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## Aim and Scope

The e-journal, **vEda vaaNee**, is open to all bona fide scholars in Vedas, Vedāngas, Vedantic, Sanskrit and other allied subjects of Sanaatana Dharma. The journal is intended to publish articles, reviews, and news including conferences, details, proceedings, meetings, PhD projects of students etc. We may consider a column of answers to comments on articles published in the journal, with final comment by the author. The present journal is a platform where scholars from different disciplines can examine and explore the inter-related nature of the disciplines of Vedas and Sanaatana Dharma using a holistic approach.

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A quarterly International Journal on Research in Vedic scriptures, Sanaatana Dharma literature and related science and technology. It is monitored for style and content by the Editor-in-Chief and the Editorial team.

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# CONTENTS

Volume 2, Issue 3, October 2024

## Section - 1 – Research Articles

1. मत्तविलासप्रहसनस्य साहित्यशास्त्रीय समीक्षा - तृतीयो भागः ..... 17 – 25  
*Kamakshi Ramanarayanan*
2. Tracing the Relationship of Indra with Dance through various Literary Sources ..... 26 – 38  
*Velury Sumitra*
3. The Word *YajNa* in Gita ..... 39 – 44  
*Swamini Sadvidyananda Saraswati*
4. సనాతన ధర్మంలో అగ్ని – వైశిష్ట్యము ..... 45 – 60  
*Raghava S. Boddupalli*

## Section - 2 – Sanaatana Dharma

1. Krishna Dreams ..... 62 – 63  
*T.K. Ragunathan*
2. The Many Gita ..... 64 – 68  
*Krishnamoorthy (Subbu) Subramanian*
3. Family ..... 69 – 70

## Section - 3 – Sanaatana Dharma News

1. 75<sup>th</sup> Anniversary celebrations of the Kuppuswami Sastri Research Institute and Workshop..... 72
2. 30<sup>th</sup> Annual Celebrations of the Nada Vedadhyana Kendra (NVAK) and Conference 1<sup>st</sup> Announcement ..... 73
3. Tribute to Ratan Naval Tata ..... 74



कौसल्या सुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।

उत्तिष्ठ नरशार्दूल कर्तव्यं दैवमाह्निकम् ॥

*kausalyaa suprajaa raama pUrvaa sandhyaa pravartate |*

*uttiSTha narashaardUla kartavyaM daivamaahnikam ||*

*(Raamaayanam-Baalakanda-sarga-23-shloka-2)*

## Patron's Page

*O Raama! The Pious Son of blessed Kausalyaa, the morning daylight is about to rise in the eastern direction. Wake up O the most Illustrious and eminent man among humanity, as it is time now for the sacred duty, the protection of Dharma (daivamaahnikam-daivakaaryam)*

This shloka takes us to *Tretaayuga* when sage *Vishwaamitra* wakes up *Shreeraama* and reminds Him of His duty (*kartavyaM daivamaahnikam*) as that of a King/kshatriya of *Bhaarat* (Ref: *Narashaardoola = tiger/the most illustrious and, eminent man among humanity*) about the protection and establishment of *Dharma*. This incident establishes the importance of *Dharma* for ages (yugas) i.e. since times immemorial.

The great epic *Raamaayana* reminds us of the *Raamaraajya* where real democracy prevailed with people being the actual rulers. Each citizen felt like Raama, enjoying a free hand to protect Dharma, which is **applicable even today**. This was well established when King Dasharatha opted to take the opinion of the people in his Raaja Sabha, consisting of representatives of various sections of people of his country including saamanta raajas.(Kings of Subordinate states of His kingdom), before declaring Raama as Yuva Raaja.(Ref. 'Ayodhya Kaanda' of 'Vaalmeeeki Raamaayana' - Sarga 1 & 2)

'**Dharma**' is the code of conduct. It denotes the Law of nature as well as rules for our behavior in the broadest sense. **Its philosophy is derived from Veda**. It is laid down in religious, philosophical, and ethical books. Similarly, 'culture' is the invaluable treasure of any society or nation. It is considered a 'must' for any country or community. It may be observed that when people of many other countries were leading an ordinary life, the Indian culture



reached the pinnacle of its glory contributing to the welfare of all human beings by imparting 'Dharma' to them. Spirituality and a value-based lifestyle is the core of Indian culture.

*Bhaartavarsha* (India) is the land of Saints and Sages. Its religion is *Sanaatanadharmā*. Its culture is Vedic Culture, while its Civilization is very ancient. Its language Samskrutam is divine. Its most ancient Literature comprises Vedas -Rigveda, Yajurveda, Saamaveda and Adhrvanaveda - is the treasure house of knowledge related to all branches of human thought including the roots of modern science. It was a matter of great pride that many countries of the world used to look to it and seek lessons that were useful for their overall development. The ancient Vishwavidyaalayas (Universities) - Nalanda and Takshasila etc - were famous for their unique teachings which attracted students from all corners of the world. By its uniqueness of various glories, our *Bhartavarsha* was adorned with the title of 'JagadGuru'/ 'Vishva Guru' (Teacher of the Universe) during the ancient Days.

*Bhaarat* is *Veda Bhoomi*. It is the native land for all people who follow 'Sanaatanadharmā' and 'Veda Samskruti'. Our present educational system and History have evolved in recent decades through Western scholar-based studies instead of concentrating on Indian author-based studies. As a result, the value of Indian literature and *Veda vaangmayam* which *Bhaarat* was teaching to the entire world, have become 'unknown' things for the present generations. The history taught in the schools would appear biased and far from historical facts.

The fallacy in our present curriculum is that the study of 'Paradise Lost' and 'Paradise Regained' are considered secular syllabus, whereas *Veda vaangmayam* which is full of science, management, universal, and based on social and ethical values is considered religious or denominational.

Eliminating the Divine language - *Samskrutam* – as a primary subject from the Indian curriculum is a major error in the Indian educational system and perhaps a great injustice to our *vedavaangmayam* and *samskruti* which is the intellectual property of our *Bhartavarsha*.

Despite various debacles from time to time, our country has withstood its uniqueness to date only because of the principles laid down in our *Sanatana dharmā*. The need of the hour is to preserve and protect our *Samskrutam* Language based *Veda Samskruti*. The protection and preservation of our *Veda samskruti* and *vaangmayam* is the duty of everyone born in *Bhaarat* as well as the duty of all those with their roots in *Bhaarat*.

Our Intellectual property in the form of Manuscripts, has reached international Libraries and museums. We have to find out methods to bring back this wealth of knowledge for broader use among Indians as soon as possible.

Time has come to realize the importance of culture and its strength for the good and corrupt free *Bhaarat*, besides striving for the goodness of total humanity.

सत्यं वद । धर्मं चर । सर्वे भवन्तु सुखिनः ।

*satyaM vada | dharmam cara | sarve bhavantu sukhinaH |*

Speak only the truth; pursue only the righteous path; Let everyone (all) exist in peace and harmony!

These are the basic dictums of ‘sanaatana dharma’. Hence, let us join our hands without the shades of caste, creed, language and national boundaries to protect and preserve our heritage, the intellectual property of our country, the Veda Samskruti.

While I understand the enormity of the task/ responsibility of protection of Sanaatana Dharma and Veda Samskruti, on the shoulders of present and future generations, I am reminded of the following shloka of the ‘Sanaatana dharma’ where in Bhagavaan Sri Krishna’s advice about our duty; Pursue that to the best of our ability, being always mindful of Dharma – the righteous course of action – and without fear or favor (by being unattached to the effects/results of our action).in the following verse of our sacred scripture ‘Bhagavad Geetaa’.

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

मा कर्म पहलहेतुर्भूः माते सङ्गोऽस्त्वकर्मणि ॥

*karmaNyevaadhikaaraste maa phaleSu kadaacana |*

*maa karma pahalaheturbhUH maate saGgo stvakarmaNi || (Bhagavad Geeata 2-47)*

Your duty, authority, or control ends on the performance of your stipulated karma/duty; Never you have control on results (मा फलेषु कदाचन). Do not claim responsibility for the results of your karma/duty. Do not get attached to such karma or its results motivated only by the outcome or its results.

Let us learn the divine language Samskrutam and let us follow all the Rules of Sanaatana Dharma for the welfare of all the people of the universe in general and of our Bhartavarsha in particular.

### Conclusion:

- Veda Samskruti is the inherent intellectual property of Bhaarat. It is the basic duty and right of every person born on this pious land, or with roots from it, the Bhaarat to protect the Intellectual property of this Veda Bhoomi i.e., Veda Samskruti/ Sanaatana Dharma. Indian Constitution and Law have provisions for the protection and preservation of its culture, monuments, architecture, etc.

- The Four Vedas are said to have 1131 shaakhaas right up to the time of Aadi Shankaraachaarya and thereafter. During the last more than ten (10) centuries, many shaakhaas are out of practice due to various reasons. Presently only seven (7) shaakaas are in the practice of Guru shiShya parampara.
- There is a need to take care of the available shaakhaas lest even these available shaakhaas are likely to disappear in the short future due to various external forces acting in the country vigorously with the power of money and global politics.
- **It is time for intellectuals of Bhaarata desham to wake up and work collectively to protect and preserve Veda Samskruti of Bhaarata desham's**, by empowering the Youth of Bhaarata desham, the future caretakers of our Heritage, with suitable education of our correct History and Culture. This requires intense reflection on Vedic Philosophy, Theology, religion, and practices. Such reflection should lead to a way of life and practice in daily living, rooted in Dharma for all and as described above **“satyaM vada | dharmam cara | sarve bhavantu sukhinaH |”**
- This also requires sustained learning of Samskrutham as a language by a larger cross-section of society, with increasing education of this language from early ages and as part of the educational curriculum.
- The above background has led to the formation of Veda Samskruti Samiti (VSS) which is registered under the Societies acts of the Government of Telangana, with Regd. No. 961/2016. For More details on VSS, pl visit the website: [www.vedasamskrutisamiti.org.in](http://www.vedasamskrutisamiti.org.in)

– Shubham bhooyaat –

– Om TAT SAT –

**A.H. Prabhakara Rao**

Patron

vEda vaaNee

Founder & President, Veda Samskruti Samiti (VSS)

1<sup>st</sup> October 2024



# Editorial Page ----

– Sri Rama Jayam –

This is the seventh issue of *vEda vaaNee*. The editorial team is pleased to bring out this issue as part of the continuing effort of *Veda Samskruti Samiti (VSS)* to document and share essays and viewpoints of many scholars from diverse perspectives on *Sanatana Dharma*. We capture a brief summary of the articles contained in this issue.

We begin this issue with a poignant message from our patron. ‘*Dharma*’ is the code of conduct. It denotes the Law of nature as well as rules for our behavior in the broadest sense. Its Philosophy is derived from Veda. It is laid down in religious, philosophical, and ethical books. Similarly, ‘culture’ is the invaluable treasure of any society or nation. It is considered a ‘must’ for any country or community. Spirituality and a value-based lifestyle are the core of Indian culture. Veda Samskruti is the inherent intellectual property of Bhaarat. It is the basic duty and right of every person born on this pious land, or with roots from it, the Bhaarat, to protect the Intellectual property of this Veda Bhoomi i.e., Veda Samskruti/ Sanaatana Dharma.

Part 1 of this issue contains four research papers. This section starts with an analysis of a Samaskrutam literary work “मत्तविलासप्रहसन (Mattavilāsaprahasana)” - a single act comedy composed by the Pallava king Mahendra Vikrama Varma (6th–7th century CE) by Smt. Kamakshi Narayanan. This paper is the third and final of a three-part series. The elements of plot and analysis of characters were dealt with in part one. *Rasa* (the essence or soul of the play), *aucitya* (propriety), *alaṅkāra* (poetic embellishments), and possible influence of the vernacular were discussed in part two. This third and last part looks at the poetic meters used, the poet’s observations on segments of the society during his time, and their way of life and the reflection of the poet’s scholarship in various other branches of knowledge. The second paper aims to explore the divine genesis of Indian Dance through a study of the relationship between the celestial God INDRA and the Indian classical dance. According to Vedic texts, every elemental force is presided over by a deity. In his paper on సనాతన ధర్మంలో అగ్ని – వైశిష్ట్యము written in Telugu, author Dr. Raghava Boddupalli delves into Agni, one of the Vedic deities who received tremendous importance in all the Veda *Samhitās*, *Brāhmaṇās*, *Āraṇyakas*, *Upaniṣads*, *Śrauta* and *Grhya* Sutras and *Epics*. The place of Agni is unique and stands first among all the Gods revealed in the Yajurveda *Taittirīya Samhitā*, according to the author. In the final paper in this section, Swamini Sadvidyananda

explores the commonly known word in Sanskrit *YajNa* for its several meanings. This paper illustrates the benefit of in-depth knowledge in Sanskrit language, to fully comprehend the contents of our Vedic literature.

Part 2 of this issue begins with a short poem, reflecting on the theme of love and affection between Lord Krishna and His beloved Radha. Next, we find a short essay on “Many Gita”. Gita is a conversation, a philosophic enquiry on life, soul, consciousness, choices we have, right vs. wrong, etc. The setting for each Gita is unique but comprehensive. Each has a setting that leads to a conversation between the seeker (with questions) and the informed (with the answers). A few of these settings are briefly described in this essay. Readers are encouraged to study their details and the context for all other Gitas from many other sources. As reference here is a brief quote from Bikshu Gita cited in this essay: *Neither people, the presiding deities (God), my body, nor the planets, past actions or time are responsible for my joys or sorrows. The learned men proclaim that mind alone is the cause which sets the wheel of worldly experiences (dualities such as happiness/sorrow, love/hate, etc.) in motion.* A short essay titled Family, follows the above. It is written in a conversational style to bring home the key message from Adi Shankaracharya in his Morning Prayer song: “*I am that blemish less Brahman (Self), not merely the body and its organs*”.

We have added a brief abstract in all papers / essays including those in Samskrutam or Telugu languages, for readers to gain information from all the materials published in this issue. We welcome all comments and suggestions as well as your ideas to improve and enhance this *vEda vaaNee* publication. We also solicit research papers, essays, poems and other written articles that are based on Sanaatana Dharma. The goal is to learn, spread and assimilate the vast body of knowledge and promote a culture that seeks the goal of Sanaatana Dharma: “*Sarve JhanaH Sukhino Bhavanthu: May everyone and indeed everything remain happy, in peace and harmony!*”

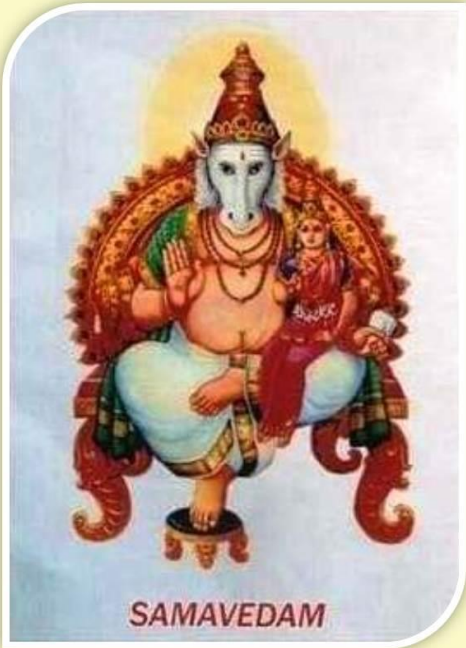
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**Section One**  
**Research Articles**





# मत्तविलासप्रहसनस्य साहित्यशास्त्रीया समीक्षा – तृतीयो भागः [Literary Study of Mattavilāsaprahasana – A Comedy – Part-3]

**Kamakshi Ramanarayanan**

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[arudhraresearchfoundation@gmail.com](mailto:arudhraresearchfoundation@gmail.com)

## Summary

Mattavilāsaprahasana is a single-act comedy play composed by the Pallava king Mahendra Vikrama Varman (6<sup>th</sup> – 7<sup>th</sup> century CE), set in the streets of Kāncīpura. Its plot revolves around the uncouth and hypocritical interactions between a kāpālika, Buddhist monk, and other characters. This is an attempt to study the prahasana from the perspective of a few aspects of sāhitya śāstra. The elements of plot and analysis of characters, were dealt with in part one. Rasa (the essence or soul of the play), aucitya (propriety), alaṅkāra (poetic embellishments), and possible influence of the vernacular were discussed in part two. This third and last part looks at the poetic meters used, the poet's observations on fragments of 'less cultured' segments of the society during his time, and their way of life and the reflection of the poet's scholarship in various other branches of knowledge. The Part-1 & 2 of the three-part series was published in the vEda vaNee, Volume 2, 1 & 2 issues, respectively.

रसालङ्कारादीन् विचार्याधुना महेन्द्रविक्रमभूपस्य शास्त्रकवित्वमालोच्यतेऽत्र। नानावृत्तगुम्फनेन श्रवणरमणीयं, नानालौकिकशास्त्रीयप्रमेयपरामर्शेन च समाजबुद्धिविवर्धकं भवति मत्तविलासप्रहसनम्।

## I. छन्दोगणना

इह रूपके त्रयोविंशतिः पद्यानि विविधैश्छन्दोभिरुपनिबद्धानि। तेषामावलिरत्र सलक्षणं सङ्ग्रह्यते।

छन्दः	पद्यसङ्ख्या	श्लोकानुक्रमणी
शार्दूलविक्रीडितम् <sup>1</sup>	१	भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतम् ...
	३	प्रज्ञादानदयानुभावधृतयः कान्तिः कलाकौशलम् ...
	६	उद्भिन्नश्रमवारिबिन्दु वदनं सभ्रूलताविभ्रमम् ...
	१७	आस्थाय प्रयतो महाव्रतमिदं बालेन्दुचूडामणिः ...
	२०	निर्विष्टोज्झितचित्रचीवरधरो रूक्षैर्नितान्ताकुलैः ...

<sup>1</sup> “शार्दूलविक्रीडितं मसौ जसौ तौ गादित्यऋषयः” (छन्दःशास्त्रम् ७।२२)

इन्द्रवज्रा <sup>2</sup>	२	उद्भिन्नरोमाञ्चकपोलरेखम् ...
अनुष्टुप् (श्लोकापरपर्याय <sup>3</sup> )	४	आकरे सूक्तिरत्नानाम् ...
	१२	वेदान्तेभ्यो गृहीत्वार्थान् ...
	१६	आवृतं बहिरन्तश्च ...
	१८	अजिह्वैः सारगुरुभिः ...
	२२	विरोधः पूर्वसम्बद्धः ...
आर्या <sup>4</sup>	५	संप्रति सङ्गीतधनः कविगुणकथयास्मि निघ्नतां नीतः ...
	११	येन मम पानभोजनशयनेषु नितान्तमुपकृतं शुचिना ...
	१४	तां क्षौरिकस्य दासीं मम दयितां चीवरान्तदर्शितया ...
वसन्ततिलका <sup>5</sup>	७	पेया सुरा प्रियतमामुखमीक्षितव्यम् ...
	१०	मिथ्या त्रिलोचनविलोचनपावकेन ...
उपजातिः <sup>6</sup>	८	कार्यस्य निःसंशयमात्महेतोः सरूपतां हेतुभिरभ्युपेत्य...
	१३	दृष्टानि वस्तूनि महीसमुद्रमहीधरादीनि महान्ति मोहात् ...
मालिनी <sup>7</sup>	९	अनतिशयमनन्तं सौख्यमप्रत्यनीकम् ...
उपेन्द्रवज्रा <sup>8</sup>	१५	यदेतदासीत् प्रथमं स्वभावतः ...
वंशस्था <sup>9</sup>	१९	गहीदशूळा बहुवेशधाळिणो <sup>10</sup> ...
रुचिरा <sup>11</sup>	२१	चिरं मया चरितमखण्डितं तपः ...

