism. The main aim of this is to describe the postures and the geometry of the hand model used for referencing scheme. The scheme should be general enough to understand the hand postures. "Bharatanatyam" is one of the oldest form of dance it has 64 hand mudras according to the Bharat Natya Shastra and 55 hand mudras according to the Abhinaya Darpan. The mudras can be defined as the different hand postures with the finger configurations. For any dance form classical or folk the hand gestures and the facial expression is very important. Mudras are also the non-verbal communication system.

keywords:

Mudras, Bharatanayam, music, rhythm, expression, nrithya, kuchipudi

Introduction:

Most interactions with objects that people have in daily life include their hands. In India, dance and the dramatic arts use mudra, a domain of movement, as a significant means of communication. Mudras are precise actions that are used throughout history, throughout religions, and across cultures to express, consciously or unconsciously, mental states, feelings, and intentions. Mudras are the arm, hand, and body positions utilised in Hindu and Buddhist traditions in classical dance. Mudras play a crucial part in conveying messages to the public. About fifty-five mudras is used in Bharatanatyam, the Indian traditional dance presented by Lord Nataraja, Twenty-eight of all primary mudras are single-handed and are categorised as "Asamyuktanamasa hasta, " while the other twenty-four are double-handed and are categorised as "Samyukta hasta."



The earliest mudras can be found in the Ajanta caves and the Khajuraho statues. the Upasana Shastra, the Mantra Shastra, the Book of Classical Dances, and the Book of Invocations and Prayers.

Hand postures of ‘Asamyuktanamasa hasta’ and ‘Samyuktha hasta’:

Asamyuktanamasa Hasta:

Name Of Hasta	What Does It Mean	How To Do It
pataka	flag	When doing pathaka, all of the fingers are kept straight just like Stop sign. There shouldn't be any room between the fingers.
Tripataka	3 components of a flag	The fingers in the hand kept without bend and also close together as a stop sign, other than the last but one finger from left, which will be bent in this mudra.
Ardhpathaka	2 components of a flag	After performing the Tripataka, it is done by bending the little finger.
Kartarimukha	• plier	when the last and last but one fingers from the left are folded and they are pressed towards the thumb. A scissor is visible when the middle and index fingers are stretched.
Mayura	National bird	While the other fingers are kept straight and gap-free, the last but one finger from the left and the tips of the first finger from the right are in contact.
Ardhachandra	Half moon	Except for the thumb finger, that is held apart, all of the fingers are straight and kept together. The thumb finger is kept straight rather than folded as in the Pataka action when the Pataka action is used.
Arala	Petal/ bent	The Pataka Mudra is folding the index finger. The pointer finger and thumb finger are bent in this position while the rest



		of them are kept straight.
Shukathunda	The Parrot's beak	The Shukatunda is created by bending the ring finger like aralam mudra.
Mushti	Fist	Firmly grasps your thumb between your palm and remaining fingers and press all four fingers firmly against yourpalm. In addition, the thumb can reach up to outhr fingers
Shikaram	At the peak	The fingers are bent and resting on the palm in this position except for the thumb, the finger thum should be up
Kapitam	Wood apple	When shikhara mudra is performed, the index finger is folded and pressed to produce kapitta mudra.
Katakamukham	link	The term "open in bracelet" is Katakamukha. The index, middle and thumb fingers are brought together to perform the action. As shown, the little and ring fingers are raised diagonally.
soochi	needle	The index finger is held staright and the middle, ring and pinky fingers rest on the thumb.
Chandrakal	Full moon	In Sanskrit for "month number". Take your thumbs from Soochi Mudra and stand up straight.
Padmakosa	Bud of lotus	All fingers is be extended and slightly brought together while doing a Padmakosha.
Sarpasirsha	Cobras hood	Hand is placed in the pataka mudra the folded fingers are at the ends to form a hollow palm, the sarpasirasha posture arises.
Mrigaseerisha	The deer's head	Except for the little finger and thumb, which are held straight, the fingers are bent at the knuckles.



Simhamukha	Face of lion	Simhamukha Hasta is made when the thumb, ring and middle fingers are pushed together and the other fingers are kept straight.
Kangula	Little bell	The ring finger is bent, and the other finger is moved.
Alapadmam	Lotus which is bloomed	It is held like as they are asking "Why?" After the upward movement of the little finger, the rest of the fingers also move.
Chaturam	Squares of 4 sides	Placing the thumb on the bases of the index, ring, and middle fingers is how chatura hasta is done.
Bramhara	Bee	The katakamuka mudra is added on the index finger, then it is put between the middle finger and the thumb on build this mudra.
Hamsasya	Swan's bill	While the fingers are straight and tense, the thumb and forefinger touch the tips.
Hamsapakshaka	The swan	The head is similar, but the thumb is also curved.
Sandamsha	twinkle	The fingers remain closed and open during forceps.
Mukula	bud	When the tips of five fingers are in contact.
Tamarachood	rooster	Tamrachuda's hand forms when Shuchi Mudra's index finger is bent.
Trishoola	Trident	When the pinky finger and thumb touched and the index, middle and ring fingers are kept straight. It is movement is like a weapon.



Samyutha Hasta:

Name Of Hasta	What Does It Mean	How To Do It
Anjali	Doing namaskara	Both hands are connected in Pataka to form the Anjali Mudra. In actuality, this mudra is often utilised in Indian culture to greet people.
kapotham	pigeon	The Anjali Mudra transforms into the Kapota Hasta when the palm's knuckles slowly widen. In this motion, the hands only make contact at their bases and tips.
karkatam	Twist stretch	In this instance, the fingers on both hands are intertwined.
Swastikam	crossed	We are in the swastika position when the wrists of both pataka palms are crossed.
Dola	Walking gait	The Pataka hasta is held to the sides of the thigh to convey the Dola hasta.
Pushpaputa	Offer flowers	when the center of the palms is slightly hollow and the small fingers on each finger is served. the whole palm that facing upward.
Utsanga	shoulder	Utsanga hasta is produced when the left and right hands of the Mrigashirsha mudra meet the right and left shoulders, respectively.
Shivalinga	Shiv Ling	left hand of your pam facing up, hold Ardhaacandra. Shikra should be held with the right hand and laid on the left.
Kataka vardana	simultaneously doing	When both hands are crossed in the Kataka mukha Mudra, we receive Kataka vardhana hasta.



Kartha riswastika	Plants and trees	When the hands are combined with the Karta rimukha Mudra, we receive the Kartariswastika Hasta.
shakata	demon	By holding the Bhramara Hasta in two hands and placing them close to the cheeks, one can acquire the Shakata Hasta.
Shanka	Conch	Shikhara hasta involves holding the left hand thumb between the index finger of your right hand. Touch the mid finger of the left palm with the right thumb.
Chakra	wheel	When the palms of the Ardhachandra posture met with both horizontally and parallely, the Chakra Mudra is formed. The right palm is held vertically while the left palm is placed on top of it.
Samputa	Denotes a box	When the fingers of Chakra Hasta is bent such that there is a hollow in the centre of the palm, Samputa Hasta is created.
Paasha	Battle	Pasha posture is created when the two hands in Tamrachuda is clasped.
Kilaka	friendship	The meeting of the two tiny fingers produces Kilaka Hasta.
Matsya	Fish	Two hands are in Ardhachandra hasta when the right palm is positioned behind the left.
Kurma	Tortoise	All the fingers in the hands, excluding the thumb and small fingers, are bent while the hands of chakra hasta, and the palms are tightly clasped.
Varaha	Boar	The varaha posture is done by placing two of the hands in Mrigashirsha hasta and folding the left palm over the right.
Garud	Lord vishnues	Only the thumbs are interlocked in the Ardhachandra hasta,



	ride	both hands are crossed to form the Garuda hasta.
Naga bandaka	Sankes in spiral way	When two hands are held in sarpashirsha hasta and connected at the wrists, the gesture known as the Nagabandha is made.
Katva	bed	The Khatava hasta is made by pointing the index and little fingers downward and stacking the ring and middle fingers of both hands over one another.
Berunda	2 birds	The Bhairunda hasta is created when the hands of the Kapitta hasta are combined at the wrists.
Avahith	2 lotuses	Crossing the Alapadma Hasta at the wrists and bringing them up against the chest is the Avahitha hand gesture.

Mudra:

Both yoga and dance use mudras, however while dance uses them for external communication, yoga uses them for inward communication. In dance, there are 12 various ways to hold the hands in the hasta mudra, or prana lakshanas.

1. Prakarana Hastha - Stretching out the fingers
2. Parivrutta Hastha - The sides of the hands are brought together.
3. Rechita Hastha - The movement of the fingers
4. Apaveshtita Hastha - The fingers are curved downward.
5. Punchita Hastha - The fingers are bent, manipulated, or stretched.
6. Prerita Hastha - The fingers are extended, moved backwards, or bent.
7. Udveshtita Hastha - while dancing, holding the hands up.
8. Vyavrutta Hastha - Hands support the sides up.
9. Kunchita Hastha - The fingers are tucked in
10. Sanketa Hastha - Hand gestures with Implied Meanings
11. chinha Hastha - A dancer aims to communicate both concrete and intangible characteristics when performing, such as an individual's physical features, face, weaponry, positioning of limbs



and other bodily parts, power over others, mannerisms, etc.[The hands used to demonstrate such things are referred to as chinhe].

12. Padarthateeke - Hand used to determine the meaning of certain words

The hand gestures known as *hastha mudras* in Bharatanatyam are an extremely complex aspect of the art and science of conversing with the divine. Invoking the many manifestations of the divine, as in *navagraha* and *dashavathara* *hasthas*, or in some cases using them as simple adornment for aesthetic reasons, they are used for a variety of purposes, including miming the song's meaning, communicating deeper emotions, bringing out inborn qualities, and miming. While some terms are used as generalisations to mimic a variety of concepts, others have definitions that are very precise. The *Natya Shastra* lists a large number of *mudras* along with their respective meanings. Since then, a sizable number of others have been developed, the histories of which are less clear. When conveying a concept, it is more important to use hand gestures clearly and adapt them as necessary than it is to do it in a rigidly correct way

Importance Of Mudra:

The dancer's body develops particular bodily knowledge and awareness through the production of *mudras* in the hands, which pulls the visible world of narratives, events, things, and people into a performance. Through the embodied thinking of the gestural practise of the hands in kinetic energies, the body recalls and repeats. So, *mudra* is vision manifested in the hands. Due to geographical differences, *mudras* have distinct names in various performance formats. None of the Indian dance styles strictly follow to the *natyasastra's* *natyasastra* classification of the *mudras*. One of the main functions of *mudras* is to enhance the storytelling aspect of the dance performance. They are used to convey the emotions of the characters in a story, as well as to indicate the actions and movements of the dancers.

Mudras also play an important role in the symbolism of classical dance. Many *mudras* are believed to have spiritual or religious significance and are used to invoke certain deities or emotions. Additionally, *mudras* also help in the technical aspects of dancing, such as balance, poise, and coordination. The precise and precise movement of the fingers and hands in *mudras* helps dancers to maintain balance and control over their movements. *Mudras* also help to create a visual appeal in the performance. The graceful and expressive hand movements add to the overall aesthetic of the dance performance.



Kuchipudi And Bharatnatyam Comparison:

Kuchipudi and Bharatanatyam are two of the most popular classical dance forms of India, both originating from the southern part of India. Both dance forms are known for their grace, intricate footwork, and expressive gestures. However, there are some key differences between the two dance forms. One of the main differences between Kuchipudi and Bharatanatyam is the origin. Kuchipudi originated in the state of Andhra Pradesh, while Bharatanatyam originated in the state of Tamil Nadu. This difference in origin is reflected in the style and technique of the two dance forms. Another difference is that Kuchipudi tends to be more expressive and dramatic than Bharatanatyam. Kuchipudi is known for its emphasis on acting and storytelling, while Bharatanatyam is known for its focus on pure dance technique. Kuchipudi also includes a lot of acrobatic elements, like jumps, lifts and other movements, which are not present in Bharatanatyam. Bharatanatyam is more focused on the fluid and graceful movement of the body. Bharatanatyam also tends to be more traditional and serious in its approach, while Kuchipudi has a more light-hearted and playful approach.

Furthermore, Kuchipudi also includes singing and music as an integral part of the performance, while Bharatanatyam is usually accompanied by instrumental music. While both Kuchipudi and Bharatanatyam share many similarities, they also have distinct differences in their origin, style, technique, and approach. Both dance forms are beautiful in their own right and offer a unique insight into the rich cultural heritage of India.

Popular Bharatnatyam Performers:

- 1: Alarmel Valli: She is considered one of the most prominent Bharatanatyam dancers of her generation. She is known for her technical virtuosity and emotional expressiveness.
- 2: Padma Subrahmanyam: She is a renowned Bharatanatyam dancer, choreographer, and teacher. She has performed and choreographed many productions and has been honored with numerous awards for her contributions to the art form.
- 3: Leela Samson: She is a leading Bharatanatyam dancer, choreographer, and teacher. She has performed and choreographed many productions and has been honored with numerous awards for her contributions to the art form.
- 4: C.V.chandrasekhar: He is a renowned Bharatanatyam dancer and choreographer who has performed extensively in India and around the world. He is also known for his innovative choreography and teaching methods.



5: Sudharani Raghupathy: She is a renowned Bharatanatyam dancer, choreographer, and teacher, who has performed and choreographed extensively in India and around the world. She is also known for her innovative choreography and teaching methods.

6: Rama Vaidyanathan: She is a renowned Bharatanatyam dancer, choreographer, and teacher who has performed and choreographed extensively in India and around the world. She is also known for her innovative choreography and teaching methods.

Here Are Some Of The Popular Kuchipudi Performers:

1: Vedantam Ramalinga Sastry: He is considered as the father of modern Kuchipudi, he was instrumental in reviving and popularizing the dance form.

2: Vempati Chinna Satyam: He is considered one of the most renowned Kuchipudi dancers and choreographers of his time. He has performed extensively in India and around the world, and has been honored with numerous awards for his contributions to the art form.

3 : Raja Reddy and Radha Reddy: They are a husband-wife duo who are considered to be among the most renowned Kuchipudi dancers and choreographers of their time. They have performed extensively in India and around the world, and have been honored with numerous awards for their contributions to the art form.

4: Yamini Krishnamurthy: She is a renowned Kuchipudi dancer and teacher who has performed and choreographed extensively in India and around the world. She is also known for her innovative choreography and teaching methods.

5: Shobha Naidu: She is a renowned Kuchipudi dancer, choreographer, and teacher, who has performed and choreographed extensively in India and around the world. She is also known for her innovative choreography and teaching methods.

6:Sobha Nataraj: She is a renowned Kuchipudi dancer, choreographer and teacher, who has performed and choreographed extensively in India and around the world. She is also known for her innovative choreography and teaching methods.

The Following Are A Few Of India's Most Popular Classical Dance Forms:

- 1) Tamil Nadu: Bharatanatyam.
- 2) Andhra Pradesh: Kuchipudi.
- 3) Northern India: Kathak.
- 4) Kerala: Kathakali.
- 5) Sattriya: Assam.



- 6) Manipur: Manipuri.
- 7) Kerala: Mohiniyattam.
- 8) Odissi: Odisha.

Conclusion:

The use of mudras, or hand gestures, in classical Indian dance forms such as Bharatanatyam and kuchipudi is an important aspect of these art forms. The Devine Mudra, in particular, is a hand gesture used to depict a specific deity or divine being and to invoke their blessings or express devotion. The specific mudra and its meaning can vary depending on the dance form and the context in which it is used. This gesture and other hand gestures, not only adds an artistic element to the performance but also it help to convey emotions and ideas that are integral to these traditional dance forms. It's essential to understand the significance and meaning of these gestures to appreciate the full beauty and depth of classical Indian dance.

It's important to note that mudras are not only used in Indian dance forms but also in other forms of art such as Indian classical music and yoga. The use of mudras in these art forms is also believed to have therapeutic benefits, as it is believed to balance the energy flow in the body and promote physical and mental well-being.

Mudra is a symbolic and powerful gesture in classical Indian dance forms and other art forms. It is an essential aspect of these art forms, conveying emotions and ideas and invoking blessings from the divine. The use of mudras also has therapeutic benefits, making it a unique and valuable aspect of Indian culture.

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History and Architecture of Thanjavur Peruvudaiyar Kovil

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ABSTRACT

The majestic Tanjore Big Temple was built by Raja Raja Cholan, the greatest king of the Chola Dynasty. It was constructed between AD 985 and 1014, and it was completed around AD 1010. The Big Temple, Rajarajesvaram Temple, and Peruvudaiyar Kovil Temple are a few of the temple's well-known names. It highlights the architectural prowess of the Chola period. The Thanjavur temple is largely devoted to Raja Raja Cholan since he is a devout devotee of Lord Shiva. The massive temple was built to celebrate the tremendous achievements of the Cholas in architecture, painting, bronze casting, and building. Brihadeeswarar Temple is one of the uncommon temples to have Ashta-dikpalakas.

Keywords:

Vimanam, Nandhi Mandapam, Shiva Lingam, No shadow, Festivals, Secret passage, Glory of Tamil.

Rajaraja cholan:

From 985 until 1014 CE, Rajaraja I, sometimes referred to as Rajaraja the Great and occasionally Arunmozhi Varman or Arulmozhi Varman, was the Chola ruler. He went by the moniker Rajaraja I. (947 CE - 1014 CE). He is recognised for restoring the Chola empire and securing it there and across the Indian Ocean as the most powerful Tamil ruler in South India.

He was in charge of a sizable portion of northern Sri Lanka as well as the Chera and Pandya kingdoms. In the Indian Ocean's northernmost Maldives islands, Thiladhunmadulu atoll, and Lakshadweep were also bought by him. The Chola Empire was able to develop as far as the Tungabhadra River thanks to campaigns against the Western Gangas and the Chalukyas.

Domain of Raja Raja Chola I

He ruled over a huge territory with the aid of his military prowess and business savviness, making him the most powerful emperor of his time. Raja Raja Chola I ruled over central Kerala, western Tamil Nadu (Chera country), southern Tamil Nadu (Pandya country), Kalinga (modern-day Odisha), Lakshadweep, and even Ezham, or the northern area of Sri Lanka and the Maldivian Islands. Even South East Asian countries like Indonesia and Malaysia were impacted by the Chola Kingdom.



Yes, to my utter shock, I found out that Raja Raja Chola I affected Sri Lanka, a modern island country off the southern coast of India

What city is the Tanjore Temple in:-

The Brihadeshwara Temple, also known as the Tanjore Temple, is situated south of the Kaveri River, which the British spelled Cauveri, in Thanjavur, a town in Tamil Nadu, a state in South India. In addition to being near the Bay of Bengal and the Indian Ocean, the great Tanjore temple is situated directly at the mouth of the Kaveri delta.

Native names of Brihadeshwara Temple:

Tanjore Kovil, Thanjai Periya Kovil, Brihadisvara temple, Thanjavur Periya Kovil,

GangaiKondaCholapuram, Gangaikondacholapuram, DakshinaMeru, Rajarajeswaram,

Peruvudaiyār Kōvil, Sri Brihadeeswarar temple, Gangaikondacholapuram Temple, Shiva temple at Gangaikondacholapuram, Brihadeshwara Temple, Brihadeeswara Temple,

Brihadeeswarar Temple.

Thanjavur's nomenclature

Thanjavur is called an asuranswermonster by the name of Rakshas Tanjan. Vishnu Bhagwan eliminated him. As a result, Thanjavur is derived from the word "Than-sei-oor, " which means, "a land surrounded by rivers and green paddy fields."

Entrance:

The temple was constructed on a platform that is five metres high. The temple's exterior walls are constructed to resemble a fort, and a wide moat surrounds it. The temple has a pair of entrances.

The Vimanam

Another outstanding piece of architecture is the 200-foot-tall Vimanam (temple tower), which holds the record for maximum height. The temple's Kumba, which is constructed out of a single rock and weighs approximately 80 tonnes, was erected to a 212-foot tower in the 11th century without the aid of huge cranes or modern gear. It demonstrates the king Raja Raja Cholan's engineering prowess. Even though it is hard to imagine, reality is reality and cannot be changed.

How Tamil letters is related to Thanjore big temple

The height and distance of the Brihadeeswarar temple were calculated using the total number of Tamil alphabets. The Tamil alphabet consists of 247 letters, which are as follows:

Mei Ezhuthu, age 18, Uyir Ezhuthu, age 12, and (216).The Sivalingam and the Nandhi are separated by 247 feet (the entire number of Tamil letters includes Ayutha Ezhuthu), Lord Shiva (the lingam inside the temple) is 12 feet tall (Uyir Ezhuthu), Shivalinga Peedam is 18 feet tall (Mei Ezhuthu), and the Gopuram is 216 feet tall (Uyir Mei Ezhuthu).

Temple height and Nandhi shrine

With a height of 212 feet, Thanjavur Temple is a 212-foot-tall Shiva temple and one of the nation's tallest Shiva Lingas. At the entrance is a massive Nandhi Shrine (holy bull), which is 13 feet high and 16 feet long and carved out of a single rock. This is India's second-largest Nandhi. Being Shaivites, the Chola dynasty constructed the shrine, especially for Lord Shiva.



Honors of the temple

This temple is a component of the UNESCO World Heritage Site known as the "Great Living Chola Temples." An India Post rupee postage stamp features the 216-foot-tall Raja Gopuram (Vimana). The Reserve Bank of India issued a 1000-rupee banknote with a panoramic image of the Brihadeshwara temple in April 1954.

Mandapas

In the middle of the temple stands a statue of the Nandi Bull. Two of the temple's rooms are also known as mandapas. One of the pillared hallways houses the assembly hall. Along with these, there are numerous other shrines. The primary deity here is Lord Shiva, whose image is shown in the inner sanctuary. A Shiva Linga can also be found there. The Karuvarai, also known as the birthing chamber, is a separate room that is only accessible to priests.

Garbhagriha and Pradakshina

Pradakshina is created by the inner and outer walls for circumambulation. This Pradakshina is constructed around the square-shaped Garbhagriha, which is situated on a platform.

Gods inside the Temple

The main deity of the temple is Lord Shiva, who is honoured by a Shiva linga. Height of the Shiva linga is 8.7 metres. More gods are adorned on the exterior wall, also known as Koshtha Moorthigal.

Chandra, Surya, and Dakshinamurthy are a few of these deities. Other gods include Ashta Dikpaalakas, Agni, Yam, Nirrti, Varuna, Vayu, Kuber, and Isana. These deities all have sculptures that are six feet tall.

Shadow of Brihadeeswarar Temple does not fall on ground

No matter the season, no place on the ground or elsewhere will get the shade of the Big temple. No one could make out the Tanjore temple's shadow.

One hypothesis holds that the Tanjore temple's basement was built in such a way that it prevents the shadow from falling on the ground during midday. According to legend, the basement's enormous size causes it to absorb the Big Thanjavur mandir's shadow. Contrary to what some claim, the shadow idea is not real and is instead only an illusion. Some argue that because the temple is so large, the shadow actually does fall, although far away. However, despite the shadow being thrown on the trees planted there.

No binders were employed.

We don't realise that neither the Great Living Chola Temple nor Peruvudaiyar Kovil doesn't include any binders!! The 216-foot-tall Tanjore temple was constructed with interlocking stones. We still can't equal the brilliant architecture of Sri Brihadeeswarar temple despite all of our sophisticated tools and methods.

No other 216-foot-tall building has ever been built without cement, bricks, or other binding materials. Hindus of the Middle Ages were brilliant because they could pull off such a miracle. The great Hindu king Raja Raja Chola used Vedic architectural techniques that have never been



matched. Hindu engineers and architects of the middle ages were significantly more sophisticated than even their modern equivalents.

The Granite

The Brihadeeswarar Temple's construction completely out of granite—which isn't even local to Thanjavur—is an intriguing fact. The historians have been unable to find even a faint sign of a granite quarry within 50 kilometres of the area, let alone a location for the dumping of post-construction garbage. This heightens the temple in Thanjavur's mystique. The Tanjore temple took 1, 30, 000 tonnes of stone to construct. Read it once more.

Not to add that granite is one of the world's strongest stones! On the strong granite stones, this makes it incredibly challenging to create delicate motifs and patterns. Carvings must have been made using strong blunt instruments.

How they cut it

Some British colonists made vain attempts to copy and carve granite. On the other side, the Mughals attempted to demolish temples but often failed. The sculptures seen in Sri Brihadeeswarar Temple cannot now be duplicated.

At that time, granite was cut and carved using a unique technique. Granite slabs were punctured with many holes. The holes' purpose determined how deep they should be. It was filled with water after wooden sticks were inserted into the perforations. Over time, this assisted in cracking rock.

Enhancing Vedic Mantra Chanting

Some versions also assert that once the sages recited the antiquated Vedic Mantras, the stones just levitated. Men with ropes may have lifted the enormous stones using huge rollers pushed by slanted ropes. Given that stone weight is greater than what people can lift on their own, that seems doubtful. The Vedic Mahamantra is Om or (ॐ). It has also been shown that the Sun emits a sound comparable to Om, or (ॐ). Reciting Vedic Mantras in a similar way that the Om or (ॐ) sound helps the Sun maintain its position may have also helped the 80-ton stone float. The ancient sages were familiar with a number of gupt mantras, or hidden mantras.

The Nandi Idols' Secret

It was shocked to discover eight enormous sacred Nandi bull statues installed close to the Gopuram of the Sri Vimana of Peruvudaiyir Kvil or Breedheshwra Temple as I was moving through the spacious courtyard. These enormous Nandi sculptures are made out of a single piece of stone. In reality, the southern Prahara has an idol of Nandi ji. This can give you a better understanding of Nandi's immense stature and weight next to the Shikhara of Thanjavur temple. On the east face of Sri Vimana, there is a sculpture of Mahameru, the home of Shiva. It is made completely of granite. The construction of this 2, 000-year-old temple is amazing! There were no complex devices or machinery.

Secret Passages of Brihadisvara Temple

These covert passageways link to locations like the RajaRaja Chola Palace and other local historical sites. The maze-like tunnel was constructed to safeguard the security of RajaRaja Chola's empire. Also using these enigmatic underground corridors were Kings, Queens, sages, soldiers, etc. These covert routes facilitated the Royal family's easy mobility during celebrations like Thaipusam



and Mahashivratri. Since it is simple for visitors to become lost in the maze-like tunnels, the government and temple management has shut down these secret routes. Once someone enters the maze, it is rumored that it is incredibly challenging to find their way back to the beginning. There are a lot of inaccessible zones here. Some secret passages also opened to sources of fresh river water.

European on the wall of the Brihadeeswarar Temple

On the outside of the Brihadeeswarar Temple, I spotted the figure of a European guy wearing a cap. He was portrayed with his hand folded and calm, as though gazing out a window. In the past, the Nandi bull that kept him company stood for the fusion of the West and the East. Nobody is aware of who the mysterious European guy on the temple wall was. Perhaps it was made up!

The sound's secret

In numerous locations across Thanjavur, such as the close-by Sangeetha Mahal, acoustic methods have been skillfully incorporated into the construction of the structures. Temple in Tanjore is not an exception. You'll see two idols of Ganesh, the son of Shiv Bhagwan, in the hallway as you enter the garbhagriha. You will discover that the sound passes through the stone in one idol and metal in the other if you tap the two.

The Musical Pillar Mysteries

Several musical pillars may be seen at Gangai Konda Cholapuram. There are a lot of these melodic pillars in South Indian temples. Sacred bhajans dedicated to Shiv ji were once sung at Thanjavur Big Temple's main hall by worshippers and musicians. It is well known that the ancient Hindus made intelligent use of holy music, geometry, vibration, and secret chants. To claim that the Cholas incorporated various sciences into their masterpiece, Rajarajeswaram or Brihadeeswarar Temple, would not be an exaggeration.

Paintings' hidden meaning

The original colors of paintings and murals may still be seen in various locations around the Gangaikondacholapuram or Sri Brihadeeswarar temple complex even today, hundreds of years after they were created. Isn't it a marvel that these paintings still seem so natural and untouched decades later? I had the impression that these paintings had just been completed while I was touring the cloister mandapa and temple complex. These durable paintings were created using herbs and natural materials including haldi (turmeric), vibrant leaves, flower petals, salts, neem, and mud.

Chariot special

The chariot was constructed by more than 30 craftsmen and artists using 25 tonnes of teak and iluppai wood. On top of its three floors was a throne. On the simhasana, or throne, the procession god was kept. Chariot sculptures were made from the Iluppai tree and were modelled after agamas. In the first phase, forty sculptures totaling up to 1.5 feet apiece were built. The second stage contained 56 sculptures, each up to two and a quarter feet in height. After the first two phases were complete, the final stage—a trial run—took place. Shiva's wives Periyanyaki, Vayaka, Subramania, Dvarapala, Boomadevi, Agasthiar, Sarabamurti, Gnanasambandar, Appar, Sundarar, Manikkavacakar, Veerabadrar, Bhikshatanar, Rishabarudar, and Ekabathamoorthy are also represented by statues, it also had sculptures of Vinayaka.



Chariot Function

Tamil Nadu experienced a historic day on April 29, 2015. The 1, 000-year-old Brihadeeswarar Temple in Thanjavur, often known as the "Big Temple, " conducted its chariot festival for the first time in a century. This significant occasion is held yearly in the most significant, busy temples. Yet the old

The celebration was abandoned one hundred years ago after damage to the chariot at the Big Temple, which UNESCO designated as a global monument. Recently, there has been a rise in demand for the chariot festival and the construction of a new chariot due to the revival of regular pujas. The government provided \$75, 000 in 2012 for the project. The masterpiece was created over the course of fifteen months by thirty artisans utilizing 1, 175 cubic feet of local Veppanthattai wood and five tonnes of metal components and decorations.

The process of construction of the Brihadeeswarar Temple is a mystery

How did they manage to achieve it? Unfortunately, there is no documented account of how the Cholas moved so much granite to the building site or lifted such massive constructions onto the highest point of the temple. Imagine this! The tower, or Vimana, is a whopping 208 feet or 63.4 meters tall. How did it get to Garbhagriha's peak Or even the Nandi sculptures that stand on the granite surface? The slab weighs 80, 000 kgs or 80 tons. Its octagonal cupola dome, which sits atop it, weighs 25, 000 kilograms or 25 tons. How did the Cholas raise the large, hefty stone to the tower's peak? Possibly how the pyramids were constructed in ancient Egypt! Over many years, men and elephants carried the stones on improvised, 45-degree ramps. Every day, elephants hauled the stones along by attaching them to ropes.

Raja Raja Chola employed 5, 000 horses and 1, 000 elephants to erect buildings. The Tanjore temple is the best example of the many temples he constructed. The entire stone could not be raised in a single day. Therefore, the stone-carrying activity was stopped until it was manageable and then restarted the next day. Big efforts are required for grand structures.

Brihadisvara Temple's origins

This fascinating tidbit about the Tanjore Temple may interest you. The phrase "Brihadisvara Temple" means "Great Lord Big Shiva Temple" in its literal sense. Sanskrit is the language of Brihadisvara. It's composed of the terms Brihat and Ishvara. While Brihat is an acronym for large, enormous, or immense. Lord Shiva, also known as the Atman, is referred to as Ishvar. The Brihadisvara Temple is without a doubt one of Tamil Nadu's most popular tourist destinations.

Who is the Brihadeshwara Temple's architect?

The Brihadeshwara Temple at Tanjore is credited to its chief architect, Kunjara Mallan Raja Raja Perunthachan. It will take days to fully appreciate the temple's stunning construction. If one is not attentive, the minute elements of Tanjore Temple are easily overlooked. Kunjara Mallan Raja Raja Perunthachan etched his mark into the annals of Chola history by constructing this marvel of a temple.

Why is the Tanjore Temple so well-known?

What makes the Tanjore temple unique?

Thanjavur is home to the Brihadeshwara temple complex in addition to being known for Thanjavur dolls, the Chola Bronze collection, and 3D artworks done in gold leaf. The 11th-century temple is a



UNESCO World Heritage Site and is devoted to Lord Shiva. We next went to the Sri Rangam temple close to Trichy. I was stunned by its sheer size. Along with Angkor Wat in Cambodia, it is one of the biggest temple complexes in the world.

The Brihadeshvara Temple is renowned for its enormous size. In Tamil Nadu, the Shikhara or Brihadeshvara Temple has the highest tower. I'm not including the hideous contemporary towers!

The region surrounding Tanjore has a wealth of artistic, architectural, religious, dancing, and other pursuits. You now understand why Brihadeshvara Temple is so well-known. Sanatan is should be proud of the mystique of Hindu culture and the old Indian people. There aren't many such situations in the world. Due to this, Tamil Nadu's Sri Brihadeeswarar Temple is a popular tourist destination. In actuality, a trip to Tanjore Big Temple is a must for anybody visiting Tamil Nadu.

Conclusion

The Sri Brihadeeswarar Temple is the most enigmatic dharmic building ever created on Earth. It is understandable that even now, new revelations are being revealed regarding Thanjavur's Big Temple given the myriad mysteries and secrets connected to the Brihadisvara Temple. The Peruvudaiyar kovil's stones each have a message to convey. To completely appreciate and comprehend the little and large secrets, one must return to this The Great Living Chola Temple multiple times. The pride of Tamil Nadu and India is the Brihadeeswarar Temple, the biggest Shiva temple in the world.

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Conflict Between Onake Obavva And Hyder Ali – A Study

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Abstract:

The conflict between Onake Obavva and Hyder Ali was a battle fought during the reign of Hyder Ali, the ruler of the Kingdom of Mysore in India in the late 18th century. Onake Obavva was the wife of a watchman at the Chitradurga Fort, who fought against Hyder Ali's invading army and single-handedly killed several soldiers with her Onake (a club-like weapon). This act of bravery inspired the defenders of the fort and helped to turn the tide of the battle in favor of the defenders. The conflict highlights the bravery and determination of Onake Obavva and the resistance of the people of Chitradurga against the invading army of Hyder Ali.

Keyword: Battle, Onake Obavva, Hyder Ali, Chitradurga Fort, Kingdom of Mysore, Invading army, Bravery, Resistance.

INTRODUCTION:

The battle between Hyder Ali and Onake Obavva was a conflict that took place in southern India during the late 18th century. Hyder Ali was the ruler of the Kingdom of Mysore and a powerful military leader who sought to expand his territory through a series of successful invasions and conquests.

In this particular battle, Hyder Ali's army was sent to capture the Chitradurga Fort in southern India. However, they were met with resistance from the defenders of the fort, including Onake Obavva, the wife of a watchman at the fort. Despite being vastly outnumbered, Onake Obavva single-handedly killed several soldiers before raising the alarm, inspiring the other defenders of the fort to rally against the invading army.

Despite the bravery and determination of the defenders, the invading army eventually succeeded in capturing the fort. The battle between Hyder Ali and Onake Obavva remains an important event in the history of the Kingdom of Mysore, serving as a testament to the power and determination of the invading army, as well as the bravery and resistance of those who opposed it. The bravery and determination of Onake Obavva, in particular, remains a symbol of resistance and inspiration to this day.

Battle:

The battle between Onake Obavva and Hyder Ali was a historic military encounter that took place during the late 18th century in India. Hyder Ali, the ruler of the Kingdom of Mysore, had launched an invasion against the Chitradurga Fort in southern India. Onake Obavva, the wife of a watchman at the fort, was on guard duty when she noticed the enemy soldiers entering the fort through a hidden passage.



Using her Onake, a club-like weapon, Onake Obavva single-handedly killed several soldiers before raising the alarm to alert the other defenders of the fort. This act of bravery inspired the defenders to resist the invading army, and together they managed to repel the attack and turn the tide of the battle.

Despite her bravery and determination, Onake Obavva was eventually killed in the battle. However, her actions are remembered to this day as a symbol of resistance and bravery against the invading forces of Hyder Ali. The battle between Onake Obavva and Hyder Ali remains an important event in Indian history, serving as a testament to the courage and determination of the people of Chitradurga in the face of oppression.

Onake obavva:

The battle involving Onake Obavva took place during the late 18th century in India. Onake Obavva was the wife of a watchman at the Chitradurga Fort, and was on guard duty when Hyder Ali, the ruler of the Kingdom of Mysore, launched an invasion against the fort.

Onake Obavva noticed enemy soldiers entering the fort through a hidden passage and took it upon herself to stop them. Using her Onake, a club-like weapon, she single-handedly killed several soldiers before raising the alarm to alert the other defenders of the fort. Her bravery and determination inspired the defenders, and together they managed to repel the attack and turn the tide of the battle.

Despite her bravery and determination, Onake Obavva was eventually killed in the battle. However, her actions are remembered to this day as a symbol of resistance and bravery against the invading forces of Hyder Ali. The battle involving Onake Obavva remains an important event in Indian history, serving as a testament to the courage and determination of the people of Chitradurga in the face of oppression.

Hyder ali:

Hyder Ali was the ruler of the Kingdom of Mysore in India during the late 18th century. He was a powerful military leader who launched several invasions and conquered several territories. One of these invasions was against the Chitradurga Fort in southern India.

During this invasion, Hyder Ali's army was met with resistance from the defenders of the fort, including Onake Obavva, the wife of a watchman who fought against the invading army and single-handedly killed several soldiers. Despite this bravery and determination, the invading forces of Hyder Ali eventually succeeded in defeating the defenders and capturing the fort.

The battle involving Hyder Ali and the Chitradurga Fort was just one of many military conflicts that took place during his reign. Despite his successes, Hyder Ali is also remembered for his brutal tactics and oppressive rule, which led to widespread resistance among the people he conquered. Nevertheless, his impact on Indian history and his legacy as a powerful military leader cannot be denied.

Chitradurga Fort:

The Chitradurga Fort battle was a military conflict that took place between the invading forces of Hyder Ali, ruler of the Kingdom of Mysore, and the defenders of the Chitradurga Fort in southern India. The battle took place during the late 18th century and was a crucial moment in the resistance against Hyder Ali's oppressive rule.



Onake Obavva, the wife of a watchman at the fort, was on guard duty when she noticed the enemy soldiers entering the fort through a hidden passage. Using her Onake, a club-like weapon, she single-handedly killed several soldiers before raising the alarm to alert the other defenders of the fort. Her bravery and determination inspired the defenders, and together they managed to repel the attack and turn the tide of the battle.

Despite their bravery and determination, the defenders were eventually defeated and the fort was captured by Hyder Ali's army. Nevertheless, the bravery of Onake Obavva and the resistance of the people of Chitradurga against the invading army of Hyder Ali serve as a symbol of resistance and determination against oppression. The Chitradurga Fort battle remains an important event in Indian history, remembered for the bravery and determination of the defenders in the face of overwhelming odds.

The kingdom of mysore:

The Kingdom of Mysore was a sovereign state in southern India during the late 18th century, ruled by the powerful military leader Hyder Ali. Under Hyder Ali's rule, the Kingdom of Mysore became a major power in southern India through a series of successful military conquests and invasions.

One such invasion was against the Chitradurga Fort in southern India, where the forces of Hyder Ali were met with resistance from the defenders of the fort, including Onake Obavva, the wife of a watchman. Despite her bravery and determination, the invading forces of Hyder Ali eventually succeeded in capturing the fort.

The battle between Onake Obavva and Hyder Ali remains an important event in the history of the Kingdom of Mysore, serving as a testament to the power and determination of the invading army, as well as the bravery and resistance of those who opposed it. Although Hyder Ali is remembered for his brutal tactics and oppressive rule, his impact on Indian history and his legacy as a powerful military leader cannot be denied. The Kingdom of Mysore continued to play a significant role in Indian history for several decades after Hyder Ali's death, until it was eventually annexed by the British East India Company in the late 19th century.

Invading army:

The invading army in the battle between Hyder Ali and Onake Obavva was composed of soldiers from the Kingdom of Mysore, led by Hyder Ali himself. At the time, Hyder Ali was the ruler of the Kingdom of Mysore and a powerful military leader who sought to expand his territory through a series of successful invasions and conquests.

In this particular battle, the invading army was sent to capture the Chitradurga Fort in southern India. However, they were met with resistance from the defenders of the fort, including Onake Obavva, who single-handedly killed several soldiers before raising the alarm. Despite the bravery and determination of the defenders, the invading army eventually succeeded in capturing the fort.

The battle between Hyder Ali and Onake Obavva remains an important event in the history of the Kingdom of Mysore, serving as a testament to the power and determination of the invading army, as well as the bravery and resistance of those who opposed it. Despite the ultimate victory of the invading army, the bravery and determination of Onake Obavva and the defenders of the Chitradurga Fort remains a symbol of resistance and inspiration to this day.



Bravery :

The bravery in the battle between Hyder Ali and Onake Obavva can be attributed to both the invading army and the defenders of the Chitradurga Fort.

On one hand, the invading army, led by Hyder Ali himself, showed bravery and determination in the face of resistance from the defenders. Despite the challenges they faced, the soldiers remained steadfast in their mission to capture the fort.

On the other hand, Onake Obavva, the wife of a watchman at the fort, demonstrated exceptional bravery in her role in the battle. She single-handedly killed several soldiers before raising the alarm, inspiring the other defenders of the fort to rally against the invading army. Her bravery and determination in the face of overwhelming odds serve as a symbol of resistance and inspiration to this day.

Both sides showed bravery in the face of adversity, and the battle between Hyder Ali and Onake Obavva remains an important event in Indian history, remembered for the bravery and determination of all those involved.

Resistance :

The resistance in the battle between Hyder Ali and Onake Obavva refers to the efforts of the defenders of the Chitradurga Fort to resist the invading army led by Hyder Ali. Despite being vastly outnumbered, the defenders, including Onake Obavva, showed remarkable bravery and determination in the face of the invading forces.

Onake Obavva, the wife of a watchman at the fort, was particularly instrumental in the resistance effort. She single-handedly killed several soldiers before raising the alarm, inspiring the other defenders of the fort to rally against the invading army. Her bravery and determination in the face of overwhelming odds serve as a symbol of resistance and inspiration to this day.

Despite the bravery and determination of the defenders, the invading army ultimately succeeded in capturing the fort. However, the resistance shown by Onake Obavva and the defenders of the Chitradurga Fort remains an important moment in Indian history, remembered for the bravery and determination of those who stood up against the invading forces.

Conclusion :

The conclusion of the battle between Hyder Ali and Onake Obavva saw the eventual capture of the Chitradurga Fort by the invading army led by Hyder Ali. Despite the bravery and determination of the defenders, including Onake Obavva, the vastly outnumbered forces were ultimately overcome by the superior numbers and resources of the invading army.

However, despite the outcome of the battle, the bravery and determination of Onake Obavva and the defenders of the fort remain an important part of Indian history. Onake Obavva's actions in particular continue to serve as a symbol of resistance and inspiration, reminding people of the power of bravery and determination in the face of overwhelming odds.

In conclusion, the battle between Hyder Ali and Onake Obavva was an important event in the history of the Kingdom of Mysore, and it remains a testament to the power and determination of the invading army, as well as the bravery and resistance of those who opposed it.

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Impact of Modern Trend on Traditional and Practices – An Analysis

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Abstract:

India is a diverse culture with 1.27 billion individuals living in numerous regions with distinctive traditions and rituals, despite the fact that its fundamental culture has not evolved. Due of this, numerous and varied costumes and outfits are This has a lengthy history of being studied. We want to raise people's knowledge of some very well usual Indian dress, which have a fascinating cultural background. Every trend has a backstory, and it is via trends that the clothes market. Renovations and innovations are currently the main trends. Whatever is possible, whether volume 0 clothing, Robert patterns, smart materials, retro-style "Plaid Shirts, " and various body modification methods like painting, piercing, even surgery. It always agrees that "Outfit shapes the person's identities, " thus I've chosen to keep the center of my research on how contemporary fashion trends—which draw their inspiration from human history and date. First came the Indus Valley Civilization, followed by the Kumari, Savanah, Kushan, Gupta, Mughal, and British empires, according to Element. Fashion trends from the eras were evident. Modern Indian society as a whole is being impacted by present and emerging western tendencies, even though we Indians have preserved and carried on our values despite the enduring influence of the British. As a result, our personal Indian heritage has become more jumbled, and we should now be worried since it may be close to extinction. But as we all know the essence of Indian culture will never fade. It will always exist. The only place our children will ever see the traces of Indian lifestyle is in exhibitions. In order to preserve this nation's society treasure its culture we must promote our cultural legacy in order remove the imaging methods of other civilizations from view.

Keywords: Indian dress, Indian culture, History of fashion, impact in the future tradition

Introduction:

The method of doing research and making planning regarding forthcoming consumer purchase trends is known as planning. Estimate models can provide designers and businesses with a "picture" of the tomorrow by identifying the start, tracking the development, and spotting trends' patterns. Estimate analysis future consumer behavior to determine what historical, political, ethical, and environmental developments will likely affect it. By using this strategy, they can predict what products and services customers will want to buy.

The design business is driven by trends. As soon as a new trend becomes popular, designers interpret it in their own unique ways, the public buys the produced goods, the trend dies, and a new one emerges. The phrase "trends" encompasses a vast variety of subjects, covering many distinct



businesses like clothing, accessories, cosmetics, body change, tattoos, lip fillers, home decor, and furniture.

According to estimates, India's apparel market will reach \$220 billion by 2020, making apparel trends the most well-known of all. New fashion trends in clothing come in a wide variety. Some examples of trends include: Bell Bottoms in a retro style, Bobby pattern, Chiffon sarees, Anarkali outfits, Mumtaz sarees, velvet clothing, slender pants, etc. When discussing society, we must take all social classes into account. Our clothing is a reflection of our personalities. Both positive and bad effects are felt by our culture. It's worth praising the new inventions and skill of our younger generation and designers.

Due to the new kids, India's heritage and traditions are being lost someplace. There are very few teenagers left here who prefer wearing Indian clothing to formal events rather than an LBD, and those LITTLE ones will soon grow into TINY ones. All of this fall under the umbrella of women's empowerment and freedom of expression.

Objectives of study:

Study goals include investigating Indian fashion's newest trends.

- Recognizing the historical Indian fashion trends.
- Analyzing the problems that India's society is having as just a result of current fashion trends.
- To consider how often future generations will be affected by Indian fashions.

Traditional fashion has changed:

An Indian village is not much like its predecessor, which dates back about more than five thousand times. Since ancient times, people have adored India's clothing and textiles for their amazing combining style and social characteristics. The appropriate covering of a human's bare skin with clothing is gorgeous and pleasing, not unsightly. Humans naturally wear clothing. In addition to serving as a means of covering and adorning the body, costumes play a significant role in nonverbal communication and aid in defining the culture and culture of a woman's group or country of origin at any given historical period.

They help in comprehending important historical fashion trends. It has been observed that styles tend to change path around Five to twenty years.

Indian garb from prehistoric times to the dawn of history:

History demonstrates that man has always looked into and created things to satisfy their needs. Therefore, all of this creation is a direct or indirect result of his fundamental love of nature. His requirements, socio-geographical setting, and economic situation are all accurately portrayed. Particularly, the outfits exhibit the strongest effect of his line of work, the seasons, and social life. The ability to predict fashion trends using the strong identification of fashion is possible (Sproles, 1981).

Indian attire has historically varied greatly by culture, religion, area, and environment. The traditional clothing of India consists of sarees, lehengas, and salwar kameez. The final outfit, which consists of a pullover and loose pants, is unisex while the previous two are only available to



women. Dhoti kurta, lungi, and pagri are examples of traditional men's Indian attire. These are merely basic garments, though since its inception, Indian fashion has seen a significant evolution.

Stitched dress was not worn in ancient times, or during the Vedic era. People sometimes used wear apparel items that were knotted together as an alternative. It's important to note that the notion of stitched clothes existed even in the Gupta Empire, but it wasn't until the Islamic era that the ideal of stitched attires emerged. The saree and dhoti, two essential pieces of traditional Indian clothing, are worn now a days unstitched.

In the shape of the burka or veil, embroidered clothing first entered Muslim households during the Islamic era.

Cultural interactions between the two nations, instead of the eastern and western globe, have existed since the time of colonialism, but they have generally been one-sided, with only Indians stealing from the West. But in recent years, it has been discovered that several facets the Indian culture, such fashion, have gained enormous popularity in the West. Like a reason, traditional Indian clothing may now also be found during the rest of the world.

Naturally, Bollywood, West Indian film sector, is a significant driving force behind this. Indian fashion has a large audience thanks to its worldwide acclaim and enormous viewership.

Harem trousers, which are a combination of salwar and churidar, binds and religious symbols and, last but not least, sarees are some popular outfits that include elements of ethnic Indian dress. Not only are the styles of Indian traditional clothing influencing the global design industry, but also the needlework and fabrics used, such as textiles, group created, lengthy, Kashima, respectively.

In conclusion, it can be concluded that India has always had an impact on the globe, whether it be via religion, culture, architecture, or art.

Indian fashion trends that helped it gain international recognition:

a) Helmets:

The north-western Indians, also known as turban wearers, use a headpiece, sometimes known as a turban, as a fashion statement. It describes and exemplifies their ancestry and culture. The runways of well-known international designers have featured turbans. Unlike any other region in the world, Africa has embraced the trend. The turban look was first used in Gucci's design presentations in 2018.

In 2012, Chanel highlighted women walking the runway while sporting headwear resembling turbans. Rajasthani pagris were also included in fashion exhibitions by many international figures.

b) Binds:

Since the dawn of time, Indian ladies have adorned their foreheads with bindis, or little dots. It emits an ethnic and cultural vibe. Some international models have openly displayed binds on fashion events on a worldwide scale.

In another Indian custom, Karl Lagerfeld Paris Bombay Fashion show. More prominent international artists have shown off their bindis in award presentations and music videos, including Lady Gaga, Beyonce, and Katy Perry.

c) Sarees:



Among the most treasured Indian clothing items worn by ladies throughout the nation is the saree. Every location and group have its own dress, yet it nevertheless serves as a representation of Indian style. Bollywood deserves a large part of the blame for sarees appeal outside. Trying on a saree is a need for any visitor to India who is interested in learning about local traditions.

A well-known worldwide model, Gigi Hadid, presented the idea of a saree wrapped across her waist in a contemporary fashion in 2018 during New York Fashion Week.

e) Embroidery:

India is a mecca for talented and meticulous embroiders. Their handiwork and artwork reflect the wealth of the nation. Numerous famous fashion houses, including Gucci, showcased elaborately embroidered gowns and jackets.

India serves as inspiration for Alberta Ferretti Even on handbags, there is elaborate and delicate decorative stitching, needle work, or stone pattern.

f) Ring in nose:

Indian ladies frequently accessories with nose rings. Globally, fashion and culture have a significant impact. The Indian culture was reflected at the French Gaultier Designer Fashion in 2017–2018, which was led by models walking the runways wearing nose ring.

Because human societies are constantly sharing ideas, presumptions, habits, and habits, imitation and adaptation are at the heart of our conception of creativity.

Fashion-related factors that influence trends:

"Change is the one thing that never stops, " A trend is everything fashion is because it is constantly changing. This expression is frequently used in reference to apparel and accessories. People often connect fashion with what they wear. Although fashion is a vast concept, in modern days it has been reduced to material, attire, and accessories. The following factors affect or play an effect on the patterns.

- 1) Social custom
- 2) Education in fashion
- 3) The media
- 4) Peer networks,
- 5) Social commentary
- 6)Environment
- 7) Rituals, customs
- 8) Theology,
- 9) Work
- 10) Income or wealth changes,
- 11) Encouragement from friends



12) Social dynamics at effect

Although that is there is limited studies on Indian clothing styles, and little focus is placed on how these patterns affect society as indicated by the aforementioned characteristics. According to Parsul Bhatnagar (2012) in the publication Traditional Indian Dresses and Textiles, a person's "costume" establishes their distinct in society and ties him to social hierarchy.

According to Anamika Pathak, the history of over four thousand years in India has been defined by electoral, industrial, religious, and religious events and effects (2008).

As an integral part of every historical dominant culture in India, clothing underwent a number of profound alterations as well.

According to Usha Percent of respondents and Krishna Kashyap, clothing can either make us feel self-confident, joyful, and open or it can make us open sensitive, constrained, and self-conscious. They determine how often we engage in social activities, where we go, and the amount of they work out. According to Susan Lee Tate in her book inside Indian Fashion Design people's interpretation of global clothes and ongoing exposure to many to many have an inevitable impact of fashion trends.

In order to demonstrate the scope of the impact on the history of present situation of clothing trends in Indian and their implications in relation to the history of clothing, qualitative and case study methodologies have been utilized in the study. For the purposes of this study, secondary data are used. The primary data was acquired through papers, books, journals, old research, websites, etc.

Current Trend:

In today's world, favors and fashion are much undervalued. The initial impression people make of you is based on how you dress and appear. You must be outfitted in a manner that complements your own style, doesn't appear saggy or unattractive, but does make a good first impression on others

A great approach to express your personality and what you stand for is via your personal style. You can enjoy making your own fashion statements, but you must try to avoid being overly assertive because that will make your clothing appear to be an ensemble.

Important historical figures have also influenced fashion, but regardless of how inventive and competitive the fashion business is, it must adhere to what is known as the "Fashion Cycle, " which has no defined time frame.

Several design styles remain greater than others:

Sometimes new trends go back fast, while others reappear years later after losing popularity. Therefore, we may contend that changes in societal demands, like taste and lifestyle, have always influenced style across time. daily users in an original way. Each man today has an individual vision that is uniquely their own. While some people like a more lively, new look, others want a more made vibe. Another option is dressing skater or hairy dress, while a small number prefer to dress in gothic or baggy clothing. There are still those who adore donning Indian costumes and clothing. The younger generation is what I'm focusing on most. In each of these subcategories of apparel, trends develop in the same manner that tastes do. a few examples



According to the survey research, fashion trends are predicted to develop by 20–30% over the next five years, meaning that the trend that will emerge will be more widespread and able to affect a bigger audience. Which tendency will emerge then, is the current question and excitement.

Modern and Traditional Cultures:

Depending on the individuals and actions involved, contemporary and traditional cultures are conceptualized in various ways. In essence, both of these cultural forms are connected in many ways. The majority of people view contemporary cultural activities as an advancement over conventional customs. The primary explanations for this are based on the fact that a society is an acquired behavior that has been adopted as the ideal way of living over time. On the other hand, these cultures are taught in both conceptions in a variety of ways, practiced, shared with others, mimicked, or altered to suit the needs of the persons concerned.

On the other hand, these cultures are taught in both conceptions in a variety of ways, practiced, shared with others, mimicked or altered to suit the needs of the persons concerned. As was already established, cultures have an impact on several aspects of human existence, such as their political and economic trends (Stanley Knick, 2011). For instance, political patterns have been formed in exceptional ways based on the customary customs and institutions of distinct populations. Traditional and modern civilizations are discussed in this paper, behavior, their values, beliefs, places, and social factors all contribute to how likely they are to engage in particular income-generating activities. For instance, it is typical for people who live near huge bodies of water to invest in businesses like fishing, hotels, and spas. However, some inhabitants may be discouraged from participating in political and economic activities that may be supported by members of another ethnic group due to their views (Germond-Duret 2016). Intermarriage, tourism, trade, and the majority of countries' foreign policy have all had an impact on the practice of connecting cultures.

Traditional practices are sometimes the product of more recent historical conditions and outside influences in various areas. For instance, marriage is a practice that has been in existence since time in memorial. On the other hand, the building of the family unit is embraced by people of all walks of lives, countries, ethnicity, race, and religion. As a result, the traditional practice of holding weddings or having two individuals settle together as husband and wife is not only influenced by historic conditions but the continuous human values for the family establishment.

The urge to revive the cultural practices that define those people in question may drive some traditions to become more significant, particularly in non-Western nations. For instance, many different ethnic populations, even those from the West, find African nations' distinctive traditions appealing and travel there to experience them. These strategies are employed to increase the economic worth of these communities while also being recognized as separate metrics. On the other hand, the majority of non-western nations have come to understand how their cultural practices affect interactions with other countries that connect with and share their various ideals for social, economic, and political development.

Impact on tradition and society:

We might disagree on whether current fashion trends have a greater good or bad impact on individuals, but we can all agree that the clothes business has expanded to become highly well-liked and powerful. The population that makes up society consists of new-borns, young children,



teenagers, adults, persons in the workforce, and retirees. The effect of the Exercises will vary based on the class., from group to group, and from person to person because there are several classifications as well as different population levels and mindsets. Fashion changes so frequently for a good reason—until we reach the years of 10 and 24, if something has the greatest impact on what is truly lovely and truly ugly, we are not able to utilise their minds or discern between things.

Research concluded that more than third (55%) of young urban Indians follow the most last few fashion, clothing, and lifestyle trends.

