

# CHAPTER

## VI

## CHAPTER- VI

### CRITICAL AND LITERARY STUDY OF THE NOVEL

The present chapter incorporates a critical, literary, and linguistic study of the novel. There will be discussions about characters, dialogues, sentiments, philosophy, culture, descriptions, style, language, and other literary aspects in this chapter.

In *Sārtha*, the author S. L. Bhyrappa has succeeded in inventing a very interesting plot full of twists and turns. From the start to the end, there is sustained interest and suspense. The emotions are portrayed very efficiently by creating suitable situations and with brilliant dialogues. All the characters including the minor ones like Buddhaśreṣṭī, Ādityaśreṣṭī, Viśvakarmā Sthapati etc. are portrayed with skill and understanding of human psychology.

As Nāgabhaṭṭa travels forward in order to learn the secrets of *Sārthas*, he comes across several religious cultures and social modes. He experiences unusual circumstances of Eighth century, which was a historically changing period in the panorama of India. He uses dialogues that are small, medium and even descriptive according to the situations, which are very interesting. He uses many sentiments throughout the novel [and all are having equal importance] like Śṛṅgāra, Karuṇa, Adbhuta, Hasya, Bhayanaka, Bibhatsa, etc. The novel also highlights the Indian culture, history and religion of Eighth century. The philosophy of Buddhists, Vedic and Advaitic religion, Purva Mimamsa, Uttara Mimamsa are explained. The *Tantra* and *Yoga* are also sketched very sensibly.

#### V.I CHARACTERS

There are two types of characters: the main and the supporting. Nāgabhaṭṭa, a Vedic scholar, is the main character of the novel. As he travels through western India, through *Sārtha* to learn and meet dozens of people, the writer narrates different stories with different characters according to the particular religion and

region. The supporting characters are Candrikā, Maṇḍana Mīśra, Bhārati Devi, Ādi Śaṅkarācārya, Kumārila Bhaṭṭa, Jayasimha, and Viśvakarmā Sthapati.

**1.Nāgabhaṭṭa-** Nāgabhaṭṭa is the main character of the novel. The writer S.L.Bhyrappa, wanted to show a character of a common man here in his novel. Nāgabhaṭṭa was a scholar of eighth century born to a Vedic tradition. He was innocent. King Amaruka deputed him to study the secrets of caravans in order to improve the economy of his kingdom and Amaruka had own over to his lust Nāgabhaṭṭa's beautiful wife Śālinī in his absence. Nāgabhaṭṭa came to know this hard truth through the Yogic power of meditation. He practised *yoga* through a *guru* and within a year he became an expert.

ध्याने एव एतादृशं मानसिकान्तरायं तरितुम् एतादृशः उपायः आश्रयणीयः इति अन्तर्बोधः जायते स्म। पुनः तादृशे एव अन्तराये जाते तस्य उपायस्य अन्वयेन सुलभं पारम् अगच्छम्। नूतनानुभवे जाते परेद्युः तस्य अनुभवस्य विवरणं बोधगोचरीभवति स्म। गते प्रथमे वर्षे नूतना काचित् शक्तिः मयि अङ्कुरिता इति मया अनुभूतम्। कामपि व्यक्तिं मनसि निधाय ध्यानारम्भे कृते, ध्यानगम्भीरावस्थायां तस्याः व्यक्तेः समस्तः मनोव्यापारः मम गोचरीभवति स्म। (*Sārthah*, p. 87)

(When some mental obstacles arose, there were ways of surmounting them. If the same sort of obstacles arose, I knew how to apply the previously suggested method and emerge successfully. When there was a new experience the next day, a new explanation of that experience was forthcoming. After a year I began to experience a new and growing inner power. When I meditated with some specific person in mind and when the meditation reached the level of fruition I could read that person thoroughly.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 81)

The betrayal of the friend king Amaruka and his wife Śālinī made him fickle. But, he was strong and adventurous enough to try other modes more religious beliefs and strange practices. Nāgabhaṭṭa who had grown up in the pure Vedic tradition started acting in the play as Lord Kṛṣṇa. He performed the play successfully and became famous as Kṛṣṇānanda.

Nāgabhaṭṭa practiced *Yoga* and through *Yogic* power, he knew about the betrayal of the king Amaruka and his wife Śālinī. He lost his *Yogic* power as he

used his power for mind reading. Then Nāgabhaṭṭa wanted to try *Tantrik* way. As he was fickle minded and could not take a correct decision, he thought as:

तन्त्रसाधने प्रवर्तनीयं न वेति सप्ताहपर्यन्तम् अचिन्तयम् । एतत्सर्वं साधयित्वा किं लब्धव्यम् ? सेवकेन पाचितं भुक्त्वा सुखं वस्तव्यम्, अत्रैव नगरे काञ्चित् कन्यां गवेषयित्वा परिणयः कर्तव्यः इत्यादीन् पर्यायान् अपि अलोचयन् । किन्तु जीवनं न अरोचत । यदि कापि शक्तिः न आर्ज्यते, तर्हि जीवनस्य कोऽर्थः ? इति भातम् । (*Sārthah*, p. 101)

(For a whole week, I debated with myself as to whether I should take up the tantrik way or not. I thought about the other options that were open to me, like just forgetting all my problems and relaxing, or marrying a nice girl and settling down in life. But, none of these appealed to me. What was the point of living if one did not acquire some powers?) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 92)

At last, he was decided to take up the *Tantrik* way; he searched for a *guru* and mastered the *Tantrik* way. He even performed *Yoni Pūja*, worshipped Candrikā as *Śakti*. Nevertheless, Candrikā brought him out of this left path. When Candrikā refused to marry him, then he again felt emptiness in life.

The Buddhist Bhikku Vajrapāda after knowing his turmoil, suggested him to study the Buddhist philosophy in Nālandā University. Nāgabhaṭṭa being a Vedic scholar got admission easily there.

किमर्थम् इति चेत् तादृशेषु कुतूहलिषु छात्रेषु शिक्षां, व्याकरणं, छन्दः, निरुक्तं, ज्योतिषं, कल्पं तथा तर्कशास्त्रं, मीमांसा, सांख्यं, योगं, षड्दर्शनीं च अधीत्य स्वायत्तीकृतबहुशास्त्राः अपि भवन्ति स्म । स्वमतदृष्ट्या ते बौद्धदर्शनस्य मितिं गतिं च जिज्ञासन्ते स्म । अहं तादृशाणां गणे आसम् यद्यपि अध्ययनं, तद्दृढताकारि अध्यापनं च त्यक्तवतो मम गतानि द्वादश वर्षाणि । तथापि महिष्यत्यां वेदान्, वेदांगानि, न्यायं, वैशेषिकं, सांख्यं, योगं तथा जैन-बौद्धमतयोः मूलतत्त्वानि हेतुविद्यां च अहम् अधीतवान् । तर्कसंस्कारो मम बुद्धिमनसोः आसीत् । (*Sārthah*, p. 172)

(As there were many who had advanced training in rhetoric, grammar, metre, astronomy, astrology and allied arts in addition to total mastery of the various systems of philosophy like Tarka, Mimamsa, Samkhya and *Yoga*. These

judged Buddhism in the light of their own discipline. I belonged to this category. Though twelve years had passed since I had given up teaching and regular study at Māhīṣmati, I had studied not only the Vedas, the Vedāṅgas, Nyaya, Vaisheshika and *Yoga*, but also the main tenets and concepts and of Buddhism and Jainism. My mind was sophisticated and disciplined in matters of logic and reasoning.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 148)

The author sketched the character of Nāgabhaṭṭa throughout the novel, so lively and naturally. Nāgabhaṭṭa decided to perform the *Śrāddhas* of his parents in Gaya at Viṣṇupada, but suddenly he changed his mind as Lord Buddha's teachings came into his mind that all actions must be given up. Thus, the author sketched the character as how the orthodox Brahmin changed as an ordinary man because of the circumstances of his life.

कर्ममार्गानुयायिवत् शंकरयतिः यज्ञयागादिभ्यः प्रामुख्यं न अयच्छत् । देवालयाः निर्मीयन्तां , स्थितानां जीर्णानां देवालयाणाम् उद्धारः क्रियताम् इति तदुपदेशतत्त्वम् । तन्त्रमतस्य अंशान् अपि सः अंगीकृतवान् इति हेतोः विग्रहाणां देवालयाणां च निर्मातृभ्यः शिल्पिभ्यः समृद्धिं कल्पयति स्म तदीयः सिद्धान्तः ।

पाठशालायां आ प्रातः आ सायं तस्य वादः जीवो बह्म कार्यकारणभावो जगत् ईश्वरोऽविद्या मायेति नाना गहनाः कल्पनाः आश्रयति स्म । जगन्मिथ्या । अतः तस्य कर्ता ईश्वरः अपि मिथ्या, परमार्थतो ब्रह्मैव सत्यम् इति तत्र बुवन्नयं यतिः अत्र देवालये देवतानां पूजाविधिन् विवृणोति स्म । मम सन्दिग्धता उत्पन्ना । यतेः प्रामाणिकतायाम् एव संशयः जातः । एकदा तद्धिषये तम् एव अपृच्छम् । तदा सः अवदत् \ नास्ति विरोधः । इदं तातत्वकजिज्ञासां कार्तुम् अशक्तेभ्यः जनेभ्यः । ये तत्र शक्ताः तैः अपि न इदं पूजादिकं तिरस्करणीयम् । रूपातीतं रूपे भावयित्वा उपासनां कर्तुम् अवकाशः यदि न भवेत् साधारणानां जनानां शून्यावरणम् एव स्यात् । जनसामान्यस्य कृते उपासनासाधनानां सृष्टिरेव शिल्पिनः कार्यमुख इति । तत्क्षणे बहवः विषयाः मया ज्ञाताः इव अभसन्त । (*Sārthah*, p. 247)

(He did not give a great deal of importance to the path of Action which consisted of carrying out action-oriented, ritual-oriented sacrifices, Yajñas and yagas. He preached building new temples and repairing dilapidated ones. Since the tantrik aspect of idols and images had been accepted by him, his message was sweet music to the ears of temple building sthapatis, architects and designers.

During the debate at the patashala, the discussions and arguments centred round extremely complex metaphysical concepts like *jiva* (the individual person), *Brahman* (the Ultimate Reality, the Supreme Self), *karya karana sambandha* (the Principle of Causation), *jagat* (the World), *Ishwara* (the Lord of the Universe), *avidya* (Nescience), *maya* (illusion) and other related aspects. This same great ascetic who argued that as the world was illusory, so too was its creator illusory and only the Brahman alone was real, was also discoursing about various gods and goddesses, temples and modes of worship. I was a little confused and disturbed. I began to doubt his honesty. One day I asked him directly. He explained, ‘There is no contradiction in this. The teaching here is for common people who cannot reach abstract metaphysical heights, but even scholars who have reached great philosophical insights need not reject this. If the ordinary people do not have the chance of imaging and locating the formless one in some “form”, emptiness and vacuity will envelop them. It is the duty of the sculptor to provide a concrete means of worship.’ This explained many things to me.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 213-214)

Again, Nāgabhaṭṭa’s mind recalled the Vedic tradition, after listening the debate between Śaṅkarācārya and Maṇḍana Mīśra. He even asked question to Shankara yati, and cleared his doubts about the abstracts metaphysical, heights, which was beyond the thought of a common man.

Nāgabhaṭṭa shared his thought with Jayasimha who was the chief of *Sārtha* of Gurjar Pratihars. He became a friend and a care taker of Nāgabhaṭṭa. He only conversed him to enact in the play of Kṛṣṇa. After the debate between Maṇḍana Mīśra and Śaṅkarācārya was over and Maṇḍana became the disciple of Śaṅkarācārya and left his house, Jayasimha and Nāgabhaṭṭa discussed so many things like *Grhasthāśrama*, Advaita Philosophy etc. and concluded that the Śaṅkarācārya was a great scholar and follower of Advaita Philosophy. Then Nāgabhaṭṭa thought himself as,

एवं जयसिंहे बुवाणे सति अपि. मम मनः नालन्दे श्रुताम् अद्वयकल्पनाम् अस्मरत् ।  
शंकरयतिना प्रतिपाद्यमानेन अद्वैतेन ताम् अद्वयकल्पनां तोलयितुम् आरभत च । शंकरयतेः अद्वैतं

यदि उपनिषत्सम्भूतं, तर्हि बौद्धानाम् अद्वयतत्त्वम् अपि उपनिषत् तत्त्वस्य रूपान्तरं स्यात् सन्देहः  
अपि मयि जातः। (Sārthah, p. 271)

(Jayasinha's perplexity took my mind back to the time I spent in Nālandā when I used to hear the concept called *Advaya* and compared it with the expression 'Advaita' as derived from the Upanishads. It was possible that 'advaya' of Buddhists was also an allotropic form borrowed from the Upanishads. (The Caravan 'Sārtha' of S. Ramaswamy, p. 236)

Again it was clear that the Buddhists also borrowed their Philosophy from own Puranas and Upanishads. When Nāgabhaṭṭa was in prison, he thought of even Cārumati, who had given food to him many times. He loved her as a mother, so he was worried and asked about her to the soldiers who were watching him. They said she had died. He felt grieved as if his own mother had died. He even shared this with Candrikā when he met her.

सा मृता इति अवदन्। भटानाम् अत्याचारेण सा मृता इति उहितम्। एतत् यदा विदितं तदा  
मम मातरि अत्याचारः जातः इव मम भातम्। तस्मात् दुःखात् बहिः आगन्तुं न अहं शक्ता  
अभवम्। (Sārthah, p. 313)

(They said she died. My guess is that she was raped to death. When I heard this I was devastated. It was as if my own mother had been raped to death.' (The Caravan 'Sārtha' of S. Ramaswamy, p. 271)

Here the writer sketched the affectionate mind of Nāgabhaṭṭa very effectively. Thus, the character of Nāgabhaṭṭa which was very interesting goes on changing as the caravan moves, made the novel more interesting and readable. At last Nāgabhaṭṭa and Candrikā decided to get married according to the advice of Candrikā's preceptor.

## 2. Candrikā

Candrikā told her story as she learnt everything even basic music from her mother, Sanskrit literature was taught by her father. Yadurudra, a blind music scholar was her *guru*, who taught her music heartily and once he also said that getting a student like Candrikā must be the result of some good deeds. He must have done in previous birth. Whenever he gave a concert she accomplishes him.

Her voice was sweet and melodious. Hence people thought that she was the main singer. He was thirty years old. So, once Candrikā asked about his marriage. He burst into his sorrow and frustration that who would be going to marry the ugly blind man? She became speechless and decided to marry him that would be a better way of expressing gratitude to the *guru* who had enriched her life. When she told about this decision to her parents, they shouted and arrested her in the house. One day she left the home and town with her *guru*. Many a days they wandered into different palaces. Firstly, they sang in the temple and earned the living. After that within few months they had their own house and started music school. Once they sang in the Palace also. People admired and worshiped her voice as well as her beauty. Her husband started becoming jealous and stopped singing with her. He used to hurt her by harsh words. She neglected him, as he was blind and served him. Once a young man 'Srimukha' came from Takshashila to learn music. He lived with them and started learning music with their permission.

Candrikā became his teacher. He learnt music systematically with devotion. Candrikā and Srimukha became friends and after some days, they started loving each other. They used to meet in afternoon when her husband was asleep. After three months when her husband came to know this, Srimukha ran away and her husband fallen into tank and died. He had punished Candrikā by committing suicide.

People arrested her, put her in jail, and instructed a trail. She was sentenced for two years. In prison, she accepted punishment with the feeling that god had inflicted it on her for the sins she committed. After two years when she was released, she went to Mathurā and started living near the temple, she used to get '*Prasāda*' of the Kṛṣṇa temple which was enough for her to keep her alive. She used to sleep in Verandah of the Dharmashala for women. After some days, she started singing songs of power of Kṛṣṇa. Once the noble man Jayasinha approached her and invited her to his palace.

She firstly refused saying that she would sing only for Lord Kṛṣṇa. After the request, she agreed to meet him. He welcomed her with flowers and said that he previously heard her in the Palace of Indra. He knew about her fate by amna



of Sulvapura. When he heard about her from his accountant, he came, listened, and recognized her. He agreed her to practice her music at his home that was in the outskirts of the city, with a servant, he arranged for fifty gold coins per month.

Nāgabhaṭṭa asked her that when she started meditation, she told him that every day she used to bath in the river Yamuna, where the river divided to make a path for Vasudeva and the infant Sri Kṛṣṇa to cross over as it is narrated in the '*Srimad Bhāgavata*'. One day a yogi stopped her and said that more music cannot cleanse her purity the inner mind, so meditate when she looked at him she felt total transformation into a flash. She asked him who would teach her meditation. He said he would teach. By the evening she resolved that she would take to mediation and practice it every day. The next day she searched for him, but could not find him. She found it difficult to think of anything else except about the yogi and meditation. She gave up eating, singing and drinking and started searching for him desperately everywhere she became bedridden.

One day the yogi came to her home and then she was ready to learn. He instructed her every day for a month. Thus, she was taught meditation and then onwards whenever necessary her *guru* came in mind and guides her at the time of meditating. She can also enter the mind of people and can read their mind. But, it was against the rule of *yoga*. After '*Yoni Pūja*' also she had bath and became pure to get rid of feeling of being dirty and she struggled very hard to engage in meditation. Here we can see some quotations which show the deep knowledge of writer who sketched the beautiful character of Candrikā.

Candrikā didn't have any interest in literature. But her father who was a scholar tried to teach her. She was always absorbed by the pure sound of music. So she says as follows.

वेदोपनिषत्सु पण्डितो मे पिता कालिदासादीनां गेयगुणवन्ति काव्यानि वेधयितुं शक्तः ।  
प्रकल्पयितुं समर्थः । किन्तु साहित्यं मां न तर्पयति स्म । साहित्यस्य दाक्षिण्यं विना शुद्धनादं येषु  
प्रवहति, नृत्यति, आरोहावरोहौ करोति ,आकारं प्राप्नोति च, तेषु विन्यासेषु अहं तन्मयतां  
प्राप्नवम् । (*Sārthah*, p. 132)

(My father who was a scholar in the scriptures and literature and who knew the Sanskrit writers, the Vedas and the Upanishads, could have taught me Kalidasa and classical literature. I was not inclined towards literature but I would be absorbed by the pure sound of music – flowering, dancing, rising and falling, and taking various shapes; I had none of the limitations of literature.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 118)

सायंकालस्य आतपे वितस्तिमात्रस्य तृणकाण्डस्य छाया यथा पुरुषदीर्घा दृश्यते, यथा वा तमसि पाषाणस्तम्भो महाभूतवद् गोचरीभवति ,तथा मम कृत्यानि, पापमयानि वा पापरहितानि वा, महापापानि इव दृश्यन्ते स्म । (*Sārthah*, p. 154)

(Just as in the evening sun, a small stick casts a long shadow, just as in semi-darkness a stone pillar looks like a monster, my deeds, whether they were really sinful or not, appeared really horrible.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 134)

किन्तु कण्ठम् उन्नमय्य तन्मुखं यदा दृष्टवती, तदा तस्य चक्षुर्भ्याम् निर्गतः प्रकाशः मम नयने प्रविश्य, मनः बुद्धिं च तदन्तरालं च प्राविशत् इति इव मया अनुभूतम् । क्षणमात्रे कीदृशी परिवर्तना । (*Sārthah*, p. 160)

(When I lifted my head and looked at him, the light from his eyes entered me and went right through to the depths of my mind and intellect. A total transformation in a flash!) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 138)

### 3. Kumārila Bhaṭṭa

He was the *guru* and brother of Bhārati Devi, who convinced his father for studying of Bharati Devi, he taught her as fast as her capacity. He only asked Maṇḍana Miśra to marry his sister, as the *gurudakṣiṇā*.

He was a great scholar of 8<sup>th</sup> century. He was married at the age of twenty four and lost his wife as well as child, she was carrying during delivery he refuse to marry again, after the marriage of his sister, he left on his cherish goal of traveling in order to carry on with the life of scholarly debates and learned disputations. His goal was to defeat in arguments the upholders of other

philosophical systems especially Buddhists and to establish supremacy and sovereignty of Vedic tradition of path of action.

At the age of eighty, he was converted to Buddhism and learnt the secrets of Buddhism and logic and then he invite the Buddhist scholars for debate and discussion. Even he invited the Buddhist scholars, who condemned Vedas without proper understanding, for debate. Kumārila Bhaṭṭa was a name that he was himself converted to Buddhism and went to Nālandā and learnt all the intricacies of Buddhism logic.

He struck terror in the heart of Buddhist scholars all over the land. Many Buddhist scholars would find some excuse to avoid a confrontation with him. Saying that arguing with him would denigrate their own faith. They often refuse to accept the challenge of Kumarila Bhatta.

At last he punished himself, he burnt his body in the pile of paddy husk, because he felt that he betrayed both the faiths. He even thinks that Veda's are self sufficient. They do not need to survive through the condemnation. He had maligned the Vedic tradition. The writer wrote about K.B. as "Bhaṭṭacharya is truly a Brahmin of the Vedic times. His veins are full of such Blood. Even among the Kshatriya such Blood is very rare." This is truly a compliment to the Vedic scholars.

प्रज्ञाघनः इति तस्य नामधेयम् । वेद- वेदान्त- व्याकरण- छन्दो- निरुक्त - ज्योतिष- कल्पादिषु वैदिकसम्प्रदायस्य सर्वासु शाखासु उपशाखासु च यः कोऽपि प्रश्नः कियतां नाम स्मरणशक्त्या एव उत्तरं कथयित्वा अर्थपरम्पराम् अपि विवरीतुं समर्थः किल सः । तावत् तस्य विद्वत्त्वम् । वर्षाद् एकस्मात् पूर्वम् बौद्धधर्मम् स्वीकृत्य धर्मस्य मूलतत्त्वानि ज्ञातुम् अत्र आगतः । अतीताशीतिवर्षस्य अस्य विद्यार्थिजीवनम् इतरान् लज्जापयति । (*Sārthah*, p. 175)

(His name was Pragnanaghana. His knowledge was so profound that whether it was Veda, Vedanta, grammar, metre, etymology, astrology or any branch or subsidiary of the whole Vedic tradition, he could quote anything and explain its meaning. He had become a Buddhist a year ago and was here to learn the intricacies of the fundamental principles of Buddhist logic and thought. The

student life that this eighty-year-old man led put others to shame.) (The Caravan 'Sārtha' of S. Ramaswamy, p.151)

भवान् गोविन्दभगवत्पादशिष्यः इति भवच्छिष्याभ्यां घोषितं मया आकर्णितम् । भवतः गुरुः गौडपरम्परानुयायी खलु? भवान् तेनैव मार्गेण यातः अथवा तस्यैव मार्गस्य दिशान्तरं दत्तवान् इति ऊहे । भवादृशाः बहुश्रुताः , ज्ञानस्पादनाय वेषान्तरधारणसाहसिनः आत्मदण्डनायाम् ईदृश्यां प्रवृत्ताः इत्येतत् अज्ञानस्य लक्षणम् । पापम् अज्ञानजन्यम् । तद् दग्धुं ज्ञानस्य एव शक्तिरस्ति । इन्धनजन्यस्य वह्नेः सा शक्तिः नास्ति । यदि भवान् एतद् विजानाति तर्हि कृतं संकल्पं एव दग्ध्वा उत्थाय उपरि आगन्तुं शक्यते । ततः परं शास्त्रार्थवादे माम् पराजेतुं अपि भवता शक्येत । तरूणयतेः इदं वचनं मम नितान्तरम् अरोचत । स्वगुरोः समीपे स्थितेभ्यः भूमदेव सोमदेव इन्द्रनाथेभ्यः च अरोचत इति तन्मुखोत्पन्नैः आश्वासरेखाभिः मया अवगतम् । किन्तु भट्टाचार्यः सन्देहानास्पदैः वचनैः अवदत् -अनेन वचनजालेन भवान् मां शास्त्रार्थवादे प्रवर्तयितुं कृतप्रयत्नश्चेत् सः प्रयत्नः विफलः । स्वकृतस्य कर्मणः स्वयं मानवः उत्तरदायी । यो नरः कर्मफलं भुक्त्वा पूरयति , यो वा प्रायश्चित्तेन कर्म क्षालयति, ईश्वर- न्यायाधीश- यमधर्मादयः मां दण्डयन्तु , तावदहं स्वतन्त्रः इति अचिन्तयित्वा स्वदोषं स्वयं ज्ञात्वा स्वयं दण्डनां विधाय यः शुद्धो भवति ,सः एव नैतिकशक्तिमान् । नैतिकशिथिलतायाः भारं ज्ञानाज्ञानयोः उपरि धारणं केवलं पलायनं भविष्यति । इतोऽधिकं चर्चितुं नेच्छामि । भवन्तः दूरं चरित्वा अत्र आगताः । अद्य अत्र विश्रम्य प्रयान्तु । (Sārthah, p. 212)

(I heard from your pupil that you are a sishya of Govinda Bhagavatpada. Your *guru* belongs to the tradition of Sri Gaudapada, does he not? I guessed that Your Holiness would have advanced further in the same path or might have given it a new turn.)

“A noble and courageous Vidwan like you took to a different religion , and put on a new guise only to acquire knowledge . But for you to punish yourself in this manner is a mark of ignorance . Sin is a product of Agnana.(nescience). The only thing that has a power to burn away the nescience is Gnana (knowledge), not the fire lit by firewood. If you understand this, you will give up your present resolve. You may even vanquish me in the Shastric discussion.”

I admire the stance of the young ascetic. His pupils Bhoomdev ad Somadava also shared this admiration which was clearly seen in the expression on their faces . But the great *guru* pronounced in unmistakable firm terms--.

‘If your intention is to draw me into discussion through this talk, you won’t succeed. Man is responsible, bound to the karma (the action) he has perpetrated. One must suffer the consequences of one’s action and atone through proper measures. Only he has moral strength who considers himself a free agent, does not realize his mistake and punishes himself and waits for Iswara, the Judge or *Yamadharma* (the God of Death) to do so. Shifting one’s moral responsibility to the realm of knowledge or ignorance becomes an act of cowardice, an act of escapism. I have no wish to discuss further. You have come from afar. Please stay here today, rest and then resume your journey.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 183)

Here the author sketched the whole situation so lively that the reader feels as if it is going on in front of his eyes and he was also a part of the whole situation.