<sup>2</sup> “इन्द्रवज्रा तौ जगौ ग्” (छन्दःशास्त्रम् ६।१५)

<sup>3</sup> “श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥” इति श्रुतबोधकारिका। (१०)

<sup>4</sup> “यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या” इति श्रुतबोधे। (४)

<sup>5</sup> “वसन्ततिलका त्भौ जौ गौ” (छन्दःशास्त्रम् ७।८)

<sup>6</sup> “आद्यन्तावुपजातयः” (छन्दःशास्त्रम् ६।१७)

<sup>7</sup> “मालिनी नौ म्यौ य्” (छन्दःशास्त्रम् ६।१४)

<sup>8</sup> “उपेन्द्रवज्रा ज्तौ जगौ ग्” (छन्दःशास्त्रम् ६।१६)

<sup>9</sup> “वंशस्था ज्तौ ज्रौ” (छन्दःशास्त्रम् ६।२८)

<sup>10</sup> उन्मत्तकपात्रमुखोद्गतोऽयं श्लोकः। अस्य संस्कृतानुवादे तुच्छन्दो भज्यत इति प्राकृतमूलमेवात्रोल्लिखितम्। एतद्विहाय सर्वेऽप्यन्ये श्लोकाः संस्कृतभाषया ग्रथितास्तेषां सूत्रधारकापालिकपाशुपतान्यतममुखेरितत्वात्।

<sup>11</sup> “रुचिरा ज्भौ र्जौ ग् चतुर्नवकौ” (छन्दःशास्त्रम् ७।२)

स्रग्धरा <sup>12</sup>	२३	शश्वद् भूत्यै प्रजानां वहतु विधिहुतामाहुतिं जातवेदाः ...
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<sup>12</sup> “स्रग्धरा भ्रौ भ्रौ यौ य् त्रिःसप्तकाः” (छन्दःशास्त्रम् ७।२५)

## II. कवेः सूक्ष्मदृष्टिः

### i. लोकावलोकनम्

आ कर्णाटकदेशात् प्रसृतच्छत्रच्छायस्य, नाना-परिजनैरनवरतं सेव्यमानस्य, विद्वन्निकरालङ्कृत-परिषदो, विविधप्रौढतत्त्वार्थविवादशीलस्य महाराजस्यापि कवेरस्य, निजप्रजानां पानभोजन-शुष्ककलहाद्यासु व्यवहारदशासु सूक्ष्मज्ञानं गम्यतेऽस्मिन् प्रहसने। उक्तं हि भरतमुनिभिर्नाट्यस्य स्वरूपं “लोकवृत्तानुकरणं नाट्यम्”<sup>13</sup> इति। तदनुसारम् एतत्प्रहसनप्रणयनकालसम-कालीनानां द्रविडदेशीयानां प्रजानां दैनन्दिन-व्यवहारा मतभेदाश्च प्रकाश्यन्ते कविना। तेषु केचिदत्रोदाह्रियन्ते।

a) “अहो ... विमानशिखरविश्रान्तघनरसित-सन्दिग्धमृदङ्गशब्दस्य ... काञ्चीपुरस्य परा विभूतिः” [८] इत्यत्र काञ्चीनगरवीथीषु प्रत्यहं प्रकाशम् उपभोग्यानि माल्यापणादीनि सविस्तरम् उपवर्णयन्ते।

b) “अहो दर्शनीयानि प्रहतमर्दलकरणानुगतानि विविधाङ्गहारवचनभ्रुविकाराणि उच्छ्रितैकहस्ता-वलम्बितोत्तरीयाणि विगलितवसनप्रतिसमाधान-क्षणविषमितलयानि व्याकुलितकण्ठगुणानि मत्त-विलासनूतानि” [९] इत्यत्र सुरापणे वारुणीमद-विह्वलानां चेष्टाश्च सरसतयालिख्यन्ते।

c) कपालभ्रंशम् आलक्ष्य केन वा तद्गृहीतम् इति पृष्ठवता कापालिकेनानालोच्यैव “तर्कयामि शूल्यमांसगर्भत्वाच्छुना वा शाक्यभिक्षुणा वेति” [११] इत्युच्यते। ईदृशेनाविचारणपूर्वकेण दोषख्यापनेन शाक्येषु काचिदनादरबुद्धिः तत्काले प्रसिद्धा स्यादिति ज्ञायते। एतदनुरूपतया चोपनिबद्धं तदनुपदमेव प्रविश्यमानस्य मिथ्याचारिणः शाक्यभिक्षोर्वचनं

“...मयाभिमतवर्णगन्धरसो मत्स्यमांसप्रकार-बहुलोऽयं पिण्डपातः समासादितः” [११-१२] इति।

d) कपालिशोक्यभिक्षोः संवादे बौद्धमतप्रवर्तकं बुद्धं विषयीकृत्य—“वेदान्तेभ्यो गृहीत्वार्थान् यो महाभारतादपि। विप्राणां मिषतामेव कृतवान् कोशसञ्चयम्॥” [१५] इति कपालिनोदीर्यमाणे निन्दावचसि “विप्राणां मिषताम्” इति षष्ठीविभक्त्या<sup>14</sup>, पश्यन्तं वैदिकग्रन्थगोप्तारं विप्रकुलमनादृत्यैव वेदशास्त्रोक्तानर्थान् निज-मतस्य संवर्धनाय चोरयामासेत्यर्थः स्फुरति। अपि चैतादृशविभक्तिप्रयोगान्न केवलं कपालिपात्रनिष्ठः कोपः सुष्वाविष्क्रियते किन्तु कविनिबद्धवक्तृगतत्वेन, द्रविडदेशेषु अवैदिक-मतसमाक्रान्तेष्वपि राज्ञो महेन्द्रविक्रमवर्मणो वैदिकमार्गविषयिण्यादरपूर्विका निश्चला श्रद्धा व्यज्यते। एवं च परिहासापदेशेन विरचितेनाप्यनेन पद्येन प्रेक्षकाणां प्रजानां सनातनधर्मिणां कृते वैदिकपथः सर्वाशतो मूलभूतत्वं ज्ञाप्यते, तस्मिन् गौरवधीश्च दृढीक्रियते।

e) शाक्यभिक्षोः पटान्तात् कपालम् अपहर्तुमुद्युक्तः कपाली तदाच्छेदने व्यापृतः सन्, “ध्वंसस्व दुष्टकापालिक” [१७] इत्याक्रन्दता भिक्षुणा निजहस्तपादाभ्यां प्रताडितः पतति। एतद-वलोक्य “मृतोऽसि दास्याः पुत्र” [१८] इति देवसोमापि सुराविभ्रमाक्रान्ता शाक्यभिक्षोः केशान् ग्रहीतुं प्रवृत्ता, निरास्पदा भूमौ निपतति। एवं प्रचण्डतां नीतेषु वाक्कलहेषु मदान्धानां स्पर्धिनाम् अनर्थेऽपि शरीराघाते प्रवृत्तिः स्यादिति ज्ञापनेन, तस्मान्निवृत्तिर्बोध्यते कविना।

<sup>13</sup> नाट्यशास्त्रम् (११११२ - p. १३२)

<sup>14</sup> “षष्ठी चानादरे” अष्टाध्यायी २।३।३८

इत्थं लोकव्यवहारेष्वपि कवेरस्य सूक्ष्मेक्षिका पदे पदेऽस्मिन् प्रहसने सुतराम् आविर्भवति। इत्थं समाजस्यात्यन्ताधमवर्गीयाणाम् आचरणस्य वर्णनं, न हास्यरसोद्भूतमात्रफलकं किन्तु सामान्यप्रेक्षकाणामपि चर्वणयोग्यत्वात् सर्वजनीनं सुगमोपदेशबोधकं च। तथा ह्यालङ्कारिकैः परिगणितेषु काव्यप्रयोजनेषु सदाचारोपदेशः प्राधान्यं भजते। “काव्यं... कान्तासमिततयोपदेशयुजे”<sup>15</sup> इति हि प्रोक्तं काव्यप्राकशे। इत्थमेव रूपकस्यास्य धर्मोपदेशबोधकत्वं प्रमुखतया ‘न तु रावणादिवद्वर्तितव्यम्’ इत्याद्याकारया व्यतिरेक-दृष्ट्यैव भवति<sup>16</sup>; मद्यनिषेवणदम्भचर्यादि-खलजनव्यवहारस्य वर्णनेन दुर्वृत्तानां लोकोपहास्यतापत्तिसूचनपुरःसरम् अधर्मतो निवर्तनात्।

विशेषतस्त्विदं लक्षणीयं यत् कथावस्तुन्यस्मिन् यद्यपि पात्राणां बहुशः परस्परतिरस्कार एव प्रदर्शितस्तथापि निर्वहणसन्ध्यन्ते तेषामेव समेषां कलहबुद्धिपरित्यागपूर्विका मैत्रीभावे प्रवृत्तिरभिवर्णिता कविना। विशिष्य च सुराविभवविभ्रान्तमतिना परोपहासनिरतेनापि कपालिना शाक्यभिक्षुवे निजापराधक्षमा संप्रार्थ्यते — “भो नागसेन! यन्मयापराधः कृतः, तत् प्रसन्नहृदयं त्वामिच्छामि” [२९] इति। उदारगुणयुक्तेन शाक्यभिक्षुणा चेयं याच्ना सौजन्येन स्वीक्रियत इत्यत्र सकलप्रजाभरणनिपुणो महाराजः कविः

<sup>15</sup> काव्यप्रकाशः (१।२)

<sup>16</sup> अभिनवभारत्याः पाठान्तरे, “प्रहसनरूपकेणा-नौचित्यत्यागः सर्वपुरुषार्थेषु व्युत्पाद्यः” इति प्रहसनेन मन्दाधिकारिप्रेक्षकाणामपि असदाचारे निषेधो विशिष्य निर्दिष्टः। (Krishnamoorthy अभिनवभारती ६।४० - p. २९०)

स्वदेशे मतविपर्ययेषु विद्यमानेष्वपि पूर्वविरोधान् सर्वानप्यवमृज्य सौभ्रात्रम् अवलम्बितुं स्वजनान् प्रचोदयामासेति प्रतीयते।

## ii. शास्त्रान्तराणां प्रभावः

अथान्येषामपि दर्शनानां शास्त्राणां च समुल्लासः कृतिमिमां समुत्कर्षमुन्नयन्, महेन्द्रविक्रमभूपस्य शास्त्रकवित्वं प्रथयति। उक्तं हि ईदृशमेव नानाशास्त्रग्रहणशालित्वं काव्यकारणत्वेन मम्मटाचार्यैः — “निपुणता लोकशास्त्रकाव्याद्य-वेक्षणात्... इति हेतुस्तदुद्भवे”<sup>17</sup> इति। एतदनुसारम् इह रूपके काव्यकारणतया सुतरां भासमानं कवेर्महेन्द्रविक्रमस्य नानाशास्त्रवैचक्षण्यं दिङ्मात्रम् उल्लिख्यते।

a) वाचिकाभिनयैः तर्कशास्त्रप्रमेयाणां प्रसङ्गानुरूप-ग्रथनेनैव कवेस्तत्रैपुण्यं सुव्यक्तम्। इदं यथा —

- अर्हतां खण्डने प्रवृत्तेन कापालिकेन “कार्यस्य निःसंशयमात्महेतोः सरूपतां हेतुभिरभ्युपेत्य। दुःखस्य कार्यं सुखमामनन्तः स्वेनैव वाक्येन हता वराकाः॥” [७] इति कार्यकारणगुणयो-रनानुरूप्यं नाम दोषः ख्यापितः। अयं च ‘कार्यगुणाः कारणगुणान् अनुसरन्ति’ इति न्यायमूलकः।
- ‘अनृतवचनं भणति’, ‘बौद्धधर्मं पालयामि’ इति स्वस्वपक्षौ कपालिशाक्यभिक्षुभ्याम् उपस्थापितौ श्रुत्वा, पाशुपतेन “उभयम् अप्युपपन्नम्। कोऽत्र निर्णयोपायः” [२०] इति विनिगमनाविरहे निवेदिते, “बुद्धवचनं प्रमाणीकुर्वन् भिक्षुः सुरा-भाजनं गृह्णातीति कोऽत्र हेतुः” इति शाक्य-भिक्षुणा स्वस्यास्तेये प्रतिज्ञाते, “नहि प्रतिज्ञा-मात्रेण

<sup>17</sup> काव्यप्रकाशः (१।३)

हेतुवादिनः सिद्धिरस्ति” इति पाशुपतेन तादृशदुष्टहेतुः सद्यः खण्ड्यते।

- यथा वा तत्रैव प्रसङ्गे, शाक्यभिक्षौ स्वकपालविलुण्ठनारोपम् अभियुयुक्षमाणेन कपालिना “प्रत्यक्षे हेतुवचनं निरर्थकम्” [२०]

इत्यनेन वचनेन ‘अनुमानात् प्रत्यक्षप्रमाणं प्रबलम्’<sup>18</sup> इति न्यायो यथाप्रसङ्गं प्रतिपादितः।

b) प्रहसनेऽस्मिन् बौद्धतत्त्वानि वेदान्तार्थाश्च संप्रकीर्णाः, इति नास्तिकास्तिकोभय-दर्शनपारीणत्वम् अस्य कवेः परिदृश्यते। यथा

- “भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं भावावेशवशादनेकरसतां त्रैलोक्ययात्रामयम्। नृत्तं निष्प्रतिबद्धबोधमहिमा यः प्रेक्षकश्च स्वयं स व्याप्तावनिभाजनं दिशतु वो दिव्यः कपाली यशः॥” [३] इत्याशीर्वादात्मके माङ्गलिकारम्भपद्ये सर्वलोकव्यापकः स एकोऽपि परमात्मा लीलया निखिलप्रपञ्चरूपेण बहुलीभूय सर्गादिकार्यरूपं नृत्तं प्रसाधयन्, साक्षिरूपः परमेश्वरः सन् जीवान्<sup>19</sup> यशसा कलयत्विति कविना प्रार्थ्यते। अत्र महदद्वैततत्त्वं काव्यनयेन सुललितं प्रकीर्त्यते। निष्प्रतिबद्धबोधमहिमेति विशेषणेन शुद्धं

<sup>18</sup> उत्तरनैषधस्य व्याख्याने नारायणपण्डितेनोल्लिखितं “प्रत्यक्षानुमानविरोधे प्रत्यक्षं बलीयः” इति। (१७।४५ - p. ४४४)

<sup>19</sup> “द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते। तयोरन्यः पिप्पलं स्वाद्वन्त्यनश्नन्नन्यो अभिचाकशीति” इति मुण्डकोपनिषदि तृतीयमुण्डकस्यादौ संसारिणो जीवात्मनः कर्मफलभोक्तृत्वं, कर्मबन्धरहितस्य परमेश्वरस्य तु साक्षिभूतत्वम् उक्तम्। (३।१।४४)

ज्ञानमयं चैतन्यं विवक्ष्यते, ज्ञानस्वरूपत्वात्<sup>20</sup>। प्रेक्षकशब्देन च माया-प्रतिफलितं चैतन्यं विवक्ष्यते, साक्षिभूतत्वात्<sup>21</sup>।

- शाक्यभिक्षुणा स्वचीवरान्ते प्रच्छन्नं किञ्चिन्नीयमानमवलोक्य निजकपालमिति परिशङ्कमानेन कपालिना “नूनम् एवमादि-प्रच्छादननिमित्तं बहुचीवरधारणं बुद्धेनोपदिष्टम्” [१४] इत्यवहेलितेन शाक्यभिक्षुणा “सत्यमेतत्” इत्यङ्गीकृते, पुनस्तेनैव कपालिना “इदं तत् संवृतसत्यम्। परमार्थसत्यं श्रोतुमिच्छामि” इत्युच्यते। अत्र शून्यवादमतानुसारं सत्ताया द्वैविध्यं<sup>22</sup> हास्यप्रयोजकतया समुपात्तम्।
- स्वस्य दयाविरहे वीतरागत्वमेव कारणम् इत्याग्रहवन्तं कपालिनं प्रति शाक्यभिक्षोरुपपन्नं प्रत्युत्तरम् “एवं वीतरागिणा वीतरोषेणापि भवितव्यम्” [१६] इत्यत्र वीतक्रोधत्वम् अपि स्थितप्रज्ञलक्षणत्वेन परिगणितम् इति स्मार्यते।

c) पुराणेतिहासादिकथास्वपि कवेरस्य व्युत्पत्तिः संदृश्यते। यथा

<sup>20</sup> “सत्यं ज्ञानमनन्तं ब्रह्म” इति तैत्तिरीयोपनिषदि। (२।१।१)

<sup>21</sup> “साक्षी चाविद्यावृत्तिप्रतिविम्बितचैतन्यम्” इत्यद्वैत-सिद्धेः प्रथमपरिच्छेदे अविद्याप्रतीत्युपपत्तिखण्डे। (p. १३८)

<sup>22</sup> “द्वे सत्ये समुपाश्रित्य बुद्धानां धर्मदेशना। लोकसंवृतसत्यं च सत्यं च परमार्थतः॥” इति शून्यवादप्रवर्तकाचार्येण नागार्जुनेन विरचितायाम् मध्यमकशास्त्रवृत्ताचार्यसत्यपरीक्षेति प्रकरणे सत्यस्य द्विविधता प्रोक्ता। (२४।८)



- कापालिकाकर्षितनिजचीवरान्तेन शाक्यभिक्षुणा निःशरणेन “नमो बुद्धाय” इत्याक्रोशिते, “नमः खरपटायेति वक्तव्यं, येन चोरशास्त्रं प्रणीतम्। अथवा खरपटादप्यस्मिन्नधिकारे बुद्ध एवाधिकः [१५] इत्याक्षेपद्वयेन कपालिना निष्करुणं परिहसितम्। खरपटशास्त्रम् इति<sup>23</sup> पुरा प्रसिद्धं चौर्यशास्त्रं कर्णीसुतनामकेन ग्रन्थकर्त्रा प्रणिन्ये, यस्य स्वयं खरपटाख्यापि प्रसिद्धा<sup>24</sup>। (खरपट इति शब्दस्तु तमिळ्-भाषास्थायाः करवट इति संज्ञाया विकृतिरित्युक्तम्। करवटशब्दस्य चोरो वञ्चनाशील इत्यर्थः कोशेषु दृश्यते<sup>25</sup>।)
- आरोपितचौर्यापराधादात्मानं मुमुक्षुणा शाक्यभिक्षुणा भिक्षाभाजनस्य स्वत्वं निरुरूपयिषता “अस्य संस्थानपरिमाणं केन निर्मितम्” [१३] इति पृष्टे, कपालिना “ननु मायासन्तानसम्भवाः खलु भवन्तः” इति सत्वरं प्रतिब्रूतम्। अत्र बुद्धो राज्ञः शुद्धोदनस्य स्वपत्न्यां मायादेव्यां संभूत इति बुद्धस्य चरित्रम्<sup>26</sup> आदाय

श्लिष्टशब्दप्रयोगेण, बुद्धमतानुगतानामपि मायाजालेषु निष्णातत्वे किमाश्चर्यम् इत्युपहासः कृतः।

- “आस्थाय प्रयतो महाव्रतमिदं बालेन्दुचूडामणिः स्वामी नो मुमुचे पितामहशिरश्छेदोद्भवादेनसः। नाथोऽपि त्रिदिवोकसां त्रिशिरसं त्वष्टुस्तनूजं पुरा हत्वा यज्ञशतेन शान्तदुरितो भजे पुनः पुण्यताम्॥” [२२] इति श्लोकेन शिवदेवेन्द्रयो-  
र्ब्रह्महत्यादुरितापनोदनोदन्तौ<sup>27,28</sup> उपनिबद्ध्येते।
- “विरोधः पूर्वसम्बद्धो युवयोरस्तु शाश्वतः। परस्परप्रीतिकरः किरातार्जुनयोरिव॥” [२९] इति वैरप्रशमनपूर्वके सख्यपरिग्रहे, पाशुपतास्त्रलाभ-बीजकस्य किरातार्जुनचरित्रस्योपमानतया, परमशिवोपासकेन पाशुपतपात्रेण परामर्शो नूनमुपपद्यत एव<sup>29</sup>।

<sup>23</sup> “களவு காண்டற் குரியநூலைக் கரவடசாத்திர-மென்பர் தக்க யாகப்பரணி உரையாசிரியர். இந்நூல் தந்திர கரணமென்றும் ஸ்தேய சாஸ்திரமென்றும் வழங்கப்படும். இதைனச் செய்தவர் கர்ணஸு-ரென்பவர்.” इति मदुरैक्काञ्चीति तमिळ्ग्रन्थस्य व्याख्याने समुल्लिखितम्। (p. 163)

<sup>24</sup> “कर्णीसुतः करवटो मूलदेवः कुलाङ्करः” इति वामनभट्टबाणस्य शब्दरत्नाकरे पङ्क्तिः। (p. १८९) शब्दस्यास्य प्रयोगेषु ककारखकारावुभावपि दृश्येते।

<sup>25</sup> The Coronation Tamil Dictionary (p. 408)

<sup>26</sup> “प्रियः शरच्चन्द्र इव प्रजानां शुद्धोदनो नाम बभूव राजा॥ तस्येन्द्रकल्पस्य बभूव पत्नी दीप्त्या नरेन्द्रस्य समप्रभावा। पद्मेव लक्ष्मीः पृथिवीव धीरा मायेति

नाम्नामुपमेव माया॥” इत्यश्वघोषेण बुद्धचरिते बुद्धस्य पितरौ प्रगीयेते। (१।१-२)

<sup>27</sup> “दिगम्बरो मुक्तजटाकलापो वेदान्तवेद्यो भुवनैक-भर्ता। स ईश्वरो ब्रह्मकपालधारी ... स ईश्वरो भिक्षुरूपी महात्मा भिक्षाटनं दारुवने चकार” इति श्रीस्कन्दपुराणे माहेश्वरखण्डे षष्ठाध्याये ब्रह्ममूर्धोत्पाटनोत्पन्नकल्मषपरिहाराय परमशिवस्य भिक्षाटनम् आख्यातम्। (१।६।३-४)

