

CHAPTER 07

Conclusion

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The large number of the *Rāmāyaṇas* (presented briefly in Ch01) indicates the immense popularity of Śrī Rāma Saga and again it is clear that 04 Śrī Rāma Sagas are authentic on the ground of their being historical, because the *Yogavāsistha Rāmāyaṇa* was composed during the student life of Śrī Rāma, *Kākabhuśuṇḍi Rāmāyaṇa* was composed during the war when Garuḍa was asked to release Lakṣmaṇa from the Nāgapāśa and the *Vālmīki Ramayana* was composed when Sītā was abandoned by Lakṣmaṇa on the bank of river Tamasā.

The title *Rāmāyaṇa* is explained with the etymology of the words, ‘*rāma*’ and ‘*ayanam*’ meaning the life history of Śrī Rāma.

Numerous *Rāmāyaṇas* are written in Sanskrit as well as in many vernacular languages. It is the story which has become the topic of maximum literary works of India.

The brief survey of the *Rāmāyaṇas* is presented mentioning authors, dates, contents, major episodes and the peculiarities (wherever possible).

Almost all the devotees (many are mentioned in AdhR) wrote or are ascribed the authorship of *Rāmāyaṇas*. e.g. Sage Agastya’s *Agastyarāmāyaṇa*, Bhuśuṇḍi’s *Bhuśuṇḍirāmāyaṇa*, sage Lomaśa’s *Lomaśarāmāyaṇa*, Sage Sūtīkṣṇa’s *Manjularāmāyaṇa*, sage Śarabhaṅga’s *Sauhārdarāmāyaṇa*, sage Atri’s *Saupadyarāmāyaṇa*, sage Nārada’s *Samvṛtarāmāyaṇa*, sage Vālmīki’s *Vālmīkirāmāyaṇa*, etc. etc.

Some remarkable peculiarities of these Rāma Sagas are herebelow given so as to get clear picture of the Śrī Rāma Saga enjoying the immense popularity not only in India but also in the world literature.

(1) In *Adbutarāmāyaṇa*, sage Nārada curses goddess Lakṣmī and she incarnates as Sītā from the womb of Mandodarī and she kills Rāvaṇa.

(2) In *Ānandarāmāyaṇa*, Rāvaṇa abducts Kausalyā.

(3) *Devarāmāyaṇa* explains the rules of linguistic changes (भाषापरिवर्तन) and its description as a supplement to the Vedic literature (भाषापरिशिष्ट).

(4) *Rāmāyaṇamañiratnam* nicely presents why Śrī Rāma Saga is depicted mostly in 07 kāṇḍas only.

(5) *Śravaṇarāmāyaṇa* deals with the administrative strategy.

(6) The AdhR, *Brahmavaivartapurāṇa* and *Kūrmapurāṇa* narrate the account of Rāvaṇa kidnapping MāyāSītā, while *Saupadyaāmāyaṇa* mentions ČāyāSītā.

(7) The names of king Daśaratha and Kausalyā in their previous birth are different in varied Śrī Rāma Saga

Text	Name of Daśaratha and Kausalyā
<i>Adhyātmarāmāyaṇa</i>	Kāśyapa and Aditi
<i>Agastyaāmāyaṇa</i>	King Kuntala and his queen Sindhumati
<i>Lomaśarāmāyaṇa</i>	King Kumuda and his queen Vīramati
<i>Sāmvṛtarāmāyaṇa</i>	King Manu and his wife Śatarūpā
<i>Skandapurāṇa</i>	King Dharmadatta and Kahata

(8) *Agnipurāṇa* containing Śrī Rāma Saga is the mere summary of VR.

(9) The story of VR is depicted briefly in *Bṛhaddharmapurāṇam*, *Devipurāṇam* and *Nṛsimhapurāṇam*.

(10) In *Padmapurāṇam*, Daśaratha's four queens are Kausalyā, Sumitrā, Surūpā and Suveṣā.

The chronological order of 04 Śrī Rāma Sagas can be (01) *Kākabhuṣuṇḍīāmāyaṇam* dealing with Śrī Rāma's childhood sports in majority and other later exploits not in details,¹ *Yogavāsiṣṭha-rāmāyaṇa* depicting Śrī Rāma's boyhood (student life) till Viśwāmitra's arrival to take Śrī Rāma and Lakṣmaṇa with him, (3) *Vālmīkirāmāyaṇa* narrating the entire Śrī Rāma Saga authored during Śrī Rāma's actual life² and (04) AdhR narrated by Veda Vyāsa, the compiler of 04 Vedas and 18 Purāṇas. It is a portion of a *Brahmāṇḍapurāṇa*.³

The 2nd chapter discusses the problem of the authorship and date of the Adhyatma *Rāmāyaṇa* by citing various proofs and it has been humbly proved that VedaVyāsa is the author of the AdhR. The AdhR being a portion of the *Brahmāṇḍapurāṇam* (already proved in Ch02) is from the pen of great sage VedaVyāsa and therefore the philosophy has quite a resemblance with that of *Śrīmad-bhagavadgītā* (=Gītā). Like the Gītā, the AdhR is another voluminous text of the practical philosophy of the *Advaitavedānta*. As it is not a *Prakaraṇagrantha*, the tenets are explained in the light of the *Kevalādvaita* (Absolute monism).