त्रयोऽपि तच्छिष्याः अभितः स्थिताः उच्चस्वरेण उद्वेति सुभगो विश्वचक्षाः साधारणः सूर्यो मानुषाणाम् इति सूर्यस्तूतिपरं मन्त्रम् उच्चारयन्ति स्म । ग्रहाणारम्भवेलायां तुषानलो भट्टाचार्यशरीरं यथा स्पृशेत्, तथा आयोजितम् इतिस्पष्टम् आसीत्। परितः स्थित्वा वीक्षमाणः जनसमूहः निशब्दः आसीत्। अशीतिवर्षवयसः कुमारिलभट्टस्य विरलधवलकेशं शिरः प्रातः सूर्यस्य किरणैः दीप्यते स्म। तस्य नेत्रे सूर्यम् एव पश्यतः स्म। वह्नेः बहिः प्रसरणम् एव दाहारम्भचिह्नमिति वक्तुं न शक्यते स्म। अन्तरपि तत्प्रसरणं सम्भवति स्म। पश्यतः जनस्य एकं चक्षुः सूर्यम्, अपरं चक्षुः कुमारिलभट्टाचार्यस्य च शिरः वीक्ष्यते स्म। सर्वेषाम् श्वासक्रिया स्तम्भिता एव । स्वल्पकालानन्तरं सूर्यस्य प्रकाशः अहीयत। गोलाकारस्य प्रकाशमयबिम्बस्य एकदेशो भग्नः इव अभवत्। कुमारिलभट्टस्य मुखं दृढम् अभवत्। अधरोष्ठौ मन्त्रोच्चारणं कुरुतः स्म। पुनस्स्वल्पकालानन्तरं सूर्य बिम्बस्य अधिके भागः कालवर्णः अभवत्। कुमारिलभट्टस्य मुखे यातना दृश्यते स्म। अधरोष्ठयोः कम्पमानयोः अपि तालुनी स्तब्धे अभवताम्। नेत्राभ्याम् सूर्यम् वीक्षितुं प्रयत्नेऽनुवर्तितेऽपि दृष्टिः शून्यदिक् आसीत्। अन्तः शरीरस्य वह्निस्पर्शः जातः। इदानीं स्वयम् उत्थाय आगमिष्यति किम्? बाहू तुषराशेः ऊर्ध्वम् उद्यम्य रक्षत, माम् उत्थापयत, अग्नेर्मेचयत इति आकन्दिष्यति किम्? इति सवेदनः सन्देहः मयि उत्पन्नः। तेन आकन्दनं न कियतां नाम तथापि स्वयं पुरो धावित्वा जलं सिक्त्वा बहिः आनीय .... इति कल्पना मयि जाता। सः न आकन्दिष्यति, न बहिः आगमिष्यति इति मम बुद्धिः कथयति स्म। भट्टाचार्यस्य मुखे तीव्रा वेदना नरीनर्ति स्म। नेत्रयोः ज्योतिः नष्टा।

पक्ष्मणि अस्तव्यस्ते अभवताम्। नितरां बद्धे काकुदे यातनायाः खण्डे इव भिद्येते स्म। तथापि ओष्ठौ मन्त्रोच्चारणपरौ आस्ताम्। आर्देणापि ध्वनिना त्रयः अपि शिष्याः कर्तव्यबद्धतया अमन्दीकृतस्तवाः

शं नो भव चक्षसा शं नो अह्ना

शं भानुना शं हि मा शं घृणेन

इत्यादीन् मन्त्रान् उच्चैः उच्चारयन्ति स्म। यथा किल आकाशे राहूग्रस्तेनापि सूर्येण श्रूयेत। तुषानलप्रवेशेन कुमारिलस्य वेदना अनन्ता जाता, अनन्तकालवेदनां तरन् सः गच्छति इति भावनया मम शरीरम् अकम्पत। यमयातना नाम इयं वा ? स्वयं न्यायनिर्णयं कृत्वा स्वयं दण्डं विधाय स्वयं यमधर्मः जातः अयम् इति मम अभात्। कर्मनीतिनियमान् ये परमतत्वमिति भावयन्ति, ते अन्योच्चदेवानियन्त्रितस्य यमधर्मस्य वशीभवेयुः। तैः स्वयं यमधर्मेः भवितातव्यम्। पापपुण्यातीतः देवः कश्चन तैः न दृश्यते इति न भातम्। ग्रहणग्रासः अधिकः भवति स्म। कुमारिलमुखे दाढ्यम् सहसा विस्रस्तमिव अदृश्यत। कण्ठोऽपि वलितः इव। प्राणैः न वियुक्तः, किन्तु संज्ञाहीनः जातः भट्टाचार्यः इति अहम् अलोचयम्। (Sārthah, pp. 220-221)

(The three disciples stood around him chanting loudly the *Surya stuti* – incantation to the Sun God – *udveti subhago viswa chakshah*. It had been so arranged that the fire would reach his body exactly at the beginning of the eclipse. The spectators stood in stunned silence. Kumārila's bald head with its few scattered white hairs shone in the rays of the morning sun. His eyes were fixed on the sun. The spread of the fire inside could not be judged by looking only at the outer surface. It was possible that it had spread quickly inside. People gazed with bated breath at the top of Kumārila's head and also the sun which was being eclipsed. In a short while the sun began to dim and lose its rotundity. Kumārila's face hardened. His lips kept uttering mantras. A larger part of the sun became dark. Pain was evident on Kumārila's face. Though his lips were moving his cheeks had tightened. Though his eyes were straining to gaze at the eclipsed sun, they had lost their focus. The fire must have reached him. Would he cry out to be rescued? I was pained to see his suffering. 'Let him not cry out. Let me rush into the heap of burning husk and drag him out and pour water on him, I told myself. But I knew he wouldn't come or cry. Pain ruled on his face. His eyes lost their lustre and the eyelids fluttered. And yet his lips kept uttering the mantras. With quivering voices the three disciples kept chanting mantras loud enough to be heard by the Rahu-eclipsed sun – *sham no bhava chakshasa, sham no ahna*.

*sham bhanuna. sham hima. sham ghrunena.* I shuddered in sympathy with his unbearable pain. Was this the punishment of Yama, the God of Death? This self-imposed punishment, I felt had made Kumārila himself Yamadharmaraya. Those who accepted moral principles as the highest goal of life should themselves become the God Yama. One could not conceive of a god transcending both good and evil. Suddenly Kumārila's face lost its tightness and his neck twisted. I realized that though he was not dead, he had lost consciousness.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 189-190).

Here we can see the picturesque description of Kumarila Bhatta's sacrifice or so-called punishment.

#### 4. Maṇḍana Miśra

Husband of Bhāratīdevī, he was the disciple of great scholar Kumārīlā Bhaṭṭa. He was a student of *pāṭhaśālā* for twelve years. He was four years elder than Bhāratīdevī. After completing the study of the Vedas, the vedangas and the six systems of philosophy, he stayed back for some more time under the tutelage of K.B. to specialize in Karma Mimamsa the fifth system with Vedānta being the sixth and final one, in which K.B. had written even commentaries. M.M. was not only capable of discussing what he had written but also could point out any short comings. His power was so great that K.B. bestowed the title of Maṇḍana Miśra to him.

After twelve years when he asked the permission for going back to his nature K.B. asked *gurudakshina*, to marry Bharati without a second word he agreed, he thinks that when something was asked as *gurudakshina* by the *guru* it was a great sin if he refuses. Maṇḍana Miśra debated with Śāṅkarācārya and was defeated and walked out, and became Śāṅkarācārya's disciple. Maṇḍana Miśra who was a student of Kumārīlā Bhaṭṭa was a brilliant student of *pāṭhaśālā*. The author sketched his character very beautifully as follows:

एकदा पठितस्य एकदा अध्ययनम्, तावदेव पार्याप्तम् आसीत्। भवतः मातुलः अस्माकं गृहे द्वादश वर्षाणि अधीतवान्। मदपि प्रबुद्धतरे स्तारे आसीत्। चतुर्भिः वर्षैः मम ज्यायान् वेद-वेदाङ्ग-षड्दर्शनीनाम् अध्ययनाद् अनन्तरम् अपि, कर्ममीमांसायाम् स्वकीयम् एव विशिष्टं

व्याख्यानम् एधितवतः मम अग्रजस्य सन्निधौ कतिपयानि दिनानि सविशेषाध्ययनं चिकीर्षन् अवस्थितः। तावता एव मदग्रजेन श्लोकवार्तिकं रचितम्। गुरुणा लिखितमपि चर्चित्वा स्वालित्यं दार्शयितुं शक्तिं ददती प्रबुद्धता भवद्गुरौ आसीत् तदा। विश्वरूपः इति नीजनामधेयेन सह मदग्रजेन दत्तं मण्डनमिश्रः इति विरुद्धम् आसीत् किन्तु तदा तत् कस्यापि मनसि दृढं नासीत्। द्वादशसु वर्षेषु इतोऽहं स्वग्रामं गन्तुम् इच्छामि। अपि अनुज्ञा दीयते? मम मातापितरौ मां प्रतिपालयतः इति गमनानुमतिम् अयाचत। अस्तु। गुरुदक्षिणा न प्रदीयते किम्? इति मदग्रजः अपृच्छत्।

अस्मिन् क्षणे अहं दरिद्रतमः अस्मि। किं प्रदायम् इति इङ्गितं दीयते चेत् ग्रामं गत्वा गृहे स्थितं द्रव्यं संयोज्य अथवा अर्जित्वा दास्यामि। मया एव ऊहित्वा योग्या दक्षिणा दातव्या चेत् भगवदध्यापितायाः विद्यायाः उचितां दक्षिणां मनसा कल्पयितुम् अपि नाहं शक्नोमि इति ससङ्कोचं उत्तरं प्रादात्। भारतीं परिणयस्व। युवां परस्परम् अनुरूपौ इति मदग्रजः अब्रवीत्। अपरं वचनं विना भवद्गुरुः अङ्गीकृतवान्। (*Sārthah*, pp. 231-232)

(Learning once and studying and practising it once, that was enough. Your uncle was a student in our house for twelve years. He was far ahead of me, my senior by four years. After completing the study of the Vedas, the Vedāṅgas and the six systems of philosophy, he had stayed back for some more time under the tutelage of my brother to specialize in *Karma Mimamsa* – the fifth system, with Vedānta being the sixth and final one – in which my brother had developed his own system. My brother by then had already written Vārtikas – learned commentaries. Your uncle had advanced so much that he was not only capable of discussing what my brother had written but also of pointing out any shortcomings. His prowess was so great that though his real name was Viśvarūpa, the title Mandana Mishra was bestowed on him by my brother. At that time the title was not so well known. At the end of twelve years he asked for permission to return. “Would you kindly permit me to go back? My parents are waiting for me.” My brother gave his consent and asked, “But will you not offer the traditional fees, *gurudakshina*?” Your uncle said modestly, “At this moment I am very poor. If you would kindly give me an indication of what I should give, I will send it as soon as I reach home; or I will earn it and give it to you. But if you leave it entirely to me, my indebtedness to you is so great that I cannot even begin to imagine what the right fee is for all that you have taught me.” My brother said, “Marry Bharati. You are perfectly suited to each other.” Without a



second word, he agreed.”) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 199-200)

Here the author used his deep philosophical knowledge and described Brahmacharya Ashrama of Mandan practically. Kumarila Bhatta was his *guru* who had written Vartikas on Karma Mimamsa. Mandana became capable of discussing those vartikas with Kumarila Bhatta. At the end of his learning Kumarila Bhatta requested to marry Bharti Devi as his ‘*gurudakshina*’. Here we can see the capacity of author to relate the situation accordingly to the story and make each character alive.

#### **a. The Identity of Maṇḍana Miśra**

Maṇḍanamīśra is one of the controversial personalities in the history of Advaita Vedānta. He is treated as a great authority of Mīmāṃsā. He is also respected and honoured as one of the foremost teachers of Advaita. But, we are bewildered about his date, about his identity, and much light remains to be thrown on this question. In ‘*A Study of the Brahmasiddhi of Maṇḍana Miśra*’, R. Balasubramanian writes as follows:

“We shall first consider what tradition has got to say about the identity of Maṇḍana. Probably the earliest life history of Śaṅkara that we possess now is Anantānandagiri’s *Śaṅkaravijaya*. In Canto 55 of this work, Kumārila tells Śaṅkara of Maṇḍana as his sister’s husband and advises him to hold discussions with Maṇḍana who, when convinced of the greatness of Śaṅkara, becomes a *sannyāsin*. He then comes to be known as Sureśvara and is placed in charge of the *Sringeri maṭha*.<sup>1</sup>

In Vyāsācala’s *Śaṅkaravijaya*, Viśvarūpa with whom Śaṅkara holds discussion is not referred to as Maṇḍana. Vyāsācala narrates the meeting of Śaṅkara with one Maṇḍana, who is a householder, on his way to meet Viśvarūpa

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<sup>1</sup> Vide Introduction to *ŚV*, p. XI (Madras University Sanskrit Series, No. 13)

on the advice of Kumārila. After blessing this Maṇḍana, Śaṅkara leaves him and goes to the house of Viśvarūpa.<sup>2</sup>

Thus, according to the tradition as embodied in some of the works which purport to give an account of the life history of Śaṅkara, Maṇḍana is identical with Viśvarūpa and Sureśvara.

The identity theory based upon the traditional account was first challenged by Hiriyanna on the ground that there are certain doctrinal differences between Maṇḍana and Sureśvara.<sup>3</sup> Kuppuswami Sastri has come forward to strengthen the case of Hiriyanna by an array of arguments and a number of internal evidences gathered from important and authoritative works on Mīmāṃsā, Nyāya and Dvaita-Vedānta. He contends that “the data of overwhelming cumulative weight” which he has gathered are “quite sufficient to kill the common belief in the Maṇḍana- Sureśvara equation, and to exhibit Maṇḍana and Sureśvara as two different individuals, maintaining strikingly divergent views within the purview of Advaitism.”<sup>4</sup> Three conclusions, he says, emerge from the host of literary evidences adduced by him: first, Maṇḍana, the author of the *Brahmasiddhi*, was never a disciple of Śaṅkara, did not become a *sannyāsin*, was not identical with Sureśvara and represented an Advaitic tradition different from the tradition of Śaṅkara; secondly, Sureśvara was known as Viśvarūpa, and was a disciple of Kumārila when he was a householder; he came to be known as Sureśvara when he became a *sannyāsin* and a disciple of Śaṅkara; in his *Vārtikas* and *Naiṣkarmyasiddhi* he controverted many an Advaitic doctrine expounded by Maṇḍana in his *Brahmasiddhi*; and he nowhere departed from his avowed allegiance to the tradition of Śaṅkara; and thirdly, Maṇḍana should have written his *Brahmasiddhi* after seeing Śaṅkara’s commentaries, more particularly the commentary on the *Brahmaūtra*, and Sureśvara should have written his

<sup>2</sup> Vyāsācala: *Śaṅkaravijaya*, pp 57-58

<sup>3</sup> “Sureśvara and Maṇḍana” by Hiriyanna, *Journal of the Royal Asiatic Society of Great Britain And Ireland*, April 1923 and January 1924.

<sup>4</sup> Vide Introduction to *BS*, p. XXVI

*Naiṣkarmyasiddhi* mainly as a Śāṅkara counterblast to the *Brahmasiddhi* probably in compliance with Śāṅkara's desire. The confused accounts of Maṇḍana and Sureśvara furnished in what he calls "the pseudo-biographies" which "mix up in a hopwlessly confused manner legendary and historical materials" cannot, therefore, be relied upon.<sup>5</sup>

It should be pointed out here that in each of the three conclusions drawn by Kuppuswami Sastri several points are involved. The acceptance of one or two points in each of them does not entail the acceptance of the other points. Nor does the acceptance of any one conclusion entail the acceptance of the remaining ones. Let us first examine the arguments which are adduced in favour of these conclusions in order to find out whether all the three conclusions are acceptable or certain points in some of them alone are acceptable.

The arguments advanced by Kuppuswami Sastri can be brought under three groups: (i) doctrinal differences between Maṇḍana and Sureśvara, (ii) the marked difference in the attitudes of Maṇḍana and Sureśvara towards Śāṅkara, and (iii) the availability of evidences in other works to show that Maṇḍana and Sureśvara are not identical, while there are evidences to show that they are different. It is not necessary to examine the arguments put forward by Hiriyanna separately, as they are covered by the arguments included in the first of the three groups mentioned above.<sup>6</sup>

Again he writes the views of other scholars as follows: Ānandabodha also in his *Nyāyamakaranda* accepts Maṇḍana's views in some places and criticises them in cases where he prefers to adopt Sureśvara's views. Citsukha identifies all these references in his commentary on the *Nyāyamakaranda*, but nowhere identifies the author of the *Brahmasiddhi* with the author of the *Vārtika*.<sup>7</sup>

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<sup>5</sup> *Ibid*, p. LVII

<sup>6</sup> Balasubramanian, R., *A Study of The Brahmasiddhi of Maṇḍana Miśra*, pp. 11-14

<sup>7</sup> Introduction to *BS*, p. 1

It is not known how these references, which lend support to the fact that the views of the school of Maṇḍana as embodied in the *Brahmasiddhi* are different from those of the school of Śaṅkara which Sureśvara closely follows, can prove that Maṇḍana and Sureśvara are different persons. It should be pointed out here that Kuppuswami Sastri himself admits that Maṇḍana's exposition of the Advaita doctrine was based mainly on a pre-Śaṅkara phase of it, while Sureśvara's exposition of that doctrine was entirely dependent upon its Śaṅkara's phase.

It has already been said that Maṇḍana was both a Mīmāṃsaka and an Advaitin and that, when he was converted by Śaṅkara, he recanted not only his views of Mīmāṃsā but also of Advaita. It is no wonder, therefore, that Sureśvara coming under the influence of Śaṅkara differs from the views as embodied in the *Brahmasiddhi*, for those views relating to the Advaita, doctrine are characteristic of the pre-Śaṅkara period. Sarvajñātmamuni and the commentators on the *Samkṣepaśārīraka* are perfectly justified when they differentiate the school of Maṇḍana from that of Śaṅkara. If Prakāśātman and Ānandabodha who follow in the footsteps of Sureśvara quote certain views as embodied in the *Brahmasiddhi* with approval, it is because of the fact that they do not run counter to those of Sureśvara. After all the doctrinal differences which we find between the *Brahmasiddhi* on the one hand and the *Naiṣkarmyasiddhi* and the *Vārtikas* on the other are well within the bounds of Advaita, and there is nothing out of the way if there is agreement between them in certain respects. When Maṇḍana, otherwise known as Viśvarūpa, was converted by Śaṅkara, it was not the conversion of one who was a total stranger to the Advaitic fold, but was the conversion of one who sponsored a type of Advaita which differed from the Advaita of Śaṅkara in certain respects. And so where there is no disagreement with the standpoint of Śaṅkara, whom Padmapāda and Sureśvara follow, the views as embodied in the *Brahmasiddhi* are referred to with approval by Prakāśātman and Ānandabodha. That Citsukha does not identify the author of the *Brahmasiddhi* with the author of the *Vārtika*, while he identifies their views in his commentary on Ānandabodha's

*Nyāyamakaranda*, is no reason to say that the author of the *Brahmasiddhi* should, therefore, be different from the author of the *Vārtika*. As a commentator, he identifies the views referred to by Ānandabodha. All that we can expect him to do is to state that a particular view is from the *Brahmasiddhi*, and that some other view is from the *Vārtika*. If he does not identify the author of the *Brahmasiddhi* with the author of the *Vārtika*, even though he identifies their views, it is because it is not what is strictly relevant to his purpose.<sup>8</sup>

We are not suggesting that we should blindly accept the tradition and maintain that Maṇḍana and Sureśvara are identical, even though there are clear evidences and compelling reasons to show that they are different. What we contend is that the evidences adduced by Kuppaswami Sastri do not conclusively prove that Maṇḍana, the author of the *Brahmasiddhi*, is different Sureśvara, the author of the *Naīṣkarmyasiddhi* and the *Vārtikas*. It should be pointed out here that with regard to Indian philosophical systems tradition is generally a surer guide than historical research. The latter is based upon the material available at the time and its interpretation. The available material is not always complete, nor has its interpretation the certificate of absolute certainty. Generally speaking, tradition is free from accretion and distortion, and speaks in a truer voice than historical research is capable of. Though this is not to decry the conclusions of research, one must not place absolute reliance on it. In matters about which complete authentic records are not available, tradition has its own value. Dr. Kunhan Raja presents the case of the tradition about the identity of Maṇḍana and Sureśvara and the modern challenge to it in the following way.<sup>9</sup> Suppose we had no knowledge of the tradition. We had only the works of Maṇḍana and the works of Sureśvara to guide us. There is no kind of possibility of our identifying the two. If in modern research, we had established the view of the two persons being different on the strength of the differences in their names and doctrines and if at that time, the tradition came to us through the discovery of the various Śaṅkaravijayas of the identity of the two authors, we would not have accepted the

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<sup>8</sup> *Op.cit.*, pp. 24-25

<sup>9</sup> See his Introduction to *ŚV*, pp XIII-XIV, (Madras University Sanskrit Series, No. 13)

tradition and discarded the opinion of their difference so well established by internal evidences. Now we are in the opposite direction. The books regarding the tradition came first. The identity of Maṇḍana and Sureśvara was accepted by all. It is at such a time that doctrinal divergences between the two authors have been brought to the notice of scholars. No one, says Dr. Kunhan Raja, can question the adequacy of internal evidences in establishing identity or difference of authors over-ruling tradition. As between internal evidence and tradition, there is no doubt that for students of historical criticism internal evidences are stronger. Tradition has a value only to start a hypothesis. "But I have my own doubts," observes Dr. Kunhan Raja, "whether in the present case the doctrinal differences can subvert tradition." It may be that the traditional account about the identity of Maṇḍana and Sureśvara is wrong. But we should have stronger evidences of an authentic character to show that the tradition is wrong, and Maṇḍana, the author of the *Naiṣkarmyasiddhi* and the *Vārtikas*. Though Kuppuswami Sastri thinks that "the data of overwhelming cumulative weight" furnished by him "would be quite sufficient to kill the common belief in the Maṇḍana- Sureśvara equation," he has not, for the reasons mentioned earlier, proved his case beyond any shadow of doubt.

We have already invited attention to the fact that in each of the three conclusions drawn by Kuppuswami Sastri several points are involved, and that the acceptance of one or two points in each of them does not entail the acceptance of the other points. In the same way the acceptance of any one conclusion does not entail the acceptance of the remaining ones. While we can readily agree with him that Maṇḍana, the author of the *Brahmasiddhi*, represented an Advaitic tradition different from the tradition associated with Śaṅkara, we want further evidences of an authoritative character for accepting the other points stressed by him in the first conclusion. So far as the second conclusion is concerned, we can accept all the points stressed by him excepting the last one, viz. that Sureśvara nowhere departed from his avowed allegiance to the tradition of Śaṅkara. We can also accept his third conclusion. The greatest service which Kuppuswami Sastri has rendered is that he has compelled us to

make a careful investigation of the Maṇḍana- Sureśvara equation which has come down to us from tradition by adducing several evidences, by drawing our attention to the references to Maṇḍana contained in certain important works of the Nyāya, Mīmāṃsā, and Dvaita-Vedānta systems with a view to showing that Maṇḍana and Sureśvara are different persons maintaining strikingly divergent views within the purview of Advaita Vedānta. We can settle this equation only if there is more definite evidence than we have at present in favour of either of the two views.<sup>10</sup>

Thus, one can conclude that, the identity of Maṇḍanamiśra is complicated.

### 5. Jayasīnha

Jayasīnha was the representative of the king in charge of supervising the Sārtha camp. He was a *Kṣatriya* by birth, with an insight into politics. He was interested in many things. He was a good conversationalist. He knew secrets of trade and commerce. Besides, he was interested in philosophy having studied the disciplines of *Veda*, *Tantra* and *Mimamsa* to some extent. He was greatly interested in understanding directly the ultimate truth. He would talk extensively about the Tāntriks and the Kapalikas and their achievements. His firm belief was that there was no place as holy as his own birthplace, Mathurā . It was the place where Lord Kṛṣṇa was born. He was not a person who followed religious injunctions strictly. He never concealed his occasional indulgence in drinking, having fun hunting and womanizing which was the privilege of the Kshatriyas, he was above forty. He sometimes spoke in an expansive and off guard way he was essentially a very serious person.

अस्मिन् मार्गे अत्रभवता साकं वादं कर्तुम् समर्थः अन्यः विद्वान् महिष्यत्यां विराजमानो मण्डनमिश्रपण्डितः। पुरा सः मम शिष्यः। विधिविवेक, विभ्रमविवेक, भावनाविवेक, मीमांसासूत्रानुकम्प्यादीन् पाण्डित्यपूर्णान् ग्रन्थान् सः विरचितवान्। अत्रभवान् इतो महिष्यतीं गच्छतु। यदि मण्डनमिश्रः जेष्यते भवता तर्हि समस्ते वैदिके जगति भवत्यक्षः प्रतिष्ठापितः

<sup>10</sup> *Op.cit.*, pp. 40-42

भविष्यति। यदि भवान् पराजितः भविष्यति तर्हि वैदिकी परम्परा योग्ये पात्रे प्रवर्तिष्यते।  
(*Sārthah*, p. 212)

(Another scholar who can enter into a deep discussion on this subject is Pundit Maṇḍana Miśra who lives in Māhiṣmati. He was my pupil and the author of scholarly works like Vidhiviveka, Bhavanaviveka, Vibhramaviveka and Mimamsa Sūtranukramani. Please go there right away. If you win him over, you would have established the superiority of the ascetic path throughout the Vedic world. If you lose, you would have found the right direction.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 183)

## VI.II DIALOGUES

To make the novel more lively and readable the (writer) used beautiful dialogues which are small, medium and even descriptive according to the situations which are very interesting. The novel becomes interesting for the following dialogues.

दीक्षितवर्य किं जातम्? - सातङ्कम् एव मम जिह्वा अपृच्छत्।

विद्याभ्यास, विशेषाध्यायनं, देशाटनम् इत्यादि गृहस्थाश्रम स्वीकारात् पूर्वं शोभते। तदनन्तरं तु स्वाध्यायेन स्वस्थललभ्यानां ज्येष्ठानां विदुषां मार्गदर्शिनः सन्तोष्यम्। अमुं नियमम् अपालयित्वा त्वम् अविवेकम् अकरोः। (*Sārthah*, p. 1)

(Again I enquired, 'What happened, Ayya?')