There are two sides to every story, and the same is true of fashion; trends can have both good and terrible consequences on society. Here are a few outcomes:

A GOOD IMPACT:

- 1) Innovative concepts, styles, and fashions are created.
- 2) The clothing business offers designers a platform to showcase their creativity.
- 3) The apparel industry offers countless prospects. The options are genuinely limitless.
- 4) The newest style provides any regular guy a recognisable current appearance.
- 5) The earth is enormous and rich in cultural diversity. clothing and fashion may be compared to a universal language. Because fashion moves from city to city, it links individuals from all over the world.
- 6) The best method to express oneself is via clothing.
- 7) Among the most talked-about topics on media, the online, and radio is fashion, particularly as it relates to clothing trends and other fashion-related topics. This is due to the fact that one of the things people notice about you is your appearance. They are widely read and could have an impact on a lot of people.
- 8) The always changing fashion trends encourage healthy competition, which encourages the next generation of high fashion and other related experts to spend a lot of work and generate new, original, and timely ideas.
- 9) This opens up a lot of new job possibilities for aspirant students.
- 10) The wearer's appearance is improved by the modern, fashionable formal attire, which also gives the wearer the assurance needed to perform well, particularly in an interview.
- 11) Due to the newest fashion trend, an ordinary person could turn outstanding.
- 12) It gives the bearer a means of identification so they won't go unseen.

A BAD IMPACT:

- 1) Generational bending in favour of western culture.
- 2) Ignoring Indian ethnicity and culture.
- 3) Focusing more on film style and trends than one's own country.
- 4) Today's younger generation likes western clothing than traditional.



- 5) A lot of individuals not only imitate the most recent fashions and trends, but also the unrealistic ideals of stick-thinness that the fashion industry promotes.
- 6) The journey of these ideas of the ideal body in young girls can lead to major childhood obesity, mental health issues, anorexia, body harm, and even suicide.
- 7) Youth are attracted by the lovely apparel marketing communication and new designs that support what is in and what is not.
- 8) by applying unfit, very thin models again for fashion display.
- 9) Today's life of young adults is dressing in crueller and revealing ways than my parents' generation did in the 1960s.
- 10) A further factor that has altered Indian style is the financial system.
- 11) A fixation on the newest fashion trends has led to the extinction of traditional design and the society that surrounds it.
- 12) The younger generations are much more affected by western fashion culture. The newest dress trends, which are primarily influenced by European and Bollywood culture, disturb the younger generations and encourage many of them to act in an antisocial manner.

Conclusion:

Simply understanding how the clothing trend may affect us was the main goal. Trends have changed noticeably for ages, but even when the British had a significant influence, our ancestors continued to preserve the Indian treasure. But as latest fashion styles and the impact of western society become more pronounced, generations' thoughts are being affected as well as their attire. The West was heavily influenced by Indian society and habits even as Indian youth adopted western tendencies.

The modern civilization strives to become more western, yet this is not necessary. Indian fashion today is about position, brand, confidence, pricing, and change.

All that is left to say is that it ultimately depends on you. Your true beauty is found within, not in external trends. you make a choice? You want to either inspire others with your own trend or be influenced by other trends.

"Avoid following trends". Don't let fashion define you; instead, take control of who you are and what you want to communicate through your appearance and manner of life.

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Evolution of Food Culture Among Newars of Sikkim

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Abstract

The Kathmandu Valley's Newars are a group of people who migrated to Sikkim from Nepal, which is located directly to the east of Sikkim. The Newars, who mostly practise Hinduism and Buddhism, have a ritual-rich culture and a significant literary history in their native tongue, Nepalbhasa. The Sikkim Newars, a migrating group, have, nevertheless, lost a lot of their traditional culture, including their language. The rich food culture of the Newar people is well known, and they are well known for their recipes and an assortment of foods. The community's ethnic cuisine also has a deeply ingrained ritual and cultural importance. The community's eating habits and culture, however, have been influenced and changed as a result of its migration to Sikkim from Nepal and long-term residence in a separate political, and cultural context not to mention the effects of exogenous forces such as modernization and globalization. However, in light of the prevailing pattern of cultural reformation among communities of Sikkim, the current study also looked at the newly begun process of traditional gastronomic restoration in the group of Sikkim Newaris.

Keywords

Newars, Gangtoks, Dentam, Globalization, Ritualistic food, Non-ritualistic food, McDonaldization, Newar Guthi.

Introduction

The rich food culture of the Newar people is well-known, and they are well-known for their recipes and an assortment of foods. The community's ethnic cuisine also has a deeply ingrained ritual and cultural importance. However, the community's eating habits and culture have altered as a result of their migration to Sikkim from Nepal and long-term settlement in a distinct economic and cultural context. Exogenous influences like industrialization and globalisation have also had an impact on the community. Undoubtedly, one of the most crucial components of daily life is food. Although its necessity for a living makes its existence a given, the idea of food is a concrete thing that we can really touch and taste.

Sikkim Communities

The people of Sikkim are cheerful by nature, kind, straightforward, and friendly. They are referred to as Sikkimese in general. However, Sikkim is a state with many different groups, cultures, religions, and traditions. Sikkim has a successful system for fostering interstate harmony. It is a prime example of India's "Unity in Diversity." Sikkim is home to three major ethnic groups: Lepchas, Bhutias, and Nepalese. Additionally, a large number of people migrate to Sikkim from Nepal and the rest of India (presumably Marwaris, Biharis, Bengalis, South Indians, Punjabis, etc.).



Due to their enterprises and government jobs, they have primarily settled in Sikkim's municipal areas. The Gorkhas, the Newaris, and the Kiratis are three subcultural groups that make up the Sikkim community.

Newaris community of Sikkim

The Newar people were the first to live in Nepal's Kathmandu Valley. The name of the country of Nepal is where the word "Newar" originates. The Newar community is made up of primarily Indo-Aryan and Tibeto-Burman ethnic groups who practise Hinduism and Buddhism and speak Nepal Bhasa as their common language. Only the Newars have developed a sophisticated urban civilization with a system of labor division in the foothills of the Himalayas. The Newar people's trade, agriculture, literature, art, and culture have all benefited greatly from their contributions. The Newars were the most significant Nepalese tribe to migrate to Sikkim and establish there over time, suggesting that these treaties may have hastened the Nepalese community's migration. Sikkim's first census was taken in 1891, and there were 727 Newars living there, making up 2.3% of the state's 30, 558 inhabitants. By 1994, the figure had risen to 20, 000. According to the State Socio-Economic Census, the projected Newar citizenry in 2006 was 21, 657, or 3.72% of the state's total population. According to the gender ratio of the state's Newar population, there are 10668 women and 10, 989 men, or 3.82% and 3.63% of the total, respectively.

Despite having a very small population, Sikkim's Newars have contributed significantly to ethnic politics and actively work to spread their language, culture, rituals, traditions, and faiths throughout Sikkim. The Newars of Sikkim are actively conserving their cultural history and language at a time when Newars in their homeland are dealing with a number of issues, including threats to their language and culture caused by official incompetence and globalization.

The food culture of newars

Food is one of the many wonderful aspects of life that are necessary for both social and biological survival. Food is a biological need and is required for survival. Humans are regarded as omnivores from a biological perspective, meaning they need both plants and animals for food. Food plays an important role in the ritual and religious lives of the Newar people, so the dishes served at festivals and feasts have a special value for them. The dietary patterns and culture of the Newars of Sikkim, who do not associate with the traditional Newars of Nepal, discusses about daily food and also ritualistic cuisines. The current study was carried out in two distinct social settings, one of which was a fully urbanized Gangtok and the other was the Dentam in West Sikkim. The two different social setups were chosen primarily because Dentam, a rural area, has characteristics of some degree of cultural continuity, while Gangtok, the state capital, is an entirely urban area with a cosmopolitan character.

- Daily food habits

Both rural and urban Newar households regularly eat traditional foods like dal (lentils), Bhat (boiled rice), tarkari (seasonal vegetables and leafy greens), and achar (pickle). However, for the responders from Gangtok, multi-menu cuisine is also a regular element of the menu.

Ritualistic food habits



1. The Indrajatra festival is one such moment when the Newars consume large quantities of ritual food known as Samaibaji. The samaibaji is made up of baji (flattened rice), syabaji (roasted flat rice), garlic, ginger, black soyabeans, white beans, and fish in general.
2. Dasai is a very significant celebration that is celebrated by the Newar community and is one of their many char-parwas (festivals). Dasai is one of the most important festivals for the Newars since it begins with the consumption of socio-ritually significant bhoj or the feast. It is said that eating buffalo meat during dasai makes the Newar gods and goddesses happy and causes them to shower favors generously.
3. Boiling rice from a caste higher than one's own was traditionally not consumed by Newars because it was only permitted within the boundaries of the hierarchy, and breaking the norm may result in harsh punishments including a social boycott. Because people of all castes, creeds, and colors attend special events, steamed rice consumption has been prohibited and is referred to as a temporary taboo. Consuming boiling rice with castes below one's would result in a harsh punishment in the form of social isolation. Flat rice, or baji, is a popular food item among the Newars on such occasions of the temporary taboo of eating boiled rice; they eat it with meat curry and soups, and they also serve it to invited guests from other cultures.
4. On a particular day of tika, the Newars of Dentam specifically commemorate the ritual cum celebration known as sirh-khane. It has been noted that the Newars stop eating boiling rice starting on Asthami and only start eating it again after conducting this Sirh-Khane rite. A male goat is offered by the family's head male member, as a sacrifice on the tenth day of Dasai, while some families have substituted a rooster or cock.
5. The bhoj begins on Asthami, but preparations begin at least one day earlier, with both the male and female members of the household sitting down to prepare elaborate dishes. Choila (boiling the meat, adding spices, and mixing in fenugreek seeds), Aila (traditional alcoholic beverage), Baji or Chewra (flat rice made by pounding rice), Bhutan (internal organs like the heart, intestine, meat, bones, and liver of either chicken or buffalo), Eggs, nine varieties of vegetables, and Bhutan are the main ingredients and the preparation of the Process of Bhoj. Achar (Pickle), Lapsi or Methikojhol (hog plum or fenugreek seeds), Sisapusa, Haddi ko soup (soup made from buffalo bones), Sukuti-Bhutuwa (dry fermented fish/buffalo), Bhaisiko kofta (meat balls), Pakora (pieces of vegetables or meat coated in seasoned batter (salad)).

A complete understanding of the Newar food culture leads to the conclusion that, in addition to providing nutrition, food is a significant symbolic resource that links rituals, symbols, and the belief system.

Changes in food culture

With their specific sociocultural customs and distinctive cuisine culture, the Newars of Sikkim are frequently seen to have a rich cultural legacy. The empirical analysis shows that after a lengthy period of settlement in Sikkim, the food culture of the Newars has undergone several changes that are frequently influenced by that of other cultures as well as the effects of outside influences like globalization.

- Ritualistic food



1. It had seen that the cooked rice is considered a ritual during the three days of Dasai, from asthami to dasami. During these three days, people eat beaten rice, known in Nepali as baji or chewra.
2. The duck egg, or ko anda, was traditionally used as an offering on the kul puja. Duck eggs aren't always available, therefore the Newars have started utilizing chicken eggs instead, mainly from poultry, although, if possible, they prefer basti ko anda (locally produced). Migration and resource accessibility are linked here, allowing for the extinction of some authentic food products while also suggesting alternative options as a form of compensation.
3. Another noticeable change has occurred in the sirh (head) khane puja done by the Newar of Dentam. At this rite, the goat's head is given up to their kul (ancestor), and it is kept separate for two days, beginning on Nawami and ending on Dasami. Nowadays, 60% of families utilize chicken heads as sacrifices rather than goats since they are more easily accessible and cheaper.
4. Changes have also been made to Chawrasi Byanjun, or the eighty-four different forms of food that are usually consumed strictly during life cycle ceremonies. One intriguing finding from the survey was that only a small number of households from Gangtok prepared all eighty-four things for the occasion, whilst many respondents from Gangtok and Dentam lacked comprehensive knowledge of the use of chawrasi byanjun. They claimed that cooking all 84 foods takes so much of time to make, so they only prepared ten to twenty meals.
5. Aila and thon are the two most significant traditional drinks in Newar culture. Thon essentially refers to rice-based beer, and aila is sometimes referred to as teen-pani-raksi. Aila preparation was a laborious task, and some family groups only managed aila for ritualistic and puja purposes. European manufactured alcohol such as rum, vodka, gin, scotch, whisky, and brandy was frequently used for personal consumption, depending on the family's preferences and budget.

- Non ritualistic food

Along with ritualistic foods, non-ritualistic food products have also undergone alterations. The Newar people are well known for eating fermented foods, most commonly pickles of all kinds. had a unified fondness for Newari achars, a term used locally by Non-Newars in Sikkim, from both Gangtok and Dentam. According to the Tamangs and Gurungs of Sikkim, these achars have special meanings in that they are frequently given as gifts during koseli, a Nepali term for visiting family, friends, or dignitaries. These 'Newari Achars' are popular in both Newar and non-Newar wedding ceremonies. The Newars in Sikkim have a reputation for making pickles out of anything and everything, and nutrela is one such ingredient that has over time come to symbolize the Newar culinary tradition, particularly in pickles. Due to its widespread availability and market accessibility, nutrela has become an integral feature of Newar cuisine.

The daily food consumption patterns of the Newar communities in Dentam and Gangtok have seen numerous modifications. Sikkim's Newars have changed their eating habits as a result of the influence of food from many other Indian states and sometimes even gourmet.

Globalization and its impact on food

A simple definition of food globalization would be the widespread use of iconic American food brands displacing regional cuisine and eating customs. However, Sikkim has also recently experienced rapid socio-economic development. Since the 1990s, the effects of post-liberalization, privatization, and globalization have been seen in the socio-cultural transformation of Sikkimese



society. Similar to other places, Sikkim has seen a huge increase in fast food restaurants, which has had a significant impact on local residents' eating patterns, particularly in urban areas.

The sikkimese community has been rapidly embracing the culture of eating out. Dentam employees are only permitted to eat at fast food restaurants, cafe, and tiny pantries throughout business hours.

Current eating-out craze, this practice becomes a requirement as people travel or leave their homes. The scenario in Gangtok is entirely different. The proliferation of multi-cuisine eateries, lodging facilities, and bars such as Square, Hotlix, House-of-Bamboo, Anum-Pedro, and others, as well as fast food restaurants such as Domino's, Meat and Eat, Coffee Shop, Triptis, and others, talks about the fashion of eating out. The younger generations of Gangtokians and Newars, in particular, have experienced a significant change in their eating out habits as a result of the new fashion of food delivery like shuffling momos and mitho.

McDonaldization refers to how fast-food restaurant principles are increasingly gaining control over more and more parts of American society as well as the rest of the world. This has been discovered to be truly the case even in Gangtok, which has seen an explosion in fast food and café culture, as well as mushroom growth. In response to the shift from customary to exotic culinary traditions, Newar society has made some changes. The implementation of new consumption practices, on the other hand, comes with its own negative effects on the community.

With the rise of eateries and new, convenient methods of consumption like home deliveries that are growing popular, McDonaldization has been significantly influencing Sikkimese society. The Newar community has undoubtedly also been touched by these changes. Many customary and cultural meals, such as Newar local cuisine, are under threat due to the rise of fast-food culture, as McDonalized foods shift people's consumption habits from traditional to foreign.

Newar Guthi

The Sikkim Newar Guthi is a non-political organization. It was crucial in creating the Sikkim Newar Guthi to preserve the Newar culture. Following the formation of the guthi, Newars of Sikkim began a discussion about their cultural survival and decided to travel to Nepal to learn more about their historical roots and traditions. Following their return to Sikkim, the guthi members began educating locals about culture and introducing numerous customs and celebrations that are unique to the Newar group. To inform the Newars about their rich culinary culture, the guthi members launched numerous food-related activities while working tirelessly for their community.

At the 2017 Red Panda Festival in Gangtok, a Newar cuisine station was set up, with products such as choila, yomari, samaibaji, and buffalo momo on display. During the 2018 Indrajatra celebration, the Sikkim Newar Guthi took another attempt to raise awareness of food culture. Achar competition was held, and 163 vegetarian and non-vegetarian achars were created by members of the Newar community. Dr. Sushen Pradhan, president of Newar Youth Affairs, selected ten of these achars as vegetarian options and conducted a nutritional analysis on them. These ten achar varieties were introduced to the market on the Silver Jubilee of Sikkim Newar Guthi, November 9, 2019. The goal of the tournament, which the guthi representatives organised, was to encourage Newars to become acquainted with their own cultural artifacts in front of a large audience.



Conclusion

Newars in Sikkim had gone through a significant social economic transition through their cuisine culture as a result of migration, acculturation, and foreign influences such as industrialization and globalization. The Newars of Sikkim are vulnerable in terms of culture in food. Peoples of the group are terrified that their cultural heritage will be lost due to acculturation and foreign factors. The Sikkim Newar Guthi, however, was founded by the Newars to preserve their culture. The guthi has been cooperating as a group to improve their neighbourhood.

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Prominent Behind Hindu Marriage - A Study

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Abstract:

Hindu marriages in particular special event that joins two people to start their life together. Hindu marriage is viewed as a connection of two families, not simply the two individual, and is considered to be for life in the Vedas. Hindu marriages typically feature lengthy pre-wedding festivities and rituals, however they might vary from one community to another.

Hindu wedding rituals all help to get the marriage girl and marriage boy and their family members ready for the big day. A minimum of four to five days pass between these customary ceremonies and Indian marriages are religious ceremonies that join different individuals to begin their lives together, particularly in Hindu culture. According to the Vedas, The hindu marriage is for lifetime and is seen as a bond between two families, not just the two individuals.

Rituals in the hindu marriage are:

1. Ring exchange Ceremony: The marriage ceremonies order starts with the Ring ceremony. It is a crucial element in Indian weddings and signifies the beginning of the wedding preparations.
2. Tilak or sindhoor :The. event take place where the groom is accepted.
3. Haldi Ceremony.
4. Ganesh Puja .
5. Mehndi or Henna event.
6. Music or Sangeet event.

In the wedding day, The bride and groom should then sit side by side, the bride to the left of the groom, and the parents of both should stand in a line to shower the bride and groom with akshata.

The rituals in the marriage day:

1. kanyadana.
2. panigrahana.
3. saptapadi.

Keywords: Ring ceremony, Tilak, Haldi Ceremony, Ganesh puja, Mehendi, Music, Kanyadana, Panigrahana, saptapadi.



Introduction:

A man and a woman normally enter into marriage, which is a recognised social and legal partnership. It is regulated by regulations, norms, customs, beliefs, and emotions that outline the roles of the partners.

Marriage is seen from an evolutionary point of view as improving and maintaining the species. From a social point of view, getting married forges ties within and between groups of people.

Hindu marriages in particular special event that joins two people to start their life together. Hindu marriage is viewed as a connection of two families, not simply the two individual, and is considered to be for life in the Vedas. Hindu marriages typically involve lengthy pre-wedding festivities and rituals that vary from one community to another. Marriage was defined in various way based on the way of view.

Importance of Hindu marriage:

The traditional Hindu wedding does not involve either contracts or free will. It was a mutually agreed-upon obligation between the boy's and the girl's families that marked the end of their childhood.

Hindu men view marriage as a significant milestone in their lives since, without a bride, they are unable to enter the "Grihastha ashrama, " which was established by the sacred law-givers. Additionally, it is impossible to have children without a marriage, and the life cycle of births, death, and reincarnation cannot be broken without a son.

Marriage in Hinduism is significant because it is an inseparable religious ritual. Normally, only death can split people who have been joined in getting married apart.

Ring ceremony:

In the order of the wedding ceremonies, the Sagai or Ring ceremony comes first. It is regarded as an important component of Indian weddings and signals the start of the wedding preparations. Both a Hindu pujari and close family members attend the celebration. The girl and boy pledge to beginning their lives together as a couple is symbolised by the exchanging of rings.

The sagai (ring ceremony) often occurs a few months prior to the Hindu wedding. family enquire a priest to choose the most appropriate day for the marriage ceremony for the sagai. Gifts like confections, clothing, and jewellery are typically given by both families.



Tilak ceremony:

The Tilak ceremony is undoubtedly the most significant pre-wedding ritual in the order of events for marriage ceremonies. It entails applying a red powder paste of kumkum to the groom's forehead. Among all the rites and traditions associated with wedding ceremonies, it occupies an important place.

Different Indian communities execute this particular Hindu wedding rite . The male family members typically attend tilak, which is typically held in the groom's home.

The groom's forehead is covered in tilak during this ceremony by the bride's father or brother. This demonstrates that the Hindu bride's family has accepted him. In the future, they think he'd be a kind husband and a decent father. Presents (gifts) are often swapped between the two families during the ceremony. The two families are brought together in a unique way by the tilak.

Wearing a Sindoor in Hindu society denotes a woman's strong commitment to her husband and is considered auspicious. It exemplifies patriarchy and the Hindu cultural as well as her love, care, and dedication to her spouse. However, a male need not wear any such signs to show his dedication to, or love for, his wife. The Hindu cultural system prohibits widows and unmarried girls from wearing sindoor because sindoor is associated with a woman's fertility on the one side and the general awareness that her spouse is still alive on the other. Women undergo cultural internalisation beginning at a young age or stage and continuing into maturity.

Haldi ceremony:

Turmeric, also referred to as "haldi, " plays a special role in several Indian wedding traditions. A few days prior to the wedding, the haldi ceremony is mainly held at each of the newlyweds' residences. A paste composed of haldi, or turmeric, rosewater, and sandalwood is applied on the brides and groom's foreheads, cheeks, necks, hands, and legs.

Haldi is important in general in everyday life as well. The couple's skin colour is said to be brightened by the turmeric's yellow hue. Their health is preserved by its medicinal qualities.

The haldi ritual is very important. Hindus also think that applying turmeric on a couple keeps them safe from any " bad eyes". It relieves their tension ahead of the wedding. .

Lord Ganesha puja:

The Puja ritual comes first in a wedding ceremony. It is customary in India for newlyweds to pray Lord Ganesh before special occasions. The Ganesha Pooja ceremony is primarily carried out in Hindu households. It takes place the day before the wedding to bless the celebrations.



The primary purpose of this pooja is to bring luck. Obstacles and evils are said to be destroyed by Lord Ganesh. This Puja ritual includes the girl and her parents. They are led by the priest to present flowers and sweets to the god. The ceremony prepares the pair for a new beginning. A traditional Indian marriage isn't complete without Ganesh Puja.

Mehendi:

Indian weddings typically include the enjoyable mehendi rite, which is hosted at the house of the girl(bride) by her family. It takes place a few days before the ceremony and is attended by the entire family. The bride's hands and feet have intricate designs applied to them with henna.

The ritual differs from one state to another in India. In Kerala weddings, for example, the bride's aunt initiates the tradition by drawing delicate designs on the bride's hand right before the artist takes over.

Mehendi is largely a North Indian tradition that entails using henna paste to decorate the hands of the bride and groom. The designs are detailed, elaborate, and artistic for the bride. The family's female members come together to get their hands covered with henna designs. Present-day South Indians and Bengalis have also embraced the practise of putting mehendi before weddings.

The bride's legs and hands are beautifully covered with patterns using henna during the mehendi ceremony. On the plus side, it's thought that the darker the colour of the mehendi is, the deeper the groom's love for the bride. for this "women only" celebration provides a relief from the other more traditional events with its foot-tapping music and dances. After the wedding, the bride is not supposed to start doing any chores before her mehendi has completely gone.

Sangeet event:

The Sangeet event is all about celebration and song! This one is very significant in a Punjabi wedding and is typically celebrated in North India. The sangeet event is the most entertaining of the Hindu wedding traditions and celebrations. Some families host it separately, while others combine it with the Mehendi ritual.

The Sangeet, one of the talked-about pre-wedding occasions, is an event of the union of the two families. The ceremony provides a break from the stressfully busy wedding planning process. A few days prior to the wedding, the bride is surrounded by the family's female members as they sing wedding song lyrics while holding dolaks and spoons. The song covers a variety of topics, including the everyday lives of women and mocking the girl about her forthcoming nuptials and



her fiancé. Some spoke of the hopes and dreams of the bride who is leaving her family, while others described the sorrow felt by parents as they send their daughter off to her future in-laws.

The Sangeet is a customary component of the majority of north Indian weddings. Nowadays, the culture has begun to appear in various cultures, such as South Indian or Bengali weddings. It offers a thrilling and entertaining idea for the bride and groom families who are getting married to have fun and get to realise one another in a lower formal setting. Additionally, it brings a lot of colour and pleasure to any marriage celebration, regardless of country. The family gets together for Sangeet to commemorate the union of two young hearts. Family members who live out of the state or perhaps the nation gather and bring snippets of their recently assimilated cultures. The sangeet served as a break in earlier times. from the stress and importance of the wedding planning. Through simple songs, the women of the family will show their love to the bride while preparing her for her wifely responsibilities. These kinds of rituals demonstrate the social significance that a wedding bears in Indians' lives.

Kanyadana.

Hindu weddings and marriage ceremonies are filled with a wide variety of rites that are intensely emotional on one side and overly exciting and entertaining on the other. In addition to the Saath Pheras rite, Kanyadaan is another crucial and significant component of Hindu marriage.

The moment the the bride's father presents her beloved daughter to the groom is unquestionably one of the most touching and emotional of all the wedding traditions. Every Indian wedding includes the extremely revered and important Kanyadaan rite.

Since the time of the Vedas, Kanyadaan has been practised and has an underlying significance that has been passed down through the generations. The word's literal meaning derives from two words, Kanya, which indicates a girl or a maiden, and Daan, which means donation; as a result, it represents the gift of a girl or maiden.

According to Hindu customs and traditions, the bride is seen as the manifestation of Goddess Lakshmi and the groom as the embodiment (avatar) of Lord Vishnu. Therefore, the ceremony has emotional and religious significance for the bride's parents.

The bride's parents typically perform Kanyadaan, which is also known as Mahadaan.

In the event that the girl's parents are not present, any other senior household member may perform the procedure.

Processes for kanyadana:



- The parent or any other elder family member is needed to observe a fast and abstain from taking food and drinking liquids till the end of Kanyadaan. Fasting is a crucial and significant part of the ceremony. Water drinking is currently permitted during the mild version of the fast in the majority of the villages.
- First, the father takes his daughter's right hand and places it on the right hand of the groom in the Hasta Milap rite, also known as Kanyadaan, asking him to receive the bride as his better half and an equal partner in all his pursuits. This serves as the formal ceremony for presenting the daughter to the bride.
- The bride's mother then pours holy water upon her daughter's palm, letting it pass through her fingers and eventually reaching the groom's hand.
- Throughout the entire Kanyadaan process and ritual, several mantras are recited, underscoring the rite's spiritual and religious nature.
- Following that, gifts are presented to the bride and groom and placed on their palms, including jewels, rice, betel leaves, copper coins, conch, betel nuts, money, fruits, and flowers. The priest continuously chants the Vedic hymns as he performs all of the rites.
- Following the process, the groom puts his hand on the bride's shoulder to signify that, going forward, he will be the only one responsible for the bride's well-being. It implies that he must safeguard and care for his wife for the rest of his life, just as her parents did.

Panigrahana.

After Kanyadana, the Panigrahana rite is performed. This ceremony is occasionally preceded by the vivaha-homa rite, in which the groom lights a symbolic fire to signal the beginning of a new household.

The groom announces his acceptance of responsibility to four deities—Bhaga, who represents prosperity, Aryama, who represents the heavens/milky road, Savita, who represents radiance/new beginning, and Purandhi, who represents wisdom—during the "holding the hand" ritual known as panigrahana. The bride sits next to the groom, facing east, and the groom holds her hand as the following vedic mantra is chanted. "Hast-Milap" is the name of this step in Gujarati weddings (literally, meeting of hands). The wedding invitation used to include the time when this event was scheduled to take place, and the entire ceremony was timed around an auspicious hour ("Mauhurat") for this step. Fire is absolutely missing from South Indian weddings where holding hands is observed; instead, water infused with turmeric powder is poured over the hands to complete the process. This image can be seen in the Meenakshi Temple in Madurai. On the bride's hands, auspicious objects like a coconut, betel leaves, and nuts are placed. A Darbha of Kusa grass



ring is placed on the bride's head. A yoke is then placed on top of it. Mangal Sutra in gold, Water is either poured through the yoke's aperture while a thali is placed on the aperture.

Saptapadi.

As the saying goes, "Marriages are created in heaven, but performed on earth." Hindu wedding ceremonies are elaborate celebrations that last for days before and after the wedding day itself and include a variety of rites, traditions, and great ceremonies. But now since the religious ritual is required before the wedding, depending on your family's culture and tradition, the ceremony lasts an hour to an hour and a half on the wedding day. To learn more, you must sit down for a consultation with a Hindu priest. These ceremonies lay out many guidelines that the newlyweds will follow as they embark on their life together. The fundamental idea behind these traditions and rituals supports the establishment.conveys the true meaning of married life by illuminating the true nature of a man and a woman's relationship. Saptapadi is one of the significant and essential components of the Hindu wedding ritual (seven steps or seven vows). The ceremonies communicate the principles that should be upheld after marriage in order to have a good marriage. The Saptapadi ritual represents the trip through life, which the couple should undertake side by side. They ought to stick by each other no matter what. In order to begin their life together, the husband accepts his wife as good fortune and an auspicious sign. The groom makes a commitment to always look out for, advise, and safeguard his bride. The mantras the priest chants include accepting the duties of allegiance, love, respect, comprehension, and reproduction for as long as they live. Seven steps are significant because they in the Hindu idea that if two individuals take seven steps together, they will be together for the rest of their lives. The significance of the vows made during each of the seven steps is crucial and very significant for the couple's happy marriage.

The couple promises to be partners for life after taking these seven steps together and exchanging their vows, and they pray that they never experience disagreements that might end this commitment. They agree to live in harmony, taking into account each other's likes and dislikes as well as the welfare of the entire family, having sought each other out to be life partners. They offer up prayers for peace, abundance, and joy. The seventh step's fulfilment marks the marriage's legal completion, as per Hindu law rules (Smrithi). The fact that the newlywed pair prays for not only their own well-being but also the health and wealth of all living things as well as the entire Universe lends greater significance to the principles underlying the Saptapadi. No matter what tradition or custom is followed, saptapadi is an essential component of all Hindu marriages. However, how these seven procedures are carried out varies depending on where you are.



- Om Ekamai VineustvaNayatu
We take this initial step together, promising to support one another.
- om dve urjje viñeustva nayatu
We take this next step together with the intention of strengthening one another spiritually, mentally, and physically.
- om tréëi räyasponaya vineustva nayatu
With the vow to protect our riches and prosperity, we take this third step forward as a group.
- We take this fourth step jointly with the declaration, "Om catväri mayo bhaväya vius tvä nayatu resolve to serve each other in happiness and harmony."
- We take this fifth step together with the vow to take care of our healthy children for as long as possible. om pacama prajābhyo vius tvä nayatu
- Om naoa atubhyo vineus tva nayatu
We take this sixth step together with the commitment to always be there for one another in all duties.
- Om Sakhe Sapta Pada Bhava Semam Anubrat Bhava Vineu Stvä Nayatu
We take this seventh step together with the hope of an eternal friendship and future companionship.

Not only should every couple recite their vows, but they should also strongly believe in them and make an effort to keep the guarantees and promises stated verbatim throughout their marriage. Only then will they notice how rapidly their mutual love, respect, trust, and prosperity have grown. The vows made at Saptapadi will support them in remaining solid and eradicating any traces of misunderstanding or disagreements that arise among couples in today's circumstances, when it is frequently observed that love, faith, and patience is rapidly slipping away amongst married couples.

Conoclusion:

Through marriage two unknown families become a relatives.the groom accept the bride as a life partner, she lead her rest life in the groom house.The groom family accept the bride as a daughter and bride family accept the groom as son. Every rituals in hindu wedding is meaningfull .The marriage significes that the end of the children life of the bride and groom.Marriage is the dream as well as responsibility of every parents.

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Socio-Cultural Appearance of the Kani Tribes in Kerala: A Study

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Abstract:

One of the most significant tribal tribes is the Kanikkar, who are predominantly concentrated in the Trivandrum district's Neyyattinkara, Vithura, and Kuttichal areas. One of Kerala's most numerous and sophisticated tribes is the Kani. Their traditions, lifestyle, and beliefs are all distinct from those of the general population. In this research paper, the sociocultural characteristics of the Kani people will be examined, including their matrilineal system of inheritance, their strong sense of community, and their customs and rituals. The article will also look at the Kani people's religious rituals, including their blend of animism and hinduism, as well as their profound reverence for nature. Through an exploration of these and other socio-cultural aspects of the Kani tribes, this paper aims to provide a comprehensive understanding of this fascinating and diverse culture.

Keywords:

Kanikkar, Tribal groups, Beliefs, Lifestyle, Natural world, Culture.

Socio-Cultural Life Of Kanikkars

The southernmost portion of the Western Ghats includes Agasthyakoodam, which has the highest mountain range. After the Anamudi hills, it is the second-highest mountain in Kerala. It is a bio-diversity zone in Agasthyakoodam. This mountain is in the Trivandrum district's Neyyattinkara Taluk. The importance of Agasthyakoodam lies in the fact that it serves as the boundary between Kerala and Tamil Nadu. The Agasthyakoodam hill extends to the Tamil Nadu cities of Thirunelveli and Kanyakumari as well as the districts of Trivandrum and Kollam in Kerala. It is regarded as one of the most significant Biosphere zones in the entire globe.

In comparison to other areas, Agasthyakoodam has quite varied tribes. Only the tribal tribe known as the Kanikkar may be found here. The primitive tribes of Kerala known as Kanikkar have a defined region and a separate economy that allows them to support themselves. They are straight up, truthful, and honest. These Kaniikkar tribes have a black physique, a round head, curly hair, and a big nose, which make them quite appealing to look at. Kanikkar means "landlords" in Hindi. Like other people, Kanikkars have chosen to become farmers. Huts built of bamboo and tree leaves make up the Kanikkar colony. It is commonly referred to as kani, and an elderly man has been given the duty of overseeing the tribal group he is known as mooppan or *muttukani*. The kanikkar speak their own, rather ancient mother tongue (malampasha). Even then, people wrote songs to ward off evil spirits and prevent illness outbreaks, among other things. The name of these songs,



chattupattu, means holiness. These songs are sung while a unique musical instrument called a *kokkara* is played.

Cultural Life

The beliefs, practises, arts, behaviour, etc. of a specific civilization, group, area, or time are simply defined as culture. It refers to the accumulated body of information, including knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relationships, and the concept of the universe, that has been acquired by a group of people over generations of struggle on the part of both the individual and the group.

Tribes have their own cultural traditions and way of life. They are unique in comparison to other communities. Their families, marriages, familial relationships, other rituals, belief systems, etc., are very different from others. They are quite interesting.

Although cultures are man's means of enhancing his chances of survival, they are constrained by social and biological norms. A culture is neither a concrete object nor an exact thing. It manifests itself in each person's behaviour and only exists in human behaviour. It consists of both the pattern for a member of society's behaviour as well as the taught behaviour displayed by its members. A culture refers to a group of people's behaviour, whereas a society is an assembly of people. By learning to adapt to his surroundings and coming up with new ways to meet his wants, culture aids man in satiating his animal needs and ensuring his survival. Man develops and uses symbols, as well as tools.

Dress Patterns

Kani tribes used to dress much more spartanly than they do today. Men used to dress in a single dhoti, and women covered both their top and lower bodies with two pieces of clothing, according to the traditional kanikkar dress code. Now, kanikkars dress in a manner that is like that of other mainstream citizens. They view clothing as more than just a way to protect the body and conceal nastiness; they also view it as a fashion statement. Their clothing is made primarily of cotton, silk, or even polyester.

Shelter

The Kanikkar previously resided in mud and bamboo houses as well as treetop homes. The kani communities now have homes with the barest necessities. Most homes are built with hollow bricks. There is a wooden frame around the door. Every home has a courtyard in front or in the back. There are bathrooms with separate entrances in some homes. Each residence has at least two rooms, plumbing, and sanitation. However, the current study showed that compared to their earlier or earlier days, the dwelling circumstances of the kanikkars in the settlement were generally better.

Food habits

The kanikkars' primary sources of food in the past were wild vegetables and game from the forest. In the past, they hardly ever used the word "race." They enjoy eating things like honey, edible roots and tubers, and the meat of wild animals. They must accept modern food items due to changes in the ecological environment. They no longer rely primarily on wild roots, tubers, honey, or meat



from wild animals, but rather on tapioca, rice, and vegetables that are grown or bought. Rice, fish, noodles, biriyani, and other foods are favourites of Kani kids. This is another example of how eating habits of the majority population have been modified.

Marriage

The social arrangement that is approved for sexual encounters and reproduction in our culture is marriage. Although most cultures forbid having children and raising them outside of marriage, several cultures tolerate sexual encounters outside of marriage. This insistence on a married structure is intended to protect children; kinship networks should exist to provide for children's needs both socially and financially.

The goal of marriage among the tribal peoples is the enjoyment of sex, procreation, and companionship; it is not a religious sacrament. In contrast to civilised culture, tribal societies have various marital customs, rituals, taboos, and standards for divorce.

Their gotras are known as "muttillam" and "menillam" among the Kanikkars. Marriage was forbidden amongst members of the same illam. There was an exogamic system in place among them. The muttillam and menillam tribes were able to wed. They were permitted to wed their wife's younger sister. Whether they liked it or not, they had to get married to the person the muttukani recommended. They prohibit getting married to someone from their community. There were endogamous practises. They may wed the daughter of their father's sister. cross-cousin marriages were also common.

Extramarital affairs were viewed as serious crimes that deserved harsh punishment. Those who wed without their will were penalised by the social group. Those who wed in accordance with their social group punished those who wed against their choice. Those victims were beaten, chained to trees, and made to eat from a dish out of spite by other people.

Different marriages will be conducted before or after a female reaches puberty, and the marriage rites and customs among the kanikkars were highly interesting. When a boy visits a girl, he is required to give tobacco, areca nuts, betel leaves, and other items to the male family members of the girl. This practise is referred to as "vettayidal." The boy's family will not take the girl's money into account while selecting a bride. They consider how well the girl does household duties. They favour girls who have decent manners, good character, and sincerity.

On the day of the wedding, the bride will wear "kaallumala" (chains made of gemstones), "vengalakappu" (bronze bangles), "eeya kunukku" (lead earrings), etc. The bride's relatives will give her presents once the bride and groom arrive. All the relatives will get betel leaves from the bridegroom, which is referred to as "Dakhina." "Thalikettu" will happen after that. The kanis will then offer grooming recommendations. The bride and groom will then have a meal from the same leaf (plantain leaf).

The current study demonstrates that there have been significant changes in kani tribes' marriage rituals and related practises. In the past, there were a lot of prohibitions. However, kanis do not regard such limitations anymore. They are conducting their wedding in accordance with Hindu tradition. Exogamy and love weddings have recently become widespread among kanikkars. They began to wed residents of other communities. Today's kanikkars no longer marry in the conventional manner. They were not adhering to the established traditions. Even auditoriums are now being used for weddings. That is dependent on the financial situation. And Kanikkar has



recently begun to adopt the dowry system. There was no dowry back then. Today, money and gold are widely used. Dowry will be given by wealthy families, which will have an impact on economically disadvantaged households.

Pregnancy And Childbirth

Pregnant women among the kanikkars are permitted to leave the house up until the fifth month of pregnancy. After that, kids can only reside at home. They cannot leave the building. However, the expectant mother will handle all household tasks. Things like coconut, turmeric, and chillies are stored by pregnant women for later use.

In order to prevent complications linked to pregnancy, "*Thudichatt*" will be administered in the seventh month of pregnancy under the direction of manthraplathi. The expectant woman will have a cottage made for her (called a *pettupura*), and the delivery will take place there. For nine days, the mother and infant will reside in Pettupura. Pollution season is this time frame. Husband is currently unable to approach Pettupura. He is unable to see his wife or child. Mother and kid are taken home after the pollution time, a practise known as "*pathukuli*."

There may be significant changes in the rituals and practises around childbirth and naming in the current context. Nowadays, giving birth is not done at home. For childbirth, Kanikkars depends on hospitals. They adhere to Hindu tradition instead of some outdated habits like *pettupura* and *pollution*. Kanis were greatly influenced by government health initiatives and the influence of Asha workers, which resulted in these kinds of changes among kanikkar.

Naming

Among kanikkars, the newborn was typically named on the 28th day. Either the granddad or some senior family member did it. Today, the newborn is given the name of the God or Goddess instead of them. They adopt modern names like as Remesh, Sreedevi, Sumeesh, and Aswathy, among others. During this time, friends and family are invited, and a feast is organised among the kanikkar.

Puberty

Puberty institutions existed in all prehistoric communities, preparing young people to face the challenges of maturity. Menstruation is at the centre of and a worry in the views about girls' puberty. Puberty marks the end of childhood and the beginning of adulthood.

In the kani tribes, puberty is regarded as one of the most significant phases in a girl's life. A girl will hide somewhere in her house when she hits puberty. She occasionally might hide in the adjacent forests. Mother will then discover the girl and let everyone know. Rituals will thereafter be performed after the arrival of Manthraplathi. Family mothers, in-law sisters, and aunts will give directions to the female family members who will take part in the ritually associated puberty. The girl would be transported to "*Theendapura*" following the rituals (seclusion shed). It is forbidden for male members to approach the isolation shed. The girl will be returned to her home after a four-day contamination period. A *chatt* will be conducted to determine purity after seven days. After reaching adolescence, girls are expected to behave properly and submit to men; their interaction with the male family members is restricted.



Kanikkar continues to celebrate puberty today. The girls are not prepared to live in such segregated areas, thus they are not making Theendapura. Parents are becoming more liberal as well. They do not compel their kids to adhere to such strict traditions..

Taboos

Taboo is a notion and a structure that, more than nearly any other element of basic culture, is fundamentally a religion. It shows a division between the concepts of cleanliness and holiness. An object, animal, or person that is taboo may not be handled, killed, eaten, or talked to; if it is, dealing with it is only permitted under specific spiritual circumstances. It has a propensity to spread taboos to nearby objects and people, which could make it a taboo at least for those who occupy prominent positions.

When the investigator enquired about the taboos that were prevalent among the kanikkar in the past, an elderly man from Chonampara informed him that they had observed some taboos related to childbirth, menstruation, social interactions, religious activity, and economic activities like hinting, cultivation, and harvesting.

When a pregnant lady sensed that the time was near for her to give birth, she was housed in a separate hut. The husband or any other guy had to refrain from making any contact with the woman when she was alone. For them, this was forbidden. Even after the baby was born, the father was not permitted to hold or interact with the child. Only once the pollutants had subsided was this permitted.

Religious Life

A pregnant woman was kept in a separate hut until she felt that it was time to give birth. When the woman was by herself, the husband or any other gentleman had to keep his distance. This was prohibited for them. The father was not allowed to hold or connect with the child even after the baby was born. This was only allowed after the contaminants had reduced. They now worship deities such as Aattukalamma, Chakkulathamma, God Siva and Parvathi, swami Ayyappan, Ganapathi God Vishnu, Padhmanabha swami, and others at their homes. The name of their shared temple is Kalam. Both at kalam and at home, they worship God.

Ancestor worship and sorcery (black magic) were once quite widespread among the Kanikkar people, but these days both are rare. There are several Kanikkars who have converted from Hinduism to Christianity.

Chatt

One of the key kanikkar rituals is chatt. There are various conversation types. chatt will change depending on the circumstance.

Chatt is a word that means "*purifying*." Depending on the circumstance, Chatt's name and songs can change. "*Chattapattu*" refers to the chatt's oral songs (chatt songs). With the aid of the "*kokkara*," a musical instrument, chatt songs are sung. The performer of chatt is referred to as manthraplathi.

Kanikkar will conduct "pinichatt" to treat illnesses and resolve family problems. "Thudichatt" is a different kind of chat (thudi means stomach). In the seventh month of pregnancy, this is done for pregnant women. "*nayattuchattu*" is done to make hunting successful. The Lord Brahma Chatt is



the longest chatt, starting in the evening and concluding in the morning of the next day. and that has been referred to as "*mannazhichuchatt*" (mannayichu chatt). Rashivettuchatt is performed for the benefit of the family and home. "*Karinkkalichatt*" is used to treat several illnesses. Kanis makes a cock sacrifice for this chatt. "*Valakettichattu*" is another chatt that people use to communicate if demons assault their house. The "*Koduthichat*" will take place during "aandukoduthi."

Festivals

The kani tribes celebrate "*aantukoduthi*," "onam," and "sivarathri" as their most significant festivals. Onam and Aandukoduthi are celebrated as being more significant than the others. Aandukoduthi was formerly the most significant one. The inhabitants of the hamlet congregate at Pattapira at Muttukani's proposal to talk about the day to celebrate Aandukoduthi. For this, they must be mindful of the plantain harvesting season, their financial situation, any funerals for family members, the timing of their periods, etc. The entire family is prohibited from entering the kalam and from touching anything that is being offered for koduthi if a woman in the family is menstruating. The maladaivam celebrates Aandukoduthi (hill gods). Another significant celebration to them is Onam. To commemorate it, people purchase clothes and place pookkalam in front of their homes. Onam's 28th day is a significant holiday that is commemorated with competitions and various art events. The kani artist, who came from different households, took part in numerous initiatives.

Nowadays, because of the economy and the younger population, aandukoduthi is less significant. They do not accept the aandukoduthi celebration. Onam and Sivarathry assumed the role of aandukoduthi and participated in the most festivities.

Death ceremony

The Kani tribes claim that even when a person passes away from old age, they will never regard it as a regular death. They discover a dreadful omen for someone's demise. The woman takes off the ceremonial chain (*kettuthali*) for her body following her husband's passing.

After completing all the funeral rites, the body was buried. Two sons and a son-in-law will lead the procession of the deceased. They will carry out the Bali karmas following the third day of the death. On the day of death, two ladies in the family would prepare gruel for other family members who will do Bali karmas. Before the sixth day of death, they used to execute the *Pulakuli* ceremony. The ceremonies for the funeral ceremony will be under Manthraplathi's supervision. The kanikkar religion holds that a sick person could still communicate with their family on day sixteen.

Chavupatt is the most significant ritual in the death rites of Kanikkar. At this ritual, relatives, neighbours, and many other people participate. The chatt and chavupattu will be performed by the two plathi. The rituals known as Aandu bali and vavu bali will not be carried out by the kanikkar.

Even though their way of life has significantly changed, they continue to practise their ritual and conduct funeral services. These kinds of ceremonies are not accepted by the younger generation.

Conclusion

The research conducted above clearly shows that the Kanikkar tribal community, which is in Kerala, India's Trivandrum region, is a major and powerful cultural group. They are distinguished



from most of the society by their education, distinctive beliefs, habits, lifestyle, and rituals. The Kanikkar's culture and way of life have, however, undergone major transformation as a result of interactions with modern society and the impact of the government and education. Understanding the new socio-cultural contexts among the Kanikkar is so essential. The purpose of this study is to shed light on these modifications as well as the present sociocultural context of the Kanikkar tribal group.

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A study of the Khasi Matrilinear Society

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Abstract

A matrilineal tribe in north-eastern India called the Khasis adheres to a distinctive form of matrilineal society. The study's primary goal is to comprehend the Khasi community's culture and the place of women in that group. Does men and women share power equally, and each individual's responsibility to their family is studied in this paper. A matrilineal civilization is something different from a matriarchal culture. In a matrilineal society when tracing ancestry, maternal lines are used rather than paternal ones. Whereas in a matriarchal society is a social structure where women are primarily in positions of authority. The matrilineal system in Kerala among the nair society is also studied through this paper. This paper concludes by saying that the position of women in a matrilineal culture may not be higher than that of men.

Keywords

Khasi tribe, Matrilineality, Ka Khadduh, Sambandham, Ammaveedu, Marumakkathayam.

1. INTRODUCTION

The word "Khasi" is derived from the Austroasiatic word "Khas, " which signifies hills. The matrilineal Khasi tribe has its home in the state of Meghalaya, in the Jaintia and Khasi Hills. In contrast to patrilineal cultures, matrilineal societies trace the family line through women. However, it differs from matriarchal cultures in which women predominate in positions of authority. Although the mother is the source of descent, the father is crucial to the family's physical and intellectual well-being. They are one of the few users of the Austroasiatic language in South Asia. The male seeks the means to maintain the family, the lady takes care of the home and hearth, and the mother's brother handles all societal and religious concerns. Even though Khasi matrilineality gives women a better status than men in society with respect to inheritance rights and familial lineage, it contradicts the fact that these women essentially have no freedom or power when it comes to social freedom. The majority of Khasis today practice Christianity, with the original indigenous religion being practiced by a very tiny minority. About 85% of people identified as Christians.

2. MEGHALAYA- The area of study

Meghalaya, which means "abode of clouds" in English, covers area of 22, 429 square kilometers with 2.97 million inhabitants (Registrar General of India 2011). It is a state made up of seven districts: East Khasi Hills, West Khasi Hills, East Garo Hills, West Garo Hills, South Garo Hills, Ri Bhoi, and Jaintia Hills. It also has three hill ranges: the Garo, Khasi, and Jaintia hills. Among these districts, East Khasi Hills is the most forward-thinking in terms of per capita net state domestic product, literacy, banking, vital statistics, health and family welfare, among other things. It is



primarily home to the earliest Khasi tribe, and matrilineality is recognized by legislation there. Smit, a forward-thinking Khasi village barely 12 km from Shillong, is now identified as the Khasi Heritage Center. In Smit, there are 956 households and a total population of 5117. The whole of Smit is Christian and a member of the Khasi tribe.

3. THE KHASI CULTURE AND LIFESTYLE

3.1 Khasi mythology

According to Khasi folklore, the tribe's initial dwelling had been "Ki Hyniewtrep" also known as "The Seven Huts". In the beginning, "U Blei Trai Kynrad" (God, the Lord Master) divided the humanity into 16 celestial families ("Khadhynriew Trep"), as per Khasi mythology. Though nine of these 16 families are imprisoned in heaven, seven of them were trapped on Earth. The legend holds that a heavenly ladder, which rested on the holy "Lum Sohpetbneng Peak", which is now in the "Ri-Bhoi" area, allowed individuals to easily and routinely ascend to heaven anytime they wished, until they all were duped into chopping a sacred tree at "Lum Diengiei" one day, a dreadful mistake that barred them from the skies for all time. This myth is sometimes interpreted as a metaphor for the idea that nature, and trees in especially, are the reflection of the supernatural on Earth, and that harming either would mean cutting our connections to the Divine. The Khasis, like the Japanese, utilise the rooster as a sign as they consider him to have awakened God and humbly prepared the way for God to build the creation at the dawn of time.

3.2 Dress

A "Jymphong", a pretty long, coat without sleeves and a collar that is secured by thongs in front, is the conventional attire for men in the Khasi tribe. The majority of male Khasis wear western clothing today. They dress in a Jymphong, a sarong with an ornate waistband, and maybe a turban for formal occasions. The "Jainsem" or "Dhara", which are both highly intricate and made out of multiple fragments of fabric to give the body the shape of a cylinder, are the two names for the conventional Khasi female clothing. They might put on a silver or gold crown for formal events. The rear of the crown is secured with a spike or peak that corresponds to the feathers that the males wear. The Jainsem is made up of two fabric pieces that are attached at the shoulders. A simple piece of cloth that is also tied at each shoulder makes up the "Dhara".

3.3 Social structure

Matrilineal societies include those of the Garos, Khasis, and Jaintias. The mother is the link to the past, but the father is also significant. A man stands up for a woman, but she is the one who keeps his confidence. There may not be a more accurate way to describe the matrilineal society in Meghalaya. In the Khasi culture, the father provides for the family financially, the lady takes care of the home and the household, and the maternal uncle handles all cultural and religious issues. The father used to see the family at night-time and was never in charge of taking care of them in the strict Jaintia non-Christian homes.

3.4 Inheritance

The Khasis practice matrilineal descent. Only the last born female offspring, or "Ka Khadduh," is qualified to take over the family's property in Khasi society. If "Ka Khadduh" passes away lacking any daughters, her next older sister and then that sister's youngest daughter each receive the property. If none of the daughters succeed and have problems with being female, the property is returned to the mother's sibling, sibling's daughter, and so on. Since the "Ka Khadduh's" belongings is indeed ancestral property, she must get the brothers' and uncles' permission before selling it.



4. KNOWING THE KHASI MATRILINEALITY

The primary tenet of matrilineality seems to be that women carry on the clan and the roots originates from the mother's family. The greatest regard that society accords to women, especially to mothers and their clan, is the foundation of matrilineality. The mother's home, which is run by the mother's mother, serves as the centre of the family's structure. The "Ka Khadduh" is anticipated to maintain the property for as long as possible. In the unavailability of her mother, the "Ka Khadduh" becomes leadership of the family although never leaving the house. In Khasi culture, a male leaves his maternal home after being married and settles in with his wife's family. The "Ka Khadduh" is lady who is known to have the deepest bond with the entire family with a great solitaire which is essentially an institution made up by the Khasi civilization. Matrilineality protects mothers from social rejection when they remarry. The kids will always carry the family name of the mother, regardless of who the father is, also after their remarriages. The concept that a woman is the root of life and that God has given her this authority is what constitutes the yield the following of matrilineality.

The matrilineal system's evolution is the matter of two separate theories. The first one being that men were merchants and fighter in the ancient era and frequently had to leave the wives and children at home to fight for extended periods of time. For the men, returning home in one piece was not a certainty. As a result, they made women the custodians of the family, heritage, and belongings and favored passing on inheritance from the woman to the daughter. Second assumption is that, when they left for the battlefield, the kings of the Khasi and Jaintia nations left their queens in charge of the households. Since then, the Khasis have continued to practice the tradition of their kings giving their queens responsibility for the household. In the historic Khasi society, this practice was seen as a source of great pride and respect for women. The Khasi tradition dictates that ancestral property be passed down to the girls of the family. Sons have no legal claim over it, with the exception of households without female children. In Khasi civilization, women engage in trading that is typically conducted by men. A group of conservative Khasis fighting for institutional change have contested the legal and cultural acknowledgment that only women are the sole inheritors of ancestors' property. Women actively participate in protecting the environment and managing natural resources. The abovementioned information leads one to the conclusion that Meghalaya's distinctive, women-centric society reflects women's independence in all its beauty.

This raises the question that whether following matrilineality gives the native women of the tribe a high position. Many people have the misguided belief that because there are no discriminatory social practices in the community, Khasi women are privileged, truly empowered, and do not require any particular protections to secure their rights. According to the survey, just around one-third of families are headed by women, with more than two-thirds of families being headed by men. The reality of women's current situation overwhelms the widespread belief that matrilineal lineage places women in a strong position. Despite Khasi women have privileges regarding their offspring, this does not usually translate into authority. Instead, authority is typically shared between the father or husband and the mother's brother or brother-in-law, a compromise that was established to balance male authority. While matrilineality encourages women's economic independence, the gender ideology that sees them solely as reproductive agents is not good for their growth. The fundamental function of women in Khasi society is to bear the heirs required to preserve the succession of the clan and the lineage. Consequently, the society reflects a patrilineal one even if lineage and inheritance are calculated through the female line in accordance with matrilineal principles. Males are in charge of making the majority of the decisions, especially the maternal uncles, or "Kni," who play a crucial role in raising his sister's children morally and spiritually. In a study conducted



by Gitika Das it was found that while the matrilineal system is practised, patriarchal ideas and matrilineal norms also exist within the system and, in the end, it specifies the roles and duties of the khasi women, allowing for inequality and deprivation as the community develops.

The Khasi families who think straight and stick to the equity of all offspring on forefather holdings regardless of their gender and place among the cognates occasionally display a slow but incisive departure from tradition. These families are the ones that have begun dividing their assets evenly among their offspring. An adult son or daughter may inherit self-earned property at any time from a married woman or a widow. But if she passes away without leaving a will, the youngest daughter will get it. And if an unmarried lady who had obtained property on her own passed away, her mother or sister would inherit it. However, a Khasi man's self-acquired property is more difficult to dispose of, particularly if he dies without leaving a will. A man's pre-marriage earnings or possessions would officially pass to his mother or sister upon his passing. This type of property is known as "ka kamai ing kur" ("earning of the clan"). A man's wife and daughter would inherit any wealth he accrued after marriage. Such a building is known as "ka kamai ing khun" ("earning of the children"). Despite having acquired the claim to ancestral land, women are not allowed by custom to sell the property alone without approval of their father, father's brother, or maternal uncle.

In Meghalaya, politics is shockingly a male-dominated field that exhibits a strong patriarchal slant. According to the head of Smit, the majority of Khasis still hold the view that "fighting and diplomacy are for men only." The chief of Smit and his other members believed that any argument or interogation about gender equality and the participation of women in governmental activities was divisive since they asserted that women are so far privileged because they have rights to ancient and forefather belongings. So, far we can say that, the only advantage enjoyed by Khasi women is that their offspring inherit their mother's last name; otherwise, women are only seen as the "progenitors of the race."

The matrilineal tradition was not restricted to Meghalaya or the Khasi people. One of the other groups who adhered to this system was the Nair community, which is based in Kerala in southern India. They had some similarities with the Khasi culture.