<sup>28</sup> “तत्राश्वमेधः सुमहान्महेन्द्रस्य महात्मनः। ववृते पावनार्थं वै ब्रह्महत्यापहो नृप” इति महाभारतस्योद्योगपर्वणि देवेन्द्रस्य ब्रह्महत्या-परिहारकथोपवर्ण्यते। (५।१३।१८)

<sup>29</sup> किरातार्जुनचरित्रं महाभारते वनपर्वण्युक्तं “यथागतङ्गते शक्रे भ्रातृभिः सह सङ्गतः” इत्यतः षट्पञ्चाशता श्लोकैः (३।१६।१९-५६)।

एवमादिभिरुदाहरणैः स्फुटं यन्न केवलं कविरयं  
नैकशास्त्रपारङ्गतः, परं तदानीन्तना रूपक-प्रेक्षकाः  
पामरजना अपि शास्त्रार्थेषु परिचयवन्तो बभूवुरिति।  
अन्यथा प्रहसनस्यास्य प्रयोगायोद्यतापत्तेः,  
अनास्वाद्यताप्रसङ्गाच्च।

### III. उपसंहारः

इत्थं, विनोदमयेन कथवस्तुना तदनुरूपपात्रै  
रसभाववाचिकाभिनयैः काव्यालङ्कारादिभिश्च भरितं  
महेन्द्रविक्रमकविकृतं मत्तविलासाख्यं रूपकम् अद्य  
यावदादर्शप्रहसनम् इति काव्यजगति  
रसिकजनैर्जेगीयमाना कांचिदुन्नतां पदवीम्  
अर्हतीतित्यत्र संशयलेशोऽपि न विद्यते।

एवं मत्तविलासप्रहसनस्य परिशीलनेयम्,  
अस्मद्भूरुवर्याणां गायत्रीमहाभागानां समग्र-  
प्रहसनपाठनपूर्वकेण प्रतिपदमार्गदर्शनेन च निर्वृत्ता,  
सहृदयपरिषदे परीक्षणाय सप्रणामं सादरं समर्प्यते।

नित्यं मद्यनिषेवणैकनिरतः कापालिको नायकः

शास्त्रज्ञश्च महेन्द्रविक्रममहीपालो गुणाढ्यः कविः।

श्रीकाञ्चीपुरवीथिकाः सहृदयस्वान्तञ्च हास्यश्रिया

पूर्णं मत्तविलासरूपकमिदं संरञ्जयद्राजताम्॥

॥इति शम्॥

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## Tracing the Relationship of Indra with Dance through various Literary Sources

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### Abstract

The present article aims to explore the divine genesis of Indian Dance through a study of the relationship between the celestial God INDRA and the Indian classical dance. It also talks about the role of *Apsarasa* (Nymphs), Indra's *Vajrayudha* (Weapon), and *Airavath* (Vehicle of Indra) in creating and sustaining the dance. This study treasures - (1) Indra is associated with the human senses that are *Indriya*; (2) Indras are many, not just one; (3) Indra played a major role in creating and constructing the Indian Dance; (4) Indra is associated with Agriculture and Dance; (5) Indra protects the performance and Guards the Theatre; (6) Indra is treated as a Dancer in Hindu, Buddhist and Jainism scriptures. Many Buddhist sculptural depictions reveal Indra as a Dancer; (7) Indra is worshipped in the preliminaries of all Indian classical Dance performance. Indra is offered food and clothes by the director of the Drama during the consecration ceremony of a newly built theatre.

**Keywords:** *Natya Sastra, Apsarasa, Vedas, Abhinaya Darpana, Jharjara, Indra's festival.*

### Introduction

Born to the sage *Kashyapa* and the primordial goddess *Aditi*, **Lord Indra's** roots are firmly planted in the Vedic scriptures, especially the *Rigveda*. Beyond Vedic literature, Lord Indra's role in the Hindu pantheon is multifaceted. Lord Indra is often depicted with regal splendour. Indra's symbolism extends to his mighty weapon, the *Vajra*, a thunderbolt representing destructive force, and his mount, *Airavata*, the celestial white elephant, which symbolises majesty and purity. Lord Indra is portrayed in various artistic representations. Paintings, sculptures, and temple carvings capture his dynamic presence, often surrounded by celestial elements and mythic symbolism. Indra's worship is intertwined with specific festivals.

The most significant is Indra Puja, celebrated fervently in regions like Odisha.

According to traditional Indian thinking, the *Devatas* are called *Sura*, derived from the root word *Sur* means, Bright. The Demons are called *Asura* which means not bright (dark) (Jiwan Pani, 2000). The *Suras* are always considered devoid of ego whereas the *Asuras* are egoistic *in toto* <sup>(1)</sup>. Indian Mythology is comprised of many wars between the *Suras* and *Asuras*. And the winners rule the Heaven or *Swarga Loka*. The ruler of the *Swarga Loka* is called Indra. Hence, Indra could be seen as the name of a position, not an individual. However, the Indra is also regarded as a person in Indian mythology. According to thinking, there is more than one Indra in the pantheon of Hindu

Gods. Many great thinkers and philosophers have shaped the Indian Arts including Music and Dance. They form parts of a large canopy known as Sanatana Dharma. Through Yogic meditation, they have envisaged the arts and through their rich experiences, they have codified the arts. They laid tenets to these art forms like Music, Dance, Drama, Literature, Architecture etc. Vedas, Upanishads, and many Sastras have recorded the rich principles of these art forms. Surprisingly, the characteristics of these art forms vary from time to time. The Rigveda (RV) hymns provide us with a vivid picture of the Vedic society in terms of Arts.

मर्तीश्चिद्धो नृतवो रुक्मवक्षस उषं भ्रातृत्वमायति  
। अधि नो गात मरुतः सदा हि वं  
आपित्वमस्ति निधुवि (RV 8-20-22),

तव त्यन्नर्यं नृतोऽपं इन्द्र प्रथमं पूर्वं द्विवि  
प्रवाच्यं कृतम्। यद्वेवस्य शवसा प्रारिणा असुं  
रिणन्नपः। भुवद्विश्वमभ्यादैवमोजसा विदादूर्जं  
शतक्रतुर्विदादिषम्॥ (RV 2-22-4),

इन्द्र यथा ह्यस्ति तेऽपरीतं नृतो शवः ।  
अमृक्ता रातिः पुरुहूत दाशुषे ॥  
इन्द्र यथा ह्यस्ति तेऽपरीतं नृतो शवः । अमृक्ता  
रातिः पुरुहूत दाशुषे ॥ (RV 8-24-9) (also see  
the last reference).

The various hymns from Rigveda suggest the time of the dance performance. for e.g: 1) To celebrate happy moments like a child's birth 2) Seeking new supply or new sources of water 3) A ritual to be observed when a person is deceased 4) To devoid the lust, greed, anger and jealousy of the mankind and (5) for the spiritual enlightenment of an

individual. This gives us the details about the various occasions celebrated with dance in the Vedic society. Also, this is the prelude for any proper textual work on Dance. Nandikeswara, in his *Abhinaya Darpana*, also mentions the above-mentioned occasions when discussing the appropriate times for performances.

Although dance existed during the Vedic period, its purpose was not explicitly defined in the Vedas. In the earlier times, dance and music primarily served as forms of entertainment. The spiritual dimension of dance was introduced later. The story of Natyothpathi, or the origin of Natya from Bharata's *Natya Sastra*, provides insight into the characteristics and purpose of Natya, shedding light on its evolving significance.

According to Bharata's *Natya-Sastra*, Indra, the ruler of Heaven requested Lord Brahma to create such a tool which can help Humans in getting rid of jealousy, greed, lust and other common feelings. क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत्  
(Bharata, tr. Apparao, 1982, p.4)

On Indra's request, Lord Brahma created Natya taking the elements like Pathya (text) from Rigveda, (Music) from Sama Veda, Abhinaya (histrionic expressions) from Yajurveda and Rasa (sentiments) from Atharva Veda <sup>(2)</sup>. (Bharata, tr. Apparao, 1982, p.4).

Indian heritage has deeply influenced the arts through its rich spiritual traditions, religious texts, diverse cultural practices, and historical continuity, shaping the music, dance, sculpture, and literature.

The Sanatana Dharma has penetrated deep into Indian Music and Dance. Indian Arts like Literature, Music, Dance, Sculpture, and Painting include many episodes from Vedic

and Epic lore. The depiction of Chaturvidha Purushardhas (four attainments of life) viz. Dharma (righteousness), Artha (acquiring means or resources for living such as wealth), Kama (fulfilment of desire) and Moksha (striving for salvation) are advocated through these art forms.

Indra played a major role in not only the creation of the Indian dance but also in protecting the performers from the evil spirits, who tried to destroy the performance. In the Rigveda, he is described as a warrior. His war skills were praised in many epithets. In Rigveda, it is said that he is a Dancer and also makes others Dance. On many occasions, Indra along with many Apsarasas, the celestial damsels, danced with joy. The dialogues of Indra and Urvashi are said to be the root of the Samaveda dialogues that appeared in the classic literature of the later period <sup>(4)</sup> (Kapila Vatsyayan, 2001, 34).

### Objectives of the research

The researcher has identified the objectives as follows:

- 1) Lord Indra from Rigveda has played a major role in the creation and protection of the Indian Classical Dance also known as Marga Dance.
- 2) Indra was instrumental in building a proper theatre for Drama presentations.
- 3) According to Bharata's *Natya Sastra*, Indra initiated the creation of Natya. He protected the dancers from evil spirits. He gave his weapon, the Ayudha, to Bharata for the protection of artists and performances. As gratitude, all the dancers in the preliminaries of the performance should pay their obeisance to lord Indra and the festival of Indra

Dhwaja or the flagstaff of Indra should be observed by the performers.

- 4) To establish the relationship between Indra and Marga Dance of India.
- 5) Understand that Indra is related to agriculture and dance is related to agriculture.

### Research Methodology

Tracing the relationship between Indra and Dance through various literary sources" is a study that combines creative research, Qualitative methods and literary review methods from the multi-disciplinary study from Sanatana Dharma, classic literature, Dance, Music and other applied arts.

This includes:

- 1) Study of relevant Vedic literature along with critical appreciation,
- 2) Interviews with eminent spiritual Gurus and Vedic scholars
- 3) Study of Dances performed in Northeast parts of India
- 4) Apply the information gathered from 1 to 3 to create tools or criteria to conduct creative research.

Literary review includes: Data collection from various textbooks, Books on Vedic literature, Treatises on Dance like Bharata's *Natya Sastra*, Nandikeswara's *Abhinay Darpana*, previous research papers etc.

### Results

By complying with the research methodology to meet the objectives of the research, the paper can be divided into two parts. The first one is to know who Indra is and the second is to know the relationship between Indra and Dance. From the epithets of Rig Veda, and stories from *Natya Sastra* and



Abhinaya Darpana, the role of Indra in creating and developing the Natya is evident.

### Who is INDRA?

- According to Rigveda (10.1.2) he is the most powerful God of the Rigvedic pantheon of Gods.<sup>(5)</sup>
- Indra is the lord of Swarga loka (Heaven), the Hindu paradise. In the Rigvedic period, he was the almighty. In the later period, he is considered as the secondary deity.<sup>(5)</sup>
- According to Nilamata Purana, he is the deity worshipped in Kashmira Desa. He is also honoured by the Gods<sup>(14)</sup> and serves as their guardian.
- He is the thunder god.
- According to Siva Purana (2.2.2), he is Vāsava, one of the guardians of the Eight directions<sup>(5)</sup>.
- In Udayasundari Katha of Soddala, Indra is described as a warrior and he cut the wings of Mount Meru with his weapon Vajrayudha<sup>(14)</sup>.
- In the Chandassastra (Grammar) of Pingala, Indra is an ancient authority of prosody and is mentioned as Duschyavana<sup>(5)</sup>.
- According to Brihatkālōthara, a treatise on Indian Architecture<sup>2</sup>, in a chapter on Vāsthū Yāga-Patala (112), Indra is one of the deities to be installed in one of the Grid in the construction of a house<sup>(3)</sup>.
- In many spiritual thoughts, Indra is depicted as an emotion and his consort Indrani is said to be the process by which the emotion is expressed in its myriad forms. Hence, the Indriyas or the senses are regarded as Indra<sup>(14)</sup>.
- He is worshipped as a food giver in many states of India.

### The Etymological Meaning of Indra

According to Yaska's Nirukta (trans. K. Neelakanta, 2023, 171) Indra means

\*INDRA \_ Indati Paramaiswaryavān Bhavati = he is the wealthiest person.

\*Idi+rā = He is the King of all the Devatas.

\*Indhe Pradēpayati = He who gives energy to the Senses. He is Jēvathma and Paramātma (Rigveda 5.32.1)

\*Indhe Prānān, Idhi+rā = he who stimulates the life, (5.32.1)

\*Irām Jalam Dhadhāti -= Irā+Rā +Dak = that which bursts the cloud and gives water

\*Indē Jalam Ramathe = Indu+ram = that which plays with water (in the clouds)

(Electric power/ Thunder/ Lightning)

\*Indhe prakāsayati Bhūtāni = Indh +rak = he who brightens the lives of all the Species (*Sarva Bhutani*).

The above etymological meaning of Indra gives a broad spectrum of his nature, position in Heaven, duties and role.

### Indra, the Dancer

The tenth Mandala of Rigveda comprises many epithets describing Indra as a Dancer. In canto 1.130, his valor and skill in wars were also attributed to that of a dancer. When Indra destroyed ninety cities in the war, his skilled combat was described as a movement of dance and the term Nrutho was employed in the narration. In Rigveda 8.24, 9<sup>th</sup> and 12<sup>th</sup> Mandalas, Indra was addressed as he who causes dance (Kapila Vatsyayan). For Indra, who is the God of rain, who is a giver of plenty food and riches, Dance is an accomplishment<sup>(4)</sup>.

छन्दःस्तुभः कुभ्न्यव उत्सुमा कीरिणो नृतुः।

ते मे के चिन्न तायव ऊमा आसन्द्वशि त्विषे ॥

### Indra in Buddhism and Jain literature

Lord Indra's influence extends beyond religious worship and permeates various cultural expressions. Artists, writers, and musicians drew inspiration from his mythology, depicting his stories in paintings, composing hymns, and incorporating his tales into literary works

In many Buddhist texts and literature, Indra is often depicted as a lute player. One story describes Indra approaching Buddha during a period of intense fasting and meditation, undertaken in his quest for enlightenment. Despite the urging of his followers to eat and sustain himself, Buddha remained steadfast in his fast. Then, Indra appeared with a three-stringed lute and began to play. When Indra struck the first string, it produced a very loud noise, as it was too tightly strung. The second string, being too loose, produced no sound at all. Finally, Indra plucked the third string, which produced a beautiful, harmonious sound. The Buddha remarked, "The sound is beautiful. The string is neither too taut nor too loose." Indra then respectfully raised his clasped hands and encouraged the future Buddha to break his fast and resume eating. This story is narrated in the book, "Becoming the Buddha: The Ritual of Image Consecration in Thailand" by Donald K. Swearer. Many Buddhist paintings can be seen with Indra playing the Lute. Indra is depicted with Green coloured body in all the paintings<sup>(14)</sup>.

Indra appears in Buddhist literature, in which he, along with Brahma, is a witness to Buddha's enlightenment. He encourages Buddha to share his wisdom with the world. Indra here is the ruler of heaven, comprising 33 Gods, located above Mount Meru.

The continuation of Indra's dancing and dramatic role can be seen in Jain culture. In Jain mythology, the Indra of the first heaven, Saudharmendra, plays an active role in the lives of Tīrthānkaras. He dances with joy on two significant occasions: after the first ablution ceremony of a newborn Tīrthānkara and when the Tīrthānkara attains omniscience. Some Jain texts mention a festive theatre and drama program, consisting of 32 acts, performed in front of the baby Tīrthānkara. According to the Jain text Rāyapaseṇiyasuttam<sup>(6)</sup>, these 32 nāṭyavidhi were part of a ceremony held by the king of gods, Sūryabhādeva, for Jina Mahāvīra. Scholars, upon analysing the names and descriptions of these acts, concluded that only the final one was a complete drama, while the rest were purely dances. This mythological narrative likely mirrors a real practice within Jain communities that had faded by the time the text was written. (Tripathi, 1936) The dance of Saudharmendra in front of the Tīrthānkaras is depicted in the ceiling paintings of the Indra Sabha Temple in Ellora, the Vardhamāna (Trailokyanātha) Temple in Tiruparuttikundram near Kanchipuram, and the facade reliefs of the Chhota Kailasa Temple in Ellora.

According to Jain traditions, Indra is said to have performed the Tandava in honour of Rishabha (Jain Tirthankara) when he was born<sup>(9)</sup>.

### **Indra's and Apsarasa's Dance in Jain Puranas**

Pampa<sup>(10)</sup>, the eighth-century poet and the first in Kannada literature, mentions Indra's dance in his epic, Adipurana. He describes the jubilant dance of Indra and his 32 celestial dancers celebrating the birth of

Vrishabhadeva. Pampa's narration is exceptionally vivid, detailing how each of the 32 nymphs danced gracefully, holding flowers and arranging petals into intricate, beautiful designs, a style known as Citra Patra. Indra then entered the dance arena, performing with joy and showcasing various poses such as Karanas and Sthanakas. Pampa further elaborates that the Devanganas (celestial nymphs) joined Indra in a group sequence, expressing emotions and rhythmic patterns reminiscent of Indra's eternal dance. Pampa also in his *Adi Purana*, mentioned that the dance of Indra is the key for the evolution of dance system. "Verse 7-121 from chapter two states that the dance of Indra was performed with such happiness that it seemed like his stamping feet were causing the mountains to tremble. His long shoulders touching the stars made them drop down like flowers. The breeze created by his Rāchakas caused disturbance in the oceans, and the sound of celestial drums reached the horizons <sup>(15)</sup>." The Stamping of Indra's feet indicates a step similar to the first basic Adavu in Bharatha Natyam called the 'Tattu Adavu', which is done by hitting the leg hard on the floor. "Long shoulders touching the stars" indicates his doing Adavus evolved from *Plavana* and *Desi Utpluti-Plavana* (involving jumping high). The Rechakas are four in number and involve the turning, drawing up, or movement of any kind separately of the Greeva (neck), Kati (waist), Pāda (leg), and Hasta (hand) according to *Natyasastra*. Here a hyperbole is used to say the breeze created by Rechakas done by Indra caused disturbance in the ocean, and the drums accompanying his dance were powerfully played to match his forceful stamping that their sound reached the sky. Stamping or

hitting the leg hard can be done in various postures: āyata Stānaka (the posture in which turning the knees and toes of the feet to the sides, half sitting with the knees bending in the shape of a square), Samapada Sthānaka (standing straight with the knees straight and the toes and ankles joined at the sides of the feet), and also in many of the Desi Sthānakas (postures influenced by and done in regional dances)" (Anupama Jayasimha and Dr. Shobha Shashikumar).

Ponna<sup>(12)</sup>, another prominent Kannada Jain poet, offers a slightly different account of Indra's dance in his *Śāntipurāṇa* (950 A.D.). Ponna vividly describes the Apsaras and Devendra's dance. The Apsaras performed the delicate Sukumāra Nāṭya (lāsya) using appropriate Karaṇas and Aṅgahāras. In the tenth chapter, Ponna details a sequence where 32 dancers, directed by Indra, formed a semicircle resembling a pearl necklace. They created colorful designs with their feet using flowers, similar to Pampa's description of CitraPatra Nāṭya. This dance pattern, involving 32 members creating vibrant designs while lightly stamping on flowers, was popular in the courts of the Chalukyas and Rashtrakutas. Over time, this tradition became known as 'Citra Nāṭya'. Ponna describes Indra's ecstatic dance as Tandava and the celestial nymphs' delicate performance as Lasya Nritya, especially during the Pushpanjali offering (Anupama Jayasimha and Dr. Shobha Shashikumar).

Ranna<sup>(13)</sup>, a ninth century poet, wrote *Ajitapurana* (Jain Literature). Ranna has dedicated 37 verses for describing the dance of Indra.

*Ānanda*  
*Tāṇḍava* with 108 Karaṇas, 32 Aṅgahāras, suitable *Recakas* (hand and bodily movements)

are among the dances of Indra and *Cāris* (the specific limb movements). His dance was based on the fourfold Abhinayas or expression. The orchestra included Vina *Vamśivādana* or flute, *talapranada*, an instrument for rhythm (*Tatāvanaddha ghana Suśira Vādyā bhēda taraṅgal*).

Ranna <sup>(13)</sup> has also mentioned the *Vicitra Nartana*, variegated dances of *Vilāsinis* (the courtesans). Indra and the beautiful maidens were completely absorbed in the dance from head to toe. In verse 21, *Citra Nartana*, the dance of drawing pictures is described in a vivid manner.

### Indra - Dance and Dance treatises

While the several epithets from Rigveda accolade Indra as a dancer makes others dance and entitled him “Nriṭho” <sup>(4)</sup>, the story of the origin of dance from Natya Sastra of Bharata Muni (2<sup>nd</sup> B.C) is quite interesting.