'Education, advanced studies, and travelling to distant places should all be undertaken before marriage. After that one must be content to study and learn at one's own place. You have blundered in flouting this rule.' (The Caravan 'Sārtha' of S. Ramaswamy, p. 4)

This dialogue tells about our society set up. The society was divided into four classes according to their duties. As a Brahmin Nāgabhaṭṭa was suppose to perform his duties of householder. But he left for further studies, so Mr Dixit said that he was betrayed by king Amaruka and his wife Śālinī. The following dialogue shows our author's ability going deep into the situation, to make it lively

यदि सत्यं न कथ्यते तर्हि एतादृशाः प्रहाराः कति भविष्यन्तीति जानीथ किम्? सूर्योदयात् प्राक् युष्मान् सर्वान् शूले आरोपयिष्यामः। अस्माकं वर्धकयः शूलानि तक्षन्तो वर्तन्ते। (*Sārthah*, p. 12)



(‘If you do not speak the truth we will hang all of you before sunrise. In fact, our carpenters are at work preparing the scaffold.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 12)

This dialogue was said by Buddha Gupta and Āditya Gupta to the robber, who are leaders of *Sārtha*, when the robbers attacked on the *Sārtha* and were captured by the *Sārtha* Warriors and investigated by leaders of *Sārtha*. Buddha Sresthi and Āditya Sresthi they said these words.

Here, the author picturized the whole situation very lively. Each was questioned separately about his caste, his work, his payment, how their leader had got them together, for how long they had been so engaged, how many of them were there, and about his family background. The prisoners asked to swear in the name of their family’s chosen goddess, so that prisoners had moral fear also.

Here, we can see the deep knowledge and minute thinking of the writer of author about each and every character. He has capacity to put life in each character whether the character is main or not. By this he made whole situation interesting and lively.

पुनः तास्कर्यं करोषि किम्? पृच्छन्ति स्म। नैव। देवेन शपे। इत्युक्ते केन देवेन? इति प्रश्नो भवति स्म। शाकिन्या, डाकिन्या, भूतराजेन, कपालिभैरवेण शपे इति क्षुद्रभयङ्कर रक्तपिपासु देवतानां नाम्ना ते शपथं कुर्वन्ति स्म। पुनः कस्य देवस्य नाम्नाशपथं गृह्णीथ? इति पृष्टे मणिभद्रयक्षस्य नाम्ना इति वदन्ति स्म। (*Sārthah*, p. 14)

(‘Will you try to steal again?’ They swore in the name of god that they would never do it again. Asked in which god’s name, they would mention evil and fearful blood-thirsty gods and goddesses like Shakini, Dakini, Bhutaraya, and Kapali Bhyrava. Asked further, ‘And which other God?’ They would finally say, ‘In the name of Maṇibhadra Yakṣa.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 14)

Here, we can see the author’s deep knowledge of Buddhism, which was spread in the society in the eighth century. Even the robbers who spent their

whole lives in forests, hunt for meat and skin and would worship only fierce, flesh eating and blood thirsty gods and goddess, knew the Buddhists Mañibhadra Yakṣa god, the protector of the *Sārtha*. Nāgabhaṭṭa followed the vedic path, but he failed as he used the power for mind reading. After that he took to tantric practice and he wanted to perform the ritual. So he came to Candrikā to worship her as *Śakti*. At that time the writer nicely had written these dialogues and made the novel interesting.

मदीयः सर्वः विषयः त्वया ज्ञातः एव इत्यहं वाचम् आरभे ।

कः मां ज्ञापयेत् ? मथुरां त्यक्तवत्याः मम गतं वर्षत्रयम् ।

ध्यानेन मन्मनःप्रवेशं कृत्वा . . . . .

ध्यानं करोमि । किन्तु सिद्धिकार्यं किमपि न करोमि ।

योगिनां पन्थाः सः अहम् अपि योगाभ्यासे कृतप्रवेशः । अन्यमनःप्रवेशं कर्तुं शक्तः आसम् । सहसा एव मे शक्तिरपि भग्ना । ध्यानसिद्धिरपि स्तम्भिता अभवत् । तन्त्रसाधनं कुर्वाणस्य मे गतं वर्षद्वयम् । इदानीं यस्य कस्यापि मनः प्रवेष्टुं शक्नोमि । एका पूजा अवशिष्टा । तां यदि समापयामि, तर्हि साधनायाः सोपानम् एकं समाप्तिम् एष्यति । तत्र तव साहाय्यं याचितुम् आगतः अस्मि । इति विषयं साक्षात् न्यवेदयम् । सा न किञ्चित् अवदत् । वदितुं यदि अवकाशः दीयते तर्हि सा निराकुर्यात् इति स्वयं वाचम् अन्वगमयम् । योगमार्गे गच्छन्त्याः तव मया स्वीकृते तन्त्रमार्गे गौरवं नास्ति इति अहं जानामि । अङ्गुल्यः पञ्च समानाः न भवन्ति । प्रपंचे सर्वेषां प्रवृत्तिः एकविधा न भवति । तत्तत्प्रवृत्तिम् अनुसृत्य तेन तेन स्वमार्गः आश्रयणीयः । मह्यं तन्त्रम् एव फलम् अदात् ..

एवं वदति मयि मध्ये सा किं वाञ्छसि । साक्षात् वद । इति अपृच्छत् । साधकः शक्तिं काञ्चित् अपेक्षते । अमावस्यायाः रात्रौ श्मशाने निर्जनप्रदेशे वा कैश्चित् विधानैः साधकः योनिपूजां कुर्यात् । मैथुनं तत्पूजायाः एकम् अङ्गम् त्वया मम शक्त्या भवितव्यम् । त्वया एव भवितव्यम् । अन्यां कामपि शक्तिं भावयितुम् वा पूजयितुं वा मम मनः न अभ्युपगच्छति । (*Sārthah*, p. 114)

(‘You know all about me.’ I began.

‘Is there anyone to tell me about you? It is three years since I left Mathurā .’

‘By entering my mind through your meditation.....’

‘I just meditate. That’s all. I don’t make use of any powers.....’

‘That’s the way of the yogis. I also practised the yogic path. I became capable of entering the minds of others. Suddenly that power came to an end. So did my meditation. It has been two years since I took to tantrik practices. I can now enter

anybody's mind. There is just one more ritual to be performed. If I complete it, I will reach the end of the first stage. I have come to seek your help.' I came to the point straightaway. I did not mention my failure in trying to enter her mind. She said nothing. Fearing that if I gave her an opportunity she would refuse, I continued, 'I know that you who are engaged in the path of *yoga* have no respect for the path of tantra. Remember, not all your fingers are of the same length. The fate of all the people of the world cannot be similar. Each one must find his way according to his inclination. Tantra has paid off for me.'

She interrupted 'What do you want? Let us speak honestly.'

'A *sadhaka* (a spiritual aspirant) needs a *Śakti* (a female force). On the night of a new moon, in a graveyard or in an isolated place he must worship the female genitals according to certain prescribed rules. Intercourse also is a part of the ritual. You must be my *Śakti*. Only you. I cannot look upon anyone else as *Śakti* and worship her.') (The Caravan '*Sārtha*' of S. Ramaswamy, p. 103)

Here, the author gave the knowledge of *Yoga* and *Yogi* clearly through Dialogues. Actual *Yogi* should not use his power of *Yoga* for mind reading but Tantriks use all the powers for mind reading and also they can gain it easily. But, is a left path which is not accepted by our society. There is no respect for tantriks in our society also.

Nāgabhaṭṭa followed the Vedic path, but he failed as he used the power for mind reading. After that, he took to tantric practice and he wanted to perform the ritual. So, he came to Candrikā to worship her as *Śakti*. At that time, the writer nicely had written these dialogues and made the novel interesting. We can see the ability of the author to keep the subject easily through the following dialogues so that reader can understand them easily without any difficulty.

किमपि ब्रूहि । त्वया शक्त्या भवितव्यम् । इतः अष्टमे दिने अमावस्यायाम् अहं योनिपूजां निश्चप्रचं करिष्यामि । यदि मयि ते प्रीतिः अस्ति तर्हि मम शक्तिः भूत्वा पूजां स्वीकुरु । यदि ते नैतिकाहंकारः एव महान्, न इति ब्रूहि इति अन्तिमम् अस्त्रं प्रायुञ्जे । तासु अन्यतमा, साधारणी इति यदि अहम् अचिन्तयिष्यं तर्हि अत्र आगत्य त्वया सह किम् अयोत्स्ये ? मया शिवेन त्वया शक्त्या च भवितव्यम् । तत् साधयितुम् इयं पूजा । त्वया हीनार्थे भावितम् इदम् इति अवदम् ।  
(*Sārthah*, p. 115)

(No matter what you say, you must be my *Śakti*. One week from today, on the night of the new moon, I will definitely worship you. If it is true that you love me, you must allow me to worship you. If your spiritual pride is greater, then you may refuse.)

‘If I had thought you were one of those women or just an ordinary woman, why would I come to you and insist on your participation? I must become Śiva and you must be my *Śakti*. This worship is meant to achieve that end. You consider it demeaning?’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 104)

When Candrikā refused to become the ‘*Śakti*’ then Nāgabhaṭṭa told her that if she loves him then she should agree. At last she agreed at one condition that he should live with her for a month. She took this opportunity to bring him back to normal life from tantric life as directed by her *guru*.

The author played very nicely and lively through different characters. When Nāgabhaṭṭa agreed to live with Candrikā in her house, the author created a new plot and took the opportunity to show the love of Candrikā and Nāgabhaṭṭa. Even though the following dialogues author nicely explained the tantra which is the left path very easily

परेद्युः प्रातः तैलं लिम्पन्ती चन्द्रिका अब्रवीत् - परह्यः यथा त्वया कृतं तथा मातृयोनेः पूजा अनुमता किम् ?

पूजा अनुमता । किन्तु मैथुनं निषिद्धम् ?

कस्माद् अयं भेदः ?

कस्मादिति चेत्, कस्मादिति चेत् इति बुवाणस्य मे कोपः उत्पन्नः । एतावदपि न जानासि? सा मातृयोनिः । जन्मस्थानं । केवलं पूजार्हं तत् ।

पूजावेलायां योनिः सकलप्रपञ्चस्य जन्मस्थानं महामायातत्त्वम् इति भावनया एव पूजां करोषि । मैथुनप्रारम्भे महामायातत्त्वेन संयुज्यमानं महेश्वरतत्त्वम् एव अहम् इति भावनायां स्थातव्यम् । शुद्धतत्त्वरूपेण कल्पनायां क्रियमाणायां माता इयम् पत्नी इयम् इति भेदः एव न युक्तः । एवं स्थिते मातृयोनिमैथुनं कुतो निषिद्धम् ?

मम मनसि विचिकित्सा समुत्पन्ना । अस्याः प्रश्नः तात्त्विकभूमौ समीचीनः । किन्तु क्रियाभूमौ तद्विषयो न केवलम् असह्यकरः , अपि तु पापकरः । महिष्मतीपाठशालायां कलितस्य तर्कस्य

स्मरणं जातम् तर्केण कृतस्य प्रश्नस्य उत्तरं तर्केण एव दातव्यम् । असह्यम् इति प्रोक्ते उत्तरं सुयोग्यं न भवति इति व्यत्यासः मनसि भाति स्म ।

उत्तरं ब्रूहि । जिज्ञासया पृच्छामि इति सा अब्रवीत् ।

तत्क्षणे भातम् उत्तरम् अब्रवम् - तत्वरूपेण सर्वं समीचीनम् । किन्तु पूजायाः मैथुनभागः इन्द्रियस्तरे प्रवर्तमाना क्रिया । इन्द्रियसहकारं विना न चलत्येव । तस्मात् . . . ।

तत्त्वम् इन्द्रिये अवतीर्णं तत्त्वत्वेन न अवशिष्यते । तदसह्यभावं जनयति इति यस्याः कस्याः अपि योनेः पूजायाम् अपि सत्यं स्यात् । तदसह्यकरं च स्यात् । तत्त्वस्तरे योनिः नाम कारणं, महाकारणम् । विश्वसृष्टेः कारणतत्त्वम् । तदध्याने साक्षीकृत्य अतीत्य गन्तव्यम् । नन्वेवं तत् । आलोचय इत्येतावति उक्ते पादयोः तैलस्य लेपनम् अवसितम् । (*Sārthah*, pp. 124-125)

(The next morning, while rubbing the oil on me, Candrikā asked suddenly, ‘Can one worship the vagina of one’s mother the way you did the other day?’

‘Yes, but copulation is forbidden.’

‘Why this difference?’

‘Why, why, why?’ I felt confused, flustered and angry. ‘Can’t you understand? It’s the vagina of the mother. It is the place of one’s birth. It is fit only for worship.’

‘When you worship it, you do so with the idea that it is the source and origin of the entire world and that it is the very basic Principle of Existence. When you perform the sex act, you must be in tune with the concept that it is the state of the perfect union of the Male Principle with the Female Principle. When you operate at the purely conceptual level, you should feel no difference between the wife and the mother. So why should having sex with one’s mother be forbidden?’

I was bewildered. As a metaphysical concept, her question was valid. But in actual practice what she suggested was not only disgusting but also sinful. I remembered the logical and the rational method I had learnt at the *pāṭhaśālā* at Māhiṣmati. A question raised at the level of logic must be answered only at that level. I knew that my expression of disgust wouldn’t be a satisfactory answer. ‘Answer me. I am asking out of genuine curiosity,’ she said.

I had, without thinking, blurted out what occurred to me at that moment. ‘At the conceptual level, everything is all right. But the sex act takes place at the sensual level. Without our physical organs, it cannot occur. So.....’

‘If the argument is that a conceptual principle cannot be rendered to the sensual level and therefore it becomes disgusting, then the same argument must hold good no matter which vagina it is that is worshipped. It must be equally disgusting. At the level of metaphysics, the vagina is the Cause, the Prime Cause. It is the very Principle of Causation, creation of the world. Shouldn’t that Principle be invoked in meditation and transcended? Think about it.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 111)

Here, the author explained very lively through dialogues about the ill effects of Tantra which was not accepted by any one in the society. So, we can see the capacity of the writer, who made to understand the difficult concept very easily to a common man and made him to accept it through dialogues.

Candrikā after marrying Yadhuhavra her *guru*, who was blind but blessed with music, settled in Salvapura. There lived kings, rich people and scholars, who encouraged music, drama, literature and art. Candrikā sings very sweetly and she was very beautiful also. Both started singing in the Shor temple. Within two months they had their own house and started music school. The affluent people, merchants, rich traders, noble man and army commander came to her house to listen music. But then the actual problem of Candrikā started. Those music lovers were captivated more by her beauty than her singing. She became puffed with pride as she was not only admired but also worship by cognoscenti. But Yadhuhavra became jealous and chafed within. He began to express his displeasure. He had picked up languages by listening to the praises of the audience and use while they were in bed. Here, the author beautifully kept the situation lively through the following dialogues

कस्मात् ? किं नया साहित्यं न अधीतम् ? इति सः अपृच्छत् ।

साहित्यपाठः कमलपुष्पस्य चम्पकदलानां वा प्रत्यक्षं दर्शनं न कारयति ।

माम् अन्धं कथयसि त्वम् ? नाहं तथा कथयामि । भवतो वास्तवस्थितौ भवन्तम् अहं वृत्तवती । अन्येषां वास्तवे प्रवेशस्य आभासं कृत्वा एषः अन्धः इति भावनां मा स्म प्रचोदयत् भवान् । (*Sārthah*, p. 140)

(‘Why, have I not learnt literature?’)

‘The lessons in literature cannot give you a visual perception of the lotus and the champak.’

‘Are you then calling me a blind man?’

‘I am not saying that. I have accepted you for what you are. Please do not reinforce the feeling that you are blind by constantly repeating other people’s words.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 123)

The author expresses the emotions of Yadubhadra who was blind, but wants to express his feelings through others words which is unnatural.

अन्यथा न भावयितुं योग्या का अपेक्षा तव मनसि वर्तेत ?

मास्तु चटुलता । गम्भीरतया पृच्छामि ।

अस्तु । याचस्व ।

त्वाम् सम्पूर्णतया नग्नाम् एकदा द्रष्टुं मनो वाञ्छति । पुष्पमालयापि विना । वस्त्रं भूषणानि वा सौन्दर्यम् नाच्छादयन्ति यथा तथा द्रष्टुम् । (*Sārthah*, p. 144)

(‘What do you want?’

“Do not treat it as a joke. I am asking you in all seriousness.”

‘Ask.’

“I want to see you naked. With not even the flower garland – beauty unobstructed by clothes or ornaments.”) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 127)

Here, we can see the author’s ability to express the beauty of women through dialogues. He even beautifully explained the nature of woman who is young and even beautiful. Candrikā was living the life of Yogini. She meditated and had control over her senses. Even she left acting in drama also because of Nāgabhaṭṭa. Jayasimha told to Nāgabhaṭṭa that in Moolastana, the majority of people were Vedics, but the administration was in the hands of Arabs and they planned to convert all of them to their religion gradually. So, the men had lost their sense of purpose. The women stay indoors afraid to come out. So, the drama troupe should go there and perform the Kṛṣṇa stories and impart the message of courage so that the men can cast aside their importance. Nāgabhaṭṭa refused to act with Candrikā as he did not want to destroy his peace of mind again.

Jayasimha convinced him that role would not come alive if performed by others and even without Candrikā the drama would not be successful. You were doing it for a noble cause, so both of them agreed and came together then, Nāgabhaṭṭa asked Candrikā as follows:

चन्द्रिके, जयसिंहेन चोदिता नाटकोद्देशं साधयितुम् इच्छन्ती भग्नव्रता भवसि इति अवदम् । नैव । तस्य व्रतस्य कोऽपि अर्थः नास्ति इति मया विदितम् । सत्यं वद इति वदन् तस्याः नयने अपश्यम् । सापि स्वोक्तं सत्यम् इति साधयितुं स्वदृष्टिं मम दृष्टौ अमेलयत् । पश्य, तव अद्भूता नटनाशक्तिः अस्ति । किन्तु मया सह नटितुं शक्तिः नास्ति इति अवदम् । तस्याः नयने अश्रुपूर्णे अभवताम् । यत्र प्रीतिः अस्ति तत्र नटनं न साध्यम् इति त्वया अवगम्यते वा ? इति अपृच्छत् सा । यत्र प्रीतिः अस्ति तत्र कोपः अपि भवति इति त्वया अवगम्यते ननु ? इति तत्क्षणेऽपृच्छम् । कोपेन सह तोदकं मनः अपि भवति इति सा योजितवती । द्वौ अपि स्वैरं हसितवन्तौ । ततः सा एव कृष्ण, मम व्रतं भञ्जनीयम् इति मया अपि इष्यते । स्वीकुरुष्व माम् इति अवदत् । (*Sārthah*, p. 282)

‘Chandra, King Jayasimha has told me that in order to make the play a success you are abandoning the oath you have taken.’

‘No, I have realized that, that oath is meaningless.’

‘Tell me the truth,’ I looked into her eyes. She looked straight back into mine to prove that she was speaking the truth. I persisted, ‘Look. I know you are a great actress. But you don’t have the power to fool me with your acting.’ Her eyes filled with tears.

She asked, ‘Can you understand that where there is genuine love, acting is not possible?’

‘Can you understand that where there is genuine love, there can also be anger?’

‘And a desire to hurt?’ she added.

We laughed heartily. Then she volunteered, ‘Kṛṣṇa, I have felt that I must break my promise to myself. You just have to consent.’ ) (*The Caravan ‘Sārtha’* of S. Ramaswamy, pp 245-246)

Both of them love each other but Candrikā wanted to live a life of ‘Sanyāsinī’. So, Nāgabhaṭṭa also wanted to be away from her. When they again came together, they felt happy.

The play was tremendous successful in Moolasthan. People understood and appreciated the play, as the character of Kṛṣṇa had diversity, it was easy to touch the minds of common people and also they got confidence that Vedic religion shines and they were not slaves.



After two months of the play, Arab soldiers captured one morning Surya temple of Moolsthan and they were going to destroy it. The Gurjar Pratihara soliders were going to attack on Moolsthan and were camped on the bank of the river Shatdru. If they go back than only they would not destroy the temple. Knowing about this Nāgabhaṭṭa wore the costume of Lord Kṛṣṇa walked through various streets accompanied by two other young men. People surrounded them, he spoke loudly in the trumpet that, let the temple be demolished they may build the new temple, but the army would not go back. He requested the people to fight for freedom. He gave this message of Lord Kṛṣṇa all around until midnight. In the early morning, the five Arab soldiers broke open the door of Nāgabhaṭṭa's house arrested the three of them i.e. Candrikā, Cārumati and Nāgabhaṭṭa, eyes and faces had been bound with clothes, put on horse back and kidnapped.

They kept Nāgabhaṭṭa inside the dark room handcuffed and legs chained tightly. Swarms of mosquitoes were there. The two Arabs started interrogation. As follows:

उपबर्हम् अवलम्ब्य उपविष्टयोः अन्यतरः व्याकरणगन्धरहितायां पैशाच्यां माम् अपृच्छत् नाटकमण्डलीं कः प्रेषितवान्? वक्तुं नाहं शक्नोति। मह्यं नैव दत्तः आहारः इति अहम् उत्तरं दत्तवान्। दत्तम् अन्नं खादितुं निराकर्तुम् कस्ते रोगः ? मांसभक्षणं पापम्। प्राणिहिंसा पापम्। तर्हि वयं सर्वे पापाः इति वदसि नु? युष्मासु अपि भूयांसः जनाः मांसं भक्षयन्ति ननु? अहं तथा न उक्तवान्। मांसभक्षणं पापम् इति मदीयः विश्वासः। मद्भक्षणयोग्यस्य आहारस्य प्रदानं युष्माकं कर्तव्यम्। प्रश्नानां योग्यम् उत्तरं कथयिष्यसि चेत् आहारं लप्स्यसे। पुरस्तात् निहितानि दण्डनोपकरणानि दृष्टवान् खलु, तानि न उपयोक्ष्यन्ते च। नाटकमण्डलीं प्रेषितवान् कः ? बुक्क शीघ्रम्। न कश्चित् प्रेषितवान्। ग्रामात् ग्रामं गत्वा देवस्य महिमा जनेभ्यः निवेदनीयः इति एषः एव मण्डल्याः उद्देशः। अत्र आगमनात् प्राक् मथुरा, अहिच्छत्रं, कौशाम्बी, कान्यकुब्जं, पाटलिपुत्रम् इत्यदिषु स्थलेषु इदम् एव नाटकम् अस्माभिः अभिनीतम्। तत्रापि अस्मान् न कश्चित् प्रेषयत्। (Sārthah, p. 299)

(‘Who sent the drama troupe? One of the Arabs leaning against the pillow asked in faulty Paishachi.’)

‘I do not have the strength to speak. I have not been given any food,’ I answered.

‘What prevented you from eating the food that was given to you?’

‘Eating meat is a sin. Killing animals is a sin.’

‘Then are you saying that we are all sinners? Don’t many of you also not eat meat?’

‘I did not say so. That eating meat is a sin is my belief. It is your duty to give the kind of food which I eat.’

‘If you answer the questions correctly you will get food. You see the instruments of torture. They will not be used. Tell the truth about who sent the drama troupe?’

‘Nobody sent us. The object of the company is to travel from place to place and teach the people about the greatness of God in the form of drama. Before coming here we presented the same play in Ahicchatra, Kosambi, Kanyakubja, Pataliputra and so on. Nobody sent us to those places either.’ (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 260)

They asked him that, who sent the drama troupe. But Nāgabhaṭṭa did not answer. The Arabs shaved the instrument of torture and made him afraid. Here the author nicely explained the incidents, which make the situations furious and interesting. At the time of interrogation the Arabs asked about his god, religion etc. as follows:

तव वचनात् प्रत्येमि - त्वं तव देशस्य सर्वाणि मतानि जानासि इति । भवतु । युष्माकं मतानां समान्यांशः कः ।

धर्मः

धर्मो नाम कः । स एव ईश्वरः ननु?

ईश्वरस्य धर्मपेक्षा नास्ति । धर्मः मानवेन अपेक्ष्यते । अपि च सर्वाणि मतानि ईश्वरं न अभ्युपयन्ति । जैन-बौद्ध-सांख्यमतानि ईश्वरं तिरस्कुर्वन्ति । पूर्वमीमांसकाः ईश्वरम् अतिरस्कुर्वाणाः अपि तस्य सीमिताधिकारं कल्पयन्ति । धर्मेण जीवितुं मनुष्यस्य ईश्वरापेक्षा नास्ति । तत्र विश्वासस्य आवश्यकता च नास्ति इति बहूनि मतानि घोषयन्ति ।

ईश्वरं तिरस्कुर्वाणानि मतानि? ईश्वरः नास्ति इति त्वं वादं कर्तुम् शक्तः वा ।

कर्तुम् शक्नोमि ।

तर्हि त्वया सैतानेन भवितव्यम् ।

कः नाम सैतानः ?

सैतानस्य नाम न श्रुतं वा? सैतानेन विना मतधर्मः कथं भवेत्? सः एव अस्मान् देवाद् विमुखं कुर्वाणः मायावी, दुष्टशक्तिः ।

जनान् धर्मविमुखीकुर्वाणानां प्रवृत्तीनां कारणम् इति मार, मायारूपाः कल्पनाः प्रतिपादयन्ति कानिचन मतानि । किन्तु तद्वैरविरोधिनी शक्तिः इति नास्ति । दैवम् एव यदि न सिद्धं तदा दैवविरोधिण्याः शक्तेः कः अर्थः ? (*Sārthah*, p. 306)

(‘Listening to you it is obvious you are a well – informed scholar .

What is the common factor of all your creeds .

‘Righteousness.’

‘What is Righteousness? It is not God?’

‘God does not need righteousness. It is man who needs it. All creeds do not believe in God. Jainism, Buddhism and Samkhyas disregard God. Though God is accepted by the Purvamimamsakas they accord him only limited powers. Many creeds believe that there is no need for God. Belief in Him is not necessary to lead a righteous life.’

‘Creeds that reject God? Can you argue that there is no God?’

‘Yes I can.’

‘Then you must be Satan.’

‘What does Satan mean?’

‘Haven’t you heard of Satan? Is it possible for a creed to exist without Satan? He is the evil force who mesmerizes us and makes us turn away from God.’