Kerala's Matrilineal System

Kerala in the past had some unusual social traditions. In the 1800s, the queen of the kingdom of Travancore was not the king's wife, and she was not permitted to reside in the palace with him. She went by the name "Ammachi" and resided in a residents known as "Ammaveedu" outside the palace. The queen was either the mother or sister of the king. Kerala decides to be drastically different in a country that is overtly patriarchal. In some Keralan groups, women are given more authority than men in the household. The Nairs are one such group. The entire nair society follows the matrilineal system, which means that instead of passing from the father to the son, property transfers from mother to the daughter. The nair men were historically Kerala's warring classes, and they were always on the go fighting battles, avenging losses, guarding the throne, and other such tasks. It was scarcely a realistic choice for them to get married and start a family. So, instead of having a wedding ceremony, they entered into a "Sambandham," or social contract, a partnership agreement allowing both genders to choose mates. Typically, the woman would remain in her ancestral home, known as a "tharavadu," and the male would pay her occasional visits. If a child was born, she would raise it at her home. If a boy, he left to engage in further combat. If a female, she would have remained in the home until she ultimately received her mother's belongings.



Because the males were always gone, it was up to the women to manage the home and make choices.

This was the standard a century ago, and the royals followed these guidelines. The king's son was never permitted to rule the kingdom of Travancore. Instead, the nephew of the king's sister received the throne in place of him. In Kerala, matriliney is known as "Marmakkathayam." "The term "marumakkal" denotes nieces or nephews. Therefore, the phrase itself alludes to the legacy given to the sister's offspring.

Typically, the king wed a member of the nair family. Although she had no formal status or social rank in the court, she was referred to as the "Ammachi, " which means the mother of the king's children. She was also forbidden from being seen together with the king. She was denied the opportunity to reside in the king's palace. She was given a sizable home and lived there peacefully yet comfortably. The king's mother or sister took over the role of the queen. That sister would ultimately marry, have children, and become the next successor to the kingdom. The king's nephew received the crown in this manner. The king's sister was the most crucial factor in this equation. Her daughter would succeed her as queen, and her son would succeed her as king. In order to carry on the royal bloodline if she did not have a daughter, a girl child was adopted. Near Thiruvananthapuram, at a place named Attingal, the queens had their own kingdom. They were therefore known as the Attingal Ranis.

This matrilineal structure was both fair and unjust to the female population. It provided the nair women with the security of having their own homes, completely free from their roaming husbands. They had the freedom to choose; they could divorce, and even becoming widows did not spell the end of the world. However, even in the matrilineal system, women did not hold total power. The mother's brother, known as the "Karanavar, " was still the most significant male in the home. He oversaw the estate, examined the finances, and determined who and when got married. When the Europeans became more powerful in the 19th century, things began to change. These behaviours were deemed scandalous by the Victorian mentality, and such institutions were forcibly removed from society. And eventually, the historic nair ordinance, which ended matrilineality and instituted the patrilineal system, was signed by the Queen of Travancore in 1925.

5. CONCLUSION

The fact that "Khasi women of Meghalaya have a much considerable social status than men" is not totally accurate in real practice has emerged clearly from the analytical discussion depicted. In this age of globalisation and modernization, it is crucial to safeguard and advance the status of women in these societies through the adoption of crucial policies that will raise female income to close the gender pay gap, reduce poverty, prevent single parent households or one parent leaving, reexamine property rights, and put an end to physical abuse of women for the sake of compassion.

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Analysis of Kodava Festivals

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Abstract:

This document provides information about the festivals that is celebrated by kodava people. Kodagu is a small district in Karnataka whose festivals are celebrated in a unique way. Kodavas mainly worship nature, agricultural equipments and their ancestors. It also gives information about the different cuisines prepared during the festivals and also their economic, social and spiritual benefits.

Keywords:

Kodavas, Kodagu, Festivals, Ritual, Cuisine, ancestors, *nellakki*, families.

Introduction:

In Kodagu, the festival season starts from April (*edamyar ondh of kodava month*). Kodavas are Kshathriyas and they mainly worship nature and their ancestors. Each family in Kodava community will have a *mahaguru* (ancestor). There is a Eshwara temple to each town and Aiyappa and Badrakali temple to each village. *Natha* (snake god) and *puda, kuliya* (soil god) for each family.

Following are the festivals celebrated by the kodavas

1. Edamyar Ond:

The new year for the Kodavas is celebrated as Bishu Changrandi (edamyar ond) in the mid April. It is also called as vishu in Kerala. The Kodava people follow the solar calendar. This festival remarks the start of agricultural practices. Prayers are performed by the families in the field and cattles are worshipped too. Kodavas as a community usually never start anything without seeking the blessings from Gurukarana, Kaveramme, Eshwara, Igguthappa.

The Ritual:

The cattles are made to plough the field thrice in a circular fashion. The prayers are followed by throwing of rice (*akki ido*). During this period the field will not actually be ready for agriculture but still the cattles are made to plough just to mark the beginning of the day. In the earlier period a piece of gold was rubbed to the iron front of the plough (*negi*) in order to bring luck during the paddy season. The cattles were brought in front of the house and all the people used to gather in their ancestral house and offer the prayers by lighting lamps. The people then used to offer *meedhi* (offering of food) and dosa on the paddy fields to the ancestors and gods.

Due to the modernization, the cattle and the plough is been used very rarely but still most of the families follow this ritual while the rest of the people take blessings from their ancestors by offering the food that is called as *meedhi*.



Nowadays tractors are used widely instead of cattle. People who don't own the tractors rent them which economically benefits the tractor owners. The labours are also involved nowadays which benefit them economically.

This brings the people of all the Kodava community together. It brings the unity among people. Social gathering can be seen.

The Kodava people offer prayers to their ancestors in their ancestral house before the beginning of any kind of work. The spiritual belief of Kodava people is that the *Gurukarana* would always be there during every difficulties that arise in their lives.

2. Kakkada:

Kakkada padinett is the festival which comes after bishu changrandi usually falls between 17 July and 16 August during the monsoon season. Kakkada is ashada of Kannadigas, Aati of Tuluvas. During this period *nati* is performed by the people which is nothing but sowing of the paddy in their fields. It is actually a difficult time for the people because of heavy downpour, long hours of labour in the wet fields but still people enjoy it.

The Ritual:

The festival is celebrated on the 18th day of August month which is also called as Kakkada month by the Kodavas. It is celebrated on August 3rd usually called as *Kakkada Padinett* by the Kodavas. On this 18th day a medicinal herb called *maddh thopp* will be gathered by all the Kodavas.

This medicinal plant will be washed and boiled. Then a bluish purple colored water is extracted from it. A beautiful and sweet aroma starts emitting after the extraction. This aroma wanes the next day. The medicinal properties also lower after the 18th day. A purple colored payasam or puttu will be prepared using the liquid. Varieties of desserts can be prepared using the water extracted from the plant. *Madd payasa* (medicinal payasam) is then provided to the gods and ancestors. After being offered to the ancestors it is usually served with ghee, honey and papad. It is indeed a mouth watering dessert.

Nowadays Madd thoppu (medicinal leaf) are sold in markets because of unavailability of the plants in their houses. In the early days, the payasa was usually made without jaggery and it was served with honey which would be available in their own houses. But in the present days jaggeries are used that are bought from the shop. All these benefit the sellers economically.

This brings the people of all the Kodava community together. It brings the unity among people. The people gather together and enjoy the delicacies. Social gathering can be seen.

The dish prepared during this festival has a lot of benefits towards health. Only on the eighteenth day of the month the plant will be highly therapeutic. The plant has 18 medicines. This is the only reason why Kodavas consider the 18th day as an important day. Usually after having the *payasam* the color of the urine changes into red. Chicken and crabs are also eaten which provide warmth, fat and strength to the people working in the watery fields.

3. Kailpodh:

The word *kail* refers to weapon and *podh* refers to festivals. Kailpodh is the festival of worshipping weapons. This festival is celebrated on 3rd of September by the Kodavas. Sowing season comes to an end during this period and people are alerted to guard their crops from the wild. The Kodava people belong to a martial race and are dependent on their guns for their livelihood. This is the only community in India which has the right to own the gun without any license.

The Ritual:

During this festival the traditional weapons like guns, knives, swords, ploughing equipments are worshipped by placing them in the prayer room under the lamp (*thookbolcha*) after cleaning them. A



unique flower called *thokpoo* also called as *Gloriosa superba*(flame lilly)is used to decorate the weapons.The main reason behind using this flower is to eliminate the threat.Liquor and *meedhi*(food offering) is placed in front of the weapons as an offering to the ancestors. All the members of the family take the blessings from the ancestors and the elders of the family.

The Kodava women prepares the Kodava cuisine during this day.The dishes prepared are *kadambuttu* which is a kind of rice ball and pork curry .These are the main cuisines prepared by all the people.Other than this other non-vegeterian dishes are also prepared. During this festival the people in their traditional attire go to the *mandh*(open ground)In the ground various kinds of folk dances, sports, cultural events are performed.Shooting coconut competitions will be held for all the age groups including women.

The piggery owners will be highly benefited during the day of festival as all the people of Kodagu will buy a large quantity of pork.

During this day the oldest member of the family addresses the god in the ancestral house and take blessings from the god to provide the entire family with good wealth and health. From this festival the martial traditions are kept alive among the young generation.

4.Kaveri Sankramana:

The festival is also called as tula sankramana.It is one of the most blessed festival of Kodagu.Kaveri had taken birth as the river on that day. It is celebrated on the 17th or 18th day of October month.The river is the lifeblood of Kodagu.It is called as “Ganga of the south”.The river is originated in the Brahmagiri hills.

Kaveri was the daughter of rishi Kavera. Her other name was”lopamudra” earlier.She was named as Kaveri as her father’s name was Kavera.She was brought up in the ashram.She had the intension of saving people.She prayed lord Shiva and received a boon to become a river whenever she wished.One day sage Agastya was passing by sage Kavera’s ashram and saw Kaveri. He was very much impressed by her beauty and wished to marry her.So he asked Kaveri directly about this. But she told him that after marriage Agasthya should never leave her for a second.Sage agreed to this and they both got married.They lived happily.

One day sage Agasthya wanted to go out but Kaveri was in her sleep.So he put Kaveri in his kamandala .When Kaveri got up from sleep she felt lonely and flowed like a river at once.Sage Agasthya begged her not to go but she said that he did not keep up the promise.She promised that she will come yearly once on the day she became river that is now known as Tula Sankramana.

From the *Brahmakundike* (holy tank)in Talakaveri the goddess surges every year which is called as Theerthodbhava. Every water source in the homes of Kodagu experience the bubbles in the water at the time of theerthodbhava.This water is believed to be sacred and is preserved in the homes of Kodavas.The devotees visit Talakaveri and immerse themselves in the holy water. Before going to Talakaveri the devotees visit Bhagamandala to offer *pinda*(offering to the ancestors)and shave their heads.Newly married couples also visit Talakaveri and take a dip together.

The Ritual:

On the previous day of sankramana a stick called as *bothu* will be placed in front of the houses, estates fields and well. This keeps the evil eyes away.The next day after Theerthodbhava, before sunrise several rituals are performed by the Kodavas at their home.*Kanipuje* (puja)is performed by the Kodavas. A coconut or cucumber is wrapped in a red silk cloth and is placed on *Kacchithaliya*(brass plate)with rice, jewellery glass bangles and is decorated with flowers. Beetle leaves, arecanut and bananas are kept beside it and pooja is performed by the elderly women in their traditional attire.The coconut or the cucumber symbolizes goddess Kaveri. Dosa, *kumbala* curry(pumpkin curry)is kept in front of the idol as an offering(*meedhi*). . A small part of food is



placed on the bothu as an offering. All the members of the kodava family take the blessings from the god by sprinkling the rice on the god. The younger members take blessings of the elders by touching their feet. *Theertha* (holy water) is offered to all the people present there. This is the only festival of Kodagu where vegetarian food is served.

During this festival a lot of tourists visit Kodagu and it benefits the shop vendors near the temple. By taking dip in the holy water it is believed that all our karma would wash away and goddess kaveri would bless all the people.

5. Pathalodi (Karana kodpa):

Pathalodi or Guru Karana Kodpa will usually start from 27th of October. Each family of Kodava community will have Karana Kodpa after 27th on any day they wish. Kodavas mainly worship their ancestors as their main diety. Karana Kodpa means keeping *meedhi* (offering) to the *Karana* (ancestral head) and to all the family members who have died so far. The place where the Kodavas worship their ancestors is called *Kaimada*. There is a *Kaimada* to every family where the main *guru* is worshipped.

The Ritual:

On the day of Karana Kodpa all family members and married girls of each family (*Thamane moodi*) will bring chicken, liquor and coconut. The head of the family (*okka*) called as *pattedhara* will speak some words asking blessings from the goddess and *guru* by giving rice grains to each person's hand and the prayer goes like this- "*Igguthappa, Kaveramme, Guru Karananuu thothovi nangada okkakuu, makkaku, yethu kadchiyaku, aala baalaku, nalladaade, ind maaduva kaarbaarle thatt mutt injaka adna thidhi neekiyand nangada thappuna oppu maadiyandu...*" and all the people gathered there sprinkle rice on *nellakki* (lamp).

The hen or the cock brought by the members of the family will be cut and cleaned by the youngsters. Later the meat is handed over to *pattanikara*. The married women of the family will cook for *meedi* (offering). Rice, chicken curry, rice roti, jaggery roti will be prepared and all these items will be mixed together in one big plate and later will be placed on banana leaves. This is called *yede* or *meedi*. These food will be taken to *thootengala* by *pattanikara* along with 2 or 4 people carrying water, banana, beetle leaf, incense stick, arecanut, etc.

After reaching *thootengala*, all the people stand and face towards the east. Water will be sprinkled on the place where *yede* will be placed. Then the wick is lighted and incense stick is lit. After that water will be sprinkled around *yede*. Then all the people shout *kaa..kaa...kaa* around 3 times. After offering the food to the ancestors all the people return back to *Kaimada*.

Pattedara will drink the alcohol which will be kept as *meedi*. All the people have the food later. Later after all the rituals, *Kaimada* will be cleaned and water is sprinkled all around.

6. Puthari:

Puthari is the harvest festival of Kodagu. It is celebrated usually in the month of either November or December every year. It marks the start of rice harvest. In the Kodava month of *Birchyaar* the Kodavas harvest the paddy. This particular festival is not only celebrated by the Kodava community, majority of the people of Kodagu celebrate this festival. All the homes of Kodavas will be decorated beautifully with lamps and flowers.

The Ritual:

Based on the full moon and the calendar the day of the festival will be confirmed by the priests. On the night of this occasion all the people of the family gather in their *ainmane* (ancestral house) and all the rituals start. First before going to the paddy field tapioca (*puthari kalanji*) will be served



along with jaggery syrup. Tying of leaves takes place in the house which is called as *nere katto*. *kadh adpo* (cutting of paddy) is the program where the family's men and kids enter the paddy fields dressed ceremoniously and bring the first harvest home. The harvest begins with firecrackers and gunshots. It will be on full moon day where one girl will carry a lamp. After cutting the paddy, the men and the kids chant "*polii polii devaa*" which means lord give us more prosperity and bring back the harvest. *Polii*, means rice. It represents prosperity. The elder member of the family dressed in white traditional attire (*white kuppriya*) will cut the paddy and hand them to other members. The rice harvest is then prepared for sacrifice by being sliced, stacked and tied in odd numbers before taking to their respective homes. After that all will go back to *Ainmane* (ancestral house) and there the elder member of the family will be offered to drink milk and his feet will be washed with water and all keep the paddy sticks under *nellakki* (lamp). Youngsters celebrate this joy by bursting crackers.

The family members then offer alcohol and *meedhi* (food offering) along with the first harvest of rice to their ancestors in their ancestral home. *Puthari* means *pudiyari* which is another name for fresh rice. The women of the family make *akki payasa*, a type of rice pudding by using this freshly gathered rice. This *payasam* is first served to the god and ancestors before it is enjoyed by the family members. A unique and mouth watering dessert called *thambuttu* made from banana, fried rice flour, coconut scrapes, til seeds and ghee is also served. In some places they will make non veg delicacies along with the above mentioned food. In some families only vegetarian food will be prepared. Then the eldest of all seek blessings from the god to provide the entire family with peace, health and wealth. All the younger ones receive the blessings from the elder ones. All will enjoy a lot by bursting crackers, sparklers, flower pots etc.

The next day after the festival *puthari paat* (festive song) is performed in all the *ainmane* (ancestral house) of Kodava families. People sing by beating *dudi* (traditional hourglass drum). On the final day of the festival, people visit *mandh* (sacred ground) where the men perform *kol aat* which is a traditional stick dance.

This festival is a celebration of togetherness where all the people get together and uphold the traditions. Even though most of the people of Kodagu have moved to other places for their careers, they all gather in their native during the time of this festival.

The Kodavas seek the blessings from the almighty and the ancestors to shower wealth and prosperity. The songs which will be sung after the day of the festival re-establishes the link with the heritage and the history of Kodagu.

7. Bhadrakali Namme (The Festival Of Goddess Parvathi In The Form Of Bhadrakali):

Bhadrakali is a form of goddess Parvathi. In each village of Kodagu district there is a Bhadrakali temple. Each village consists of 8 to 12 families. All these families join together and celebrate the festival usually in the month of march or April. Every year there will be a small festival and a big festival will be celebrated once in every two years. This festival is celebrated usually in *Kadiathnaad* place of Kodagu. Different places of Kodagu celebrate this festival in different ways.

The Ritual:

In small festival or *cheriya namme* there is a ritual called *there* (kola). This means a person will dress up as goddess, with his face painted and he will be given the sword of the goddess. After taking the blessings from the goddess the person performs the dance. He will bless all the devotees gathered there. There are different types of *there* (kola) like Bhadrakali, Chamundi. *Yetth porata* is an



event that takes place during the *cheriya namme* where the *yethh(ox)* will be made to carry the rice which will be brought by each of the families of the village.

A huge agni kunda (where the fire sticks will be lit) will be present in the temple premises where the *there(kola)* will fall on the fire. This kind of kola is called as *pashanamurthy there(kola)*. It will be a blessed moment to watch this. Devotees then take blessings from the kola. Food will be served in the temple premises.

Big festival also called as *ballya name* usually falls in the month of April. It is celebrated once in two years. On the day of the festival banana curry along with horse gram and green gram dal, payasa will be cooked in each house. No other food items will be prepared during this day. Only these food has to be taken in the morning and afternoon. This big festival is called as '*Kombat namme*' by the people of *kiggathnaad*. Almost all the youngsters of the families gathered there will perform a kind of dance in the temple. All of them will be dressed in their traditional attire (*white kuppiya*). Each dancer will be given the sword of the goddess. They form a circle carrying the sword and perform the dance. It goes to several rounds. All the dancers pray in front of the goddess and perform 12 types of dances. Prior to the festival rehearsal will be done in the temple every day. At the end of the festival day payasa will be served.

Conclusion: Festivals allows the people to carry their tradition forward. It teaches the younger generation about their rich culture and history as well as the tradition of the tribe.

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Architecture Study of the Swaminarayan Akshardham Temple

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Abstract:

Swaminarayan Akshardham temple is the largest Hindu temple. It serves as the greatest evidence of how rich in art and culture India is. These temple is built of white marble and pink stone. The Architectural styles used in these temple similar to the Nagara style of architecture. Each and every pillars are carded by the craftsman and within five years the temple was constructed with beautifully. Nine elaborately carved domes lie on exquisitely carved pillars inside the mandir. A mandapam is formed by each pair of supporting pillars and a dome. The distinct manifestations of Bhagwan Swaminarayan, many avatars, and other Hindu deities are displayed in each mandapam. Two hundred murtis were carved in the stones along with that elephants are carved in the stones in which all the positions of elephants, how elephants with nature, elephants with humans, elephants are with divine these are the major concept that are tried to explore with stone carving are beautifully designed in the temple. The architectural styles are nagaradi style of architecture with some unique changes. The carvings are deeply styles so that they can last for thousands of years. The Akshardham mandir is made up of 234 beautifully carved pillars, 20, 000 statues of Indian Hinduism's holy figures, 9 elaborate domes, and 20 quadrangled spires. The mandir is 356 feet long, 316 feet wide, and rises 141.3 feet tall. There are 10 gates around the temple. Inside the temple there are Lakshmi Narayan, Radha Krishna and many statues can be seen with beautifully carved. Gajendra pita is a unique of Swaminarayan Akshardham which is tribute to all the elephants.

Keywords: Gajendra pita, pillars, domes, carvings, mandir.

I. Introduction:

Popular names for Swaminarayan Akshardham include Akshardham or Akshardham Temple. According to the Guinness Book of Records, it is one of the most well-known and largest Hindu temple campus in the world, and it is situated in Delhi, India. It is an excellent destination for tourist both inside and outside of India. The literal meaning of "Akshardham" is the holy home of God. Bhagwan Swaminarayan and the avatars, devas and sages of Hinduism is humble tribute in this mandir. It is also recognised as a massive Indian temple complex. The Akshardham Temple in Delhi is a tribute to the traditional Hindu architectural designs that were popular throughout India in the ancient and mediaeval periods. Numerous Hindu gods, including Narayana, Laxmi Narayan, Radha Krishna, Radha Raman, etc., had their idols erected at these temples. The ancient and middle-aged Indian works on architectural science, known as the shilpa shastras, served as a design and construction manual for the mandir, directing everything from its particular carving style and proportions to its avoidance of. As a result, ferrous metal was not used in the



construction of the mandir and Stone has been incorporated in its construction instead of metals like iron, copper, or steel, according to the Indian architectural science known as Sthaapatya Shastra. The Akshardham mandir is made up of 20, 000 statues of Indian Hinduism's holy figures, 234 beautifully carved pillars, 9 elaborate domes, and 20 quadrangled spires. The mandir is 356 feet long, 316 feet wide, and rises 141.3 feet into the sky.

Spirituality encompasses every aspect of Akshardham, including the Mandir, the Gardens, as well as the Exhibitions. More than 200 murtis, which represent much of the spiritual stalwarts over many generations, can be seen in the mandir. Each soul has the ability to be divine, which is Akshardham's primary spiritual belief. Serving one's family, neighbours, country or all other living things on the planet can all help one progress toward divinity. Every piece does have a spiritual meaning, whether it involves experiencing the force of non-violence, realising the effectiveness of prayer, understanding the universality of Hinduism's original beliefs, or simply appreciating the beauty of God's dwellings on Earth.

II. Literature Survey:

The building process began in 2000, and it was finished in five years. On November 6, 2005, the public could enter Akshardham Temple, which is located beside the Yamuna River. The artistically constructed Akshardham Temple is 356 feet long, 316 feet broad, and 141 feet high. Each artistically carved pillar, ceiling, and dome within the mandir tells a devotional tale, grants access to a god, or portrays a moment from Bhagwan Swaminarayan's life. The Akshardham Temple's remarkable architecture consists of India's culture and spiritual richness with more than 234 carved stone pillars, 20 quadrangle arches, 9 magnificent domes, and 20, 000 sculptures of spiritual figures from India. The walls and ceilings of this temple are decorated with carved designs and sculptures of gods, flowers, dancers, and musicians.

Akshardham temple is architectural charmed built at a cost of 200 crore rupees and spread over 100 acres of land. It looks fabulous at night. Around 100, 000 people who visit it in a week, and 850 volunteers labour there every day. The inner sanctum, or garbhagruh, of the Akshardham mandir is residence to Bhagwan Swaminarayan and his holy succession of gurus, Shastriji Maharaj, Gunatitanand Swami, Yogiji Maharaj, Bhagatji Maharaj and Pramukh Swami Maharaj. Shri Lakshmi-Narayan, Shri Sita-Ram, Shri Shiv-Parvati and Shri Radha-Krishna each have their own particular altars surrounding the garbhagruh. Visitors are welcome to perform abhishek on the statue of Bhagwan Swaminarayan's young, yogic form, Neelkanth Varni. Every visitor is welcome to take part in this ritual bathing of the murti. The most typical accompaniment to an abhishek is a prayer for wish fulfilment. The BAPS Swaminarayan fellowship's spiritual leader, Pramukh Swami Maharaj, Neelkanth Varni dedicated this murti in 2005.



III. Akshardham temple Architecture:

The architecture of this temple in delhi which is similar to its sister complex located in Gandhinagar, Gujarat. Single-piece stones as long as 22 feet have been used as beams to support this enormous temple structure. The stone is beautifully carved, creating the impression that the pillars have poetry inked on them. The temple has ten stories and has imprints on every stone surface, making the cornice—the topmost projecting portion—distinguishably extraordinary. This architectural masterpiece is believed to be stable enough to survive time and weather, and would undoubtedly endure for thousands of years. 12 million man hours and 11, 000 highly experienced artisans from all over India contributed into the construction of this massive structure. A total of 2 million and 6000 tones of pink sand were shipped from Rajasthan in order to construct such a marvel of architecture. This temple's excellent design, construction, and style serve as an indication of the various architectural styles seen throughout India.

When it comes to art, culture, and spirituality, India is a proud country. There is breathtaking artwork everywhere, which makes Indian art and culture proud. The 300, 000 beautifully carved stones that comprise the main mandir are put together and interlock like a huge 3-D puzzle pieces. In order to last for thousands of years, just like the Egyptian Pyramids or the Cambodian Wat temples, it is not composed of structural steel or any other harmful materials. HDH Pramukh Swami Maharaj gave the world the priceless gift of the Swaminarayan Akshardham Complex, which was created as a memorial to Bhagwan Swaminarayan's life and activities. Shanti Swarup claims that the Indian art of stone carving exhibits an astounding variety of human effort and reaches a level of perfection rarely attained anywhere. "SCULPTURE is one of our immortal wonders and potentially our strongest claim to predominance in the world of art, " the author claims.

Architecture is the best type of art there seems to be. The growth of art, culture, and society has a very unique connection to the wonderful stone constructions seen in mandirs. Significant problems must impact architecture at every step. The only way to create beautiful architectural mandirs is through the group effort of many. The master builder must have a strong sense of craftsmanship, but so must his workers. In the past 800 years, no such structure has been constructed. It is constructed from white marble and the pink stones and features 20, 000 murtis, 148 life-sized elephant sculptures made from 20-ton pink stone blocks, and 1738 sculptured peacocks on the mayurdwar. Nearly two kilometres of 2 different specific meanings surround the mandir. The 155 samvaranshikhar parikrama's carved and construction was a significant challenge. Swaminarayan Akshardham was built in the Nagaradi architectural style, with special changes and additions to the sthambhs, peeth, samvarans, mandovar, ghummats and other elements. Amalak [represents a lotus] and kalash [religious significance] are the two main components that are used in nagaradi architectural styles.

The Nagara style was initially known to have been favoured by the Gupta Dynasty (3rd century BCE to 543 BCE), and it remained well-liked in northern India.

The once-royal, magnificent architecture of the temple was changed significantly after in-depth research, observations, and conversations, creating a remarkable architecture that would have a spiritual impact on and inspire individuals for thousands of years.

It was decided that Mandovar would be built with intricately carved layers in the traditional Nagaradi style. Likewise, there would be extensive carving on the kanpith, kumbhs, kalashes,



jangha, and chhaja. Another choice was to insert murtis in the jangha in addition to carving the mandovar's layers.

- The murtis of India's acharyas, rishis, avatars, and famous persons were carved on the pillars. The designs of domes were chosen by the sadhus in keeping with traditional Indian architecture.
- The small dome which is placed in the madir entrance octagonal pillars and murtis would grace their recesses. Quadrangle pillars and ornamental murtis would be installed in the central dome area, porch, and main entrance. Without the murtis, the dome behind the main dome would have artistically carved octagonal pillars. Thin pillars and quadrilateral pillars are to the right of the central dome. The pillars to the left of the central dome would have smaller clefts and very few broad layers. They also decided to construct the temple domes with marbles and interior of four domes with traditional design with in-depth carvings.

The foundation of the temple was also very challenging to construct the akshardham in the soft bed of Yamuna, because the New Delhi is in Earthquake Zone 4 and then finally decided to construct with steel-less methods after testing the earthquake test from near places. During the stone works the stone was taken care that less amount of stone was being wasted and the carved stones were taken care and used to wrap it by grass while constructing the temple. The massive gajstar at Swaminarayan Akshardham is an admirable example of the restoration of a long-lost practices. Considering the stories and research on purans and panchtantra of elephant it was decided to choose the presence of elephant in the temple it is nothing but Gajendra Peeth by considering the elephants with nature, elephants with man and elephants with divine. There were placed around 80 spiritual messages from stores were executed. Shri Vasudev bhai made beautiful drawings of elephant models with 148 carved elephants models around the temple along with that 125 humans and 42 animals also carved with the elephant models. The craves of gajendrapeeta shares the information of how they actually connected with humans and nature. They have tried to explore the different positions of the elephants with skin contours. After detailed research and study, the Akshardham mandovar was designed to contain the murtis of rishis, avatars, and devotees from the Ramayan, Vedic, Upanishadic, and Panchratra and Agama shastras, Mahabharat periods, and the Middle Ages. The mandovar at Akshardham is the largest and longest example of Nagaradi style construction, measuring 611 feet long and rising 25 feet. Despite the fact that the positioning of the murtis in mandovar is documented in ancient Indian architectural scriptures, but very fewer mandirs during the previous eight hundred years have constructed mandovars with murtis. The arrangement at Akshardham is distinctive because there are six murtis, five murtis, and single murtis present at once. Murtis come in three different sizes: 15, 31 and 63 inches. 200 deities and characters in total have been established, including 10 dikpals, devotees, 10 avatars, rishis, Bhakta-Bhagwan couples, poet-devotees, devas, acharyas (both historical and contemporary), and devis. And furthermore, there are several carvings of 108 sadhus and devotees of Bhagwan Swaminarayan on the pillars. The main entrance door's stone pillars are decorated with the murtis of nine grahas and ten avatars.

There are 20, 000 murtis in all, distributed throughout Akshardham's domes, ceilings, and outside wall. After being carved, the stones were placed in numerical order, put together, verified for interlocking, and then transported to Delhi. The carvings were very deep so that they are last for thousands of years. The entire temple was build on Vastushastra and Pancharatra Shasta.

The Swaminarayan Mandapam is formed by the mandir's garbhagruh, or central sanctum. God's eternal home is Akshardham, a singular location of unfathomable brilliance, tranquilly, and beauty. A human endeavour, the Swaminarayan Mandapam, aims to return a portion of that



divinity to God as his home on earth. The majestic, intricately carved dome that tops the 72-foot-tall Paramhansa Mandapam features the murtis of Bhagwan Swaminarayan's paramhansas. Bhagwan Swaminarayan gave these paramhansas their monastic initiation and trained them in yoga, scripture, and austerities. In the old shilpa shastras, the four-sided and eight-sided pillars are referred to as "Swastik Sthambhs." The 24 distinct forms of Lord Keshav are depicted as murtis on the pillars of the Paramhansa Mandapam. According to the ancient Panchratra Shastra, the holy items that the Keshav forms carry are given distinct names. The construction of God's 24 Keshav forms and 4 Chaturvyuh forms represents an unified resurrection of an ancient custom. The 38-foot-wide, saucer-shaped dome of the Ghanshyam Mandapam, which is supported by eight pillars and rises 32 feet above the ground, is a great accomplishment of architecture. There are 4 similar domes in the mandir, including this one. The delicate Ghanshyam murti, Bhagwan Swaminarayan's child form, is featured on the elaborate ceiling of the Ghanshyam Mandapam. Beautiful carvings of Bhagwan Swaminarayan's childhood moments can be seen on the mandapam's pillars. The 72-foot-tall Lila Mandapam has a beautifully carved dome. On the 4 faced pillars of the temple are carvings showcases Bhagwan Swaminarayan as a child, as a young man, and as the founder of the Swaminarayan faith. Bhagwan Swaminarayan left up his house at the young age of 11 and changed the name Neelkanth Varni. He then underwent arduous penances while making a seven-year foot trek across India. On the eight-sided pillars and 32-foot-tall saucer-shaped dome, the amazing tales of Neelkanth have been engraved into stone. The centre of the dome is covered by the attractive sculpture of Neelkanth Varni, a penitent who does penances in Muktinath, a historic Nepalese pilgrimage site. The rearmost alcove of the Akshardham mandir contains the "Smruti Mandapam, " which serves as a remembrance of Bhagwan Swaminarayan's time spent on Earth and is where the holy relics of Bhagwan Swaminarayan are preserved for darshan. Reminders of his recent (less than two hundred years ago) corporeal existence on this planet can be found in his cloths, footsteps, mala, hair and other artefacts. On all sides of the mandapam, paramhansas and devotees are ecstatic over God's appearance on Earth. In the middle of the Purushottam Mandapam's dome is a magnificent marble statue of "Purushottam" Bhagwan Swaminarayan and his ideal devotee "Akshar, " Gunatitanand Swami. Akshar and Purushottam are surrounded by many freed souls and divinity is emanating from their assemblage in all directions. The sculptures on this dome's layers each symbolise a mukta who lives in Akshardham.

A unique feature of Swaminarayan Akshardham is the lower pradakshina, also referred as the Gajendra Peeth, which serves as an inspiration for the revival of an ancient architectural style. According to ancient architectural treatises like Shilpa Ratnakar, Mayamtam, Diparnav, and many other palaces and hindu temples must have a gajsthar (plinth of elephants). There are many stories that are involved in the sculpture of elephant with different stories. There are different stories among them one isin order to thwart an approaching elephant, a band of wild dogs plans. They try to damage it and assault it, but the elephant is too enormous and powerful for them. They made the decision to frighten it by barking and howling, but the elephant is too majestic to care. "Let barking dogs bark, " goes the proverb, "the elephant does not pause to listen or look behind it, nor does it alter its course or gait." This indicates the life lessons.

IV. Conclusion:

Swaminarayan Akshardham Temple is a unique temple which is beautifully built by BAPS. The central sanctum is Bhagwan Swaminarayan which is made up of gold and there are five successor of Bagwan Swaminarayan. Architectural styles were used to build a huge and beautifully built and carved pillars. Each of the pillars are different in their styles and different in the pattern. Gajendra



pita is one of the unique feature that can be seen in temple which indicates the power and prosperity. Earlier elephants are used in carvings in the temple and in order to make it in a traditional style and recover the styles they are used. The different positions and stories are recollected in terms of carving in the stones made by craftsman. The inner style of temple is beautifully carved and nine different type of domes which are different from one another. Each and every carvings has a meaningful and each of them can indicates the stories of different aspects. Pillars are carved with different murthies around that. Different styles of humans, birds, animals are carved in gajendra pita. Swaminarayan is not only the temple it is the home of god in the earth and there are narayana sarovara which consist of 151 holy waters. 7, 000 craftspeople were required for the project.

Winning for the country and the art world since the traditional craft of stone carving was restored by the production of so many artisans. And it was a win for those former labourers who now make art because it gave them actual financial and skill development.

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The Study Of Kanakadasa And His Devotional Adoration Towards Lord Krishna

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Abstract

Concise retelling of life and works of Kanakadasa including a curation of insightful songs by bhakti saints. An influential poet, educator, and musician, Kanakadasa is known for his Classical music. His works for Classical music and his Keertana's and Ugabhogas are well known. Some of his popular teachings include the elimination of an individual ego, equality of men, and attaining salvation. Kanakadasa composed beautiful literary works in Kannada. Kanakadasa Jayanthi -They memorialize their famous poet, saint, and theorist on this day.

Keywords: Kanakadasa, Lord Krishna, Devotion, Compositions, Music.

Introduction:

On December 3, 1509, Kanakadasa was born; his birth name was Thimmappa Nayaka. He is famous for his Carnatic-influenced compositions. All of his songs were composed under the pen name "Kaaginele Adikeshava." His best known works comprise Nalacharithre, Haribhakthisara, Nrisimhastava, Ramadhanyacharithre, and Mohanatarangini. In a family of Kuruba (shepherds), Kanakadasa was born. He was a warrior before he was a saint. It is stated that after he was seriously harmed in a conflict but miraculously survived, he gave that up and became a Haridasa, a servant of God. Kanakadasa firmly opposed traditional caste-based systems in places of worship, which was crucial to the success of the Bhakti movement. He and his fellow Haridasa Purandaradasa defied convention by authoring and singing keerthanas in the indigenous Kannada language, a language which was once considered to be unattainable to the common man. The Dasakoota, a close-knit group of Haridasas, included Kanakadasa as a significant member. Vyasatheertha Swamiji, who was then in charge of the Vyasakoota, a quite different religious organisation, in Karnataka's Hampi, created this loose congregation of like-minded individuals. The Dasakoota dismantled the arid scholasticism of sacred scriptures and sung in the local tongue, so encouraging affinity with the masses, in comparison to the Vyasakoota, which was made up of upper-class pandits who engaged in Sanskrit discussions. Generations have witnessed Kanakadasa's tale of visiting a Krishna temple in Udupi. Being a member of the Kuruba community, the temple's priests forbade him from entering. But just when Kanakadasa was about to depart dejectedly, it is said that God appeared to him through a gap in the wall and turned to face him. The main door of the Krishna temple is still constantly shut, and the Lord Krishna idol faces the back of the temple, according to actor and author Girish Karnad's Kanaka Purandara documentary. Additionally, the wall break was later transformed into a window known as "Kanakana kindi," or Kanaka's window. Even today, people come to see Lord Krishna through this window.



The Life of Kanakadasa:

Biregowda and Beechamma gave birth to Kanakadasa in the village of Bada., Kanakadasa lived from 1509 to 1609. He was a member of the Kuruba Gowda community. His real identity was Thimmappa Nayaka, and he was a chieftain with the first knowledge of battle and leadership. He was a follower of the divinity Adikeshava, whose temple is still standing in Kanakadasa's birthplace of Kaginele. After he discovered a treasure, he earned the name Kanaka Nayaka. It is thought that his defeat in the conflict motivated him to follow a life of devotion. Being such a remarkable student of Vyasarja, he was given the name Kanakadasa. The songs of Kanakadasa impacted on every aspect of life and regularly spoke out strongly against the injustice brought about by the caste system. He is very well for his Kannada-language Kirtanes and Ugabhoga compositions for Karnataka music. Together with five significant works, he composed over 200 songs, comprising kirtans, padas, and philosophical songs. His compositions include the epics Mohanatarangini, Nalacharitre, Haribhaktisara (the centre of Krishna devotion), Nrisimhastava, and (Krishna-river). His lyrics contain a message for social revolution in addition to a spiritual element. He worked very hard to wean the lower castes away from ignorance, superstition, and primitive traditions. According to legend, Kanakadasa's low caste stopped him from visiting the Sri Krishna temple at Udupi. While singing a hymn of adoration for Shri Krishna and pleading with the Lord to grant him a glance, Kanakadasa stood to the west of the statue. In response to Kanakadasa's worship, a small hole was made in the temple's back wall, and the statue was then rotated to face west so that Kanakadasa could see the lord. This gap, which became known as KanakanaKindi, is still visible in the temple today.

The Radical Author Kanakadasa:

The literature of Kanakadaasa first demonstrated his inventiveness in utilising individual folk's day-to-day routines. Ramadhanya Charite uses rice, a key food for the rich but low in nutrients, and ragi, a staple diet of the poor and high in nutrient content, as lyrical depictions of the conflicts between the rich and impoverished classes, respectively. He joined the Haridasa movement and attained the status of saint under Vyasaraja, who awarded him the title Kanakadasa. His poetry, or kruthi, examines various aspects of life and makes clear the futility of existence of ceremonial practises. They place a strong emphasis on the development of moral principles and devotion to God. In addition to the idea of devotion, his writings often tackled social issues. Kanakadasa was extremely. Kanakadasa's writings included both social and religious topics.

His Ramadhyanacharitre, in actuality, is an allegorical composition that illustrates the disparities between the rich and the poor. Raagi was the context of primary food of the poor in Karnataka, whereas rice was the food of the elite. Although rice was once thought to be the food of the wealthy, Raagi is a nutritious food that is rich in value. Rice lacks nutrients. In his intriguing literary work, the two grains of food approach Lord Rama and beg him to rectify their conflict and reveal who is superior. Both are sentenced to six months in detention centre by Shri Rama. By the end of that time, the rice has spoiled, but the resilient

The Composition of Kanakadasa:

Kanakadasa's writings included both social and religious topics. Kanakadasa wrote about Two hundred and forty Karnataka music compositions besides five major works. Numerous languages have published his compositions. Some of his writings are as follows: Nalacharitre, Haribhakthisara, Narasimhastava, Ramadhyanacharitre Mohanatarangini, a rare work concerning class struggle.



Nalacharithre:

His Nalacharite is an adaptation of the well-known Mahabharata's Nala and Damayanti love story. Kanakadasa offers his own interpretation despite being a devoted follower of Lord Krishna. In order to win over Damayanti during the svayamvara (choosing bride/bridegroom) ritual, despite being in love with her, Nala exercises control by giving Indra and the various gods a chance to woo her over. Damayanti stubbornly follows the man into the jungle after he loses all in a dice game, but with the hopes that she'd go back to her family and lead a better life, he left her behind while he was sleeping. Later, he takes Prince Rituparna to the 2nd svayamvara of Damayanti so that he can witness his wife getting joyfully wedded to a decent man. The one and only casual appearance of Lord Krishna is to save the caravan that the unfortunate Damayanti was travelling in when she was assaulted by wild elephants.

Mohanatarangini:

Despite containing all 18 of the conventional characteristics and functioning as a kavya (a poetry composed in the neoclassicism), Mohanatarangini is about devotion. love for consorts of Lord Shri Krishna that is motivated by devotion. The main focus of the story is the love between Aniruddha and Usha. It does a great job of portraying modern living. Foreign visitors have noted that Vijayanagara, under Krishnadevaraya, is described in a way that the Dwaravati of Shri Krishna is remarkably similar to. In Mohanatarangini, you may find a market with vibrant shops selling a variety of goods, well-defined lanes packed with artisans, customers, and the splendor of the palace, royal garden banquets, and traders. It is similar to the accounts of modern Portuguese travellers. It is really lovely to watch working-class men and women engage in drinking.

Narasimhastava:

Another one of Kanakadasa's works is Narasimhastava. It was written in Kannada using the Sangatya metre. This is a specific Kannada metre. This metre is rarely used in works. Sadly, this work is not accessible. Another poem credited to Kanakadasa is Thirukanakanasu. But as it has been credited to another poet, Muppina Shadakshari, there is no certainty about this. A well-known poem called Thirukanakanasu describes how a poor character named Thiruka reacts in an odd way as if he has been given a lot of money and property.

Ramadhanyacharithre:

Added work Ramadhanya Charithre is a small book, yet its ideas are great. Ragi and rice are at odds with one another. Sri Rama locks them up to put them to the test. Sri Rama summons both of them to come in front of him after his return from Ayodhya. When it was investigated, the ragi was fairly delicious but the rice was rotten. However, Sri Rama honours the ragi by bestowing the title Raghavadhanya (Raghava is the name of Sri Rama). This symbolically demonstrates that while akki (rice) is typically consumed by the wealthy, ragi is the basic diet of the average person. As a result, Kanakadasa supports the underprivileged since he has always stood up for the weak and oppressed. Ramadhanya Charithre may have been inspired by mythology.

Prechings of Kanakadasa:

Saints who preached devotion regardless of caste and community hail from Karnataka. They preached devotion to Hari or Narayana in Kannada so that anyone, regardless of literacy, could understand if they had devotion. Among them is the saint Kanakadasa. Since Kanakadasa and



Purandaradasa resided at the same time, it is evident that the latter had an impact on the former's teachings. He was alive between 1509 to 1607 AD. Kanakadasa belonged to a non-Brahmin tribe which lives near to Kaginele. As Kanakadasa praises Ramanujacharya and Thathacharya in his work Mohanatarangini, the Kaginele people adopted the Ramanuja philosophy. Kanakadasa has rendered God Beeradeva praise in the majority of the poems. Therefore, a large number of individuals believe he was born a Kuruba or shepherd. Despite being the chief of the Bedas, he lost the conflict and pretty much everything. At that moment, knowledge finally hit him, and he decided to become a saint by setting down everything. He was always opposed to the caste system and thought it had ruined the socio-religious life of the neighbourhood. This is illustrated in the well-known poem "Kulakulavenduhodedadadi, " which begins, "Do not dispute over the caste system." All of our society's problems are most often caused by caste, which has impeded our socioeconomic and religious life. Even though Kanakadasa advocated for this over 500 years ago, we haven't yet achieved this lofty goal. He exhorts people to have patience and trust in devotion in Tallanisadiru Kandya Talu Manave. Its meaning is "Oh mind, don't be alarmed; God is there to safeguard everyone." This demonstrates how optimistic Kanakadasa truly was. All of his poetry demonstrate his dedication to the Almighty, his life's philosophy, and his practise of societal customs. This is easily comparable to Basavanna's and other authors' Vachana literature. The goal of everything, then, is to transform society. Mundiges is the name given to these poetry. The word's literal meaning is challenging to grasp. Our epics like the Ramayana, Mahabharata, Bhagavadgita, and other Kannada writings have had a significant influence on Kanakadasa. He has become a major devotee of Hari because of his demonstrations of devotion, knowledge, and sacrifice of worldly pleasures. He holds a special position among Hari's followers.

Sri Kanakadasa -Eternal Devotee of Udupi Shri Krishna:

With the help of heavenly grace, Kanakadasa's life experienced a swift turn. It's thought that Kanakadasa and his opponent were fighting to win Krishnakumari's hand. The divine urged that he submit when it interfered in the person of Lord Krishna. Despite being overcome by passion, Kanakadasa persisted in the fight despite suffering fatal injuries. However, he is miraculously delivered by supernatural intervention. From that point on till the end of his life, Kanakadasa's devotion was solely focused on Lord Krishna, inspiring him to create countless compositions of Karnatic music about the Lord. He was a composer, musician, writer, thinker, social commentator, and saint bundled into one. According to Kanakadasa's biography, the Haridasa movement served as an inspiration for him to join Vyasaraaja, the movement's founder. He is thought to have lived his last years in Tirupati. Udupi's Kanakadasa People are familiar with the divine miracle that occurred in Udupi in the life of Kanakadasa and is still a source of testimony. To bring it up during Kanakadasa Jayanti, however, is to enjoy the blessing of divine intercession. Being from a lower caste, Kanakadasa attempted to worship Lord Krishna in the Udupi temple but was turned away. When Kanakadasa was ready to have his eyes cut out for disobeying the law, the Krishna statue turns around rather than started singing devotional song towards direction he was standing in. It is stated that the wall shattered to let Kanakadasa see the Lord. Later, a window on the wall designated as the Kanakana Kindi was constructed, and it is still here that worshippers can see the Lord. The idol is thought to have changed its orientation from facing the east to the west. compositions by Kanakadasa The prolific Carnatic music compositions of Kanakadasa show the importance of devotion in the saint's life. Some of the most well-known ones were the epic Mohanatarangini (Krishna-river), the Nalacharitre (Nala's Story), Haribhaktisara (Krishna Devotion's Foundation), Nrisimhastava (Narasimha Compositions), and Ramadhanyacharite. His songs offered themes for social change in addition to displaying the



aspect of devotion. His writings condemned the mere performance of external rites and emphasised the value of moral behaviour. An intriguing event in Kanakadasa's life vividly illustrates the saint's level of spiritual development. To the surprise of the pundits, Kanakadasa once humbly declared that only he can achieve Moksha when asked by one Vyasa in a gathering who would achieve Moksha or emancipation. The core of Vedanta was encapsulated in Kanakadasa's response to a query regarding an explanation: "Only one who has shed the "I, " the ego, will obtain Moksha.". The saint's well-known proverb, "I'll go to paradise if my selfishness departs", serves as an example of this. In order to achieve eternal liberation, let's focus on the core of Vedanta as it was revealed by Kanakadasa. Let's continue to cling onto this perspective as we honour Kanakadasa Jayanti. The narrative titled Kanakadasa: The Golden Servant is full with events. When Lord Venkateswara visits his parents in a dream, Kanakadasa is born. Due to the schemes of his father's competitor, Mallanayaka, mother and son are expelled from their village following the death of his father, the village head. Both the mother and son move to Kagenelli. When working in a field in Kagenelli, Kanakadasa discovered copper pitchers filled with gold coins. He makes use of his newly acquired fortune to feed the poor and restore crumbling temples. Mallanayaka sent one of his goons to kill Kanakadasa out of fear for the young man's popularity. In addition to surviving, Kanakadasa also writes the well-known poem Haribhakti Sara while recovering.

Kanakadasa is appointed the administrator of two districts due to his rising reputation as a devoted and disciplined guy. Kanakadasa, a manager, contributes significantly to enhancing the lot of the populace. When his young wife and son pass very suddenly, he experiences a spiritual awakening. When the Lord appears to Kanakadasa in a dream, he renounces the material world and decides to live as a travelling minstrel. He first enrolls in the monastery of a well-known spiritual master, and despite the jealousy of the master's other high caste disciples, he succeeds in all of the tests the master puts him through in terms of his spiritual development. He relocates to Tirupati, where he writes songs and melodies that spontaneously appear on significant occasions and have the ability to stop earthquakes and other natural disasters. Kanadasa devotes the remainder of his life to performing miracles, writing bhajans, and converting people to Christianity while travelling to the different Vijayanagara kingdom pilgrimage sites

The poet, philosopher, musician, and poet Kanadasa genuinely existed (1509 to 1609). His works are rooted in the history of Carnatic music. When you think of Lord Krishna and Udupi, you cannot help but recall his well-known follower Sri Kanakadasa. In addition to the Sri Krishna Math/Temple, Sri Kanakadasa and his unwavering devotion to Lord Krishna are now associated with Udupi. The Kanaka Gopura is the first thing you notice when you walk onto Car Street in Udupi. The Kanakana Kindi is located beneath this gopura. The Kanaka Mandira or Kanaka Gudi, which has an idol of Sri Kanakadasa, is in front of this kindi. During his journey to Udupi in the 16th century, the saint-composer Kanakadasa stayed here. In this location, in front of the gopura, Sri Kanakadasa is supposed to have resided in a hut. Later, a tiny shrine was built in his honour, which is how Kanakana Gudi or Kanakana Mandira came to be known. Even though numerous saints, including Sri Purandaradasa and Sri Vijayadasa, who went to Udupi who were devotees of Krishna, Sri Kanakadasa has a closer and more intimate contact with the Lord. In actuality, Sri Kanakadasa is responsible for Udupi's fame.

Kanakana Kindi:

Sri Vadiraja, who was present when it happened, decided against plastering the wall and had a window built instead. Since then, Kanakana Kindi has become the name for the window. Sri



Kanakadasa was able to see the Lord with his natural eyes. To preserve this memory, pilgrims who go to Udipi from all across the nation first receive a glimpse of Lord Krishna through the Kanakana Kindi before entering the temple. The "Ashta Maths" seers are also affected by this. Before entering the temple, the seers who have come to take over control of the Sri Krishna Temple during the Paryaya festival first have a look at the idol of Lord Krishna from the Kanakana Kindi. Sri Vadiraja is credited with founding this custom. Another legend states that the Lord Krishna statue faced east. Since Sri Kanakadasa belonged to a lower caste and was therefore prohibited from entering the temple, Lord Krishna turned to the west to provide him access via the Kanakana Kindi.

Kanakadasa and Udipi have a particular relationship and because he was Sri Vyasaraaja Swamiji's disciple. He had travelled to Udipi at Vyasaraaja Swamiji's suggestion. But at that time, caste-based inequality in society was at its worst. He was refused entry to the temple by Brahmin extremists because he belonged to a lower class. He prayed to Lord Krishna while standing outside the temple and singing praising songs to the Lord. Kanaka saw a glimpse of Lord Krishna via a window after hearing his devotee's cry. When the statue of Lord Krishna turned around, a gap opened up in the temple's western granite wall, allowing Kanakadasa to catch a sight of the Lord. A small window was installed to cover the wall crack as a memorial to Kanakadasa. Everyone who visits the Udipi Krishna temple peers at Lord Krishna through the tiny window in an effort to experience Kanakadasa's pleasure once more. It pays homage to Kanakadasa while also demonstrating the pluralistic Hindu belief that dedication, artistry, and holiness are superior to class, dogma, even orthodoxy. All Hindu temples have a deity and a main entryway that face east, however in Udipi, the god faces west, which is against Hindu vasthu shastra, which dictates the direction of temple building. Which supports the theory that something unusual and illogical occurred here and turned the primary deity toward the west.

Conclusion:

Assisting the oppressed members of low castes, fostering hari bhakti, and spreading his music and poetry among the populace are just a few of the admirable traits that Kanaka Dasa held throughout his life. He is the one who serves as a conduit between God and humanity. Let's chant his nama, "OM SREE KANAKA DASARE NAMAH," and offer him our undivided prayers. His profound love and devotion for Lord Krishna are clearly evident. He adored him with all of his being.

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Pathya and Apathya in Traditional Indian Diet – A Study

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Abstract:

One of the divisions of Vedas is Ayurveda, or "the science of life." It is recognised as an Atharva Vedic upaveda. It has been claimed that the creation of this information came from the creator (Brahman) self before the creation because it is a stream of information that has been transmitted from one generation to the next throughout time, similar to Vedic literature. It is seen as forever because no one can recall a time when it did not exist. According to Ayurveda, eating has an impact on both the body and the mind. We may use eating as a form of healing by learning the best ways to prepare foods for our bodies and brains. The most important component of a healthy existence is food, which, if consumed improperly, can also be the source of many disorders. Therefore, in order to reap the greatest benefits from food, everyone should have a clear understanding of it and its significance.

Keywords: Sattvic diet, Ayurveda, Yusha, Pathya, Takra, Apathya, Nutrition, Ahara,

Introduction:

Ayurveda is a science that emphasize nutrition and exercise as an aspect of Chikitsa. Pathya-Apathya plays a crucial supporting function in the treatment of illnesses. Practicing Pathya and avoiding Apathya in some levels of Vyadhi is sufficient to reverse the condition. The descriptions of Dincharya and Ritucharya in Swasthavritta are very thorough. Aahara is a crucial component. Ayurveda carefully describes every little detail, such as the components, preparation process, and formulation quantity. It definitely insists that the top meals be consumed with the purpose of achieving and preserving health. According to Acharyas, Pathya Ahara is crucial because if a patient eats healthy food, there would be no need for medication, just as there is no requirement for medication if a patient regularly consumes unhealthy meals. The latter scenario prevents medicine from working. In this fashion, the carefully planned, calculated, and prepared food is referred to as pathya. According to Acharya Kashyapa, it is the Mahabhesaja. The two primary Prayojana of Ayurveda are methods for curing diseases and maintaining good health. Important components of Chikitsa include Bhesaja, Ahara, and Vihara. Ahara and Vihara are crucial components of human existence. In Pathya-Apathya, Ahara is mentioned in a major way. According to Ayurveda, each of the five mahabhutas that make up an ahara item has its own bhutagni, which only digests its own constituent parts when triggered by an antaragni. Since many generations ago, India has had a well-



established traditional knowledge of food processing, food preservation methods, and their therapeutic effects. The wide range of natural resources, their characteristics in relation to times and locations, and their specific role in both imaginary and disinfected states are only a few of the issues on food mentioned in traditional Ayurvedic works. Experts refer to foods and beverages that have pleasant smells, tastes, and textures and that have been consumed in accordance with the recommended way as having vital strength based on firsthand observation of their outcomes since their fuel determines the status of internal fire. If appropriately consumed, they provide the mind energy, strengthen the dhatus, and improve the appearance and clarity of the sense organs; if not, they are toxic.

The fundamentals of ayurvedic nutrition

A majority crucial factor is nutrition because all the body's components-dosha, dhatu, and mala are created from a decent, balanced diet. We are what we eat because of this proverb. Food is necessary for both our mental and physical health, as well as for maintaining good physical health. The Upanishad claims that the meal we eat is split into three categories. The gross portion is transformed into flesh, while the delicate portion feeds the mind. There, it is also mentioned that the water we consume is split into three components. The primary portion is converted to pee, the medium portion is transformed into blood, and the subtle portion feeds our prana, or life force.

Vedic literature places emphasis on ahara kalpana:

Although the Vedas weren't the aushadha granthas, they contained all pertinent information like encyclopaedias. Man always lags behind in terms of food taste. In the same manner that we try to develop delightful food items from the various veggies that are available, man may have experimented with various ahara kalpana throughout the Vedic period. In Vedic literature, many anna kalpana are frequently mentioned. Yava (a sort of grain) is mentioned in the Rigveda, Yajurveda, and Atharva Veda, among other places. Ahara dravya was known by a variety of names during the Vedic period, including fried yava dhanya, churned types of food, roasted wheat, roasted cereals, dairy, curd, dravya visesha, milk + curd, and fluid ingredient. Vedic literature also makes direct references to a number of different items, including payasa, dadhi, navanita, sarpi, parivapa.