In the very first chapter of Natya Sastra sage Bharata <sup>(2)</sup> on the request of Atreya and other sages narrates the Natyothpathi or the origin of Natya.

According to him, Indra, being the Lokapala (protector of the world), was very worried about the people who became slaves to sensual pleasures and got afflicted by the Arishadvargas like Jealousy, anger, greed etc. Looking at the sufferings of the People in Jambudweepa, Indra along with the other Loka Palakās approached Lord Brahma and requested him to create a Kreedā (sport) which helps the people to get rid of the sufferings (Krēdaniyakamichamo Drusyamsravyancha yadbhaveth- Bharata, p.2). On Indra’s request, Lord Brahma meditated upon the four Vedas and created ‘Natyaveda’.

### Indra in Abhinaya Darpana

Abhinaya Darpana<sup>(3)</sup>, written by Nandikeswara in the third century B.C., is a notable treatise on Indian Dance. Legend says Indra, the celestial dancer, asked Nandikeswara to teach him the Natya Sastra. Indra needed this knowledge to defeat Nata Sekhara, a demon dancer. The full text, Bharatarnava, had almost four thousand Sanskrit verses. Due to time constraints, Indra requested a shorter, yet comprehensive version. Nandikeswara then provided him with the condensed and authentic version, known as Abhinaya Darpana.

### Rasarnava Sudhakaram

Rasarnava Sudhakaram<sup>(7)</sup> is a treatise on Indian aesthetics by King Singabhupala of the Recharla Dynasty, who ruled the Andhra region from 1435 to 1465 A.D. Singabhupala follows Bharata’s account of the origin of Natya. According to the text, Indra and other celestial beings requested Lord Brahma to create an entertainment form that could be both seen and heard, to help people overcome the Arishadvargas (desires, anger, lust, greed, jealousy, etc.). Brahma created Natya and entrusted it to Sage Bharata, asking him to present a ballad in Indra’s court called Swadharmā. The book also includes information about Indra’s court.

### The Indra and Apsarasas

The word "Apsara" originates from the Sanskrit "Apsaras". In general, it is defined as "the one going in the waters or between the waters of the clouds". (Samskruta-Telugu Vyuthpathi padakosah, 2023, Samskrita Academy, Hyderabad)

Apsaras are celestial nymphs who dance in the court of Indra, the King of the Devas. They are numerous and renowned for

their extraordinary beauty, charm, and seductive allure. Additionally, they are highly skilled in both music and dance.

In the Rigveda, the concept of the apsaras is closely intertwined with the divine figures of dancing Indra, the Maruts, and the Asvins. Apsaras are celestial beings who are considered the consorts of the Gandharvas, and they are known for their captivating smiles even in the highest heavens (10.123.5)<sup>(5)</sup>. In the Atharvaveda, these celestial beings play a more prominent role, assuming the role of divine courtesans for celestial deities.

The dialogues between Indra and Marut and Urvashi and Pururava from Rigveda (1.165) are the precursors of proper drama and drama literature <sup>(4)</sup>, says Mrs. Kapila Vatsyayan.

### **Apsarasas in Natya sastra**

According to the legend, upon receiving the Natya Veda, Bharata trained his hundred sons and informed Brahma of his progress. Observing the various Vritthis such as Bharathi, Arabhati, and Satwathi, Brahma instructed Bharata to incorporate the Graceful (Kaisiki) style into dance. Bharata responded that he needed materials to express the erotic sentiment, including beautiful costumes and gentle Angaharas, which are driven by sentiments (rasa) and feelings (bhavas). He also mentioned that men alone were not sufficient to project the erotic sentiment effectively. In response, Brahma created 24 nymphs from his mind, who were skilled in enhancing drama, and entrusted them to Bharata to assist in the performance.

In many Sanskrit and Telugu poetic works, Apsaras in Indra's royal court are portrayed as his favoured dancers and musicians. They excel in music and dance,

becoming symbols of joy and pleasure in heaven, and serving as instruments of supernatural fate. Apsaras often entice, tempt, and test human sages.

### **Apsaras as enticing dancing Nymphs**

In many Hindu, Buddhist and Jain literature, the Apsarasas or the celestial damsels, on Indra's order, disturb or distract the sages, with their beautiful enchanting Music and Dance, who are into deep penance. Many such instances can be found in Sanskrit, Kannada, and Telugu literature. . Rambha has distracted Ravana in Ramayana. In Mahabharata, Menaka enticed sage Viswamitra Urvashi tried to distract and curse Arjuna.

In Pampa's Adipurana <sup>(10)</sup>, he not only mentioned Nilanjana who tried to distract Rishabhanatha, but explained in detail her dance movements existed in his times. He said Nilanjana, the Ganikatilaka's dance started with Pushpanjali in a vilambalaya and as the Tata (stringed) instruments started playing. Her movements were increased in rhythm as the Avanaddha instruments also joined to increase the rhythm from Vilamba to Madhya and to Dhrita. He further narrated; she employed four Vritthis - Bharati, Sathwati, Arabhati and Kaisiki - and portrayed all the Nava Rasas with grace.

### **Indra Sabha**

#### **In Jain architecture**

Like Buddhists, Jains have contributed to Indian rock-cut architecture from very early on. Remnants of ancient Jain temples and monasteries are scattered across India, often featuring early Jain sculpture in the form of reliefs. Notable examples include the Ellora Caves in Maharashtra and the Jain temples at



Dilwara near Mount Abu, Rajasthan. The Jain tower in Chittor, Rajasthan, also exemplifies Jain architectural style.

The Ellora Caves are located in Maharashtra, about 29 kilometers (18 miles) northwest of the city of Aurangabad. Cave 30, known as Chotta Kailasa, includes the Indra Sabha. This cave features a larger-than-life rock-cut image of Indra. It boasts two colossal reliefs of dancing Indra, one with eight arms and another with twelve, both adorned with ornaments and a crown. Indra's arms are depicted in various mudras, reminiscent of dancing Shiva art works found in nearby Hindu caves. However, the iconography includes distinct differences indicating this cave portrays a dancing Indra. The Indra panels at the entrance also feature other deities, celestials, musicians, and dancers.

### **Indra Jatra/ Festival**

A legend from Bharata's Natya Shastra tells that after comprehending the dramatic art (nāṭya), which emerged from the Vedas and their various limbs, Sage Bharata, along with his sons, as well as Svāti and Nārada, had approached Brahmā to express that they had mastered the dramatic art and to seek his guidance.

In response, Brahma told Bharata to perform in the Banner festival of Indra, which has just begun. Subsequently, Bharata made his debut at the festival celebrating Indra's victory, which took place after the defeat of the Dānavas. At this festival, where jubilant gods gathered in great numbers, Bharata began his performance with a recitation of the holy Benediction (nāṇḍī), followed by a dramatic presentation.

After the first performance, the pleased Indra (Śakra) gifted his auspicious banner to Bharata Putras.

Worship of Indra: Indra's worship is intertwined with specific festivals. The most significant is Indra Puja, celebrated fervently in regions like Odisha. Devotees engage in elaborate rituals, processions, and cultural events to honour and seek the blessings of Lord Indra.

### **Indra Jatra in Nepal**

The vibrant Indra Jatra festival is celebrated for eight consecutive days in the Kathmandu region every September, marking the beginning of autumn. The festival starts with the erection of a pine wooden pole in front of the Hanuman Palace.

Hundreds of spectators gather at the Palace Square for the pole-raising ceremony, surrounding the temple. According to legend, the festival dates back to when Indra descended from heaven in search of a herb. Dancers wearing beautiful masks, known as Lakhay, they parade through the streets with loud drumbeats. During these eight days, the temple and surrounding areas are illuminated with oil lamps, creating a spectacular glow. Each night, a raised platform in front of the temple hosts an enactment depicting the Dasavatara of Lord Vishnu.

The festival concludes with the lowering of the pole bearing Indra's flag amidst religious ceremonies. (Nepal Tourism Blog).

### **Worship of Indra as per Natya sastra**

While explaining the preliminaries to be observed, Bharata in detail mentioned the deities to be worshipped along with the list of offerings. In the middle of the Ranga Peetam,

the stage the Sutradhara must draw a Mandala in the prescribed manner, dividing it into sixteen squares. In the centre, Brahma is installed and to the east side, Indra is offered a seat. Sutradhara after inviting all the celestial beings would request Indra and Goddess Saraswati to take the Hero and the heroine of the play into their custody and protect them from the evils through out the performance. Sutradhara should offer sweet porridge (Payasam) to Saraswati and sweetmeat to Indra<sup>(2)</sup>.

### **Jahrjara and Mathavaarani**

Along with Indra, his weapon Vajrayudha, his vehicle Airavata are also made part in protecting the dance and the theatre.

When Bharata was instructed in Natya, he first choreographed and presented a captivating drama called *Asura Parajayam*. The central theme depicted the dramatic defeat of demons in a fierce war between the Devas and the Danavas. The Asuras, or demons, who were present to witness the dance performance at Indra's court, could not tolerate the ridicule. Enraged, they cast a magical spell to immobilize the artists, rendering them speechless and motionless.

Observing the paralyzed performers, Indra meditated and discerned the cause of the disruption, realizing it was the doing of the evil spirits surrounding the artists. Infuriated, Indra brandished his powerful weapon, the Vajrayudha, and obliterated the Asuras and the Vighnas who sought to ruin the performance. With the malevolent forces vanquished, the performance resumed uninterrupted.

All the gods and deities witnessing these events praised Bharata for obtaining a

divine weapon capable of "Jharjara"—beating to pulp—all evil spirits that dared to disrupt any performance. From that day forward, the weapon was named "Jharjara"<sup>(2)</sup>. Even today, the tradition of erecting a Jharjara at the centre of the stage as part of the preliminaries remains in practice.

For the protection of the theatre, as discussed earlier, Sutradhara of the production requests invokes and erects many Gods to take the respective positions to protect the different parts of the theatre.

Niyati and Yama (*mṛtyu*) were made two doorkeepers, and the great Indra himself stayed by the side of the stage. The **Mattavāraṇī** (Airavat) is placed to the sides of the proper stage, capable of killing Daityas, and for protecting the theatre. Indra himself took charge and a row of Elephants were drawn on either side of the stage resembling the Airavat, the vehicle of Indra.

### **Findings**

- Indra is a celebrated dancer in Hinduism, Buddhism and Jainism.
- Indra is made guardian of the theatre.
- Delving into the symbols associated with Lord Indra reveals layers of meaning. The Vajra, representing thunderbolt and diamond, Airavata, an elephant, symbolizes his destructive and indestructible nature. Understanding these symbols adds depth to the appreciation of Indra's divine attributes in protecting the artists and the theatre as a whole.
- After understanding the origin and sustenance of Natya, the role of Indra is greatly appreciated as instrumental in the creation of this art form. His valor and heroic deeds allowed the performance to resume by defeating the evil spirits.



- Many critics have questioned the divine origin of dance. To address this, we can appreciate the entire concept of Indra requesting Brahma to create dance by understanding the roles of Indra and Indrani.
- In spiritual traditions, every human quality is visualized as a duality: the quality itself and its expressive element (or creative force). The quality is depicted as a male form, while its expressive element is depicted as a female form. Indra represents emotion, and Indrani represents the process by which emotion is expressed in its myriad forms. Indriyam is the senses that trigger this expressive element, allowing one to perceive temporal reality. Thus, both Indra and Indrani are present in every human being, and arts were created to please our senses. The stories of Indra like trying to assault Ahalya, Leelavati and engaging Apsarasas to distract the sages, all these episodes tell us that Indra is endowed with evils (Arishadvargas) like Kaama, Mathsarya, and Krodha etc. Hence Indra is only our senses. After a hectic day long schedule, our senses – eyes and ears do want an entertainment for rest and recuperation.
- Lord Indra is the God of Rain and Thunder, Rain is the primary source of Agriculture. From the ancient times, in every season, before farming, all the farmers do worship Indra, which is Indra Jatra, Indra Puja. The sociocultural and anthropological evolution of humankind, including early farming communities and farmers, suggests that audiovisual entertainment such as dance has been a

fundamental part of human lifestyle and leisure activities throughout history

- From the story of the origin of Natya, we can infer that the person creating dance should be as capable as Brahma. The artists should possess qualities akin to the Bharata Putras, excelling in absorption (Grahana), retention (Dharana), knowledge (Gnyana), and performance (Prayoga). The theatre should be as magnificent as Indra Sabha, and the occasion of the performance should be as grand as Indra's flag festival.

### Conclusion

In Hindu, Buddhist and Jain mythology, Lord Indra's association with dance is a significant aspect of his divine persona. As the king of gods, Indra is not only known for his role in battles and as the god of rain and thunderstorms, but also for his proficiency in cosmic dance. This aspect of Indra's character symbolizes rhythm, dynamism, and the interconnectedness of the universe. The celestial dance of Lord Indra is said to bring about cosmic harmony and energy, reflecting his role as a leader and harmonizer in the celestial realms. Indra's dance is often depicted in artistic representations through various mediums such as paintings, sculptures, and temple carvings. These depictions capture his dynamic presence while surrounded by celestial elements, conveying the essence of his divine dance and its significance in Hindu mythology. Furthermore, Indra's dance represents the cyclical rhythms of nature, emphasizing his connection to the cosmic order and the flow of life. Devotees may also express their reverence

for Lord Indra's dance aspect through prayers, rituals, and cultural events that honour the celestial dance and its cosmic significance.

#### Foot Notes

1. Chandas refers to Sanskrit prosody and represents one of the six Vedangas (auxiliary disciplines belonging to the study of the Vedas). The science of prosody (chandas-shastra) focusses on the study of the poetic meters such as the commonly known twenty-six metres mentioned by Pingalas.
2. Vāstushāstra refers to the ancient Indian science (shastra) of architecture (vastu), dealing with topics such as architecture, sculpture, town-building, fort building and various other constructions. Vastu also deals with the philosophy of the architectural relation with the cosmic universe.
3. The plan for the construction is always in the form of a square. That square is divided into a grid of cells (*padas*). [...] Once these *padas* have been laid out, deities [e.g., Indra] are installed in them. In the most common pattern, 45 deities are installed.
4. There are two types of Apsaras: Laukika (worldly) and Daivika (divine). Thirty-four nymphs belong to the laukika type and ten to the daivika type. These celestial beings are also known as vidyadhari or tep apsar in Khmer, acchara in Pali, bo sa la tu in Vietnam, bidadari in Indonesia and Malaysia, widadari in Java, and aapson in Thailand. Apsaras are often associated with Gandharvas, the celestial musicians. Some Apsaras are paired with Gandharvas, such as Tumburu with Rambha, and Menaka with Vishvasu. However, these relationships are usually temporary and do not culminate in marriage.
5. Names of the Apsaras: Mañjukesī, Sukeśī, Miśrakeśī, Sulocanā, Saudāminī, Devadattā, Devasenā, Manoramā, Sudatī, Sundarī, Vidagdhā, Sumālā, Santati, Sunandā, Sumukhī, Māgadhī, Arjunī, Saralā, Keralā, Dhṛti, Nandā, Supuṣkalā and Kalabhā.

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धर्ममर्थ्यं यशस्यं च सोपदेश्यं ससङ्ग्रहम् ।

भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम् ॥

"It will contain good counsel for people in their pursuits of **dharmā**, material needs, and fame. It will guide the world in the future too in all their endeavors."

सर्वशास्त्रार्थसंपन्नं सर्वशिल्पप्रवर्तकम् ।

नाट्याख्यं पञ्चमवेदं सेतिहासं करोम्यहम् ॥

"It will contain the essence of all the śāstra-s and will be the foundation for all arts. I shall create **Nāṭyaveda**, the fifth Veda along with the **itihāsas**."

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## The Word *YajNa* in Gita

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### Abstract

In this paper a commonly known word in Sanskrit *YajNa* is explored for its several meanings. This paper illustrates the benefit of in-depth knowledge in Sanskrit language, to fully comprehend the in-depth contents of our Vedic literature.

### Introduction

Now while performing any action or achieving the desired ends, there are three factors involved.

- 1.1. Yatnam – the efforts on the part of limited individual, the doer,
- 1.2. KAlam – the time factor and
- 1.3. Daivam – the Lord, factors over which we have no say whatsoever.

1.1 Yatnam – It is said in SanskRt that even lion has to chase deer or prey to find its food. Simply keeping its mouth open and sitting quietly, it cannot expect that deer would enter in its mouth. Proper efforts at proper time and place on the part of the doer are very important to achieve desired ends in the life. The effort also involves the know-how and the skill on the part of the doer.

1.2. So too there is a time factor involved to produce the desired end called KAlam in SanskRt. Even before embarking on any endeavor or undertaking any task this time factor has to be taken into account.

The time calculation helps one to decide the direction and effort involved in it. So

performing action requires certain time as well as between action and the result of the action there is a period of the time to await. What is the nature of the effort and the end accordingly one can plan the course of the actions. Such as one can plant a mango tree but cannot expect to have mangoes in a few months. Nothing happens immediately.

1.3. Daivam – performing actions is in one's hands but the result of the actions is not in one's hands.

In the Bhagavad Gita Lord KRShNa says that - *karmaNi eva tava adhikraH* – You have a freedom over action. With reference to the actions, Human being has freedom. *ma phaleshu kadAchan* – never with reference to the result of the action. (2.38). That means the Lord clearly presents the fact of the human life that one can choose the action but once the action is performed the result is not in his/her hands. There are a number of factors involved in producing the results. In English this is commonly called the third factor. In SanskRta it is called Daivam. It is a factor which makes big differences between success and failure. This factor is very important and can be called *YajNa* too.

2.1. Yaj - pUjane, devatAm uddishya dravya-tyAgaH- As per sanskRt grammar, the word yaj means to worship or to give up things keeping the deities in the mind. In this vast universe we as an individual are limited by our body-mind-sense complex. So with reference to body we have limited power, with reference to senses we have limited perceptions, with reference to mind limited emotionally and with reference to intellect we have limited knowledge. So to live our life, to perform any action and to achieve desired ends we need the blessings from the Lord in the form of various deities or DevatAs. In the Yajurveda it is said – *YajNO vai ViSNuH*, the yajNa is Lord ViSNu because: Lord ViSNu sustains and protects the universe.

2.2. The Lord is also in the form of Harmony in the universe because of which the universe is functioning in order through various DevatAs, natural phenomenon like fire, air, etc.

2.3. The Lord is the giver of the result of the actions. Karma-phaladAtA.

2.4. Above all the word ViSNUH means *veveSTi iti VuSNuH*. One who pervades in and through entire universe including sentient and insentient. The Lord is the true nature of the universe.

3. As per Bhagavad Gita word YajNa has four meanings:

3.1. DevatAm uddishya dravya tyAgaH, Karma-kAnDa. Rituals to propitiate the deities for blessings. These are the various actions enjoined or given by the Vedas in which

particular deity is invoked for the grace or to fulfil certain desires. It helps us to see the connection between the human efforts and the hidden variables which has in turn their say over the result of the actions. It also reveals the connection between various means and desired ends.

3.2. Jagat-cakra, Universal Harmony, Order in the Universe, Adhibautika-yajNa (3.14-16)

3.3. Universal harmony is the appreciation of all-knowing Lord in the form of various laws and orders and hidden variables in the universe. TapaH, SAdhanA Adi, Various Disciplines and austerity, etc. AdhyAtmika-yajNa (4.25-31). The various disciplines are for the betterment of the life and also to become qualified seeker for the self-knowledge.

3.4. Brahma-yajNa, Self-knowledge, knowing self as non-dual Brahman. AtmajNAna-yajNa (4.24). The goal of human life is to know the true nature of the self. Once the nature of the self is known there is nothing left to gain or to know. It helps for the freedom here and here after.

As per the Vedic vision the entire world is divided into three worlds namely Adhibautika that is with reference to the external physical world we experience, perceive, AdhyAtmika that is with reference to our body-mind-sense complex and Adhidaivika that is with reference to the natural phenomenon over which we have no control whatsoever.

In this universe nobody is independent in any manner. The whole universe is interwoven

from the micro-cosmic world to the macro-cosmic world of galaxies, star, etc. We live our life inter-dependent called symbiosis. This is true from the stand point of the inert object too. The inert objects, insentient and living being, sentient are influencing each other. We are constantly in touch with the world and also creating impact on each other.

4. So we need to be very alert in our actions, speech, emotions and thoughts. In this universe human beings are very special beings endowed with the freewill. The freewill expressing itself as one can do, one need not do or do it differently. The freewill provides the freedom over the choice of the actions. Once the freewill is given the choices are in one's own hands. That means it is a choice-less choice, one has to make a choice. The other side of the freewill is that it makes one self-aware person and being so one cannot but make judgement about the self, people around and the world. Due to the freewill one can go against harmony of the universe too.