‘Some religious posit concepts like *Mara* or *maya* in order to account for unrighteousness. It does not have to be opposed to God. For a person who does not believe in God Himself where is the question of believing an enemy of God?’ (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 266)

Here, the author explained nicely difference between the two religions very deeply and easily, so that a common man can also understand without any difficulty. In between interrogation, the author added all about our religion which is very vast and deep. He added the meaning of “The whole world is one family” through these dialogues.

वयं धर्मम् न वादगोचरीकुर्मः ।

खड्गगोचरीकुरुथ इति श्रूयते अपि तत् सत्यम्?

निस्सन्देहम् । भवतु । युष्मासु कति मतानि सन्ति?

एतावन्ति इति कथं कथयेयम्? एकैकस्मिन् मते अपि शाखाः उपशाखाः च । प्रधानेषु वैदिकेषु पूर्वमीमांसकाः, उत्तरमीमांसकाः, नैयायिकाः, वैशेषिकाः, सांख्याः, योगिनः इति । बौद्धेषु हीनयानिनः, महायानिनः, हीनयानिषु वैभाषिकाः, सौत्रान्तिकाः च । महायानिषु योगाचाराः, माध्यमिकाः च । जैनेषु दिगम्बराः श्वेताम्बराः च । अपि च तान्त्रिकाः पाशुपताः... इति वदति मयि तस्य मुखे सन्दिग्धता अनृत्यत् ।

तर्हि युष्माकम् एकः देशः नैव इति अवदत् ।

कस्मात् ?

एतावतां मतानाम् आश्रयं कः राजा ददाति ?

अस्मासु सर्वेऽपि राजानः सर्वेषां मतानाम् अवकाशं कल्पयन्ति । मतं तत्तदिच्छाम् अवलम्बते । मतिः नाम बुद्धिः । बुद्ध्या गृहीतं मतम् प्रपञ्चे यावन्तः जनाः तावत्यः बुद्धयः । तावन्ति गृहीतानि । तावन्ति मतानि च भवन्ति । (*Sārthah*, p. 305)

‘Debate about religion?’ His eyebrows went up.

‘We do this everywhere. Scholars travel from place to place for that purpose. Refusing the request to debate is a disgrace.’

‘We do not subject religion to argument.’

‘But you subject it to the sword?’

‘Certainly. Be that as it may. How many creeds do you have?’

‘How can I give a number? Each creed has many branches. Among Vaidiks alone there are Purva Mimamsakas, Uttara Mimamsakas, Naiyayikas, Vaiseshtikas, Samkhyas and Yogis. Among Buddhists there are Hinayanas and Mahāyānas. Among Hinayanas there are Vaibhashikas and Sauntrantrikas, and among the Mahāyānas there are *Yogācāra* followers and Madhyamikas. Among Jains there are Digambaras and Svetambaras. Besides, there are tantrikas, Pashupatas.....’ His face showed his confusion.

‘Then is yours not a single country?’ he asked.

‘Why?’

‘Which king allows so many creeds?’

All our kings allow all religions to flourish. Religion is a private matter of each individual. Belief is the province of the mind. Each man's personal, intellectual understanding is what his creed is. There are as many minds as there are people in the world. There are as many beliefs as there are individuals.') (The Caravan '*Sārtha*' of S. Ramaswamy, p. 265)

Everyone can understand the deep meaning of religion, by reading this novel. Thus the writer has the capacity to capture the mind of the reader through his writing.

### VI.III D DELINEATION OF SENTIMENTS (*RASAS*)

*Sārtha* is a romantic novel with complicated plot. The author has made the use of *Rasas* to make it more interesting. S. L. Bhayrappa has delineated the following sentiments in his novel.

#### I. *Śṛṅgāra Rasa*

The erotic is the principal sentiment in the novel *Sārtha* that deals with of Nāgabhaṭṭa and Candrikā. Erotic sentiment originates from the abiding feeling of love (*Rati*). Here the author showed the pure love of Candrikā towards Nāgabhaṭṭa as she was a sanyasini. The 'Alambana' and 'Vibhavas' are the hero and heroine, here Nāgabhaṭṭa and Candrikā.

The sentiments of *Śṛṅgāra* (the erotic) have its origin from the permanent mood called Rati (love). It is marked by gaiety in dress. In this world whatever is clean, pure gay and worth seeing all that is linked to the sentiments of Erotic.

Here the author delineated the Erotic sentiments beautifully which shows the pure love of Candrikā was actually a Sanyasini wants to show the pure love towards Nāgabhaṭṭa, after knowing his turmoil through meditation.

It is realized as of two types - '*Vipralamba*' and '*Sambhoga*' means the love in separation and the love in union respectively. Here the following paragraph shows the '*Sambhoga-Śṛṅgāra*'.?

प्रीतिरेव अस्य कोपस्य आन्तराधारः इति मया न अवगम्यते किम् ? स्वीयौ स्तोकौ करौ उद्धृत्य मातरं फटफटेति प्रहरतः शिशोः मनीस केवलं प्रेमावलम्बने स्थिते इति कथयन्ती सा मदीयं लघु कञ्चुकं विमोच्य मम भुजं वक्षः उदरं च मृदु स्पष्टम् आरभत । पर्यङ्कस्य मध्यभागे सृत्वा पदमासने उपविष्टां मां स्वस्य उत्सङ्गे शाययित्वा दृढम् आलिङ्ग्य मम उरः करतलेन मृदती स्वदृष्टिप्रकाशेन मे दृष्टिम् अन्वेषयितुम् आरभत सा । तदा इयं प्रौढा, अनुभवशालिनी मदपेक्षया आगाधज्ञानवती । पुरुषसहजतया भावनया एनां वशीकर्तुं कियमाणात् प्रयत्नात् स्वयम् अस्याः वशे स्थितिः एव श्रेयसी इति भावना मयि उदिता । तस्याः प्रौढस्वाधीनीकरणशक्तौ द्रवन् अहं मदीयक्रीयायामपि उद्युक्तो न अभवम् । सा मां दृढबन्धे गृहीतवती । तस्याः वामहस्तः मम शिरसः, ऊरू च मे पृष्ठस्य आश्रयाः आसन् । यथा पयः पाययितुं गृहीतस्य शिशोः मातुः हस्तौ ऊरू च आश्रयतां गच्छन्ति । तस्याः दक्षिणहस्तः मम पृष्ठम् आवृत्य मां तद्वक्षः प्रति आमृदति स्म । कृष्ण आयाहि , आयाहि मम कृष्ण इति सा मम श्रोत्रे अस्पष्टं वदति स्म । किन्तु सा विवस्त्रा न अभवत् । तस्याः विवस्त्रताकरणं मदीयं कार्यं किल । किन्तु मदीयं पात्रं मया विस्मर्यमाणम् अस्ति । पात्रव्दयं सम्पूर्णतया स्वाधीनायाः तस्याः इति अवगतिः उत्पन्ना । सा यथा कारयितुम् ऐच्छत्, तथा अहं कृतवान् । (Sārthah, p. 57)

(‘Cannot I understand that love is the inner motivation for anger? When the little child lifts its tiny hands and beats her mother, all that is there is dependence and love.’ She took off my thin white upper garment and started caressing my shoulders and chest gently. When she moved to the centre of the cot, folded her legs, took me on her lap, looked into my eyes and embraced me, I understood that she was a very mature person and I had better surrender myself to her rather than try to master her in a way natural to a man. I, who was melting in her embrace, did not even attempt to do my bit. I lay in her embrace. Her left hand supported my head. Her lap supported my back just as a mother supports her baby in order to feed it. Her right hand clasped my back and pressed me to her breast. She whispered in my ear, ‘Kṛṣṇa, come to me, Kṛṣṇa.’ But she did not undress. Wasn’t it for me to undress her? I was forgetting my role. I felt that she had taken over both the roles. I would have done whatever she let me to do.) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 54)

Here, the ‘Sthāyi-Bhāva’ is the love making of Nāgabhaṭṭa and Candrikā. ‘Ālambana Vibhāvas’ are Nāgabhaṭṭa and Candrikā. The embracing and loving

are the '*Anubhāvas*'. Melting in her hands, happiness etc. are the '*Sañcāri-Bhāvas*'.

The author used the erotic sentiment beautifully, which shows the pure love. Candrikā who was actually a Sanyāsinī wants to show her pure love to Nāgabhaṭṭa, after knowing his turmoil through meditation. The author beautifully and effectively explained the situation.

At some situations while explaining the Tantra philosophy, the author painted out the '*Sambhoga*' means love in union which is a part of Tantrik siddhi. For an instance –

सा वेश्या मण्डपस्य पाषाणस्थले धनुरिव स्वीयं नग्नं शरीरं वकीकृत्य पाणिपादं च भुग्नं कृत्वा पार्श्वे सुप्ता निद्राति स्म स्वापवेलायां तया स्वोपरि आस्तृतं चीरं निद्रातिवलनैः स्थले अर्धावृत्तौ पतितम् । तस्याः अलिके विशालाकृतिकुङ्कुमस्थाकम् आसीत् । स्तनयोः केशभरिते योनिप्रदेशे च घृष्टश्रीगन्धलेपः शष्को दृष्टः । जानुनोः कूर्परयोश्च श्रीगन्धपट्टिकाः । केशपाशे वह्निवद् दृश्यमाना पलाशकुसुममञ्जरी । तस्याः पार्श्वे नग्नो वीरासने उपविष्टः निमीलितनयनः ध्यानलीन सः आसीत् तस्य फाले वक्षसि जननेन्द्रिये च कुङ्कुमलेपः अदृश्यत । (*Sārthah*, p. 105)

(I saw the woman sleeping on the stone floor of the mandapa, her naked body bent like a bow. The clothes she had worn when she went to sleep now lay on the floor in spirals, for she must have rolled about in her sleep. Her forehead was thickly covered with vermilion. The sandalwood paste on her breasts, knees, and elbows had dried up. A bunch of flame-red flowers adorned her hair. The tantrik was seated naked in *virasana*, in deep meditation – his chest, face and genitals smeared with vermilion.) (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 95-96)

Here, the '*Sihāyi-Bhāva*' is *Rati* (yoni pooja). '*Ālambana Vibhāva*' is the woman (prostitute). '*Uddipana Vibhāvas*' are darkness of new moon day, garland, vermilion, Sandalwood-paste etc. '*Anubhāvas*' are the Tantrik's deep meditation and Siddhi. In the following passage the Novelist delinates with erotic sentiment.

तथापि सः असमाधानस्य संशयस्य च वचांसि न व्यरमयत् । स सुप्तः मदीयानि अंगानि  
परिस्पृशन् फ्रतव चर्म दुग्धमण्डवन्मृदु, तव नयने कमले इव सुन्दरे, तव नासा चम्पककुसुमवत्  
आयताग्रं वर्णयितुम् आरभत । तानि वचनानि रसिकवृन्दस्य वाचं श्रुत्वा कलितां भाषा ।  
(*Sārthah*, p. 139)

(Despite all this, he did not stop carping and being suspicious. When we were in bed together he would caress my body and say things like, “Your skin is as soft as the cream of milk, your eyes are beautiful like the lotus, your nose is like the champak flower.” He had picked up language like this by listening to the praises of the audience, though nobody would describe me so directly.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 123)

Here, the hero Yadubhadra teases the heroine Candrikā by Erotic words which are unusual. Here, we can see the capacity of the author who uses the erotic sentiments successfully. Here the author has used the description of colours, which is also the erotic sentiment. It is as follows:

भवती पीतं वस्त्रं मा धारयतु । सः वर्णः भवत्याः सौम्यं सौदर्यं नाशयति । यदि कालवर्णम्  
वस्त्रं ध्रियते तर्हि भवत्याः श्वेतवर्णः प्रस्फुरन् दृश्यते । धवलं वस्त्रं भवत्याः धवलवर्णम् शोभयति ।  
आरक्तं वस्त्रं तु दुग्धे मिलितं कुंकुमकेसरमिव भवत्याः वर्णस्य परिपक्वतां यच्छति । नीलवर्णस्तु  
मयूरवत् उन्मत्ततां जनयति इत्यादि सः वर्णयति स्म । (*Sārthah*, p. 144)

(“Please do not wear a yellow saree, it ruins your mild and mellow looks. If you wear black, your light complexion will be emphasized. Light red enriches you like saffron does, when mixed with milk. Blue, of course, is maddening like a peacock.”) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 126)

The erotic sentiment is delineated by the author which adds reality and even beauty to the plot. The following stanza is a beautiful example of erotic sentiments.

अन्यथा न भावयितुं योग्या का अपेक्षा तव मनसि वर्तेत?

मास्तु चटुलता । गम्भीरतया पृच्छामि ।

अस्तु । याचस्व ।



त्वाम् सम्पूर्णतया नग्नम् एकदा द्रष्टुं मनो वाञ्छति । पुष्पमालयापि विना । वस्त्रं भूषणानि वा सौन्दर्यम् नाच्छादयन्ति यथा तथा द्रष्टुम् । (Sārthah, p. 144)

(‘What do you want?’)

“Do not treat it as a joke. I am asking you in all seriousness.”

‘Ask.’

“I want to see you naked. With not even the flower garland – beauty unobstructed by clothes or ornaments.”) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 127)

The following stanza is a beautiful example of erotic sentiments.

कटाक्षं पातयित्वा अहम् अब्रवम् - त्वं छन्नशरीरः उपविष्टः पश्य । अहम् एका ते दर्शनं कारयामि इति । तस्य मुखं लज्जया द्रवीभूतम् । तत्पश्चात् उत्साहः समुदगतः । उत्थाय स्वकवचं वसनं च विमोच्य स्थितः । अहम् अपि मदीयानि वसनानि विमोच्य पूर्वद्युः इव स्तम्भावलम्बना स्थिता । सम्पूर्णनग्नं अपि तस्मिन् मम दृष्टिः तस्य नयनयोः एव लग्ना । दैवसृष्टौ नयनसमानं सुन्दरम् अन्यत् किम् अस्ति? न केवलं सौन्दर्याराधनस्य अपि तु अन्तरालस्य सूक्ष्मां अतिसूक्ष्मांश्च भावान् अभिव्यञ्जयितुं आदर प्रीति आराधना समर्पणादिनाम् उदात्तभावनानां ज्ञानं क्षणार्धं बोधयितुं च शक्तं किम् अन्यद् अंगमस्ति? अत्यन्तसुन्दरम् अंगं नयनम् सौन्दर्यस्य उदगमस्थानम् एव तत् । अहं तस्य नयने पश्यन्ती स्थिता । तस्य नयने पूजापात्रं भूत्वा मम समस्तं शरीरं तत्र निधाय अभिषिञ्चतः स्म ।

परेद्युः आवां परस्परयोः ऐक्यम् अभजाव । सः मम कर्णे अस्पष्टम् अभणत् अयं दैहिकः संयोगः इति मे न भाति एव । त्वं मम रतिः । त्वां पूजयामि अहम् । गन्धं धारयित्वा, पुष्पाणि आमुच्य धूपम् आघ्राप्य दीपस्य प्रकाशे अहम् आत्मानं तुभ्यं नैवेद्यं कृतवान् । त्वं महती सौन्दर्य देवता । तव दर्शनेन मम नयने पवित्रीकुर्वन् अस्मि । अहं कामं न अपेक्षे । कामतृप्तिः मास्तु । त्वद्दर्शनभाग्यं मम पर्याप्तम् ।

एवं ब्रुवन् मध्ये मध्ये मम समस्तं शरीरं स्वनयनयोः पूरयति स्म । आम्, देहतृप्तेः अपि दर्श नधन्यता एव तस्य लक्ष्यम् इति मम भातम् । मम सर्वस्वं तस्मै आर्पयम् ।

ततः आवयोः ऐक्यवेलायां सदा मां स्तुतिपुष्पैः अर्चति स्म । मम चर्मणो मृदुत्वं केशस्य मार्दवमयी विद्युत्, नयनाङ्गणस्य नीलाकाशं, कट्याः मन्त्रिकी आकृतिः, स्तनयोः जीवस्त्रोतः

इत्यादिकं वर्णयितुं तस्मिन् प्रवृत्तो प्रतिदिनं नवं नवं काव्यम् उत्पद्यते स्म । वर्णनास्तोत्रं विकसति स्म । तस्य मन्त्रपुष्पेषु उपेक्षा न आसीत् । वास्तवी वर्णना एव वस्तुतत्त्वस्य तत्र इति भावनया मम अंतरंगं समाधानं प्राप्नोति स्म । एकैकम् अपि अंगं ध्वनिपूर्णतया रसपूर्णतया वर्णयित्वा स्तुत्वा तस्मै विशिष्टां पूजाम् अर्पयति स्म । मां देवीत्वेन देवतात्वेन मदनस्य प्रेरकशक्तित्वेन अधिष्ठाप्य तत्र प्राणप्रतिष्ठापनं कृत्वा अर्चति स्म । प्राणप्रतिष्ठापनशक्तिः आसीत् तस्य नयनयोः । तस्य नयनयोः अभावे मम जीवः एव नास्ति, जीवनम् एव नास्ति, अहं केवलशवः इति भावना मयि स्थायिनी अभवत् । (*Sārthah*, p. 147)

(I said sternly, “You sit there fully clad looking at me. And you want me to undress and show myself to you naked.” He melted with shame. But only for a moment....He stood up and undressed. I also took off my clothes and stood leaning against the pillar as before. Though he was totally naked it was into his eyes that I gazed. In God’s creation, what other organ is there to match the beauty of the eyes? What other organ is there which not only enjoys beauty but also shows the innermost secrets of the mind in a fraction of a second and reveals emotions like admiration, love, worship and surrender? The true window of the soul. It was as though his eyes were a vessel of worship and my entire body was placed in it and was being worshipped.

‘The next day we melted into each other. He whispered in my ear, “I do not feel that this is a physical union at all. You are my goddess of love. I am worshipping you – applying sandal paste, adorning you with flowers, lighting the lamp and offering myself to you. You are a great goddess of beauty. I am sanctifying my eyes by feasting them on you. I do not care for sexual satisfaction; looking at you is enough.” His eyes were on my body. Yes, I felt that what he wanted more than bodily satisfaction was the delight of seeing and so I gave myself totally to him.

‘Afterwards whenever we made love, he worshipped me with flowers of fragrant words. Every day he would write a new poem in praise of the softness of my skin, the shining soft hair, the blueness of the sky in my eyes, the magical shape of my midriff, the perfect breasts. His descriptive power kept improving. There was no exaggeration in his language, but only a realistic description. He described and praised every part of my body. He worshipped me as a goddess, as a deity, as an inspirer of the erotic power. His eyes had the power to give life. I

felt that without his eyes I would have no life and become just a corpse.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp 128-129)

Here, the author again used the ‘*Sambhoga-Śṛṅgāra-Rasa*’. ‘*Sthāyi-Bhāva*’ of the *Śṛṅgāra* is *Rati* (love). Here the ‘*Ālambana Vibhāvas*’ are Candrikā and Srimukha. The glazing of eyes, flowers of fragrant words, the shining of soft hair, blueness of the sky in their eyes, magical shape of midriff, the beauty of breasts are all ‘*Vyabhicāri-Bhāvas*’ are the ‘*Sañcāri-Bhāvas*’ here.

S.L. Bhyrappa skillfully depicts the love as good as the worship here. Candrikā married a blind singer Yadubhadra as she wants to learn singing. But, she was not satisfied physically. Srimukha a young and handsome man praised and worshipped her by the flowers of fragrant words. She got attracted towards him and their union i.e. ‘*Sambhoga- Śṛṅgāra*’ is beautifully delineated by the author with great success.

## II. Karuṇa Rasa

The ‘*Sthāyi-Bhāvas*’ of the ‘*Karuṇa Rasa*’ is (grief) when manifested by means of its ‘*Vibhāvas*’, ‘*Anubhāvas*’ and the ‘*Vyabhicāri-Bhāvas*’, then it assumes the form of ‘*Karuṇa Rasa*’. ‘*Ālambana vibhāvas*’ of ‘*Karuṇa Rasa*’ are deceased kinsmen, the lost objects or the victims of calamity. Its ‘*Anubhāvas*’ are tears, fainting, lamentation etc. and ‘*Vyabhicāri-Bhāvas*’ of this sentiment are sorrow, trembling and fear etc.

In the following stanza, we can see the author’s ability of delineating the ‘*Karuṇa Rasa*’.

मया वाञ्छितं वृतं च गानचक्षुः । यदि मातापितरौ न अङ्गीकरिष्यतः तर्हि तव पाणिं  
गृह्णित्वा त्वाम् नगरान्तरं नयामि । द्वावपि गायन्तौ जीवाव इति मया उक्ते तस्य शुष्काभ्याम् चक्षुर्भ्याम्  
अश्रूणि सृतानि । अहं तस्य समीपं गत्वा तानि प्रोच्छित्तवती । प्रथमतो मम हस्तस्पर्शम् प्राप्तवान् सः  
मम पाणी स्वचक्षुषोः उपरि अमृदगात् । (*Sārthah*, p. 136)

(‘What I admire, and what I want to marry is the light of your musical eyes. I assured him that if my parents did not consent I would take him to another city where we could live by singing. The blind eyes began to water and I wiped

them. When he felt my touch for the first time, he held my hands and pressed them to his eyes.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 121)

Here, the 'Sthāyi-Bhāva' of 'Karūṇa Rasa' is grief of Yadubhadra, who was blind and not so handsome. 'Ālambana vibhāva' of 'Karūṇa Rasa' is Yadubhadra and 'Uddipana-Vibhāva' is his blindness. Its 'Anubhāva' is that Candrikā admires his musical capacity as the 'light of musical eyes' and here the 'Sañcāri-Bhāva' is the feeling of happiness, which is nicely delineated by the author here.

### III. Adbhuta-Rasa

The 'Adbhuta-Rasa' is found in the novel *Sārtha* with 'wonder' or 'surprise' as its abiding feeling. We find in the following paragraph the usage of 'Adbhuta-Rasa'.

बुध्दत्वप्राप्तेः पूर्वम् बुध्दः बोधिसत्त्वरूपेण बहुधा अवतारान् कृतवान् इति श्रमणा विश्वसन्ति । भवता अपि एतत् ज्ञातं स्यात् । कदाचित् बोधिसत्त्वः पञ्चशतशकटस्वामी भूत्वा सार्थं मुख्यः सन् वाणिज्यम् अकरोत् इति कथां ते कथयन्ति । तस्मिन् काले अन्यः कश्चन अविवेकी सार्थं वाहः स्वीयं पञ्चशतशकटोपेतं सार्थमपि बोधिसत्त्वसार्थेन साकं नेतुं प्रयत्नं कृतवान् । किन्तु विवेकी बोधिसत्त्वः आलोचितवान् यदि तावान् सार्थः प्रयाति, तर्हि मार्गे जल-स्थल-दारु-आहारादीनां दौर्लभ्यं भविष्यति इति । अतः स स्वीयं सार्थम् पृथगेव अनयत् । स्वेन साकं स्पधायि आगतम् अन्यं पुरो गन्तुं प्रेयप्रतिकूलायां स्थितौ अपि स्वीयं सार्थः लक्ष्यस्थलं प्रापितवान् इति कथां कथ्यते । पुनः एकदा बोधिसत्त्वः काश्यां सार्थवाहकुटुम्बे जातः । छायाजलरहितायामपि मरूभूमौ यथा कस्यापि जीवस्य अपायः न स्यात् तथा सार्थम् अवाहयत् इति कथामपि कथयन्ति । पुनरन्यदा वस्तुभरिता नौका समुद्रमध्ये प्रयाति स्म । वणिग्भिः मुक्ताः रत्नानि च रक्षितानि । अनुकूलः पवनो वहति स्म । मार्गे तैः बहवः मत्स्याः दृष्टाः । महान्तः मत्स्याः अल्पगात्रान् मत्स्यान् खादन्ति स्म । ते वणिजः पुरस्तात् तरन्तं बृहन्तं तिमिङ्गिलम् अपश्यन् । समुद्रयाने दीर्घानुभववन्तः अपि ते तादृशं तिमिङ्गिलम् पुरा न दृष्टवन्तः । तस्य देहस्य तृतीयांशः एव तैः दृश्यते स्म । यदा सः वदनं व्याददात् , तदा समुद्रजलं तत्र नदीप्रवाहवत् अन्तः प्रविशति स्म । कूर्माः जलाश्वाः जलसूकराश्च असंख्याः मीनाश्च वदनद्वारा तिमिङ्गिलस्य उदरं प्रविशन्ति स्म । तस्य अक्षिणी प्रज्वलती रक्तरत्ने इव दीप्यते स्म । तेन तिमिङ्गिलेन समुद्रजले आलोडिते सति नौका समतोलहीना अभवत् । आवर्तमध्यपतिता सा भ्रमितुम् आरभत । नौकानिर्यामकः वणिजः उद्दीश्य अब्रवीत् - मदबुद्धिम् अवलम्ब्य अहं नौकां

चालयामि। एतादृशः बृहदाकारः तिमिङ्गलः न मया दृष्टपूर्वः। सर्वे यूयम् स्वेष्टदेवतास्मरणं कुरुत। मार्गान्तरं नास्ति। ते सर्वे स्वेष्टदेवतास्मरणं अकुर्वन्। किमपि प्रयोजनं न अभवत्। तिमिङ्गलः व्यात्तवदनः व्यजृम्भत। तदा निर्यामकः - पश्यत अहं बुद्धं प्रार्थये। स एव अस्माकं अन्तिमं शरणम् इति उक्त्वा निमीलितनयनो बुद्धं शरणं गच्छामि। धर्म शरणं गच्छामि। इति प्रार्थयितुं आरभत। मृत्युमुखान्तर्गताः वणिजः यतश्वासाः वीक्षमाणाः सन्ति। प्रार्थनायां प्रवृत्तायां तिमिङ्गलस्य वदनं पिहितम्। तरङ्गान् अनुत्पादयन् सः जले निमज्ज्य समुद्रे अन्तर्हितः अभवत्। जलं निस्तरङ्गं शान्तम् अभवत्। ( *Sārthah*, p. 17)

(The Buddhists believe that before the Buddha was enlightened he had taken several Bodhisattva incarnations. Perhaps you know about it. They mention a story of how once a Bodhisattva became the head of a Sārtha consisting of five hundred carts and engaged in trade. Another irresponsible leader of a different Sārtha wanted to merge his Sārtha with the Bodhisattva's. Then the wise Bodhisattva, realizing that such a huge single unwieldy Sārtha would struggle for water and accommodation, retained the distinctiveness of his own Sārtha. The story goes that he allowed the other Sārtha to overtake them and saw to it that his own Sārtha reached its destination safely. There is another story of a time when another Bodhisattva took birth in the family of the Sārtha leaders themselves at Kashi and led his Sārtha safely through a vast waterless desert which had no shade, without any injury to any of the members of the group.