Samhitas place a lot of emphasis on ahara kalpana:

The theory of ahara kalpana is explained in length in the Ayurvedic Samhitas (old Ayurvedic scriptures), along with information on its uses and qualities. It incorporates cutting-edge preparation techniques and literature as well.

Ashtanga Hridaya's dietary customs:

Vagbhatacharya is adamant about eating while seated on the ground. He claims that doing so increases the metabolic fire. Additionally, the eating platter should be kept a few inches off the ground. One can consume a smaller meals, water, or curds at noon. We must eat dinner outdoors while the sun still is shining. Dinner should be consumed before sundown, according to Acarya, as the digestive fire goes inactive after nightfall. After eating, Sleeping on our left side is a good habit to develop. When you are on your left side and lying flat, the pingala naadi on the other side of the chest opens. The digestive fire is then triggered when the pingala nadi is active. After dusk, he



advises us to consume just liquids. Patients with diabetes, asthma, and vata diseases should be aware of this.

Food habits in Sushruta Samhita:

Sushrutacarya advised sitting on an elevated platform and eating the ideal enough meals at the appropriate time. We ought to enjoy ourselves after meals by taking a leisurely stroll. While eating, sweetness tastes should occur initially, then saltiness, tangy, and ultimately spicy, bitterness, and tannin tastes. When someone is hungry, sweet tastes serve to balance vayu in the stomach; salty and tangy tastes pique the appetite, spicy, bitterness, and tannin tastes, when consumed at the very end, balance kapha dosha. Additionally, some fruits consumed early can aid in overcoming vata dosha. It is advised to have Indian gooseberry at the beginning, middle, and end of a meal. Mild foods can be consumed up to satiation, but heavier foods should only be consumed up to one-third fullness.

The Charaka Samhita's eating habits:

The twentyseventh chapter of the Charaka Samhita discusses many kinds of grains and pulses, as well as different kinds, characteristics, and advantages of vegetables and fruits dairy and related dairy products, sugarcane compounds, honey, and its varieties of waters and wines. The following 12 groups are used to categorise food items: Food groups include: cereals, legumes, livestock, dairy products, fruits, green leafy vegetables, prepared foods, water, and oils. Acarya also discusses the attributes of foods and beverages in general in this chapter, as well as the features of postprandial drinks and general observations on the heaviness and lightness of food ingredients.

Food for mind:

In Ayurveda, food is used to promote and improve the 3 objectives of the thinking. Sattvic foods are defined as those that foster the balance. The terms tamasic and rajasic, respectively, refer to foods that energise tamas and draw out raja.

In Ayurveda, there are three kinds of food groups – 'Tamasic', 'Rajasic' and 'Sattvic'

Tamasic diet: Tamasic foods are those that deepen inner obscurity and disorientation. Items that are toxic include fried, frozen, microwaved, processed, foods that have been left out overnight, meat, fish, eggs, onions, alcohol, and others. They are effective in making us slower, more numb, depressed, and lethargic. The most unhealthy food is tamasic cuisine.

Rajasic diet: Rajasic meals, according to Ayurveda, are those that aggravate the pitta and vata doshas as well as those that heighten rage and agitation. They arouse more fervour, motion in all directions, creativity, anger, and passion. There are far too many meals that are sour, salty, and spicy. Foods that are considered to be rajasic by nature include pickles, tangy and chilli dishes, beverages, coffee, liquor, and vegetables such as onion, garlic, etc. Rajasic foods disrupt the mind-body balance and cause the mind to become restless and unruly.

Sattvic diet: The word sati denotes pure essence. The best diet for leading a mindfully spiritually and healthy life is this one. It feeds the body and keeps it in a tranquil mood. This diet is the finest one for longevity, mental clarity, physical stamina, and excellent health, according to Ayurveda. Additionally, it clears and purifies the mind, allowing it to work to its fullest capacity. So a sattvic



diet encourages real health, which is characterised by a tranquil mentality in control of a great body and a harmonious energy exchange seen between two. A feelings of fullness meal is perfect for those who desire to live a peaceful, tranquil, and reflective life. Examples of sattvic foods include freshly picked fruit, sea and land vegetables, fresh fruit juices, nuts and grain cheeses and milk, beans, sprouting seeds, honey, and herbal teas. Foods that do not a very little bit affect your digestion are considered sattvic.

Ahara Matra Pradhanatam:

The amount of food a person should always eat depends on the power of their digestive fire. The amount of food ingested should be regarded as the right quantity if it is digested within the allotted time without interfering with the body's natural functions. means the individual who regularly consumes food in the recommended quantity or the individual who has a propensity to do so. The quantity in this case is that which causes no harm.

Lightness in term of food:

Similar to how food manufactured from maize flour, sugarcane juice products, milk products, Tila, Masa, meat from swampy regions and animals that live in water, etc., likewise acquires the right amount through Guru by nature. It shouldn't be assumed that identifying the meal ingredients like Guru and Laghu will be useless if it is portrayed in this way. The characteristics of Vayu and Agni Mahabhutas are predominate in laghu substances, whereas Prathvi and Soma Mahabhutas are predominate in the other Light meals produce a minor rise even when consumed for full pleasure because they have the inherent ability to improve digestion and only slightly raise Doshas.

The meaning of pathya is:

Pathya is the proper road, which is trouble-free and pleasant to the mind; apathya is the wrong path. This is important information that shouldn't be ignored. Pathya's fundamental phrase, "patha, " refers to the body's numerous channels. "Anepetam, " on the other hand, signifies that something that doesn't cause harm to the body's channels and, instead, is healthy and calming to the body, can also be referred to as Pathya. Pathya, beneficial & especially nutrition in medical science. Pathya, relating to the path, suitable, fit or proper. The Ahara and Vihara that do not affect the body or its channels are referred to as Pathya. Pathya is an Ahara & Vihara that is beneficial to the entire body. The Pathya Ahara & Viharas are those that are pleasing to the mind.

The significance of Pathya and Apathya:

In fact, Charaka's assertion that Pathya is a synonymous for medication can be used to deduce the relevance of Pathya and Apathya in Ayurveda. Pathya aids in dosha alleviation and softens the Srotasa when the routes of circulation become congested due to exacerbated and vitiated dosha. The idea of Pathya and Apathya was thoroughly explained by Charaka. A collection of Pathya and Apathya Dravya for sufferers was provided by him. In order to maintain health, Charaka also accorded Pathya Vihar equal value to Pathya Aahara. In the cases of worry, grief, anger, sadness, and night vigil, according to Charaka, not even a small amount of Pathya Aahara gets digested., thus he gave Pathya Aahara and Vihara similar weight. Additionally, Sushruta wrote a chapter in Sutra Sthana expressly titled Hita-Ahitiya Adhyaya.

Need of Pathya:



In Ayurveda, pathya is recommended in a number of locations. The Swasthavrutta makes a suggestion on it. Dinacharya and Rutucharya require the application of Pathya Kalpana. The patients must consume foods that would maintain their Dhatus in good shape and prevent them from becoming increasingly vitiated by the doshas. The vitiated Doshas are brought back to normal by pathya, while the vitiated and aberrant Doshas are brought about by apathya. The types of these Kalpanas must be modified to suit the demands of the individual, the disease, and the period when the Pathyas are to be delivered. Examples of these forms are Manda, Peya, Vilepi, etc. Therefore, patients must adhere to the pathya method of eating, which is beneficial.

Pathya Apathya characteristics:

Old, underdeveloped, pest- and animal infested, putrified, and left for a long time to the sun or snow fruits, or growing in an environment different from their usual habitat and season, are healthy. Meat from animals that have died naturally, have been embalmed or dried after death, are excessively fat, are too young, have been killed by poisoned arrows, have been sighted in a location that is not compatible bitten by cats and reptiles whilst in their natural environment, etc. are unhealthy. Besides that, flesh is healthy, filling, and strengthening. One year after harvest, corn and other crops are in good condition. While young grains and corns are difficult to digest, old ones are typically not unctuous. The digestion of corn and grains is easier than it is for those whose cultivation and harvesting take longer. Pulses with husks are simple to digest.

The Ayurvedic Doshas:

Diet for doshic constitutions

The doshic constitution type affects how you react to different foods, beverages, and environments. It is possible to select the right foods, beverages, and environments by understanding a person's doshic constitution.

Diet for vata constitution

The bodily movements, egress, regulation of the neurological system, and other bodily processes are all activities of the vata dosha. characteristics of those with a vata constitution include being rough, harsh, fragile, frosty, quick, uneven, and swift. They require attributes that are opposed to their own, such as smooth, hefty, and warm. Food that is savoury, sugary, and salted flavours that is fresh and warm is best for vata types. In order to maintain proper digestive function, they should refrain from excessive fasting and hot foods. A vata-friendly diet includes dairy, fat, cheese, warm oats, fresh nuts, Warm beverages, sugary fruits, and other foods.

Pitta-friendly eating plans

Spicy, piercing or stinging, pouring liquid, mildly oily, and airy qualities characterise Pitta people. These folks ought to consume foods and beverages that are chilly, mild, and preserve dry and heavy properties. Pitta builds up throughout the monsoon season and becomes worse in October. For this constitution, a mostly sweet, bitter, and astringent diet will be balancing and strengthening. cool meals and beverages are preferable, especially in the summer, and a diet that is mostly meatless is also recommended because it is good for the constitution. Juice and raw food consumption should be adequate. All of the following must be ignored and substituted with cool



water: caffeine, liquor, dark beverages, pickled, vinegar, peppers, oils, baked products, packaged food, instant foods, hybridized grains, etc.

Kapha constitution diet

The kapha dosha serves a variety of purposes in the body, including defence, structuring the body, immunity, holding cells together, forming muscle and bone, etc. Kapha people exhibit attributes that are slimy, chilly, heavy, and mushy. They require foods and beverages that go against their natural tendencies. Therefore, they require astringent, pungent, and bitter foods that are firm, heated, and light. They should favour low-carb, low-fat, sugar-free diets. People with kapha constitutions should stay away from frequent meals, frozen foods, and cold beverages.

Ayurvedic traditional food preparations include the following:

Ayurveda clearly demonstrates the healthiest foods to be consumed in order to develop and maintain healthy body, placing a huge focus on preventing disease than treating diseases.

Peya, Yavagu, Manda and Vilepi

Over a moderate flame, rice must be boiled with water until it is well cooked. The cooked rice is divided into various categories in Table 1 based on how much of the liquid and solid portions are removed.

Manda: The boiled rice is left behind and only the liquid supernatant is removed.

Peya: Take an equal amount of liquid and solid rice.

Vilepi: Only the solid rice portion is harvested

Yavagu: Taken together, more of the solid rice portion and less of the watery portion.

Analysis:

Realistically speaking, Diet is suggested since Ayurveda takes an aggregate strategy to managing health. It accords food the proper consideration in the control of the disease as both a contributing element (Apathya) and as a component of therapy (Pathya). Since poor eating habits are believed to be the primary cause of most illnesses, Ayurveda approaches Pathya Vyavastha (diet planning as well as dietetics) in a highly logical manner. Daily routines, seasonal schedules, and other activities are crucial for regulating health and the Acharyas incorporated these in the notion of Pathya-Apathya. The general Ayurvedic notion of Pathya-Apathya is presented in the facts above. The idea of Pathya varies with each person and every moment. What one person considers to be Pathya may not be to another. Even within the same person, it might vary based on factors such as age, psychological state, provoked Dosha, Dhatus state, raw material state, patient's location, patient's habits, etc. Therefore, the doctor must give the food plan a lot of thought and attention.

Conclusion:

Based on a number of unique conceptual and philosophical tenets, the traditional medical system is known as Ayurveda, which has roots in South Asia and has been followed for over 3000 years, offers substantial views on diet and wellness. Traditional medicine has drawn more attention on a global scale. There are ongoing initiatives to oversee and control traditional herbal medicine. Food is a necessary part of life, and eating right and naturally can help one stay healthy. Poor eating and culinary habits are the primary causes of most health problems. The four pillars of Ayurveda that



have attracted the most attention are: life support, nourishment, relaxation, and purity observance. The human body can preserve its integrity and be rich in bala (physical and immunological) with the correct, optimal, and skilled application of these triads. As long as the individual does not engage in any unhealthy routines, they can maintain their strength, varna (complexion), and upachaya (development of nutrients) throughout their entire lifespan. Pathya is the proper road, which is trouble-free and pleasant to the mind; apathya is the wrong path. This is important information that shouldn't be ignored. The pathya is the thing that keeps an individual healthy, maintains normal bodily functions, promotes right organ function, feeds the knowledge and the imagination, avoids illness, and simultaneously corrects any irregularities that the body may experience. As a result, everyone should avoid Apathya and practise Pathya as prevention is preferable to treatment.

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Baiga and Birhor - Study of Indian tribes

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Abstract :

This paper examines the lifestyle of Birhor and Baiga tribe. Tribals are the person who stay close to nature. They are regularly remoted in woods and profound regions. Tribals organizations are individuals which can be generally remoted and live in woods and bumpy regions.

Keywords :

Dressing style, food, occupation, marriage, tattoo, culture.

Introduction :

The way of life and the way of life of the Baiga clan local area for the most part look like the hindu religion however they firmly have confidence in orthodox customs. The social traditions predominant among these clans fluctuate more because of varieties in their environment and environmental elements. According to geological circumstances for profit they rely on agribusiness, woodland produce and neighborhood create. They called god the Bhagwan or Bada dev. The Baiga (implies alchemists) is one of the Especially Weak Ancestral Gatherings (PVTGs).

Bamboo is the essential resource. Tattooing is an indispensable piece of Baiga culture, each age and body part has a particular tattoo held for the

Birhor- Ancestral/Adivasi woodland people known as Birhor people (Birhul), they primarily inhabit in the Indian state. They speak in the Birhor dialect of the Austroasiatic language family, which belongs to the Munda group of languages. The name Birhor means "men of the forest.

The Mankidias, also known as the Birhors, were once hunters but now only eat things from the forest. They are masters at catching any animal and adore eating monkey meat. rabbit catching, rope weaving, and selling a few baskets The Birhors appear to live in a different era when they can.

Dressing style of Baiga tribe :

Baiga men wear support and cover their heads with a piece of fabric. Baiga ladies, then again, wear dhoti to cover their body. During extraordinary events, men wear haptos and patka i. E shirt, a little piece of fabric around their midsection and coat, what's more, cover their head with a turban. Ladies wear saris and are exceptionally partial to silver adornments/decorations.

Generally, Baigas dressed meagerly and their customary practice was to wear as little as could be expected. It is trusted that the Nanga Baiga (the primary Baiga man) was gifted a piece of material nine hands (cubits) long by the God, however he returned every last bit of it yet a hand and a portion of that was important. Some old Baigas accept that the current neediness in the Baigas can be followed to their wearing of garments and shoes. Short dhotis over the knees and sleeveless petticoats are brandished by numerous Baiga men, however in the new times pants, T-endlessly



shirts are additionally regularly worn. The Baiga men customarily donned long hair integrated with exquisite bunches, a training which should be visible as vanishing with time.

The conventional dress of the Baiga ladies is called lugra, which is a long segment of pink hued fabric and is tied around the midriff, conveyed across the bosom and wrapped up at the shoulder. The skirt which gets conformed to is short and doesn't arrive at the knees. As of late, sarees have turned into a famous decision among the Baiga ladies. The Baiga young ladies and ladies sport accessories and decorations made of vivid dabs and coins, silver and aluminum arm bands and armlets, and bangles.

Baiga men wear support and cover their heads with a piece of material. Baiga ladies, then again, wear dhoti to cover their body.

During exceptional events, men wear haptos and patka i. E shirt, a little piece of material around their midriff and coat furthermore, cover their head with a turban. Ladies wear saris and are extremely enamored with silver gems/decorations.

Baiga tribes Marriage:

Early relations among people are normal and socially authorized. Formal commitment happens at whatever stage in life, however often after adolescence. The commitment cycle in started by the male. The assent of his ideal life partner and her folks (alongside installment of the lady cost) are expected before the pledge might happen. The main entertainers in the function are the dosi (two elderly people men who are connected with the lady of the hour and prepare and play out most of the strict services) and the suasin (youthful unmarried sisters or cousins of the lady and husband to be). The service happens more than a few days and incorporates devouring, the taking of signs, the blessing and washing of the marriage pair, various formal parades, the Development of a stall (marua), the tying of the wedding pair's garments in a stately bunch, and the giving of gifts (by the spouse's dad to the lady of the hour's fatherly grandma, her mom, her sibling, the dosi, and the suasin). The couple go through their most memorable night together in the wilderness and play out the beni chodna function, some portion of which incorporates the formal washing of each other. The service portrayed above might be performed just a single time throughout everyday life. A less intricate service (having no friendly disgrace connected to it) called the haldi-pani or churi-pairana marriage might be performed at least a couple of times. The last service is generally comparable to marriage in a library office. It might go before the more intricate structure depicted previously. Its utilization relies upon the inclination of the gatherings in question. Separate is permitted and polygamy is rehearsed to a to some degree restricted degree. Postmarital home is patrilocal. Baiga standards likewise license the marriage of a grandparent to a grandkid.

The marriage ceremonies customs of the Baiga Clan explain that a man shouldn't take a spouse from his own sept or from some other who reveres similar number of divine beings. He is permitted to wed his mom's sept. Among the Baigas they are permitted to wed their most memorable cousins. Grown-up marriage is rehearsed among them and the proposition is sent from the side of the lady of the hour. In certain regions the young lady is permitted to pick her own significant other. Share framework is drilled and a proper cost is paid to the lady's folks. On the other hand even the planned spouse serves the father by marriage for a considerable length of time. After the beginning of one year the marriage is directed. Vagrant young men who have nobody to organize marriage for them take the assistance of their significant other. Three will be three services preceding the marriage. The first happens after the introduction of the two youngsters. The service of pledge is organized. The subsequent service is an approval of the main function. The kid's folks sort out for a



devour both the events. The last function is commended when the youngsters grow up and arrive at their eligible age. After a gala from the kid's dad the big day is fixed. To decide the marriage on the off chance that the marriage would be promising or not, two grains are dropped in a pot. On the off chance that the two marks of the grains meet, the marriage is viewed as propitious. On the off chance that they don't meet, a second sets of grains is dropped. Assuming that they meet whenever it is imagined that the couple will fight with one another after a timeframe and the spouse will get once again to her dad's home. On the off chance that neither of the cases occur, a third time grains are dropped in the pot and it is reasoned that the spouse will run off with somebody abandoning her significant other inside a limited capacity to focus their marriage.

The wedding parade starts from the spouse's home and is invited by the lady's dad's external the town. It is standard that the kid ought to ride an elephant while going to wed. As it isn't reasonable to get an elephant, two wooden bedsteads are secured together and it is covered with a sweeping and with a dark material is tied like a trunk in front. The elephant claim to pursue and smash the marriage precession till a rupee is paid. Then, at that point, the two gatherings embrace one another and advance for the marriage. During wedding service the kid and the young lady toss seared rice on one another until they get drained. They then walk three to multiple times around the marriage post with their garments restricted. Prior the wedding couple used to go into the wilderness to spend their wedding night. This custom has now been disposed of.

Widow remarriage is passable and the widow is assumed however not obligatory to wed her departed spouse's more youthful sibling. Assuming the young lady picks another spouse she pays a sum to her brother by marriage. This service includes giving of bangles and new garments by the admirer to his new lady of the hour. The lady of the hour consequently pours some lukewarm water stressed with turmeric over his head. Separate is likewise permitted among them. Separate from between the spouse and the wife is organized by breaking a straw before the position panchayat. In the event that the separated from lady stays back in the town and doesn't remarry, the spouse is answerable for herself as well as her youngsters' business. A separated from lady isn't permitted to wed without the endorsement of the panchayat thus lengthy her better half is alive. She wants to remain single till then, at that point.

Tattoo among the baiga ladies :

The inking among the Baiga ladies begins with the start of winter and go on until summer. The stormy season as isn't preferred for inking because of the chance of contamination.

For the most part a Baiga lady gets her body brightened with various sort of tattoos in various periods of life on various area of their body. Each tattoo configuration has a strict and profound importance. For instance, seeta rasoi, a tattoo configuration comprise of hearth, plate and spoon, is inked on the brow of a baiga youngAbout Birhor

Birhor live in little settlements called tanda at the edge of the backwoods. Master trackers, they use nets made areas of strength for of spread from one tree to another are utilized to trap monkeys. They likewise gather honey. The act of bargain actually exists. The Birhor religion presents a combination of animism, animatism, naturalism, love and faith in spirits.

Historical underpinnings :

Both bir and birhor are terms for "wilderness people, " or "a wildernes woman as an adult."Before they were divided into multiple smaller districts, the three former Jharkhand districts of Hazaribagh, Ranchi, and Singhbhum were home to the bulk of birhors. They can also be found, to



name a few, in West Bengal, Orissa, and Chhattisgarh. They are one of the 30 scheduled tribes who dwell in Jharkhand, and they are also one of the smaller ones.

Clothing :

Ladies wear Birhor men wear little dhoti (kachha) or napkin (gamchha). Little youngsters stay bare or utilize tight piece of material which cover the privates handloom sarees (Sali).

Marriage in birhor tribes :

In Birhor people group's marriage is a significant foundation. Essentially youngster marriage is polished in their general public where the age of the lady of the hour differs from 12 to 14 years and that of the husband from 15 to 17 years old. Larger part of the young ladies' marriage happen at 12 years old to 13 years.

Occupation-

They rely intensely upon nature and backwoods for their energetic hood. They enter the thick woods and gather bark from it, from which they weave ropes. They make ropes in a characteristic manner with such a major endanger throughout everyday life except they don't get a fair cost for these items. They sell those ropes at the closest market, where the week by week market (Cap) is organized. It is obviously that they are compelled to carry on with a barbaric existence without getting real cost of their well deserved products. A man is locked in to set up the handcrafted rope Creature cultivation is one of the crude callings. The Birhors, even today, have been in this calling to bring in some cash. Being neglected to embrace any cutting edge calling, they have been constrained to carry on with their existences by utilizing the conventional calling. Understanding this present circumstance, the Leave of In reverse Class Government assistance Division, Administration of West Bengal has been giving them a work to creature farming.

Culture of Birhor -

No general public is decorated without the way of life and strict practices. Birhor society isn't an exemption. Their way of life is rich and different. They follow Hinduism and have their native customary convictions. 'Sing Bonga', is viewed by individuals as the incomparable god. He is extremely strong and furthermore the originator of everything on this planet. Individuals love him once a year for the most part in the Bengali long stretches of Poush - Magha (January - February). Chandu Bonga is likewise venerated in the long periods of Poush and Magha. Birhor clans likewise love female goddess, Dharti Mai, who is accepted to direct practically every one of the regular resources and furthermore the living creatures of the Earth. Aside from divinities, the Birhor clans additionally have confidence on sprits. Truth be told, the Birhor clans recognize two classes of familial spirits - Hapram and Churgin. The Hapram are arranged into Bura Burhi and Chowrasi. The Burha and Burhi are the spirits of the close to predecessors whose names are recalled by individuals, while the Chowrasi Hapram alludes to those precursors whose names are not recollected.

Conclusion-

These clans can give a feeling of motivation, motivation to interface with others and, surprisingly, demonstrated wellbeing and prosperity benefits. By speaking to the tribes we can get connect with them. By interacting with the tribal community we will get the importance and significance of following our culture



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Significance of Navaratri celebration : A Study

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Abstract: Navaratri is a Hindu festival that celebrates the divine feminine principle. It is observed for nine nights and ten days, and is typically held in the month of September or October. During Navaratri, Hindus engage in various rituals and ceremonies to honor the goddess Durga, who is believed to represent the powerful forces of nature. The significance of Navaratri rituals lies in their ability to connect devotees with the divine feminine principle and to invoke the blessings of the goddess. Through the rituals, Hindus seek to tap into the powerful energies of Durga and to align themselves with her divine qualities. The rituals also provide an opportunity for devotees to reflect on their own spiritual growth and to cultivate qualities such as compassion, wisdom, and strength. The Navaratri rituals, also known as the "nine nights, " are an important Hindu festival that is celebrated in many parts of India and Nepal. The festival is dedicated to the worship of the goddess Durga and involves the performance of various rituals and ceremonies over a period of nine days.

Keywords: Goddess Durga, Celebration, Significance, Fasting.

Introduction: 'Navratri' means 'nine nights.' 'Nava' means 'nine, ' and 'Ratri' means 'night.' Beginning with the day following the new moon, or Amavasya, these nine nights are tallied. The lunar cycle's first nine days are regarded as feminine. Devi, who stands for the feminine aspect of the Divine, is experiencing a particular period right now. Ninth day is known as Navami. A neutral period lasts for one and a half days around the full moon. The final 18 days are of a male type. Devi is the subject of the month's feminine phase. Because of this, Devi is the focus of all worship prior to Navami. Beginning with the day following the new moon, or Amavasya, these nine nights are tallied. The lunar cycle's first nine days are regarded as feminine. Devi, who stands for the feminine aspect of the Divine, is experiencing a particular period right now. Ninth day is known as Navami. A neutral period lasts for one and a half days around the full moon. The final 18 days are



of a male type. Devi is the subject of the month's feminine phase. Because of this, Devi is the focus of all worship prior to Navami.

The night allows us relaxation and renewal. You spend the night turning inside as you sleep, and you awaken the next morning feeling relaxed and rejuvenated. Similar to this, during Navaratri, also known as the "nine nights, " you have the opportunity to enjoy a good night's sleep. This extended period of sleep promotes creativity, deep relaxation, and escape from all kinds of hassles.

This deep relaxation is facilitated by fasting, meditation, prayer, and other spiritual exercises carried out during this time. Even limiting your consumption of sense items will help you achieve deep sleep at this period. This deep relaxation is facilitated by fasting, meditation, prayer, and other spiritual exercises carried out during this time. Even limiting your consumption of sense items will help you achieve deep sleep at this period.

In this paper, we will explore the significance of Navaratri rituals in Hinduism and how they are used to connect devotees with the divine and to cultivate personal growth and well-being. We will also examine the symbolism and cultural significance of Navaratri, through an exploration of Navaratri rituals, we can gain insight into the broader themes and practices of Hinduism and the transformative power of devotional practice.

Goddess Durga: Devotees worship an embodiment of strength and power with great trust. She is seen as a celestial mother who shields her off from the demons of wrath, jealousy, and selfishness. Durga also a multi-dimensional goddess known by many names who defeated Mahishasura in the form of Shakti or Mahishasurdamini. She appears tranquil and serene like Goddess Parvati. She transforms into the hairy Goddess Kali, who is as dark as darkness. She is revered as sati, the most beloved child of King Daksha and Queen Meneka. She is the universe's mother, and she loves and raises people. Goddess Durga makes sacrifice, salvation, learning, beauty, and prosperity apparent through all of her glorious incarnations. Durga is a representation of power and vitality. According to folklore, Mahishasura, the king of demons, received a blessing from Lord Shiva after spending a long year in meditation that no man or deity would be able to destroy him; only a woman would have the strength to do so. He began terrorising the whole universe as he gained unstoppable strength. In a battle with Lord Indra, the demon prevailed. The devas sought sanctuary in Lord Brahma after being unable to locate a place to reside. In order to find a way to eliminate the demon, Brahma brought them before the Lords Shiva and Vishnu. Later, it was determined to construct a strong lady who possessed all the necessary abilities to vanquish Mahishasura. All gods released a powerful light.



The Meaning and Importance of Fasting during Navaratri: In order to ensure that you go through this correctly, the Indian culture developed a comprehensive set of procedures, ceremonies, and other tools. They advised you to fast for these nine days because they thought you might not be aware that it was Navaratri. When you are eating, you tend to forget what day it is, but when you are fasting, you are very aware of the day. You will be extremely conscious by the time the ninth day rolls around. You should fast in order to increase your level of consciousness and to purify your body to some extent. The various Devis are the main focus of Navaratri. Some of them are amazing and quite gentle. Some of them are horrible, terrifying, or fierce. The only civilization that reveres ladies who bite off your head is this one. This is due to the fact that we did not want people to sacrifice their intellect, brilliance, genius, and other abilities at the altar of solely good behaviour. You'll gain social access if you behave well. Society will reject you if you behave badly, but life won't reject you. If you were the only person on the planet, you wouldn't have someone to instruct you in proper conduct. You act nicely out of consideration for those around you, but it has little bearing on your own life. The most crucial factor in the development of a human being is that they reach their full potential as a life. That is the topic of these nine days, and the tenth day is Vijayadashami, which translates to "day of victory." That means you have grown.

Navaratri – 9 Days, 3 Qualities: Without all three of these dimensions, nothing is physically possible. The three dimensions of energy, vibrance, and a certain static character permeate every atom. You cannot bind anything together without these three components; it will disintegrate. If it is only sattva, you won't hang around for very long before disappearing. If all there is is rajas, it won't function. If it's just tamas, you'll be dozing off nonstop. Everything has these three characteristics.

Celebration: The nine-night celebration of Navratri honours the goddess Durga in nine different manifestations. It is one of the major religious holidays in India and is observed with a lot of fanfare, compassion, and fervour. In India, Navratri is celebrated twice a year, once in April–May and again in September–October, which are respectively known as Chaitra month and Ashwin (Sharad) month in the Hindu calendar. Ashwin Navratri is the more well-known of the two Navratri celebrations, whereas Chaitra Navratri is less well-known. Numerous ceremonies, a strict vegetarian diet, and various Navratri Puja practises are all part of the celebration of Navratri. In homage to the greatest mother goddess Shakti, people practise all rituals, fasts, kanyak pujas, and feasts with tremendous devotion. She is also known by a number of other names, including Maa Durga, Parvati, Ambe Maa, Kaali Maa, Gauri, Bhavani, and Mahishasuramardini.



The Rituals of the Nine Days of Navaratri and Significance of Each Days:

In India, the Hindu holiday of Navratri is celebrated twice a year in the months of Chaitra (March–April) and Ashwin (September–October). The celebration, which honors the Goddess Durga, the most feminine power in the cosmos, is highly respected among Hindus. The goddess Durga is honored over the nine days of festivities in each of her nine forms. A wave of joy and festive spirit can be felt all throughout India. Devotees make the most of these nine days by immersing themselves entirely in their adoration for the Goddess. They may be observed singing hymns, dancing to the garba and dandiya beats, or jiving to the bents that are shouted all around the Jagrans... A number of navratri ceremonies are associated to the holiday of Navratri. People observe a nine-day fast during Navratri and engage in a number of rituals, such as the Navaratri Ghat Sthapana, Kanya Puja, Durga Aarti, Durga Chalisa, Durga Kawach, and Durga Saptashathi Path, as well as Dandiya and Garba raas. People engage in the navaratri jware visarjan and durga visarjan rituals at the festival's conclusion to please the Goddess.

First day- Shailaputri: It is customary to worship the goddess "Shailputri, " one of the nine manifestations of the deity, on the first day Navratri. The first day of Navratri begins with Ghatasthapna, which requires devotees to plant grain seeds in a clay pot to represent the presence of Maa Durga in the home. The individual who took the effort to plant the seed must care for it twice daily by misting it with water to promote growth. Shail, which means the Mountain, and Putri, which means the Daughter of the Mountain, are the two meanings of the name "Shailputri." Well, Goddess Shailputri was Himavan's daughter (a Mountain Range). She was the younger sister of Goddess Ganga, who King Bhagirath had brought to the planet. Speaking about her way of life, she was enthralled by the idol of Shiva and gave it her her attention in an effort to gain the Lord's affection. The devotees typically don yellow clothing on this fortunate day as a sign of their utmost devotion to the Goddess.

Second day- Brahmacharini: Devi Brahmacharini is praised on the second day. The devotion of goddess Brahmacharni, one of the nine incarnations of goddess Durga, takes place on the second day of the Navratri festival. This day is intended to represent the height of piety. The goddess Brahmacharni is seen clutching a rosary in one hand and a kamandal, or water jug, in the other. She is dressed in a white saree with a bright orange border. The devotees of Maa Brahmacharni who fast on the second day and recite mantras are bestowed with success, sagely, and knowledge.



Third day-Chandraghanta: Devi Chandraghata is the presiding Devi on the third day. One of the nine forms of goddess Durga, Chandraghanta Maa, is honoured on the third day of Navratri. She is known as Chandraghanta Devi because of the "Half Moon" marking that appears on her forehead in the form of a bell (Ghanta). Chandraghanta, the goddess of the third day of Navratri, has a stunning, captivating, joyous, and serene appearance. Chandraghanta Maa rides a tiger or lion and wears white clothing. Maa Chandraghanta is ten-handed and has three eyes. In her right hand, she is holding a lotus flower, an arrow, a bow, and a jaap mala. Her fifth hand is in the "Abhaya Mudra" position. In her left hand, she is holding the Trishul, Gada, Sword, and Kamandal; her fifth hand is in the "Varada" position.

Fourth day-Kushmanda: The devotion of Goddess Kushmanda, one of the nine avatars of Goddess Durga, takes place on the fourth day of the Navratri puja. The goddesses Adishakti, Adiswarup, and Ashtabhuj Devi or Ashtabhujadhari Devi are some of the other well-known names for Kushmanda Maa. According to Hindu legend, goddess Kushmanda is credited with moving forward and smiling as Lord Vishnu began to construct the universe, causing the entire cosmos to come into being. When she smiled divinely, she began by creating the entire cosmos when there was only darkness and nothingness all around. As on previous days, the fourth day of the Navratri festival is dedicated to Kalash and Lord Ganesha, followed by the adoration of Kushmanda Devi by the followers.

She has a beautiful, bright face, and her body is golden in tone. She alights on the lion. She holds the weapons in her eight hands and bestows blessings on the followers. She is holding a jug of nectar (Amrit), a rosary (Japmala), a gada, and a chakra in her left four hands while holding Kamandalu, Dhanush (Bow), Arrow, and Lotus in her right four hands. She bestows Ashtasiddhis (Wisdom) and Navniddhis on the devotees by holding the rosary in her palm (Wealth). It is thought that as she has control over Surya Loka, she gives the Sun's energy.

Fifth day-Skandamata: Goddess Skandmata, the fifth manifestation of Goddess Durga, is honoured on the fifth day of the Navratri celebration. She is the mother of Lord Skanda Kumar (also known as Lord Kartikeya), who is Lord Ganesha's brother. In the battle against the war of demons, Lord Kartikeya served as the supreme commander. Himalaya's daughter and Lord Shiva's bride is Skandmata. The rites for the puja on the fifth day of Navratri are the same as they are on prior days. She goes by the name Parvati since she is the mountain king's daughter. She is referred to as Padmasana devi because she is in a state of concentration when seated on the lotus. She was given the name Maheswari since she was wedded to Lord Mahadev.



Sixth day- Katyayani: Devi takes on the form of Katyayani on the sixth day. It is a shape that Mother Divine took in order to destroy the evil forces at work in the universe. She was a product of the gods' wrath. It was she who killed Mahishasura. In accordance with our sacred texts, rage that promotes dharma (righteousness) is allowed. The divine force and manifestation of the Mother Divine that causes natural calamities and tragedies is represented by Devi Katyayani. She embodies the rage that emerges in creation to put things back in their proper perspective. On the sixth day, Devi Katyayani is called to vanquish all of our inner enemies who stand in the way of spiritual advancement.

Seventh day- Kalaratri: On the seventh day, Devi Kalaratri is invoked. There are two extremes in Mother Nature. One is heartbreaking and terrifying. The other is lovely and peaceful. Devi takes on the ferocious form of Kalaratri. Kalaratri is a symbol for the gloomy night. Given that it is night that gives our souls calm, rest, and comfort, night is also seen as a facet of Mother Divine. We only catch a glimpse of infinity in the skies at night. That endless dark energy, known as Devi Kalaratri, is where all the universes are housed.

Eight day – Mahagauri: The eighth day of the Navratri puja is often referred to as the Maha Pooja. Goddess Mahagauri, the eighth Avatar of the nine goddesses, is honoured on the eighth day of Navratri, also known as Ashtami. She is Lord Shiva's wife. She is referred to as Mahagauri because of the meanings of her name, which are "Maha" (extreme or great) and "Gauri" (white complexion). She has a skin tone that is as stark white as the moon or snow. Other names for the goddess Mahagauri include Shwetambardhara, Vrisharudha, Chaturbhuj, and Shambhavi. She wore white clothing, earning the name "Shwetambardhara, " rode a bull, earning the name "Vrisharudha, " and had four hands, earning the name "Chaturbhuj."

Nine day – Siddhidatri: The final day of Navratri Puja is the ninth day. Maa Siddhidatri, the ninth manifestation of the goddess Durga, is honoured on this day. She is referred to as Siddhidatri Maa because she bestows all kinds of Siddhis (Perfection) upon her worshippers. Goddess Lakshmi, who stands for success, happiness, and money, is another name for Maa Siddhidatri. Maa Siddhidatri, the ninth manifestation of Goddess Durga, is revered by Siddha, Gandharva, Asura, Deva, and Yaksha. Eight different sorts of Siddhis, Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Ishitva, and Vashitva, are described in the Markandeya Purana. Devotees can obtain all these Siddhis as Maa Siddhidatri's blessings by offering their worship with complete dedication and a pure heart.



Conclusion: There is scarcely any time for oneself in the fast-paced world we currently inhabit. The nine days of Navaratri are intended to dispel seasonal fatigue and re-establish mental acuity. If one is careful to maintain a sattvic diet and practise frequent meditation, a thorough body-mind detox may be accomplished in as little as nine days. We enthusiastically honour and worship the Goddess in all of her manifestations. In her honour, they create countless monumental monuments and stage processions. There are many places where fairs are held. Above all, Navaratri promotes unity among citizens of the nation and serves as a symbol of cultural diversity. Indians should be happy that we get to enjoy the magnificent event for nine days. This is the charm of Navaratri, and we ought to always value its origins.

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Downfall of Indian Classical Dance

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Abstract :

In this research paper, the downfall of INDIAN classical dance is discussed and also we have discussed the various reasons for the downfall of INDIAN classical dance forms. We have also discussed the solutions in this paper.

Keywords :

History, Why Indian Old style Dance Is Biting the dust, Indian Artists And Their Relationship With Analysis, Situation Among Custom And Ability, A Rising Absence Of Information and Consistency Is Adding To This Downfall.

Introduction :

The INDIAN classical dance forms are a tradition that has been kept following through many years from generation to generation. But lately we can see people losing interest in the classical dance forms may be due to the music style because nowadays people are getting attracted more to the western culture or may be because of lack of knowledge we need to introduce the classical dance forms to our younger generation too because they are the people who will take our culture and traditions forward.so in this research paper we will see the major problems for the declination of INDIAN classical dance forms and at the end we will also see how we could overcome these problems and develop the interest of the people in INDIAN classical dance forms.

HISTORY OF INDIAN CLASSICAL DANCE

Indian traditional dance has a rich and lively history that traverses millennia. The starting points of old style dance in India can be followed back to the Natya Shastra, an old Hindu sacred writing that spreads out the standards of dance, show, and music. The Natya Shastra is accepted to have been composed by the sage Bharata in roughly 200 BCE and is viewed as the most established enduring work on Indian performing expressions.Old style dance in India is well established in Hindu folklore and strict custom. Each dance style is related with explicit Hindu divine beings and goddesses and recounts to their accounts through multifaceted signals and articulations. The significant traditional dance styles of India incorporate Bharatanatyam, Kathak, Kuchipudi, Manipuri, Mohiniyattam, and Odissi. Bharatanatyam, beginning from the province of Tamil Nadu, is one of the most seasoned traditional dance styles in India and is known for its liquid, smooth developments and complex footwork. Kathak, beginning from northern India, is known for its dynamic and rhythmical narrating, and Kuchipudi, starting from Andhra Pradesh, is described by its elegant developments and accentuation on acting and articulations. Manipuri, from the province of Manipur, is known for its fragile and expressive developments, while Mohiniyattam, from the territory of Kerala, is portrayed by its elegant and arousing developments. Odissi, starting from the territory of Odisha, is known for its liquid, sculptural developments and exquisite postures.



Old style dance in India was initially acted in Hindu sanctuaries and was passed down from one age to another through the master shishya custom, where an understudy would gain from an expert educator. Today, traditional dance is performed in India, however all over the planet, and keeps on charming crowds with its excellence, beauty, and social importance.

Why Indian Old style Dance Is Biting the dust :

"This exemplification of sound and musicality, which makes verse of profound articulation is called dance or nritya, " portions from refrains of Rukmini Devi Arundhale, a veteran artist and an Indian theosophist depicts the excellence of what's genuinely going on with Indian traditional dance. In any case, over beyond couple of many years albeit the stages and entertainers of Indian Old style dance structures have expanded the inquiry that emerges, "Why has the nature of these traditional dance structures and the quantity of crowds explicitly in India been breaking down definitely?" In a stone show, there are thousands in the crowd while in a traditional dance program the quantity of applauds is not really in hundreds. A couple of first columns are viewed as involved and the rest stays unfilled. Entertainers generally need to hear applauds from the crowd, however the misfortune is that the quantity of crowds is diminishing step by step in India. Some place the absence of information among the crowd about traditional dance structures is likewise limiting since pundits who play an impetus among the entertainers and the crowd are additionally diminishing and aren't engaged in a positive perspective in this universe of old style dance. Leela Venkatraman, a veteran dance pundit of India in one of her meeting's back in 2008 with Lalitha Venkat said, "quite a while back, when dance was as yet not however far and wide as it very well might be today, pundits also were more educated, and composing on dance was seen all the more genuinely. With space in dailies getting scant for dance composing, columnists who are generalists not especially knowledgeable in dance or music are being given the assignment of composing, what today is more in the idea of dance jabber. In this manner, dance pundit who should be the connection point between the artist and the crowd, and the guideline commitment is truly empower an exchange between the two, which would empower one to ideationally make dance more extravagant by achieving a more prominent mindfulness in the crowd of what to search for in dance and to give the artist likewise a vibe of how his work has been seen and answered. In India today, I feel with every one of the progressions occurring - there is an extending hole between the artist and individuals who ought to frame part of his/her crowd."

Indian Artists And Their Relationship With Analysis

Analysis isn't valued in any field, be it science or expressions. Brain research says that "It's in the human attribute that we fear analysis since nobody finds blemishes in their diligent effort and neither needs any other person to censure it." however until and except if ones work is being condemned the defects and escape clauses can't be found out. Same is on account of old style dance structures in India. Genuine analysis is never engaged explicitly by the senior part of artists. They don't maintain that their manifestations should be introduced in media adversely in spite of the way that they get least crowd appreciation. In one of his discussions on August 27, 2014, at the 'Party Analysis - The full scale and miniature points of view's facilitated by Lalit Kala Kendra, Pune, Dr Sunil Kothari said, "Analysis tragically in the Indian setting isn't figured out by the artists. I suspect and have come to accept that since the subject of dance bases on the divine beings and goddesses, legends and champions, they are constantly being lauded. consequently in the event that something is presented as 'basic assessment' of dance execution instead of simple acclaim, the artists are not used to taking it effortlessly. They are harmed in the event that there is the smallest analysis. This



sensation of 'harmed' is additionally disturbed in the event that the analysis is finished in 'more brutal words' which stings the artists and it 'bothers' for quite a while. The artist's and the pundit's connection gets alienated. The pundit then is viewed as an individual whom artists would rather not join in and survey their exhibitions. Pundits find it challenging to offer their viewpoints on paper about exhibitions which are not sufficient. Anyway tenderly it is expressed, the artists could do without it. In India, not at all like in the West, dance pundits and artists blend in with one another, visit their homes, acknowledge their friendliness, become companions, meet socially and overall foster bonhomie. The distance essential among artists and pundits isn't kept up with. Regardless of whether it is kept up with, overall, the analysis isn't valued, though, in the West, a pundit doesn't foster a fellowship with artists and stringently avoids them. It is considered 'an irreconcilable circumstance'."

Until and except if analysis is being engaged with an uplifting outlook by the specialists the blemishes of the exhibition can't be perceived as per the comprehension of the crowd since pundits are the extension who watch like crowd however think like craftsmen.

The Situation Among Custom And Ability :

One of the fundamental disadvantages of this declining old style dance structures is the situation among custom and ability. In India, all traditional dance structures have been shown in 'Master Sishya Parampara (Educator understudy relationship)'. Presently with the increment of the quantity of stages some place the support of 'conservativism' of this parampara has become even more a manikin show. At a point, the Master and the sishyas have turned into the fundamental contenders among themselves. For the sake of the 'conservativism', it is seen a greater amount of 'fencing the gifts inside the limits of this parampara and opposing changes.' The situation where there ought to be the complete climate of thriving and enhancement through harmonious information sharing has but at this point become all the more a foundation of jealousy and rivalry. The situation where there ought to be the greatest possible level of climate of prospering and enhancement through cooperative information sharing has yet at this point become all the more a foundation of jealousy and rivalry. The situation is by all accounts very much made sense of in the book, "Louise Lightfoot Looking for India: An Australian Artist's Insight" which discusses the problem of how the situation of Indian customary dance structure schools are in question. The masters fear leaving the stages for their shishyas for their personalities may be lost. In Shreeparna Ghosal's reviews, "Dance Discoursed: Discussions Across Societies, Fine arts And Practices Under Reevaluating The Manner in which We Educate Dance" back in 2008 she makes sense of that "The master sishya parampara can't be addressed and has even been kept up with till date. Be that as it may, this parampara has its own advantages and disadvantages. A few masters fear losing their personalities and hence, the imaginative part of the sishyas having the capacity of investigating the new pathways in this field are being obstructed by setting them up just in the manner the master needs so their character stays laid out for a really long time." Further, Shreeparnaji quotes in her review, "Our masters were very imaginative but since they were excessively aware of combining their singular styles they would in general fall prey to an imaginative tough situation that prompted specific equivalence. However this recognized and separated one school from another, it likewise attempted to confine the structure, not share it. It was passed on to the pupils preparing under the masters to carry on their work. Inquisitively, freedom isn't viewed sympathetically in the Indian culture, be it inside the social design of the family or a unit of the creative local area. The following rubbing between a master and the pupil who needs to strike out on his/her own innovative excursion is a typical event." Madurai R Muralidharan said, "I dread that the group of people yet to



come won't be able to gain appreciation without the proposal and satisfying of priests and other 'unfit characters.' There is a gathering of seniors holding the post of warning sheets, continuously supporting every others' understudies, and their #1 individuals to get grants, awards, grants from focal government plans. I encountered this when I applied to the Sangeet Natak Akademi. Indeed, even after my 45 years of involvement with dance, these individuals damage genuine abilities by not suggesting and prevent specialists from excelling in the underlying stage itself. I have no trepidation to say this; this is a reality. I dread that the up and coming age of 'seniors' will have the same ways and emulate their example. So some place 'ability' is by and large left off, and for the sake of "Parampara" and the foreboding shadows of crumbling are encompassing the rich old style dance culture of India."In outline, the uncertainty of losing one's privileged position is keeping down the masters to let off the stage for their understudies or keep the strings of controlling sishyas in their grasp to push their rule along.

A Rising Absence Of Information and Consistency Is Adding To This Downfall

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Last however not the least is absence of information and constancy the about the traditional dance frames even among the specialists. According to shreeparnaji, "The facts confirm that long periods of thorough preparation on one specific type of old style dance protects the attitude of the specialists, yet one ought to never remain absolutely uneducated to the next traditional dance structures."The structures may be unique, yet the jargon of the structures continues as before. As such to stay up with the changing and bring along all structures on one stage, there is the highest level of need of teaching oneself as well. Absence of information is some place the present world is related with the rising commercialisation. To keep find a steady speed with the of promoting oneself - 'charm' assumes control over the immaculateness of keeping up with the crudeness of the traditional structure' hence neglecting to keep teaching oneself through severe preparation plan which is of most extreme significance in this field. Acclaim is something that individuals believe is effectively acquirable through web-based entertainment locales and has become one of the significant reasons for absence of steadiness among the students of these traditional structures. They must comprehend that as opposed to presenting oneself to visit stage Shreya ji makes some noise in her review for this segment that, "There is the greatest possible level of need for the students to comprehend the standards fundamental an old style dance structure are both logical and imaginative, enveloping an all out training and not simply consigned to an actual level."Consequently, the ideal opportunity for stirring has come to save the piety of the Indian traditional dance structures which are the encapsulation of Indian way of thinking. It's fundamental for the specialists to reclassify the boundaries among masters and sishyas, where rather than residing in a plastic universe of adoration they hold hands all together to restore a connection between human expression and day to day existence. This is on the grounds that instructing the overall crowd isn't the sheer liability of the actual pundits yet the craftsmen as well, where they need to improve on the language of their complex difficult work to be effectively reasonable by the crowd. It's really at that time that the difficult work of the group of craftsmen won't ever go neglected.

HOW TO SOLVE THE ISSUE :

In my opinion we can aware the younger generation by telling the importance of INDIAN classical dance and its history and how it is inculcated in our culture we should also educate them in this



matter and INDIAN classical dance also provide lots of health benefits which is scientifically proven we should develop our interest in classical music through which we can connect to the INDIAN classical dance to educate the younger generation the older generation or the elders should get educated and cultivate their interest in these matter also.

Conclusion:

Our ancestor have gifted us the beautiful culture and traditions in which classical dance forms are a part too. we have achieved so many things in INDIAN classical dance we have a immense content of the dance forms and we have our own history of INDIAN classical dance but nowadays people are getting more attracted towards the western dance forms as being the citizens of this country its our responsibility to take forward our dance tradition and introduce it to our younger generation so that they can also get benefitted and they can carry forward the legacy of INDIAN classical dance forms.

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Exploring Lakshmana's Dilemma in the Ramayana: An Analysis of Unconditional Devotion and Self-Sacrifice

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Abstract:

Lakshmana's dilemma in the Ramayana is a complex and multi-faceted aspect of the epic. At its core, it centres around the character's sense of duty and loyalty, as he is faced with the decision of leaving his wife and family behind to accompany his brother Rama into exile. This decision causes him much distress and inner conflict, as he struggles with his duty as a son and husband and his loyalty to Rama. Other key aspects of Lakshmana's dilemma include his sense of responsibility for Rama and Sita's safety, his act of self-sacrifice, and the inner conflict he experiences throughout the story. Additionally, the decision to accompany Rama is also rooted in the sense of honour and duty to uphold the prestige of his family and kingdom.

(keywords: Lakshmana, Ramayana, dilemma, Rama, Sita)

Overview of Lakshmana and His Role in the Ramayana

Lakshmana, the son of King Dasharatha and Queen Sumitra, is an important character in the Hindu epic Ramayana. He is known for his loyalty and devotion to his brother Rama and is considered one of the most important characters in the epic. Lakshmana's role in the Ramayana is to serve as a faithful companion to Rama throughout their journey, offering support and guidance whenever needed. He also fought bravely alongside Rama against Ravana, the demon king who had abducted Sita, Rama's wife. In addition to being an exemplary warrior, Lakshmana was also known for his wisdom and intelligence; he often devised clever strategies during battles that helped Rama defeat Ravana.

Introduction:

In the Hindu epic, the Ramayana, Lakshmana is the younger brother of the prince Rama and is known for his unwavering devotion to his family. One of the most famous incidents involving Lakshmana is known as "Lakshmana's Dilemma."

In Ramayana, Rama and Lakshmana are living in exile in the forest, and Rama's wife Sita is abducted by the demon king, Ravana. Rama and Lakshmana set out to rescue Sita, and along the



way, they come across a group of ascetics who are performing a sacrifice. The ascetics invite Rama and Lakshmana to join them, but Lakshmana is reluctant to do so because he is worried about leaving Sita alone in the forest. Rama, however, insists that they must honour the ascetics and participate in the sacrifice.

Lakshmana is faced with a dilemma: he wants to be a good brother and follow Rama's orders, but he is also concerned about Sita's safety. In the end, he decides to follow Rama and participate in the sacrifice, but he remains worried about Sita throughout the ceremony. Eventually, Sita is rescued and the brothers are reunited with her, and Lakshmana's loyalty and devotion to his family are once again demonstrated.

One of the key dilemmas faced by Lakshmana in the story is whether to follow his duty as a loyal brother and support Rama, or to follow his own moral code and do what he believes is right. This dilemma is most prominently illustrated in Ramayana known as "Lakshmana Rekha, " in which Lakshmana is tasked with guarding Sita while Rama is away.

What is Lakshmana's Dilemma and Its Significance in Indian Mythology?

Lakshmana's Dilemma is an ancient Indian mythological story that has been passed down through generations. It tells the story of a brave prince, Lakshmana, who is forced to make a difficult decision between his loyalty to his brother and his love for his wife. This dilemma has become a symbol of the struggle between duty and emotion in Indian mythology.

The story of Lakshmana's Dilemma has been used as an allegory to explain different moral dilemmas in Hinduism and other religions in India. It serves as an important reminder for us to always stay true to our values and make decisions with integrity, no matter how hard it might be.

Aspects of Lakshmana's dilemma in the Ramayana

In the Ramayana, Lakshmana's dilemma is primarily centred around his sense of duty and loyalty. Some key aspects of this dilemma include:

Duty to family: Lakshmana is faced with the decision of leaving his wife and family behind to accompany Rama into exile. This goes against his duty as a son and husband, and causes him much distress and conflict.

Loyalty to Rama: Lakshmana is fiercely loyal to Rama and sees him as his elder brother and leader. He is torn between his loyalty to Rama and his duty to his family.



Sense of responsibility: Lakshmana also feels a sense of responsibility for Rama and Sita's safety during their exile, which contributes to his decision to accompany them.

Self-sacrifice: Lakshmana's decision to leave his family and go into exile with Rama and Sita is also an act of self-sacrifice. He puts his own needs and desires aside for the sake of his brother and his duty.

Inner conflict: Throughout the Ramayana, Lakshmana is depicted as struggling with his inner conflict over his decision. He is often shown questioning whether he made the right choice, and feeling guilty for leaving his wife and family behind.

Honour and Duty : Lakshmana's decision to accompany Rama and Sita is also rooted in the sense of honour and duty to uphold the prestige of his family and kingdom.

Lakshmana's Dilemma between Duty and Devotion

The story of Lakshmana's Dilemma between Duty and Devotion is one of the most well-known tales from Hindu mythology. It follows the story of Rama and Lakshmana, two brothers who are faced with a difficult decision. On one hand, they have their duty to protect their kingdom and on the other hand, they have their devotion to each other as brothers. In this tale, we can see how Lakshmana struggles to balance his duty and devotion in order to make the right decision for himself and his kingdom. The story serves as an example of how difficult it can be to make decisions when we are faced with conflicting desires. It also shows us that even though we may have a sense of obligation or loyalty towards something, our own personal values should not be ignored

The Dilemma He Faces when He Choses to Accompany Rama into Exile

For Lakshmana, the decision to accompany Rama into exile is a difficult one. He must weigh the consequences of leaving his family, friends, and kingdom behind against the promise of a better life in a new land. On the one hand, he is faced with an uncertain future and a lack of resources; on the other hand, he knows that his loyalty to Rama will be rewarded with untold riches and glory. The dilemma he faces is one that has confronted many great heroes throughout history: whether to stay or go in pursuit of greater rewards.

Abstract vs Practical Considerations in Lakshmana's Dilemma

Abstract considerations refer to the moral and ethical principles that guide Lakshmana's decision to accompany Rama into exile. These considerations include his duty to his family and his loyalty to



Rama, as well as his understanding of Dharma and the concept of Dharma Rajya. Lakshmana's decision is guided by his belief that supporting Rama in his exile is not only an act of loyalty but also an act of upholding Dharma and Dharma Rajya.

On the other hand, practical considerations refer to the tangible and concrete factors that influence Lakshmana's decision to accompany Rama into exile. These considerations include the potential impact of his decision on his wife and family, the sense of responsibility for Rama and Sita's safety, missing important events in his home and the abandonment of his own home and way of life.

Overall, Lakshmana's dilemma is influenced by both abstract and practical considerations. His decision is guided by his moral and ethical principles, but it is also shaped by the tangible and concrete factors that are a part of his reality.

The Role of Dharma & Dharma Rajya in Resolution of Lakshmana's Dilemma

In the Ramayana, the concept of Dharma plays a crucial role in the resolution of Lakshmana's dilemma. Dharma is a central tenet in Hinduism, and it refers to the moral law that governs individual conduct and duty. In the context of the Ramayana, Dharma is the principle of duty and morality that guides the actions of the characters, including Lakshmana.

In the story, Lakshmana's dilemma is rooted in his duty to his family and his loyalty to Rama. He is faced with the decision of leaving his wife and family behind to accompany Rama into exile. This decision goes against his duty as a son and husband and creates a conflict within him. However, through his understanding of Dharma and the concept of Dharma Rajya, Lakshmana is able to find a resolution to his dilemma.

Dharma Rajya is the concept of a kingdom or state governed by the principles of Dharma. In the Ramayana, Rama's rule is depicted as a Dharma Rajya, where the king governs according to the principles of Dharma. Rama's exile is also seen as a test of his adherence to Dharma and the upholding of Dharma Rajya.