Moreover the external as well as the internal evidences, its *Purāṇic* style, structure and subject matter have unanimously proved that great sage VedaVyāsa is the author of the AdhR and none else.

The AdhR being a portion of the *Brahmāṇḍapurāṇam*, its date is none other than the date of the *Brahmāṇḍapurāṇam*.

¹ It must be borne in mind that the available text of *Kākabhuṣuṇḍīrāmāyaṇa* cannot be the original on several ground, such as: (1) It is a type of Bhāgavataisatyaion, (2) It deals with the places of pilgrimage etc. etc.

Ms. Kalpana Hariyani is working on this problem of research.

² After Sītā's abandonment near Vālmīki's hermitage on the bank of river Tamasā, Sītā gives birth to Kuśa and Lava who are taught Śrī Rāma Saga and who recite in the court during the Horse sacrifice.

³ Vide Ch02 where the fellow proved that the AdhR is from the pen of Veda Vyāsa.

The philosophy presented throughout the entire AdhR is none but *Kevalādvaita* philosophy. Hence any claim for its authorship in favour of Rāmānandi cult is not tenable and ultimately seems fake. Even the authorship cannot be ascribed to Ādi Śaṅkara or any of his follower, as the philosophy found in the AdhR is philosophy in making and not analysed systematically. It is the practical philosophy similar to Śrīmad Bhagavadgītā and is based on *upaniṣadic* doctrines.

The AdhR has its impact on later Sanskrit as well as other *Rāmāyaṇas* composed in different vernacular languages of India. Thus it is undoubtedly one of the most popular Rāma Saga ever read with due respect by the readers worldwide.

The 3rd chapter deals with the comprehensive summary of the AdhR. It also deals with the comparative study of the AdhR with other texts. The authentic translation in English, of the entire text is not available. [Though 02 English translations have been done one from Lala Baijanātna nowadays which is out of print and another is of Swāmi Tapasyānanda which contains the translation of 01-06 *Kāṇḍas*] the summary has been given. It also presents the AdhR in a bird's purview to the scholars.

The 4th chapter on Ādi Śaṅkara's doctrine of *Kevalādvaita* is deliberately presented so as to bring out the clear picture of Ādi Śaṅkara's philosophy presented systematically and analysed categorically. It draws a life-sketch of Ādi Śaṅkara in brief. . His sole motive lies in establishing the theory of Unreal appearance (विवर्तवाद) with a view to uprooting the theory of Transformed Primordial Matter (प्रकृतिपरिणामवाद) which is one of the fundamentals of *Sāṃkhyas*. It is a fact that the Absolute Monism is not mere rationalism or conservatism but it is a Pure Spiritualism.

The tenets of the *Kevalādvaitavāda* or *Vivartavāda* are presented concisely on the line of *Vedāntasāra* in the order of the transmigratory existence (जगत्), the embodied soul (जीव), Supreme

Reality (परं ब्रह्म), prerequisites (साधनचतुष्टयम्) and Result (फलम्). Besides the relevant definitions are quoted from Ādi Śaṅkara's *Vivekacūḍāmaṇi* and *Aparokṣānubhūti*.

After defining *Jagat*, etc. the prerequisites are presented in full length. Looking to the practical side of the Absolute Monism, the 04 means including the control of mind (शमः), the physical control (दमः) and so on are so to say, hold the hand of an aspirant to help him to tread upon the pathway to the Self-realization leading to the liberation in the life and thereafter whence there is no return in the cycle of rebirths.

In fact Vedanta is not a logical mysticism but a logical experience. It believes in going beyond than the orthodoxical dogmas because the ultimate testimony of truth results from one's own spiritual practical experience and neither from any tact nor from any scripture.

Where other philosophical tenets on one hand drag the aspirant from out of the track, make his efforts futile while on the other hand the Vedanta philosophy based on experiment of the seeker as well as *Upaniṣads*, shows the straight and the easiest pathway to union with the Supreme of the form of Highest Bliss.

The 5th chapter deals with the main topic of the present thesis i.e. the *Kevalādvaita* in *Adhyātmārāmāyaṇa*. The philosophy of AdhR is in its primary stage and hence it is the philosophy like that of the Upaniṣadic-texts. It has its spiritual aspect interwoven in Śrī Rāma Saga. It is the text of the practical Vedanta.