Another time, a ship which was full of merchandise was sailing loaded with pearls and diamonds. The wind was also favourable. On the way they saw a lot of fish. They watched how the big fish were eating the small ones. Then they saw a gigantic whale floating in front of them. Even those who were veteran sea travellers had never seen such a huge whale. They could see only a third of its body. When it opened its jaws, the waters of the sea would rush into its mouth like a flood. Tortoises, sea horses, and countless small fish were entering its stomach through its mouth held wide open. Both its eyes were red and gleamed like rubies. As a result of the waves created by the whale, the ship lost its balance. It got caught in a whirlpool and started to spin. The captain of the ship addressed all the merchants and said in a loud voice, "I am steering the ship with all my skill. I have never seen such a monstrous whale. Now all of you pray to your gods. There is no other way." All of them started praying to their own gods. It was no use. The whale was still having its way with its gaping mouth. Then the

captain said, “Now I am going to pray to Lord Buddha. He is the only preceptor we have.” He closed his eyes and started praying, “*Buddham Sharanam Gacchami, Dharmam Sharanam Gacchami*”. All the merchants who were in the jaws of death were watching with bated breath. As the prayer progressed, the whale slowly closed its mouth. It plunged gently into the depths of the ocean and swam away. The whirlpool died down. The waves became still.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 18-19)

Here, the ‘*Sthāyi-Bhāva*’ of ‘*Adbhuta*’ is the huge whale which was seen by the sailors in front of their ship. ‘*Uddipana Vibhāvas*’ are entering of tortoise, sea- horses and countless small fishes into its stomach through its mouth wild open. ‘*Anubhāvas*’ are as a result of the waves created by the whale, the ship lost its balance and ship was caught in a whirlpool and started to spin. ‘*Vyabhicāri-Bhāvas*’ are the passengers of the ship are afraid and started praying to their respective gods.

The captain of the ship prayed as ‘*Buddham Sharanam Gacchami, Dharmam Sharanam Gacchami*’. As the prayer progressed the whale slowly plunged into th depth of the ocean and swam away. There also the *Adbhuta Rasa* is nicely delineated by the author successfully. Thus, we can see the deep knowledge of the Buddhism as well as historical knowledge of the author.

#### IV. Hāsya Rasa

The author has also used the ‘*Hāsya Rasa*’ throughout the novel to make it more interesting and natural. Candrikā played Rukamini’s role, was an actress by profession. She was a dancer, singer as well as a wonderful actress. Whatever the words or composition, when she sang it would completely capture the imagination of the listeners and haunt their minds for the days. Her appearance and looks too were absolutely poetic. After Nāgabhaṭṭa saw her, after he started rehearsing and acted with her on stage and after having talked to her, he discussed the secret of physical beauty with sculptor.

सकृदपि मम गृहस्य परिसरे यो न चरितः, सः नद्याम् अहं स्थिता इति ज्ञात्वा किं चरेत् इतः ? यतः तथा न चरति अतः कारणात् भवतः ब्राह्मणजडता इति अवागच्छम्। (*Sārthah*, p. 43)

(‘You have never approached my house. Would you really have come to the river if you had known I was here? Since you have never ventured near my house, I took it that you were an orthodox and scrupulous Brahmin.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 41)

Though, he knew her for more than four months, only he had met her in the context of play. So, one early morning when he was swimming in the river Yamuna, he was supervised to see that Candrikā was also swimming there. Then she said that being a orthodox Brahmin he would not have come near the river if he knew that she was swimming there. She even complained that he had never come to her house too. So she expressed him as an orthodox and scrupulous Brahmin.

Here, the author used the Hasya sentiment and the actual love story of Nāgabhaṭṭa and Candrikā starts from here.

#### V. Bhayānaka Rasa

The *Bhayānaka Rasa* is born out of the permanent mood *Bhaya*(fear). It is generated by the determinant like the sight of cruel animals with strange and terrific noise as jackals, owls etc. an empty and haunted house, sojourns in a secluded forests, death of the dear ones and imprisonment.

We find the usage of ‘*Bhayānaka Rasa*’ too in the novel ‘*Sārtha*’ in 12<sup>th</sup> chapter. It is found in the description of torture given to Nāgabhaṭṭa when he was kidnapped by Arabs.

1. The description of terrible torture given by Arabs to Nāgabhaṭṭa is there in the following paragraphs.

ओदनः कस्मात् न भक्षितः ?

नाहं मांसाहारं स्वीकरोमि ।

तौ उभौ मम कक्षयोः हस्तं प्रसार्य माम् उत्थाप्य इदानीं चर इति अवदताम् । मम पादयोः बाह्वर्धदीर्घा शूङ्खलाश्रेणिः मुद्रिता आसीत् । तां पुरतः पश्चाच्च कर्षन्नहं चरामि स्म तस्यैव शिलामयस्य

निलयस्य प्रकोष्ठान्तरं कोणस्थम् । प्रकोष्ठे भित्तसमीपे स्थापितवान् उपबर्हान् अवलम्ब्य अरबौ उपविष्टौ दृष्टौ । नासाधोरोमरहितौ श्मश्रूलौ । शिरसि धवलवसनम् । पुरस्तात् स्थूलसूचद्वयं, सूचीचतुष्टयं च । एका अयःशलाका । वेणुदण्डप्रोताः चर्मकशाः इति एतत् सर्वम् तत्र आसीत् । कोष्ठस्य कोणे रक्तवर्णैज्वलदङ्गारैः पूर्णाः हसन्तिका । तानि सर्वाणि मम हिंसायै सज्जीकृतानि साधनानि इति मया झटिति ज्ञातम् । शरीरं खिन्नम् । पाणिपादं कम्पितुम् आरब्धम् । मम दृष्टिः ज्वलदङ्गारपूर्णायां हसन्तिकायां लग्ना । तस्मिन् अग्नौ मम अङ्गुलीः प्रवेशयिष्यन्ति वा, पुरतः स्थिताम् अयःशलाकां तापयित्वा तया मम मर्मस्थानेषु मुद्रां करिष्यन्ति वा इति द्विकोटिकः प्रश्नः उत्पन्नः । अङ्गाराग्नौ मम अङ्गुलीनाम् अग्राणि किञ्चित् किञ्चित् स्पर्शयित्वा सत्यं वद, सत्यं वद इति तौ निर्बध्नीतः । एकदा एव पूर्णतया न दहन्ति, स्वल्पं स्वल्पं दहनं स्पर्शयिष्यन्ति इति ऊहया यदि स्वल्पं स्वल्पं स्पर्शयित्वा क्रमेण अग्निं व्यापयन्ति, तदा एव यातनायाः पर्याप्तानुभवः भविष्यति । युगपत् एव दहनेन यदि संज्ञा नश्यति, तदा यातना न अनुभूयते, परिशीलनकर्म अपि लक्ष्यं न प्राप्नोति इति विवरणं स्फुरितम् । तदा कुमारिलभट्टस्य स्मरणं जातम् । मन्दं मन्दं व्याप्तं तुषाग्निं सः कीदृशेन निष्ठुरेण निधरिण सोढवान् । अन्तिमक्षणेषु मुखे यातनायां वावर्धमानायाम् अपि उत्थाय बहिः न आगतः । (Sārthāh, p. 298)

(Why did you not eat the food? One of them asked.

‘I do not eat meat.’

They stood on either side of me, put their hands under my arms and lifting me up said, ‘Now, move.’ I walked dragging the chains of my feet forward and backward to a corner room. Inside the room, leaning against a wall, two Arabs sat on soft large pillows supported on either side by other pillows. They had beards but no moustache. A white cloth for the head. In front of them were four sharp needles, two more big ones, an iron rod and some menacing-looking knotted leather whips. In the corner there stood an oven-like container. I immediately realized that these were the instruments of torture to be used on me. I shook and perspired. My limbs began to jerk and shiver. My sight became fixed on the fire container. I began to wonder whether they would thrust my fingers into it or whether they would heat up the iron rod in it and press it between my legs. They would put the tips of my fingers into the fire little by little and order me to speak the truth. They would not thrust the whole hand into the fire in a single movement. When it occurred to me that if the fingers were burnt together at the same time I would lose consciousness and thereby not experience any pain, I



remembered Kumārila Bhaṭṭa. What enormous pain he must have endured seated in the middle of the husk of paddy.) (The Caravan 'Sārtha' of S. Ramaswamy, p 259)

Here, the *Bhayānaka Rasa* is born out of the fear of imprisonment and even terrible punishment. The Arabians wanted to torture Nāgabhaṭṭa terribly & the fear was created in his mind. The situations become fearful because he saw the instruments of torture to be used on him. His limbs began to shiver and jerk.

Here, the *Bhayānaka Rasas* are produced as a result of torture and imprisonment. The Arabs brought Nāgabhaṭṭa for interrogation. They asked that who sent the drama troupe. He told that it was there one troupe, nobody sent them. Then the Arabs started torturing him. They gave lashes with a whip which made him unconscious. The author sketched the situation so lively here.

हुं, वद इति तौ अब्रूताम् ।

रिक्तस्य उदरस्य उपरि कशाघातः । विसंज्ञताप्राप्तिः उचिता एव इति अवदम् ।

यदि सत्यं वदसि, तर्हि अन्नं दास्यामः । मांसरहितं, त्वज्जातीयैः अर्चकैः भुज्यमानम् अन्नम् इति एकः करुणां नाटयन् अब्रवीत् ।

अन्नस्य आशाम् उत्पाद्य असत्यं निस्सरयथ ननु? इति अवदं तेषां नयननि विध्यन्निव विलोकयन् ।

तौ पुनः हिंसकाय संज्ञां दत्तवन्तौ । कशां भूमौ निधाय सः स्थूलसूचीम् अगृह्णात् । कशाघातः तु आशु सुयं शब्देन समाप्यते । सूची तु शरीरे विद्ध्वा तत्र एव स्थापयन्ति । स्वल्पं स्वल्पं प्रवेशयन्ति । अथवा भ्रामयन्ति । एषा यातना तीव्रतरा भवति । सततं भवति च । यातना नाम न दुःखम् । दुःखं यातनायाः अपि गम्भीरतरं व्यापकं च । यातना केवलैः इन्द्रियैः अनुभूयते । दुःखं तु बुद्धिं मनः भावनाश्च तापयित्वा क्वाथयति । बुद्धेन कथितं दुःखं न यातनामात्रम् । कुमारिलः स्वप्रायश्चित्ताय केवलं यातनाम् उपयुक्तवान् । कथमिति चेत् दुःखं यातनानुभवस्य कारणम् आसीत् । ( *Sārthah*, p. 300)

(They said 'Go ahead'.

'It is natural to lose consciousness when one is lashed on an empty stomach.' I said.

‘If you speak the truth we will give you food. The kind of rice without meat which the priests of your caste eat’, one of them said in pretence. Looking back with keen eyes, I said, ‘You want to pump out lies by tempting me with food?’

They signaled to the torture. He put down the whip and took up the large needle. The whip hurt with a swishing sound and it is over. But the needle is used to pierce and it is not merely held in one place but slowly pushed in. or it is twisted in. this pain is intense and constant. Pain means sorrow. No, sorrow is deeper and more pervasive than pain. Pain manifests itself only through the sense organs. Sorrow pervades the mind and emotions and thus burns up a man. The sorrow that Buddha talked about was not mere pain. The means that were adopted by Sri Kumārila Bhaṭṭa to punish him in contrition was mere pain because sorrow was the reason for it.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 261)

Here the *Bhayānaka Rasa* was produced in the mind of Nāgabhaṭṭa. When the torture was continued, Nāgabhaṭṭa was burnt by the iron rod. The pain is unbearable and the effect is very much *Bhayānaka* which made Nāgabhaṭṭa unconscious again.

अनृतं स्त्रष्टुम् अग्नेः अपि शक्तिः नास्ति इति अवदम् । हुँ इति तौ अभ्यन्ताम् । शलाकायाः पश्चाद्भागं जीर्णवस्त्राच्छादितं गृहीत्वा हिंसकः सविधे आगतः । तेन कियमाणं दाहम् अवलोकयन् स्थितः । मम वामकूपरे प्रतप्तं रक्तवर्णम् शलाकाग्रं निधाय अमृद्रात् । क्षणार्धे चर्म दग्धम्, धूमः च उत्थितः । सोढुम् अशक्या यातना मम समस्तां प्रज्ञां व्याप्नोत् । यातनां स्रष्टुं शक्यते । तत्सृष्टौ रोगादिभ्यः अपि अतिशयिता शक्तिः अस्ति मनुष्याणाम् एव । बुद्धेन उपदिष्टया मैत्र्या एव इमां शक्तिं त्यक्तुं शक्नोति मानवः इति ज्ञाने जायमाने एव विसंज्ञः अभवम् । ( *Sārthah*, p. 302)

(‘Not even fire has the power to invent lies,’ I replied.

They said, ‘Go ahead.’ Holding the end of the rod covered by a cloth he approached. I just looked at the way he burnt me. He touched the top of my left elbow with the red-hot iron and pressed. In half a minute a layer of skin got burnt and began to smoke. An unbearable pain shot all over me and enveloped my entire consciousness. Pain can happen but only man can create so much more pain than any disease. As I was thinking that only by the maitri that the Buddha

had said would this power be given up, I passed out.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 262)

Nāgabhaṭṭa said that even the fire had the power to invent lies. The *Bhayānaka* situation was created by the author and made the novel very interesting and lively.

## VI. Bibhatsa Rasa

The *Bibhatsa Rasa* (Disgusting) is generated from the permanent mood called *Jugupsā*.<sup>11</sup> This sentiment has been delineated by the author in his description of the imprisonment of Nāgabhaṭṭa.

The Arabs kept Nāgabhaṭṭa in a dark room where there were swarms of mosquitoes. The poet portrayed the situation as those mosquitoes had been specially bred to torture the prisoners as they were huge and had needle sharp teeth. Nāgabhaṭṭa needed to go to the toilet very urgently. Then the situation became Bibhatsa as

ततः दुर्गन्धात् तव अत्र आगमनम् अपि कष्टं भविष्यति इति अवदम् । निमेषपर्यन्तम् आलोच्य सः बहिः गत्वा अन्यं भटम् आनयत् । ततः मे पादशृङ्खलां विमोच्य चर इति उक्त्वा माम् अचारयत् । हस्तशृङ्खला तु स्थिता । सा बृहत् शिलामयी निर्मितिः । तस्याः पश्चाद्भागे बृहद्भित्तिर्युतं प्राङ्गणम् । कस्मिंश्चित् कोणे मलविसर्जनालयः पूतिगन्धेन असह्यः आसीत् । तत्र माम् उपवेश्य हुँ, पूरय कार्यम् इति तौ अवदताम् । द्वौ अपि मम हस्तयोः एकाम् एकाम् शृङ्खलां गृहीत्वा स्थितौ । तत्रत्येन दुर्गन्धेन एव न, अपि तु शृङ्खलाहस्तयोः तयोः तत्र प्रत्यक्षं स्थितयोः प्रकृतिः अपि स्वकार्यम् निर्वर्तयितुं लज्जित्वा निष्क्रिया अभवत् । हुँ, कियान् कालः अपेक्ष्यते ? शीघ्रं समापय इति तौ निर्बध्नीतः स्म । युवां यदि एवं पुरतः तिष्ठथः , तर्हि मया विसर्जनं कर्तुम् नैव शक्यते । किञ्चित् परोक्षौ भवतम् । क्वापि पलायनं न करिष्यामि इति अवदम् । (Sārthah, p. 296)

(‘If I do so, the stench will keep even you away,’ I said. He thought for a minute, went out and brought another man. He unlocked the chains that bound my legs and walked me out. The chains of the hands stayed where they were. It was a stone building. At the back there was an open space surrounded by tall walls. He took me to a stinking corner and said, ‘All right, finish it.’ Both of them

<sup>11</sup> *Nāṭyaśāstra*, Edited by N. P. Unni, p. 177

held on to the chains on my hands. Not just the stench, but the fact that the two of them were standing right in front of me was inhibiting and I could not relieve myself. They shouted, 'Why are you taking so long? Finish it soon.' I replied 'If you keep standing in front of me I cannot do it. Just go out of my sight; I am not going to run away.' (The Caravan 'Sārtha' of S. Ramaswamy, p. 257)

The guards took him in a stinking corner and stood in front of him. He shouted that he would not run away then only they left him.

In the following situation also the author described the situation disgustfully, which even shakes the readers terribly. When Nāgabhaṭṭa interrogated and asked that who sent the drama troupe. He told that no one sent they had their own drama company. But they wanted to listen some other answer, they go on torturing him. Hit him a whip, burnt his elbow by a hot iron rod, pierced and twisted the needle in his right hand. Thus they tortured him very terribly. Then they were going to insert the big needle into his urinary tract. The author sketched the disgustful situation as follows.

इदानीं सत्यं निस्सरति वा ? इति मम यातनां मुखभावं च सावधानं वीक्षमाणौ द्वौ अपि अवदताम्। यातनया सत्यस्य सृष्टिः न सम्भवति। सत्यं न युष्मदपेक्षितम्। मिथ्याभ्युपगमः एव अपेक्षितः इति शान्तमनाः उत्तरं दत्तवान्। मम ध्वनेः अनुद्विग्नता मम अपि आश्चर्यम् अजनयत्।

तर्हि न भुग्नः भवसि इति माम् उक्त्वा हिंसकम् उद्दिश्य अस्य कौपीनम् अवमुच्य क्षिप इति अज्ञापयताम्।

हिंसको मे वसनम् अवमोच्य कौपीनम् अपि आकृष्य अपातयत्।

इदानीं सः ते शिशनं स्थूलसूच्या विध्यति। आलोचय इति तौ जागरणध्वनिना अवदताम्। मम भीतिः उत्पन्ना। किन्तु धृतिः न नष्टा। सूक्ष्माङ्गयातना तीव्रतरा भवति। तावदेव इति विदन् अवदम् - पृष्ठस्य अग्रहस्तस्य च यातनया स्रष्टुम् अशक्यम् असत्यं सूक्ष्माङ्गस्य यातनया स्रष्टुं शक्यं वा? इति।

नग्नः तिष्ठसि। अपि न लज्जसे? इति दुरगदताम्।

अहं नग्नः न अभवम्। यूयं मां नग्नं कृतवन्तः। लज्जा जायते युष्माकम् इति अवदम्। (Sārthah, p. 301)

(The two Arabs who were watching my contorted face asked, 'Now will the truth come out?')

'It is not possible to create truth from pain. What you want is not truth but confession to falsehood,' I replied calmly. I was myself surprised at my lack of excitement.

They ordered the persecutor, 'Take off his loin cloth.'

The persecutor pulled off the dhoti and the loin cloth and threw them away.

'Now he is going to insert the big needle into your urinary tract,' they threatened.

I was terrified. But my resolution was not destroyed. With the knowledge that the pain now would be more intense. I asked 'Do you think you can create falsehood by causing pain to the private parts, when you could not do so by bruising my back and forehead?'

They shouted, 'You are naked. Are you not ashamed?'

'I am not naked from choice. You stripped me. It is you who ought to be ashamed,' I said.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 262)

Here, we can see the ability of the author who delineated the Bibhatsa sentiment also so terribly and lively.

## **VI.IV PHILOSOPHY**

The author S. L. B. was a former Professor of Philosophy and studied it as a student and taught it as a Professor for many years. So as a scholar & expert, he only can play very cleverly with many complicated philosophies and successfully pictures the glory of 8<sup>th</sup> century India, which was the changing period of Indian history.

The author sketched lively the clash between Buddhism and Vedic religious beliefs, the extra ordinary interesting argument between the Purva Mimamsa point of view and the Uttara Mimamsa, the Vedic, Advaitic point of view between Maṇḍana and Śaṅkarācārya, could all be expressed only by an expert in the field. The magnificent picture of Nālandā University with all its grandeur and the Buddhish savants takes shape graphically in the novel, augmenting the authenticity of the 8<sup>th</sup> century glory of India.

The different philosophies like Vedic philosophies, the Buddhist philosophies, the Purva Mimamsa, The Uttara Mimamsa, Advaitic philosophies are discussed and explained lively. The Tantra philosophy and *Yoga* philosophies are also sketched very sensibly. The author has even given the general meaning of philosophy as:

स्वकीयं तुमुलम् इष्टानिष्टं च दमयत्वा महता उद्देशेन साधनायै अभ्युपगम्यमानां मग्नताम् एव अध्यात्मं कथयन्ति खलु? (*Sārthah*, p. 278)

(Isn't transcending your personal problems, likes and dislikes and engaging in a noble cause what philosophy is?) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 242)

As per the situation arose a scholarly person should think and act accordingly. This is the deep meaning of philosophy according to author S. L. Bhurappa.

#### VI.IV.I BUDDHIST PHILOSOPHY

Buddhism is both philosophy and religion. The name Buddhism comes after the name of Gautama Buddha, the founder. The Buddha's followers did not follow his way of refusing to discuss and his method of silence. Hence, the Buddha had warned against metaphysics. The Path of Buddha had been subdivided into Vaibhāṣika, Sautrāntika, Yogācāra and Mādhyamika.<sup>12</sup> These had been further subdivided into Vajrayana and Sahajayana and they were fighting one another. They also took on the local colour of the countries to which they travelled. Buddhism was snarled with logical tanglest arguments.

The writer deeply studied the Buddhist philosophy and used step by step throughout his knowledge. As far as the Vedic philosophy is concerned the rules and regulations are very strict. So, most of the Vedic scholars of 8<sup>th</sup> century take refuge in Buddhism. Thus the Buddhism which was flourished in 8<sup>th</sup> century was sketched by the author very really and sensibly.

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<sup>12</sup> Mahadevan, T.M.P., *Invitation to Indian Philosophy*, p. 133

Nāgabhaṭṭa the hero of the novel heard the name of the God Maṇibhadra Yakṣa being used by the leaders and workers of the Sārtha from the very beginning. Some of the guards would unfailingly invoke the power “Namo Maṇibhadraya”, just before they went to sleep, as soon as they got up in the morning and before starting their journey. So he asked about the origin of the God Maṇibhadra Yakṣa to the chief of the director of Sārtha BudhaŚreṣṭhī. Then he said as follows.

सार्थशब्देन केवलभूवाणिज्या नावगन्तव्या । समुद्रवाणिज्या अपि अत्र अन्तर्भवति । विभिन्नभूखण्डैः प्रवर्तमानं वाणिज्यं बहुशः सागरे प्रयान्तीभिः नौभिः साध्यते । शैलान् काननानि नदीः मरुभूमिश्च तीर्त्वा गच्छतो भूसार्थात् समुद्रसार्थः एव लाभकरः इति वणिग्भिः प्रत्यक्षीकृतम् । भवतां धर्मशास्त्राणि समुद्रतरणम् एव निषेधन्ति । एवं स्थिते सागरसार्थान् संरक्षन्तः देवाः यक्षाः वा क्व लभ्येरन्? (Sārthah, p. 17)

(‘Please do not think that a Sārtha means only trading on land. Trading on the high seas is also a part of it. The trade between various landmasses on the oceans are carried on through ships. The merchants have found that sailing on water is easier than travelling on land through various hills and forests, rivers and deserts. Your sacred texts have forbidden sea travel itself. That being the case, how could there be a god or goddess meant to protect sea-faring merchants?’) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 17)

He replied that the Maṇibhadra Yakṣa was a God of Buddhist origin who exclusively protects the travelers and even he questioned Nāgabhaṭṭa that was there any gods who exclusively protect the travelers in the verdict religion. He even argued that in Gautama Sutra a travel Brahmin was forbidden sea travel and this did not apply to the other castes. When Nāgabhaṭṭa was speechless then the BuddhaŚreṣṭhī answered him as follows:

बुद्धत्वप्राप्तेः पूर्वम् बुद्धः बोधिसत्त्वरूपेण बहुधा अवतारान् कृतवान् इति श्रमणा विश्वसन्ति । भवता अपि एतत् ज्ञातं स्यात् । कदाचित् बोधिसत्त्वः पञ्चशतशकटस्वामी भूत्वा सार्थं मुख्यः सन् वाणिज्यम् अकरोत् इति कथां ते कथयन्ति । तस्मिन् काले अन्यः कश्चन अविवेकी सार्थं वाहः स्वीयं पञ्चशतकोटीपेतं सार्थमपि बोधिसत्त्वसार्थेन साकं नेतुं प्रयत्नं कृतवान् । किन्तु विवेकी

बोधिसत्त्वः आलोचितवान् यदि तावान् सार्थः प्रयाति, तर्हि मार्गे जल- स्थल-दारु -आहारादीनां दौर्लभ्यं भविष्यति इति । अतः स स्वीयं सार्थम् पृथगेव अनयत् । स्वेन साकं स्पधयि आगतम् अन्यं पुरो गन्तुं प्रेर्य प्रतिकूलायां स्थितौ अपि स्वीयं सार्थः लक्ष्यस्थलं प्रापितवान् इति कथां कथ्यते । पुनः एकदा बोधिसत्त्वः काश्यां सार्थवाहकुटुम्बे जातः । छायाजलरहितायामपि मरूभूमौ यथा कस्यापि जीवस्य अपायः न स्यात् तथा सार्थम् अवाहयत् इति कथामपि कथयन्ति । पुनरन्यदा वस्तुभरिता नौका समुद्रमध्ये प्रयाति स्म । वणिग्भिः मुक्ताः रत्नानि च रक्षितानि । अनुकूलः पवनो वहति स्म । मार्गे तैः बहवःमत्स्याः दृष्टाः । महान्तः मत्स्याः अल्पगात्रान् मत्स्यान् खादन्ति स्म । ते वणिजः पुरस्तात् तरन्तं बृहन्तं तिमिङ्गिलम् अपश्यन् । समुद्रयाने दीर्घानुभववन्तः अपि ते तादृशं तिमिङ्गिलम् पुरा न दृष्टवन्तः । तस्य देहस्य तृतीयांशः एव तैः दृश्यते स्म । यदा सः वदनं व्याददात् , तदा समुद्रजलं तत्र नदीप्रवाहवत् अन्तः प्रविशति स्म । कूर्माः जलाश्वाः जलसूकराश्च असंख्याः मीनाश्च वदनवद्वारा तिमिङ्गिलस्य उदरं प्रविशन्ति स्म । तस्य अक्षिणी प्रज्वलती रक्तरत्ने इव दीप्यते स्म । तेन तिमिङ्गिलेन समुद्रजले आलोडिते सति नौका समतोलहीना अभवत् । आवर्तमध्यपतिता सा भ्रमितुम् आरभत । नौकानिर्यामकः वणिजः उद्दीश्य अब्रवीत् - मन्दबुद्धिम् अवलम्ब्य अहं नौकां चालयामि । एतादृशः बृहदाकारः तिमिङ्गिलः न मया दृष्टपूर्वः । सर्वे यूयम् स्वेष्टदेवतास्मरणं कुरुत । मार्गान्तरं नास्ति । ते सर्वे स्वेष्टदेवतास्मरणं अकुर्वन् । किमपि प्रयोजनं न अभवत् । तिमिङ्गिलः व्यात्तवदनः व्यजृम्भत । तदा निर्यामकः - पश्यत अहं बुद्धं प्रार्थये । स एव अस्माकं अन्तिमं शरणम् इति उक्त्वा निमीलितनयनो बुद्धं शरणं गच्छामि । धर्म शरणं गच्छामि । इति प्रार्थयितुं आरभत । मृत्युमुखान्तर्गताः वणिजः यतश्वासाः वीक्षमाणाः सन्ति । प्रार्थनायां प्रवृत्तायां तिमिङ्गिलस्य वदनं पिहितम् । तरङ्गान् अनुत्पादयन् सः जले निमज्ज्य समुद्रे अन्तर्हितः अभवत् । जलं निस्तरङ्गं शान्तम् अभवत् । (Sārthah, p. 17)

(The Buddhists believe that before the Buddha was enlightened he had taken several Bodhisattva incarnations. Perhaps you know about it. They mention a story of how once a Bodhisattva became the head of a Sārtha consisting of five hundred carts and engaged in trade. Another irresponsible leader of a different Sārtha wanted to merge his Sārtha with the Bodhisattva's. Then the wise Bodhisattva, realizing that such a huge single unwieldy Sārtha would struggle for water and accommodation, retained the distinctiveness of his own Sārtha. The story goes that he allowed the other Sārtha to overtake them and saw to it that his own Sārtha reached its destination safely. There is another story of a time when another Bodhisattva took birth in the family of the Sārtha leaders themselves at



Kashi and led his Sārtha safely through a vast waterless desert which had no shade, without any injury to any of the members of the group.