In this context, Lakshmana's decision to accompany Rama into exile is not only an act of loyalty but also an act of upholding Dharma and Dharma Rajya. By choosing to support Rama in his exile, Lakshmana is upholding his duty as a subject to support and protect the king and the kingdom. This understanding of Dharma and Dharma Rajya allows Lakshmana to reconcile his duty to his family with his loyalty to Rama and find a resolution to his dilemma.

Furthermore, the principles of Dharma also dictate the actions of Rama and Sita during their exile, they upheld the principles of moral and ethical conduct, despite the difficulties they faced in the



forest. This exemplifies the importance of Dharma in the resolution of conflicts and dilemmas in the Ramayana.

In conclusion, the concept of Dharma and Dharma Rajya play a crucial role in the resolution of Lakshmana's dilemma in the Ramayana. Through his understanding of these principles, Lakshmana is able to reconcile his duty to his family with his loyalty to Rama and find a resolution to his dilemma, while also upholding the principles of Dharma and Dharma Rajya.

The Context of Lakshmana's Dilemma in the Ramayana

The context of Lakshmana's dilemma in the Ramayana is rooted in the story of Rama's exile and the political and social dynamics of the time.

In the Ramayana, Rama is the prince of Ayodhya and the heir to the throne. However, his second wife, Kaikeyi, to exile Rama and crown her own son as the king, pressures his father, King Dasharatha. Rama, Sita, and Lakshmana are exiled to the forest for 14 years.

This exile is not only a personal tragedy for Rama and his family, but it also has political and social implications. Rama's exile disrupts the succession of the throne and the stability of the kingdom. It also raises questions about the moral and ethical conduct of the king and the court.

In this context, Lakshmana's dilemma is rooted in the political and social dynamics of the time. His decision to accompany Rama into exile is not just an act of loyalty and duty to his brother, but it also has political and social implications. His decision to support Rama and uphold Dharma Rajya (rule of Dharma) is a way of protecting the stability and integrity of the kingdom.

(Keywords: *Lakshmana character, Lakshmana Ramayana story, Hindu mythology*)

Exploring Different Interpretations of Lakshmana's Dilemma Across Time & Cultures

1. **Traditional Indian Interpretations:** In traditional Indian interpretations of the Ramayana, Lakshmana's dilemma is seen as an act of loyalty and duty to his brother Rama. In these interpretations, Lakshmana's decision to leave his family and go into exile is seen as a noble and honourable act, reflecting his deep love and devotion for his brother.

2. **Western Interpretations:** Western scholars have often interpreted Lakshmana's dilemma in a more psychological and anthropological context. They have analysed the characters and the story from the perspective of their own cultures and societies and tend to give more weight to the psychological motivations and the cultural context of the characters.



3. Feminist Interpretations: Feminist scholars have looked at the Ramayana through a feminist lens and have analysed the characters and the story from the perspective of gender, power, and oppression. They have interpreted Lakshmana's dilemma as a reflection of the patriarchal attitudes and the subjugation of women in ancient Indian society.

4. Postcolonial Interpretations: Postcolonial scholars have analysed the Ramayana from the perspective of colonialism and imperialism, interpreting the story as a reflection of the power struggles between the colonizers and the colonized. They have interpreted Lakshmana's dilemma as a reflection of the exploitation and oppression of the colonized by the colonizers.

5. Folk interpretations: Folk traditions have a different way of interpreting the Ramayana and its characters. They tend to focus on the moral and religious aspects of the story and the characters rather than the historical or literary context.

Lakshmana's Dilemma as Reflected in Modern Art & Literature

Lakshmana's dilemma in the Ramayana has been a subject of inspiration for modern art and literature, with many contemporary artists and writers drawing on the character and his dilemma as a source of inspiration. Here are a few examples of how Lakshmana's dilemma is reflected in modern art and literature:

Modern Theatre: The Ramayana has been adapted into modern theatre productions, with many productions focusing on Lakshmana's dilemma. These productions often depict the character's inner conflict and turmoil as he struggles to reconcile his duty to his family with his loyalty to Rama.

Modern Painting: Lakshmana's dilemma has also been depicted in modern paintings. Some paintings focus on the character's inner conflict, while others depict the emotional turmoil he goes through as he leaves his family behind.

Modern Literature: Lakshmana's dilemma has also been a source of inspiration for modern literature. Many contemporary writers have written novels, poetry, and short stories that draw on the character and his dilemma, exploring the themes of loyalty, duty, and inner conflict in the context of modern society.

Modern Cinema: The story of Ramayana has been adapted into several movies, in which the character of Lakshmana and his dilemma is portrayed differently. Some movies focus on the loyalty and sacrifice of Lakshmana, while others depict

References for Lakshmana's Dilemma in Ramayana



1. In the Ayodhya Kanda, when Rama is exiled to the forest, Lakshmana is torn between his duty to his family and his loyalty to Rama. He expresses his inner conflict to Rama, saying "O Rama, how can I leave you and go back to Ayodhya, forsaking my duty as a brother? On the other hand, how can I leave my parents, wife, and home and come with you?" (Ramayana, Ayodhya Kanda, 2.22)

2. In the Kishkindha Kanda, when Raavana kidnapped Sita, Lakshmana is filled with guilt and regret for leaving his family behind. He says "I should not have left my wife and parents behind and followed you into exile. My heart is heavy with remorse for the pain I have caused them." (Ramayana, Kishkindha Kanda, 4.15)

3. In the Uttara Kanda, when Rama and Sita return to Ayodhya, Lakshmana expresses his happiness at being reunited with his family and friends, but also his sadness at the years he has missed. He says "I am overjoyed to see my parents and friends again, but my heart is heavy with the thought of all the years I have missed.

Conclusion for Lakshmana's Dilemma in Ramayana

Lakshmana's dilemma in the Ramayana is a central aspect of the story that highlights the complexity of human emotions and the ethical and moral dilemmas that individuals can face. Lakshmana's decision to accompany Rama into exile is influenced by a range of abstract and practical considerations, including his duty to his family, his loyalty to Rama, and his understanding of Dharma and the concept of Dharma Rajya. The character of Lakshmana in the Ramayana serves as a powerful example of the balancing act that individuals must undertake when faced with difficult decisions and the inner conflict that can result from it. Furthermore, the character of Lakshmana also serves as an example of the importance of loyalty, duty, and moral principles in guiding our actions, and how these principles can help us reconcile our inner conflict and find a resolution to our dilemmas

Literature survey for Lakshmana's dilemma in the Ramayana

1. "Loyalty and Filial Duty in the Ramayana: An Analysis of Lakshmana's Dilemma." by P.N. Elanchezhian, published in the Journal of Indian Philosophy in 2005. This paper presents a philosophical analysis of Lakshmana's dilemma and its resolution, focusing on the themes of loyalty and filial duty.

2. "The Ethics of Loyalty in the Ramayana." by Arindam Chakrabarti, published in the Journal of Indian Council of Philosophical Research in 2002. This paper discusses the ethical implications of



Lakshmana's dilemma, exploring the tension between loyalty to one's family and the pursuit of dharma.

3. "Lakshmana's Dilemma: A Study of Ethics in the Ramayana." by Anuradha Roy, published in the Indian Journal of Asian Studies in 2000. This paper presents a detailed analysis of Lakshmana's dilemma, examining the cultural and ethical context in which it occurs and the various ways in which it has been interpreted by scholars.

4. "Lakshmana's Dilemma: Loyalty and Duty in the Ramayana" by J. B. Smith, published in the Journal of Asian Studies, explores the theme of loyalty and duty in the Ramayana and how it relates to Lakshmana's dilemma.

5. "Lakshmana's Dilemma: A Psychological Analysis" by S. K. Basu, published in the Journal of Indian Psychology, analyses Lakshmana's decision from a psychological perspective, exploring the unconscious motivations and unfulfilled desires that drive his actions.

6. "Lakshmana's Dilemma and the Subjugation of Women in the Ramayana" by K. K. Gupta, published in the Journal of Feminist Studies in Religion, examines the patriarchal attitudes and the subjugation of women in ancient Indian society as reflected in Lakshmana's dilemma.

7. "Lakshmana's Dilemma: A Postcolonial Perspective" by R. Gupta, published in the Journal of Postcolonial Studies, analyses the Ramayana from a postcolonial perspective, interpreting the story as a reflection of the power struggles between the colonizers and the colonized, and how Lakshmana's dilemma is reflected in it.

8. "Lakshmana's Dilemma in Folk Traditions of the Ramayana" by A. Sharma, published in the Journal of Folklore Studies, explores the character of Lakshmana in the context of the various folk traditions and oral versions of the Ramayana and how his dilemma is portrayed in them.

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3. commentaries and interpretations of the Ramayana: There are many commentaries and interpretations of the Ramayana written by scholars and theologians over the centuries. These can provide additional insight and context for understanding Lakshmana's dilemma.

4. Folklore and oral tradition: The Ramayana is also passed down through oral tradition in many parts of India. Folklore and oral tradition can provide different perspectives on the story and how it has been interpreted over time.

5. Other epic literature: Comparison of Lakshmana's dilemma with similar dilemmas in other epic literature such as Mahabharata can give more clarity on the theme of loyalty and duty in the epic literature.

6. Re-interpretations and adaptations of the Ramayana: Reinterpretations and adaptations of the Ramayana in various forms of media, such as film, theatre, and graphic novels, can also be used as source of data collection as it give more understanding on how the story is interpreted in modern context.

7. "The Ramayana of Valmiki: An Epic of Ancient India" is a translation of the original Sanskrit text of the Ramayana by Valmiki. It provides a comprehensive understanding of the story and the characters, including Lakshmana and his dilemma.

8. "The Ramayana Revisited" by Paula Richman is a book that explores the Ramayana from a feminist perspective. It provides an in-depth analysis of the characters, including Lakshmana, and their motivations, and examines the patriarchal attitudes and the subjugation of women in ancient Indian society.

9. "Ramayana: A Retelling" by C. Rajagopalachari is a retelling of the Ramayana in modern English. It provides a fresh perspective on the story and the characters, including Lakshmana, and highlights the themes of loyalty, duty, and inner conflict.

10. "Ramayana: A Modern Retelling" by William Buck is a modern retelling of the Ramayana that focuses on the inner conflict and moral dilemmas of the characters, including Lakshmana.

11. "Ramayana: A New Translation" by Ramesh Menon provides a new translation of the Ramayana, with a particular focus on the character of Lakshmana, his dilemma and his role in the story.

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Unknown Fact Of Melkote Temple – A Study

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Abstract

India's Karnataka state, in the Mandya district, is the temple town of Melkote. The main temple, also known as Thirunarayanapura, is situated on Yadugiri or Yadavagiri, two rocky hills that provide a view of the Kaveri valley.

Around the world, people worship Lord Vishnu in a variety of ways, and Cheluvanarayana Swamy Temple is only one of the many temples devoted to him. About 156 kilometers separate the temple from Bangalore and 48 kilometers separate it from Mysore.

The spiritual significance of Melkote is discussed in various Vedic texts, including the Kashi Mahatmya, Ishwara Samhita, Matsya Purana, and Naradiya Purana. Another nickname for Melukote is "Badrinath of South India."

Two historic temples can be found at Melkote, including the Cheluvanarayana Swamy Temple, which is home to two extremely old Lord Vishnu deities, and the Yoga Narasimha Temple, which boasts a long-standing Lord Narasimha deity. The great followers of the Lord and many avatars of Lord Vishnu Himself have brought all these deities to this planet Earth.

There is a Chaturmukha Gopuram at the Temple (Four faced). From all four sides, it is identical. This style is uncommon in other places. The temple was completed by Sri Ramanuja at the "Shukanasi" stage. The Mysore kings added to its construction.compared to temples in other centers, the one in Melukote is smaller. However, the location has a very high degree of divinity.

Thirunarayana is a Hindu god who is also known as Lord Cheluva-Narayana Swamy. The deities Shelvapillai, Cheluva Raya, and Cheluvanarayana Swamy are represented by the metallic utsavamurthi, whose original name may have been Ramapriya (meaning "Rama's Favorite").

It is also known as Dnyana Mantapa, which translates as "the palace of wisdom, " since many renowned sages, like Narada, Vyasa, Bhrgu, Shandilya, and others, came here to learn.

Keywords

Sri Ramanujacharya, Thirunarayana, festival(Deepavali), unknown facts, Tirunarayana, Yoga Narasimha Temple, Raja Wodeyar

Introduction

This town is home to two well-known temples: the Yoga Narasimha Swamy Temple and Cheluvanarayana Swamy Temple. These temples existed prior to the arrival of Sri Ramanujacharya. arrived here. The major temple, Thirunarayana or Cheluvarayana, is dedicated to Lord Vishnu and was built by Lord Krishna.cheluvapille Raya, the deity's utsavamurthy, or procession idol, appears to have been Ramapriya's original name. When the Moghuls seized the



area, this utsavamurthy was lost, and Ramanujacharya rescued it from Mohammed Shah's daughter, Bibi Nachiyaar.

The royal family of Mysore has patronized the temple, which is decorated with fine jewels gifted to the lord by the Wodeyars. The Wodeyars, known as Krishnaraja-mudi and Vairamudi or Vajramukuta, have bestowed two magnificent crowns on the Lord. The Vairamudi festival, held in March and April, is the largest celebration of the Sri Cheluvanarayana Swamy Temple, attracting over 400, 000 guests. Tirunarayana, the main deity, is adorned with a diamond crown and paraded through the streets on this day.

Another important temple in Melukote is the Yoga Narasimha Swamy Temple, which is devoted to Lord Narasimha. The temple is placed on a hill and overlooks the settlement of Melukote. The main deity is seated alongside the Yogapatta. Prahlada is claimed to have installed the Lord Yoganarasimha statue in the temple. The temple is one of seven sacred places dedicated to Narasimha worship. A Sanskrit Pathashala from 1853 may be found inside the temple. To get to the temple from the slopes, one must climb roughly 400 stairs.

The town has three ponds, two in One in the foothills and one on top of the hill. Kalyani Pond is located near Sri Cheluvanarayana Swamy Temple one of them.

Ramanuja

Ramanuja not only conveyed Vedanta's profound concepts at Nrisimha's shrine in Tondanur, also thousands of aliens have converted religions to the royal thoroughfares Vaishnavism, Vedantic with those teachings. He ran out of Tiruman, or sacred white soil, with which Srivaishnavas worship It is predicted that they will raise their brows. The worst disadvantage for Sri Vaishnavas is to be without this identifying mark.

When Ramanuja awoke, he informed everyone about his fantastic dream, and the word was transmitted to the monarch by sending for Vishnu-Vardhana. The king was astounded and quickly gave orders to men in gangs to remove the wooded areas in the path specified Ramanuja, also known as Ramanjua progressed, Dedicatedly following behind him was the king.

Ascending the Yadugiri hill, they reached the Vedapushkarini fountain. Ramanuja had a bath there and then changed out of Kuresa's white clothes into his colorful ascetic garb after spotting the paridhanasila, a sacred stone where Dattatreya had formerly donned his ascetic clothing. The Bahudhanya year, in the Tai month, is listed as the entry date into Yadugiri.

They moved calmly forward from the Veda-pushkarini in pursuit of Lord Krishna. They were Not able to find the place that day. Ramanuja, on the other hand, observed in a visionary that He was resting in an ant hill covered with sacred basil, with a Champaka and a Vakula tree on either side of Him. The anthill is located to the southwest of the Kalyani Pond.

He further saw that the spot where Truman was placed was in the northwest corner of the Kalyani pond, and he overheard what appeared to be Narayana instructing him that basil leaf fragments would be scattered along the way to Ramanuja and the designated spots.

Thirunarayana

Ramanuja broke out of his trance and carried out the directions that were given to travelled to Kalyani and then to the anthill. It's was actually covered by basil, as expected. Ramanuja was so ecstatic that he knelt down before the spot and scraped the ground; voila, the statue of Narayana was found there.



Ramanuja not only presented the profound principles of Vedanta at The devout band that had the honour of being On this most auspicious and wonderful occasion, everyone in attendance was overcome with unfathomable ecstasy and the heavenly sight so intoxicated them that they frantically dance, chanted, worshiped, sent forth peals of hand clappings, and greeted the event with such a blast of the trumpet and a beat of tom-toms as well as a burst of instruments and another music temple at Tondanur, but he also converted

It was the most extraordinary and out-of-the-ordinary event in human history. After bringing and pouring pails of milk over the Holy Idol, the Pancharatra Sastra ritual was explained. When ages of darkness, Narayana was revived after Ramanuja physically adored the Lord for three days. Since Ramanuja was the genuine inheritor of all the intellectual riches of the apostle who came before him and had the power to interpret lost traditions, the decad of St. Nammazhvar, starting with oru-nayakam, was devoted to this God.

Ramapriya

The Melukota (Yadavagiri) hill's forest was cleared, the streets were laid out, the houses were built in rows, a temple to Lord Narayana was built atop the ant hill, and a number of festivals—monthly, yearly, etc.—were started. But there was a shortage of an utsava (processional) image—a composite made of five premium metals in predetermined ratios. However, this was a difficult assignment, and Ramanuja was considering how he was going to complete it. He saw a vision from Narayana once more, who said to Ramanuja, "Ramanuja, our moveable representative is alive. Her name is Rama Priya, and she is currently in Delhi with the Turk Emmadu Raya. You should bring it there. Ramapriya appeared and said, "I am with the king's daughter, " in a dream that he was given. She's made me into a plaything. Her lingering caresses make me feel like a live creature.come here and look for me. Ramanuja woke up and told the king that the Sultani had the idol he was looking for.

the edge of a well. Such is my devotion to Him. Ensure that all sacred duties related to Narayana's Temple are carried out in a correct manner. He left Melukote with a broken heart after saying goodbye to his beloved Sampatkumara and his followers, leaving behind a comprehensive code of temple protocol. Ramanuja's followers also bade him farewell with regret as they parted ways with their beloved teacher and pontiff. Even the residents of the town did not let him leave quietly. They stopped him after he had made some progress and said, " How can we be certain, sir, that you exist in your picture? Give us evidence; else, you can't leave us to suffer. He instructed them to return, approach his image, and address him by name. "Beloved men, " he added. They did so while running back. They shouted, "Ramanuja, our Lord!" The voice from the image uttered, "Yes, I am here and always." They ran back after being satisfied.

Deepavali

Hindus' suffering at the hands of Tipu Sultan and his destruction of their temples and other religious structures have been the focus of ongoing debate. Kerala has heard rumors of Tipu's execution-style executions, though. Nearly 800 Brahmins were also murdered by Tipu at Melkote, Mandya district, on Naraka Chaturdashi, more than 200 years ago. The Mandyam Iyengars, often referred to as the Bharadwaja gotra, were all Brahmins who perished at Melkote. All of these Iyengars moved to Melkote, the temple town, after arriving from Tirupathi. The Mandyam Iyengers were experts in Sanskrit. They spoke Mandyam Tamil, a distinct type of Tamil.



Thenkalai was the name of the Iyengar sect to which all Mandyam Iyengars belonged. The British and Nizam of Hyderabad were on one side and Tipu on the other in the last Anglo-Mysore War. The provisions of the treaty that put an end to the third Anglo-Mysore war infuriated Tipu, who felt they were humiliating and unfair. He was very critical of anybody who disagreed with him. One day, Tipu learned that one of his Brahmin or Hindu ministers, Shamaiah Iyengar, had formed an alliance with Lakshammanni, the Dowager Queen of the Wodeyars, and had teamed up with the British to depose Tipu. Tipu had little regard or respect for the Mysore royal family, in contrast to his father Hyder Ali, who had. He didn't get along well with the Mysore royal family.

When Hyder Ali assumed the kingdom, Queen Lakshammanni, the Dowager Queen of Mysore, started making attempts to reclaim the throne. With the aid of Tirumala Row and Narayana Row, she began negotiating with the British in the 1760s. Tirumala Row is actually Rao, but the British used it as Row. She had promised the two brothers the Pradhan-ship of Mysore and a lifetime salary of one-tenth of the state's revenue. When Hyder learned of this arrangement, he locked up every member of their family.

After Hyder passed away, the Queen worked harder to establish a Back on the throne in Mysore Wodeyar. Tipu stayed well away from the Wodeyars, but he kept a careful eye on them.

When Tipu learned that the Dowager Queen was collaborating with the British with the aid of Shamaiah Iyengar, he made the decision to exact revenge. Tipu was even more enraged by the agreement that was signed by the British General Harris of Madras and Tirumaliyengar. The British frequently referred to Tirumaliyengar as Tirumala Row. He was the Mysore Pradhan. Many of the Mandyam Iyengars of Melkote, many of whom were Tirumaliyengar's relatives and friends, were rounded up by Tipu's men, who then executed them in cold blood. On the day the massacre took place, Mandyam Iyengars were preparing to celebrate Naraka Chaturdashi. The festivities transformed into a time of sadness. Melkote was indeed killed during the massacre. The temple city was completely deserted, and it quickly became a ghost town. Sanskrit lost a home, the 29 Kalyanis in Melkote were reduced to dust, water shortages were endemic, the hills turned brown, and so on. The Melkote Mandyam Iyengars have never celebrated Deepavali. Even though the scandalous occurrence is regrettably not mentioned in any history books, there are still some local legends and stories of it.

Unknown fact

Melkote's hill was referred to as Narayanadri because of its intimate ties to Lord Narayana. This region is known as Vedadri because it was where Lord Dattatreya instructed his students, including Medhatithi and Prahlada, in the Vedic sciences during the Satya Yuga. worshipped for ages by the monarchs of the Surya Vamsa Dynasty and Lord Rama in the Treta Yuga. This hill was referred to as Yadugiri in the Dwapara Yuga because Lord Krishna, Balram, and the Yadu family frequently descended upon it to worship Lord Narayana.

This hill is known as Yati Shaila in the Kali Yuga because the renowned Srivaishnava saint Ramanujacharya settled here at the beginning of the 12th century, resided here for roughly 14 years, renovated and revitalized the area, and established the Mandyam Iyengar community.

The temple is well-endowed as a result of the Rajas of Mysore's special attention. King the king Raja Wodeyar donated the estate that the Vijayanagar Emperor Venkatapati Raya had given him, did so as early as 1614. He allegedly frequented the temple and was a devoted devotee of the presiding god.



He presented a gold crown studded with costly diamonds to the shrine. The Raja-mudi is the name of this headdress (royal crown). Legend has it that on the day of his passing, King Raja Wodeyar was seen entering the Lord's inner sanctuary before disappearing.

A few items of gold jewellery and the gold and silver cutlery in the shrine have inscriptions on them that indicates those was a gift by Krishnaraja Wadiyar III and his wife. Krishnaraja Wodeyar III also presented the temple with a crown encrusted with costly stones. In his honor, it is referred to as Krishnaraja-mudi.

Another priceless crown called the Vairamudi, or "diamond crown, " appears to be older than the Raja-mudi and the Krishnaraja-mudi. In a later section of this article, we will talk about this Vairamudi crown.

A very intriguing fact is how the deity of Lord Tirunarayana arrived here. Lord Brahma, the universe's secondary creator, desired a deity of Lord Vishnu to worship. He made sacrifices for the same. In conclusion, Lord Vishnu's deity appeared before Lord Brahma in a lovely celestial realm. The name of this Vishnu deity is Lord Tirunarayana. In Brahmaloaka, Lord Brahma spent a considerable amount of time worshipping this self-manifested god. The deity of Lord Tirunarayana was later requested by Sanatkumar, Lord Brahma's son so that he might worship the Lord.

The god was subsequently given by Lord Brahma to Sanatkumar, who transported it to our planet and placed it in Melkote for the benefit of the general populace. Lord Tirunarayana arrived in Melkote in this manner, and He is still present today in the town's temple where He is worshipped.

This god has two different names. The second name is Ramapriya, while the first name is Shri Cheluvarya Swami.

After vanquishing the demon Ravana, Lord Rama later returned to Ayodhya during the Ramayana era. During that time, Lord Rama and His family were worshipping the deity of Lord Ranganath in Ayodhya. Vibhishana was appointed king of the golden city of Lanka by Lord Rama, who also gave him instructions to go there and establish his kingdom. The Lord Ranganath divinity was given to Vibhishana by Lord Rama so that he may convey it to Lanka. The Lord Ranganath divinity, however, chose to stay at Srirangam while traveling to Lanka, and it is still there today. Due to these events, Lord Rama was left without a Vishnu deity to worship on a daily basis. As a result, Lord Brahma handed Shridevi, Bhudevi, and the deity of Ramapriya to Lord Rama. They are referred to as Ramapriya because Lord Rama held these gods in the highest regard. Lord Rama lavishly and lovingly offered his adoration to these gods. Kusha, the son of Lord Rama, later worshipped these gods. Ramapriya traveled with Kusha's daughter Kanakamalini when she wed Yadushekhara of the Yadu dynasty. Because of these occurrences, Lord Rama was left without a daily Vishnu deity to worship. Lord Brahma then gave Shridevi, Bhudevi, and the Ramapriya deity to Lord Rama. Because Lord Rama had the utmost respect for these gods, they are referred to as Ramapriya. Lord Rama liberally and tenderly offered these gods his worship. Later, Kusha, the son of Lord Rama, bowed down to these deities. When Kanakamalini, the daughter of Kusha, married Yadushekhara of the Yadu dynasty, Ramapriya traveled with her. In this manner, the deity of Ramapriya transitioned from Lord Rama's Solar to Lord Krishna's and Balarama's Lunar dynasties. Lord Krishna and Balarama used to worship Ramapriya in their home during the time of the Mahabharata. Balarama once made a journey to south India. When he went to see Lord Tirunarayana in Melkote, he saw that the statue there and the statue of Lord Ramapriya in their home are remarkably similar. He explained this likeness to Shri Krishna when He returned home.



Following this incident, Krishna and Balarama transported and established the Ramapriya idol in Melkote.

These days, this deity is also housed within the Lord Tirunarayana temple. Lord Krishna and the Yadu family members frequently traveled to Melkote to worship this god. As a result, Melkote is also called Yadugiri. Thus, Lord Tirunarayana and Ramapriya, two legendary gods, are still worshipped together in the same temple at Melkote.

The forces opposed to religious beliefs significantly impacted Melkote's spiritually stimulating atmosphere after Lord Krishna left this world and the period of Kali began. Foreign attackers made incursions into Melkote, plundering the wealth of the temples. The Lord Tirunarayana temple was destroyed during this difficult time, and the land around Melkote town finally became heavily forested. The human race was unaware of the Lord Tirunarayana deity's existence or whereabouts because it was buried beneath the earth.

Conclusion

But what do we do with all this historical knowledge? Do we want to use it to preserve, defend, or continue it? These concepts may still need to be explained. But what impact can one person really have on the future? All religious organizations and locations are impacted by certain tendencies. A temple town's efforts to merely preserve or conserve a tradition might not have much of an impact on these changes. According to a recent statement, the universal civilization, which has developed mostly in western cultures, poses the greatest threat to our cultural heritage. Global consumerism and the fulfillment of material desires are strongly encouraged. Elites in developing nations are beginning to feel their tentacles. That is what endangers our cultural legacy. It needs to be taken more seriously, and steps need to be taken to safeguard Melukote's cultural history. In this effort, we have made it a point to demonstrate that a location's history cannot be inferred exclusively from inscriptional evidence. If not, our history wouldn't be complete, and wouldn't have a soul to motivate the following generations to strive for better ideals. Folklore, customs, and traditional storytelling are integral parts of our history and daily lives for those of us who come from an extremely old oral heritage. Perhaps only Melukote and its shrines, in the state of Karnataka, still uphold the teachings of acarya Ramanuja after 900 years. Because of this, this location and its history serve as a living memorial that encourages coming generations to preserve, honor, and adhere to the past. We hope our modest effort will spark the people of our nation to become more interested in their historical and cultural roots.

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The Life of Nalvadi Krishnaraja Wodeyar and His Contrubutions – A Study

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Abatract:

Mysuru, the "Cultural Capital" of the state, is a remarkable synthesis of the city's glorious past with modern advancements as a nation of powerful maharajas. Mysuru has always been a tremendously appealing site. The life and achievements of Maharaja Krishnaraja Wodeyar to Mysuru are the subject of this study. The Wodeyars of the Mysuru Kingdom were one of the most famous and legendary dynasties that history has ever known. The advancement that occurred during the tenure of Krishnaraja Wadiyar was the motivation behind Karnataka's elevation to the status of a model state in our nation. Future objectives by Krishnaraja Wodeyar included improving Mysuru, supporting people, and promoting education, art, culture, music, and tradition. Education was a key component of Krishnaraja Wodeyar's future plans. Rajashri came to the realisation that education is the only way through which a nation may develop.

Keywords: Nalvadi Krishnaraja Wodeyar; Support; Contribution; Mysuru

Introdution:

Krishnaraja Wodeyar IV is well knownly called as Nalvadi Krishnaraja Wodeyar, the 24th Maharaja of Mysore, was born in the Mysuru Palace on June 4, 1884. He passed away on August 3rd, 1940. Ruled from 1902 till his death. Nearly four decades he serves as a Maharaja. He was Maharaja Chamarajendra Wadiyar X Maharani Kempananjammanni Devi's eldest son, after his father's passing in Calcutta in the year 1894. At the age of 11, Krishnaraja Wadiyar IV ascended the throne in the year 1895. From 1895 to 1902, the widowed queen mother Kempananjammanni Devi served as the state's regent. The Maharaja's early schooling at Lokaranjan Palace was overseen by P. Ragavendra Rao. In addition to getting a western education, the Yuvaraja received education in both Indian and Western classical music, along with kannada and Sanskrit. His early administrative guidance was given to him by Sir Stuart Fraser of the Bombay Civil Service. He spent a significant amount of time travelling about the state while studying jurisprudential principles and tax management techniques, which helped him learn a lot about the nature of the country he would later lead. On June 6th, 1900, at Jagannohan Palace, Krishnaraja Wadiyar IV wedded Maharani Pratapa Kumari Devi of Kathiawar, the youngest daughter of Rana Bara Singh of Vana, Kathiawar (currently Gujarat State). A heart attack claimed his life on August 3rd, 1940.

Administration of Krishnaraja Wodeyar:



In 1902, on February 8th, Maharaja Krishnaraja Wodeyar succeeded his mother as ruler of the state of Mysore. On August 8th, 1902, at the Jaganmohan Palace, Viceroy Lord Curzon invested him as the 24th Maharaja of Mysore. It was typically referred to as the "Golden period of Mysore" during the 39 years he led the state. Maharaja Krishnaraja Wodeyar IV was a Rajarishi, according to Gandhiji. The British nobility also compared him to Emperor Ashoka. His administration of the state was so well respected that Princes from other parts of India were sent to Mysore for their education. All religions were considered equal by Maharaja Krishnaraja Wodeyar, who supervised the construction of several temples, mosques, and churches. Mysore rose to prominence during the time of Maharaja Sri Krishnaraja Wadiyar for a wide range of reasons. His main priorities were eliminating poverty and improving rural infrastructure. During his leadership, Mysore's commerce, economy, and public health all increased. The first ruler to make untouchability a crime and prohibit child marriage for females younger than eight years old was Maharaja Krishnaraja Wadiyar IV. Additionally, he funded several scholarships for widowed women and contributed Rs 60 lakhs yearly to help spastic kids. To help the weakest sectors of Mysore society, the Mysore Social Progress Association was established in 1915. Sir Lesley Miller, whom he sent in 1918 to examine the underprivileged, suggested 25% of government employment be set aside for non-Brahmins. He also started the Kadhara Sahakara Sangha in 1925 to aid the locals of Tagdhur. He managed the establishment of the City Improvement Trust Board, the first organisation of its kind in India. Under his guidance, a number of educational institutions were developed, many of which are still very well today. The Mysore Maharaja personally raised money for the Sanskrit institution. Furthermore, he gave Sir CV Raman 10 acres of land so that he might build his science centre. The total sum spent by the kingdom on education grew to Rs 4, 680, 000 in 1927 from Rs 699, 000 in 1902. In Mysore, there would have been 8, 000 schools open at the time, educating 515, 000 learners. The maharaja worked to enhance public health, education, the fine arts, industry and economic regeneration, rural reconstruction, and alleviating poverty. For girls under the age of eight, he abolished child marriage. He also placed a high value on girls' education and provided scholarships for widowed women. Gandhi highly complimented the maharaja for encouraging spinning at scale during a time when encouragement of domestic products was essential for India's freedom from British India and eventual self-reliance. Krishnaraja Wadiyar IV, who was recognized as a rajarshi, or "saintly king, " was praised by Mahatma Gandhi for his administrative accomplishments and reforms. He is widely identified as the "father of classical Mysore. A "ruling prince second to none in admiration and affection inspired by both his outstanding administration and his captivating personality, " per The Times. One of the richest persons in the world at the time of his death, Krishnaraja Wadiyar IV had a personal fortune estimated at \$400 million US dollars in 1940, or \$7 billion at today's values. He was India's second-richest person, following Nizam Osman Ali Khan.

Honours and Titles:

- Yuvaraja Sri Krishnaraja Wodeyar Bahadur, the Mysore prince, governed from 1884 until 1894.
- Gold Medal during Delhi Durbar: 1903
- His Majesty Mysore's Maharaja Sri Nalwadi Krishnaraja Wodeyar Bahadur served from 1894 until 1907.
- 1907: The Knight Grand Commander is the Star of India (GCSI)
- His Holiness Maharaja Sir Nalwadi Krishnaraja Wodeyar Bahadur, GCSI:1907–1910, was the emperor of Mysore.



- Gold Medal for Delhi Durbar: 1911
- 1911: The year when the Bailiff Grand Cross of Order of St.
- As the Maharaja of Mysore from 1910 until 1917, Colonel His Highness Sri Nalwadi Prince Krishnaraja Wadiyar Bahadur
- 1917: Knight Grand Cross of British Empire (KGC)
- Silver Jubilee Medal for King George V: 1935
- Crown of King George VI awarded in 1937
- The Maharaja of Mysore, Almighty Nalwadi Krishnaraja Wadiyar Bahadur, GCSI, GBE, resided from 1917 to 1940.
- At its 21st convocation, held on December 28, 1937, Banaras Hindu University awarded an honorary doctorate.

About:

The famous Maharaja Sri Nalvadi Krishnaraja Wodeyar, the twenty-fourth ruler of the Mysore Kingdom, is remembered today. While Mahatma Gandhi referred to him as Rajarshi, Paul Brunton, a renowned scholar, identified him as the philosopher-king represented in Plato's Republic owing to his efficient rule and commitment to his people. Mysore ultimately had become the greatest state in the rest of the world throughout his rule. As a king, he supported good deeds including establishing educational institutions, empowering women, and upliftment of the lower classes, among others. He was one of the pioneering monarchs who made child marriage and untouchability crimes. Maharaja Krishnaraja Wodeyar granted land for the establishment of the IISC and also lay its foundations, which is how Namma Bengaluru came to be the focus for technology initiatives. Being the first Chancellor of both the University of Mysore and the Banaras Hindu University has showcased the Maharaja's skill as an educator. Along with promotion of education, Maharaja encouraged industrialization, assisting in the construction the Visvesvaraya Iron and Steel Plant at Bhadravathi and the well-known Mysore Sandal Soap factory. Of course, the Krishna Raja Sagara dam, which the Maharaja personally financed with sizable contributions, is one of his preserve and enhance. It is a source of satisfaction that a statue recognizing the Maharaj will soon be erected on the grounds of KRS. The Maharaja embraced the arts passionately. He had Abdul Karim Khan, as well as Ustad Vilayat Hussain Khan and Nattan Khan, who played a number of instruments, including the violin, flute, sitar, veena, saxophone, mridangam, piano, and nadaswaram, and who belonged to the Agra Gharana. It is unfortunate that the state's youth from the current generation are unaware of a prominent historical figure whose legacy is the successful administration associated to modern Karnataka. We have neglected for far too long to expose our children to the authentic icons whose contributions to Karnataka are irreplaceable and everlasting. It's time we looked back at these figures and gave them the credit they so well deserve. Let's respectfully recall His Highness Maharaja Sri Nalvadi Krishnaraja Wodeyar today.

His Support Towards Arts:

“Rajashri” Nalvadiwodayar

Fourth Krishnaraja Wodayar. This timeframe in Mysore's musical culture was important, notably for kannada works. The king was educated and skilled in both Tamil and Sanskrit. He was talented at playing the veena, violin, mrindangam, and nagaswaram, among several other instruments. Western instruments like the saxophone and piano are actually played eastern ones like the sitar and



harmonium. He urged his performers to write music in the Carnatic, Hindustani, and Western traditions. He also started a music academy to train musicians. Before it was outlawed in Madras, Krishnadevaraja Wodeyar put an end to devadasi tradition in 1909. He kept the dance's peak. The musicians from different dance disciplines performed for the agreed period. Such was dance's supremacy. Five different Bharatanatyam dance dancers believed it was necessary at the Mysore Palace under the direction of Ballapur Bhavanamma, JattiThayamma's student Venkatalakshamma, MuguruThayakka, Mysore Jayalakshamma, and TirumakudaluChandravadanamma. Numerous notable dancers and teachers, along with the famed Jatti Thayamma, Amrutappa, Dasappa, Bangalore Kittappa, and Kolar Puttappa, were educated in Mysore. Other prominent dancers including Amritamma, Coimbatore Thayi, Nagaratnamma, and her student Venkatalakshma. The temple dancers, or Devadasis, such as Rangamma and Jeejamma, who had a high standard for gentle skill and technique and profound scholarship, lived side by side with the palace dancers (the AsthanaVidushis). Krishnaraja Wodeyar IV was particularly particular when selecting the musicians for his Durbar. The result of this king's kindness regarding music and artists is Pital ushivarudrappa. The king took care of the blind youngster Shivarudrappa. He nominated him as AsthnaVidwan and gave him a scholarship. He built a top-notch orchestra for Carnatic, Hindustani, and Western music in the palace. He exposed the musicians in his household to numerous kinds of music and inspired them to embrace the good effects of each. Mysore The university was established in 1916 by Krishnaraja Wodeyar IV, who was regarded as the world's best administrator. Mahatma Gandhi welcomed him by renaming him "Rajashri." There were numerous musicians and dancers in his royal court, where "Barkutulla" Khan served till his demise. Between 1919 and 1930, Barkatullah Khan worked as a musician at the palace.. The Maharaja was also acknowledged for his support of literature in Kannada and Sanskrit. Since its Maharaja was aware of the tremendous merits of yoga, he encouraged Sri T.Krishnamacharya, who eventually trained Pattabhi Jois and BKS Iyengar. The violin, flute, sitar, veena, saxophone, mridangam, piano, and nadaswaram were just a few of the musical instruments that Krishnaraja Wodeyar himself could play. He supported a variety of Hindustani, Carnatic, and Western musicians, just like his ancestors. Gauhar Jan, Abdul Karim Khan, and Ustad Vilayat Hussain Khan and Nattan Khan, members of the Agra Gharana, were among the eminent visitors of the Maharaja of Mysore. As a musician, Krishnaraja Wodeyar was competent in a variety of instruments, including the piano, violin, flute, sitar, veena, mridangam, and nadaswaram. Saxophone. He supported a variety of Hindustani, Carnatic, and Western performers, just like his forefathers. Gauhar Jan, Abdul Karim Khan, and Ustad Vilayat Hussain Khan and Nattan Khan, members of the Agra Gharana, were among the prestigious visitors of the Maharaja of Mysore.

Educational Contributions by Nalvadi Krishnaraja Wodeyar:

The Mysore province was ruled by the popular Wodeyar Nalvadi Krishnaraja Wodeyar. Neither any Wodeyar expressed such a preference for education, and the time he was in administration can be regarded the period of the educational revolution. Our country's progress is impossible without education, as per our history, yet the average individual does not grasp this. Education was only given in agraharas and was only available to the upper middle class throughout the ancient era. But due to the impact of the British following the middle ages and at the start of the modern era, a new wave in Indian education began. There has been a notable difference in the province of Mysore since the British presence. Although the Muslim system of education already had commenced, it remained in



existence when Hyderali Tipu controlled the province of Mysore. Instead, it was exclusively offered in madarasas and was largely dependent on "kuran" education. Following the British conquest of Mysore, the administration became the domain of the Mysore Wodeyers. As a result, education flourished from Mummadi Wodeyer's period and an English school was opened in the city of Mysore in 1833. The other regions of the state should have recourse to this school in 1854 once it had been fully free and disciplined. Only under the reign of Nalvadi was it really effective. As a result, "It is not incorrect to refer to Nalvadi as modern educational for runners" (Anitha, M.S, 2014). Primary education, which started in Mysore City in 1854 as section of the modernization of education, was given preference by the British East India Company. Later, in 1868, B.L. Rice finally agreed that education should not only be provided in urban areas but also be made accessible to all districts, taluks, and hoblis. He also granted permission for the construction of school buildings for those who needed them and took action to provide grant money to universities. For the advantage of local youngsters, more preferences for more mother tongues would have been required in hobli level in 1871–1872. In order to protect local youngsters, more preferences for more mother tongues would have been necessary in hobli level in 1871–1872. Parallel to how a school began in Tumkur in 1842 as a preliminary to the advancement of knowledge, the a Wesleyan mission school formed in Mysore in 1842 likewise spread its wings to surrounding regions. When Became Nalvadi was a youngster, his mother and the Diwans managed the government. Nalvadi officially integral administrative responsibility in 1902, and it was his obligation to oversee a number of issues with province development. While tackling the basic challenges facing the province, he demonstrated a significant interest in education. In the province, more than \$4, 68, 000 was spent on education in 1902 to provide compulsory primary education. In 1917, several schools were established in all district facilities, and in all state institutes, compulsory education should be given to all, with rules highlighted for getting admitted lower caste students without any discrimination. Nalvadi brought a lot of projects to the state for the improvement of women's education since it is widely known that education is the key tool for assisting women overcome societal issues. He sponsored the development of women's education through gender-specific schools, subsidies for girls, and providing support for opening private schools.

Achievements of Nalvadi Krisharaja Wodeyar:

Modernization of Mysore: Nalvadi Krishnaraja Wodeyar initiated several reforms that modernized the administration, infrastructure, and economy of Mysore. He introduced electricity, established industries, and improved the educational system in the state.

Promotion of Indian arts and culture: He was a patron of Indian arts and culture and established institutions like the Jayachamarajendra Art Gallery and the Sri Jayachamarajendra Music School to promote these fields.

Philanthropy: Nalvadi Krishnaraja Wodeyar was known for his philanthropic activities and established institutions like the Sri Jayachamarajendra Hospital and the Mysore Palace Board to provide healthcare and education to the people of Mysore.

Support for Indian independence movement: He was a strong supporter of the Indian independence movement and provided financial support to various leaders and organizations working for independence.



Stabilization of Mysore's economy: Under his leadership, Mysore's economy was stabilized and made more resilient, with the introduction of several reforms aimed at improving revenue and reducing debt.

These achievements demonstrate Nalvadi Krishnaraja Wodeyar's commitment to the development and modernization of Mysore and India, and his legacy continues to inspire future generations.

Contributions:

A list of major events that took place during the administration and under the support of Maharaja Krishnaraja Wadiyar. Sree Krishna Raja Wadiyar IV ruled well over Kingdom of Mysore, including the cities of Bengaluru, Chitra Durga, Hassan, Kadur, Kolar, Mysuru, Mandya, Shivamogga, and Tumkur.

- Mysore became the first state in Asia to produce hydroelectric electricity in 1902, when the Shivanasamudra hydroelectric power project was completed.
- The oldest eye hospital in the world is Minto Eye Hospital. It was established in 1903, during the Maharaja's administration.
- Bicameral Assembly - Mysore's Representative Assembly was extended under the supervision of Krishna Raja Wadiyar IV. The assembly's legislative council was formed in 1907, rendering it bicameral.
- Women's Right to Vote - In Mysore, women were given the opportunity to vote long before they were authorized to do so in the United States and elsewhere.
- Bangalore's roadways had first been brightened by streetlights on August 5, 1095. Bangalore grew into the first Asian city to really have street lights as an outcome.
- The first dam constructed in Karnataka was the Vani Vilas Sagar Dam in Chitra Durga, which had been built in 1907.
- The Mysore Boy Scouts were India's first organisation of its sort when they were established in 1909.
- The Indian Institute of Science at Bangalore - In 1911, the Indian Institute of Science acquired a grant of 371 acres of land in addition to funds to enabling it to begin production.
- Mysore Agriculture Residential School, founded in 1931, in Bengaluru
- In an attempt to end caste discrimination, primary education was made mandatory for everyone, and public schools were instructed to begin admitting Dalit children in in 1915.
- In 1913, The State Bank of Mysore was founded.
- In 1913, the Bangalore Agricultural University was also formed.
- In 1915, the Kannada Sahitya Parishad was organized.
- In 1916, he was appointed the university's first chancellor.
- The Mysore Social Progress association was established in 1915 to assist the society's weaker members.
- In 1916, the Mysore University was founded.
- In 1916, the Mysore Chamber of Commerce was created.
- In 1917, Mysore's University Visvesvaraya College of Engineering and Maharani's College for women was formed.



- In 1917, the Sandalwood Oil Factory was founded.
- In 1923, installation of the Bhadravati Iron and Steel factory commenced.
- In 1924, the Mysore Medical College was established.
- The Mysore Paints and Varnish Company, which was established in 1936, continues to produce the indelible ink that is utilized in India's elections.
- Company of Bangalore Printing and Publishing, formed in 1916.
- In 1961 establishment of Yuvaraja College in Mysore
- The Bangalore School of Engineering, subsequently known as UVCE, was formed in 1917.
- 232 miles of railroad was given access to trade by the Mysore State Railway between 1916 and 1918. had 740 miles of railroad lines by 1938.
- Government Sandalwood Oil Factory, started in 1916, is situated in Bangalore.
- The Maharani's Science College for Women in Mysore was founded in 1917.
- In 1918, Bhadravathi's Wood Distillation was constructed.
- Marakonahalli Dam, was built in Tumkur district in at the year 1930. The dam contains the first automatic drainage system in Asia.
- Mysore Sugar Mills at Mandya was founded in the year 1933.
- In the year 1933 KR Mills was established and situated in Mysuru.
- St. Philomena's Church in Mysore, was constructed in the year 1933
- In the year 1933, Banagaluru Town Hall was constructed.
- The Bangalore hospital, Vani Vilas Women and Children Hospital, was formed in 1934 and is named after Maharani Vani Vilas Sannidhana.
- Mysore Paper Mills, founded in 1936, is situated in Bhadravati.
- Irwin Canal was renamed Visveswaraya Canal in the future.
- The City Improvement Trust Board was the first organisation of its sort in India.
- The prohibition of child marriage (girls below age 8)
- importance on girls' education, and support for bereaved girls
- His main priorities were eliminating poverty and enhancing rural infrastructure.
- During his reign, Mysore's economic analysis, economy, and public health all flourished.
- The Mysore Social Progress Association was founded in 1915 to help the underprivileged sectors of Mysore society.
- He also started the Kadhara Sahakara Sangha in 1925 to serve the villagers of Tagdthur.
- Under his supervision, the City Improvement Trust Board was formed, making it the first institution of its sort in India.
- He oversaw the development of various educational institutions, many of which are still well-known today.
- The Maharaja personally provided funding for the Sanskrit institute in Mysore.
- Everyone was required to finish primary education, and public schools were encouraged to consider allowing Dalit youngsters in 1915 in an attempt to eradicate caste prejudice.
- Glass and porcelain factories in Bengaluru was formed in the year 1939.
- In the year 1939, the Mandya district was established.



- Hassan's Mysore Implements Factory, formed in 1939, produces agricultural and horticultural equipment's.
- In order to ensure a regular water supply for the 120 MW Krishna Rajendra Hydroelectric power station, the Hirebhaskara was constructed across the Sharavathi River in 1939. In 1949, the Mahatma Gandhi Hydroelectric Project was given a brand-new name for the generating plant.
- In 1916, he was nominated as the first chancellor of the Benaras Hindu University. In 1925, the National Institute of Mental Health and Neurosciences received a contribution of more than 100 acres of land.
- Kadhara Sahakara Sangha was founded in 1925 in Tagdhur, supporting the villagers always there make a living.
- The Mysore Medical College is associated with Krishna Rajendra Hospital, which opened its doors in 1927.
- The primary wholesale market for commodities in Bangalore is K.R. Market, which was formed in 1928
- Bangalore's Govt Science College in the year 1921.
- Bhadravathi was constructed in the year 1923 as the Mysore Iron Works.
- India is the first state to allow women voting power (1923)
- The KRS Dam, which was erected in 1924 after the Maharaja dedicated family funds to the undertaking, was important to Mysore's irrigation canal. It was 's leading dam at the time.
- In 1924, Mysore Medical College was founded.
- After the neighbouring town of Yedatore was ruined by a river Kaveri flood, a new town named Krishnarajanagara was formed between 1925 and 1930.
- Nobel laureate Sir C. V. Raman secured a 10-acre plot of land in Bangalore from the Government of Mysore in 1934 to establish the Raman Research Institute.
- Bangalore-based Mysore Lamps was formed in 1936.
- The 1937 establishment of the Mysuru Chemical and Fertilizers Industry at Bela Gola
- In 1937, Mysore Paints Limited and Varnish Limited was formed. In 1947, it was integrated into public spotlight.
- The Government Dichromate Industry, Bela Gola; the 1938-founded Maharani's Women College in Bengaluru;
- In 1915, an association was formed for a certain social group.

Conclusion:

We found out from this research that the state's significant ruler Krishnaraja Wadiyar. He will be remembered for his selfless services not only during the past but also in this and future generations. Mysore ultimately became the better state in the world under his rule. As a ruler, he promoted honourable principles such as empowering women, establishing educational institutions, and advancing the underprivileged classes, among others. He has contributed to every field, with no exception. He has helped the state in a variety of areas, including agriculture, industrial growth, irrigation, electricity, education, and many more.



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Sun Temple Konark: Marvel of Ancient India Structure

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Abstract:

The sun is regarded as the source of life because it gives all living things the energy they need to function. Without the sun, water cannot remain clean, and neither can plants, animals, nor humans. Sun holds a prominent position in Hinduism. It is also regarded as a divine object in addition to being a heavenly item. All who visit the Konark Sun Temple are profoundly impacted by this cosmic marvel. The temple, which was built in 1250 AD, is still standing today, it is a wonderful illustration of the mathematics that were applied in ancient Indian construction. This article proposes a normative critique about the structure, construction, fundamental mathematical ideas that were utilized to build this enormous structure, restoration and its impact on Indian society.

Keywords:

Sculpture, Sundial, Deul, Jagamohana, Fibonacci, Arka Dwara, Chariot, Technology.

Introduction:

Buildings are built on a foundation forged by mathematics. Every building we spend time in—be it a house, a school, a library, or any other type of architectural marvel—is a mathematical wonder because it was built using mathematical ideas throughout every stage of the planning and construction process.

Numerous uses of mathematics are used by architects, including- expressing plans on paper that can be used to build models in reality, analyzing structural issues and formulating solutions to ensure the stability of a structure, establishing a building's spatial shape, coming up with visually appealing designs constructing aesthetically pleasing or harmonious structures, as well as meeting environmental objectives like reducing air currents, etc.

In this paper, we will focus on the temple's original layout as it existed before to being destroyed and discuss the mathematical principles underlying the Konark Sun Temple's design, with a particular emphasis on the layout, architecture and construction, golden Ratio, directions and bearings, geometry, symmetry, impact on Indian society, and restoration project.

The Sun Temple Konark:

The Sun Temple Konark, a majestic building modelled like the vast celestial chariot pulling Lord Surya, the sun deity, is situated in the town of Konark in Eastern Odisha. Gajapati Langula Narasingha Deva I of the Ganga Empire constructed the temple as a devotion to the sun deity in the thirteenth century and also to mark his victory over the Muslim invaders. The enormous Sun Temple Konark is a



representation of the majesty of the Ganga kingdom. The pinnacle of Kalinga architecture is this masterpiece of structural, architectural, and sculptural design.

The name Konark is a combination of two terms Kona and Arka which means corner and sun respectively. The sculptures' ability to tell stories, the stunning architecture, and its capability of representation makes the Sun Temple Konark exceptional. In 1984, UNESCO designated the Sun Temple Konark as a World Heritage Site.

The Layout of Sun Temple:

The following three buildings make up the Sun Temple Konark-

1. The Natamandapam or the dance hall
2. Jagamohana or the frontal porch
3. The RekhaDeul or the sanctum

The following three buildings make up the Sun Temple Konark compound. The three aforementioned components are located along the east-west axis of the temple. As a tribute, two smaller temples to the goddess Mayadevi and Lord Narayana are located inside the compound. When compared to the other parts of the temple building, the terrace and higher levels of the Sun Temple Konark structure feature larger and more important sculptural and architectural work. In addition to sculptures of Hindu deities such as Lords Krishna, Shiva, Indira, Narasimha, and Vishnu, the sculptures also depict events from military crusades, scenes from the royal life, animal demands, mythical forms, pictures of musicians, and scenes from legendary narratives. Some of the gods' complete statues were transported to other museums in European nations and other cities within India before 1940.

Use of Mathematics:

The temple's design and construction required a high level of mathematical knowledge and skill. The architects and builders of the temple used mathematical principles such as geometry, trigonometry, and astronomy to create the temple's unique design and to align the temple with the movement of the sun. The temple's complex system of angles and proportions, as well as its precise alignment with the movement of the sun, are the result of the use of mathematical principles.

The temple's intricate carvings and sculptures also demonstrate the use of mathematics. The carvings depict scenes from ancient Hindu scriptures, and they are arranged in a manner that is both aesthetically pleasing and mathematically precise. The use of mathematical principles in the temple's design and construction has helped to ensure its structural integrity over time.

The Sun Temple Konark Architecture and Construction:

The Sun Temple Konark exhibits the traditional Kalinga (also known as Odisha) style of building on a great scale. With the assistance of 12, 000 workers, the temple was constructed over the course of 12 years. The temple is shaped like a huge chariot driven by seven powerful stone horses and placed on 12 sets of large wheels each of which is roughly 10 feet high with elaborate carvings. The seven horses are thought to represent the seven days of the week, while the wheels are said to represent the twenty-



four hours in a day or the twelve months in a year. The main entrance of the temple is illuminated by the morning sun's first ray thanks to the temple's beautiful eastward slope. There are 26 acres dedicated to the temple complex. Its construction utilized three different types of stones: chlorite, laterite, and khondalite.

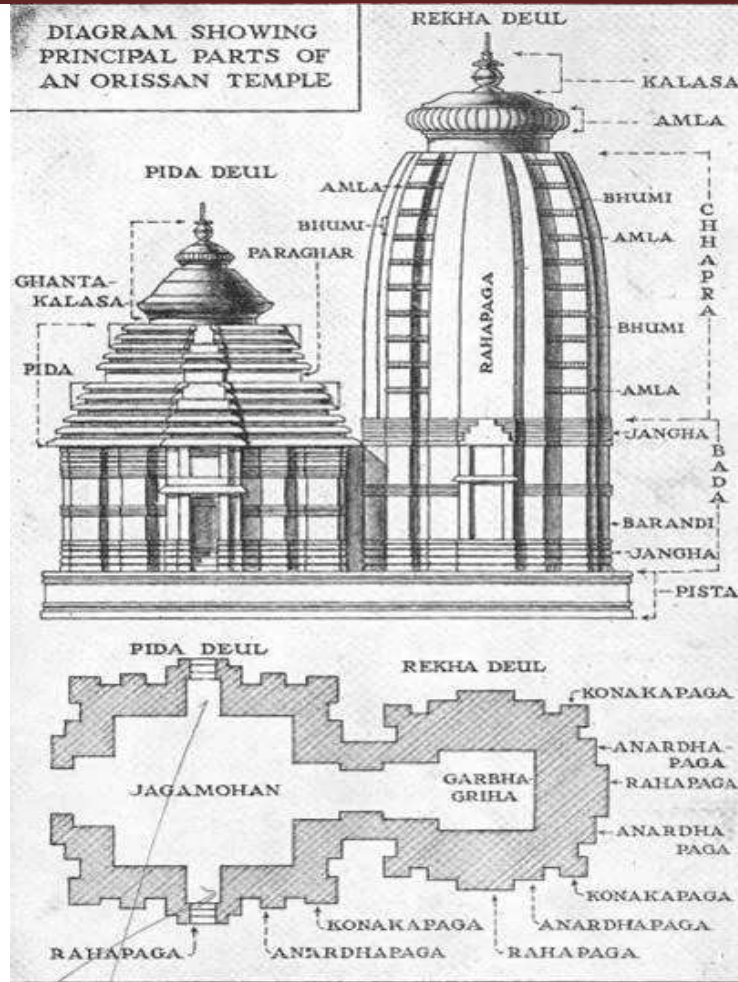
Originally, the temple consisted of a major building with a height of 225 feet, known as Bada Deul or Rekha Deul, flanked by several smaller temples. Regrettably, not much of that construction exists now. All that is left now is the lesser sanctum, which is also a magnificent edifice and has a height of 100 feet. It is praised for its excellent artwork, themes, and distinctive construction and is furnished with exquisite stone carvings. The Sun Temple in Konark is a remarkable illustration of the architectural genius of an earlier time, when our ancestors depended on their grasp of mathematical ideas to construct such geometrical wonders without the assistance of any contemporary software or technology.