1. Keeping this freewill, the choice over the actions in mind Lord KRSTa talks about the best of this freewill called YajNa. The word yajNa has multiple meanings in the Veda and Gita.

5. YajNa, can mean rituals, harmony, peace, disciplines and happiness in the personal life and in the world. If a person lives the life as per the life of yajNa one can bring about the changes required for the harmony, peace, pleasure and happiness in day to day life. We can also overcome the problem of pollution by following the harmony in the universe and thus we can save our mother

Earth which is the only habitable planet in the universe so far known to us.

6. DevatAm uddishya dravya tyAgaH, Karma-kAnDa. Rituals to propitiate the deities for blessings, Adhidaivika-yajNa (3.9-12).

6.1. Ishvara-arpaNa-buddhi, offering to the Lord. (Binding and non-binding actions) (3.9) – YajNa is the Lord ViSTu therefore when the actions are not performed as an offering to the Lord it is binding in nature. So may you perform actions very well as an offering to the Lord which will bless you free from all kinds of attachment. Thus, you can enjoy the freedom from attachments which is really the inhibiting factor while performing action because we do not need to be freed from the action but freedom while performing the actions. Once we achieve this freedom while performing actions, whole life will be fun for us whether external situation is conducive or not.

6.2 YajNa as a wish-fulfilling cow. DevatA-anugraH, Grace of the deities. (3-10)

Along with the creation of the human being our creator Brahmaji also created yajNa and advised people that may you prosper by performing yajNa, yajNa being the wish-fulfilling cow for you. Human being's mind is full of desires and Vedas offer different types of yajNa to fulfil our desires. Through Vedas only we come to know the relationship between our actions and the results of the actions; between means and the ends. Sometimes the ends, such as son, money is known to us but the local means are not enough then Vedas show us the means such as putra-kameSTi yajNa, etc. Sometimes the



means such as charity, austerity are known but the ends are not known then Vedas say that the ends are the heaven or pleasure hereafter. Sometimes both means and ends are not known and Vedas enjoin the actions such as agnihotra karma to achieve heaven or higher worlds. So Vedas show us the relationship between means, sAdhan and ends, sAdhya. Parama shreyaH, Personal growth (3.11). By propitiating devatA one can please the devatA and in turn devatA will please you by giving /inferring the desired objects or things. Here the Lord wants us to appreciate that we are not the sole doer for any action. The presiding deities are also required to grace our senses to perform any action therefore we need to appreciate the grace of the deities so by mutual pleasing (bhAvayanam) we can grow externally as well as internally.

#### 7. Harmony in the world – Jagat-chakra – Adhi-bhautika yajNa (3.14-16).

7.1 Jagat-cakra – Harmony in the world (3.14, 15). The life cycle on this Earth is due to the yajNa in the sense of the harmony. The Lord says that all living beings are born of the food and the food is because of the rain. This is the fact we can see ourselves. But now the Lord is telling something which is beyond our perception that the rain is due to the yajna and yajNa is due to the action performed by human being with the freewill. Here the word action is a technical word. Bhagavan says that actions are enjoined by Veda. The Veda prescribes different types of the actions called yajNa for the human being to fulfil his/her desires and for the personal growth of the person. The Vedas are born of all-knowing Lord, by nature who is the Brahman. Therefore the all

pervading Brahman, the Lord is eternally / always abiding in the yajNa.

7.2. Jagat-cakra-anusaranam, following the harmony, the universal order. Thus whole world is inter-woven and inter-dependent. One needs to appreciate this harmony in the universe. By not following the harmony and going against the harmony, one is harming oneself and also creating disturbance in the world which results into incurring papa, sin. Even by going against this harmony one is wasting the beautiful opportunity given in the form of human life. Too much indulgence on the part of the human being creates disturbance in the harmony of the universe. Thus, it ends up into the turbulence in the universe and also harming oneself by incurring papa. It destroys the friendly habitat for the sustenance of the life on the mother Earth.

8. sAdhanA, tapascharya – Discipline in the personal life – AdhyAtmika yajNa (4.25-31). In this world, the Lord has created beautiful five objects along with the five senses to perceive them and enjoy them. But this same set up can mislead a person to a life of indulgences which results into self-destruction. It also hurts other form of lives and the environment, surroundings of the mother Earth. Besides this, the prime goal of human life is not the enjoyments but to gain the limitless happiness and the freedom from the insecurity and sadness every human being is facing. To achieve this mind should be equipped and qualified to understand. Therefore, in the fourth chapter, Lord KRShNa enlisted certain disciplines. They are helpful for a healthy and happy-cheerful life. They are also necessary for the personal growth as a



bloomed flower. These disciplines also pave the road for self- knowledge, knowing oneself as a limitless happiness. There are totally 16 disciplines enumerated in the verses 25-31. At the same time the Lord also shows the limitations of these disciplines being karma, actions. They are not the direct means for the limitless happiness, they being limited by time, place and efforts.

8.1. Daiva-yajNa (4.25) – offering materials to Devata

8.2. Brahma-agnau, yajNa (4.25) – offering one's ego into the fire of the self, Brahman

8.3. Samyama-agnau, yajNa (4.26.1) – offering senses into the fire of the samyam, mastery over the senses (SamaH)

8.4. Indriya-agnau, yajNa (4.26.2) – Offering the objects of the senses into the fire of Indriya, senses (DamaH)

8.5. Atma-samyama-agnau, yajNa (4.27) – offering activities of the karmaendriyaNi, organs of the actions and jNanedriyaNi, sense organs into the fire of Atma-samyam, self-control - into the fire of the form of meditation or contemplation illumined by the self-knowledge. (Dhyana-prayaNaH, contemplative life)

8.6. Various yajNa (4.28) four types of the yajNas

8.6.1. Dravya-yajNa, Charity, Sharing the things like, foods, money, cloths, etc

8.6.2. Tapo-yajNa, austerity, willfully disciplined oneself by denying the objects of pleasures though enjoying is not against dharma

8.6.3 Yoga-yajNa, practicing the ASTaNg-yoga – yama, Niyama, etc

8.6.4. Swadhyaya-yajNa, regular study of the Vedas, scriptures under qualified teachers

8.7. PrANAyAma-prAyaNaH (4.29) practicing daily prANAyAma – prANe apAnama- recaka, apAne prANam- pUraNA and prANAyAma-kumbhaka.

8.8. Niyata-AhArAH (4.30.1) – having discipline in eating daily foods, offering the foods into the fire of the jaTHaRa-agni, digestive fire, which helps the person – both the seeker and the samsara to lead very healthy and happy life.

8.9. Purpose of the yajNa - yajNa-kSapita-kalmSaH, (4.30.2) destroying the impurities and the defects of the mind by performance of these yajNAs, the Purpose of performing all these yajNas is to have a pure, calm and cheerful mind.

8.10. Purpose of the yajNa (4.31.1) yajNa-shiSTA-bhujaH, one who enjoys the left over after performing the various yajNAs gains sanAtana Brahman, the limitless happiness being qualified for the self-knowledge

8.11. Result of not performing the yajNa (4.31.2) one who does not lead the life yajNa, how is he going to have happiness here in this

world or even the world above. He cannot be happy here or here after.

8.12. (4. 32, 33) Limitations of the yajNa (4.32) though various such yajNas are enjoined by the Vedas still yajNa being the actions, any action is limited time-wise, place-wise and effort-wise so cannot give me limitless result. Really speaking all actions is resolved into the knowledge of Brahman being AtmA. Therefore, the Brahma-yajNa is the one which liberates one from the bondage of life, death, sorrow and ignorance.

9. Brahma-yajNa (4.24) (Atma-jNANam) in the form of knowledge of the Brahman called jNana-yajNa too. Among various yajNas, jNana-yajNa is the real yajNa because

it is the vision that liberates person from this on-going process of birth and death cycle of SamsAra. The person sees that everything here is one non-dual Brahman, which is non-separate from him. The doer is Brahman, the object of the action, karma is Brahman and all the kArakas are also Brahman. Finally, the action itself is Brahman and the person who gains this vision is also Brahman. In the verse 24 Bhagvan gives us this beautiful vision of - everything is Brahman by the illustration that wise-person sees various factors involved in the performance of yajNa as Brahman. So it is called Brahma-yajNa. This vision makes the life luxury. The freewill given to human being becomes the privilege for the wise-person due to this vision.

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# సనాతన ధర్మంలో అగ్ని - వైశిష్ట్యము

[Agni in Sanātana Dharma - Vaiśiṣṭyamu]

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## Abstract

According to Vedic texts, every elemental force is presided over by a deity. Agni is one of the Vedic deities who received tremendous importance in all the Veda *Samhitās*, *Brāhmaṇās*, *Āraṇyakas*, *Upaniṣads*, *Śrauta* and *Gṛhya* Sutras and *Epics*. He is one of the major and often invoked Gods. *Agni Devata* remains as an integral part of the Sanātana Dharma rituals and also a witness as *Agni Śakti*. He is intermediary between Gods and human beings. *Agni* pervades as fire on the earth, as lightning in the atmosphere, and as the Sun in the sky. The place of Agni is unique and stands first among all the Gods revealed in the Yajurveda *Taittirīya Samhitā*. Among the forty chapters of the *Taittirīya Samhitā*, *Agni* is mentioned in thirty-one chapters. The inherent effects of *Agni* mantras/liturgies can be referred in these thirty-one chapters. By worshipping *Agni*, He will induce virtuous way of life, assures all kinds of pleasures and will not allow to do wrong ways in life. He will cause us to conquer our inner enemies and gain wisdom. *Agni* induces *Ātma jñāna* and *mānasika vijñāna* (mental knowledge) which leads to *mokṣa* (salvation)

సంక్షిప్త పదములు — ఋ. సం. — ఋగ్వేద సంహితా; శు. య. సం. — శుక్ల యజుర్వేద సంహితా; శ. బ్రా. — శతపథ బ్రాహ్మణము; తై. య. సం. — తైత్తిరీయ యజుర్వేద సంహితా; తై. బ్రా. — తైత్తిరీయ బ్రాహ్మణము; తై. ఆ. — తైత్తిరీయ ఆరణ్యకము; సా. సం. — సామ సంహితా; అ. సం. — అధర్వవేద సంహితా

అగ్ని పరిచయము

వేద గ్రంథాలను అనుసరించి, ప్రతి మౌలిక శక్తికి ఒక అధిష్ఠాన దేవత ఉంటుంది. తేజస్సు, నిప్పు మరియు వేడి యొక్క అధిష్ఠాన దేవత 'అగ్ని'. అష్టదిక్పాలకులలో అగ్ని ఒకరు. ఇతని దిక్కు ఆగ్నేయం

(పూర్వదక్షిణము). అగ్నిదేవుని భార్యలు కుడివైపు స్వాహాదేవి, ఎడమవైపు స్వధాదేవి కూర్చొని ఉండురు. పట్టణము తేజోవతి. వాహనము మేషము. ఆయుధము శక్తి. ఇతఁడు అష్టవసువులలో ఒక్కఁడయి వసువుల కందఱకును రాజై ఉండును. 'అనలుఁడు' అనియు ఇతనికి నామము కలదు. కొందఱు అగ్నిని బ్రహ్మ

జ్యేష్ఠపుత్రుడందురు. అతనినామము 'అభిమానాగ్ని'. అగ్ని, ఆకాశం, నీరు, వాయువు మరియు పృథివి పంచభూతములుగా చెప్పబడును. భూమిపై అగ్ని నిప్పుగా, వాతావరణంలో మెరుపులాగా, ఆకాశంలో సూర్యుడిలాగా మూడు స్థాయిల్లో సంచరించును [7].

### అగ్నిరూప వర్ణన

శ్లో || సప్తహస్తః చతుఃశృఙ్గః సప్తజిహ్వో ద్విశీర్షకః |

త్రిపాత్ ప్రసన్నవదనః సుఖాసీనః శుచిస్త్రితః ||

స్వాహాస్తు దక్షిణే పార్శ్వే దేవీం వామే స్వధాం తథా |

బ్రహ్మర్షిణ హస్తైస్తు శక్తి మన్నం సృచం సృవమ్ ||

తోమరం వ్యజనం వామైర్భృతపాత్రం తు ధారయన్ |

మేషారాధం జటాబద్ధం గౌరవర్ణం మహశౌజసమ్ ||

ధూమధ్వజం లోహితాక్షం సప్తార్జిః సర్వకామదమ్ |

అత్వాభిముఖ మాసీనమేవం ధ్యాయేద్ధృతాశనమ్ ||

అగ్నిని ఎఱ్ఱటి శరీరంతో సనాతనుడుగా, శాశ్వతమైన జీవిగా సూచిస్తారు. అగ్ని దేవునకు ఏడు చేతులు, నాలుగు కొమ్ములు, ఏడు నాలుకలు, రెండు ముఖాలు, మూడు పాదాలు. అగ్ని ప్రసన్నవదనుడు. మేష వాహనుడు. కుడివైపు నాలుగు చేతుల్లో - శక్తి, అన్నం, సృక్, సృవం; ఎడమవైపు మూడు చేతుల్లో - తోమరం, వ్యజనం, ఘృతపాత్ర ధరించి ఉంటాడు. అగ్ని

అలిన జుట్టు కలిగి, ఎఱ్ఱటి వస్త్రాలు మరియు యజ్ఞోపవీతము ధరించి ఉంటాడు. ఇది యజ్ఞ దేవుడైన అగ్నిరూపం. పైన చెప్పబడిన శ్లోకం ఆధారముగా, అగ్నిచిత్రరూప ప్రతిపాదన చిత్రపటం - 1లో చూడవచ్చును.

'స్వాహా' అంటూ వేదమంత్రములతో దేవతలను

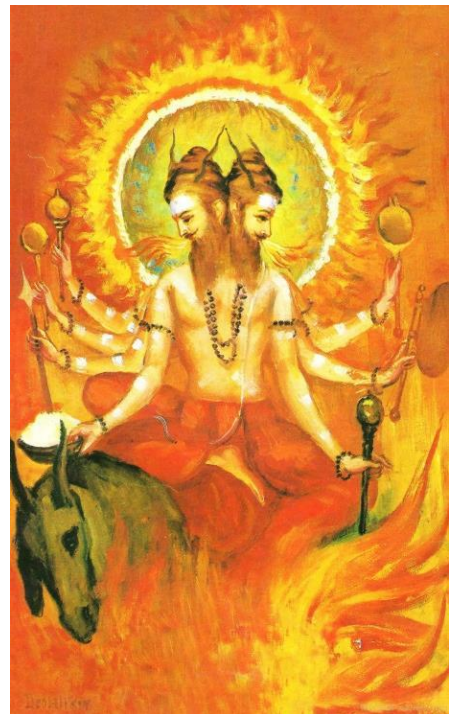
ఉద్దేశించి అగ్నికి ఆహుతులిస్తాము. పితృ దేవతలను

ఉద్దేశించి 'స్వధా' కారంతో అగ్నికి ఆహుతులిస్తారు.

స్వాహా స్వధాకారాలే యజ్ఞమూర్తి యొక్క శక్తులు. ఆ

తత్వాన్ని తెలియజేసేదే - స్వాహా, స్వధా దేవతలతో

కూడిన అగ్నిరూపం.



చిత్రపటం - 1: అగ్నిరూపం

శక్తి, తోమరం, వ్యజనం - అగ్నియొక్క పరాక్రమాన్ని తెలియచేసే ఆయుధాలు. వాయువును ప్రజ్వలించేయుటకు సాధనం వ్యజనం (విసనకర్త).

అన్నం, ఘృతపాత్ర - యజ్ఞ ద్రవ్యాలు, సృక్, సృవాలు యజ్ఞపరికరాలు. ఇవే అగ్నిస్వామి ఆయుధాలు మరియు యజ్ఞతత్వాన్ని తెలియచేసేవి. జటాధారణ, ధవళవర్ణం - జ్ఞానపూర్ణమైన శుద్ధత్వాన్ని తెలియచేసేవి. అగ్ని పరాక్రమవంతుడు, కనుకనే 'మహాజనుడు' (గొప్ప తేజస్సు కలవాడు) అని అన్నారు. అగ్ని కాంతి స్వరూపుడు. కాంతి సప్తవర్ణవిలసితం. కనుకనే సప్తజిహ్వలు, సప్త హస్తాలు అని వర్ణింపబడింది [3].

### సప్త, సప్తపద అగ్నిమంత్రం

అగ్నివర్ణన విశిష్టత గురించి చెప్పిన ఒక ప్రసిద్ధమైన మరియు యజుర్వేదమునకు ప్రత్యేకమైన అగ్ని మంత్రమును ఇక్కడ పరిశీలిద్దాం:

సప్త తే అగ్నే సమిధ స్సప్త జిహ్వో స్సప్తర్షయ స్సప్త  
ధామ ప్రియాణి | సప్తహోత్రా” స్సప్త ధా త్వా యజన్తి  
సప్త యోనీరా పృణస్వా ఘృతేన || - త్రై. య. సం. [1-  
5-3(12), 4-6-5(25)]

ఈ మంత్రము కృష్ణ యజుర్వేద త్రైత్తిరీయ సంహితా [1-  
5-3(12), 4-6-5(25)], త్రైత్తిరీయ బ్రాహ్మణం [3-11-  
5(29)], శుక్ల యజుర్వేద మాధ్యన్తిన సంహితా (17-

79) మరియు శతపథ బ్రాహ్మణం [9-2-3(44)] నందు పేర్కొనబడినది. ఈ సప్తపద మంత్రం కృష్ణ యజుర్వేద సంహిత యందు రెండు కాండలలో [1-5-3(12), 4-6-5(25)] వెల్లడిచేయటం యజ్ఞ సంబంధం కలిగిన ఈ మంత్రం యొక్క ప్రాముఖ్యత తెలియచేస్తున్నది. ఈ మంత్రానికి అర్థం ఇక్కడ తెలుసుకుందాం - “ఓ అగ్ని! నీకు అశ్వత్థము (*Ficus religiosa*), ఉదుంబరము (*Ficus racemosa*), పలాశము (*Butea monosperma*), శమి (*Prosopis cineraria*), వికంకతము (*Flacourtia indica*), అశనిహతవృక్షము (any tree hit by a thunderbolt), పుష్కర పర్ణము (*Nymphaea nouchali*) అను సమిధలు ఏడు కలవు (చిత్రపటం - 2). నీకు కాలి, కరాలి, మనోజవ, సులోహిత, సుధామ్రువర్ణ, స్ఫులింగిని, విశ్వరుచి అను నాలుకలు (జిహ్వలు) ఏడు కలవు. పూర్వోక్త సమిత్సంపాదనార్థములైన | అహో రూపం కృత్వా యదశ్వత్థే తిష్ఠః || (త్రై. బ్రా. 1-1-9), ఇత్యాది మంత్రములు నీకు సప్త సంఖ్యాకములు కలవు. నీకు ఆహవనీయము, గార్హపత్యము, దక్షిణాగ్ని, సభ్యము, అవసధ్యము, ప్రాజహితము, ఆగ్నీధ్రీయము అనెడి ప్రియమైన స్థానములు ఏడు కలవు. నీకు హోత్ర, ప్రశాస్త్ర,





చిత్రపటం - 2: అగ్నికి ప్రీయమైన ఏడు వృక్షజాతుల సమిధలు [త్రై. య. సం. - 1-5-3(12), 4-6-5(25)]

బ్రాహ్మణాచ్చంసి, పోత, నేష్ట, ఆగ్నేధ్రుడు, నిన్ను పూజించుచున్నారు. అటువంటి నీవు అచ్చావాకుడు అను హోతృ ప్రముఖులైన వషట్కర్తలు ఆహవనీయాది స్థానములు ఏడింటిని అంతటను నేతితో ఏడుగురు కలరు. యజమానులు అగ్నిష్టోమము, పూరించుము. సప్త, సప్తపద ఘటితమైన ఈ అత్యగ్నిష్టోమము, ఉక్తము, షోడశి, అతిరాత్రము, మంత్రమును పఠించుచు స్రుచములోనికి పన్నెండు అప్తార్యము, వాజపేయము అనెడి ఏడు విధములుగా పర్యాయములు ఆజ్యమును తీసుకొని పూర్ణాపఠిని అగ్నికి హోమము చేయవలెను. ఈ మంత్రములో వాచక

లువ్రోపమాలంకారము కలదు. ఆజ్యముచే అగ్ని వృద్ధి చెందునట్లు, విద్య మున్నగు శుభగుణములచే సకల మానవులు వృద్ధిని పొందుదురుగాక. విద్వాంసులు అగ్నియందు ఘృతము, హవ్య సామగ్రి మున్నగువానిని హోమమొనర్చుచు జగమునకు ఉపకారమొనర్చునటులనే, మన మెల్లరము యజ్ఞాదులను ఒనర్చవలయును”. ఈ మంత్రాన్ని వివిధ కార్యక్రమాలలో పూర్ణాపతి సమయంలో పఠిస్తారు. ఈ సప్త, సప్తపద మాత్రలను పఠించేటప్పుడు, పన్నెండు సార్లు ఆజ్యాన్ని సృక్ సృవముల ద్వారా తీసుకుని అగ్నికి సమర్పించాలి [5,7,8].