Another time, a ship which was full of merchandise was sailing loaded with pearls and diamonds. The wind was also favourable. On the way they saw a lot of fish. They watched how the big fish were eating the small ones. Then they saw a gigantic whale floating in front of them. Even those who were veteran sea travellers had never seen such a huge whale. They could see only a third of its body. When it opened its jaws, the waters of the sea would rush into its mouth like a flood. Tortoises, sea horses, and countless small fish were entering its stomach through its mouth held wide open. Both its eyes were red and gleamed like rubies. As a result of the waves created by the whale, the ship lost its balance. It got caught in a whirlpool and started to spin. The captain of the ship addressed all the merchants and said in a loud voice, "I am steering the ship with all my skill. I have never seen such a monstrous whale. Now all of you pray to your gods. There is no other way." All of them started praying to their own gods. It was no use. The whale was still having its way with its gaping mouth. Then the captain said, "Now I am going to pray to Lord Buddha. He is the only preceptor we have." He closed his eyes and started praying, "*Buddham Sharanam Gacchami, Dharmam Sharanam Gacchami*". All the merchants who were in the jaws of death were watching with bated breath. As the prayer progressed, the whale slowly closed its mouth. It plunged gently into the depths of the ocean and swam away. The whirlpool died down. The waves became still.') (The Caravan 'Sārtha' of S. Ramaswamy, pp. 18-19)

Nāgabhaṭṭa intervened and said that such stories can be concocted by anybody. The Buddhists had taken recourse to that plan in order to attract innocent people to their own god and to propagate their own religion.

Nāgabhaṭṭa also became speechless, as there were so many gods in Vaidiks, but the god who protects Sārtha was not there. Then Buddha Śreṣṭī replied that as the Vaidik religion was so ancient religion that the kind of trade as Sārtha was not there at that time. So no question of any type of God arises. Here the author clearly said as the Vaidik religion was the oldest of all religions. Then again Buddha Śreṣṭī replied.

प्रश्नः अयं लक्ष्यत्वेन माम् अस्पृशत् । वैदिकेषु एतादृशः देवः कश्चित् कुतः नास्ति? दावानलः न ज्वलेत् इति, गृहम् अग्निसात् मा स्म भूदिति च प्रार्थनाः सन्ति । वृष्टि-चण्डमारुत-जलप्रवाहेभ्यः त्राणं कुर्वाणाः देवाः सन्ति । दुष्टशक्तिभ्यो रक्षत् दैवम् अस्ति । विद्याधिदेवता अस्ति । बुद्धिप्रचोदिनी देवता अस्ति । सम्पदं ददति देवता अपि अस्ति । किन्तु सार्थत्राणपरायणं कमपि देवं यक्षं वा अस्मदीयाः कुतः न गवेषितवन्तः ? यदा अहम् इमां समस्यां श्रेष्ठिने न्यवेदयम् तदा सः अब्रवीत् - स्वल्पः एव वेदपाठः मया अधिगतः । तत्र प्रवेशं ज्ञानं वा मम नास्ति । तथापि व्यवहारबुद्धेः यद् भाति, तद् वदामि । वेदाः प्राचीनाः । कृषिगोपालनासम्बन्धिनः मन्त्राः तत्र सन्ति । मन्त्राधिदेवताश्च सन्ति । तस्मिन् काले एतावत् वाणिज्यं न आसीत् । वेदार्थान्वेषणपराणां भवादृशानां पण्डितानां वाणिज्यवृद्धौ आसक्तिः अपि नास्ति । आस्था अपि नास्ति । एवं च तदनुकुलस्य दैवस्य साक्षात्कारः कथं भवेत् ? अन्यः अपि विषयः भवतः अवधानगोचरः स्यात् । सार्थप्रयाणे सर्वे यदि एकीभूय पचन्ति, एकीभूय च भुञ्जते, तर्हि कियत् सौलभ्यम् । मदीया जातिरन्या, तदीया जातिरन्या । तेन पक्वम् अहं न खादामि । इति एकैकः अपि चुल्लीं प्रज्वाल्य उपविशति चेत्, अन्यत् कर्म कथं प्रचलेत्? बौद्धधर्मप्रवेशः चेत् भोजनोपचारादिभेदः परिहृतः भविष्यति । मम भटाः बौद्धाः भवन्ति चेत् निर्वहणं सुलभम् इति भावना सार्थवाहेषु वर्तते चेद् भवतः विस्मयः न भवति खलु? (*Sārthah*, p.19)

(The object of this question touched me. Why isn't there such a god among the Vaidiks? There are prayers undertaken to ward off forest-fires and to save our homes from fire hazard. There are gods who protect us from rain, wind, and water. There is a divinity which protects from evil forces. There is a goddess of learning. There is a goddess who arguments our intellect. There is a goddess who gives wealth. But why did not our people invent a god or a divine being who would undertake the responsibility of protecting Sārthas? When this problem was brought to his notice the Śreṣṭī said, 'I have just a little knowledge of Vedic learning without any deep knowledge of it. But I will tell you what my experienced mind says. The Vedas belong to an ancient period. There are mantras and deities in charge of agriculture and protection of cattle. At that time we did not have the kind of trade we have now. Pundits like you, who search for the meaning of the Vedas, are not interested in furthering trade. Nor have you any inclination. Thus how can there be a divine mission to suit this purpose? You might have noticed another thing. When people set out on a Sārtha, if there is a common kitchen and everybody eats together, how convenient it would be! If

each person says that his caste is different, that he will not eat something cooked by another, if he prepares his own food how can work go on smoothly? If everybody turned Buddhist, this difference in matters of eating can be avoided. Would you be surprised if such a feeling existed among the leaders of the Sārtha?) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 19-20)

All this shows the Author S.L.Bhyrappa's deep knowledge of Buddhism as well as Vedic. The author even sketched the picture of Buddhist Acharya Vajrapāda, who was about fifty, clean shaven and well built. A part of the ochre robe, which he was wearing like a lungi, had drawn up to cover his torso also. His shining eyes indicated not only sharpness of intellect but also worldly wisdom. He recognized even Āditya Gupta who met him after twelve years.

The following situation shows Acharya Vajrapāda faith towards his religion. Buddha Śreṣṭhī and Āditya Śreṣṭhī explained how the Sārtha was attacked by the robbers and how they all together cleverly faced the situation. Buddha Gupta described the incident mentioning how they had shouted "Manipadmaa Hum" then he told these following words.

अपि युष्मासु सर्वेऽपि मणिपद्मे हुम् इति मन्त्रम् अघोषयन्, अथवा ..... इति भिक्षुः वाचं व्यरमयत्। किन्तु तस्य सकलं वदनं व्याप्नुवत् स्मितं, तथा तस्य चक्षुषोः दीप्यमाना विद्युत् च अहं सर्वं जानामि। सर्वे तं मन्त्रं न अघोषयन् सर्वेः सः मन्त्रः न ज्ञातः। ज्ञातोऽपि तस्मिन् सर्वेषां विश्वासः न आसीत्। यदि सर्वेः सविश्वासं सः घोष्येत, तर्हि तस्कराः तावदाक्रमणं कर्तुम् अपि न शक्नुयुः मन्त्रस्य महिमा तान् दूरतः एव क्षिपेत्/इत्यादीन् अर्थतरङ्गान् उदभावयताम्। (Sārthah, p. 25)

(Did everybody with you chant "Manipadme Hum" or ....' he stopped, the broad smile on his face and gleam in his eye indicating that everybody did not do so and if everyone had incanted that mantra with faith and devotion, the robbers would not have been able even to attack them and that the chant would have held them back at a distance.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 25)

The author highlighted the confidence of Buddhist acharya towards his religion. The author even pictured lively the 'Chaitya' as under,

पुरा मया चैत्यं न दृष्टम्। मम पुर्यां तागवत्यां, तथा विद्याव्यासंगस्थल्यां महिष्मत्यां वा चैत्यं न आसीत्, न च बौद्धप्रावत्यम्। महिष्मती तु वेदमहापण्डितस्य मण्डनमिश्रस्य निवासस्थानम्। तेन सह तर्कं न कश्चित् विजयं प्राप्तुं शक्तः आसीत् बौद्धेषु वा वैदिकमार्गस्य शास्त्रान्तर्गत्वमपि वा। भिन्नमतीया यः काऽपि शीर्षम् उन्नमयितुम् इच्छन् पूर्णायां मभायां मण्डनमिश्राचार्यस्य सम्मुखे न तिष्ठेत्। तस्य खलु पितृभ्यां ज्येष्ठैः श्रेष्ठैश्च कृतं नाम विश्वरूपाचार्यः इति। पण्डितमण्डल्याः मण्डनायते इति सम्यक् पण्डितैः दत्तं विरुद्धं मण्डनः इति। तदेव स्थिरं स्थितं, मूलनाम सर्वैः विस्मृतमेव। विश्वरूपाचार्योऽयम् इति न केनापि स्मर्यते स्म, न च तेन तस्य अभिज्ञानम्। एवं च तस्मिन् राज्ये नास्तिकानां श्रमणमतं कथं प्रविशेत् ? चैत्यं वा स्तूपो वा कथं निर्मायेत् ? वैदिकधर्मस्य देवानां देवतानां च आलयानां निर्माणम् अपि मण्डनमिश्रः विरुणाद्धि स्म। अग्निमुखेनैव देवताभ्यां हविः प्रदेयम्। यद्यपि देवाः देवताश्च वेदमन्त्रैः वर्णिताः, तथापि तत्सर्वं किमपि तत्त्वं निर्दिशति। इन्द्रियस्य चक्षुषो गोचरत्वेन आकारं कृत्वा तेषां तत्त्वानां निदर्शनं न शक्यम् इति मण्डनस्य मतम्। एवं च देवालयादिनिर्माणाय तस्य प्रोत्साहः न आसीत्। तथापि अहं वैदिकपरंपरायाः देवालयान् दृष्टवान्। तत्र प्रवृत्तायाः अर्चनायाः मन्त्रान् तन्त्राणि विधीन् विधानानि च पर्याप्तं ज्ञातवान्। नवग्रहः, मध्याङ्गणं, गर्भकुटी इति अन्तर्गतः स्वर्लीभवन् आकारः तत्र दृश्यते स्म। किन्तु अत्र चैत्यं प्रवेशानन्तरं चतुर्गुणं विशालं मभाङ्गणे मभाधिपतिवत् विराजमानस्य बुद्धस्य कल्पना। (Sārthah, p. 26)

(Until then I had not seen a chaitya. Neither in Taravati, nor at Māhishmati where I had studied, was there a chaitya. There was no dominance of the Buddhists there. Mahishtmati was the centre of the great Vedic scholar Maṇḍana Miśra Acharya. There was absolutely no one, whether Buddhist or otherwise, from any other Vedic tradition who could defeat him in debate. In fact 'Maṇḍana' was the title that had been conferred on him by the entire assembly of scholars, and the name that had been given to him by his parents 'Viswaroopa' had been altogether forgotten. Nobody knew him as Viswaroopa. Such being the case how could an atheistic religion like of question. Even building the traditional temple of the Vedic persuasion for the gods and goddesses there was opposed by Maṇḍana. Only through Agni could offerings be made to the god and goddesses, they each symbolise a principle, not a physical representation to be perceived sensuously, nor to be sculpted into statues. This was his view. Thus there was no encouragement to build temples. Still, I had seen some temples of our gods and

goddesses. I had also known about the *sashtraic* modes of worship accompanied by the utterance of the prescribed sacred mantras. Built according to tradition, the temples would have the *navaranga*, the middle portion called *ankana*, and then a smaller enclosure called *garbhagudi* (the sanctum sanctorum where the consecrated image is installed). As one proceeded, the size would diminish. But here as soon as one entered, there was a huge square hall and right there was the statue of the Buddha, shining forth like a great presiding deity.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 25-26)

Here, the author explained about the 'chaitya' and its campus which is as good as pāṭhaśālā of Maṇḍana Miśra and Nāgabhaṭṭa.

We can see the deep knowledge of author about Buddhist philosophy. Here he wants to tell that most of the vaidic scholars in Buddhists became acharya's. Buddhists always enthusiastic to teach the basic principles of their religion. In fact, to teach and give publicity to it was an integral part of their religious life, where as the vaidics hide the knowledge of Vedas from the others and keep it a secret. Because of this reason only most of the people especially Brahmins were converted into Buddhists, to get publicity of their knowledge. So, the debate between the Buddhists and the Brahmins has been going on ever since Buddhism originated. Lord Buddha preached that one should be away from wordly enjoyments as they give us grief throughout our life.

कामो नश्वरः , तत्तृप्तिः च नश्वरी इति भावना अवर्धत । कामो जायते, तर्पितो म्रियते, पुनः जायते, तृप्तिपर्यन्तं पीडयित्वा उन्माद्य सः एकः एव सत्यमिति भ्रमं जनयति । जीवनं नाम एतासां नश्वरकाङ्क्षाणां जन्ममरणयोः माला, बुद्धेन उपदिष्टमेव समुचितम् इति अभात् । (Sārthah, p. 63)

Sexual satisfaction was ephemeral and did not last. Sexual desires are born, and they die when satisfied. They are born again and drive you mad till gratification gives the false feeling that they are the only reality. As soon as they are satisfied, they die. The Buddha was right when he said that life was just a string of these births and deaths. (The Caravan 'Sārtha' of S. Ramaswamy, p. 58)

Here, the author rightly described about the aim of our life which was not only worldly enjoyment but we have to overcome those enjoyments and seek something higher, which is possible for each individual. Vishvakarma stapati was scalptor, who was building Chaitya, once met Nāgabhaṭṭa and said,

मुख्यं विषयं ब्रवीमि । मासात् प्राक् प्रवृत्तम् इदम् । नूतनाः त्रयः विग्रहाः कर्तव्याः इति ते अवदन् । हेरुकः , त्रैलोक्यविजयः अपराजिता इति । एताः मया ज्ञाताः एव देवताः । किन्तु अस्माकं देवान् हरः , पार्वती, गणेशान् पदा विमर्द्य स्थिताः इव तेषां देवाः निर्माणीयाः इति यदा अवदन् तदा मम कोपः जातः । फ़स्य कः आधारः ? त्रैलोक्यनाथः शिवः, जगन्माता पार्वती, अनन्यभक्त्या मातापित्रोः शक्तिं प्राप्तवान् गणेशः । एतान् पदा हन्तुं कस्य शक्तिरस्ति? इति अपृच्छम् । अस्माकं हेरुकस्य तादृशी शक्तिः अस्ति । त्रैलोक्यविजयस्य अस्ति अपराजितायाः अस्ति इति अवदन् ते । (*Sārthah*, p. 70)

(I will tell you something important something that happened a month ago. They said I had to carve three new statues, those of Heruka, Traillokyavijaya and Aparajita. Now I have come to recognize these deities. But I got very angry when I was asked to carve them as treading underfoot our Śiva, Parvati and Ganesha. I asked what was the basis? Śiva is the Lord of the three worlds, Parvati the Mother of the Universe, and Ganesha has incorporated into Himself the power of his father and mother. “Who has the power and strength to trample them? I asked. They said that their Heruka, Traillokyavijaya and Aparajita did. I argued that it was just not possible.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 65)

Here, the writer sketched the Buddhist mentality very nicely. Each Buddhist is enthusiastic about propagating his religion, which is an essential aspect of their religion practice. In this novel the writer used this plot nicely through the character Viśvakarmā stapati. The stapati belonged to the Vishwakarma caste. He followed the suggestion of Vajrapāda without the slightest hesitation. But after some days he came to know that Buddhists had lifted the stories of our puranic gods and goddesses and put a Buddhist garb on them, creating situations from their puranas, they are asking him to carve the statues accordingly. Following their instruction he was carving, Avalokeshwara, muddled on our Viṣṇu, Manjushree incorporating the looks and powers of Śiva, Tara with the power and function of Durga etc. But he became very angry when he was asked to carve

new statues. Heruka, lokyavijaya and Aparajita and under their foot our Śiva, Parvati and Ganesh and they told that their gods have the power to trample our gods. They even ordered him to carve just as they instructed.

Here the writer explained that how the innocent people converted into biddhist by continous hampering and propogation of their religion in 8<sup>th</sup> century.

अस्मद्धर्मस्य मन्दिरं निर्ममाणः स्थपतिः इति सर्वे अस्मान् साभिमानं वीक्ष्यन्ते । भट्टवर्य तेषाम् अस्माकं च मध्ये अन्तरमस्ति । स्वमतस्य प्रचारः कर्तव्यः इति उत्साहः तेषु एकैकस्य अपि अस्ति । तेषु धर्मप्रचारः धर्माचरणस्य आवश्यकम् अङ्गम् । अस्मासु प्रचारस्य किमपि स्थानं नास्ति । एवं ते प्रसरन्ति । वयं संकुचामः । जातिवर्णधर्माणां बन्धे अस्माकं प्रसारः नैव शक्यते । धर्मा न्तरस्वीकरणं भवतु इति प्रत्यहम् अस्मान् पीडयन्ति खलु । एकदा मम पत्नीम् एतद्विषये अपृच्छम् । फ़र्मः यः कोऽपि भवतु । अस्माभिः सुखिभिः भवितव्यम् इति मुख्यं ननु? अस्माकं शिशुं कः देवः अरक्षत्? इति सा अवदत् । अस्माकं द्वितीयशिशोः कण्ठमालारोगः जातः इति अस्माकं विह्वलता आसीत् । अस्मत्कुटुम्बे शिल्पेन साकं वैद्यशास्त्रमपि वर्तते । अहं श्रीगन्धं घर्षयित्वा औषधलेपं कृतवान् । कियदपि औषधं कियतां नाम दैवकृपापि अपेक्षिता ननु? अतः कुलदेवतायाः महेश्वरस्य परिप्रार्थनमपि अकुर्म । प्रतिवेशिक्यः आगत्य सान्त्वनवाक्यानि बुवाणाः शिशुं संरक्षन्ति स्म । ताभिः मम भार्यायाः समाधानं मनोबलं च वर्धितम् । अस्माकं देवाय प्रार्थनायां समर्पितायां निश्चप्रचं शिशुः निरामयः भविष्यति । प्रसूतस्य शिशोः जीवनस्य प्रश्ने उपस्थिते चर्चा मास्तु इति बह्व्यः स्त्रियः अवदन् किल । इयं परिप्रार्थनां समर्पितवती । शिशुः उल्लाघोऽभवत् । मदीयेन औषधेन वा, कुलदैवतस्य महेश्वरस्य प्रसादेन वा, अथवा प्रतिवेशिकैः उक्तस्य श्रमणदेवस्य अनुग्रहेण वा - कः विवृत्य कथयेत्? श्रमणदेवानुग्रहेण एव शिशोः निरामयता जाता इति मद्भार्या पूणविश्वासं प्राप्तवती । प्रतिवेशिकानां प्रभावः तावत्तीव्रः । इदानीं मम भार्या एव वदति श्रमणधर्मस्वीकारे कः दोषः ? गृहे अस्माकं देवमपि पूजयाम । स्वग्रामे जीविकाहीनानाम् अस्माकम् एतत् श्रमणमन्दिरनिर्माणेन खलु अञ्जलिपूर्णं धनं, वासगृहं, दासी च इति सकलं लब्धम् इति । (Sārthah, pp. 71-72)

(All of them treat me with great affection as I am the builder of their holy precincts. Sri Bhaṭṭa, there is a difference between them and us. Each of them is enthusiastic about propagating his religion. Publicizing their religion is an essential aspect of their religious practice. There is no place among us for

publicity. Thus, they are increasing and we are decreasing in numbers. It is not possible at all for us to spread ourselves out given our restrictions of caste, community and religion. Since they are pestering us everyday to convert, I asked my wife one day. And she said, “What does it matter which religion it is? Isn’t it important that we should be happy? After all which god was it that saved our child?” She was referring to our second child who fell seriously ill. Our family also has a tradition of dispensing medicine in addition to practising sculpture. No matter how much medicine is administered, we need the grace of God also, don’t we? We prayed to our household deity Maheswara. All the neighbours visited us, looked at the child and consoled us. My wife felt very comforted. Several women, it seems, told her that if we surrendered to their god in the interest of our child he would certainly be cured, no matter what the disease was. My wife took a vow in the traditional manner. The child was cured. How does not really know whether it was because of my medicine, or the grace of our family deity Maheswara, or because of the Buddhist god? The influence of the neighbours is that strong. Now she herself says that there is nothing wrong if we convert to Buddhism. She says, “At home we can worship our god also. We, who were very poor in our town, came here and isn’t because of the building of this Buddhist temple that we have got plenty of money, a house to live in, and even a servant?” (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 66)

By the above explanation one can conclude that the propagation of religion is the main aim of Bhuddhism. Each one of them are enthusiastic to propagate their religion from 8<sup>th</sup> century it self. Which is not their in Vedic religion? In Bhagavad Geeta, Lord Kṛṣṇa said, “Whoever the devotee wishes to worship the image of God in his own Favourite Form with the total devotion, I will appear to him in that form and strengthen his devotion”. No one should compel anybody else for conversion of their religion.

## **VI.IV.II BUDDHIST TANTRA**

The Buddhist *tantra* also has no respect in our society as it is a left path like the normal tantra philosophy. Here also the tanriks lived in an isolated place, meditate, and get the powers like mind reading, penetrating another’s mind etc. A sadhak performed yoni pooja to get more powers. He was known as Yuganaddha.



The author explained the state of Yuganaddha, lively and practically in the following paragraphs.

आकाशमध्ये राजमानस्य चन्द्रस्य प्रकाशे दूरादेव समतलायां शिलायां स्थितः किमपि बाहुभ्यां आलिङ्गन् कश्चन दृश्यते स्म । आवां जागरूकतया पदानि निदधानौ मन्दं तस्य समीपम् अगच्छाव । वस्तुतः तन्त्रसाधकः पादयोः स्वभारं पूर्णम् निवेश्य दृढं तत्र स्थितः आसीत् । नग्नस्य तस्य कटिं स्वजंघाभ्यां परिवृत्य तस्य कण्ठं कराभ्यां समालिङ्ग्य काचन स्त्री स्थिता । साऽपि पूर्णतया नग्ना । तस्याः वयः स्पष्टं न ज्ञायते स्म , तथापि चद्रिकायां मृदु शोभमानेन पृष्ठबाहुनितम्बेन सा तु युवतिः इति स्पष्टं भाति स्म । सः साधको दृढकायः । लता इव तं समवृत्य स्थिता सा तु तन्वी । मैथुने तौ एकीभूतौ इति सुस्पष्टम् आसीत् । तस्य बौद्धत्वात् शिरसि जटाजूटो न आसीत् । सुमुण्डितं तस्य शिरः कपोलचिबुकं ज्योत्स्नायां दीप्यते स्म । तस्य नेत्रे ध्यानस्थितस्य इव निमीलिते आस्ताम् । (*Sārthah*, p. 183)

(The tantrik stood with his feet firmly planted on the ground. A woman had encircled her legs around his naked waist and has wrapped her arms about his neck. She too was completely naked. Though it was not possible to tell her age, her smooth shining arms and posterior showed that she was young and slender. The man was very strong and well built. She had encircled him like a creeper encircling a tree. It was clear that they were in a state of coitus. As he was a tantrik Buddhist, he did not have long matted hair. His clean-shaven head, chin and cheeks shone brightly in the moonlight. His eyes were closed as though in deep contemplation.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 157)

स्त्रीरूपा प्रज्ञा पुंरूपेण उपायेन सङ्गता अद्वयं प्राप्नोतीति कल्पना कियदद्भुतरूपेण साकारा अभूत् । अनयोः सङ्गमः एव करुणायाः उद्गमः । तयोः द्वयोः अपि मुखयोः सः एव भावः अभूत् शान्तिः अभूत् । अपि भवान् अवैक्षिष्ट । (*Sārthah*, p. 184)

(The female, which is consciousness, surrounds the upaya (object) and becomes non-dual; what a magnificent and wonderful concept it is! The union of these two is the birth of compassion – there was that expression on their faces, there was peace. Did you notice it?) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 158)

परस्पराश्लिष्टस्य भंग्याम् एव विग्रहोऽयम् अपि आसित् । पुरुषस्य जंघयोः वामपार्श्वस्थायाम् इडानाड्यां व्यक्तीभवद् बुद्धतत्त्वं पुमान् दक्षिणपार्श्वस्थायां पिंगलानाड्यां व्यक्तीभवद् बुद्धतत्त्वं स्त्री । अनयोः सुषुम्नायां यदा योगः, तदा सिद्धिलाभेन महामुद्रा लभ्यते । बुद्धत्वं नाम स्त्रीरूपायाः प्रज्ञायाः पुंरूपस्य उपायस्य च अभिन्नत्वमुख इति कदाचित् मां दृष्ट्वा सोत्साहम् अब्रवीत् । (Sārthah, p. 181)

(‘What manifests itself in the *idanadi* at the left is the male *Buddhatattva*. What manifests itself in the *pingalanadi* at the right is the female *Buddhatattva*. With their union in the *Sushumna*, enlightenment or *Mahamudra* takes place. *Buddhatattva* means the non-difference between the female consciousness and the male *upaya*.’) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 156)

By the above live descriptions, the author tried to explain the in-human practice of tantra and its ill effects on the society, which is not acceptable. According to Madhyamikas everything else can be argued away but not consciousness. *Sanyata* voidness really means ‘pure consciousness’ which is void of any object or content. The world of object is illusory, it is true; but illusion must have a ground; and that is ‘*vijnana*’, consciousness.