The Golden Ratio, Directions and Bearings, Geometry and Symmetry are some of the mathematical principles that were used in the design of the Sun Temple at Konark.

Golden Ratio:

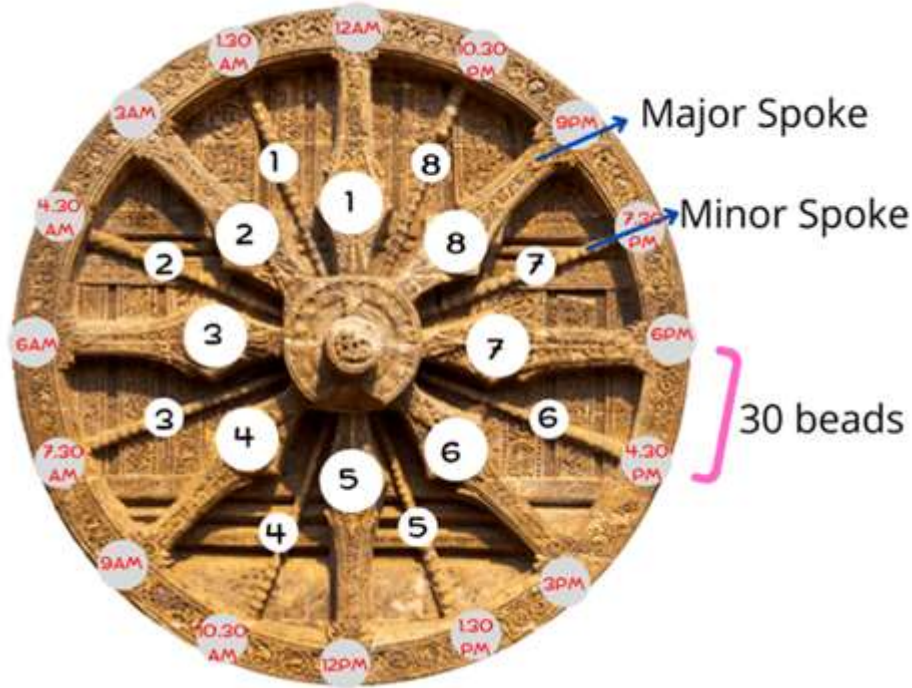
A series discovered by Indian mathematicians in the sixth century and now known as the Fibonacci Sequence was made public by Leonardo Fibonacci, a mathematician.

Geometry:



The combination of "Kona, " meaning a corner or angle, and "Arka, " meaning the sun, forms the word "Konark." This suggests that the temple is dedicated to the Sun God and was constructed with an angular design. The temple features a large, tall, inward-slanting tower with a curved cap (shikhara). The Odisha style is comprised of two main components, the deul and the jagamohana or gathering hall. The latter had a pyramid-shaped roof comprised of receding platforms (pidhas) that were separated into individual pieces. Both structures share a platform and are square on the interior. The temple is located in a spacious square courtyard surrounded by sturdy walls and has a strong eastern entrance.

The Symmetry:



The Sun Temple Konark is an fascinating structure. This incredible piece of architecture, designed to resemble a chariot, is without a doubt unparalleled. Anyone who is familiar with the location would immediately picture its iconic sundial. In simple terms, symmetrical forms are more attractive than asymmetrical ones.

It's equivalent to saying that people tend to find human faces with the golden ratio to be more attractive. The Sundial exhibits several types of symmetry, including point, line, and mirror symmetry. In terms of symmetry, it is the most beautiful thing ever built.

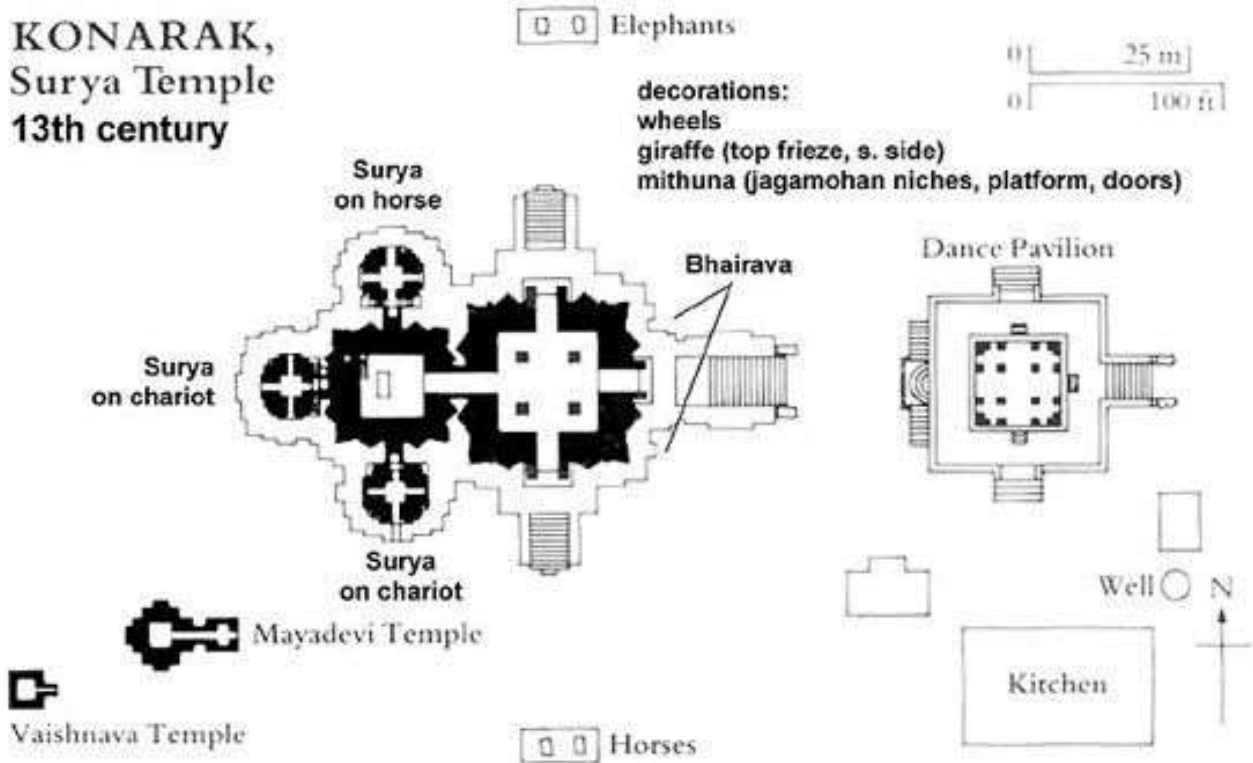


Image Sources: Plan of the Konark Sun Temple ©www.pinterest.com

The entire temple is precisely symmetrical, not only the chariot wheels. Entire temple shows a remarkable demonstration of mirror symmetry, as shown in the picture. One of the finest displays of human intellect and aptitude in the field of building may be seen in the Konark Temple, which is known for its stunning stone carvings and symmetrical patterns.

Sun Temple Konark on Indian Currency Note:

The Reserve Bank of India introduced a rupee ten denomination banknote in January 2018 that has a picture of one of the exquisitely carved chariot wheels from the Sun Temple Konark. The Surya deul is also featured on the reverse side of the 100 Indian rupee note. The note was first issued in 2005 and remains in circulation as of 2021. The image on the note depicts the main entrance of the temple, known as the 'Arka Dwara' or the 'Sun Gate'. The note also bears the signature of the then-Governor of the Reserve Bank of India, Raghuram G. Rajan. The inclusion of the Sun Temple Konark on the Indian rupee note is a testament to the importance and cultural significance of the temple, and serves as a reminder of India's rich architectural heritage.

Impact on Indian society:

In Indian society, the Sun Temple Konark is considered a major religious and cultural site. It is a popular pilgrimage destination for Hindus and is also visited by tourists from all over the world. It is considered one of the most important examples of medieval Indian architecture. Tourists can explore the ruins of the temple and marvel at the massive stone wheels carved into the walls, which are believed to be a symbol of the sun. They can also admire the intricate carvings and sculptures



depicting scenes from ancient Hindu scriptures, including the Ramayana and the Mahabharata. The temple is also known for its erotic sculptures, which are considered to be some of the finest examples of erotic art in India. The temple is also a popular spot for photographers and art enthusiasts, who come to marvel at the intricate carvings and sculptures that adorn the temple. The temple has also inspired many poets, artists, writers and inspiration for many architects and builders throughout the centuries.

Sun Temple Konark is a UNESCO World Heritage Site in terms of cultural heritage. This designation recognizes the temple's cultural and architectural significance and helps to ensure its preservation for future generations. The temple's international recognition has also helped to promote the cultural heritage of India and to make it more accessible to people from all over the world.

Restoration Project:

The Sun Temple Konark restoration project is an ongoing effort to preserve and restore the 13th century CE temple.

The restoration project was first undertaken in the early 20th century by the British government, but the work was not completed. In the 1960s, the Indian government took over the project and created the Konark Development Society (KDS) to oversee the restoration work. Since then, several phases of restoration work have been carried out, including structural repairs, conservation of the stone carvings, and the reconstruction of missing parts of the temple.

The restoration project has been conducted in accordance with international standards and guidelines for the conservation of historic monuments. The KDS has worked closely with experts from the Archaeological Survey of India (ASI) and other organizations to ensure that the restoration work is carried out in a manner that is sensitive to the historical and cultural significance of the temple.

The restoration project has not been without controversy, as some experts have raised concerns about the methods used and the authenticity of the reconstructed parts of the temple. However, the KDS has emphasized that the restoration work is being carried out with the goal of preserving the temple for future generations and making it accessible to visitors.

Overall, the Sun Temple Konark restoration project is an ongoing effort to preserve and restore one of India's most important cultural heritage sites. The project has been carried out in accordance with international standards and guidelines for the conservation of historic monuments, and it aims to ensure the temple's preservation for future generations and to make it accessible to visitors.

Conclusion:

The Sun Temple Konark is a remarkable architectural marvel that showcases the artistic and engineering skills of ancient India. It is a testament to the genius of the architects and craftsmen who created this magnificent structure. The intricate carvings and precise measurements used in its construction make it an outstanding example of the use of mathematics in ancient architecture. The temple's unique design and harmonious balance of different elements are a reflection of the sophisticated knowledge of geometry, trigonometry, and other mathematical principles that were used in its construction. Sadly, the loss and devastation brought about by the passage of time could not be avoided by this magnificent edifice. Nevertheless, it is only reasonable to draw the conclusion that,



despite facing damage and destruction over time, the Sun Temple remains a popular tourist destination and a symbol of India's rich cultural heritage. It serves as a reminder of the great achievements of the past and inspires awe and wonder in all those who visit.

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The Study of Kanakadasa and his Devotional Adoration towards Lord Krishna

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Abstract

Sangolli Rayanna, a military leader of the Kittur Realm under the command of the valiant ruler Kittur Rani Chennamma, is referred to as Kranthiveera in Kannada.

Kantiveera signifies "Unbelievable Champion" and there could not be a preferred depiction over this for a legend like Sangolli Rayanna. He was one of the unmistakable pioneers who battled the English East India Organization until his final gasp.

Keywords-Sangollirayanna, Kittur, Chennamma, British, Zamindars, Gajaveera, Nandagad , banyan tree, etc

Introduction

Rayanna was brought into the world on the fifteenth of august 1798 in a town called Sangolli in the region of Ganeshwadi and Bailuhongala. consequently, he got the name Sangolli as it was regular to have one's local spot's name prefixed to their name. He was a Kuruba Clan fighter who eventually became the leader of the numerous Kittur Rani Chennamma who played a prominent role in the conflict with the English East India Organization.

He was told to be a prominent boss and his preparation yielded Kittur Rani Chennamma's military to be quite possibly the most grounded. Subsequently, the English needed to make a valiant effort to cut them down. He, in the same way as other fearless legends who battled for the nation, was caught, and hanged to death at an amazingly youthful age. Kranthiveera Sangolli Rayanna was 33 when he was executed by the English.

Heroic Fight With The British East India Company

Sangolli Rayanna initially started his fight with the British for his queen Kittur Rani Chennamma who wanted her adopted son Shivalingappa on the throne, since the king of Kittur had passed away and it was ruled by the King's widow with no heir. However, the British wanted to annex the kingdom following their infamous rule "Doctrine of Lapse" according to which a kingdom with no heir will fall under British rule and the rulers were not allowed to hand over their kingdom to an adopted heir as well.

Thus, the British wanted the Kittur Kingdom to themselves by forcing the rule on Indian Kings. As the British noticed that queen Chennamma and her subjects were not yielding to their pressure, they were planning to take over the city under their rule forcibly. Kittur Chennamma was adamant about not



letting her kingdom fall under the British and wanted her adopted son Shivalingappa to be the king's heir to take over the throne.

The British tried to claim the throne and the war of freedom started thereby. Sangolli Rayanna's efficiently trained army was ready to take over the British soldiers to save their land from being enslaved. Sangolli Rayanna fought valiantly in the front row of the war Rayanna went into hiding, taking Shivalingappa along with him and fighting for his queen and his land.

The lands that belonged to the kingdom of Kittur were all taken over by the British, and those that they were unable to seize were subject to exorbitant tolls. The many revolutionary groups led by Sangolli Rayanna, whose will was unwavering and who was prepared to pounce like a roaring lion even while hiding, caused the British to suffer ongoing losses.

For the wealthy who took advantage of the underprivileged by working with the British, the Zamindars and Sangolli Rayanna was a nightmare. He used to rob Zamindars and misers of their wealth and give it to the underprivileged. The British government had an extraordinarily strong resistance from Rayanna and his well-trained army. He befriended a Siddi warrior Gajaveera, who was known to be his close aide and confidant. Sangolli Rayanna and Gajaveera often ensured to create chaos and destruction, in any event, conducted or led by the British.

One of the first independence fighters to adopt guerrilla tactics against the British was Sangolli Rayanna. He was taken prisoner by the British during the 1824 uprising but later freed. Sangolli Rayanna started building up his forces, hiring locals, and taking use of their skills and local knowledge. He vandalized British Government offices and looted treasuries. He turned into a big menace to the British to such an extent that they started plotting elaborate ways to capture Sangolli Rayanna.

Since they could not capture him directly, they tried treacherous ways by befriending his uncle Laksmanaraya and captured him by creating a trap through a false ruse. They imprisoned him to death on a banyan tree at Nandagad on 26th January 1831. His final words are immensely well-known and frequently appear in ballads sung in North Karnataka communities. He declared, "I may pass away today, but I will shortly give birth and return to fight for my kingdom and the people until they are liberated from the British's control."

It is said that his friend, later, planted a banyan sapling as a symbol of the immortality of this brave warrior. Rayanna's tomb unlike the normal tombs is 8 feet since the stories are that he was over 7 feet tall. A statue of Kantiveera Sangolli Rayanna has been installed near his tombstone and the villagers also installed Ashoka Pillar as a symbol of respect for his martyrdom.

Legacy

Even though Rayanna's struggle and sacrifice to the nation were exemplary he started to be noted in recent times. A statue was installed near Bengaluru (Bangalore) Railway Station in 2015.

Many ballads are sung and folklore is said about the heroic deeds of Rayanna and many other freedom fighters who fought death for their nation

In 2012, a film was directed by Nagana starring one of the superstars of Kannada Darshan Thagudeepa, Nikita Thukral, and Jayaprada in the lead roles. The subject of the movie was Sangolli Rayanna's life history and it was named 'Krantiveera Sangolli Rayanna.



Sangolli Rayanna becomes a martyr and an example for younger people. He was revered for his steadfast devotion to his queen and love of his realm. His valance and determination have created such an impact that this woman in the village follows a custom where they tie the cradle to the banyan trees planted by his friend and wish for a son as brave as Rayanna.

Rayanna turned into then tried in the British kangaroo courtroom and sentenced to death. Sangolli Rayanna became completed by putting him from a Banyan tree about 4 kilometres from a village called Nandagad within the modern-day day Belagavi district in Karnataka, on 26 January 1831. The folklore story says that at the time of hanging, Rayanna is believed to have said "My ultimate wish is to be born once more on this land to combat the British and pressure them far away from our sacred soil". It is also believed with the aid of the area people that a near accomplice of Rayanna planted a Banyan sapling on his grave in the very region where he become hanged. The sapling has now grown into a big banyan tree, which stands at present and serves as a befitting memorial to Sangolli Rayanna. A modest memorial has been built on this website, which is still revered employing rankings of traffic who throng this region for paying their respects to this greatest of the warrior, one of the fundamental soldiers, who waged the primary conflict of the liberty conflict in opposition to the robust and treacherous British.

Krativeera Sangolli Rayanna's Birth And Martyrdom Day

In order to commemorate the birth and martyrdom days of the 18th-century liberation hero Krantiveera Sangolli Rayanna, the Karnataka government issued a circular on Friday.

It has been ordered by the protocol wing of the Department of Personnel and Administrative Reforms to observe Krantiveera Sangolli Rayanna's birthday on August 15 and his martyrdom day on January 26 at the state capital and district level by planning a programme and paying tribute to him (DPAR).

He had recently been portrayed as a koruna icon by several political figures and groups.

The tale of Sangolli Rayanna has been ignored by using historians and there is little that one gets to study within the history books (outside Karnataka) the adventures, bravery, and martyrdom of Sangolli Rayanna, who also can be rightfully called one of the earliest freedom combatants of our USA. Sangolli Rayanna's struggle against the British started at some point during the famous Kittur insurrection in 1824 and appeared with the aid of many because of the first-ever rise for freedom in India. It became 12 months since the British East India Company first introduced the idea of the infamous Doctrine of Lapse – a law in prefer of unrighteous empowerment of the British Empire that worked by using annexing the royal states that were left without a natural heir to the throne. Rani Chennamma did no longer have her organic son and had determined to undertake a son, Shivalingappa, to succeed her in ruling her kingdom. The British did no longer agree for the following son to rule Kittur and alternatively ordered Kittur to secede from the British. Rani Channamma refused this unlawful call from the British and therefore had to combat the British (1824), she fought bravely and her campaign become led by Sangolli Rayanna.

Although the war ended with the loss of life of Queen Channamma, Sangolli Rayanna's warfare against the overwhelming British Empire did now not stop for he changed into adamant upon crowning the following son of the Rani, Shivalingappa, as the ruler of Kittur. His valour at some stage in the war towards the effective British is now a folklore legend in Karnataka and this has been immortalized via the celluloid movie 'Krantiveera Sangolli Rayanna', which hit the displays in 2012 and became a field office hit, breaking numerous facts.



Military School Named After Krativeera Sangolli Rayanna

A military school honouring liberation warrior Sangolli Rayanna will be built by the Karnataka government at a cost of 180 crores of rupees. According to Chief Minister Basavaraj Bommai, the military is probably going to take over the institution.

The state government has already given Rs. 55 crores for the project to decorate Rayanna's statue for his 191st Remembrance Day.

The goal of this initiative is to uphold in today's culture Rayanna's qualities of patriotism, integrity, and bravery.

The administration is debating issuing directives ordering all colleges and universities to exhibit Rayanna's portraits. There are also plans to honour liberation warriors by naming roads in Bengaluru.

Sangolli Rayanna and Rani Channamma fought valiantly against a superior British Company, whose struggle arsenal become tens of times more advanced than what the Kittur army possessed. The struggle may have ended in a loss to the Kittur Rani Channamma, however, her champion Commander Sangolli Rayanna fought like a tiger leading from the front and dealing with the potent enemy with remarkable valour, which unearths a parallel within the fee of the Light Brigade of the British squaddies inside the Crimean battle. Sangolli Rayanna changed into arrested by using the British and was launched much later after Kittur become acceded to the British. Rayanna could not digest the injustice meted out by way of the British and on his launch from the prisons, he set out to mobilize men and substances and started a lethal guerrilla struggle against the British. He shifted his navy from one region to every another and regularly bled the British very badly in the deadliest of guerrilla attacks on the enemy. His army burnt authority's offices, waylaid British troops, and plundered their treasuries and so also those different property owners who sided with the British.

Sangolli Rayanna: An Inspiration For The Younger Generation

Sangolli Rayanna became a martyr and inspiration to the next generation. He was revered for his steadfast devotion to his queen and love of his realm. His vallance and determination have created such an impact that to his day women in the village follow a custom where they tie cradles to the banyan tree planted by his friend and wish for a son as brave and good-hearted as Rayanna.

In modern times when we are forgetting the value of freedom let us not forget the valiant people who gave their lives to help us enjoy what we have today. When we remember legends like Gandhiji, Bhagat Singh, Subhash Chandra Bose, etc. Let us not forget that many other warriors started their efforts and failed to build a durable foundation for the leaders of the next generation.

Without a strong foundation, a building will inevitably fall. So let's take a minute to learn about the sacrifices made by leaders who bravely fought alongside all the other well-known leaders, like Sangolli Rayanna, Kittur Rani Chennamma, Bharatiya, AKG, and Rani Gaidinliu.

Alas, like all the memories of valiant infantry soldiers and rulers fighting against the British (East India Company), Rayanna also became the goal of not treachery. As a result of this, one of the first-ever precursors of the Indian freedom movement ended suddenly with the arrest of Rayanna. The British mind-washed the property owners into influencing one of their confidants of Rayanna to cheat him. Legend has it that after Rayanna was having a bathtub in a circulate near Dori Benachi, the British infantry soldiers attacked, and at that moment Rayanna's sword, which it is stated changed into



blessed to him by using divine electricity of Shakti, changed into inside the arms of his confidant who had cheated on him. When Rayanna asked for his sword, Laxman, his confidant, gave his divine sword to the British squaddies. Unarmed and surrounded by way of deceit, Rayanna changed into overpowered and captured.

Conclusion

Rayanna served with distinction in Chennamma of Kittur's army. Together with Rayanna, Rani Chennamma fought alongside the British against Kittur's independence and the "Doctrine of Lapse." Chennamma was held captive. 500 men were organised into Rayanna's army. He held private discussions about military plans. He used guerilla warfare to terrorise the British. He pillaged the British taluk offices and government treasury. The natives who helped the British were terrified of him, and they punished them. Amalधार Krishnaraya betrayed Rayanna. His capture and hanging resulted.

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Study on Preventing the Impacts of Climate Change on Goa's Bom Jesus via Rain in the Basilica

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ABSTRACT

Goa has had more strong monsoons during the past century, with an increase in rainfall of over 68%. These negative consequences of climate change have a devastating impact on architectural history, especially on buildings made of weaker materials like laterite, which deteriorates swiftly and degrades. The specific problem with the Basilica of Bom Jesus is this, it is a still-in-use structure from the sixteenth century. As indicated by its continued use as well as its iconic portrayal in visual culture, the monument that holds St. Francis Xavier's relics is among the most significant cultural icons of Goa. The consequences of climate change on tropical architecture may be the subject of some research, but little is known about the particulars of Indo-Portuguese architecture, particularly historic structures. This research paper focuses on how climate change impacts the preservation of Bom Jesus to establish a claim in this regard. Given the effects of climate change on constructed heritage, Goa's architecture needs to be conserved and must go beyond simply preserving aesthetic qualities and also include protecting monuments from severe structural harm.

KEYWORDS

Keywords: Goa, St. Francis Xavier, Basilica, Climate Imaginary.

INTRODUCTION

Goa is a little state on the coast of South Asia, bordered by the Arabian Sea, and is the location of the Bom Jesus Basilica, an active religious structure from the sixteenth century. Beginning with the 1624 burial of St. Francis Xavier's remains at Bom Jesus, the structure developed into a significant pilgrimage center. Goa is known for housing the relics of the renowned Jesuit saint it has been and still is the center of the Christian world in Asia. Huge crowds attend the saint's annual feast day on December 3 as well as the exhibition of his remains, which began in the middle of the nineteenth century and has since become an annual occasion. Goa, Xavier's mortal bones were welcomed at the heart of the Portuguese Empire in Asia in the year 1554, even though he passed away in China. His remains were thought to have been miraculously protected from disfigurement t. Francis Xavier is honored as the patron saint of Goa because Goans firmly believe that the state is shielded from all calamities. After all, the saint's relics are located in Old Goa. His Concanim given name is Goyencho Saib, which means "Lord of Goa", and serves as proof that the community has accepted him as their own. The Basilica of Bom Jesus, which the Jesuits dedicated in 1605, remained undamaged for more than 400 years till a huge hole suddenly developed in its roof in April 2020.



This caused harm to the church that year when unexpected rainfall drenched the building's wood and walls. The Archaeological Survey of India, the organization in charge of the monument's protection and upkeep, has come under fire from the Basilica's current rector, Fr. Patricio Fernandes for the degeneration of the Basilica and the Shrine of Goyencho Saib, St. Francis Xavier, which he blames on what he considers complete neglect. In addition to being the saint's tomb, Bom Jesus was named a World Heritage Site in 1986 together with the churches and convents of Old Goa. Given the building's significant historical and religious significance and more than 20 years of global heritage status, it is unclear why the ASI has been endangering its security.

AIM OF RESEARCH

In addition to being the saint's tomb, Bom Jesus was named a World Heritage Site in 1986 together with the churches and convents of Old Goa. Considering the structure's significant historical and religious significance and the fact that it is more than 20 years old, and known as a World Heritage Site, it is still not evident why the ASI has not been as concerned as it should be about its security. In this paper, the effects of climate change on Bom Jesus are highlighted together with other cultural, historical, colonial, political, architectural, and monsoonal factors influencing the Basilica's current decline and potential restoration.

SOUTH ASIA AND CLIMATE CHANGE

Goa has had more strong monsoons during the past century, with an increase in rainfall of over 68%. These negative consequences of climate change are catastrophic to the world's architectural history, especially for buildings made of flimsier elements like laterite, a stone that can deteriorate, particularly if left exposed. Architectural conservation in Goa must focus on safeguarding monuments against significant structural deterioration instead of only maintaining aesthetic appeal in light of the negative effects of climate change on built heritage. The preservation of the Basilica's exposed laterite walls is being hampered by the monsoonal rains, which are becoming more relentless and intense.

Another illustration of how climate change has impacted South Asia's monsoonal region is the threat to Goa's built heritage, which bears the weight of more intense rains and bigger tropical storms every year. While there is a variety of climate change imagery, certain types appear to have achieved a dominant position, favoring some perspectives on climate change, according to Nicholas Smith and Saffron O'Neill. Accordingly, O'Neill and Smith propose that the typical visual representations of climate change that are prevalent in global discourse have been biased: images focus on impending impacts for temperate latitudes, as evidenced by the frequent and widely disseminated images of melting polar ice sheets; and they are biased towards large catastrophic events in nature.

Furthermore, despite its importance, the focus on environmental destruction tends to obscure the threat to material culture, especially architectural features with significant cultural significance. Rain infiltrating the renowned Basilica in Goa in April 2020 is a sign of a deeper issue; it indicates that the monument's boundaries have been violated by climate change outside. Without taking into account how climate change affects architecture, monuments like Bom Jesus are imperfect representations of climate change since they cannot stand independently from their surroundings.



STONES AND THE MONSOON

Goa's coastline location renders it extremely sensitive to the consequences of climate change, Laurette Rajendra Kumar Pachauri, a well-known environmentalist and recipient of the Nobel Prize. As an illustration, tropical storms have become more frequent along India's western coast as a result of the seas' warming, especially those over the Arabian Sea. Analysts anticipate that, in addition to frequency, tropical pre-monsoon cyclones over the Arabian Sea may get stronger as a result of climate change.

Goa and the western coast of India were hit by the region's biggest storm ever in 2021. There was significant interruption due to Cyclone, an abnormally powerful cyclone in the Arabian Sea. Heritage sites are negatively impacted by cyclones as well as more intense monsoons in Goa. Due to increased precipitation and the frequent occurrence of large storms, the monuments in the area, particularly Bom Jesus, are not adequately prepared to withstand catastrophic climate change. There are various risks to the preservation of Bom Jesus and other Old Goa UNESCO World Heritage Sites as a result of the areas' ongoing development. According to Amitav Ghosh, Goa's ecology is facing significant anthropogenic influences. With extensive road construction projects, it has been heavily industrialized and heavily built over. The main national highway that runs through Old Goa, a historic city, is an illustration of the extensive road building in Goa. Due to water seeping into the low-lying portions of the city where the Basilica is located from the deforested areas along the freshly built highway, Old Goa experienced significant flooding during the 2020 monsoon season. In addition to flooding, poor rainwater drainage is another factor contributing to the rise in the water table surrounding the Basilica.

The deterioration of the monuments is a result of the increased frequency of severe rainstorm occurrences, despite the fact that the average annual rainfall has increased by 68% during the previous century. As a result of severe rainfall over the previous few years, many cultural sites in Goa have collapsed. Both buildings with exposed laterite and monuments composed of harder, denser stone are negatively impacted by climate change. Rainfall intensity, which results in the weathering of exposed stones, is even more harmful than the elevated rainfall acidity that is caused by high amounts of air pollution. The enormous traffic pollution from the six-lane highway and the neighboring areas' growing urbanization have a severe influence on the exposed-laterite stones of the basilica.

Calamity for Bom Jesus is a combination of two human-made blunders: the removal of the render that protected the laterite stone walls and the human-made catastrophe of climate change. The idea that laterite stones can resist adverse weather conditions is widespread in Goa, this is a popular belief in Goa. The removal of the render that protected the laterite stone walls and the human-caused catastrophe of climate change is what caused the catastrophe for Bom Jesus. In Goa, it's common knowledge that laterite stones can withstand weather conditions.

The natural flora, germs, and plants that develop quickly on exposed stone surfaces in Goa's tropical heat and humidity exacerbate the material's deterioration. The Angkor World Heritage Sites' architecture, for instance, needs to be protected and preserved because sandstone has been deteriorating due to the tropical temperature, plant invasion, and colonization by various microflora. Given that the porous and weaker laterite stone is far more susceptible to Goa's increasingly harsh climate, wouldn't it be preferable for the ASI to rebuild the protective sacrificial layer of lime-based render?



Even before Portuguese colonialism, laterite was widely employed in Goa, not only in the Basilica but also elsewhere. To resist the region's hard climate, the stone must be safeguarded. Monuments made of laterite stones are frequently destroyed in Goa, which is on the Konkan and Malabar coasts of India. Lashing rain repeated soaking and drying, and heat fluctuations all lead to the loss of the cohesiveness of minerals, which results in the granular disintegration of laterite stone surfaces.

The results of laboratory tests reveal that even when compared to standard brick, Goan laterite is weak in compression and flexure despite having a high concentration of iron oxide, which increases strength. Again, this observation defies the widespread belief that stone blocks are typically more durable than bricks. Considering that laterite buildings are more fragile, if conventional brick buildings need to render, then obviously they should as well. The porosity of the laterite stone affects its ability to support loads, necessitating larger block sizes. The Basilica's uncovered walls were examined on-site, and it was discovered that heavy laterite stones were used to maintain the weight of the enormous walls. In other words, because the stones are so much larger than the bricks in a similar context, repairing damaged stones in the Basilica is more challenging. Furthermore, it would be challenging to replace too many broken laterite stones during repair because doing so might compromise the wall's structural stability.

RAINS AND TRADITIONAL INDIAN PRACTICES

In Goa, additional customary safeguards were used to preserve a building's walls. In Goa, for example, it is customary practice to cover building walls with multiple layers of coconut fronds during the rainy season to keep moisture out. Goa's monsoons are so fierce that extra efforts are still required today to prevent buildings from being harmed by torrential rain. Between the 1960s and the 1970s, Tony De Sa wrote an article titled "Before the Rains" that details the yearly efforts made to protect Goan dwellings before monsoons. He describes how Goan dwellings' adobe walls were lime plastered and further adds that the walls were additionally shielded by woven palm fronds known as *mollam*. Due to the tremendous demand for this *mollam*, the bamboo stick latticework would be covered in dried palm fronds in their absence. Naturally, as time passed and more labor was needed to tie and cement became more readily available, people just plastered the outer walls with cement, eliminating the necessity. De Sa considers how changes in economic conditions and building methods have contributed to the loss of traditional house protection expertise through time. Along with the fact that housing styles have changed, people no longer have the time to perform such strenuous work due to their outside-the-home jobs. Even then, the extra rains today would render their attempts futile, and they wouldn't be able to withstand the cyclones even if they had the time.

Bom Jesus lacks an arcaded veranda or roof overhang to protect the walls from severe rains, in contrast to typically built Goan residences. Additionally, the Basilica's sheer size means that it has exposed walls with a significant surface area that are battered by relentless rains. Aside from that, during the monsoon, no further safety measures are taken to protect the exposed walls. In order to conserve these buildings for future generations, the ASI must: draw on the traditional knowledge of conservation held by indigenous Goans. Delhi, where the ASI's offices are located, does not experience the same volume and severity of rainfall as Goa. Fr. Fernandes says that although the Goa ASI office staff has shown great worry about them, they are still awaiting Delhi's clearance before even starting the process of taking action, despite the laterite of the Basilica being in a failing state. There is a missed opportunity in not utilizing Goa's indigenous understanding of how to deal with the monsoons in place of the ASI's top-down approach to the conservation of the Basilica.



Furthermore, it highlights the underlying colonialism of the Everything between India and Goa has a center vs a periphery contrast. This new coloniality echoed the methods of European colonization when architect restorer da Silva Castro was transported from the Portuguese capital to Goa and had the render of the Basilica removed.

BEAUTY AND CONSERVATION

According to Taher, a former archaeologist who served two terms with the ASI Goa, there is a communication issue between the Basilica's two main stakeholders, the Church Authorities, who own the property, and the Archaeological Survey of India, which is in charge of maintaining it. To make matters worse, the stakeholders have different approaches to the structure. According to Taher, one group refers to the building as a "Church, " while another merely sees it as a monument. To one group, the building has great spiritual significance, while to another, it is a piece of land that belongs on the World Heritage list. Does religious bias affect the ASI's attitude toward the restoration of Bom Jesus given that Are Goan Catholics today a minority group in India? The monument is primarily a reminder of Goa's Catholic background, and it presents a problematic version of the history of the area from the viewpoint of the country's main right-wing Brahmanical Hindu ideology.

Additionally, it appears that Bom Jesus' inclusion on the World Heritage List may benefit the travel and tourism sector in the Goan Catholic community, to which the monument belongs, paid for it. Kavuri-Bauer Santhi claims that several issues reveal inconsistencies in the designation of monuments as World Heritage sites.

Even while Bauer spoke about Muslim communities and Mughal structures in India, her views of these buildings apply equally to Indo-Portuguese Catholic religious structures situated in Goa, it is known that both communities are a religious minority in India. According to Lucia Allies, the use of, "world" denoted the rise of environmental ideology, which views legacy as a shared geographical resource rather than a collection of temporal goods to be transmitted between states. The nation's monuments are becoming resources, and residents' concerns and demands are disregarded, particularly about religious structures owned by a minority group, like the Goan Catholics.

The government and travel companies are influenced by the allure of an exposed laterite Bom Jesus that looks brown. The state utilized this well-known photograph to advertise Goa as a tourism destination. The Bom Jesus' placement in the World Heritage list merely adds it as another tourist attraction in Goa, according to the authorities. Even though the ASI and the Church may have different ideologies, their strategies are similar. For example, while the ASI wants to preserve the Basilica's current appearance in order to promote it as a ruin and relic of a bygone era for tourism purposes, the Church wants to preserve the sentiments of the Goans. Both methods of Basilica preservation are based on an incorrect understanding of Goa's architectural heritage and environmental preservation procedures. Even though Goa has had the worst rains in decades this year, the building's continued neglect has implications for the future of Goan Catholics.

ALIVE RELICS

Folklore claims that St. Francis Xavier protected the state from strong storms coming from the Arabian Sea. Although Goans continue to pray to the saint for protection as tropical storms get



stronger, the effects of climate change and greater rain have put the building that houses the saint's remains in danger. Public outcry in response to the rain disaster that occurred in the Basilica in April 2020 ensured the Bom Jesus' temporary safety. However, officials in charge of the monument's upkeep will now need to take further measures, taking into account all the ways that climate change is affecting the Basilica, which is still without its shield of lime-based render.

In light of the current state of the environment, the ASI must engage in an open, the Church and all local stakeholders through a scientifically informed discussion in order to gain their trust and support for conserving this important symbol of Goa and its unique identity. In the interim, the Goan state will need to protect the natural environment around it. The entire riverine environment of the river Mondovi, which extends to the vast Western Ghats mountain range, is involved in the case of the Basilica. The state has just started construction projects in this area that will result in the removal of 50, 000 trees from the Western Ghats, a biodiverse rainforest that is itself recognized as a World Heritage Site by UNESCO. Essentially, it is important to not distinguish between the preservation of ecological and constructed history. Despite all efforts to maintain the Basilica's physical shape and attractiveness, concentrating only on preserving historic structures as relics while disregarding the environment would be devastating.

A portion of a living cultural treasure is the Basilica, so the government must make sure the locals who still utilize the cathedral are given proper protection. After all, Goans contribute just as much to the country's intangible heritage as do the Indo-Portuguese structures, which serve as reminders of Goa's past. It is important to realize that living monuments are intertwined with the cultural and biological environments in which they are found rather than existing as independent historical objects. I would like to elaborate on Achille Mbembe's theory of entanglement in light of climate change and its effects on the tropical Global South.

The physical and natural heritage of places with distinctive cultures, such as Goa, must be envisioned alongside its inhabitants, resulting in a web of regional entanglements. In turn, adopting a regional perspective would make it easier to address the problems caused by climate change on a global scale. Damage to any one of the components of monuments, ecology, and local would invite global catastrophes, as has happened with climate change.

Both the Church and the ASI may have completely different ideas and views, the former wants to maintain the Basilica's appearance so that it can be viewed as a ruin and a relic of a bygone period for tourists, the latter wants to restore the Basilica to its former glory. while the latter wants to keep things as they are to spare the feelings of the Goans—in actuality, both organizations take the same practical approach. Both methods for A flawed understanding of Goa's architectural history and environmental heritage practices underlie efforts to preserve the Basilica. The future of Goan Catholics may be affected by the building's prolonged neglect, even if Goa has experienced the greatest rainfall in decades this year.

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Feminism in Indian Scriptures: An Analysis about Draupadi from Mahabharata

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Abstract

Women have come a long way since the early revolutionary days of feminism. Though major literary canons have often hailed and celebrated the western feminist framework, Indian Feminism has evolved as both an academic and activist discourse from time immemorial. The Eurocentric desire to silence the ‘others’ has led academics to retrieve and reconstruct the hidden or rather the erased history of Indian feminism and its collaborative knowledge. The proposed paper attempts to depict one such character from the annals of history- Draupadi. By reconceptualising Valmiki’s Draupadi as an individual with agency, who actively take decisions and control of the social and political happenings the paper tries to transfer her position from victim to agent.

Keywords

Indian Feminism, Third World Feminism, Indian Mythology, Indian Literature, Power, Agent not victim, Contouring subaltern status

Introduction

Only a few women stand out as much as Draupadi in Hindu mythology. Draupadi, the wife of the five Pandava kings, is a heroine in the Hindu epic The Mahabharata who is unpredictable, unflappable, and may also display the austerity of a traditional Hindu wife. Because of her courage in calling out those who had wronged her or her family, many people consider Draupadi to be an early feminist. When Draupadi lived, a woman's job was to support her husband. She consistently had a loud voice in the proceedings. Even amid disasters, Draupadi maintained her composure and courage. Draupadi, the shrewd and daring wife of the mighty Pandava, was more than just a regular wife; she usually took the initiative in her husband's interactions.

The origin of Draupadi's journey is found in the Mahabharata. Few women in Hindu mythology stand out as substantially as the role of Draupadi, the wife of the five Pandava princesses. Her resistance and outspokenness highlight both her individualism and courage as well as her status as a woman who proudly claims her independence.

Draupadi is the daughter of fire. She was conceived in the majestic fire flames. Agni (fire) is known to be the greatest purifier. Thus, Draupadi is regarded as the purest. Draupadi was created out of hatred. She was made specifically to ruin the Kauvrava family. According to Vyasa, the creator had endowed her with a beauty that was superior to all other women, which mesmerised everyone and captivated the hearts of all the nearby men. And the yearning for her, overpowered every man in



her vicinity to the point where they turned against one another. In the swayamvara, this is amply attested. Draupadi was wed through a ceremony called a "Swayamvara, " which her father organised. Karna was not allowed to participate in the archery test because Draupadi refused to marry him. Draupadi had a voice in her life. This was not the case then, Draupadi was more than a typical woman. She was wise and courageous, and she never settled down for anything less.

There could be a wide range of factors that affected her marriage. It appears that Kunti's misguided judgement is what led her to have a contentious, polyandrous existence with five spouses. Draupadi never committed this social sin nor did she voluntarily get into a polyandrous relationship. Instead, at her swayamvara, she had opened her heart to the honourable Arjuna. She had been destined for the complex web of polyandry that she had become enmeshed in. There is no justification for placing the blame for the offence on her. She had lost her first love, Arjuna, and had to settle for her husbands sharing only one-fifth of her affection, so she had nothing to gain but perpetual unhappiness. Therefore, everyone suffered loss and pain as a result of the violation. All her life she had encountered being referred to as a prostitute since she has five husbands. In a public assembly, Karna had freely remarked that a lady who had more than one spouse undoubtedly loved the sport like a prostitute. However, Draupadi demands respect that cannot be diminished. She is a heroine who can exhibit the austerity of a conventional Hindu wife as well as being unpredictable and steadily determined. Because of her lack of fear in addressing those who had wronged her or her family, many consider Draupadi to be an early feminist. During Draupadi's age, a woman's role was to serve her husband in a submissive manner.

Although Draupadi was beautiful, it wasn't just her beauty that earned her admiration. People attracted to her everywhere she went because her capacity to strike a balance between her attractiveness and the qualities that make a great wife. Draupadi was equally adept in the skills of womanhood and all associated with them as she was at the art of beauty. Her family respected and agreed with her views and ideas because of her in-depth knowledge of many different subjects. In the Mahabharata, Draupadi shows that no barrier is insurmountable and that no matter what position her husbands give her, she never betrays them. Throughout the epic, the true Draupadi shows her strength, individuality, and unflinching dedication to both justice and retribution. These characteristics have helped Draupadi gain a big fan base and become a symbol of female independence. Draupadi is a good role model for Hindu women since she is not only a heroine who inspires women but also a faithful wife, pure, pious, and obedient to duty. An extremely clever princess who was knowledgeable about all social, political, and family concerns is Draupadi.

Draupadi's stoic acceptance of her unique, single posture as the common wife of five brothers, despite her father and brother's strong objections to this numerous husbanding, sets the stage for her degradation. This is crucial because, in contrast to her secret surrender to polyandry, she astonished and surprised everyone by openly declining Karna's suit, despite her father's announcement that anyone clearing the test would win her hand. The daughter of King Drupada had grown up in opulence and luxury, educated and properly brought up, to be an assertive woman who spoke her opinion in a culture where women would rather suffer silently than speak. Draupadi never truly belonged to one guy who adored her. Lord Krishna and Draupadi had a very intimate bond. Draupadi serves as Lord Krishna's weapon. He carried out his grand strategy to destroy the evil Kauravas by using her. Draupadi underwent rigorous testing throughout her life, which explains why she was chosen as the instrument that led to his acts and the specific place she held in his plan of things. The only true friend she had who supported her identity and came to her rescue in trying circumstances was Krishna, whose divine presence she consistently felt in her life. According to the



Mahabharata, treating women disrespectfully is just a norm. There are different interpretations of it, but for a woman, the most heartbreaking one is picturing Draupadi going through hardships that are solely due to her fate rather than any fault of her own.

Draupadi is known as Kritya because she is frequently cited as the catalyst and cause of the Mahabharata's holocaust, a massive conflict that turned out to be yuganta (the reason). Draupadi's father, Draupad, allowed her to pursue an education, unlike many other women of her time. The basis of Draupadi's power and bravery was her education, which also gave her a sense of confidence unheard of in most women of her time. She is the only known woman to have publicly mocked Kuru elders and her husbands, which was scandalous during her time, in Sabha Parva. Yagyaseni, also known as Draupadi, who was created from the holy sacrificial fire of a Yagya, appears to have lived a life in which she has been constantly exposed to fire. At Sabha Parva, Yudhishtira was enticed to play a game of dice. One by one, he lost all of his possessions, yet he persisted in playing like a drunk gambler. He passed away after first losing his brothers. Shakuni countered that despite his claims to the contrary, he still held Draupadi, and that by staking her, he might be able to obtain his release. The Pandavas and Draupadi are about to experience a startling turn of events. She, who had previously had the title of empress, has been abruptly demoted to that of a Dasi, a female slave. She isn't aware of it though. Draupadi was hauled to the court by Duhsashana at Duryadhana's order. Her own family members, including her brother-in-law, slandered and hurt her bodily in front of a court of witnesses. Strangely, her own in-laws committed this brutal deed while all of her family's elders, including Bhisma, Dhritarashtra, and Dronacharya, were present in the court and mute. Panchali bravely questioned the Pandavas about their attitude toward their wife as property, their willingness to enable Yudhishtir to stake her without their consent, and their acceptance of these actions. She made it apparent that she didn't want to lose to Duryodhan, and she demanded retribution on Dushshasan for treating her so disrespectfully in front of the courtroom full of men and only men.

Draupadi is the most complex and contentious female character in Hindu literature. She was capable of being feminine, compassionate, and kind while still causing havoc to those who had mistreated her. She was never willing to give up either her rights as a daughter-in-law or even the rights of the Pandavas since she was always prepared to fight back or exact revenge for injustice done to her modesty. In secret, she vowed that she would one day exact payback on those who had wronged her. She succeeded in doing this by igniting the Pandavas' desire for retribution.

The episode goes like everything was an illusion when they erected Indraprastha as a mayamahal (Palace of Illusions). Duryodhan became disoriented and fell into a water pit, and Draupadi mocks him by referring to him as the blind son of a blind father. Duryodhan desired to avenge the insult and was eager to obtain the Indraprastha. The Pandavs were invited to a dice game held by the Kauravas. Yudhishtira lost all his wealth and lost a dice game with his wife and brothers. Duryodhan, who had been waiting for this time, requested that his brother fetch Draupadi, who refused to come. She was dragged to court, humiliated, and stripped. Krishna, her partner and friend, preserved her virginity. Draupadi was enraged at her husband and the Kuru clan's elders. She claimed that it was obtained by deception. She even went so far as to declare that a wife is not her husband's possession for him to gamble with. She questioned all of the elders present as to why they had allowed this to happen in their presence. She cursed the Kuru clan as a whole. She swore an oath that she would not comb her hair unless she bathed in Dushyasan's blood and combed it with his jawbone.



What remains of the king's Dharma? Draupadi's query is echoed by previous eras of the assembly's aristocracy. Her remarks challenge the monarchs' sense of justice and wrong in addition to being a humiliated and powerless woman pleading. A woman in her time and place could not have taken that step. The query posed by Draupadi is not a quaint one from a virtuous woman who has been wronged and whose honour is in jeopardy. The difficulty posed by Draupadi's query is one of unequal power dynamics. As she asks the question, she is carrying out the purpose of her reasoning. Instead of translating a message she has previously prepared in her thoughts, her act of speaking becomes a performance that realises the idea of resistance and its meaning for the self. Draupadi's question is a reflection of her thought, feeling, and even imagined need for protection. Her research touches on a variety of nuanced Dharma interpretations that are expressed through words or a lack thereof and are sensed as well. Draupadi's question in this competition only has relevance once she answers it, not before. Regarding her protest against male authority during the dice game, it must be regrettably noted that Draupadi has been a victim of both male bias and the internalised mindset produced by women in response to andro-centric dogma, which forces women to view things from the perspective of males. The question from Draupadi reverberates in the ears of the assembled nobility. Her remarks challenge the monarchs' sense of justice and wrong in addition to being a humiliated and powerless woman pleading. A woman in her time and place could not have taken that step. The query posed by Draupadi is not a quaint one from a noble, aggrieved queen whose honour is in jeopardy. Instead, it still has just as much weight and relevance today as it did then. It is a matter of ensuring that people inside a system who lack protection be protected.

The moment in the court where Draupadi is humiliated is a prime example of female power and independence. She is introduced to us as a person. Draupadi was hauled before the assembly while wearing only one garment and menstruating. She flicks her gaze across her five husbands, who sit in front of the assembled nobility, watching her humiliation. Yudhistira has staked her as his final possession in his last desperate attempt to reclaim the kingdom. The kings argue over whether Draupadi was genuinely victorious. Her furious comments, which she addresses to the monarchs and in which she demands to know how they could have stood by and done nothing while she was being degraded, are an expression of her offended modesty. She is to be applauded for speaking up for herself and denouncing the injustices committed by men in a court presided over by the most powerful kings of the day. The Kauravas banish her for fourteen years along with her husbands. Draupadi has been encouraging her husbands to wage war and get revenge on the Kauravas throughout their years of exile. She never pardons those who have wronged her and always looks for a chance to punish them.

The episode also underlines how bright and talkative Draupadi is despite her beauty. She has excellent debating skills, and at the acts last, it is clear that her cleverness has prevented her men from being sold into slavery. Our thoughts are with this persecuted princess and queen who has rely on herself to safeguard not just her spouses but ultimately her sons. Draupadi was unaffected by any of the abuses that the male-dominated society perpetrated against her and she stood strong in front of them. Draupadi had influenced her husbands to fight for justice, but she didn't want to exact revenge on herself, instead, she wanted justice for all women so that they wouldn't have to endure the same humiliation she had.

One of the most devoted characters in the entire epic is Draupadi. She was aware that she could have avoided being involved in the majority of the Pandavas' suffering, but because of love, she decided to stick by her husband no matter what. She put her life and happiness in their hands. She



had the same kind of faith in Lord Krishna. Draupadi prays to Lord Krishna in the well-known episode when Dushasana is attempting to strip her naked. She lived a life of commitment and faith. Draupadi's persistent expression of opinion throughout the epic is another crucial lesson to take away from her. One may feel extremely overpowered and helpless, particularly when they are in agony and suffering. But Draupadi expresses her views and makes it known where she stands. This is very significant and helps to define her as having a strong feminine personality. Draupadi's keen sense of justice is one of her most notable qualities. When she had been mistreated, she knew it. She was aware that evil deeds needed to be avenged by virtue. Draupadi maintained a strong sense of justice despite being exiled, disgraced, and faced with challenges to her belief. She also saw that justice would ultimately rule.

After her chained spouses lost her in a dice game, she became a feminist pioneer who battled for her rights. Draupadi was a woman who dared to speak up against male mistreatment in a court filled with the most powerful kings of the period. Draupadi was driven to exact vengeance on those who had wronged her, but her sense of right and evil was never blurred, and she frequently sought justice. Draupadi was vulnerable to emotional outbursts during conflict and was not invulnerable. What distinguishes Draupadi from other ladies is her dignified way of overcoming suffering.

One of the earliest recorded protests against the male-dominated society and civilization, Draupadi's particular fight against injustice reflects one of the first acts of feminism, a fight for one's rights, in this case, the right to punish the wrongs done to her. Her capacity to handle her position responsibly and wisely demonstrates her actual strength as a woman. In terms of polyandry or her desire for vengeance, Draupadi is an example of one of the first feminists.

Conclusion

Draupadi casts her domineering presence over the epic poem and the horrific conflict it vividly depicts, sowing the first seeds of a woman's fight for equality. This is what contemporary feminism entails. The admirable qualities of Draupadi, such as her unwavering devotion to duty, selfless spirit, fortitude, courage, ability to work hard, presence of mind, perseverance, endurance, thirst for knowledge, wisdom to distinguish between right and wrong, and strength to fight injustice, as well as her honesty, modesty, forgiveness, softness and harshness as the situation required, are admirable qualities that are shared by all people.

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Ancestral Practices and Scientific Reasons behind -Indian Festivals

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Abstract

There are many festivals celebrated throughout India, but some are the national religious festivals celebrated in the various names. Festivals enliven social milieu by uniting and bringing people together in joyful celebration of significant events and in shared remembrance of a common past. However, in many parts of the India, traditional festivals have given way under the impact of changes in religious institutions, customs and beliefs. Also there are many healthy and scientific celebrations and reasons behind each festivals in India. In India the ancestors practiced without studying the subject but with some scientific practices in the name as festivals and celebrations. There are some shocking knowledge that they have shown us. Also there are some economical support through the festivals.

Key words

Santana celebrations

Ancestors practice

Science and Biological importance

UGADI

Ugadi denotes the start of a new year. Adi, which indicates the beginning of something, and yuga both mean period. Lord Brahma's labour in creating the universe is commemorated on Ugadi. In addition, the event heralds the arrival of spring and a change from the bitter winter weather. This happy occasion is honoured by our family, neighbours, and the community as a whole. Hindus observe this day as the start of a new year, buying new garments and fully savouring the occasion. The primary practise in Karnataka is doing pooja and partaking of "Neem leaf and jaggery" as prasada while reciting

Shathayu Vajra Dehaya Sarva Sampath Karaya Cha

Sarvaarista Vinashaya Nimbakam Dala Bhakshanam ||

people should acquire the same physical and mental fortitude as diamonds. should acquire the fortitude necessary to handle the year's highs and lows. Neem, which has the best antibacterial properties, and jaggery, which is rich in iron, are additional chemical components found in prasad.

MAKARA SANRANTHI

Hindus observe and celebrate Sankranti, also known as Uttar-Ayana, Makar, or just Sankranti. This event, which often occurs on January 14 or 15, signifies the Sun's change from the sign of Sagittarius (dhanu) to Capricorn (makara). The event is devoted to the solar deity, Surya, and is observed to signify a new beginning because the Sun has made this change, which loosely corresponds with travelling from south to north. Hindus celebrate Uttar Ayana, Sankranti, Magha,



Mela, Ghughuti, Bhogi, and Pongal. Harvest festival is celebrated in India in a variety of ways, including Bonfires, fairs, kite flying, and Surya Pooja in the river, a celebration, art, dance, and socialising Sheep Pooja

People in Karnataka used to deliver blended and sliced jaggery, peanuts, dried coconut, and sesame seeds to their neighbours. Because the skin dries out rapidly during that season, the chemical reactions of these nutrients are crucial because they maintain the body lubricated and provide lovers energy. The cattle in rural areas need to take a break, therefore on Sankranti, they perform pooja for the cattle, give them a break for another two months, and harvest the food grains. After the festival, there will be plenty of bright days.

Ganesh Chaturthi

The Hindu holiday of Ganesha Chaturthi commemorates the birth of Lord Ganesh, who is the most well-known of all the Gods. It is observed over ten days in the sixth month of the Hindu calendar (Aug-Sep). Ganesh Chaturthi, also known as Vinayaka Chaturthi, is one of the most well-known Hindu holidays since it is said that Lord Ganesh is the sole deity capable of removing all barriers and bestowing prosperity and wisdom. On this auspicious day, Lord Ganesh is said to descend to earth to deliver his blessings. According to the most well-known myth, Goddess Parvati requested a guard when Lord Shiva was abroad so that no one could approach the bathing area while she had a bath. Then she made a dough version of Ganesh and gave it life. Ganesh was born on this day, which is now recognised as Ganesh Chaturthi, and is also known as the day Goddess Parvati gave him life.

Ganesh is honoured during the festival as the God of Fresh Beginnings and the Remover of Obstacles. as the deity of knowledge and understanding.

Ganesh Chaturthi is a holiday that is greatly enjoyed by Lord Ganesh's followers. They dance, perform fireworks, and sing mantras. The first day of the ten-day celebration involves putting Ganesh idols in homes, offices, and public spaces. On the day of Ganesh Chaturthi, worshippers get up early and take a holy bath in addition to cleaning and organising their homes. Placement of the chairs a rangoli in front of the altar, as well as an image or idol of Lord Ganesh, are used in Lord Ganesh worship. At home, laddoo and modak are made, parsaad is served to the group, and camphor is burned. On the final day of Ganesh Chaturthi, the idols of Lord Ganesh are submerged in water by the devotees who parade the idols outside. This practise serves as a reminder that everyone who is born on Earth eventually passes away.

It is India's biggest and most populous event. The same as before, the same as the aforementioned.. After the festival is over, devotees drop the Ganesha idols back into the river or lake so that the makers can retrieve the clay. These days, however, people are taking coloured idols, and some are even being sold. selecting green ones. People should be aware that we should not destroy the environment in the name of a festival or celebration.