## అగ్ని ఆరాధన

విధిగా ఆచరించవలసిన కర్మలలో ముఖ్యమైనది ‘అగ్నిధానము’. ఇది పంచాగ్ని లేక త్రేతాగ్ని ఉపాసన, శ్రౌతకర్మలకు ఈ యాగము పునాది వంటిది. కల్పములో అగ్నిధాన కర్మను మూడు రకములుగా ఆరంభమున ఉపదేశింపబడినది. అవి: 1. అగ్నిహోత్రపూర్వము (నక్షత్రాధానము), 2. ఇష్టిపూర్వము (దర్శపూర్ణమాసారంభములలో), 3. సోమపూర్వము (సోమయాగారంభములలో).

అగ్నిహోత్రములను పంచాగ్నులు (ఈశాన్యదిక్కునందుండును) లేక త్రేతాగ్నులుగా (పూర్వ

దక్షిణ పశ్చిమదిక్కులయందుండును) ఉపాసించవలయును. 1. గార్వాపత్యం (గృహస్థు ఇంట్లో ఎప్పుడూ ఉండే అగ్ని), 2. దక్షిణాగ్ని (యజ్ఞ వేదికకు దక్షిణ దిశన ఉంచే అగ్ని), 3. ఆహవనీయము (అగ్నిహోత్రభేదము), 4. సభ్యము (హోమరహితాగ్ని), 5. అవసధ్యం (ఔపోసనాగ్ని) అను పంచాగ్నులు. త్రేతాగ్నులలో గార్వాపత్యము గృహపతి స్థానము, దక్షిణాగ్ని అన్నస్థానము, మలియు పితృదేవతాకమయిన కర్మలకు స్థానము, ఆహవనీయాగ్ని (ఈ అగ్నియే సమ్రాట్ట స్థానము) త్రేతాగ్నులలో సర్వలోకములకు ఉపకారముగ ఉన్నది. ఈ అగ్నియే ప్రభువువంటిది. ఆహవనీయాగ్నిలో సమస్త హోమము జరుపుట వలన ఆహవనీయాగ్నికి సమ్రాట్ స్థానము. ఆహవనీయాగ్నికి హోమము జరిగిన పిదప, గార్వాపత్యములో గృహాభిమాన దేవతలకు, దక్షిణాగ్నిలో అన్నపతి దేవతలకు హోమము జరుగును. అగ్నిహోత్ర సమయమున తన పాపములు అన్నియు పోవు విధముగా ‘అహ్ని యదేనః కృతమస్తి పాపం, రాత్ర్యా యదేనః కృతమస్తి పాపం’ అని అగ్నిని ప్రార్థన చేయుచున్నాము.

హోమశేషమును గర్భవృద్ధి కొరకు ‘గర్భేభ్యస్త్యా గర్భాన్ప్రీణిహి’ అని అగ్ని, సూర్యాభిమాన



దేవతలను ఉచ్చరిస్తూ భక్షణ చేయవలయును. ఈ విధముగ అగ్నిహోత్రకర్త సకల పాపహరము, సకల పుణ్యప్రదము అయిఉన్నది. గార్హపత్యాగ్ని నుంచి అగ్నిని ఉద్ధరణ సమయములో వాక్ ప్రాణ చక్షుమన శ్రోత్రములు, 'హోతృఉదాతృ అధ్వర్యుర్బహ్వగ్నీత్' అను పాంక్త దేవతలతో కూడిన సూత్ర మంత్రముతో అగ్నిని ఉద్ధరిస్తున్నాము. ఇట్టి మహాత్తరమయిన కర్తను ఆచరించి యజ్ఞేశ్వరానుగ్రహమును పొందగలవారము. పవిత్ర భారతదేశమందు ఎంతో మంది నిత్యాగ్నిహోత్రులు, అగ్ని ఉపాసకులు ఉన్నారు.

### వేద విచారణ

వేదాలలో అగ్ని అత్యంత ప్రాచీనమైన మరియు ముఖ్యమైన దేవతలలో ఒకరు. అగ్ని యజ్ఞ, యాగాది ఆచారాలలో ప్రధాన పాత్ర పోషిస్తాడు. అగ్ని స్తుతి మరియు ప్రస్తావన ఋగ్వేద సంహిత (ఋ. సం.) యందు 1858 సార్లు, అథర్వవేద శౌనక సంహిత (అ. సం.) యందు 574, సామ సంహిత (సా. సం.) యందు 375, శుక్ల యజుర్వేద సంహిత (శు. య. సం.) యందు 512 మరియు తైత్తిరీయ యజుర్వేద సంహిత (తై. య. సం.) యందు 1126, శ్రీమద్రామాయణము యందు 73,

శ్రీమహాభారతము యందు 489 సార్లు ప్రశంస జరిగింది. అగ్ని దేవుడిగా, అగ్ని మానవ రాజ్యం మరియు ఖగోళ రాజ్యం మధ్య వాహిక మరియు దూత. అగ్నిని దేవతల నోటిగా భావిస్తారు - | అగ్నిముఖా పవ దేవతాః” ప్రీణాతి | అగ్నిం వా అన్వన్యా దేవతాః” || - (తై. బ్రా. 3-7-1). యజ్ఞ, యాగాదులందు మనం సమర్పించే హవిస్సును, అగ్నే ఆయా దేవతలకు నేరుగా సమర్పించును [3,7,8].

శుక్ల యజుర్వేద మాధ్యందిన సంహితలో మొత్తం నలభై (40) అధ్యాయాలు ఉన్నాయి. అందు ముప్పైఒక్క (31) అధ్యాయాలలో 'అగ్ని' ప్రస్తావన పేర్కొనబడింది. దాదాపు ఇన్ని అధ్యాయాలలో ఇంతగా ఏ ఇతర దేవత ప్రస్తావింపబడలేదని చెప్పవచ్చు. ఈ 31 అధ్యాయాల్లో అగ్ని ప్రస్తావనకల మంత్రభాగాల్లో అతని స్వభావ ప్రభావాలు మనకు స్పష్టంగా తెలుస్తాయి.

అగ్ని సత్యభాషణం మొదలగు సామాన్య ధర్మాలను చక్కగా పరిపాలిస్తూ, సత్యవ్రతాన్ని నిర్వహించేవారికి అండదండలనిస్తాడు (1-5). అగ్నికి లోకంలోని ప్రతివిషయం తెలుసు. విజ్ఞానస్వరూపుడైన ఇతడు తనను ఆరాధించేవాళ్ళకు జ్ఞానాభివృద్ధిని కలుగజేస్తాడు (2-14). ఇతడు వస్తువులన్నింటికి అధిపతి. సంపదలకు నివాసస్థానం. కనుక ప్రజలనితడు

నిరంకుశత్వాన్నుంచి కాపాడతాడు (5-9). వేదాలను కాపాడుతూ మానవుల భయాలన్నిటిని పోగొడుతూ, వారి ధర్మవర్తనాన్ని కాపాడతాడు (5-9).

లోకంలో అనేక రకాల దోషాలనితడు నాశనం చేస్తాడు. ఇతరులకు ద్రోహం చేసేవారిని శిక్షించి జగత్తును రక్షిస్తాడు (1-8). శత్రువులను నాశనం చేసి, ప్రతి ప్రాణికి సుఖదుఃఖ వ్యవహారాలను కలిగిస్తాడు. సృష్టి స్థితులకితడే కారకుడు. ఆత్మజ్ఞానాన్ని మానసిక విజ్ఞానాన్ని కలిగించి, మనలోని అంతశ్శత్రువులను జయించడానికి, జ్ఞానాన్ని పొందడానికి కారణభూతుడవుతాడు (1-10). ప్రపంచ మంతటికి సంతోషం కలగజేయడానికి ఇతడు యజ్ఞాన్ని అంతటా వ్యాపింపచేసి వర్షాన్నిస్తాడు (2-3). ఇతరుల వస్తువులను అన్యాయంగా అపహరించే వాళ్ళను, లోకానికి వ్యతిరేకంగా ఎప్పుడూ తమ సుఖం కోసమే ప్రతిపనీ చేసేవాళ్ళను దూరంగా తరిమేస్తాడు (2-30). ప్రాతః కాలంలో లోకంలోని వస్తువులన్నింటినీ ప్రకాశింపచేస్తున్నాడు (3-10). భౌతికాగ్నిగా పృథివీపాలనకు కారణమై, జరరాగ్నిగా ప్రాణులలోను, విద్యుత్తుగా జలంలోను శక్తిని ఉత్పత్తి చేస్తున్నాడు (3-12). సూర్యుడుగా లోకాలనభివృద్ధి చేస్తూ, మానవుల రాజ్యాది సంపదలను పెంపొందింపచేస్తున్నాడు (3-

14). ఈ జగత్తులోని విద్వాంసులు మంచిబుద్ధితో వివేకంతో ప్రకాశిస్తూ, తోటి ప్రజల్లో కూడా వారు వివేకాన్ని కలిగించడానికి పూనుకొనేట్లు చేస్తున్నాడు (11-41). మానవులు మంచి గుణాలను, కర్మలను సాధించడానికి అగ్ని ఎంతగానో సహాయపడతాడు (12-104). లోకానికి ధర్మ-అర్థ-కామ-మోక్షాలనే పురుషార్థాల జ్ఞానం కలిగిస్తూ (27-43), తనను గురించి తెలుసుకొన్నవారు అద్భుతకార్యాలను చేసేటట్లు చేస్తున్నాడు (29-20). ఇతడు అన్నం మొదలగు పదార్థాలను పవిత్రం చేసి వాటిద్వారా బలాన్ని, విజ్ఞానాన్ని అభివృద్ధిచేస్తూ, మానవులు దుష్టుల సాంగత్యాన్ని చేయకుండా చూస్తున్నాడు (35-16).

అగ్నిదేవతను సేవించడంద్వారా ప్రజలు మంచి గృహస్థులై సోమరితనం లేకుండా గృహస్థాశ్రమవిధులను సక్రమంగా నిర్వహించ గలుగుతారు (2-27). రాత్రింబగళ్ళు అగ్నితో సంబంధం ఉండుటవలన వివేకం కలిగి జ్ఞానానికి లొంగివుంటారు. ధర్మాచరణానికి, అధర్మాన్నుంచి ధర్మాన్ని కాపాడడానికి, అగ్నివల్ల ఎంతైనా సాహాయ్యం లభిస్తుంది (4-28). అగ్నివల్ల ప్రజలు సన్మార్గంలో నడుస్తారు. అన్నిరకాలైన సంతోషాలను పొందుతారు. తప్పుడు మార్గాల జోలికి పోరు (5-36).

అగ్నిని ఉపాసించడం ద్వారా మనలో కోరికలు అణగిపోయి, మనోనిగ్రహం కలిగి పెంపొందింపబడుతుంది. భూ-ధన-ధాన్య-సంపదలు పెంపొందుతాయి. తేజస్సు పెరిగి, దేహకాంతి రెట్టింపు అవుతుంది. మన శత్రువులకు నాశనం కలిగి యుద్ధాలలో మనకు విజయ లభిస్తుంది. పిశాచాది గ్రహాలబాధ తొలగి అపమృత్యుభయం తీరిపోతుంది. ఇతని వల్లనే రాత్రిపూట చీకట్లో కూడా మానవులు తమ స్వరూపం ఇతర వస్తువుల స్వరూపం తెలుసుకొంటూ, అనేక వ్యవహారాలు చేయగలుగుతున్నారు. అగ్నివల్ల దుఃఖాలు నశించి మనకు ఉత్తమసుఖం లభిస్తుంది [1].

కృష్ణ యజుర్వేద తైత్తిరీయ సంహితలో మొత్తం నలభై నాలుగు (44) ప్రపాఠకాలు ఉన్నాయి. ఇందులో వందమందికి పైగా దేవతల ప్రస్తావన వస్తుంది. వీరిలో అగ్నికి గల స్థానం అద్వితీయమైంది [1,2]. కృష్ణ యజుర్వేద తైత్తిరీయ సంహితలో 'అగ్ని' పేరు సంభవించే తరచుదనం - కాండ 01లో 278 సార్లు, కాండ 02లో 218, కాండ 03లో 86, కాండ 04లో 249, కాండ 05లో 198, కాండ 06లో 66 మరియు కాండ 07లో 31 సార్లు ప్రస్తావన వస్తుంది. కృష్ణయజుర్వేద తైత్తిరీయ సంహితా చతుర్థ కాణ్డమున 'అగ్నిచయన కర్ష' ప్రతిపాదితము అగుటచే దీనికి

'అగ్నికాణ్డము' అని వ్యవహార నామము ఏర్పడినది. రుద్రాధ్యాయమునందు (తై. య. సం. 4-5-1) రుద్రభగవానుని ఆదిత్య రూపుడుగా వర్ణింపబడినది, | అసౌ యస్తామ్రో అరుణ ఉత బభ్రుః సుమజ్గలః | యే చేమాగ్ం రుద్రా అభితో దిక్షు శ్రితాః సహస్రశోఽవైషాగ్ం హేద ఈమహే || తైత్తిరీయ ఆరణ్యకమునందును పరమేశ్వరుడు ఆదిత్య రూపుడుగా వర్ణింపబడియుండెను. దీనినిబట్టియు | రుద్రో వా ఏష యదగ్నిః || (తై. య. సం. 5-4-3) అనుశ్రుతివచనము ననుసరించియు రుద్రుడే అగ్ని [5,8].

**అరుణ ప్రశ్నలో సూర్యభగవానుడూ అగ్నే**

తైత్తిరీయ ఆరణ్యకం అరుణ ప్రశ్ననందు అష్ట అగ్నిహోత్రులున్నట్లు చెప్పబడింది. అవి: 1. అగ్ని 2. జాతవేదుడు 3. సహోజుడు 4. అజారాప్రభువు 5. వైశ్వానరుడు 6. నర్యాపుడు 7. పంక్తిరథుడు, 8. విసర్పుడు [5,8].

మహాన్యాసరుద్రుడూ అగ్నే

బోధాయనమహర్షి వ్యవస్థచేసిన మహాన్యాసమున వినియుక్తములయిన కొన్ని ఆయామంత్రములు వేరు వేరు దేవతలను స్తుతించుచున్నట్లు కనబడుచున్నను, పర్యవసానమున అగ్నిని ప్రధానదేవతగా భావించి స్తుతించునవే. వీనిలో

ముఖ్యముగా తై. య. సం. 1-3-3 అనువాకమునందు పదునారు అగ్నుల నామములు అన్నియు రుద్రనామక దేవతయే. ఇవియే మహాన్యాసమునందున్న షోడశాంగరౌద్రీకరణ మంత్రములు. తై. య. సం. 1-3-14 అనువాకము నందున్న 28 మంత్రములును అగ్నిని స్తుతించునవియే. ఈ మంత్రములను మహాన్యాసమునందలి సాష్టాంగ నమస్కార ప్రక్రియలో ఆరు మంత్రములలో నాలుగు అగ్నిమంత్రములే. శ్రుతిననుసరించి అగ్నితత్త్వవిశేషమే ఒక విధముగా బృహదారణ్యకోపనిషత్ప్రథమాధ్యాయమున చెప్పబడిన పరమేశ్వరతత్త్వమే అనియు - మలియొక విధముగా తైత్తిరీయారణ్యకమున అరుణప్రశ్నమునందు ప్రతిపాదించబడిన 'అగ్నివాయ్వాదిత్యాది' తేజోమిశ్రణరూపమగు ప్రాకృతికతత్త్వమగు దేవత అనియు - తెలియును [4].

త్వంబకుని ఆరాధనమును | 'అదిత్యశక్తుర్ భూత్వాఽక్షిణీ' ప్రావిశత్' || - 'అదిత్యుడు చక్షుస్సుగానయి నేత్రములందు ప్రవేశించెను' - ఐతరేయోపనిషత్ (1-2-4) అను శ్రుతిననుసరించి తేజోరూపమున మానవులనేత్రములందు ఉన్న సూర్యుని స్తుతిని తెలుపు వేదాంశములను మూటిని

నేత్రత్రయన్యాసమునకు ఋషులు నిర్ణయించుట ఎంతయు సమంజసమయి యున్నది. త్వంబకయాగమున ఆరాధ్యుడగు త్వంబకుడు రుద్రుడే అనియు రుద్రుడే అగ్నియనియు చెప్పవచ్చును. ఆ విషయమున ప్రమాణములు ఇట్లు చూపదగియున్నవి:

(1) 'త్వంబకసాకమేధ'మున ఆరాధించబడు దేవతగా ప్రతిపూరుషం మొదలగు (తై. య. సం. 1-8-6; తై. బ్రా. 1-6-10) శ్రుతివచనములందు పలుమారులు రుద్రుడే చెప్పబడియున్నాడు. దీనినిబట్టి రుద్రుడే త్వంబకుడు అని నిర్ణయించదగియున్నది.

(2) | రుద్రో వా ఏష యదగ్నిః || (తై. య. సం. 5-4-3, 5-4-10, 6-3-5) అనుశ్రుతి వచనమును తైత్తిరీయ సంహితలో ఐదవ, ఆరవ కాండమునందలి బహుశ్రుతివచనములును రుద్రుడును అగ్నియు అభిన్నులని తెలుపుచున్నది. దీనిచే రుద్రుడును అగ్నియు త్వంబకుడును అభిన్నులని నిర్ణయించ వీలగుచున్నది.

(3) | త్వమ్గో రుద్రో అసురో మహోదివః || - తై. బ్రా. (3-11-2) యజుర్వ్యాఖ్య - అగ్నియే రుద్రుడు - రుద్రుడే అగ్ని! ఈ అనువాకమున యజమానుడు రుద్రులను తనకు ధనప్రాప్తి కావలయునని ప్రార్థించుచున్నాను. 'శ్రీయ మిచ్ఛే ద్దుతాశనాత్' విశ్వర్యమును పొందవలయుననిన అగ్నిని ఉపాసించువలయును.

అనుసంప్రదాయవచమును అనుసరించి ఇందు ప్రార్థించబడిన రుద్రదేవులు అగ్నిదేవుని విభూతులే, అని నిర్ణయించవచ్చును [4].

**అగ్నిః - అగ్రిః**

। నమో అగ్రియాయ చ ప్రథమాయ చ ॥ - తై. య. సం. 4-5-5(12) - మొదటనున్న వాని కొరకు, జగత్తు పుట్టటకుముందున్న వాని కొరకు, ముఖ్యుడైన వాని కొరకు నమస్కరించుచున్నాను. । స యదస్య సర్వస్యార్థ మస్యజ్యత తస్మా దగ్గిర్వై తమగ్ని రిత్యాచక్షతే పరోక్షమ్ ॥ - శ. బ్రా. 6-1-1(11); చూ. శ. బ్రా. 2-2-4(2). అగ్నికి 'అగ్రిః' అనునది ప్రత్యక్షనామము. సర్వమునకు అగ్రమున (పూర్వమున) సృజింపబడినవాడు అని అర్థము. 'అగ్నిః' అనునది పరోక్షనామము. ప్రజాపతి సృష్టికి 'అగ్ర'మునందు (ఆదిలో) సృష్టించబడిన ఆ యజ్ఞమూర్తే 'అగ్నిః'. 'అగ్రే నయతి ఇతి అగ్నిః' - అని వ్యుత్పత్తి. ముందుండి నడుపు వాడు అగ్ని [3].

**అగ్నిః ప్రథమః**

చతుర్వేదములలో ప్రథమ వేదం ఋగ్వేదం. దానిలో ప్రథమ మండలంలోని ప్రథమ సూక్తం 'అగ్ని సూక్తమ్'. । అగ్నిమీ"ళే పురోహితం యజ్ఞస్య దేవమృత్విజ"మ్ । హోతా"రం రత్నధాతమమ్ ॥ - ఋ.

సం. 1-1-1. ఇది చతుర్వేదములకూ ప్రథమ మంత్రం. ఇలా వేదాలలోనే మొదటి శబ్దం - 'అగ్నిః'. అనగా ప్రథమంగా పరబ్రహ్మ స్వరూపుడైన అగ్నినే ఋషులు దర్శించి 'అగ్రస్వరూపుడి'గా కీర్తించారు. ఆ ప్రథమ స్వరూపుని ఆరాధించడం అనే సంస్కారంవల్ల మనం తరిస్తాం. ఈ అగ్నిరాధన సర్వకాలాలలోనూ, సర్వదేశాలలోనూ వుంది [3]. పైన చెప్పిన ఋగ్వేద ప్రథమ మంత్రం వివరణ ఏమనగా - "యజ్ఞానికి పురోహితుడైనవాడూ, దివ్యుడూ, యజ్ఞపు యజమాని, ఆహుతులను తీసుకువెళ్ళి దేవతలకు అందించేవాడూ, అనంత సంపన్నుడూ అయిన 'అగ్నిదేవుణ్ణి' ఆరాధిస్తాను".