It discusses the important topics like Adhikārī, *Sādhana-catuṣṭayam*, and the *Śravaṇādyupāsanā* can be concluded that the prerequisites (पूर्ववृत्तम्) are not defined cursorily, on the contrary the aromatic colour of the devotion to Śrī Rāma is clearly visible, even the competent student (here, a devotee) has more qualities than those laid down in the doctrine of Kevaladvaita. One can say that the

competent student of the AdhR is three-in-one i.e. a composite of *Jñānī*, *Yogī* and *Bhakta*.

The object and the method of practice of hearing etc. (श्रवणाद्युपासना) are also given. It is remarkable to note that the AdhR refutes the doctrine of the combination of the knowledge and the action (ज्ञानकर्मसमुच्चयः) by stating that the action are produced out of the egoism, while knowledge arises on the destruction of egoism, yet it does not refute specifically the combination of the knowledge and the devotion as Ādi Śaṅkara did. The AdhR sings the glory of *Sadguru* and asks to serve him whole-heartedly.

The AdhR has its own peculiarity to present the characters in the light of philosophy and identifies them with the philosophical terms such as Śrī Rāma with *Brahman*, Sītā with *Yogamāyā*, Lakṣmaṇa with individual soul, etc., though the order of creation of the gods, *Prajāpatis* and *Rudras* from the *Sattva*, the *Rajas* and the *Tamas* respectively of Virāja is quite similar to that of the *Sāṃkhya* philosophy.

Just as a snake is superimposed on a rope the entire universe is superimposed on the Supreme Self. It is produced from beginningless Nescience. The *Ahaṅkāra* is unreal. It is full of love, hatred, etc. Though the worldly existence is as false as the dream and full of miseries, the fools consider it to be real.

On the realization of the identity of one's own self with the Self of all, one becomes one with the self like the water poured into ocean, becoming the ocean, the milk into milk becoming milk; the ether into ether becoming ether; that the air into air becoming air.

Thus the self is unborn, without a second, highly effulgent, pure, embodiment of absolute knowledge, free from all defects, full of bliss, non-doer, transcendent than senses, modificationless, unlimited, unfathomable and so on.

Śrī Rāma (here Supreme Self) though He is birthless (अजः) takes birth on Brahmā's request to accomplish the task of gods, to bestow the fruition of the austerity, for the protection of the sages, propagation of the paths of Devotion, Knowledge and Yoga, for the sake of devotees along with His consort, attendants and devotees takes incarnation on the Earth.

Śrī Rāma observes worldly parlance as a divine sport as the pieces of mockery and for the purpose of setting an example to his devotees to follow, though the world like puppet (नर्तकि) dances on the wish of Śrī Rāma like puppet master (कुहक) which indicates that He is not an ordinary man but the Supreme Person taking the support of His own divine power acts like a man.

The AdhR refers the four types of Absolution: (1) Dwelling in the same sphere (सालोक्य) (2) Nearness (सामीप्य) (3) Equality (सार्थि) and (4) Intimate union (सायुज्य).

The 6th chapter helps one to accept the fact that the vedanta of the AdhR is undoubtedly the *Kevalādvaita*, but at the same time the Vedanta of Puranic genre shows that the AdhR presents in nice and intellectually blending of Yoga as well as Bhakti with the Vedanta also called Jñāna.

Those who are under the influence of *Avidyā* are always attached to the path of action and transmigrate in the world, while those who study Vedanta prefer the path of cessation from the action, they are devotees of Lord and are possessed of knowledge.

The knowledge alone is sufficient for the purpose of securing Absolution (विद्याविमोक्षाय विभाति केवला ॥७/५/२०D॥).

The knowledge leads to the highest goal.

Sage Vāmadeva rightly justifies the chanting of Śrī Rāma's name to be of utmost importance to the people of this world of afflictions. He says that the powerful name of Śrī Rāma leads one to the

liberation in the Kali Era. His divine sport (लीला) aims at the worship by His devotees, Rāvaṇa's destruction and the fulfillment of king's wish.

The same idea is further proved to be infallible in the statement of sage Vālmīki who himself admits that Śrī Rāma's sacred name has led him to the position of *Brahmarṣi*.

The world is an interaction of causes and effects of one's own deeds. The different relations are based on one's own deeds. The man should face pleasure or pain. Man should not be seized by enjoyments. The man must bear of good or wicked (शुभाशुभ) results. Man's destiny is non-transgressable (अलङ्घ्य). One's physical body is the result of merits and demerits (पुण्यपापाभ्याम्). Pleasure and pain inter woven like water and mud (जलपङ्कवत्). The wise neither grieve nor delight with the thought (भावनात्) that all this unreal.

The final observation would be such that the AdhR authored by Veda Vyāsa is a fine piece of literature of spiritualism that contains beautiful blending of 04 philosophical doctrines viz. *Sāṃkhya*, *Yoga*, *Kevalādvaita* and *Bhakti*. The only purpose of the author seems to make the aspirant equipped with fullness of knowledge, practice and the devotion to the Lord here, Śrī Rāma.

हरे राम हरे राम राम हरे हरे ।
हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ॥

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