Magnificent life of Adi Shankara – A Study

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Abstract:

Adi Shankaracharya was an Indian philosopher and theologian who flourished in the eighth century CE. He founded the Hindu Advaita Vedanta school, which strongly emphasised the concept of non-dualism. Shankaracharya's teachings had a profound impact on Hinduism and helped to revive and preserve the faith at a time of religious and cultural decline. He is recognised as one of India's greatest thinkers, and his writings continue to have an impact on people today.

Keywords: Indian philosopher, theologian, Advaita Vedanta, non-dualism, Upanishads, Brahma Sutras, Atman, Moksha, KanakadaraStotra.

Introduction:

Adi Shankaracharya, also known as Shankaracharya, was an Indian philosopher and theologian who lived in the 8th century CE. He is considered one of the greatest philosophers in Hinduism and is credited with revitalizing the religion through his philosophical teachings and religious reforms. This research paper will examine the life and legacy of Adi Shankaracharya, exploring his philosophical contributions, religious reforms, and ongoing impact.

Early Life and Education:

Adi Shankaracharya was born in a Brahmin family in the southern Indian state of Kerala. Although the exact date of his birth is unknown, it is estimated to have been in the early 8th century CE. According to tradition, he was born under miraculous circumstances and was a precocious child, displaying a deep understanding of Hindu scriptures from a young age.

Shankaracharya received his education from his mother and later from a series of teachers, including a wandering ascetic named Govinda Bhagavatpada. It is said that he mastered the Vedas, the Hindu scriptures, at a young age and was a formidable debater, defeating scholars and theologians in public debates.

Philosophical Contributions:

Adi Shankaracharya is best known for his philosophical contributions, particularly his teachings on Advaita Vedanta. Advaita Vedanta is a non-dualistic tradition that asserts that the ultimate reality is one and that the individual self (Atman) is identical to the absolute reality (Brahman). Shankaracharya believed that ignorance, desire, and attachment were the root causes of suffering, and that liberation could be achieved through the knowledge of the true nature of reality.

Shankaracharya wrote commentaries on the major Hindu scriptures, including the Upanishads, the Bhagavad Gita, and the Brahma Sutras. His commentaries are still widely read and studied today and provide a clear and concise explanation of the teachings of Advaita Vedanta. He also composed devotional hymns and poems in praise of the Hindu god Shiva, which have become an important part of Hindu devotional practices.



Religious Reforms:

Adi Shankaracharya is also credited with revitalizing Hinduism by unifying its various philosophical schools and reforming religious practices. During his travels, he debated scholars and theologians from different schools of thought and helped to harmonize the different philosophical views. He also established mathas, or monasteries, in four different locations in India to serve as centers for his philosophy and to provide a place for students to study and learn. These mathas still exist today and continue to be centers of learning and devotion.

In addition to establishing mathas, Shankaracharya reformed various religious practices and rituals, making them more accessible and relevant to the common people. He emphasized the importance of devotion and spiritual discipline, and encouraged the practice of yoga and meditation as a means of achieving liberation. He also wrote hymns and poems in praise of the Hindu gods, which have become an important part of Hindu devotional practices.

Legacy and Ongoing Impact :

Adi Shankaracharya's life and teachings continue to be a source of inspiration and instruction for people all over the world, both within and outside of Hinduism. His commentaries on the Hindu scriptures are still widely read and studied, and his teachings on Advaita Vedanta have had a lasting impact on Hindu thought and practice. In addition, his religious reforms have helped to preserve and strengthen Hinduism and have made it a more cohesive and unified tradition.

Influence on Other Religious Traditions:

Adi Shankaracharya's teachings on Advaita Vedanta and non-dualism have had a significant influence on other religious and spiritual traditions, both within and outside of Hinduism. For example, his ideas have been embraced by Sufi mystics in the Islamic world, and his commentaries on the Upanishads have been studied by Christian missionaries and scholars seeking to understand Hindu thought.

In addition, his teachings on the unity of the individual self with the absolute reality have been a source of inspiration for spiritual seekers and mystics in many different traditions. These ideas continue to be studied and discussed by philosophers, theologians, and spiritual seekers all over the world, and they have helped to shape the understanding of non-dualism and the unity of all things in many different cultures and traditions.

Contribution to Indian Culture and Literature:

Adi Shankaracharya was not only a philosopher and theologian, but also a poet and literary scholar. His devotional hymns and poems, such as the "Shivananda Lahari" and "Bhajagovindam, " are considered masterpieces of Sanskrit literature and are widely read and studied in India and beyond.

These hymns and poems, which were composed in praise of the Hindu gods, have become an important part of Hindu devotional practices, and they continue to be recited and sung by devotees all over India. In addition, Shankaracharya's commentaries on the Hindu scriptures, such as the Brahma Sutras, have contributed to the development of Indian literature and scholarship and have helped to preserve the ancient wisdom and knowledge of Hinduism.



Establishment of Mathas:

One of Adi Shankaracharya's most significant contributions to Hinduism was his establishment of four mathas, or monasteries, in the four corners of India. These mathas were intended to serve as centers of learning, worship, and religious instruction, and they were staffed by monks and scholars who followed Shankaracharya's teachings and philosophy.

The four mathas established by Shankaracharya are still active today and continue to play an important role in the preservation and dissemination of Hindu knowledge and tradition. They are considered sacred institutions in India and are visited by devotees and spiritual seekers from all over the world.

In addition to the four mathas, Shankaracharya also founded several other religious institutions and centers of learning, including a center in Kashi (Varanasi) that was dedicated to the study of the Hindu scriptures. These institutions continue to play a vital role in the preservation and transmission of Hindu tradition and knowledge, and they have helped to spread Shankaracharya's teachings and influence far beyond his lifetime.

Adi Shankaracharya was a controversial and influential figure in his own time, and he was known for his debating skills and his ability to defend his philosophical views against those of other schools of thought. He engaged in numerous debates and disputations with scholars and leaders of other philosophical and religious traditions, and he was often successful in convincing them of the superiority of his views.

These debates and disputations were not simply academic exercises, but were seen as an important part of Shankaracharya's mission to revitalize Hinduism and to promote his teachings on Advaita Vedanta. Through his arguments and debates, he helped to establish the dominance of his philosophy and to secure the place of Advaita Vedanta as one of the major schools of Hindu thought.

Reform of Hindu Practices :

In addition to his philosophical contributions, Adi Shankaracharya also played a significant role in reforming Hindu religious practices and beliefs. For example, he advocated for the practice of Advaita Vedanta and non-dualism as the highest form of Hindu devotion and worship, and he encouraged the study of the Hindu scriptures as a means of attaining spiritual knowledge and enlightenment.

Shankaracharya's reforms helped to restore the primacy of Advaita Vedanta and non-dualism in Hindu thought and practice, and his teachings continue to be followed and studied by millions of Hindus all over the world. His legacy as a reformer and revitalizer of Hinduism has had a lasting impact on the religion, and his ideas and teachings continue to be an important part of Hindu culture and tradition.

Influence on Hinduism :



Adi Shankaracharya's teachings and philosophy have had a profound impact on Hinduism and have helped to shape the religion as we know it today. His ideas on Advaita Vedanta and non-dualism have been adopted by millions of Hindus and continue to be widely studied and practiced.

One of Shankaracharya's most significant contributions to Hinduism was his emphasis on the unity of all reality and the ultimate oneness of the self with the divine. Through his philosophy, he challenged the dualistic and pluralistic views of Hinduism that existed at the time and helped to establish the dominance of Advaita Vedanta and non-dualism in Hindu thought and practice.

His emphasis on the importance of knowledge, meditation, and self-realization has also had a lasting impact on Hinduism, and his ideas continue to inspire and guide spiritual seekers all over the world. In this way, Adi Shankaracharya can be considered one of the most influential figures in the history of Hinduism.

Influence on Indian Philosophy:

Adi Shankaracharya's impact on Hinduism and spirituality is widely recognized, but his influence extends beyond religion and into the field of philosophy. His ideas on Advaita Vedanta and non-dualism have helped to shape the development of Indian philosophy, and his arguments and debates with other schools of thought have helped to establish the dominance of his views.

Shankaracharya's emphasis on the importance of knowledge, meditation, and self-realization have also had a lasting impact on Indian philosophy, and his ideas continue to inspire and guide philosophers and thinkers all over the world. In this way, Adi Shankaracharya can be considered one of the most important figures in the history of Indian philosophy, and his legacy continues to shape the way we think about reality and spirituality.

The Kanakadhara Stotra:

The Kanakadhara Stotra is a devotional hymn dedicated to the Hindu goddess Lakshmi, the goddess of wealth and prosperity. The hymn is attributed to the Hindu philosopher and saint Adi Shankaracharya and is considered one of his most important works. The name "Kanakadhara" means "stream of gold" and refers to a miracle that is said to have occurred as a result of the goddess Lakshmi being invoked through this hymn.

The story goes that once a poor woman named Bhagirathi was struggling to make ends meet and was unable to provide for her family. Adi Shankaracharya, who was passing by, noticed her plight and recited the Kanakadhara Stotra on her behalf. As a result, a stream of gold coins is said to have fallen from the sky, providing the woman with the wealth she needed to support her family.

The Kanakadhara Stotra is considered a powerful and effective hymn for invoking the blessings of the goddess Lakshmi and for bringing prosperity and abundance into one's life. The hymn is typically recited during Hindu festivals and rituals associated with the goddess, and is considered a powerful tool for removing obstacles and creating opportunities for success and prosperity.

The Kanakadhara Stotra is also considered a powerful tool for spiritual advancement, as it helps to purify the mind and remove negative thoughts and emotions. By focusing on the divine qualities of



the goddess Lakshmi, it is said to help one develop compassion, wisdom, and a sense of inner peace

Purna River:

Adi Shankaracharya's mother was a devout Hindu woman named Aryamba. According to legend, Aryamba was a deeply spiritual person and was greatly devoted to her son, who she recognized from a young age as a spiritual prodigy.

The story of how Adi Shankaracharya took the "backup" way to the head of the river Purna is often cited as an example of his spiritual devotion and determination. According to the story, Shankaracharya was traveling with his disciples to the head of the river Purna, where he planned to perform a ritual bath. However, the way to the head of the river was blocked by a powerful and dangerous king, who forbade anyone from passing through his kingdom.

Instead of giving up on his journey, Adi Shankaracharya decided to take a "backup" way, which was much longer and more difficult. Despite the challenges and dangers that he faced along the way, he persevered, determined to reach the head of the river and complete his spiritual quest.

The story of Adi Shankaracharya's journey to the head of the river Purna is seen as a powerful symbol of his unwavering devotion and determination in the face of obstacles and challenges. It is also a reminder of the importance of perseverance and dedication in the pursuit of spiritual goals

Shankaras Writings:

Adi Shankaracharya was a prolific writer and his writings are considered to be some of the most important and influential works in the Hindu philosophical tradition. Some of his most well-known works include:

Bhashya (Commentaries): Adi Shankaracharya wrote commentaries on several important Hindu scriptures, including the Upanishads, the Bhagavad Gita, and the Brahma Sutras. These commentaries are considered to be the foundation of his philosophical teachings and provide a clear and concise explanation of his Advaita Vedanta philosophy.

Stotras (Hymns): Adi Shankaracharya also composed several devotional hymns, or stotras, in praise of Hindu deities such as Lord Shiva, Lord Vishnu, and the goddess Devi. These hymns are considered to be expressions of his deep spiritual devotion and are still widely recited by devotees today.

Prakarana Granthas (Treatises): Adi Shankaracharya also wrote several independent treatises that expound on his philosophical teachings and provide insights into his understanding of the nature of reality and the path to liberation. Some of his most well-known prakarana granthas include the "Atma Bodha," "Vivekachudamani," and "Manisha Panchakam."

Letters and Correspondences: Adi Shankaracharya's letters and correspondences are also considered to be an important part of his written legacy. These letters provide valuable insights into his personal life and his interactions with his disciples, as well as his views on various philosophical and social issues of his time.

Adi Shankaracharya's writings continue to be widely studied and revered today and are considered to be some of the most important works in the Hindu philosophical tradition. His clear and concise



explanations of the nature of reality and the path to liberation continue to inspire and guide spiritual seekers and thinkers, and his legacy lives on through his teachings and writings.

Shankaras Mothers Death:

Adi Shankaracharya's mother, Aryamba, passed away when he was young. The exact circumstances of her death are not well-documented, but according to tradition, Adi Shankaracharya was deeply devoted to his mother and grieved her passing deeply.

Despite his young age, Adi Shankaracharya is said to have had a deep understanding of the nature of reality and the impermanence of all things, including life and death. According to legend, he was able to come to terms with his mother's passing and use her death as a powerful catalyst for his spiritual awakening and growth.

Adi Shankaracharya's devotion to his mother and his ability to turn her passing into a powerful spiritual experience is often cited as an example of his spiritual maturity and his deep understanding of the nature of reality. It is also a reminder of the importance of accepting the impermanence of all things and using our experiences, even difficult ones like the loss of a loved one, as opportunities for growth and spiritual advancement.

Verbal Exchange with MadanaMishra:

Madana Mishra was a follower of the dualistic school of thought and challenged Adi Shankaracharya's Advaita Vedanta philosophy of non-duality.

The debate between Adi Shankaracharya and Madana Mishra is said to have been intense and lasted for several days. During the debate, Adi Shankaracharya is said to have demonstrated the flaws in Madana Mishra's dualistic philosophy and presented the teachings of Advaita Vedanta in a clear and concise manner.

According to tradition, Madana Mishra was eventually convinced by Adi Shankaracharya's arguments and became a convert to Advaita Vedanta. The debate between Adi Shankaracharya and Madana Mishra is seen as an important moment in the history of Hindu philosophy and a demonstration of Adi Shankaracharya's philosophical prowess and mastery of the Hindu scriptures.

The debate between Adi Shankaracharya and Madana Mishra continues to be remembered and celebrated in the Hindu philosophical tradition, and is often cited as an example of Adi Shankaracharya's influence and the strength of his teachings.

Conclusion:

Adi Shankaracharya was a philosopher, theologian, and poet who lived in India in the 8th century CE. He is considered one of the greatest philosophers in Hinduism and is credited with revitalizing the religion through his philosophical teachings and religious reforms. Through his commentaries on the Hindu scriptures, his devotional hymns and poems, and his establishment of mathas, Shankaracharya has had a lasting impact on Hinduism and on Indian culture and literature.

In addition, his teachings on Advaita Vedanta and non-dualism have influenced other religious and spiritual traditions, both within and outside of Hinduism, and continue to be a source of inspiration



and instruction for people all over the world. The legacy of Adi Shankaracharya is a testament to his wisdom, insight, and devotion, and serves as a reminder of the timeless and universal nature of his teachings.

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Exploring the Splendid Architecture of Hoysala Empire in India

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Abstract:

Hoysala architecture is a style of architecture developed under the rule of the Hoysala Empire in South India between the 11th and 14th centuries. It is characterized by its ornate and intricate carvings, which are typically found on the exterior walls of the temples. The most distinctive feature of Hoysala architecture is the use of a star-shaped plan for the temples, which is unique among Indian temple architecture. Other notable features include the use of lathe-turned pillars, perforated window screens, and a profusion of sculptures and reliefs. The Hoysala temples are also known for their use of soapstone, which was quarried locally and used extensively in the decoration of the temples. Overall, Hoysala architecture is known for its attention to detail and its emphasis on decorative ornamentation.

Keywords: Architecture, Hoysalas, Garbha-grihas, Mandapa, Ekakuta, Dvikuta, Trikuta.

Introduction: A Glimpse into The Magnificence of Hoysala's Architecture

Hoysala architecture is a highly distinctive and ornate style of architecture that developed in South India during the rule of the Hoysala Empire between the 11th and 14th centuries. The Hoysalas were a powerful dynasty that ruled over the region of present-day Karnataka and their reign saw the creation of some of the most magnificent and ornate temples in India. These temples are renowned for their intricate and detailed carvings, as well as for their star-shaped plans, which are unique among Indian temple architecture.

One of the most distinctive features of Hoysala architecture is the use of lathe-turned pillars, which are highly decorative and ornate. These pillars, which are typically made of stone, are carved with a series of intricate designs and patterns that reflect the skill and craftsmanship of the Hoysala sculptors. Another notable feature is the use of perforated window screens, which allow light to filter into the temple while also providing privacy. These screens, which are typically carved with intricate designs and patterns, are a hallmark of Hoysala architecture.

The Hoysalas were also known for their use of soapstone, which was quarried locally and used extensively in the decoration of their temples. This soft stone was easy to carve and allowed for the creation of intricate and detailed sculptures and reliefs. Many of these sculptures depict scenes from Hindu mythology, including stories from the Ramayana and the Mahabharata, as well as scenes from daily life and the natural world.

The Hoysala temples are also known for their star-shaped plans, which are unique among Indian temple architecture. This design is characterized by a central shrine surrounded by a series of smaller shrines, each of which is connected to the central shrine by a series of passages. This



design allowed for the creation of highly decorative and ornate temples that were both functional and aesthetically pleasing.

In addition to their ornate design and intricate carvings, the Hoysala temples are also notable for their impact on Indian temple architecture. The Hoysala style, which combined elements of both North Indian and South Indian architecture, had a profound influence on temple architecture in the region and beyond. Many of the features that are now considered hallmarks of South Indian temple architecture, such as the use of lathe-turned pillars and intricate carvings, can be traced back to the Hoysala style.

In conclusion, the Hoysala architecture represents a high point in the history of Indian temple architecture. With its ornate design, intricate carvings, and unique star-shaped plans, the Hoysala temples are a testament to the skill and craftsmanship of the Hoysala sculptors and architects. Today, these temples continue to attract visitors from around the world, who are drawn by their beauty, history, and significance in the development of Indian temple architecture.

Here is a list of some of the most notable temples built by the Hoysala Empire in Hoysala architecture:

1. Chennakesava Temple, Belur
2. Hoysaleswara Temple, Halebidu
3. Jain Narayana Temple, Nuggehalli
4. Kedareshwara Temple, Ambali
5. Veeranarayana Temple, Belavadi
6. Somanathapura Temple, Somanathapura
7. Basadi Halli, Basadi Halli
8. Kallesvara Temple, Ambali
9. Mallikarjuna Temple, Basaralu

These temples are considered some of the finest examples of Hoysala architecture and are known for their intricate carvings, star-shaped plans, and ornate design.

An Overview of The Ornamental Features of Hoysala's Interior & Exterior Design

The Hoysala Empire was known for its intricate and highly decorative temple architecture, which is characterized by its ornamental features both inside and outside the temple.

The exterior design of Hoysala temples is characterized by its highly ornate and detailed sculptures and carvings. The walls, pillars, and ceilings are covered with intricate designs, including images of gods and goddesses, mythical creatures, and scenes from Hindu mythology. The temples are also adorned with a series of intricate friezes, which depict a variety of themes and subjects.

The interior of Hoysala temples is equally ornate, with highly decorative pillars, walls, and ceilings. The main shrine is surrounded by a series of smaller shrines, which are connected to the main shrine by a series of passages. The shrines are highly decorative and are adorned with intricate carvings and sculptures.



One of the unique features of Hoysala architecture is its star-shaped plan, which is a hallmark of the style. The temples also feature a series of highly decorative lathe-turned pillars, which are intricately carved with a series of designs and patterns. These pillars are a testament to the skill and craftsmanship of the Hoysala sculptors.

In addition to the intricate carvings and sculptures, Hoysala temples are also known for their intricate ceiling designs, which are highly decorative and feature a series of geometric patterns and motifs. The ceilings are often adorned with a series of lotus designs, which are a symbol of prosperity and good fortune in Hindu culture.

Overall, the ornamental features of Hoysala architecture are a testament to the artistic and architectural achievements of the Hoysala Empire and continue to attract visitors from around the world who are interested in the rich cultural heritage of South India.

The Unparalleled Craftsmanship & Building Techniques Used by Hoysalas:

The Hoysala Empire was known for its unparalleled craftsmanship and building techniques, which were used to create some of the most intricate and highly decorated temple architecture in India.

One of the key building techniques used by the Hoysalas was the use of soapstone, a soft and pliable stone that was easy to carve and mold into intricate designs. The Hoysalas used soapstone to create highly detailed sculptures and carvings, which cover every surface of the temple, including the walls, pillars, and ceilings.

The Hoysalas also used a unique star-shaped plan for their temples, which allowed for a more efficient use of space and allowed for more intricate carvings and sculptures to be incorporated into the design. This plan, which is a hallmark of Hoysala architecture, was used to create a series of interconnected shrines, which were connected by a series of passages.

The Hoysalas were also known for their use of highly decorative lathe-turned pillars, which are intricately carved with a series of designs and patterns. These pillars are a testament to the skill and craftsmanship of the Hoysala sculptors and were used to create a highly ornate and decorative interior for the temples.

The Hoysalas were also known for their use of intricate ceiling designs, which were highly decorative and featured a series of geometric patterns and motifs. The ceilings were often adorned with a series of lotus designs, which are a symbol of prosperity and good fortune in Hindu culture.

Overall, the unparalleled craftsmanship and building techniques used by the Hoysalas allowed them to create some of the most intricate and highly decorated temple architecture in India and continue to attract visitors from around the world who are interested in the rich cultural heritage of South India.

The Geometric Patterns That Make Up The Magnificent Structures of Hoysala's Architecture

Geometric patterns play a significant role in the magnificent structures of Hoysala architecture, adding to the beauty and intricacy of the temples.



The star-shaped plan of the Hoysala temples, for example, is an intricate geometric pattern that is a hallmark of the style. This plan allows for a more efficient use of space and allows for more intricate carvings and sculptures to be incorporated into the design.

Another prominent geometric pattern found in Hoysala architecture is the use of intricate lattice work, which is used to decorate the walls, pillars, and ceilings of the temples. The lattice work features a series of interlocking geometric shapes, including squares, circles, and stars, which create a highly decorative and ornate design.

In addition to the star-shaped plan and lattice work, Hoysala temples also feature highly decorative ceiling designs, which are adorned with a series of geometric patterns and motifs. These ceiling designs, which are often in the form of lotus designs, add to the beauty and intricacy of the temples and are a symbol of prosperity and good fortune in Hindu culture.

Overall, the use of geometric patterns in Hoysala architecture is a testament to the artistic and architectural achievements of the Hoysala Empire and continues to attract visitors from around the world who are interested in the rich cultural heritage of South India.

Examining the Style and Artistic Merits of the Ornamental Shikharas in Hoysala Architecture

The ornamental shikharas in Hoysala architecture are an impressive example of the style and artistic merits of this form of architecture. Shikharas are the spires or towers that are found on top of Hindu temples, and in Hoysala architecture, they are highly ornate and decorative.

One of the key features of Hoysala shikharas is their intricate and highly detailed sculptures and carvings. The shikharas are adorned with a series of sculptures and carvings that depict Hindu gods, goddesses, and mythical creatures. These sculptures and carvings are highly detailed and are considered to be some of the finest examples of Indian temple art.

Another key feature of Hoysala shikharas is their unique and intricate design. The shikharas are often multi-tiered and feature a series of circular bands that are adorned with a series of intricate and highly decorative carvings and sculptures. This design is a hallmark of Hoysala architecture and adds to the beauty and intricacy of the temples.

The Hoysalas also used a unique building technique to create their ornamental shikharas, which involved layering the stone blocks to create a highly stable and sturdy structure. This building technique was necessary to create the highly intricate and ornate designs that are found on the shikharas.

Overall, the ornamental shikharas in Hoysala architecture are an impressive example of the style and artistic merits of this form of architecture. The intricate and highly detailed sculptures and carvings, unique and intricate design, and the building techniques used by the Hoysalas make these shikharas a testament to the impressive artistic and architectural achievements of the Hoysala Empire.

Uncovering the Unique Features that Distinguish Hoysala's Architecture from Other Dynasties



Hoysala architecture is a distinct form of Indian temple architecture that is known for its intricate and highly decorative designs. There are several unique features that distinguish Hoysala architecture from other dynasties and make it a highly prized form of Indian temple architecture.

One of the key features that sets Hoysala architecture apart is its highly decorative sculptures and carvings. The Hoysalas were known for their highly detailed and intricate sculptures and carvings, which are found on every surface of the temple, including the walls, pillars, and ceilings. This extensive use of decorative sculptures and carvings is a hallmark of Hoysala architecture and sets it apart from other forms of Indian temple architecture.

Another unique feature of Hoysala architecture is its star-shaped plan, which allows for a more efficient use of space and allows for more intricate carvings and sculptures to be incorporated into the design. The interconnecting shrines and passages, which are part of this star-shaped plan, create a highly intricate and highly decorative interior for the temple.

Hoysala architecture is also known for its highly decorative lathe-turned pillars, which are intricately carved with a series of designs and patterns. These pillars add to the ornate and decorative interior of the temple and are a testament to the skill and craftsmanship of the Hoysala sculptors.

Finally, Hoysala architecture is known for its use of soapstone, a soft and pliable stone that was easy to carve and mold, in its construction. This use of soapstone allowed the Hoysalas to create highly intricate and ornate sculptures and carvings that are considered to be some of the finest examples of Indian temple art.

Overall, these unique features set Hoysala architecture apart from other forms of Indian temple architecture and make it a highly prized form of Indian architectural heritage. The intricate and highly decorative sculptures and carvings, star-shaped plan, decorative lathe-turned pillars, and use of soapstone all contribute to the beauty and intricacy of Hoysala temples and make them a testament to the impressive artistic and architectural achievements of the Hoysala Empire.

Investigating How Nature Inspired the Design of these Structures in Hoysala architecture

Hoysala architecture is known for its intricate and highly decorative designs, which were often inspired by the natural world. The Hoysalas were deeply connected to nature and believed that the beauty of nature should be incorporated into their temple designs. As a result, many of the designs and motifs found in Hoysala temples are inspired by the beauty of nature and the surrounding landscape.

One of the key ways that nature inspired the design of Hoysala temples is through the use of flora and fauna motifs. Hoysala temples are adorned with intricate carvings and sculptures of leaves, flowers, fruits, birds, and animals, all of which are taken directly from the natural world. These motifs are often used to create intricate and highly decorative designs, which add to the beauty of the temple and provide a visual representation of the Hoysalas' connection to nature.

Another way that nature inspired the design of Hoysala temples is through the use of light and shadow. The Hoysalas were masters of creating spaces that were both bright and airy, and yet also intimate and cozy. They achieved this by carefully considering the direction of the sun and using intricate designs to control the way that light entered the temple. This helped to create a sense of



intimacy and comfort within the temple, while also highlighting the beauty of the intricate carvings and sculptures.

Finally, nature was also incorporated into the design of Hoysala temples through the use of natural materials such as stone, wood, and metal. The Hoysalas were known for their skill in working with these materials and used them to create intricate and highly decorative designs. The natural beauty of the materials was emphasized by the intricate designs, which added to the overall beauty and connection to nature of the temple.

Overall, nature played a significant role in the design of Hoysala temples, and its influence can be seen in the intricate and highly decorative designs, the use of flora and fauna motifs, the manipulation of light and shadow, and the use of natural materials. The Hoysalas' deep connection to nature is evident in the beauty and intricacy of their temple designs and serves as a testament to their love and reverence for the natural world.

temple. Keshava temple is located on a raised platform with a Pradakshina path leading to it. With three shrines and Vimana, the temple is fantastically designed. It is dedicated to the god Vishnu.

Aspects:

Architecture: The Hoysalas are known for their unique style of architecture, which is a fusion of Vesara and Dravidian styles and is characterized by star-shaped temples, high platforms, intricate stone carvings on the walls, and pyramidal towers.

Building materials: Soft soapstone was the main building material used by the Hoysalas for their temples and other architectural structures.

Decoration: The Hoysalas emphasized decorating their temples with paintings and intricate carvings on the walls, both inside and outside.

Religious legacy: The Hoysalas were patrons of Hinduism and built many beautiful temples dedicated to various Hindu deities.

Historical significance: The Hoysalas ruled over South India for several centuries and made significant contributions to the cultural, architectural, and religious heritage of the region.

Art and Culture: The Hoysalas are known for their contributions to the arts, including music, dance, and literature. They also patronized many artists and intellectuals of their time.

Literature Survey:

[1] The Hoysala temples' art and architecture are a significant part of India's art history and are particularly noteworthy in Karnataka. The development of the distinct Hoysala architectural style took centuries to mature. When exploring the origins and growth of South Indian art and structures, it is essential to examine the foundation and evolution of the Badami Chalukya architecture in Karnataka and the Pallava architecture in Tamil Nadu. These two kingdoms both experimented in temple design, with the Badami Chalukyas contributing to the Vesara style in Karnataka and the Pallavas establishing themselves as the foundation for the Dravidian style of architecture in South India. It has been noted that the Hoysala style includes features that may have been inspired by the later Chalukyan temples and that the Hoysalas may have directly acquired some inspirations from these sources.



The key feature of Hoysala temple architecture is the type of stone used, which is a green or black chloritic shale commonly known as soapstone. This stone is malleable and ductile when freshly extracted but becomes stronger upon exposure to the sun. The Hoysalas had no shortage of this type of stone in the southern region of Karnataka. Their temples are usually small and built of granite, with some built of shale like the Tonnur Hoysala temple. The Hoysala temples built in Tamilnadu are mostly made of granite.

The Hoysala temples are typically Panchakutas or temples with five garbhagrihas, as seen from epigraphic evidence. However, few of these temples still exist today. The Panchalingeswara Temple at Govindanahalli in the Krishnarajapet taluk of the Mandya district is one of the few surviving examples. This temple has five garbhagrihas lined up facing east in a north-south direction, each with a sukhanasi and common length navaranga. The temple is not built on a jagati and has two entrances, with a mandapa in three of the garbhagrihas. The gates of each garbhagrihas are on the north and south sides. Another example of a Panchalingeswara temple can be found in Somanathapura, but it has been destroyed and was built using solid granite.

[2] The Hoysalas were initially vassals of the Chalukyas of Kalyana. When the Chalukyas became weakened, the Hoysalas defeated them and took control of southern Karnataka, which was previously known as Mysore State. The Sevunas, who lived in the hills, were also vassals of the Chalukyas. This is important because the Hoysala temples mainly focus on southern Karnataka and parts of Tamil Nadu. The Hoysalas introduced the star design, which was a new and innovative idea that represented energy and beauty. They chose to imitate the cruciform design of the Chalukyas or the four-sided style of the Cholas, which was considered very beautiful. The star design blends in with the silhouette of the sikhara, and also provided a recessed surface for the Hoysala artists to create intricate paintings. The jagati, or platform, found in Hoysala temples is another example of their architectural style. Hoysala temples are mostly nirandhara, meaning they don't have a circular path for devotees to walk around. The jagati serves as the open circular area and allows devotees to go around the sikhara as part of their rituals. It also allows for small sculptures and friezes to be appreciated in close proximity. Some of these friezes have stories from the Ramayana, The Mahabharata, and Bhagavata engraved on them. Hoysala temples can be classified into five groups based on the number of garbhagrihas they have: Ekakuta (one garbhagriha), Dvikuta (two garbhagrihas), Trikuta (three garbhagrihas), Chatuskuta (four garbhagrihas), and Panchakuta (five garbhagrihas). An Ekakuta temple is a single structure with the garbhagriha, sukhanasi, and navaranga arranged in an east-west direction.

[3]. Adam Hardy, an insightful scholar, documented Hoysala architecture as a part of Karnataka Dravida tradition, incorporating elements of both South Indian Tamil style and the outstanding Dravidian architecture of the Deccan. Other architectural styles in the region include Vesara and Chalukya architecture, which can be further divided into ancient Badami Chalukya architecture and the Western Chalukya architecture that immediately preceded the Hoysalas. This architectural culture spans a period of seven centuries, starting in the 7th century under the patronage of the Badami Chalukya Dynasty and later evolving under the Rashtrakutas of Manyakheta in the 9th and 10th centuries, and the Western Chalukyas of Basava kalyan in the 11th and 12th centuries. The Hoysalas further developed this style during their rule in the 12th and 13th centuries, with the temples of Mallikarjuna and Kuruvati, located about 27 km northwest of Harihara, being prime examples of the Hoysala's architectural mastery.



Elements of Architecture in Hoysala Empire:

The Hoysala Empire was known for its unique and highly decorative style of architecture. The following are some of the key elements of Hoysala architecture:

Intricate Carvings and Sculptures: Hoysala temples are known for their intricate carvings and sculptures, which cover the walls, columns, and ceilings of the temple. These carvings often depict scenes from Hindu mythology, as well as flora and fauna motifs.

Shikharas: The Shikharas, or tower-like structures, are one of the key elements of Hoysala architecture. They are highly ornamental and are often decorated with intricate carvings and sculptures.

Jali Work: Jali work is a type of screen work that was used extensively in Hoysala temples. It is a type of stone carving that creates intricate geometric patterns and designs, which allow light to filter into the temple.

Pillars and Columns: The pillars and columns in Hoysala temples are often highly ornate and are decorated with intricate carvings and sculptures. They are often used to support the structure of the temple and to provide visual interest.

Natural Materials: Hoysala architects used a variety of natural materials in their temple designs, including stone, wood, and metal. These materials were used to create intricate designs and sculptures, and were often used to reflect the beauty of the natural world.

Symmetry and Proportion: Hoysala architects placed great importance on symmetry and proportion in their temple designs. They carefully balanced the different elements of the temple, such as the Shikharas, pillars, and columns, to create a harmonious and aesthetically pleasing structure.

Ornate Entrances: The entrances of Hoysala temples were often highly ornate and were decorated with intricate carvings and sculptures. These entrances served as a visual representation of the grandeur and importance of the temple.

Overall, these elements of Hoysala architecture combine to create a unique and highly decorative style that is renowned for its beauty and intricate details. The Hoysalas' love for nature and their appreciation for symmetry and proportion are evident in the beauty and intricacy of their temple designs.

Conclusion:

In conclusion, the study of Hoysala's architecture highlights the richness and diversity of India's architectural heritage. The Hoysala empire, which flourished in South India from the 11th to the 14th centuries, left behind a legacy of magnificent temple structures that showcase their creativity, skill, and attention to detail. The intricate carvings, stunning sculptures, and geometric patterns used in the Hoysala architecture are a testament to their unparalleled craftsmanship and artistic vision.

This study also sheds light on the cultural and historical context in which these structures were built, and how they reflect the beliefs, values, and traditions of the Hoysala dynasty. The close connection between architecture and religion in Hoysala's temple structures is particularly



noteworthy, as these structures were not only places of worship but also served as symbols of the dynasty's power, prestige, and cultural heritage.

In conclusion, Hoysala's architecture is a fascinating example of the rich and diverse architectural heritage of India, and its structures continue to inspire and captivate visitors from around the world. Further study of this fascinating period in India's history can deepen our understanding of this unique and rich cultural legacy, and provide new insights into the cultural and historical context of South India during this period.

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Significance of Charity In Different Religion

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Abstract:

Giving to charity is the most typical way to assist those in need, but it also has the most impact and rewards. This essay tries to explain the idea of charity as it is described in the Hindu and Islamic texts. It covers and examines various facets of charitable giving in the context of Qur'anic verses, prophetic traditions, and Hindu holy scriptures. The main goal of choosing this issue is to draw attention to and appreciate the diversity of the giving customs in both religions. The numerous facets of generosity in Islam and Hinduism are examined, described, and analysed in this article. A major portion of Qur'anic verses and Prophetic traditions discuss charitable giving, its significance in the lives of believers and in Muslim society, as well as the etiquette, elements, and benefits of doing so. Similar to this, a significant portion of sacred Hindu writings go into great detail about the idea of giving away one's wealth. In this essay, the twin ideas of sadqah and din have been introduced, followed by a consideration of their elements, import, manners, and principles. According to the verses of the Qur'an, performing charitable acts liberally is a very appreciated act, and those who do so are promised countless blessings in this life and the next. Similar to this, Hindu texts define charity and exhort a committed Hindu to carry out this meritorious conduct in order to receive several immutable rewards in this life as well as the next.

Key words:

Charity, sadaqha, daana, waqf, significance of charity.

Charity:

The finest approach for people to show one another compassion is via generosity. Liberality and generosity are two significant facets of human existence that are guided by religious precepts. Therefore, it is important to comprehend the precise religious prohibitions against liberalism. The religious perspective on giving is vital since religion plays a significant role in people's lives. It establishes some moral standards to be followed and determines how people react to many areas of life. Due to their enormous numbers of adherents in various regions of the world, Islam and Hinduism are regarded as two of the world's major religions.

Here, religious texts are replete with heavenly commands addressing every facet of both group and individual human existence. The best method to create communities, cultivate generosity, show compassion, encourage social connections, and enhance relationships is through charitable giving. Surprisingly, their scriptures appear to regard charity giving rather similarly. For the benefit of their followers, both religions go into great detail to define every step of the charitable giving process. Islamic edicts, on the other hand, stand out as more perceptive and sensible since they place more emphasis on creating a prosperous community in which wealth is distributed frequently in the form of alms rather than accumulated by a particular class of society. Hinduism frequently focuses on the Brâhmins, the most privileged group in Hindu culture. The goal of Islam is to achieve Charity is assisting those in need by providing them with food, money, or other necessities. Anyone with a good heart can perform acts of charity.



Muslims believe that charity is a third pillar of Islam and that it goes by the names of zakat, fitra, and sadaqa, all of which are simply terms for generosity. In Hinduism, generosity is known as "Daan," a Sanskrit term that meaning "to give." Daan is a significant component of Hindu dharma, and each individual believes that it is a component of their obligation or dharma toward their family, friends, and society. Christian doctrine holds that giving charity from the bottom of one's heart is the purest kind of love

Literature survey:

The amusing book "Dan giving customs in India" by Sanjay Agarwal was a fantastic source for the production of this article. It carefully examines a number of Indian native charitable giving customs, paying special attention to every little detail. The book "Al Birn's India" by Abu Rayhn Al Birn (1048 AD) is an important source for people who want to learn more about Hinduism. It provides an in-depth explanation of Daan in a chapter that is devoted to doing so. Hindu worldview, beliefs, dogmas, and rituals are thoroughly explained in Klaus Klostermaier's "A survey of Hinduism." In one section, it talks into great depth about the significance of DN and other kinds of Hindu generosity.

Component of giving charity:

Hinduism places a strong emphasis on liberality, which is a broad and all-encompassing idea that is mentioned in numerous sacred texts. There are detailed theological texts and admonitions regarding the laws, values, and components of charitable giving. The most significant elements of the Dana described in various Hindu scriptures are covered in this section. The Giver: In Hinduism, the giver of Daan is accorded secondary significance. He is instructed to give to the most deserving recipients while taking his financial situation and economic situation into consideration. Typically, the text is responsible for handing out Vasys. Kshatriya and the scriptures mention various characteristics of a good donor, including being healthy, moral, holy, and honest.

The receiver:

Man Smrt, out of all the scriptures, provides the most thorough description of a recipient since it makes it apparent that the recipient's acceptance of Dana and the benefits that follow depend on them. The text's discussion of liberality and its components shows a certain predilection for the Brâhmnas. They are regarded as Dn's most deserving recipients. However, the giver must keep in mind that only those Brâhmnas who are knowledgeable in the Vedas and are virtues are to be deemed honourable or suitable. An ordinary Hindu householder will frequently be instructed to give the sacrifice intended for God and person to a Story (a Brâhmna knowledgeable in the religious text). The passage makes it quite clear that almsgiving or giving to

The donated object has considerable religious significance in Hinduism, hence it is being distributed as charity. One is commanded to give, however little, with a joyful heart and a respectful demeanour toward the recipient. Man Smart lists several gifts that can be given along with the benefits the giver will receive in exchange for his donation. For instance, a gift of food will always be happy, a giver of water will be satisfied by his hunger and thirst, and a giver of a candle will have the best vision.

Benefit of charity in Islam, Hinduism and Christianity:

Giving zakat, according to Muslims, purifies one's money and spirit, while charitable giving multiplies blessings and brings happiness into one's life. Charitable giving has enormous positive effects on both the individual and society. Giving charity, such as sadaka and zakat, is viewed by Muslims as a means of achieving closer ties with Allah and is a symbol of a trusting and obedient



society. Like water does for a fire, charitable giving puts sins to rest. The Hindu faith claims that the advantage of generosity promotes human love. Every religion holds that the compassion and generosity of god toward humanity pushes and inspires us to love.

Christian charity:

Christian charity has a unique meaning and various definitions of the term are found in common literature. Christians hold that charity is the most straightforward and effective good deed there is.

Charity is a blessing:

If we look at everything, we will unquestionably discover that the trend of charity isn't at an all-time high. Since there aren't many liberal people, this excess is a blessing. Therefore, it is reasonable to infer that generosity is a blessing and a gift that only a select few choose to give. It also signifies that individuals who receive this gift today must carry out their obligation to assist those who suffer due to a lack of physical resources

Charity as a moral obligation:

This point is slightly related to the one we just covered in the previous spot. Christian charity entails helping others when one has the resources to do so. In this faith, it is not viewed as admirable to hold back from helping or giving when you are able to. The following passage from Leviticus clarifies the situation:

Empathy building through charity is one of its main tents and characteristics. Giving and sharing foster a sense of community among society members that is both more valuable than expensive than any other heavenly advantage. This is also the reason why Christianity places such a high value on charitable giving. Sometimes we think that things on this planet we call earth might have been much better if this link had been a little stronger. These are the guiding principles underlying the focus placed on compassion in various cultures, especially Christianity.

Charity in Islam appears in many different ways, from aiding others with a bit of volume advice to supporting economic aids. Upon the instruction of the Quran and hadiths, mandatory charity must be done from affordable Muslims who are eligible to donate the charity, or else the Muslim is not able to fulfill the Islam conditions and may Allah may not consider his prayers.

1. Zakat

Zakat is an essential part of the Islamic belief it is a sign of social equality. Until we don't pay zakat means charity our wealth is immoral and we have to answer the Allah paying a certain amount of money and our wealth bring us the "ablution and extension" of your wealth

The act of charity in Islam is the optional sharing our blessing with others. It takes two major structures that are "sadaqah" and "waqf."

2. Sadaqah

Sadaqah is not only about giving cash. Each and every good deed that is beside others drops in the category of sadaqah. There is nothing like exactly money or assets on which sadaqah becomes payable. As it is not optional charity giving, we can give as much as we can.

In fact, those are the good and best giver who gives the charity above his or her income hand over the sadaqah brings us soul satisfaction, and we become close to our creator Allah.

3. Waqf:



Waqf is another way of giving charity voluntary. It is the donating a money of property or funds for well being purpose. This type of charity is not mentioned in the holy Quran of Muslims. But many of hadiths carry the idea. we can give our property as donation to build the hospitals or to build mosque or schools or for needy peoples.

The award of giving charity in Islam:

Islam give rise to on all extent and promises blessed rewards. Above the study of the mind comfort and religious happiness one also gain the mercy of Allah and his love towards us.

Charity in Hinduism:

Hinduism is one of the world's main faiths and has a thriving cultural community. Hinduism, like all other religions, is largely dependent on the body of its sacred literature and be in debt its diversification and vibrancy to its extensive collection of religious texts. The majority of this written works lays out for non muslim their Dharm or the set of rules they must abide by because of their religion, while the remainder is primarily of a historical nature. ManSmrt, Bhagvt Gt, Prans, and the Upnshds tackle a wide range of subjects that are extremely important to a Hindu's way of life. In these writings, liberality and charity play a significant role. The higher three castes of twice born people are told to do charity as passionately as they can in a variety of ways.

The oldest and most authoritative Hindu text, ManSmrt, places a high value on giving. The Hindu calendar, according to Man Smrt, is split into four ages: Satya Yuga, Tret Yug, Dwapr Yug, and Kl Yug. During Saty Yug, the Dharm must be upheld by the four pillars of Truth, Kindness, Austerity, and Dn. Every Yuga that passes, one of these is lost, and at the present time, mankind is living in the Kali Yuga, a time of darkness, suffering, and sorrow, with only Dn remaining as the lone tower supporting Dharm. Because of this, Man Smrt places a lot of stress on charitable giving or liberality, which it believes to be the only course that is best for the human beings through the 432, 220 years of Kal Yug.

Dana:

In Hinduism, the word "dn" is most frequently used to refer to charitable giving. It describes the transfer of money, property, or any other kind of object from one person to another. The phrase is specifically used in reference to charitable giving of money.

In these writings, liberality and charity play a significant role. The higher three castes of twice born people are told to do charity as passionately as they can in a variety of ways.

Dana's significance:

Hinduism, like all other world faiths, places a high significance on moral principles, ethical behaviour, and good acts. There are some actions that are valued more than others and are given greater attention. One such act is charitable giving, or Dana. The significance of Dn has been highlighted time and time again in Hindu holy writings. Numerous Hindu scriptures devote extensive chapters to praising the kind deed of donation. humans who are able to giving but do not pay out on someone else or donate to charity are thought to become ill, stupid, impoverished, and dependent on others.

Hindu scriptures also assert that this world and its materialistic lifestyle are essentially deceptions created to keep people from focusing on their ultimate calling in life. A man's lifelong



accumulation of wealth and comforts serves as an anchor to keep him tied to this delusion. A devout Hindu is advised to use as much of his income as he can in charitable activities because giving it away with a bitter heart helps corrode this anchor.

Islam and Hinduism handle charitable giving similarly:

• It's interesting to note that some of the teachings of both religions are extremely similar. The guidelines and manners outlined in their scriptures with regard to the Sadqha Dna im method serve to guide a giver point to point in order to make better the grade of his act. The principles are strikingly similar in that they both place a strong emphasis on having a positive attitude, claimed Other similarities that catch one's attention are the idea of giving up wealth to achieve the goal of dispassion from this world and its lavish life, heart, lawfully obtained cash, requited respect, barring of big headed, and sincerity when doing so. To avoid being too entangled in this world's issues, both Islam and Hinduism advise its adherents to use their money for the good of others.

Considering the aforementioned likeness and dislikeness, it can be said that while both religions make an effort to foster a society of obedient and devout separate who are eager to contribute to the welfare of the community and protect the physical, mental, and economic comfort of all its people, Islam stands out as more comprehensive, logical, and practical in its precepts.

Conclusion:

Every religion aspires to instil in its adherents the highest standards in terms of morality and ethics. The aim and reason for promoting lofty ideas is to build a society where each person actively contributes to the welfare of the group as a whole and protects the material, spiritual, and physical well-being of all its members. Every religion shares the values of generosity and liberalism. A comprehensive idea of liberality is outlined in great depth in the texts of Islam and Hinduism. To identify the parallels and contrasts between Islam's and Hinduism's approaches to the act of charitable giving, however, does not take acute observation. While Islam's approach frequently appears to be more pragmatic and logical than Hinduism's.

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Worshipping Of The Chamundi Hill – An Explorestion

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Abstract :

Chamundi Hills is a Hindu sacred site located near Mysore, in the Indian state of Karnataka. The hills are named after the Hindu goddess Chamundi, who is considered to be an incarnation of Parvati, the wife of Lord Shiva. The temple dedicated to Chamundi is located at the top of the hills and is a popular place of pilgrimage for devotees. Pilgrims come to offer prayers and seek the blessings of the goddess for good health, prosperity, and success. The temple is surrounded by beautiful natural scenery, which adds to its spiritual significance and allure. Chamundi Hills is a sacred site located near the city of Mysore in the Indian state of Karnataka. The hills are named after the Hindu goddess Chamundi, who is worshiped at the temple located at the top of the hills.

The worship of Chamundi Hills is an important aspect of Hindu culture and tradition in the region, attracting Hindu devotees from all over India who come to offer their prayers and seek the blessings of the goddess. The temple is considered a place of pilgrimage, known for its beautiful architecture, intricate carvings, and richly decorated shrines dedicated to the goddess. The temple offers a peaceful and serene atmosphere, making it a spiritual destination for Hindu devotees who come to connect with the divine and to offer their devotion to the goddess. The history of Chamundi Hills is deeply intertwined with the worship of the goddess, with the temple believed to have been built over 1, 000 years ago and undergoing several renovations and additions over the centuries. Exploring the worship of Chamundi Hills offers a unique opportunity to experience the rich culture and traditions of Hinduism in India, as well as to appreciate the natural beauty of the surrounding area.

KEYWORD: Hindu, Sacred site, Chamundi Hills, Mysore, temple, Goddess Chamundi, Prosperity, Spiritual significance, pilgrimage, devotees, natural scenery.

Introduction :

Chamundi Hills is a sacred site located near the city of Mysore, in the Indian state of Karnataka. The hills are named after the Hindu goddess Chamundi, who is worshiped at the temple located at the top of the hills. The worship of Chamundi Hills is an important aspect of Hindu culture in the region, attracting Hindu devotees from all over India who come to offer prayers and seek the blessings of the goddess. The temple at Chamundi Hills is considered a place of pilgrimage, offering a peaceful and serene atmosphere for Hindu devotees to connect with the divine and to offer their devotion to the goddess. The temple is known for its beautiful architecture and intricate carvings, as well as its spiritual significance as a site of Hindu worship. The surrounding area is renowned for its natural beauty, adding to the peaceful and serene atmosphere of the temple.



Exploring the worship of Chamundi Hills offers a unique opportunity to experience the rich culture and traditions of Hinduism in India.

The history of Chamundi Hills is deeply intertwined with the worship of the Hindu goddess Chamundi. The temple dedicated to the goddess is believed to have been built over 1, 000 years ago, during the reign of the Hoysala dynasty in South India. The temple was a major center of Hindu worship in the region, attracting pilgrims from all over India who came to offer their prayers and seek the blessings of the goddess. The temple was also a center of cultural and artistic activity, known for its beautiful architecture, intricate carvings, and richly decorated shrines dedicated to the goddess. Over the centuries, Chamundi Hills has played a significant role in the cultural and spiritual life of the region. The temple has undergone several renovations and additions, each adding to its beauty and significance as a site of Hindu worship. Today, the temple continues to be a place of pilgrimage, attracting Hindu devotees from all over India who come to offer their devotion to the goddess and to seek her blessings. The worship of Chamundi Hills is also an important aspect of Hindu tradition and culture, adding to its historical significance as a sacred site. The temple and its surrounding area offer a glimpse into the rich history and cultural heritage of Hinduism in India, making it a unique and fascinating destination for those interested in exploring the history of Hindu worship.

In Hinduism, the worship of Chamundi Hills is considered a form of devotion to the goddess Chamundi. The temple located at the top of the hills is a popular place for Hindu pilgrims to visit and offer prayers. The goddess is believed to grant blessings for good health, prosperity, and success to those who worship her. The natural beauty of the surrounding area adds to the spiritual significance of the temple, making it a peaceful and serene place for Hindu devotees to connect with the divine. The worship of Chamundi Hills is an important part of Hindu tradition and continues to be a significant aspect of Hindu culture in the region.

Sacred :

Chamundi Hills is considered a sacred site in Hinduism. The temple located at the top of the hills is dedicated to the goddess Chamundi, who is revered as an incarnation of Parvati, the wife of Lord Shiva. The temple is a place of pilgrimage for Hindu devotees, who come to offer prayers and seek the blessings of the goddess. The natural beauty of the surrounding area adds to the spiritual significance of the temple, making it a peaceful and serene place for Hindu devotees to connect with the divine. The worship of Chamundi Hills is an important part of Hindu tradition and continues to be a significant aspect of Hindu culture in the region. The sacred site attracts many visitors each year, who come to experience its spiritual essence and to offer their devotion to the goddess Chamundi.

Mysore :

Chamundi Hills is located near the city of Mysore, in the Indian state of Karnataka. Mysore is known for its rich cultural heritage, including its historical palaces, temples, and gardens. The city is a popular tourist destination, attracting visitors from all over the world who come to experience its beauty and to learn about its rich history. The worship of Chamundi Hills is an important aspect of Hindu culture in the region, and the temple at the top of the hills is a popular place of pilgrimage for Hindu devotees. Pilgrims come to offer prayers and seek the blessings of the goddess for good health, prosperity, and success. The natural beauty of the surrounding area and the spiritual significance of the temple make it a peaceful and serene place for Hindu devotees to connect with



the divine, and it is a must-visit destination for anyone exploring the rich culture and history of Mysore and the surrounding region.

Goddess :

Goddess Chamundi is the deity worshiped at the temple located at the top of Chamundi Hills in the Indian state of Karnataka. She is considered an incarnation of Parvati, the wife of Lord Shiva, in Hinduism. The temple is a popular place of pilgrimage for Hindu devotees, who come to offer prayers and seek the blessings of the goddess. The goddess is believed to grant blessings for good health, prosperity, and success to those who worship her. The worship of Goddess Chamundi is an important part of Hindu tradition and continues to be a significant aspect of Hindu culture in the region. The natural beauty of the surrounding area adds to the spiritual significance of the temple, making it a peaceful and serene place for Hindu devotees to connect with the divine and offer their devotion to the goddess. The temple at Chamundi Hills is a must-visit destination for anyone exploring the rich culture and traditions of Hinduism in India.

Spiritual :

The spiritual significance of Chamundi Hills lies in its association with the Hindu goddess Chamundi. The temple located at the top of the hills is dedicated to the goddess and is considered a place of pilgrimage for Hindu devotees. Pilgrims come to the temple to offer prayers and seek the blessings of the goddess for good health, prosperity, and success. The natural beauty of the surrounding area and the peaceful and serene atmosphere of the temple contribute to its spiritual significance, making it a place for Hindu devotees to connect with the divine. The worship of Chamundi Hills is also an important part of Hindu tradition and culture, adding to its spiritual significance as a sacred site. For many Hindu devotees, visiting the temple at Chamundi Hills is a transformative and deeply spiritual experience, offering a chance to connect with the divine and to seek blessings and guidance in their lives.

Temple :

The temple located at the top of Chamundi Hills is the main attraction for Hindu devotees visiting the site. The temple is dedicated to the Hindu goddess Chamundi and is considered a place of pilgrimage for Hindu devotees. The temple is a traditional Hindu temple, featuring intricate carvings, beautiful sculptures, and richly decorated shrines dedicated to the goddess. The temple is a peaceful and serene place, offering a calm and spiritual atmosphere for Hindu devotees to offer their prayers and seek the blessings of the goddess. Visitors to the temple are often struck by its natural beauty, as well as its spiritual significance. The temple at Chamundi Hills is an important part of Hindu tradition and continues to be a significant aspect of Hindu culture in the region, attracting many visitors each year who come to experience its spiritual essence and to offer their devotion to the goddess Chamundi.

PROSPERITY;

Worship of Chamundi Hills is believed to bring prosperity to those who visit the temple and offer their prayers to the Hindu goddess Chamundi. The goddess is revered as an incarnation of Parvati, the wife of Lord Shiva, and is considered a powerful deity who can grant blessings for good health, prosperity, and success. Many Hindu devotees come to the temple at Chamundi Hills seeking the blessings of the goddess for prosperity in their lives, whether in terms of financial success, career



advancement, or overall well-being. The temple is considered a peaceful and serene place, offering an atmosphere conducive to spiritual reflection and connection with the divine. For many Hindu devotees, the worship of Chamundi Hills is a transformative and deeply spiritual experience, offering a chance to seek guidance and blessings from the goddess for a prosperous and fulfilling life.

Pilgrim :

Chamundi Hills is a popular pilgrimage destination for Hindu devotees in India. The temple located at the top of the hills is dedicated to the Hindu goddess Chamundi and is considered a place of pilgrimage for Hindu devotees who come to offer their prayers and seek the blessings of the goddess. The temple offers a peaceful and serene atmosphere, making it an ideal place for Hindu devotees to connect with the divine and to offer their devotion to the goddess.

The pilgrimage to Chamundi Hills is an important aspect of Hindu culture and tradition, attracting devotees from all over India who come to pay homage to the goddess and to seek her blessings. The journey to the temple is considered to be a spiritual journey, with devotees walking up the hills and offering prayers along the way. Upon reaching the temple, devotees offer their prayers and perform various rituals and offerings to the goddess, seeking her blessings and guidance in their lives.

The pilgrimage to Chamundi Hills is a unique and inspiring experience, offering a glimpse into the rich culture and traditions of Hinduism in India. The temple and its surrounding area offer a peaceful and serene atmosphere, making it an ideal destination for those seeking a spiritual and cultural experience. The pilgrimage to Chamundi Hills is a truly enriching experience, offering a glimpse into the deep spiritual significance of Hindu worship and the rich cultural heritage of India.

Devotes:

Hindu devotees from all over India come to Chamundi Hills to offer their devotion to the Hindu goddess Chamundi. The temple located at the top of the hills is dedicated to the goddess and is considered a place of pilgrimage for Hindu devotees who come to offer their prayers and seek her blessings.

Devotees visiting Chamundi Hills come to connect with the divine and to offer their prayers and devotion to the goddess. The temple offers a peaceful and serene atmosphere, making it an ideal place for Hindu devotees to connect with the divine and to offer their prayers and devotion to the goddess.

The journey to the temple is considered a spiritual journey, with devotees walking up the hills and offering prayers along the way. Upon reaching the temple, devotees offer their prayers and perform various rituals and offerings to the goddess, seeking her blessings and guidance in their lives.