**సర్వదేవతా స్వరూపమే అగ్ని**

సమస్త దేవతలూ అగ్ని స్వరూపులే. దేవతల ఆవిర్భావం అగ్నివల్లనే. అసలు 'దేవ' శబ్దమే అగ్నిని తెలియజేస్తుంది. 'దీవ్యత ఇతి దేవః' - ప్రకాశ స్వరూపులు దేవతలు. ప్రకాశం అగ్ని లక్షణం. కనుకనే ఆ తైజస శరీరులు కాంతులు వెదజల్లే రూపాలతో ప్రకాశిస్తుంటారు. 'కోటిసూర్య ప్రతీకాశం', 'అగ్నివర్ణం' - ఇలా దేవతల రూపాన్ని వర్ణించే సందర్భాలు ఎన్నో ఉన్నాయి. । 'అగ్నిర్వేద దేవయోనిః సోగ్నేర్దేవ యోన్యా ఆహుతిభ్యః సమ్భవన్తి' ॥ - ఐతరేయ బ్రాహ్మణం నందు

పేర్కొనబడినది. దేవతలకు కారణమైన వాడు అగ్ని. ఆ దేవయోని అయిన అగ్నివల్లనే ఆపసుతులు సంభవిస్తున్నాయి. వృక్షానికి నీరు అందివ్వాలంటే మూలానికి నీరు పోస్తాం. అలాగే దేవతలను తృప్తి పరచాలంటే అగ్నిని ఆరాధించాలి. అగ్నికే సమర్పించాలి [3].

### అగ్ని పురాణం

వ్యాస విరచిత పదునెనిమిది పురాణాలలో 'అగ్ని పురాణం' ప్రధానమైనది. ఈ పురాణం నందు విష్ణువు మరియు ఇతర వివిధ అవతారముల వివరణలు విశదీకరింపబడినవి. అగ్ని పురాణం పవిత్రమైనది ఎందుకంటే అది 'బ్రహ్మం' యొక్క సారాంశం (దైవ సారాంశం) గురించి వెల్లడిచేస్తుంది. అగ్నిపురాణమును మొదట అగ్నిదేవుడు వశిష్ట మహర్షికి ఉపదేశించెను. వశిష్టుడు దీనిని వ్యాస మహర్షికి వివరించాడు. వ్యాసమహర్షి దానిని సూత మహామునికి చెప్పాడు. అంతిమంగా, సూతమహాముని నైమిశారణ్యంలోని ఋషుల సమావేశానికి అగ్ని పురాణాన్ని వివరించాడు. ఈ పురాణం నందు 383 అధ్యాయాలతో 16000 శ్లోకాలు కలిగిఉంటుంది. దీని యందు ఆచార ఆరాధన, విశ్వోద్భవ శాస్త్రం, చరిత్ర, యుద్ధం మరియు సంస్కృత వ్యాకరణం, చట్టం, వైద్యం మరియు యుద్ధ కళలు

మొదలగు విభాగాలు ఉన్నాయి. అగ్నిపురాణంలో అందించబడిన వైద్య వృత్తాంతము సుశ్రుత సంహిత, అష్టాంగ సంగ్రహ, వృంద మాధవ మరియు చక్రదత్త మొదలైన వాటిలోకి తీసుకొనబడింది. అగ్ని పురాణాన్ని సర్వవిద్యా విషయములకు, శాస్త్రవిషయముకు భారతీయ సంస్కృతిగా సూచిస్తుంది. కనుక ఇది విజ్ఞానసర్వస్వం మరియు మానవ అభివృద్ధికి, అభ్యాసానికి సంబంధించిన వివిధ అంశాలను వివరిస్తుంది [5,8].

### అగ్ని పితృదేవులు

పితృ అనగా జగత్తుని పోషించి, రక్షించి, పాలించేవాడు అని అర్థం. కనుక అగ్ని 'పిత'. అని ఋగ్వేద సంహిత యందు చెప్పబడినది. | స నః పితేవ | సూనవేఽగ్నే సూపాయనో భవ | సచస్యా నః స్వస్తయే | || - ఋ. సం. 1-1-9 (అగ్ని సూక్తం 9<sup>వ</sup> మంత్రం) - 'ఓ అగ్నే! కుమారుడికి తండ్రివలె నువ్వు మమ్ము సమీపించు. మా శ్రేయస్సు కొరకు సర్వదా మాతో ఉండుదువు గాక! మాకు శుభము కలిగించు గాక' అని అర్థం.

### దుర్గాసూక్తం - అగ్ని విశేషం

దుర్గాసూక్తం ఒక పురాతన స్తోత్రము. ఇది తైత్తిరీయ ఆరణ్యకమునందున్న మహానారాయణ ఉపనిషత్తులో (త్రై. ఆ. 10-2) పూర్తి సూక్తం



పేర్కొనబడింది. దుర్గాసూక్తంలో మొత్తం ఏడు మంత్రాలు ఉన్నాయి. ఈ సూక్తములోని 1,3,4 మరియు 6<sup>వ</sup> మంత్రము ఋగ్వేద సంహితయందున్న మూడు కాండల (1-99-1, 1-189-2, 5-4-9 మరియు 8-11-10) నుండి, రెండు మంత్రములు, రెండు (2) మరియు ఏడు (7) యజుర్వేదము నుండి, 5<sup>వ</sup> మంత్రము అధర్వవేద శౌనక సంహిత (7-63-1) నుండి తీసుకొనబడ్డవి. ఋగ్వేద సంహితయందున్న నాలుగు మంత్రాలకు 'అగ్నే' దేవత మరియు అవి అగ్నికి అంకితం చేయబడ్డాయి [8].

దుర్గాసూక్తం ప్రధానంగా అగ్నిని ఉద్దేశించి ప్రార్థిస్తూ చెప్పబడ్డ సూక్తం. ఇది మానవుల జీవితంలో వచ్చే అడ్డంకులు మరియు కష్టాల నుండి రక్షించమని 'అగ్నిని' ప్రార్థించే శ్లోకం. ఈ సూక్తం ప్రధానంగా మానవుల్ని 'ముక్తి' లేదా 'జ్ఞానోదయం' వైపు తీసుకువెళ్లే పడవ మనిషిగా అగ్ని భగవానుడి పాత్రను వివరిస్తుంది మరియు ప్రశంసిస్తుంది. ఈ సూక్త పారాయణ ముగింపులో, 'దుర్గ-గాయత్రీ' మంత్రం ఉంది, అది - 'ఓం కాత్యాయనాయ విద్మహే కన్యకుమారి భీమహి తన్నో దుర్గః ప్రచోదయాత్'. ఈ మంత్రం దుర్గాసూక్తంలో భాగంగా లేదు. 'కాత్యాయన' అనే పదం బహుశా తల్లి దుర్గాదేవిని, కాత్యాయన మహర్షి

కుమార్తెగా భావించడాన్ని సూచించడానికి ఉపయోగించబడింది. ఈ సూక్తం దుర్గాదేవికి స్తోత్రంగా ప్రసిద్ధి చెందింది మరియు పఠించబడింది, ప్రత్యేకించి ఏడు మంత్రాలలో ఒక మంత్రం ఆ పేరుతో దేవి (దేవత)ని సూచిస్తుంది [8].

### అగ్ని రూపములు

అగ్నిని తెలియజేయు ఆతని రూపములు మూడు. అవి - (1) పావకః (2) పవమానః (3) శుచిః అనునవి. వీనిలో (1) పవమానుడు మఠించుటచే - ఘర్షణముచే ఏర్పడు అగ్ని (2) పావకః - వైద్యుతాగ్ని (3) శుచిః - సౌరాగ్ని. ఇట్లు మూడు రూపములు తన్ను తెలుపునవిగా కలవాడు కావున 'అగ్ని త్ర్యంబకుడు' - త్రి = మూడు; అంబకములు = తనను తెలుపునవి (అగు రూపములు) కలవాడు [8].

ఈ అంశము వైదికాగమసంప్రదాయముచేతను, నేటి విజ్ఞానశాస్త్రానుభవమునను తెలియు విషయము. కనుక ఇట్లు శతరుద్రీయ నామక రుద్రాధ్యాయ మంత్రములందును ఆరాధించబడుచున్న తత్త్వము అగ్ని=రుద్రుడు=త్ర్యంబకుడు=శివుడు, సోపాధికుడుగా సృష్టిస్థితిసంపాదకరోధానానుగ్రహకర్త అగు పరమేశ్వరుడు. నిరుపాధికుడుగా విమలజ్ఞానాత్మకమగు పరమాత్మతత్త్వము.



## యజ్ఞాగ్ని

అగ్నిని 'దేవ ముఖ' అని పిలుస్తారు - ।  
 అగ్నిముఖా ఏవ దేవతాః" ప్రీణాతి । అగ్నిం వా అన్వన్యా  
 దేవతాః" ॥ (త్రై. బ్రా. 3-7-1). అగ్ని యజ్ఞానికి కేంద్ర  
 దేవత. మంత్ర సమర్పణ చేసి ఇచ్చిన హవిస్సులు ఆ యా  
 దేవతలకు అగ్నిద్వారా సమర్పించబడతాయి ।  
 యజ్ఞముఖే యజ్ఞముఖే హోతవ్యాః" ॥ [త్రై. బ్రా. 3-8-  
 8(30)]. యజ్ఞము మరియు యాగము కోసం  
 పుట్టించేటవంటి అగ్నిని 'యజ్ఞాగ్ని' అని అంటారు.  
 అగ్నిమన్థన పరికరము ద్వారా యజ్ఞాగ్ని ఉద్భవించును.  
 శమీవృక్ష గర్భము నుండి పెరిగిన అశ్వత్థవృక్ష మాను  
 నుండి అరణిని తయారుచేసి, వాటిని అగ్నిమన్థన  
 యంత్రముగా వాడుదురు. అగ్ని ఒకసారి దేవతలనుండి  
 అదృశ్యమై అశ్వరూపము (గుఱ్ఱము) దాల్చి అశ్వత్థ  
 వృక్షమునందు బస చేసినాడని వేదమునందు  
 చెప్పబడినది. అశ్వ మనగా గుఱ్ఱము. ఏ వృక్షమునందైతే  
 అశ్వరూపుడై అగ్ని నివసించెనో ఆ వృక్షానికి  
 'అశ్వత్థము' అని పేరు వచ్చినది. అగ్ని మన్థన  
 యంత్రముకొఱకు ఉపయోగించే అశ్వత్థవృక్ష మాను,  
 శమీవృక్ష మాను గర్భమునందుండి ఎదిగినదై  
 ఉండవలెను. ఇచ్చట సాధారణ అశ్వత్థవృక్ష మానుని  
 ఉపయోగించరాదు. । శమీగర్భాదగ్నిం మన్థతి ॥ (త్రై. బ్రా.

1-1-9). । శాన్తయోనిగ్ం శమీగర్భమ్ । అగ్నయే  
 ప్రజనయితవే" । యో అశ్వత్థశమీగర్భః ॥ (త్రై. బ్రా. 1-2-

1). ఇక్కడ ప్రతిపాదించిన మంత్రార్థము ఏమనగా,  
 శమీవృక్ష గర్భకోశమునకు శాంతింపజేసే స్వభావము  
 ఉన్నది. అందువలన అగ్నిని శాంతపరచు గుణము  
 కలిగిన శమీవృక్ష గర్భము నుండి పెరిగిన అశ్వత్థవృక్ష  
 మానుని మాత్రమే 'అరణి' తయారీలో  
 ఉపయోగించవలెను [చిత్రపటం - 3].

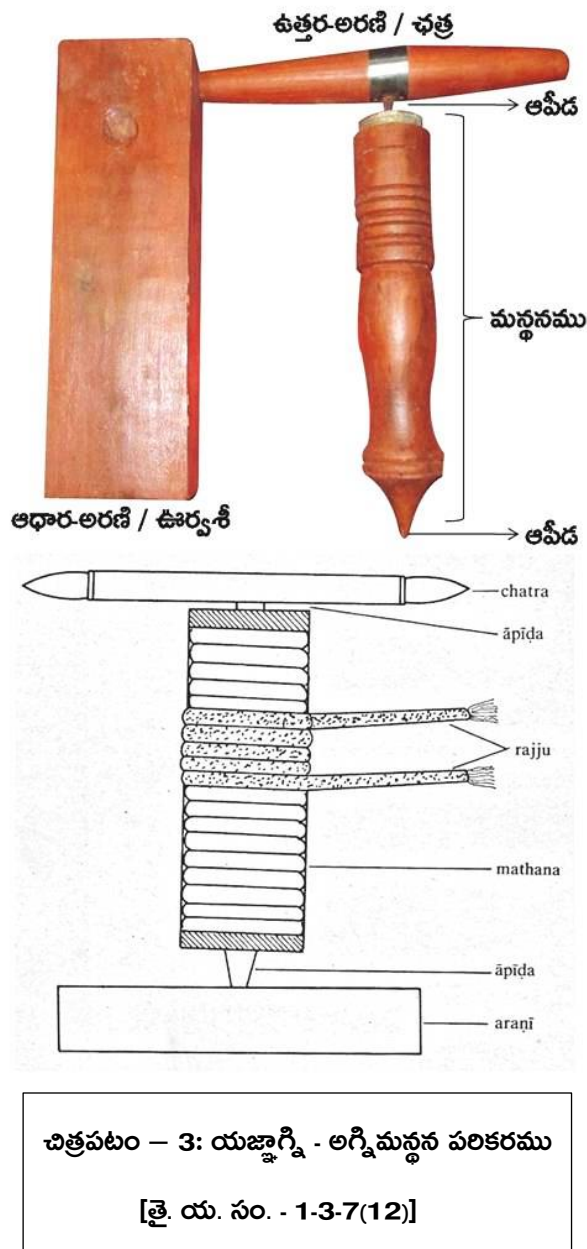
అగ్నిమన్థన పరికరము, భాగములు మరియు

యజ్ఞాగ్ని పుట్టుక విధానము

తైత్తిరీయ సంహితయందు అగ్నిమంథన  
 పరికరము, దాని భాగములు మరియు యజ్ఞాగ్ని  
 ఉద్భవించు విధానము ఈ క్రింది మంత్రమునందు  
 పేర్కొనబడినవి:

। అగ్నేర్జ్జనిత్రమసి వృషణౌ స్థ  
 ఉర్వశ్యస్యాయురసి పురూరవా ఘృతేనాఽకై వృషణం  
 దధాథాం గాయత్రం ఛన్దోఽను ప్ర జాయస్య త్రైష్ఠుభం  
 జాగతం ఛన్దోఽను ప్ర జాయస్య ॥ [త్రై. య. సం. 1-3-  
 7(12)]

క్రింది భాగమున నొక కొయ్యను, పై భాగమున  
 నొక కొయ్యను ఉంచి రెండింటికి మధ్య భాగమున  
 రంధ్రము చేసి ఆ రంధ్రములందు ఒక కాష్ఠమునుంచి



పైదానిని గట్టిగా నదిమి పట్టుకొని మధ్యమున నున్న కాష్ఠ విశేషమును త్రాడు కట్టి కవ్వమునువలె త్రిప్పినచో అగ్నిపుట్టును. క్రింది దారువునకు 'అధరారణి' అనియు,

పైన నున్న దారువునకు 'ఉత్తరారణి' అనియు వ్యవహారము. మధ్యమున నున్న కాష్ఠము ఇచట శకలమని వ్యవహరింపబడినది. క్రింది అరణి 'ఊర్వశీ'గాను, ఉత్తరారణి 'పురూరవుడు'గాను వర్ణింపబడినవి. ఈ రెండింటి సంబంధమువలన అగ్నిపుట్టును, కావున అరణులు మాతా పితృ స్థానీయములైనవి. యజ్ఞమునకు ముఖ్యముగా కావలసిన అగ్ని, అరణి ద్వయమునుండి పుట్టును, కావున అరణి ద్వయము యజ్ఞమునకు ఆయుస్థానము వంటివి. (అధ్వర్యుడు అరణి ద్వయమును దర్భలచే అభిమంత్రించి అగ్ని మంథన శకలమును ఆ అరణి ద్వయమునందు సమకూర్చవలెను). 'ఓ అగ్నే! నీవు హోత పరించుచున్న గాయత్రీ, త్రిష్ఠుప్, జగతీ ఛందస్సులను అనుసరించి అతిశయముగా నుద్భవించుము (అగ్ని పుట్టుటకై అధ్వర్యుడు అరణిని మఠించవలెను)' [చిత్రపటం - 3].

వేదమునందు మానవుని యొక్క శ్రేయస్సునే కాక పశుసంబంధ శ్రేయస్సు - (॥ శం నో అస్తు ద్విపదే ॥ శం చతుష్పదే ॥) - మంత్రములను చెప్పబడి వాని శ్రేయస్సును కోరుకున్నది (త్రై. య. సం. 4-2-10) - పశుశీర్షోపధానము చెప్పబడినది. ముఖ్యముగా త్రై. య. సం. 4-2-10 అనువాకము నందు ఈ విధముగా

చెప్పబడినది - 'సహస్ర, సంఖ్యాక జ్వాలారూప చక్షువులుకల ఓ అగ్నే! గ్రామ్యములు, ఆరణ్యములునైన పశువుల దాహరూప హింసను చేయకుము' అని వేడుకోవడము.

ఓం సర్వే భవన్తు సుఖినః సర్వే సన్తు నిరామయాః ।

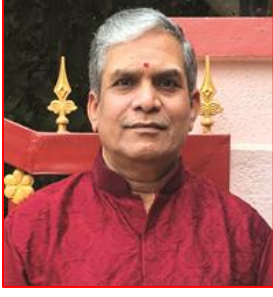
సర్వే భద్రాణి పశ్యన్తు మా కశ్చిదుఃఖభాగ్భవేత్ ॥

- ఓం తత్సత్ -

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## About the Author



డా. రాఘవ బొడ్డుపల్లి, పి. హెచ్.డి. - వీరు 35 ఏళ్లకు పైగా బయోటెక్నాలజీ విభాగంలో శాస్త్రవేత్తగా పనిచేశారు. గత పదమూడు సంవత్సరాలలో, వీరు కృష్ణ యజుర్వేద అధ్యయనం పూర్తి చేసారు. వీరు జాతీయ మరియు అంతర్జాతీయ శాస్త్రీయ పత్రికలలో వేదాలలో ఉన్న వ్యక్తశాస్త్రానికి సంబంధించి అనేక పరిశోధనా వ్యాసాలను ప్రచురించినారు. డా. రాఘవ ఇండియన్ నేషనల్ సైన్స్ అకాడమీ (INSA), న్యూఢిల్లీ వారిచే స్పాన్సర్ చేయబడిన 'ప్లాంట్ బయాలజీ ఆఫ్ యజుర్వేద' మరియు 'అధర్వవేదంలో వెల్లడి చేయబడిన వైద్యచికిత్సకు సంబంధిత మొక్కలు - వాటి వివరణలు మరియు ఉపయోగాలు' అనే పేరుతో రెండు వేద ప్రాజెక్టులను పూర్తి చేసినారు. డా. రాఘవ ప్రస్తుతం 'వేదవాణి' పత్రికకు చీఫ్-ఎడిటర్ గా పనిచేస్తున్నారు.





**Section Two**  
**Sanaatana Dharma**



## Krishna Dreams!

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For centuries, Krishna as an ‘Avatar of Lord Vishnu’, has dominated the minds of poets and writers. Saints like Bilva Mangala, Chaitanya Maha Prabhu, Surdas, Kabir and many others have expressed their love and devotion featuring Krishna and Radha through countless poems, Granthams and novels. Jayadeva has composed Gita Govindam containing delightful songs on Radha and Krishna. Mira worshipped Krishna through Bhajans which have captured the hearts of Indians for a long time. The following is a short poem, reflecting on the theme of love and affection between Lord Krishna and His beloved Radha.

Young Krishna walked briskly.  
The cool jamun grove was beckoning,  
Circular line up of tall trees all-round the  
pond,  
Threw a wide welcome shadow.

A gentle breeze stirred up some waves,  
Krishna relaxed under a tree waiting,  
Radha was nowhere in sight,  
Her wicked stepmother had loaded more work.

Krishna was feeling drowsy, he slept.  
His lotus-like eyes were closed,  
A hint of smile marked his face,  
Radha’s absence was hurting.

In his dream he saw Rama,  
Tossing this way and that,  
With sleep eluding him,  
Separation from Sita was unbearable,  
Tears dropped from wide open eyes,

Krishna stirred killing the dream.  
Radha stood watching,  
Play of emotions on the serene face,  
Touched her heart.

She bent down to wipe the tears from His  
Face,  
Krishna chose His time to wake up,  
Saw the moon like face of Radha closing in,  
Gathered her in his arms in a tight cling,

That is not fair, shouted Radha,  
Krishna became deaf for the time being,  
Cool breeze smothered the inflamed passion,  
Grass on the ground was soft and cool.