It is not out of a mere doctrinaire interest that the *Yogācāra* argues against the existence of objects, and for the sole reality of consciousness. In the meditative exercises, the first step is that where the unreality of external objects is realized. real. The subject-object duality is an infection introduced into pure consciousness by ignorance(*avidya*). In the transcendent consciousness, there is neither object nor subject. “First the Yogin breaks down the external object and then also the thought which seizes upon it. Since the object does not exist, so also the consciousness which grasps it; in the absence of a cognizable object there can also be no cognizer.” Thus, it is not empirical thought that is real for the *Yogācāra* but pure thought. (143-144)

Thus, the author puts his full knowledge of philosophy in each and every situation and written a matured novel which is a live picture of 8<sup>th</sup> century.

## VI.IV.III YOGA PHILOSOPHY

*Yoga* is the science which teaches us how to get the perceptions. According to Sankhya philosophy, nature is composed of three forces called in Sanskrit, Sattva, Rajas and Tamas. These are manifested in the physical world are what we may call equilibrium activity and inertness. Tamas is typified as darkness or inactivity; Rajas is activity expressed as attraction or repulsion; and sattva is the equilibrium of two.

In every man there are these three factors, Sometimes Tamas prevails, we become last, we cannot move, we are inactive, bound down by certain ideas or by mental dullness. At other times activity prevails, and at still other times calm balancing of both. Again, in different men, one of these factors is generally predominant. The characteristics of one man is inactivity, dullness and laziness, that of another activity, power, manifestation of energy, and in still another we find the sweetness, calmness and gentleness, which are due to the balancing of both action and inaction. So in all creation, in animals, plants and man, we find the more or less manifestation of all these different forces. (p-36, The complete works of Swami Vivekananda. By Mayavati Memorial Edition. Vol -1 Advaita Ashrama Calcutta.)

*Yoga* has specially to deal with these three factors. The system of Patanjali is based upon the system of the sankhyas, the points of difference being very few. The two most important differences are first, that Patanjali admits a personal God in the form of a first teacher, while the only God the sankhyas admit is a nearly perfected being temporarily in charge of cycle of creation. Secondly, the Yogis hold the mind to be equally all pervading with the soul, or Purusha and the sankhyas do not.(123)

**Swami Vivekanand explains a human soul as,**

1. Each soul is potentially divine.
2. The goal is to manifest this Divinity, within by controlling nature, external and internal.
3. Do this either by work or worship or psychic control or philosophy by one or more or all these and be free.
4. This is the whole of religion, Doctrines or dogmas or rituals or books or temples or forms are but secondary details.(124)

The writer S.L.Bhyrappa used this knowledge of *yoga* throughout his novel. The character of Candrikā, the actress, in addition to her charm and physical attraction brings out the same time her *yogasiddhi*. It shows that, how highly evolved some Indian women in *yoga* in eighth century.

यदि अज्ञास्यम्, तर्हि आकारयिष्यम्। मम वाचि विश्वसिहि इति स्वदक्षिणकरं मम वक्षसि निक्षिप्य अब्रवीत् - प्रतिदिनमपि ध्याने मम बोधो भवति इति किल तव धारणा ? वस्तुतः तथा न भवति। बहिः अन्येषां यद् भवति तस्य बोधः कदाचित् भवति इति सत्यम्। सदा तथा न भवति। यदि निश्चीयते तर्हि यत्र इष्टं तत्र गत्वा मने बोधं प्राप्य निवर्तते। किन्तु ध्यानिना मनःशक्तिः एवं न उपयोक्तव्या इति गुरुः उपदिष्टवान्। ह्यः नाटके तव शुष्काभिनयः मया ज्ञातः। अस्य किं जातम् इति विक्लवता जाता। गृहं प्रतिनिवृत्ता तत्कारणं ज्ञातुं निश्चित्य ध्यानम् अकरवम्। तस्य बोधः पूर्वोत्तिहासेन सह जातः। मम कृष्णः कियद् बाधितः इति वेदना च जाता। एवं वदन्त्याः तस्याः नयनपाल्यौ आर्द्रौ जाते। नयनप्रकाशश्च सिग्धोऽभवत्। (*Sārthah*, p. 57)

(Had I known, I certainly would have, believe me,' she said putting her right hand on my chest. 'You think that everyday during meditation I understand what happens to others? It really does not work that way. Sometimes it is true that involuntary intimations do reach me. But not always. If I so want, my mind can go to a destination and return. But my *guru* has instructed me that the power of the mind should not be used that way. Yesterday I sensed the hollowness of your acting. I was alarmed. Returning home I meditated with the intention of finding the reason. I learned all about your turmoil. I also felt extremely sorry that my Kṛṣṇa had suffered so much.' When she said this her eyes were wet.) (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 54-55)

Here the writer explained the meditation and its effect. This kind of power of mind should not be used for other way which may cause destruction. Candrikā was an actress, dancer, and singer, actually she was a sanyasi. She meditates and controlled her mind. When Nāgabhaṭṭa came to know that she was trying to surrender herself to him in that spiritual place where she meditates he asked her that why she love like a sanyasini. Then she explained the four shlokas of

आत्मानं रथिनं विद्धि शरीरं रथमेव च।

बुद्धिं तु सारथिं विद्धि मनः प्रग्रहमेव च।।

इन्द्रियाणि हयानाहुर्विषयांस्तेषु गोचरान् ।  
 आत्मेन्द्रियमनोयुक्तं भोक्तेत्याहुर्मनीषिणः । ।  
 यस्त्वविज्ञानवान् भवत्युक्तेन मनसा सदा ।  
 तस्येन्द्रियाण्यवश्यानि दुष्टाश्वा इव सारथेः । ।  
 यस्तु विज्ञानवान् भवति युक्तेन मनसा सदा ।  
 तस्येन्द्रियाणि वश्यानि सदश्वा इव सारथेः । ।

इत्येतत् श्लोकचतुष्टयं निवेशयतु इति अहम् अब्रवम् । एते न भगवद्गीताश्लोकाः अपि तु उपनिषदः श्लोकाः । एतेषां तत्र योजनम् असमीचीनम् इति अवादीत् सः । न किमपि असमीचीनम् । गीतार्थस्य पूरकाः एते । क्रीदृशं चित्रं एते निर्मान्ति ? आत्मैव रथस्य स्वामी । शरीरं रथः । बुद्धिः सारथिः । मनः प्रग्रहः । इन्द्रियाणि अश्वाः । विषयाः तेषां गोचराः । अयुक्तमनसः अनिपुणस्य इन्द्रियाणि दुष्टाश्वाः इव अनियन्त्रणानि भविष्यन्ति । युक्तमनसः निपुणस्य इन्द्रियाणि सदश्वाः इव वश्यानि भवन्ति । (*Sārthah*, p. 59)

(‘*Aatmanam rathinam viddhi shariram rathameva tu*’ in the manner and extent to which I understood them. I told him to include these four *shlokas* in the context of *Gitopadesha*. He mentioned that these were not *shlokas* in the *Bhagavad Gita* but in the *Upanishad – Kathopanishad* – and so it would be inappropriate. Not at all, I thought. These *shlokas* complement the *Gita* and complete the meaning. What a magnificent extended simile, a vignette that pictures the whole of spiritual life! Know that the soul is the Lord of the Chariot. The body is the Chariot. The intellect is the driver of the chariot. The mind is the bridle. The sense organs are the horses. The physical objects are the paths that are trodden. For an individual whose mind is uncontrolled, his senses, like mischievous horses, lead him astray. In a man whose mind is under control and who is equanimous, the senses will be under perfect control just as trained horses obey the charioteer. When you utter these *shlokas* on the stage with perfect enunciation, with what total absorption the audience listens to you! The forgotten *Upanishadic* text re-enters the consciousness of ordinary people and engenders discussion. (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 55)

By these *ślokas*, Nāgabhaṭṭa understood perfectly as what she wanted to say. She wanted to say that the senses were like mischievous horses and that we

should not be led by them and that unless the wild stallions of lust is controlled, the inner journey would not be accomplished.

There are *ślokas* in *Śukla-Yajurveda* depicting the condition of mind. The *mantras* deserve serious contemplation in order to grasp the nature of the mind from psychological point of view.

यज्जाग्रतो दूरमुदैति दैवं तदु सुप्तस्य तथैवैति ।

दूरंगमं ज्योतिषां ज्येतिरेकं तन्मे मनः शिवसंकल्पमस्तु । । (*Śukla-Yajurveda*, 34.I, p. 560)

The divine mind of the person which is awakened state goes very far and similarly of the sleeping person also goes (very far) because it is far going one and is only luster of all lusters – may that mind of mind have auspicious determination.

येन कर्माण्यपसो मनीषिणे यज्ञे कृण्वन्ति विदथेषु धीराः ।

यदपूर्वं यक्ष्मन्तः प्रजानां तन्मे मनः शिवसंकल्पमस्तु । । (*Ibid*, 34.II, p. 560)

That (mind) which activates the learned to do the rituals in a sacrifice and the wise man to perform the sacrifice, and that which is extra ordinarily capable of performing sacrifice (or worthy of adoration in people) – may that mind of mind have auspicious determination.

यत्प्रज्ञानमुत चेतो धृतिश्च यज्ज्योतिरन्तरमृतं प्रजासु ।

यस्मान्न ऋते किं चन कर्म क्रियते तन्मे मनः शिवसंकल्पमस्तु । । (*Ibid*, 34.III, p. 560)

That (mind) which is the means of specialized knowledge, that which nicely endows knowledge and patience which is the internal light and nectar and without which no act can be done – may that mind of mind have auspicious determination.

येनेदं भूतं भुवनं भविष्यत्परिगृहितममृतेन सर्वम् ।

येन यज्ञस्तायते सप्तहोता तन्मे मनः शिवसंकल्पमस्तु । । (*Ibid*, 34.IV, p. 561)

The nectar (of the mind) by which the past, present and future world of living beings is grasped (understood), and by which the sacrifice with seven priest giving oblations is extended – may that mind of mind have auspicious determination.

यस्मिन्नुचः साम यजुषि यस्मिन्प्रतिष्ठिता रथना भाविवाराः ।

यस्मिंश्चित्तं सर्वमोतं प्रजानां तन्मे मनः शिवसंकल्पमस्तु । । (Ibid, 34.V, p. 561)

The (mind) in which the mantra of Samdev and Yajurveda are fixed as the spokes (of a wheel) are fixed in the center of the chariot, and in which every thing of people is woven - may that mind of mind have auspicious determination.

सुषारथिरश्वानिव यन्मनुष्यान्नेनीयतेऽभीशुभिर्वाजिन इव ।

हृत्प्रतिष्ठं यदजिरं जविष्ठं तन्मे मनः शिवसंकल्पमस्तु । । (Ibid, 34.VI, p. 561)

That (mind) which leads and controls the people again and again as the good charioteer leads and control the horse with the rein, which is situated in the heart, which does not become old, and which is speediest of all – may that mind of mind have auspicious determination.

These are also known as *Śivasāṅkalpa-Sūkta*. Nāgabhaṭṭa the hero of the novel, wanted to practice *yoga*. He knew that only through meditation one could get the power to go beyond the senses. He wanted to read the minds of (his wife) Shilini and (his friend) Amaruka. He felt sense of emptiness after knowing the betrayal of his wife and friend. One morning in the rainy season he was taking bath on the bank of the Yamuna river, he experienced the following.

मृद्वर्णः प्रवाहो नद्याः पात्रार्धं पूरयति स्म । गाढश्यामवर्णानां मेघानां छेदमध्ये किञ्चिद्  
दृश्यमानं गगनतलं सप्तवर्णान् किरणान् नद्याः उपरि प्रासारयत् । किरणप्रकाशेन नद्याः विस्तारः  
अलौकिकीं शोभां प्राप्य व्यराजत् । (*Sārthah*, p. 79)

(The flowing mud-coloured water had covered half the base of the river. The bit of sky that appeared through a gap in the dark blue clouds was reflected in the seven colours that shone on the river. In that light the expanse of the river acquired an unearthly splendour.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 73)

Here the author beautifully sketched the nature's beautiful style, which is his speciality.

तस्यामेव स्थितौ बहुकालं स्थितवतो मम पश्चात् वाक्यम् अश्रूयत सहस्रारं इतोऽपि अधिकेन  
अलौकिकप्रकाशेन शोभते । अपेक्षितकाले तत्साक्षात्कृत्य द्रष्टुं शक्यम् । सहस्रारं नाम योगशास्त्रवर्णि

तः साधनागम्यः स्थितिविशेषः। अन्येषां मनः प्रविश्य तदन्तर्गतं ज्ञातुं भवान् साधनां कृतवान् भवेत् इत्यवदम्। योगसाधनायाम् एताः आनुषङ्गिकतया लभ्यमानाः शक्तयः। एताः एव लक्ष्यीकृत्य क्रियमाणा साधना तन्त्रमिति कथ्यते इति तत्क्षणे एव सः उत्तरम् अदात् अहं न तान्त्रिकः किन्तु योगी योगसाधको वेति स्पष्टीकुर्वन्। (Sārthah, p. 80)

(As I stood thus for a long time I heard a voice saying, 'Sahasrara shines forth far more brightly than this. It can be summoned at any time.' *Sahasrara* is a state attained during the practice of *yoga*. *Sahasrara* was far brighter.

I said, 'You have the power to read the minds of others.'

'In the path of *Yoga*, these powers are mere by products. If they are your goal that makes it tantra,' he answered immediately, making it clear that he was a yogi and not a tantric). (The Caravan 'Sārtha' of S. Ramaswamy, p. 74)

Here, the author explained the *Yoga* practically which gives the reader the full knowledge of *Yoga*. *Yoga* is restraining the mind stuff (chitta) from taking various forms (vritti). Their control is by practice and non attachment. Thus a man who practices *yoga* continuously can be summoned 'sahasrara' at any time as brighter as he likes. The writer explained the proper way of mind reading by meditation in the following paragraphs.

तर्हि अहमेव अन्तःप्रेरणया मार्गदर्शनम् करिष्यामि इति अवदत् सः। साधनायां येषां सत्या निष्ठा तेभ्यः मार्गदर्शनं दत्वा स्वल्पां शक्तिम् अपि प्रदाय पुरो नयनं साधनायाः एकः भागः अस्तु इति तस्य गुरोः आज्ञा वर्तते इति सः अब्रवीत्। यम-नियम-आसन-प्राणायाम-प्रत्याहार-ध्यान-धारणा- समाधीनां परस्परसम्बन्धं लक्ष्यं च हृदयङ्गमतया सः विवृत्य कथितवान्। मण्डनमिश्रपाठशालायां च सर्वे योगाभ्यासं कुर्युः इति नियमः आसीत्। किन्तु तत्र अन्तिमं लक्ष्यं ध्यानं धारणा समाधिः वा न आसीत्। अतः तत्सर्वं केवलम् अङ्गसाधनम् आसीत् इति मया अवगतम्। आसनविन्यासे कस्याः कस्याः नाड्याः ग्रन्थेर्वा उपरि परिमर्देन प्रचोदना स्यात्, तेन केषां नाडीचक्राणां जागरितायां साहाय्यं लभ्यते, सा जागरितता कथं ध्यानसाधनायाम् अनुकूला भवति इत्यादीनि रहस्यानि सः संन्यासी करणद्वारा दर्शयित्वा, मया अपि कारयित्वा अशिक्षयत्। चित्तशान्तेः आरम्भिकीं स्थितिं दृढां स्थापयितुम् एते आसनविन्यासाः एव अलम् इति मम भावम्। अहिंसा, सत्यम्, अस्तेयं, ब्रह्मचर्यम्, अपरिग्रहः, शौचं, तपः, स्वाध्यायः, ईश्वरप्रणिधानम् इति प्रोक्तानां प्रारम्भिकभावानां स्फुरणे च एतानि आसनानि अनुकूलानि इति मम अनुभवस्य



गोचरीभूतम् । संन्यासी मर्दर्थं यदा मथुरायां मासमेकं स्थितः तदा प्राणायामः मम स्वाधीनः अभवत् । तस्मिन् कुरुक्षेत्रं गते अहम् एताः प्रक्रियाः साधयित्वा अन्तस्थान् अकरवम् । ततः प्रतिनिवृत्तः संन्यासी प्रत्याहारं ध्यानं च करगतम् अकारयत् ।

यावत् साध्यं ध्याने स्थितो भव । अहिंसासत्यास्तेयब्रह्मचर्यादयो नियमाः सदा अनुष्ठेयाः । उच्छ्वासनिःश्वासवत् ते तव सहजव्यापाराः भवन्तु । ध्याने गम्भीरे जायमाने त्वयि काचित् शक्तिः उत्पत्स्यते । यदि मार्गः न ज्ञायते, अथवा यदि मार्गे विभ्रमः स्यात्, तर्हि मां स्मृत्वा ध्यानं कुरु । ध्यानस्थितौ एव तव बोधः जायते । कदाचित् अहमेव त्वद्दिशि ज्ञानं प्रवाह्य त्वत्समस्यां ज्ञात्वा बोधं दास्यामि । दैहिकरूपेण गुरुणा पुरः स्थातव्यम् इति नास्ति नियमः । (*Sārthah*, pp. 86-87)

(He himself mentioned that his *guru*'s orders were that teaching a deserving person and even bestowing on him a few powers should be part of his life. He had taught me well the inner relationship as well the aim of *yama*, *niyama*, *asana*, *pranayama*, *pratyahara*, *dhyana*, *dharana* and *samadhi*. Even at the *patashala* of Acharya Maṇḍana Mīśra the performance of *yoga asanas* was compulsory. However, since the ultimate aim and culmination was not in *dhyana*, *dharana* and *Samadhi*, I now understood that they were being performed only as physical exercises. All the details about the various positions to be taken; where to put the pressure while doing what; the various nerves and clusters of inner knots in the body and how to operate them and to what extent and to what effect, how they helped concentration and facilitated meditation – all these secrets were taught by the *sanyasi* not merely theoretically but through detailed demonstrations and actually making me practise. I felt that even this was enough to control the mind and achieve tranquillity and equanimity. With *ahimsa* (non-violence), *satya* (truthfulness), *asteya* (non-covetousness), *brahmacharya* (celibacy), *aparigraha* (non- acceptance of anything from others), *shaucha* (cleanliness), *santosha* (happiness), *-tapas* and *swadhyaya* (self-study), *Iswara**pranidhana* – one can achieve all these things through the yogic practices. During the month that he stayed at Mathurā, I mastered *pranayama*. When he was away in Kurukshetra I achieved the rest and made them my own. After he returned he made me \*achieve *pratyahara* and *dhyana*.

He instructed, 'Root yourself in the state of meditation for as long as you can. Non-violence, truthfulness, non-covetousness and celibacy – these rules should be so assiduously kept up that they should become your very nature and as effortless as breathing. As you mature in your meditation you will acquire a

certain power. At any point if you find yourself at the crossroads, think of me and meditate. Even during your meditation, you will find your way, I myself will make consciousness flow into you, identify your problem and teach you. The *guru* need not be physically present.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 80)

*Rāja-Yoga* is divided into eight steps and they are *Yama*, *Niyama*, *Asana*, *Pranayama*, *Pratyatna*, *Dharana*, *Dhayana* and *Smadhi*. They are the eight limbs of *Yoga*. The first is *Yama* means non killing, truthfulness, non stealing, confidence, and non receiving are called *Yama*. The five types of *Cittavṛttis* are restraining there *vṛttis* by the eight limbs itself is *Yoga*. The writer explained the *Yoga* in easy way to understand even for a common man as follows.

एकैकं सोपानम् आरूढ्य सम्प्रज्ञातः असम्प्रज्ञातश्च समाधिः येन प्राप्तव्यः, सोऽहं यस्याः कस्याः अपि पूर्ववासनायाः बलिपशुः भवेयं वा? इति आत्मानम् असान्त्वयम्। (*Sārthah*, p. 91)

(I should really transcend these old weakness and ascend spiritually by stepping up my meditation and progress from *samprajnata* to *asamprajnata samadhi*.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 84)

योगसाधकस्य पुरो लघिमा गरिमा प्राप्तिः प्राकाम्य वशित्वम् ईशित्वं यथाकामावसायिता इति विविधाः सिद्धयः प्रत्यक्षाः भूत्वा तं मोहयन्ति। (*Sārthah*, p. 92)

(For a person who practises *yoga*, certain powers come to lure him away from his ultimate goal – Absolute Liberation – powers like *anima*, *laghima*, *mahima*, *garima*, *prapti*, *prakamya*, *vashitva*, *ishatva* and *yatha kamavasayita*. A true yogi should never yield to these attractions.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 84-85)

Nāgabhaṭṭa wanted to read the minds of Śālinī and Amaruka. After practicing *yoga* for about a year he progressed on the path of meditation. After a year he began to experience a new and growing inner power, when he meditated with some specific person in mind and when the meditation reached the level of fraction he could read the person thoroughly. So he wanted to read the minds of Śālinī and Amaruka. But he changed his mind as being misused the little powers he had gained. The powers included contracting one self into an atom and disappearing,

becoming light enough to levitate, becoming mountainously heavy so that nobody could move you acquiring such unfettered mental powers that one could accomplish any desire that come to mind, controlling all living creatures and so on. Such powers that can help a person to accomplish any thing worldly are really petty. They are as a result of egoism and are all impediments on the path of self realization. Nāgabhaṭṭa understood this and stopped and continue the meditation. But this decision melted in two days and as he succeed to read the mind of Śālinī.

Nāgabhaṭṭa achived the power of mind reading through the proper mediatation and continues practice of eightlimbs of *yoga*. He started reading mainly, the minds of Śālinī and Amaruka.

न शालिन्याः मनः एव, अपि तु सम्पूर्ण परिसरः गोचरीभूतः। तारावत्याः बहिरेकं वनम्। आम्र-नारङ्गादिफलवृक्षाः। मल्लिका- जातिप्रभृतयोः लताः एव न, बकुलचम्पकादयोः वृक्षाः अपि शोभन्ते। मध्ये राजयोग्यायां शैल्यां निर्मितं स्तोकमपि सौकर्ययुतं गृहम्। वनस्य द्वारे दौवारिकः। तस्य समीपे पञ्चवर्षवयाः एका बालिका खेलन्ती अस्ति। तस्याः नासा नयने च शालिन्याः अनुहरन्ति। शरीरवर्णस्तु अमरूकस्य। स्नानगृहे शालिनी स्नाती अस्ति। शरीरं स्थौल्येन मुखम् अस्ति। तस्याः पूर्वं मोहकं तनुत्वयुतं शरीरसौष्टवम् अदृश्यं जातम्। श्रमं विना सदा खादनम् उपवेशनं च इत्यनेन जायमाना स्थूलता। कण्ठे वक्षसि बाह्वोः कूपरयोः गुल्फयोश्च देदीप्यमानानि सौवर्णानि भारवन्ति आभरणानि। स्नानवेलायाम् अपि अविमोच्यमानानि आभरणानि। सुखोष्णं वारि पात्रेण पूरयित्वा शरीरस्य उपरि स्त्रावयन्त्याः तस्याः मनः अमरूकं शपति। वैधवेयः सः मूर्च्छा रोगेण म्रियताम्। त्वादृशी सुन्दरी नास्ति इति प्रशंसया माम् उपच्छन्द्य रोमाञ्चयति स्म। वञ्चकः। एकं शिशुं प्रसूय शरीरबन्धः किञ्चित् शिथिलो जातः इति द्रागेव दूरीकृतवान्। जनानां केषामपि दृष्टिपातो मा भूदिति निर्मितम् इदं गृहं मम एकाकिनीजीवनाय बन्धगृहं जातम्। मम प्रसूतिकात्वपूर्ति वेलायां सः तृतीयविवाहस्य सिद्धतां कृतवान्। महता काष्ठेन चेद्रया सन्देशं सम्प्रेष्य आनीतं तं ऋहिणी अहं सर्वस्वं मानाभिमानौ च हित्वा त्वयि विश्वस्य आगता। सम्प्रति त्वं विवाहान्तरं कर्तुं सज्जीभूतः इति श्रूयते। अपि एतत् सत्यम्? इति पृष्ठवती। ऋतद्विषये प्रष्टुं पट्टमहिष्याः अपि अधिकारः नास्ति। यदि ते अन्नपानवसनवसत्याभरणादीनां विषये न्यूनता भविष्यति, तर्हि बूहि/ इत्यवदत् गर्विष्ठः भण्डः। कादाचित्कं दर्शनम्। तदपि वर्षत्रयात् प्राग् विरतम्। राज्ञो निजः पदार्थः इति न कश्चिदन्यः मां चक्षुषी उन्मील्य पश्यति। गृहकर्मनियुक्ता चेटी अपि राज्ञः पक्षत्वेन रक्षां

कुर्वाणा एव । उपच्छन्दनवचनैः मम भर्तारं दूरं प्रेषयित्वा मां वशीकृतवन्तं वञ्चकं विषेण हन्याम् -  
इति आलोचनाः तस्याः अन्तरङ्गान्तराले भ्रमन्ति स्म । (*Sārthah*, p. 93)

(It was not just Śālinī's mind that I saw but her entire surroundings. A garden outside the town. Plenty of fruit-bearing trees like mango, and sweet citrus, and flowering champak in addition to jasmine. In their midst stood a compact regal looking house. A guard at the garden entrance. Close to him was a five-year girl climbing the champak tree. The child's nose and eyes resembled Śālinī's. Her complexion was Amaruka's. Śālinī bathing. Her body had turned flabby. The slim elegance had vanished altogether. The sedentary existence of eating and resting had made her corpulent. Her neck, breast, arms, elbows and toes were loaded with heavy shining gold ornaments which were not removed even while she bathed. As she poured hot water over herself she cursed Amaruka – a cheat, a bastard, a flattering philanderer who used to give me goose pimples by saying that I was an unparalleled beauty – let him die of epilepsy. As soon as my body thickened after childbirth he put me aside. This remote heaven of a house where we could meet without anybody being the wiser became my prison of solitary confinement. By the time I got through my period of confinement he had made preparations for his third marriage. After considerable difficulty I sent word through my attendant, drew him here and told him, 'I am a married woman who threw duty and decorum to the winds and came with you, trusting you. Is it true that you are negotiating another marriage?' The shameless bounder replied, 'Even the queen does not have the right to ask this question. Tell me if there is any shortage in your food, clothing, lodging or ornaments.' His infrequent visits stopped altogether three years ago. Once it was known that I am the king's property no other man would even dare to look at me. Even her female attendant was his spy. Śālinī was contemplating poisoning the rogue who sent her husband away on an errand and appropriated her. These were the thoughts that I read.)  
(The Caravan '*Sārtha*' of S. Ramaswamy, pp. 85-86)

Here, the writer cleared the importance of *yoga* which should be used only for Absolute Liberty. Nāgabhaṭṭa's preceptor taught all yogic powers to him and after a month he went back to the Himalayas, saying that he would instruct him through his mind.