The devotion of Hindu devotees to the goddess Chamundi is an important aspect of Hindu culture and tradition, and visiting Chamundi Hills offers a unique and inspiring experience for devotees, as well as a glimpse into the rich cultural heritage of India.

Natural Scenery :

Chamundi Hills is known not only for its religious significance as a pilgrimage site, but also for its stunning natural scenery. The hills offer a breathtaking panoramic view of the surrounding landscape, with lush green forests and rolling hills stretching as far as the eye can see.



Visitors to Chamundi Hills can enjoy a peaceful and serene atmosphere, surrounded by nature's beauty. The lush green forests and rolling hills provide a scenic backdrop for the temple, making it a truly enchanting and tranquil place to visit.

The natural scenery at Chamundi Hills is an added attraction for visitors, offering a welcome respite from the hustle and bustle of city life. Whether you're seeking a spiritual or a natural experience, Chamundi Hills offers both, making it a unique and inspiring destination for visitors. In addition to its natural beauty, Chamundi Hills is also home to a variety of flora and fauna, providing visitors with an opportunity to observe and appreciate the diversity of life in the region. With its stunning natural scenery and spiritual significance, Chamundi Hills is a must-visit destination for anyone exploring the beauty and cultural heritage of India.

Conclusion:

The worship of Chamundi Hills is an ancient tradition that has been practiced for centuries by devotees of Hinduism in India. The hill is considered sacred to the goddess Chamundeshwari, who is revered as a powerful deity associated with strength, courage, and protection. The temple at the top of the hill attracts thousands of pilgrims every year, who come to offer prayers and seek blessings from the goddess. The worship of Chamundi Hills is an important aspect of the cultural and spiritual heritage of the region, and continues to play a significant role in the lives of many people today.

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Namibia culture : A Study

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Keywords

Prohibition, Modernization, Garments, Heritage, Draped, Tunic, Voluminous, Linguistic, Invaders, Diversity, Distinguished, Bindi, Kanishtha, Anamika, Madhyama, Tarjani, Oluhere, Odelela, Angushta, Koti, Lobola, Dowry, Ochre, Pigment, Accident.

Abstract

A study of the similarities between Indian and Namibian heritage would likely reveal a number of interesting and important connections between these two cultures. Both India and Namibia have rich and diverse cultural traditions that have been shaped by their respective histories and geographies. These traditions include a strong emphasis on family, community, and respect for the elderly, as well as a deep connection to the natural world and a rich history of spiritual beliefs and practices.

One key similarity between Indian and Namibian heritage is their respective traditional dress, which plays an important role in both cultures and is often worn on a daily basis. Another commonality is the practice of arranged marriages, which is still widely practiced in both India and Namibia and is seen as a way of maintaining strong family ties and ensuring the stability of the community.

In both India and Namibia, there is also a strong tradition of taking care of the elderly, with young people often assuming the responsibility of caring for their aging family members. This reflects the deep cultural values of respect, family, and community that are an integral part of both Indian and Namibian heritage.

A study of the similarities between Indian and Namibian heritage would offer insights into the unique cultural traditions of these two countries, as well as the broader themes and connections that exist between different cultures around the world.

Introduction

It is true that Namibia and India were both colonized by Britain at some point, like many colonized countries, both Namibia and India had experienced the loss of some traditional practices and cultural traditions as a result. Both countries have been influenced by British culture and governance. However, it is important to note that both Namibia and India have their own unique cultures and histories that have been shaped by a range of factors beyond British colonialism. Both have a rich variety of traditional food, clothing and religious backgrounds which are not related to



British colonialism but again there's also some traditional dressings, foods and cultural behaviors that can be credited to the fact that this countries were both colonized by the British even though its been done at different times in history, During the period of British rule, the British government attempted to suppress many of the traditional practices and cultural traditions of the Namibian and Indian people. This included attempts to suppress indigenous languages and religious practices, and to force them to adopt British-style clothing and customs, and trying to make them forget their own religious believes. Namibia and India are both very agriculturally strong and this is because of their strong traditions, some people historically used to farm before farming was highly commercialized and Namibians and Indians continued with this tradition to date as you find that some families have been farming for more than even 5 generations.

Family

In most tribes in both Namibia and India people still live in joint family situations in which multiple generations of a family live together under one roof, is a traditional practice. In a joint family system usually the oldest male in the family is the head of the family if the family goes back more than 3 generations. In Namibia this is common in the villages where there's traditional home steads and usually the whole family lives on the land or farm around the home and usually instead of employing people outside the family the multi generation takes care of the farm land for both business especially in the in the Bantu tribes where people survive mainly on what they grow themselves or animals they are farming with.

Parental Influence

Level of influence that parents have over their children's lives, can vary widely within and between different cultures. In both India and Namibia, it is common for parents to have a strong influence on their children's lives, and for parents to make decisions about their children's education, career, and personal relationships. In many traditional cultures, including those of India and Namibia, it is also common for parents to arrange marriages for their children.

In both India and Namibia I have observed that offspring's or children are so controlled that they can't tell their parents about things they are experimenting with whether its dating, drinking smoking or doing drugs. Most kids pretend to not do this things in front of their parents and relatives or close family friends because they don't want to have to face their parents but sometimes they do this as a sign of respect but most times its because they are not ready to face their parents and tell them that they smoke or drink cause they fear the fact that the parents in most cases will stop with their financial support.

However, it is important to recognize that there is significant diversity within and between cultures, and that not all parents in India and Namibia exercise the same level of control over their children's lives. There are also significant cultural, economic, and social factors that can influence the level of parental control in different families and communities but usually tradition takes priority.

Taking care of family

It is common for young people to take care of the elderly, either as a part of their familial duties or as a way of showing respect for their elders. This can involve providing physical care and support, such as helping with daily tasks and providing companionship, as well as providing emotional and financial support, I am going to include this as a culture because in most countries people put their parents in old age home, nursing homes or other formal support systems but in India and Namibia



the young usually keep their elderly around for them to pass on good traditions to their grandchildren and also because they are seen as important figures of the community.

Marriage

Marriage traditions in India vary depending on the cultural and religious background of the couple. However, there are some common themes and practices that are found in many Just like in Namibia due to the many tribes and

Different cultures there's things that are tribe or ethnic specific but there's things that are done by almost all tribes, or ethnics because both this countries are rich with diversity.

But the common things in India when it comes to marriage are the arranging of the marriage whether its love marriage when it comes to Namibia or arranged marriage when it comes to mainly India the families involved if they do not already know each other they have to get acquainted with each other because its assumed as in many other cultures, marriage is seen as a way of bringing two families together. In traditional arranged marriages, the families of the bride and groom play an important role in the in the process of matching two people for marriage, and the marriage is seen as a way of establishing a connection between the two families, sometimes this connection can be used as an opportunity to do business together or just a social move.

After the wedding, the couple is typically expected to live with and be a part of their spouse's family. This often involves the couple taking on new roles and responsibilities within the family, and may involve the couple living with or near their in-laws. In many cases, the couple will also be expected to maintain close relationships with their own families, even as they become more integrated into their spouse's family.

Arranged marriage

Arranged Marriages in Namibia have a long and storied history that often serves as a reminder of ancient tribal customs.centuries ago, marriages were agreed upon by the families involved and served to strengthen alliances between tribes, while today they can be seen as a way to keep traditions alive. While arranged marriages are not as common in modern society as they once were, they are still popular among some Namibian communities - largely due to their familial nature and patriarchal values. For example, it is not uncommon for elders in rural areas to arrange matches for their children in an effort to ensure strong economic circumstances, higher social status and successful bloodlines for future generations. Despite the controversy it may stir up amongst Western societies, Arranged Marriage is deeply ingrained into Namibian culture - reminding us all just how far back these connections with our roots can go.

Even though not common in Namibia anymore. However, they may still occur in some traditional or cultural communities within the country but in nowadays the people getting married have to give consent but previously there was no consent necessary as long as both parties parents approve. Those people who are deeply rooted in their traditions still use arranged marriage In Namibia, but as in many countries, the right to choose one's own marriage partner is now protected by law and one cannot be forced into the process anymore.

In India arranged is more common than in Namibia as it is seen as a way of preserving cultural and social traditions. In an arranged marriage, a couple is typically introduced to each other by their families and a decision is made about whether they are a good match. The couple may or may not have the opportunity to spend time alone together before the marriage takes place. In the past just



like in Namibia, it was more common for arranged marriages in India to be arranged without the full and open communication and negotiation between the two parties that is more typical in modern arranged marriages. However, this is no longer the case, and it is important to ensure that both parties are fully informed and able to make their own decisions about whether to take part in an arranged marriage.

Overall, marriage in India is seen as a way of creating and strengthening family ties just like in Namibia it is almost like a business partnership where 2 companies join together and start sharing resources.

Dowry, Lobola or bride price

Lobola is a traditional practice in some cultures in Namibia (and other countries in southern Africa) in which a groom or his family pays a bride price to the family of the bride as a way of showing respect and as a way of formalizing the marriage. The bride price, which is usually paid in the form of cattle or other goods depending from tribe to tribe, is meant to reemphasize or give back the lost value of the woman to the woman's family for losing her support and labor as she leaves to join her husband's family unlike in India where Dowry was made illegal in 1961 with the passage of the Dowry Prohibition Act, though its prohibited you still find families which demand for money or other goods from the bride's family. In Namibia this is still practiced but due to modernization or so called love marriages in Namibia it's still practiced but in some case if the woman is also working or has a certain source of funds they usually help the man with this task. In both Namibia and India some people use the opportunity to try to squeeze as much money out of the groom's family as possible.

Cloths

Traditional Cloths

Traditional dress remains an important part of the culture in both India and Namibia, and many people continue to wear traditional garments on a daily basis. Such as many females in India wear Sari and Dhoti for some man is similar to how the Ovahimba in Namibia wear ohazuvara, or the ovathemba Wear something that looks similar to the Indian Dhoti but made out of (Ombuku) Goat skin. Traditional dress often holds significant cultural and personal meaning, and can be a way for people to express their identity and connection to their cultural heritage.

However, it is important to note that not all people in India and Namibia wear traditional dress on a daily basis. In both countries, modern Western-style clothing is also commonly worn, and the extent to which traditional dress is worn can vary widely depending on the individual and the context. It is also worth noting that traditional dress can vary significantly within and between different cultural groups in both countries.

There is a wide range of traditional dresses worn in India, as the country has a diverse culture with many different linguistic, religious, and regional traditions. Some of the most well-known traditional dresses of India include:

Sari: An Indian woman's sari is a long piece of cloth that is often draped over the body and worn with a shirt. Saris are common in various regions of India and are available in a variety of hues, materials, and patterns.



Salwar Kameez: Women in India typically wear the salwar kameez, especially in the northern and western regions of the nation. It comprises of a scarf and a tunic (kameez) worn over baggy pants (salwar) with a scarf (dupatta).

Lehenga: Women in India typically wear a lehenga, especially in the western and northern regions of the nation. A fitted blouse and a dupatta are worn with a long, voluminous skirt.

Dhoti: Indian men traditionally dress in dhotis, which are most popular in the south and west of the nation. It comprises of a length of fabric that is usually wrapped around the legs and waist.

Namibia, like India, has a diverse culture with many different linguistic, religious, and regional traditions. As a result, there are a variety of traditional dresses worn in Namibia. Some of the most well-known traditional dresses of Namibia include:

Otjiherero dress: The Otjiherero dress is a traditional garment worn by women of the Herero tribe in Namibia. It consists of a long, full dress, often with intricate beadwork or embroidery, worn with a headdress and apron.

Ovahimba dress: The Ovahimba dress is a traditional garment worn by women of the Himba tribe in Namibia. It consists of a short, fitted dress, often made of animal skin, worn with a headdress and jewelry.

Koti: The koti is a traditional garment worn by men in Namibia, particularly in the north and northwest parts of the country. It consists of a long, loose shirt, worn with pants or a skirt.

Damara dress: The Damara dress is a traditional garment worn by women of the Damara tribe in Namibia. It consists of a short, fitted dress, often made of animal skin, worn with a headdress and jewelry.

There are many other traditional dresses worn in Namibia, depending on the region and cultural tradition. Some examples include the Nama dress, the Kavango dress, Baster, the San dress and Odelela by the Oshiwambo ladies .

Food

The unique tastes and regional cuisines of Indian food have been affected by a 5000-year history of cultural contacts. The entrance of different foreign invaders and traders, such as the Mughals, British, and Portuguese, has added to Indian cuisine's fusion and variety. Despite this diversity, there are many parallels in the usage of spices and tastes across India's many geographical areas.

The divide between South Indian and North Indian food is one of the most significant variations in Indian cuisine. North Indian food is distinguished by the use of more dairy products, such as ghee and paneer, whereas South Indian cuisine is distinguished by the use of coconut and a range of lentils and beans. Furthermore, Northern India has a greater number of vegetarians, and many of the most popular veggie recipes originate in the northern regions. These include meals like aloo gobi, chana masala, baingan bharta, and many others.

But even in though there's a great deal of differences there's also foods that go beyond geographic region like Biryani, different kinds of Kabob and different curries.

One of the key distinctions between traditional Namibian food and traditional Indian cuisine is that beef is frequently used as a main component in Namibian cuisine. Kapana is a traditional Namibian meal comprised of beef grilled over an open fire. The meat is marinated in herbs and spices before



being grilled over hot coals. Pap, a sort of maize porridge, is typically served with the meal. Kapana is a famous Namibian street meal that is considered a delicacy by many.

While cow meat is avoided by Hindus and many other regions in India as it is considered sacred. Namibian tribes tend to rely on beef as a staple food and it features prominently in many of their traditional dishes. There are also regional differences in the Namibian food culture and some tribes might have different dietary habits and foods such as Matangara which is the stomach of a cow of goat, Maheu (Maze meal mixed with hot water and suger), Omahere (Fermented milk) and the list goes on. Due to the diversity it would take more than one book to write about different foods in the 2 countries just writing about the food alone.

Eating with hands

One thing any person that's new to either India or Namibia will notice is that if you enter any home or restaurants people eat as a family group and also that in most cases use hands to consume the food while it may not be seen as hygienic in many societies in India and Namibia its tradition and like the Indian former prime minister, Pandit Jawaharlal Nehru once said, "Eating Biryani with fork and knife is like making love through an interpreter, " and this also applies to many kinds of foods in the Namibian tradition like Oluhere (Porridge type of food made with Maze meal or Omahangu meal) from the Herero tribe and Oshifima from the Oshiwambo tradition, the only way you can enjoy it is if you use your hands and its almost impossible to eat some of the traditional foods with a fork and knife.

Apart from the fact that it is a tradition to eat with ones hands and the fact that some food one just has to use hands there's the benefit that if you go to a restaurant you will not use a spoon that was already used by someone else and as we know this is unhygienic because for one you will never know how hygienic your spoon is and even if the spoon is washed it might no 100% be clean of the previous persons germs, but our hands are usually the most cleaned part of our body.

It's also believed that when you use your hands it keeps you in tune with the five elements of nature, because your fingers are divided into 5 different elements as you eat.

The fingers of hand manifest energy: angushta, the thumb, of fire; tarjani, the index finger of air; madhyama, the middle finger, of space; anamika, the ring finger, of earth; and kanishtha, the shortest finger, of water.

Religions

In India the largest religion is Hinduism according to the 2011 Cencis there's about 79.8% of hindus in the country and the other 20% consists of other religions like Muslim, Sikh, Jain, Buddhist, and Christians with this worldly recognized religions people also have other personal believes depended on where they grow up or the language they speak.

For example, in Tamil Hinduism, Shiva is regarded the most prominent deity, however other gods such as Vishnu and Ganesha are also adored. Vinayaka, Ganesha's form, is very famous among Tamil Hindus. Worshiping the Mother Goddess, known as Durga, is an old practice that may be traced back to the Indus Valley culture. Tamils also place a high value on local deities such as



Mariamman, who is revered as a disease protector. Many Tamils believe in superstitions such as ghosts and the evil eye and worship village deities.

Namibia is largely a Christian country, but it also includes a sizable population that adheres to traditional beliefs and traditions. One example is the Ovaherero tribe, who believe in "holy fire" or "omuriro omurangere, " which is viewed as a method of honoring God. This ancient process is employed in a variety of rites, including name-giving ceremonies and marriages. Despite Christianity being the dominant religion, traditional rituals continue to play a significant role in Namibian culture and society.

Conclusion

India is a vast country with numerous traditions and customs. clothing, such as the sari for women, and forehead markings, such as a bindi, are examples of widely practised customs throughout the country. Because of the diversity within India, it might be difficult to compare Indian customs to those of other nations.

Namibia, like India, has a diversified population of distinct tribes, although having a population of less than 3 million people, each with its own unique customs and traditions. However, there are certain commonalities across the tribes, such as traditional dress worn by women that is shared by several tribes or ethnic groups in Both Namibia and India.

The Odelela for the Ovawambo people is an example of a tribe-specific tradition. However, there is one tribe in Namibia that has not embraced any Western way of life; they still live in their traditional huts, wear traditional garments made of animal hide, and apply otjize paste, a cosmetic combination of butterfat and ochre pigment.

As stated in the beginning this two countries have a great deal of tradition, some influences come from the fact that the west colonized them but there is still a big deal of accident traditions which can be seen in their way of doing business their honor and great respect for humanity.

Which is transforming their respective economies and keeps strengthening their way of togetherness and support for each other.

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Scientific Reason Behind Ancestor Myths – A Review

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Abstract:

Ancestor Myths are a part of every culture in the world, every ancestor myths have scientific reason . it also explain natural phenomena, where people came from and how the civilization developed and ancestor myths express the beliefs, values about their stories and idea some ancestor. myths may not have any logic but some have surprisingly sound scientifically right. Yes, “we do believe them but remember that every coin has two sides face”. from this we can know about why our ancestor will put some rule and regulation in their daily routine and why they will follow some myths strictly, because beyond that there will be a healthy scientific reason and it is completely very much good for our health, so behind ancestor myth there is scientific reason.

Key Word: Myths, ancestor, science, religion, culture .

Introduction:

Anthropology, art history, classics, comparative religion, folklore, psychology, and theology(Dundes1984). The subject of "myth" and its research has been the subject of tensofthousands of academic publications and articles. The origins of myth may be traced all the way back to the beginning of human history, and it is evident from the success of current television series like Xena and the Lord of the Rings and blockbuster films like Star Wars that myth is still a significant component of modern popular culture. Despite its widespread appeal, the study of mythological claims and paradoxes. Although there are some widely agreed-upon ideas about what makes a myth, most academics point out that there is no single, approved definition.

Scientific reason behind ancestor myth

India and Indians hold so many superstitions that they eventually stop being amusing. There are many strange superstitions practiced by Indians, from "Kaalibillirastakaat gai" to "nimbumirchitotka." I'm not supporting them or criticizing them; rather, I'm merely outlining some potential justifications that might help us comprehend how they all came to be. Whilesome may be illogical, some actually make good scientific sense. However, keep in mind that every coin has two sides. Yes, we do believe them. considering all possible possibilities. So let's scroll down to learn more and give these "totkas" a shot.

A Peepal tree should not be stood under at night.

A really depressing melody is Peepal Tree."partner, " as I like to call it, because it has received unwarranted criticism. You've probably lost the common sense that we were all taught in school. Morning photosynthesis is the process through which plants and trees take in CO₂, use it to produce energy, and release oxygen into the atmosphere. However, the procedure is reversed at night. Plants breathe out carbon dioxide at night because there is less light. How would animals live if it were true that "ghosts will kill you if you stand under the tree at night"?

Lemon & Green Chilies

The majority of us engage in this behavior, which is the most prevalent one, without realizing why. No, there isn't a scientific explain the natural conclusion is that people hang lemon and green chilies so that the goddess of misfortune eats her preferred meal and returns from there happy



because she prefers pungent, sour, and hot foods and can bring bad luck to store owners or businesses.

Path-Crossing dark cat

When a black cat comes across our path, it is seen as a bad omen. This notion is prevalent not only in India but also in the west. This myth has its roots in the Egyptians, who thought that black cats were terrible creatures. Black Cat Changing Direction a black cat crossing our path is viewed as a bad omen. Not just in India, but also in the west, is this concept prevalent. The Egyptian who had idea that dark cats were terrible creatures and brought poor luck, are credited with creating it. Lord Shani is frequently connected with the color black in India. It is advised to let someone else pass before you if a black cat crosses your path. Although it may seem quite self-centered, according to the belief, doing so will guarantee that the principal individual encounters all the misfortune and extra you

To Avoid Sleeping The Northern side of the bed faces

Most likely, our elders were aware of the connection between the magnetic fields of the Earth and the human body. They established the custom of sleeping with our heads pointed south in order to prevent the negative health consequences that an asymmetry in the Earth's magnetic field would have on our blood pressure and other conditions. Sadly, it has come down to the belief that says we will die if we sleep with our heads in the north. "LOL" (Laugh Out Loud)

Fractured mirrors

Mirrors reportedly used to be exceedingly valuable but fragile in past times. Individuals in antiquated Rome spread the legend that crushing mirrors will bring about 7 annual of misfortune to forestall such thoughtlessness. The thinking behind the number 7 is that as indicated by Roman folklore, it ends a daily existence 7 annuals to recover. Thusly, the impression of a not in brilliant individual wellbeing will break, and following seven years, his life will revive itself and he will be solid. A shrewd way to deal with safeguard mirrors, without a doubt.

Eyes blinking

In several civilizations, this one has a completely different meaning. According to science, this twitching is brought on drinking, anxiety, irritability, infections, or just vision problems.

One Rupee Introduced to the Gift Amount

We commonly add a Rupees. One coin whenever we offer someone money as a gift, and the wedding "lifafah" is always accompanied by a coin. Ever ponder the logic behind something being fortunate? For the person or married couple, the main advantage of adding that extra coin is that it makes the cumulative total into an odd number that cannot be divided. According to this logic, the total will result in a negative if the number is even, which represents "the terminate."

Restrict what women can do while having their cycles

There have been numerous arguments that have been heated. In case you didn't know, the first sanitary pad wasn't created until 1896, but painkillers weren't made available until the 20th century. There are numerous locations in India that still lack either. The reasoning for this was that, prior to our access to both, women experienced tremendous agony and stress over these five days, and it was crucial to provide them with rest. Women probably avoided employment during those times due to discomfort, which over time developed into a ritual before becoming a superstition. For the reasonable person, the entire justification of "impurity" etc. is absurd.

Have a shower while a funeral ceremony

It really is unrelated to the spirit's that has passed away; this rationale was developed much later. The reasoning for this is that it was preferable to return home and take a thorough wash because many diseases that are now preventable, like herpes, influenza, and other harmful infectious conditions, were not available for our ancestors in the past. The logic is that if a dead body is left in a public area where so many people frequent, you never know what diseases might be there.

Never chew tulsi leaves; spit them out



The idea that Tulsi is the manifestation of Goddess Lakshmi and that one should not dishonor her by chewing her leaves is a common one. However, it appears that the reasoning behind this is because while tulsi leaves are beneficial, they also contain a small quantity of arsenic. Therefore, you swallow instead of chewing to prevent the discoloration and erosion of the veneers of your molars.

Squash the snake's head following defeating it.

As per strange notion, on the off chance that you kill a snake without pounding the head, the snake's family might recognize a picture easily and look for retaliation. The genuine clarification is that a snake can nibble even with its head detached. Thusly, to altogether kill it, you should pulverize the head. For most of animals with without a second thought (a part we had in school on). Regardless of whether a portion of its organs stopped working, it will keep on working for a really long time until dying in some horrible, nightmarish way a sluggish, anguishing passing. like cockroaches. Squashing the snake will bring about a less excruciating passing as opposed going against the norm.

Using cow dung to plaster a floor is lucky

Auspicious... I'd like to avoid getting into a debate about "gaumata" here, But according to scientists, feedstock deters pests and predators that are put off by its overpowering odor. Because our forefathers did not have the same types of disinfectants and repellents that we do today, they employed cow dung as one of them.

Coins Thrown Into A River

The general justification for doing this is that it will bring good fortune. However, according to science, unlike modern coins made of stainless steel, most of the money used in ancient times was made of copper. copper is a crucial metal that the human body uses extensively. Since rivers were the only supply of drinking water, one way our forefathers made sure we got enough copper was by tossing pennies into the river. Making it a custom assured that we all carried out the custom.

Tilak/Kum Kum application to atop the skull

The region of the skull between the two brows has been recognized as a critical focal sensory system in the human body since earlier civilizations. The "kumkum" in between that is red the eyebrows, known as the Tilak, is thought to keep "energy" from leaving the body and regulate different levels of focus. The spots on the Aydan-chakra and mid-brow region are automatically pressed while applying kumkum. Additionally, it makes it easier for the face muscles to receive blood.

Greeting by combining the two palms

In Hindu culture, greetings are made by joining palms together, known as "Namaskar." The primary explanation for this tradition is the idea that greeting someone with both hands together conveys respect. All of the fingertip sore spots for the eyes, ears, and cognition are corresponding to the ends of each digit are joined when both hands are joined, according to science. According to rumors, pressing them together activates pressure areas that aid in long-term memory retention. And since we don't have any physical contact, there are no germs!

In India, why Do Women Wear Toe Rings

There is science behind toe rings, so they are not simply for married women to wear. Toe rings are typically worn on the second toe. A specific nerve that originates in the second toe travels from the heart to the uterus. The uterus is strengthened when a toe ring is worn on this finger. By controlling the blood flow to it, it will maintain its health, and regularizing the menstrual cycle will do the same. Due to its high conductivity, silver also takes in polar energy from the soil and transfers them to the body.

The Reason We Fast

Ayurveda contains the fundamental idea of fasting. The primary cause of many ailments, according to this traditional Indian medical philosophy is the build up of poisonous substances in the digestive system. Toxic substances should be regularly removed to maintain health. Fasting allows



the digestive system to rest while also cleaning and adjusting all bodily functions. A full fast is beneficial to your health, and drinking warm lemon juice on occasion while you're fasting will help keep you from getting sick. According to Ayurveda Comparable to the composition of the globe, which is made up of 80percent of total liquid and 20percentage points substantial mass, the lunar has a gravity field on humans has an impact on the body's fluids. It produces physical emotional abnormalities in some persons.

Conclusion

There are times when mythological plots are developed current condition immediately. following the witness of a noteworthy cataclysmic cause. This result defies a lengthy assumption, At least Euhemerism is responsible for the notion that tales are developed. decades or even centuries after the events they are about and that with time the genuine nuances of a tale are forgotten and turn into a supernatural myth. Instead, the Hawaiian data imply that the use of supernatural imagery has been since the beginning of time and that! tales are a direct record of a real phenomenon. As was previously said for the Willfulness, holistic civilizations that believe that sentient beings (such as lords and single penny) reside their realms just attempt to explain the supernatural part of the narrative.

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Feminism and Indian Cultures – An overview

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Abstract:

Feminism and Indian cultures have a complex and often contentious relationship. While India has a rich cultural heritage that has influenced gender roles and expectations, women have historically faced discrimination and inequality. The feminist movement in India has emerged in response to these issues, advocating for gender equality, challenging patriarchal structures, and promoting women's rights. However, there are ongoing debates within Indian society about the role of feminism and its relationship to traditional values. Despite this, the feminist movement has had a significant impact on Indian society, inspiring legal and policy changes, as well as cultural shifts, that have improved the lives of women. The influence of feminism on Indian culture is analysed in this paper using a qualitative disquisition system and the case studies that is related to the effect of feminism on Indian culture is critically analysed.

Key words: Feminism, Indian cultures, Equality, Cultural influences, Rights of women

INTRODUCTION:

Feminism is a social, political, and cultural movement that seeks to establish gender equality and advocate for women's rights. It emerged in the late 19th and early 20th century in response to the discrimination and inequality that women faced in various spheres of life, including education, employment, and politics. Feminism has evolved over time, encompassing a range of ideologies, theories, and practices that seek to challenge and transform patriarchal structures and gender norms. Today, feminism is a global movement that continues to push for gender equality, reproductive rights, and an end to violence against women, among other goals. Feminism has had a significant impact on society, inspiring legal and policy changes, as well as cultural shifts, that have improved the lives of women around the world.

Buhler, 1992 said that women in childhood will be under her father and in youth she stays under her



husband and when her husband dies she stays under her sons e basically that she has no independence. The word “Feminism” is derived from French language. Also it has got its origin in the Latin word ‘femina’ that refers to ‘woman’, and therefore, it is referring to the advocacy of every woman to have their rights in order to get rid of all those rules and regulations that would explain the discrimination against every women in the society. It refers to the faith that every woman in the society should have equal social, economical and political rights as men. Most of the time feminism is focused on what is not there rather than not what is present. The word feminist refers to the one that advocates or practices feminism and it assumes a political position. Feminine or female sex is that the concept of biology and female may be a set of culturally defined characteristics.

Feminism and Indian culture have had a complex and often contentious relationship. India has a rich cultural heritage that dates back thousands of years, and many traditional beliefs and practices have influenced gender roles and expectations. Historically, women in India have faced discrimination and inequality, including restrictions on education, employment, and political participation.

Feminism in India emerged in the early 20th century, with women's rights activists working to challenge patriarchal structures and promote gender equality. Over time, Indian feminism has evolved, encompassing a range of ideologies and practices, including liberal, socialist, and radical feminism. Today, Indian feminism continues to advocate for women's rights, including access to education, healthcare, and economic opportunities, as well as an end to gender-based violence and discrimination.

Despite these efforts, there has been resistance to feminism in Indian culture, with some viewing it as a Western import that conflicts with traditional values. This has led to debates and disagreements within Indian society about the role of feminism and its relationship to Indian culture.

However, many Indian feminists argue that feminism is not incompatible with Indian culture, and that promoting gender equality is consistent with the values of justice and fairness that are central to Indian traditions. They believe that feminism can help to challenge patriarchal norms and create a more just and equitable society for all.



Overall, the relationship between feminism and Indian culture is complex and multifaceted, with ongoing debates and discussions about the role of feminism in promoting gender equality and challenging patriarchal structures.

Coming to the Indian context, there are several feminists, who have realized that this topic of women's seizure in India to the contradiction between men and women should not be reduced. The woman so as to educate herself, be independent and advance. She must empower herself against all different institutional structures and other different cultural practices that subject her towards the patriarchal domination and luxury in India.

Indian culture was made upon, like a centuries of history and heritage trying to making it one among the oldest within the world.

The world's oldest culture is Indian culture. And, even the people of India can track their civilization back as far as like some 4,500 years ago. Most of the sources, describe the concept of feminism as "Sa Prathama Sanskrati Vishvavara" — it's the 1st culture in the world, which is according to one of

the known organisation in the world that is All World Gayatri Parivar (AWGP) organization.

Indians, have made a very significant advances in the fields of architecture that may be Taj Mahal, mathematics that includes the invention of zero and medicine that is Ayurveda well beforehand of the many western civilizations.

The concept of feminism was bought in order to relieve women from suffering but in the recent days it has influenced Indian women in many ways and has changed their lifestyle which slowly lead the

cultural qualities to fade.

OBJECTIVES:

- To study the background of Feminism.
- To understand how feminism has influenced the traditions and cultures of India.
- To critically analyse the changes brought into Indian culture on the basis of the concept feminism.
- To understand the challenges faced by Indians in accepting and adapting their way of thinking towards feminism.
- To clarify and find out the effects of feminism on Indian culture.

LITERATURE REVIEW:



1. A study by Uma Narayan Questions that how problematic it is to the roles that are assigned to 3rd world subjects that comes within many cultures, here the researcher examines the different ways of understanding the issues affected by national contexts based on the flow of information.
2. A study by Colleen Mack-Canty regarding the third wave feminism, addresses the changes that happened during the arrival of the concept feminism which explained many other factors that affected the peoples perspectives on the concept of feminism and the present situation.
3. A study by Ghosal G.S on the majority of trends about feminism discusses few categories like 4 fold-focus of feminism generally. It was an effort in order to make women realise of their own capability, an approach to view the women in their own positions.
4. A study by Warren KJ I argued that because of the conceptual connections between the nature we are located and dual dominations of women in the concept of patriarchal domination upon the society that was framed. And the expansion of feminism to include ecological feminism required the fact of traditional feminism required the logic of traditional feminism and distinctively feminist environmental ethic was developed by ecological feminism that provides a framework.

METHOD:

This research paper has taken shape by doing the study through critical analysis research on how and feminism has influenced Indian cultures by using few case studies which have been selected through convenience random sampling method. Observing Digital media, particularly social media regarding feminism is critically analysed in the research paper. Through the qualitative research methodology,

the case studies of influence of feminism to Indian cultures are analysed.

ANALYSIS:

Feminism is a vast concept around the world emphasizing on the equality of both of the sexes. It's the act of uplifting women in society, to bridge the gap between the two sexes. It's not about proving

who's better but giving each one the right to equality and not bringing them down to just their sex.



Despite feminism being a fight for equality many use it for their own advantage. They are some who use their sex to play the victim. This is not the true spirit of feminism but is known as pseudo feminism. The ones who try to prove the dominance of the female sex, to prove they are better than men are known as pseudo feminists.

Case studies

1. A while ago, a lady named Hitesha Chandranee took to her social media stating that a Zomato delivery man punched her in the nose for asking for a free meal for the late delivery. She accused him of foul language and violence. However, this was later proven to be false. The delivery man was innocent and unjustly lost his job. He later explained the true story which proved that the lady was furious for not getting a free order. He was verbally abused by her and treated disrespectfully. Over here you can observe that the lady used her sex to play the victim and gain sympathy even though she was the one in the wrong.
2. During the buzz of the bios locker room incident in India. A girl accused a boy from Gurugram of sexual assault stating that she has no proof. This went viral on Instagram and the boy who was accused received death threats, ill wishing messages ,etc. He pleaded to his friends saying he was innocent but only got bullied in return. All of this made him commit suicide. Even though we don't know what the truth really is there was no proof of his guilt but the whole world just sided with the girl because of her sex. It did seem like a publicity stunt that costed a life due to its timing in line with the bios locker room incident whereas she claimed this incident to have happened a few years ago. Although we can't really prove him innocent or guilty there have been many cases where women frame men of sexual assault for whatever reason. Rape, Sexual assault are very sensitive topics and should be respected. The victims of sexual harassment should be validated of their feelings and anyone doing such acts of lying are demeaning their pain and suffering
3. Savitribai Phule is known as the pioneer of the feminist movement in India. She and her husband set up the first ever girls' school in Pune. She was an advocate of women's education. She was the first woman teacher of India. She fought for the safety of pregnant rape victims and helped them have a safe delivery. She helped abolish sati. She set up shelter homes for widows and voiced her opinion on widow



remarriage. She is a true example of bringing equality and not superiority.

4. In 2004, a woman in Manipur was gang raped by the members of the Assam rifles. 5 days later 30 women of the neighbourhood held a naked protest. The protest was made against the tragedies of the army in the streets of Imphal. They showed their sisterhood by bringing justice to the victim. They used their voices and showed the true spirit of feminism.

CONCLUSION:

To conclude we could see that its very obvious that the concept of feminism has affected the Indian cultures in many forms. There are both positives and negatives that comes with it. It has also helped the women in India to stand up for their rights and freedom. The concept of feminism was also misused by many in India. I suggest we should stop doing that because India is a country that worships women in many forms and women having the privilege to choose their decision is an achievement that we have got from the past. And we should know how to make use of it against the stereotypes.

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The Vision of Kali in the Devi Mahatmya: The Narrative and the Philosophy

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Abstract:

In this paper, I offer a positive perspective on the goddess Kali as she appears in the Devi Mahatmya. I focus her within the text and, next, within the context of the Great Goddess Durga, of whom Kali is a form. Then, I examine Kali's battles with Chanda and Munda, and Raktabija. Finally, I disprove the popular myths that Kali is "bloodthirsty", "dangerous" and that she isn't a maternal figure. Additionally, I look at a few of the philosophical and traditional themes related to Kali that can be traced in the text.

Key Words:

Kali, Durga, Shakti, Devi Mahatmya, dharma, cosmic order, sovereignty, protection, power, divine, demonic, devi, asuri, asura, ring narrative, model reader, bloodthirst, fear, danger, destruction, duality, philosophy, tradition, tantra, myth, prejudice.

Introduction:

The Hindu Goddess Kali is one of the most famous forms of the feminine divine, or Shakti, in India and beyond its borders. That's hardly surprising given her fascinating popular representations: black body draped in a skirt of dismembered arms and adorned with a necklace of either skulls or severed heads; in her four hands she holds various weapons; her long black hair is unrestrained; she is sometimes depicted with dead babies for earrings; it is by her lolling tongue, however, how most recognize her. A striking image, it's one that many scholars, practitioners and laypeople alike struggle to reconcile with the idea of divinity. Even though Kali, whose name can be understood to mean "great time" or "the black one", is a goddess, a devi, she is all too often treated as inauspicious, an asuri. Many scholars turn to her with prejudice; some practitioners – with a desire for power as opposed to empowerment; laypeople, with the exception of the states with strong Shakta traditions, like West Bengal and Odisha, approach Kali with caution. She has many forms, some more benign than others, but they are all intimately linked to Kali as we encounter her in one of the most important Shakta texts, the Devi Mahatmya. I will examine the Devi Mahatmya to show that Kali's questionable reputation is a result of a lack of understanding. I will do so by, first, focusing the Kali of the Devi Mahatmya within the text and, then, at her point of origin - the Great Goddess Durga. Next, I will recap the key episodes where Kali appears, and her actions on the



battlefield. I will then test the popular myths of Kali being “bloodthirsty”, “dangerous”, and not a maternal figure. Finally, I will bring out several philosophical and traditional points related to the Great Goddess and to Kali.

The Devi Mahatmya, the Text Kali Inhabits

Kali features prominently and unforgettably in the Devi Mahatmya, a small but mighty part of the Markandeya Purana. The purana is believed to have been composed around the 3rd century CE (Rocher 1986, p. 191.), while the Devi Mahatmya may have been added between the 5th and 7th centuries CE (Pandit Ram Karna Asopa (1911). "Dadhimati-Mata Inscription of Dhruhlana". In E. Hultsch (ed.). Epigraphia Indica. Vol. XI. Government of India. p. 302). It is one of the key texts of the Shakta tradition and quite possibly the first ever where the ultimate divine is female (Balkaran, R. 2022). The text has experienced its share of scholarship. The studies were typically “about” and “around” the text, and not “of” the text: the “world within the text” (ibid.) has not been explored much. Few scholars have engaged with the narrative on its own terms. Dr. Balkaran does just that. He discovers that the frame narrative of the text is one of the keys to understanding how the Mahatmya wants to be interpreted (ibid.).

We start with the encounter between the exiled king Savarni, the betrayed and disillusioned merchant Samadhi and the forest-dwelling sage Medhas. This encounter highlights what Dr. Balkaran refers to by his term the “dharmic double helix” – the interweaving of the ascetic and the royal ideology in the Indic world. The two ideologies appear to be hard to reconcile: the former demands non-violence, whereas the latter must resort to violent means for protection of sovereignty, population and to facilitate asceticism (ibid.). In the Devi Mahatmya, we see these two ideologies meet and interact. It’s the forest-dwelling sage, in whose serene presence all animals become tame and meek, who tells the dethroned king Savarni the tale of the goddess Durga and her violent encounters with various demons for the safeguard of the cosmic and natural order. The inspired king then worships the Goddess along with the merchant Samadhi for three years. Successful, he is not only empowered by Durga to regain his kingdom, but is also blessed with the birth as the next Manu. Thus, the source of the raja’s inspiration is a noble, non-violent rishi; the source of his empowerment to reclaim his throne is the cosmic sovereign, power itself – Durga. Inspired by wisdom and empowered by the divine principle, rightful action, including rightful violence, is a must for a king, the text suggests. In this way, the Devi Mahatmya brilliantly reconciles the royal and the ascetic ideology, having them fuel and support one another for the benefit of all.

The Great Goddess Durga, the Source of Kali

Who is Durga, this supreme goddess of the Devi Mahatmya? Her attributes are extensively described in the four hymns sung to Durga by the Vedic gods. In Chapter 1, Brahma supplicates the Goddess as Mahamaya, the great illusion, to free Vishnu from her grasp that he may defeat the demons threatening the creation of the next age. She is hymned for the second time by Indra and the Vedic gods in the Shakra Stuti, a hymn of thanksgiving for her victory over Mahishasura. She



is again called upon to save the world from the demons Shumba and Nishumba in the Tantroktam Devi Suktam in Chapter 5. In Chapter 11, her final praise appears in the form of the Narayani Stuti.

The hymns are rich with epithets describing Durga. Of note is that she is frequently painted with pairs of contrasting or even opposite qualities – uniting and transcending them. She is beautiful and terrible, a source of solace and misfortune, creation and destruction, illusion and wisdom, of victory, of loss, of power and of protection; she is above and “before” the Vedic gods, a queen, a mother... Besides, she is hymned as someone who purifies her demonic opponents with her sword. To die by Durga’s hand is to be transformed, freed of one’s asuric tendencies, and to go to heaven. In the verse 4.18, Indra and the gods praise her thus: “Why does your mere glance not at once reduce the asuras to ashes? You hurl your weapons towards them thinking: ‘May even my enemies attain heavenly realms, purified by my arms.’ So gracious is your intent, even towards adversaries.”

She never raises her sword first, engages in diplomacy before using force, and invariably responds with as much necessary violence as she encounters. The Goddess “listens” to whoever addresses her, and responds to their specific “need”, with protection of the cosmic order ever in mind. The Goddess rewards the gods and sincere seekers; she supports those who support dharma. As for the asuras, she manifests whole armies and forms of herself perfectly suited to addressing their “needs” - destruction. Kali is Durga’s first and foremost demons-slaying emanation.

Kali in Devi Mahatmya: Kali vs Chanda and Munda

We first catch a glimpse of Kali in verse 37 of Chapter 5. Parvati turns into Kali when the Great Goddess emerges from her to answer the call of the gods. Their world is again usurped by demons – the brothers Shumba and Nishumba. However, it’s only in Chapter 7 that we get to see Kali in action against Chanda and Munda, the great demons’ vassals.

Shumba and Nishumba, having heard of Durga’s unparalleled beauty, in true asuric fashion, wish to appropriate this “jewel among women” (DM, 5.45). They view her as a potential possession (Balkaran, R. 2022) and wish to make the universal sovereign a wife to one of them. The first messenger they send to the Goddess is Sugriva. He is to use flattery and diplomacy in his embassy. The Goddess responds to him in kind: she refuses politely and sends Sugriva away causing him no harm. Since she won’t come of her own accord, Shumba and Nishumba dispatch Dhumralochana with an army and a message of both verbal threat and, if that won’t suffice, physical violence: Dhumralochana is to drag Durga by her hair to his lords. Thus, in her encounter with the second envoy, Durga responds with diplomacy to his verbal threats, and by leaving it to him to drag her by her hair if that’s what he must do. It is only when Dhumralochana proceeds to attempt that, that she incinerates him with the mantric missile “HUM” (DM, 6.9). The angered Shumba and Nishumba then send Chanda and Munda, with a bigger army, as their third embassy. The vassals are instructed to violently put “that wicked woman” (DM, 6.20) in her place, killing anyone trying to defend her, tie her up and drag her to Sumba and Nishumba by her hair.

This is when Kali emerges from the forehead of Durga, angered by the insolence, stubborn ignorance and violence of the demons. Kali is her rightful wrath, but, more importantly, she is the adequate response to *exactly* the kind and the amount of evil to be dealt with. This is the Kali we see: “of dreadful countenance, carrying sword and noose, bearing a distinct skull-topped staff, adorned with a garland of skulls, clad in tiger skins, gruesome to behold, with emaciated flesh, with gaping mouth and terrifying lolling tongue, with reddened, sunken eyes, her roar filling the four



directions.” (DM, 7.5-7.7). The popular expression “face your demons” is here flipped on its head when Chanda and Munda meet their... Kali. Her entire body is a weapon: devouring demons, crushing their missiles between her teeth, choking them with her bare hands, crushing them under her feet, she annihilates everything that is hurled her way in the most visceral way possible. “Mounting the great lion, the Goddess rushed at Caṇḍa and seizing him by the hair, cut off his head with her sword.” That asuric head that so much as housed the idea of dragging the cosmic sovereign by her hair, met with a fitting fate. Munda too is beheaded by Kali. She delivers both the heads, with a cruel laughter, to Durga. Kali uses violence, cruelty and intimidation (often in the form of sound) to terrify her opponents – Chanda and Munda’s armies flee in terror when Kali slaughters their generals with unrestrained violence. But is it *really* unrestrained? Kali’s bringing the asuras’ heads to Durga, and them laughing together, is the text’s reminder that Kali, with all her visceral violence, is a manifestation of the divine principle. She is firmly rooted in her source, fighting under Durga’s banner of cosmic order, and bringing it victory.

Kali in Devi Mahatmya: Kali vs Raktabija

Thanks to Kali, the battle may be over - but not the war. Shumba and Nishumba now understand that the “jewel among women” is a worthy, dangerous opponent. They summon all the demon clans to fight alongside them, and ride out to the battlefield. There, Durga, her lion and Kali are joined by the Seven Mothers. They are manifested from the bodies of the Vedic gods as their specific shaktis to help in battle. The terrifying Shivaduti, a shakti of Durga herself, emerges from the goddess and sends Shiva as her messenger to the demons. She makes them one last diplomatic offer of peace: stand down, return the throne of Indra to its rightful owner, and go to hell, “if, on the other hand, you desire battle, deluded about your strength, then come and sate my jackals with your flesh!” (DM, 8.25) The demons decline, and the battle begins. Kali, Shivaduti and the Seven Mothers ruthlessly destroy demons by the thousand.

Then, Shumba and Nishumba send Raktabija to fight the Goddess’ forces. It is Kali’s encounter with him that is the most iconic of them all, and the one that has garnered her her questionable reputation. The difficulty with Raktabija is that “whenever a drop of blood fell forth from his body to the earth, then out of that drop of blood, would rise another demon just like him” (DM, 8.40). How can somebody be defeated, if the slightest attempt multiplies the problem a hundredfold? Our Goddess, of skillful means, but laughs when the gods begin to fear defeat. She has the answer - Kali. Durga tells Kali to drink all of Raktabija’s blood produced by her weapons and to devour Raktabija’s clones already produced, filling the entire world with evil. Kali does just that: “Cāmuṇḍā [Kali as the slayer of Chanda and Munda] took his blood into her mouth from all sides, and also all the demons born from Blood-Seed’s blood entered into her mouth.” “Cāmuṇḍā chewed them up and drank his blood.” (DM, 8.58-59) Thus, continuously wounded by Durga, his blood and his clones swallowed by Kali, Raktabija is destroyed. Taken out of context, this decidedly gruesome encounter would cause anyone to question Kali as a force of the divine. Raktabija, perhaps, embodies the tendency of evil to multiply with violence. It is only because Kali’s violence has the divine, non-dual, as its source that she is able to swallow up Raktabija and all of his blood-seeds.

Kali’s Final Appearance

After the bloodbath of her encounter with Raktabija, the Mahatmya doesn’t fail to remind the reader in Kali’s final appearance that she is a force of the divine. With Raktabija, and then his



brother, Nishumba slain, it is now Shumba's turn to challenge Durga. He reprimands her for having other shaktis fight in her stead. Here is where the narrative of the Supreme Goddess' expansion into other shaktis, including Kali, comes full circle. Durga says to Shumba: "I alone exist here in all the world; what second, other than I, exists? Behold, o wicked one, as these manifestations of my power now enter back into me!" (DM, 10.3) Here, Kali, Shivatuti and the Seven Mothers merge back into their source in the Great Goddess who battles and destroys Shumba singlehandedly. Order returns to the world, which we see in the healing of nature, and Durga is praised by the Vedic gods for her victory. As a means of preservation of the cosmic and the worldly order, the Devi Mahatmya, internally, never questions the need for rightful violence as the last resort. Even as it describes Kali with fear-inspiring epithets, the text shows us a figure who uses that same fear as one of her weapons, all of which are always directed, as per the text, at the asuric, and the asuric only.

Is the Devi Mahatmya's Kali "Bloodthirsty"?

Now that we have some basic familiarity with the internal workings of the Mahatmya as a narrative text, the world within it, the Goddess presiding over it, and with Kali, we can proceed to examine some of the popular epithets used to describe her. First, we will examine, based on what we know from the text, whether Kali is indeed a "bloodthirsty" goddess. "Oxford Languages" (<https://languages.oup.com/google-dictionary-en/>) defines "bloodthirsty" as "having or showing a *desire* to kill and maim." The Cambridge Dictionary – as "*eager* to see or take part in violence and killing" (<https://dictionary.cambridge.org/dictionary/english/bloodthirsty>). According to the Britannica Dictionary, "bloodthirsty" denotes someone "*eager* to hurt or kill: *enjoying* the sight of violence or bloodshed" (<https://www.britannica.com/dictionary/bloodthirsty>).

Nowhere in the text is Kali seen "desiring", "eager" for nor "enjoying" the inevitable bloodshed of war. Said bloodshed is not a question of predilection for violence nor blood on Kali's part – but of necessity and capacity. Likes and dislikes, and all the other pairs of opposites, are not fit to describe the Great Goddess, of whom Kali is the first emanation in the text. Kali embodies the capacity of the supreme divine in its incorruptibility to handle tremendous levels of delusion. Enjoyment doesn't come into it – it's simply the purpose of her emanation. Her infamously gory encounter with Raktabija, whose blood and clones she devours without hesitation, is a show of her capacity to completely overwhelm and drown out endless evil with her terrible might. She is more terrible than the terrible – but for a goddess, "terrible" a tool, a weapon to accomplish her goals. It is because she is a goddess, above and beyond "terrible", that she can drink the world dry of demon blood. Such is her capacity, not her pleasure.

Is the Devi Mahatmya's Kali "Dangerous"?

"Dangerous" is another epithet used to describe Kali. Oxford Learner's Dictionary defines the word as meaning "likely to injure or harm somebody, or to damage or destroy something" (<https://www.oxfordlearnersdictionaries.com/definition/english/dangerous>), while the Britannica Dictionary says it refers to something "involving possible injury, harm, or death; characterized by danger" (<https://www.britannica.com/dictionary/dangerous>).

There is no doubt that Kali fits these descriptions. An encounter with her, as we see in the text, does result in injury, destruction and death. The question to ask, though, is who is in danger from



Kali? Whom does she ruthlessly destroy in the text? It's the asuras, and the asuras only. To fear the Kali of the Mahatmya, then, would mean to desire to preserve the demonic because in the text she doesn't show interest in destroying anything else.

Is the Devi Mahatmya's Kali Maternal?

The final misconception about Kali I attempt to tackle is that, in the Mahatmya, she doesn't display any maternal tendencies. This puzzles scholars because beyond the text, Kali comes to be regarded as the universal mother. C. Mackenzie Brown (*Kālī: The Mad Mother*, in *The Book of the Goddess, Past and Present: An Introduction to Her Religion*, ed. Carl Olson (Prospect Heights, Ill.: Waveland Press, 2002), 110–123.) writes that in the Devi Mahatmya, “Kālī is not yet the supreme creator and controller of the universe; she is clearly subordinate to [Durgā] and that in the ancient account of her exploits, Kālī lacks any maternal role, and it is one of the intriguing questions of Hinduism as to how she came to eventually be regarded as the mother of the universe. Yet even in the early literature, Kālī is not merely horrific and destructive. After all, her essential purpose in these stories is to serve and protect the interests of the gods and goddesses against the malicious and arrogant demons.”

I can't help but wonder if the puzzled scholars have ever seen a mother whose child is being harmed. The Collins Dictionary defines “maternal instinct” as “the natural tendency that a mother has to behave or react in a particular way around her child or children” (<https://www.collinsdictionary.com/dictionary/english/maternal-instinct>). Protection against threats is part of it. “Maternal aggression is a behavior manifested by the mother to defend her offspring against threats, and thus the behavior is also commonly referred to as the maternal defense test” (<https://www.sciencedirect.com/topics/neuroscience/maternal-aggression>). One can easily observe maternal aggression in nature as most mothers in the animal kingdom protect their young even at the cost of their own lives. In my opinion, the mother that emerges in such moments of threat is Kali. Durga in the Devi Mahatmya is both the universal sovereign and the universal mother. However, under the name of Durga she is always depicted as regal and composed – fittingly so. It is in her form as Kali where her maternal aggression can take shape and find fulfillment. A cosmic queen cannot shred with her teeth nor rip with bare hands those who attack her creation – but a mother can. As Kali she expresses Durga's an unstoppable protective instinct, making her entire body into a weapon. That is why Kali's fighting style is so visceral, without any regard for appearances, judgement nor possible misunderstanding. Her dedication to protecting creation is single-pointed and maniacal. This is why, I believe, the Kali of the Devi Mahatmya, once her battles were over, was able to evolve into the towering figure of a loving, gentle, deeply personal Mother of the Universe.

Philosophical and Traditional Perspectives on Durga and Kali

The Devi Mahatmya and Kali as she appears in the text can, and have been, viewed from different philosophical perspectives.

Very often, Durga, and thus, Kali too, is identified with Prakriti. Their battle with the demons is the internal battle the seeker must fight with their lowest “demonic”, tamasic and rajastic, tendencies.



They must cut off the head of their ego (Chanda and Munda), and destroy the ever-multiplying desires at their root (Raktabija). According to traditional non-dualist philosophies of India, such an internal battle/worship of the demon-slaying Durga and Kali, would grant one access to Purusha, the one who is beyond the active principle which Prakriti represents.

Shakti is Mahamaya, the one who deludes – and, simultaneously, the one who can remove the delusion. In verse 1.43, Markandeya tells the dejected king and merchant that: “she manifests as this entire universe: all that moves and does not move. She graciously grants boons for the liberation of souls.” In the final chapter of the Mahatmya, Durga blesses her two upasakas with their requested boons. She gives the king the power to reconquer his kingdom and also anoints him as the Manu/lord of the next cycle of creation. The merchant is blessed by her with the ultimate wisdom and moksha.

Durga and Kali in the text are the way, the means to get through it and the final destination - which is beyond manifestation. It is not surprising that they are represented as fierce, in both Puranic and Tantric texts. Their swords and merciless attitude towards all that is evil and untrue are what can take one through samsara. The worship of Durga and Kali helps their devotees on all levels. A mild practitioner, called mridyu, will be able to find comfort in the material world; a madhya or moderate practitioner will experience both satisfaction in samsara as well as an inkling of the changeless; an intense adi matra practitioner may eventually follow the steps of the merchant Samadhi to moksha.

Conclusion

The Devi Mahatmya masterfully weaves together pairs of seeming opposites: the royal and the ascetic, the divine and the demonic, violence and peace, beauty and terror etc. It places the figure of its Great Goddess Durga beyond the reach of any duality or multiplicity - and Kali along with her. Kali is not not Durga: I am not not “me” when I practice dance in a half saree as opposed to when I write a paper behind my laptop. Both the dancer and the scholar are my forms; I am both, yet I am also beyond both. Thus, neither the DM’s Kali’s divinity nor her motives as the fiercest protector of cosmic order can be in question – that is, if we stay in the “world within the text” and read it as wants us to read it.

The Kali of the Devi Mahatmya doesn’t meet the definition of “bloodthirsty”, she isn’t dangerous to you, unless you are a demon, and she is very much a mother – in the most visceral way possible. However, if we continue to decontextualize Kali and her actions, extracting her, with prejudice and preconceptions, from the world she inhabits, we may end up very confused – whether “we” be scholars, practitioners or laypeople. The Kali of the Devi Mahatmya is a stunning form not only of the divine feminine, but a concept, too, that lives, to a greater or lesser extent, in most human beings. To demonize her is to demonize some of the most powerful aspects of what is human. Approaching her with an open mind, however, can be empowering to both women and men living in this world, in this “text” we are all writing together today. In allowing our understanding to be guided by prejudice and fear, we choose disempowerment. I would wish for the scholars of the Devi Mahatmya, sadhakas and laypeople interested in Kali, to face not their demons but their Goddess. As the Devi Mahatmya clearly shows, she is much more terrifying – but also the most capable at empowering what is necessary and true, and ruthlessly destroying ignorance.



In Kolkata there is a famous temple called Kalighat, one of the four Adi Shakti Peethas. Animal sacrifice is still practiced in the temple, for which there is a small dedicated building on the grounds. Inside, devotees can be seen queueing, most of them without sacrificial animals in tow. It is their own heads they symbolically place on the altars as offerings to Kali. Instead dismissing this practice as merely barbaric and vulgar, after reading this paper, I hope that you can see a different side of it. Recognizing in their own actions or thoughts those of the demons like Chanda and Munda, her devotees seek Kali's help to destroy their egos and ignorance. This is a rich, powerful gesture – embodied philosophy and tradition. No doubt, for some it is an unconscious practice. However, the Kali of the Devi Mahatmya, the text assures us, can certainly transform that unconscious nature.

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