Passing clouds overhead chuckled.  
He has done it again, they said in wonder,  
Radha opened one eye and winked,  
Be gone you peeping toms, she murmured  
Turned and buried her face in His chest.



**About the Author**

**Sri T.K. Ragnathan** – A retired Marketing executive took interest in spiritual studies, Sanskrit language, and astrology, after retirement. He has written four books that were published from Hyderabad. He is presently working as Principal of JKR Astro Research Foundation, Hyderabad, teaching advanced prediction techniques based on Naadi principles.

# The Many Gita

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## Abstract

The general belief is that Bhagawath Gita is the only “Gita”. There are many Gita, each seen as vehicle to gain the essential knowledge of Vedanta. The setting for each Gita is unique but comprehensive. Each Gita leads to a conversation between the seeker (with questions) and the informed (with the answers). A few of these settings are briefly described below. Readers are encouraged to study their details and the context for all other Gitas from many sources.

The general belief is that Bhagawath Gita is the only “Gita”. Until a few years ago, I was also one of those surprised to learn that there is more than one Gita! Then, I came across several documents all titled Gita. Some of these are: Hamsa Gita, Kapila Gita, Uddhava Gita, Rama Gita, Bhikshu Gita, etc. A quick Google search identified a list of 39 Gita.

On further search, we see repeated reference to 60 Gita, many of them imbedded inside the epics of Ramayana and Mahabharata and Srimad Bhagavatam. For example, see: 'Sacred Songs: The Mahabharata's Many Gitas': the wisdom of 25 Gitas <sup>(1)</sup>. Invariably each Gita is a conversation, a philosophic enquiry on life, soul, consciousness, choices we have, right vs. wrong, etc.

1. Bhagavad Gita	14. Hamsa gita	27. Sriti gita (Bhagavatam)
2. Anu gita	15. Hanumad gita	28. Surya gita
3. Ashtavakra gita	16. Harita gita	29. Suta gita (skandha purana)
4. Avadhoota gita	17. Iswara gita (Kurma purana)	30. Uddhava gita
5. Bhikshu gita	18. Kapila gita	31. Uttara gita
6. Bhramara gita (Bhagavatam)	19. Manki gita	32. Vasishta gita
7. Bodhya gita	20. Parashara gita	33. Vibhishana gita

8. Brahma gita I (skandha purana)	21. Pingala gita	34. Vicakhyu gita
9. Brhma gita II	22. Rama gita (Adhyathma Ramayana)	35. Vritra gita
10. Devi gita	23. Ribhu gita	36. Vyasa gita (Kurma purana)
11. Ganesha gita (Ganesha purana)	24. Rudra gita	37. Yama gita (Nrsimha purana)
12. Gopika gita (Bhagavatam)	25. Sampaka gita	38. Yama gita (Agni purana)
13. Guru gita	26. Siva gita	39. Yama gita (Vishnu purana)

Vedanta in Sanskrit language translates to lessons learned at the end of – as the essence of – Vedas. Athma Bodha which means “Knowledge of the self”, is one of the classics written by Saint Adhi Sankara that conveys the essence of Vedanta, which leads us to comprehensive understanding of the great Pronouncements (Maha Vakya) such as Thath Thwam Asi. <sup>(2)</sup> In the same vein the many Gita are seen vehicles to gain the essential knowledge of Vedanta.

The setting for each Gita is unique but comprehensive. Each has a setting that leads to a conversation between the seeker (with questions) and the informed (with the answers). A few of these settings are briefly described below. Readers are encouraged to study their details and the context for all other Gitas from many other sources.

The context for Bhagawath Gita is well known to most readers. Krishna places the chariot He is driving for Arjuna, the warrior, in the middle of the battlefield with a clear and full view of the opposing forces. Arjuna, who is already in a state of confusion between right and wrong, is forced to confront his feelings with this external view of reality. Unable to cope with this internal and external conflict, Arjuna pleads with Krishna to help him to understand the many questions about life twirling in his mind: How does one discriminate between right and wrong (Dharma)? What is the action that is duty and hence must be carried out (Karma)? What is the meaning of life (Artha)? What is liberation (Moksha)? The conversation that followed is Bhagawath Gita.

Rama Gita is a conversation between Lord Rama and his brother Lakshmana. Just like Krishna and Arjuna, this pair – Rama and Lakshmana – also have experienced many aspects of life (pleasure, pain, joy, sorrow, anger, anxiety, friendship, deceit, ...) together. This conversation between Rama and Lakshmana also takes place at a very painful moment, a moment of extreme agony for Lakshmana in the epic Ramayana. After his successful war with Ravana (the demon king) who had kidnapped his dear wife, Rama returned triumphantly to Ayodhya. He was coroneted as the king along with his wife Sita, the queen. Soon thereafter was the situation where Rama and Sita, with purity in their hearts and chastity in their moral character had to stay apart to quell the rumors among the citizens. Lakshmana could not accept this cruelty imposed on Sita or the decision by Rama which required separation between him and his dear wife. During this time of agony, Lakshmana asked Rama about the morality – the beauty and the ugliness of it – that is inherent in all actions that man can and does undertake <sup>(3)</sup>. This exhaustive discourse by Rama to his brother Lakshmana is identified as Rama Gita.

Bikshu Gita is the musings of a rich miserly man, who loses all his wealth and turns into a beggar. Then he lives off the alms given to him by a few kind people. The Sanskrit word for a wise man who lives like that is “*Bikshu*”. The *bikshu* at the peak of his philosophic reflection sees that he – the beggar – is no different than the rich man that he was! Both are representations of their state of mind. We quote a few verses below from Bikshu Gita <sup>(4)</sup>

Neither people, the presiding deities (God), my body, nor the planets, past actions or time are responsible for my joys or sorrows. The learned men proclaim that mind alone is the cause which sets the wheel of worldly experiences (dualities such as happiness/sorrow, love/hate, etc.) in motion. 43

The mind alone indeed creates the powerful sense of objects (matter or the universe as we know of it) and thereafter proceeds to create the linkage through the three connectors (Guna) – knowledge, bias and ignorance - which in turn result in all our perceptions or experiences (Tranquility, Turbulence and Inertial). 44

The Self or consciousness is actionless, even though co-existing with the mind, which is always active. The Self or consciousness, conditioned by the mind, gets attached to its connectors – Guna – and hence becomes bound to the ebb and flow of the associated experiences. 45.

Indeed, the mind is mightier than the mighty! He, who brings the mind under control, is indeed the God of all Gods!! 48.

Those who have not conquered their mind, which is indeed difficult to conquer, of irresistible speed and inflict pain where it truly hurts, create false divisions of friend and foe amongst people. 49

Holding on to this body, which is only perceived through the mind, one becomes blinded by the notions of “I” and “my”; in this endless darkness they roam around with the delusion of “this is me” and “this is the other”. 50

The dualities (love/hate, life/death, joy/sorrow, respect/disrespect, friend/foe, praise/criticism, relative/unrelated, ...) are self-inflicted through the mind. If sometimes a man unwittingly bites his own tongue, with his own teeth, then with whom can he get angry for that pain? Other than one’s own self, no one can give us joy or sorrow. 51.

Oh son, therefore by all means restrain the mind with the right understanding. This is the essence of Yoga. 61.

Kapila Gita is a conversation between the sage Kapila and his mother Devahuthi. The mother having lived a virtuous life and having given birth to many children including the wisest man – Kapila Muni – is yet to find peace and satisfaction in life. At this state of mind, she turns to counsel from her son on what is life and how it should be lived. The ensuing conversation is Kapila Gita.

Hamsa Gita is Lord Krishna's final discourse to Uddhava before completion of his worldly avatar and Lila. It is part of Srimad Bhagavatam from chapter 6 to chapter 29. The names Uddhava Gita and Hamsa Gita are popularly interchanged, but Hamsa Gita specifically denotes a subset of the Uddhava Gita.

The setting for Hamsa Gita <sup>(5)</sup>: Once Lord Brahma (the creator) saw a long row of camels! He was told that each camel had material enough to create a Lord Brahma and a cosmos! Lord Brahma, with his pride humbled, sat quietly and meditated. The Lord appeared in front of Brahma as a beautiful swan (Hamsa). The mythical swan is capable of separating milk from the water in a vessel.

The lesson Hamsa bird taught lord Brahma was “How to separate one’s mind from the world of objects”, the essence of Hamsa Gita. Having recognized the bird and not the Lord, Brahma asked with great deal of respect “Who are you?”. The Lord replied, “When all objects of nature are enabled by the five elements, your question “Who are you?” is a meaningless exercise in speech!” This brief statement also leads us to recognize the five layers in which everyone of us exists: As a material object, as a living being, as an emotional person, as an analytical person with Objectivity and non-attachment and ultimately all of these enabled by the forces of nature (Lord)! This knowledge of the Self is the core lesson we can learn from every Gita.

These scriptures are not to be studied as cursory reading materials. We should not read the verses quoted here and the entire text (see references) as abstract statements adding to our confusion! Instead, they are powerful means to explore the perturbations in our mind and how to return the mind to a calm and tranquil state.

One will begin to see the above universal principles, only when every aspect of life is understood as something external and does not belong to the “Self” viewed as a material object. In that awareness or consciousness (state of mind), the field of activity (the matter) becomes irrelevant. With this frame of mind – with mind over matter – the deep and subtle principles enunciated in the scriptures – of every religion or philosophy – come to the foreground, leaving the pleasant and unpleasant details of the text in the background. In that frame of mind, one becomes equipoised and not affected by the

ebb and flow of life experiences. Perceived differences in race, religion, culture, ethnicity, personal connections, etc. all give way to a larger universal principle: Tath Thwam Asi (You and the universe are integral in each other). In this state of mind over matter, the writings in Gita and all other scriptures become more relevant and purposeful.

It is easy to get stuck on the details of each setting for the various Gita(s) and the right or wrong in each case. For example, reflecting on Bhagawath Gita: why would one undertake a war and kill any one for any reason? How does it make sense to use the war between rivaling factions within a family, as a setting for teachings on life and living? Reflecting on Rama Gita: The cruelty of rumor mongers in Rama’s kingdom was the source of the separation between Rama and Sita, after so many years of hardship and their moral life in the forest? Did not Rama have any influence or power of persuasion to quell such rumors? Or authority to rule over such abuse on his dear wife?

Anyone who finds it hard to go beyond the context and unable to focus on the principles enunciated in these texts will also stumble in their progress. They will be limited by these questions and miss the essence of philosophy. That would be like getting distracted by a few strokes of paint in the picture, - without the true knowledge and inspiration of the painter – and thus missing the beauty and elegance conveyed in a colorful painting!

Any seasoned scientist focusses on the outcome of his experiments and not on the laboratory and its description. The painter does not become fixated on the canvas. The

musician goes beyond the lyrics and their words. In the same fashion, one who sets upon philosophic enquiry must accept every facet of life – the beautiful, the ugly, the joy and the painful aspects, the moral and the immoral, etc. – as all are parts of the reality of life. Every one of the Gita texts lead us to the same conclusion: Mind over Matter. It is our mind that creates the basis, the foundation for all our thoughts, feelings and emotions. It is from this foundation that springs forth all our actions, reactions, reasoning, arguments of right Vs. wrong, etc. Manage your mind and become its master, then you are in control of your life and its activities <sup>(6)</sup>. Let the mind wander like a wild horse, and then you suffer the upheavals of a tortuous journey. This refinement of “mind over matter” is a lifelong process. It is also identified as “Yoga” or union with the self. Through Objectivity and non-attachment, this process of yoga – self-regulation – gets refined all the time. This would appear to be an important lesson to be gleaned from all Gitas.

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## About the Author



**Dr. Krishnamoorthy (Subbu) Subramanian** is an Engineering / Management professional with over forty years of global experience in industry, innovation and mentoring. He is the author of three books, His studies and writing on Vedic Philosophy can be seen at [www.Sipractice.com](http://www.Sipractice.com) His recent webinar for the Veda Samskruti Samii (VSS) can be seen at: <https://www.youtube.com/watch?v=8d6pi471sf0> Dr. Subramanian is presently serving as an Honorary Editor of VEda vaaNee e-Journal.



## Family

“Why do we have such large temples and churches and mosques?” a stranger asked.

*“To see the limits of us as individuals in our size” came the answer.*

“Why do we have such large body of literature and scriptures?” a stranger asked.

*“To recognize the limits of what we know” came the answer.*

“Why do we have such high mountains and deep oceans?” a stranger asked

*“To visualize the grandeur of nature” came the answer.*

“Why do we have such divisions like nations, community and religions?” a stranger asked

*“To accommodate our limits in size, our limits to know and limits in our ability to see the grandeur of nature” came the answer.*

“I am small, limited in my knowledge and vision and limited in my ability to see the grandeur of the large temples, the larger themes of the scriptures and the largeness of nature“ said the stranger.

*“Yes, you are. That is why you are the individual, with your specific name, size, age, background and all other limitations. Your details are known to a few, and they know you well. They are your family” came the answer.*

“No, I am more than that. I know many friends outside of my family; I am part of a larger community. I have travelled farther, learned better and can see issues connecting across many strangers, nations and religions,” said the stranger.

*“Yes, you are. That is why you are part of a family that is larger than your father, mother and siblings. You are part of a larger family known to you and you alone” came the answer.*

“How do I define my family?” asked the stranger

*“You define the family, the way you choose to define it” came the answer.*

“My family could be as small as I choose or as large as I wish?” asked the stranger.

*“Yes” came the answer.*

“What connects a family – a desire and commitment to love and allow to be loved?” asked the stranger.

*“Yes” came the answer.*

“What is love – a bondage for shared common good?” asked the stranger.

*“Yes” came the answer.*

“Larger the reach of my love, larger my commitment for shared common good, larger is my family?” asked the stranger.

*“Yes” came the answer.*

“My family, its size – depends on my understanding of what is love, how to extend my love farther and let others who are far away love me?” asked the stranger.

*“Yes” came the answer.*

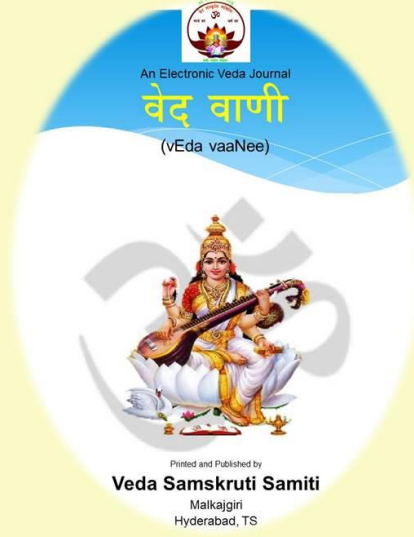
“You have expanded my mind greatly. You have liberated me from the shackles of my limitations. You have enabled me to become limitless and large. I can see the whole universe as my family. Please confirm to me “Am I correct?” asked the stranger.

*“Yes” came the answer.*

“Thank you. Thank you very much. My joy is limitless. I am eternally grateful to you. Who are you?” asked the stranger.

*“I am your intellect, reasoning, your knowledge, your teachings in the scriptures, your God in your temple, your father, your mother, your siblings and friends and everything that has enabled you to be who you are. I am the limitless “You” in you, your family at large”, came the answer.*

Source: Spirituality in Practice <https://sipractice.com/2010/07/07/family/>

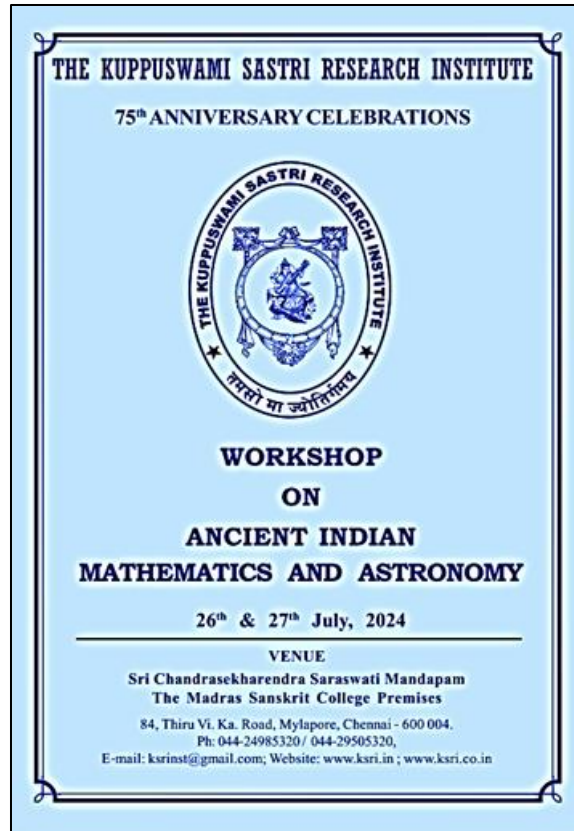


## Section Three

# Sanaatana Dharma News



*SD News from Chennai, India*



As part of the 75<sup>th</sup> Anniversary celebrations of the Kuppuswami Sastri Research Institute, ‘**a Workshop on Ancient Indian Mathematics and Astronomy**’ was held on 26<sup>th</sup> and 27<sup>th</sup> July 2024.

The event was inaugurated by Dr. M. D. Srinivas, Chairman, Centre of Policy studies. There were 2 sessions on the first day. Dr. Sita Sundar Ram spoke on Kuttaka – Indeterminate Equations of degree one and Vargaprakrti- Indeterminate Equations of degree two. Dr. V. Ramakalyani spoke on Introduction to Arithmetic, Trigonometry and Geometry. On the second day Dr. C. R. Anantharaman spoke about Calculation in structural Astrology. Dr. N. R. Dave gave an account of Mathematical calculation in Vastu Sastra. Ms. Rajarajeswari introduced the audience to Indian Astronomy. Dr. K. Prasanth had an interactive session on Vedic Mathematics. The Valedictory Address was delivered by Dr. M. S. Sriram, President, K. V. Sarma Foundation, Chennai.

The workshop was attended by more than 100 participants mainly teachers from various city schools and professors of city colleges both belonging to Mathematics and Sanskrit departments. All the speakers and delegates were presented with two books on mathematics,- ‘History of Ancient Indian Algebra’ by Dr. Sita Sundar Ram and ‘Glimpses of Mathematics in Ancient India; by Dr. V. Ramakalyani.



SD News from Bangalore, India



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**First Announcement of 30<sup>th</sup> Annual Day Celebrations of**

**Nada Veda Adhyayana Kendra (Regd.)**

<http://nvak.tripod.com>

**&**

**World (Wider) Association for Vedic Studies (WAVES)**  
Bangalore Chapter

**Theme: "Saints, Spiritualists and Religionists Now and Before in Veda and Music"**














श्री वेदमात्र नमः








**Dates: December 28<sup>th</sup> (Saturday) & 29<sup>th</sup> (Sunday) 2024 Virtual Symposium**

**\*\*\*CALL FOR PAPERS\*\*\***

*Theme Description: Insights of Rsis, Spiritualists and Religionists from Vedic texts, Epics such as Ramayana, Mahabharata, and Bhagavata Purana provide spiritual knowledge, problem solving guidance and long-lasting happiness.*

- No delegate fee to attend -

**Vēdagangā volume XXX Souvenir e-copy to be released on the Symposium Day**

**Aspiring participants are requested to send Abstracts & Accepted Papers (also to be included in the Souvenir) by November 15<sup>th</sup> 2024 via email to:**  
[clprabhakar@yahoo.com](mailto:clprabhakar@yahoo.com)

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**"DANAM YAJNANAM VARUTHAM - Gifting for noble causes is the best activity"**

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|| OM JAT SAT ||







# Veda Samskruti Samiti

13-1-62 & 13-1-47/1

Veenapani Nagar, Malkajgiri  
HYDERABAD Telangana



Veda Samskruti is an inherent intellectual property of Bhaarata dEsham. It is the basic duty and right of every citizen in Bhaarata dEsham to protect this Intellectual property. Indian Constitution and Law provides provision for protection and preservation of its culture, its monuments, architecture etc.

The Chaturvedas said to have 1131 shaakhaas right up to the time of Aadi Shankaraachaarya and thereafter during last more than ten centuries, many shaakhaas are out of practice due to various reasons and presently only seven shaakaas are in the practice of Guru shiShya parampara.

There is a need to continuously preserve these available shaakhaas which may likely to disappear in future due to various external forces acting in the country vigorously with the power of money and global politics. It is time for the intellectuals of Bharata dEsham to wake-up and work collectively to protect and preserve Veda Samskruti of Bharata dEsham, by empowering the Youth of Bharat dEsham, the future care takers of this great Indian Heritage , with suitable education of our correct history and culture.

The above background lead to formation of this Veda Samskruti Samiti which is registered under Societies acts of Government of Telangana, with Regd. No. 961/2016 by Sri A.H. Prabhakara Rao, who is the Founder and President of the Samiti.

The vEda vaaNee e-journal, [ISSN 2583-9020](https://doi.org/10.26434/chemrxiv-2024-10), is now publishing its **Volume 2, Issue 3, October 2024.**