त्वं पक्वा जाता। अद्य आरभ्य शिक्षां शिक्षयामि। मासम् एकम् अत्रैव नगरे उषित्वा प्रतिदिनं त्वद्गृहम् आगत्य ध्यानं बोधयिष्यामि इति अवदत्। तथा कृत्वा मासानन्तरं स निरगच्छत्। ततः परं यदि मे ध्याने कोऽपि अन्तरायो भवति, तर्हि अन्तर्बोधेन तं सः परिहरति। पथिवशरीरेण दर्शनं तु न दत्तवान्। यदा अहं वाञ्छामि, तदा तेन सम्पर्कम् कर्तुम् अहं शक्नोमि। किन्तु पदे पदे विना कारणं तस्य मनसः द्वारं न अहं घट्टयामि। ध्यानम् एव परमलक्ष्यं कर्तुम् योग्यः मनोधर्मः मम नास्ति। सम्पूर्णतायाः किञ्चित् ऊनता जाता। अन्ते नदिकां गत्वा स्नातवती खलु। तत् स्नानम् असह्यभावं निरसितुं कृतम्। यदि मम पूर्णा निर्लेपता सिद्धा तर्हि कथम् असह्यभावः जातः। परेद्युः ध्यानस्य सिद्धिः कष्टेन जाता। अन्तर्बोधे गुरुवाणी ततः परं तादृशे प्रयोगे न प्रवेष्टव्यम्। तादृशः स्तारः न त्वया अधिगतः इति अबोधयत्।

मम तस्याः च मध्ये स्थितः व्यत्यासः स्फुटः जातः। सा स्वभावेन सात्विकी। किञ्चित् निषिद्धम् इति अन्तर्बोधः भवति तर्हि तत् त्यक्षति। कियदपि त्यजनं कष्टाय स्यात् नाम। अत एव सा योगमार्गस्थिता।

चन्द्रिके मयि त्वम् एतावत् स्निह्यसि इयं प्रीतिः ते ध्यानस्य अन्तराय न भवति किम्।

प्रीतिः आध्यत्मविद्यायाः कदापि अन्तरायः न भवति। त्वमपि प्रीतिं किञ्चित् किञ्चित् शिक्षस्व। अपमार्गाद् बहिः आगन्तुं किञ्चित् सहाय्यं भवति। इति उक्त्वा सा अद्य केवलां मदीयां कथां कथितवती। आत्मकाथने कथनं अहम् अहम् अहम् इति पञ्जरे ग्रस्तं भवति। अलम् एतावता। दीपम् आनेष्यामि इति वदन्ती निर्गता। (*Sārthah*, pp. 160-161)

(“Now you are ready. I will instruct you from today. I will stay in this city for a month and come home and teach you every day,” he said. After a month he disappeared. Afterwards whenever I encountered any difficulty, he taught me from within and solved my problems. He has not so far appeared in person. But I can contact him whenever I want. However, I do not knock upon the door of his mind too often and unnecessarily. My nature is not such that I can adopt meditation as my supreme goal of my life.”)

“If you remember I went to the stream and took a bath after the worship? That was to get rid of my feeling of being dirty. If my lack of involvement has been total, why would I have felt contaminated? The next day I had to struggle very hard to engage in meditation. The voice of the *guru* warned me within, “Do not consent to such experiments in future. You haven’t reached that level yet.”) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 138)

In the above passage, the author has written about *Yogasiddhi* by explaining how the body and soul are different. If the body becomes contaminated then also by the concentration of the mind one can achieve the state of *Samādhī*. But one should never repeat such sinful deeds which drives one to astray.

Thus, Nāgabhaṭṭa achieved all the powers through proper guidance by his *guru*. Here Nāgabhaṭṭa again remembered his Pathaalsha, where he used to here about 'Advaita'.

एवं जयसिंहे बुवाणे सति अपि मम मनः नालन्दे श्रुताम् अद्वयकल्पनाम् अस्मरत् । शंकरयतिना प्रतिपाद्यमानेन अद्वैतेन ताम् अद्वयकल्पनां तोलयितुम् आरभत च । शंकरयतेः अद्वैतं यदि उपनिषत्सम्भूतं, तर्हि बौद्धानाम् अद्वयतत्त्वम् अपि उपनिषत् तत्त्वस्य रूपान्तरं स्यात् सन्देहः अपि मयि जातः । (*Sārthah*, p. 271)

(Jayasimha's perplexity took my mind back to the time I spent in Nālandā when I used to hear the concept called *Advaya* and compared it with the expression 'Advaita' as derived from the Upanishads. It was possible that 'advaya' of Buddhists was also an allotropic form borrowed from the Upanishads.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 236)

Nāgabhaṭṭa clearly thinks that, 'advaya' of Buddhists is taken from the 'Upanishads'.

The author here explained that one can get the capacity of entering another's mind through the practice of *yoga* and through the tantric method also. This is called '*Parakāyā Praveśa*'.

रहस्यं रक्षिष्यते इति यथाविधि प्रतिजानातु भवान् । अस्मदीयया तन्त्रशक्त्या वयं तं दृढीकरिष्यामः इति उक्त्वा समन्त्रं शपथम् अकारयत् । ततः अब्रवीत् - भारतीदेव्याः प्रश्नस्य उत्तरम् अनुभवेन एव वेदितव्यम् इति अस्माकं गुरुणा निश्चितम् । संन्यासिनः तस्य तेन देहेन कामानुभावः अनुचितः । तद्धि हीनं कर्म स्यात् । अतो यदि यः कोऽपि गृहस्थः मृतः स्यात् तर्हि तस्य शरीरं स्वसूक्ष्मशरीरेण प्रविश्य कामानुभावः प्राप्तव्यः इति सः निर्णीतवान् । ब्रह्मज्ञानिनः अपि

लिंगशरीरमात्रेण अपि एतादृशं कर्म अवनतये कल्पिष्यते इति द्वौ अपि आवां शिष्यौ आक्षेपम् अकुर्व  
। साक्षिरूपेण क्रियमाणं कर्म अवनतये न कल्पते । अहं कामानुभवे लम्पटः नैव भविष्यामि । अहं  
क्व भविष्यामि इति भवदभ्याम् ज्ञातं भवत्येव । यदि अहं इन्द्रियलोलुपतया तत्र गृहीतः स्यां तर्हि  
ततः मोचयित्वा भवन्तौ माम् आनयतम् इति उक्त्वा योगदृष्ट्या सर्वत्र द्रष्टुम् आरभत  
तत्रभवान् । तदा महाराजः अमरूकः मृतः । आवाभ्यां सह त्वरितगत्या चरित्वा सप्ताष्टक्रोशदूरे  
स्थितायां कस्याञ्चित् गुहायां निविडारण्यमध्ये गिरिशिखरे स्थितायां स्वीयं स्थूलदेहं परित्यज्य  
लिंगशरीरमात्रेण मनोवेगेन प्रयाय गजपरिवारेण नीयमानम् अमरूकशरीरं प्राविशत् । तस्य  
स्थूलशरीरस्य संरक्षणस्य भारः आवयोः । तत् यथा न विशीर्येत, तथा मूलिकाप्रयोगं कुर्वः । वन्याः  
प्राणिनः यथा न तत् खादेयुः, तथा संरक्षावः । तद्धि शवदशायां वर्तते । यदि अन्यः कश्चित्  
जानीयात् तर्हि अयं कस्य शवः, कस्मात् अत्र वर्तते इति सन्देहः उत्पद्यते । गते अपि मासे गुरुः  
अमरूकदेहं परित्यज्य न प्रत्यागतः । सः इन्द्रियभोगवागुरायां बद्धः इति अस्य अर्थः । ततः आत्मानं  
विमोच्य बहिः आगन्तुं तस्य शक्तिः नास्ति वा? अथवा बहिः आगन्तव्यम् इति ज्ञानम् एव  
आच्छदितं वा न ज्ञायते । मया साक्षात् गत्वा तं दृष्ट्वा तदात्मानः वास्तवीं स्थितिं स्मारयित्वा  
विमोचनं साधनीयम् । अतितमां शीघ्रम् इदं साधनीयम् । तन्त्रकार्येषु बहवः अपायाः भवन्ति इति  
भवता अपि ज्ञायेत । इयं तादृशी परिस्थितिः एका । (*Sārthah*, p. 263)

(Swear that you will guard the secret as prescribed in the Sastras. I will make sure through my spiritual powers that the contract is sealed' He continued later, 'Our preceptor and guruji decided that the answer to Bharati Devi should be given only by direct experience. As he was a sanyasin, he did not consider it proper for him to enjoy sexual pleasure. It was not the done thing. So he decided that when a married man died, he would occupy his mortal body with his own astral body and experience marital bliss. This was how direct experience could be had. Both of us, his disciples, objected that even for a Supreme Self-realized soul, entering another's body even through the astral body was not proper. Whatever was done without involvement in a spirit of disinterested pursuit of knowledge was not improper, he told us. He went on to say further that he would not become embroiled and emotionally involved sexually. He told us that if ever he became sensually and sexually involved, we should free him and bring him back. He looked around through his inward yogic perception and saw that King Amaruka was dead. He walked briskly several miles and leaving behind his physical frame in a hill-top cave in the midst of a thick forest, he travelled through his astral

body with the speed of the mind, entered the body of Amaruka as it was being escorted by his followers. It is our job to protect his physical, mortal body. We are preserving it from decomposing by using precious medicinal plants and herbs. We are guarding it from being eaten by wild animals. It is in the form of a corpse. If anybody else gets to know this, they will be suspicious about the body and wonder why it is being kept there. Though it has been a month, our guru has not left the body of Amaruka and returned. It means that sexual attraction has arrested and captivated him. We do not know whether he has lost the capacity to come out or whether the very knowledge of coming out has been blocked. I must go personally and remind him of his identity and free him. This is very urgent.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 228-229)

The author S. L. Bhyrappa, here proved that the foundation of *Yoga* is Celibacy. He even proved this in his novel through many practical examples.

#### VI.IV.IV VEDĀNTA PHILOSOPHY

*Veda* means knowledge. The texts which teach pure knowledge are also called *Vedas*. The ancient seers of India had the realization of the true knowledge and it flowed from them effortlessly in form of the texts called Vedas. The tradition of India has preserved those texts intact in every respect. The earliest texts of the world which are extant are the Vedas. Indian tradition maintains that the Vedas are eternal and they were not composed by anybody. That is why they are termed 'Apauruseya' (not created by human effort). This country believes that the seers find the eternal Vedas in every creation in their inspired moments.

Vedic literature was not classified or arranged in the early days as we find them now. For the sake of convenience of the study and understanding and also for easiness of utilizing them in Yajnas, sage Vyasa classified the gamut of this vast literature into four Vedas. The very words Vyasa tells this fact. Thus one Veda became four *Vedas* with the names of *Rgveda*, *Yajurveda*, *Samaveda* and *Atharvaveda*. However, we should not forget that these names (*Rgveda* etc.) were already in vogue in the upanishads. In the *Viṣṇupurana* there is a *shloka*-

सोऽयमेको यथा वेदतरुस्तेन पृथक् कृतः ।

चतुर्थार्थं ततो जतं वेदपादपकाननम् । ।



(The *Veda*, which was one huge tree, was divided into four texts by Vyasa; then the garden of Vedas with four trees came into being.).

Each Veda consists of four distinct parts namely, *Samhitā*, *Brāhmaṇa*, *Āraṇyaka* and *Upaniṣad*. The collection of mantras is called *Samhitā*. *Brāhmaṇas* give explanation useful for the performance of the *Yajñas*. These contain prose portions which are to be studied in the forests, while the dwellers have *Vairāgya* (lack of interest in worldly life), are *Āraṇyakas*. The text that deals with the spiritual matters (*Ātman*, *Brahman* etc.) are the *Upaniṣads*. This division is not strictly right. The *Īśāvasyopaniṣad* occurs in the *Samhitā*. The *Bṛhadāraṇyakopaniṣad* has the features of both *Āśramas*. They are:

1. Brahmacarya(Student) 2. Garhasthya(Householder)
3. Vanaprastha(Forestdweller) and 4. Samnyasa(renunciation)

In the first stage, the study of the *Vedas* is done. In the second, the *Yajnas* described in the *Brahmanas* are performed. In the third, the study of the spiritual texts and practice of detachment are prominent. In the fourth, total renunciation is achieved in the light of *upanisads* and liberation is obtained. This was the ideal life in the Vedic ages. Thus a relation may be seen between the four divisions of the *Vedas* and the four stages of the life of the Vedic times.

The author has given more importance to the *Āśramas* which is the duty of a man as a social animal. One should follow these duties which are there in Vedic scriptures. Without following these *Nāgabhaṭṭa* the hero of novel became unsuccessful and non-satisfied in his life:

अस्मद्धर्मस्य मन्दिरं निर्ममाणः स्थपतिः इति सर्वे अस्मान् साभिमानं वीक्ष्यन्ते । भट्टवर्य तेषाम् अस्माकं च मध्ये अन्तरमस्ति । स्वमतस्य प्रचारः कर्तव्यः इति उत्साहः तेषु एकैकस्य अपि अस्ति । तेषु धर्मप्रचारः धर्माचरणस्य आवश्यकम् अङ्गम् । अस्मासु प्रचारस्य किमपि स्थानं नास्ति । एवं ते प्रसरन्ति । वयं संकुचामः । जातिवर्णधर्माणां बन्धे अस्माकं प्रसारः नैव शक्यते । धर्मान्तरस्वीकरणं भवतु इति प्रत्यहम् अस्मान् पीडयन्ति खलु । एकदा मम पत्नीम् एतद्विषये अपृच्छम् । फलम् यः कोऽपि भवतु । अस्माभिः सुखिभिः भवितव्यम् इति मुख्यं ननु? अस्माकं शिशुं कः देवः अरक्षत्? इति सा अवदत् । अस्माकं द्वितीयशिशोः कण्ठमालारोगः जातः इति अस्माकं विह्वलता आसीत् । अस्मत्कुटुम्बे शिल्पेन साकं वैद्यशास्त्रमपि वर्तते । अहं श्रीगन्धं घर्षयित्वा

औषधलेपं कृतवान्। कियदपि औषधं कियतां नाम दैवकृपापि अपेक्षिता ननु? अतः कुलदेवतायाः महेश्वरस्य परिप्रार्थनमपि अकुर्म। प्रातिवेशिक्यः आगत्य सान्त्वनवाक्यानि बुवाणाः शिशुं संरक्षन्ति स्म। ताभिः मम भार्यायाः समाधानं मनोबलं च वर्धितम्। प्रसूतायां देवाय प्रार्थनायां समर्पितायां निश्चप्रचं शिशुः निरामयः भविष्यति। प्रसूतस्य शिशोः जीवनस्य प्रश्ने उपस्थिते चर्चा मास्तु/ इति बह्व्यः स्त्रियः अवदन् किल। इयं परिप्रार्थनां समर्पितवती। शिशुः उल्लाघोऽभवत्। मदीयेन औषधेन वा, कुलदैवतस्य महेश्वरस्य प्रसादेन वा, अथवा प्रतिवेशिकैः उक्तस्य श्रमणदेवस्य अनुग्रहेण वा - कः विवृत्य कथयेत्? श्रमणदेवानुग्रहेण एव शिशोः निरामयता जाता इति मद्भार्या पूणविश्वासं प्राप्तवती। प्रतिवेशिकानां प्रभावः तावत्तीव्रः। इदानीं मम भार्या एव वदति श्रमणधर्मस्वीकारे कः दोषः? गृहे अस्माकं देवमपि पूजयाम। स्वग्रामे जीविकाहीनानाम् अस्माकम् एतत् श्रमणमन्दिरनिर्माणेन खलु अञ्जलिपूर्णं धनं, वासगृहं, दासी च इति सकलं लब्धम् इति। (Sārthah, pp. 71-72)

(All of them treat me with great affection as I am the builder of their holy precincts. Sri Bhatta, there is a difference between them and us. Each of them is enthusiastic about propagating his religion. Publicizing their religion is an essential aspect of their religious practice. There is no place among us for publicity. Thus, they are increasing and we are decreasing in numbers. It is not possible at all for us to spread ourselves out given our restrictions of caste, community and religion. Since they are pestering us everyday to convert, I asked my wife one day. And she said, "What does it matter which religion it is? Isn't it important that we should be happy? After all which god was it that saved our child?" She was referring to our second child who fell seriously ill. Our family also has a tradition of dispensing medicine in addition to practising sculpture. No matter how much medicine is administered, we need the grace of God also, don't we? We prayed to our household deity Maheswara. All the neighbours visited us, looked at the child and consoled us. My wife felt very comforted. Several women, it seems, told her that if we surrendered to their god in the interest of our child he would certainly be cured, no matter what the disease was. My wife took a vow in the traditional manner. The child was cured. How does not really know whether it was because of my medicine, or the grace of our family deity Maheswara, or because of the Buddhist god? However, she believes that it was because of the Buddhist god. The influence of the neighbours is that strong. Now she herself says that there is nothing wrong if we convert to Buddhism. She says,

“At home we can worship our god also. We, who were very poor in our town, came here and isn't because of the building of this Buddhist temple that we have got plenty of money, a house to live in, and even a servant?”) (The Caravan 'Sārtha' of S. Ramaswamy, p. 67)

They call the same god by different names like Indra, Mitra, Varuna, Agni, Suparna or Garutman. The learned scholars described the one truth in many ways. They call it Agni, Yama and Matarisvan. Here the author says that one should stay in the religion into which they were born. Even it is said in our Vedas also.

According to the occupation the society is divided into four groups viz. the Brahmana- the teacher, the Kshatriyas- the warriors, the Vaishya- the man of money and Shudras- keeps the city clean. In the following stanza the author wants to tell us that everybody should be in same caste in which they are born. No one have any right to convert anybody:

मण्डनमिश्रगुरुः अवदत् - जन्मनः जातं जातिधर्मम् परिवर्तयितुं न कश्चित् शक्नोति । स खलु अपरिवर्त्यः । तस्य कुलं तदीयम् । तेषां तेषां कुलनियमाः तैः तैरेव कर्तव्याः । अन्येषां तत्र प्रवेशः नास्ति । अधिकारोऽपि नास्ति । धर्मगुरोः ब्राह्मणस्यापि नास्ति । राजशक्तिमतः क्षत्रियस्यापि नास्ति । अर्थशक्तिमतः वैश्यस्यापि नास्ति । अन्ये यदि तत्र प्रवेष्टुम् अधिकारं दर्शयितुं वा यतन्ते, तर्हि तस्य कुलस्य जनाः प्रमुखाश्च अवकाशं न ददति । (Sārthah, p. 228)

(The Sri Guru continued, 'Nobody can change the dharma of caste, which is the dharma of birth. It is incontrovertible. Each creed is its own. The people of each creed should stick to their own rules and regulations, responsibilities and duties. No outsiders should be allowed entry. They have no right. No one has a right. Not the Brahmin, the teacher; not the Kshatriya, the warrior; not the Vaishya, the man of money. If the others try to enter and exercise authority, it should not be allowed.') (The Caravan 'Sārtha' of S. Ramaswamy, p. 196)

Buddhist's main aim is conversion. Every Buddhist was eager to convert the people into Buddhism. So here Mandana Mishra Guru was telling that one

should live midst of the people with their own profession, no one would have capacity to convert them. Even his guru Mandana Mishra told him as:

नाटके नटः आसम् इति त्वया उक्तम् । कालिदासकृतस्य अभिज्ञानशकुन्तलस्य वचनं वदसि ।  
इदं त्वया ज्ञायताम् । गृहस्थाश्रमः वैवाहिकजीवनम् इति एकं व्रतम् । व्रतनियमानुसारेण भावनायाः  
श्रुतिं वयं योजयामः । व्रतनियमानुसारेण श्रुतिम् अयोजयन् मानवः न भवति उत्तमः व्रती । कर्ममार्ग  
स्य मूलतत्त्वम् इदम् । (*Sārthah*, p. 233)

(‘You said you were an actor. You are talking the language of Kalidasa’s *Shakuntalam*. Please be very clear about this. Grihasthashrama is an ashrama like the other ashramas – a sacred path to follow and a way of religious life. For man who is not internally attuned to the marriage oaths it cannot be a *vrata* – a sacred undertaking. This is the fundamental principle of karmamarga.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 201)

The author highlighted on ‘Grihasthashrama’, that was like a ‘*Vrata*’. One should follow the way of sacred life and religion strictly. Otherwise, he would not become successful in his life. Here the author describes a typical Vedic house where one can see the Vedic atmosphere. Bharti Devi, Mandana Mishra’s wife was born and brought up in such an atmosphere and become a typical Indian women scholar of 8<sup>th</sup> century. The author successfully sketched her character and even Vedic philosophy is lively that a reader can get a great knowledge about Vedas.

In the following Quotation one can get the whole picture of Bharti Devi’s life very lively.

अस्माकं गृहे सदा सर्वदा वेदपाठः प्रावर्तत । विभिन्नेभ्यः देशेभ्यः आगच्छन्तः विद्यार्थिनः ।  
न केवलं शैशवावस्थायां, गर्भावस्थायां स्थित्या अपि मया वेदपाठः अश्रूयत । श्रावं श्रावं षष्ठे  
वयसि एव कतिपयान् भागान् लोपं विना पठामि स्म । अष्टमे वर्षे प्रायः सर्वाः संहिताः मम  
कण्ठस्थीभूताः । केषाञ्चन भागानां पदपाठः, कमपाठः, जटापाठः, घनपाठः अपि वाचोविधेयाः  
आसन् । तथापि अहं स्त्री । वेदाध्ययनाधिकारः मम नास्ति । वेदं श्रोतुं न निर्बन्धः । गुरुमुखेन  
अध्ययनं तु निषिद्धम् । श्रवणेन वेदान् शिक्षितवती । मम माता अपि एवम् । यदा यदा पिता ग्रामे न  
भवति स्म तदा तदा औपासनाग्नेःपालनं तस्याः कर्तव्यम् आसीत् । तदर्थम् अपेक्षितान् मन्त्रान्

शिक्षितुं तस्याः अधिकारः आसीत्। तावत् शिक्षितवती च। पिता सम्प्रदायस्थः। मदपि वर्षाणां विंशत्या ज्यायान् अग्रजः अपि तथा। प्लारती अतीव पट्वी। गुरुमुखतः पाठं विनापि वेदान् अधिगतवती। व्याकरणं, तर्क, दर्शनानि, काव्यानि, अलंकारादिकं च क्रमेण शिक्षयाम इति पितरम् अब्रवीत्। तस्मिन् काले मम माता परलोकवासिनी आसीत्। पिता सातङ्कम् अपृच्छत् त्वया कथ्यमानं साधु। किन्तु स्वसमानविद्यां परिणेतुं वराः बिभ्यति चेत्? अस्याः विवाहः कथं साधनीयः स्यात्? इति। तादृशमेव पतिं गवेषयाम। यदि न लप्स्यते योग्यः वरः, तर्हि एषा ब्रह्मचारिणी एव तिष्ठतु। पटुबुद्धेः विद्यापेक्षिण्याः कन्यायाः अवकाशवञ्चना न कार्या इति मम अग्रजस्य वचनम् पित्रा पुरस्कृतम्। वस्तुतः अग्रजः एव मम गुरुः। मद्दिषणवेगानुसारेण सः बोधयति स्म। गृहे स्थितैः अन्यैः शिष्यैः सह उपविश्य च मां बोधयति स्म। पृथगेव सा शिक्षणीया इति पित्रा कथितं च अग्रजेन न पुरस्कृतम्। यदा अहं दृष्टरजाः अभवम्, तदनन्तरम् अपि स अन्यैः शिष्यैः सह एव शिक्षताम्। किन्तु एकस्मिन् पार्श्वे उपविष्टा शिक्षताम्। पृथक्करणं तस्याः इतरशिष्याणां च ब्रह्मचर्य संकल्पस्य शंकनमिव इति अवदत्। तस्मिन् काले अग्रजस्य एव वाक् अधिकप्रभावशालिनी आसीत्। तस्य विद्वत्त्वकीर्तिः सर्वत्र प्रसृता। इतरब्रह्मचारिवत् ममापि अलंकाराभरण पुष्पगन्धादिसेवा प्रतिषिद्धा आसीत्। तेषामिव मम शिरसो मुण्डनं तु न कृतम् आसीत्। अयमेक एव विशेषः। तेषामिव मम अपि दर्पणदर्शनं न अनुमतम् आसीत् ब्रह्मचर्याश्रमस्य नियमेषु कापि शिथिलता मद्दिषये न आसीत्। (Sārthah, p. 230)

(In our house, Vedic recitations went on continuously. Students came from all over the place. Not only since childhood but even before, when I was in my mother's womb, the recitation of the Vedas would reach me. Through intermittent listening, I can faultlessly recite a good part of it. I knew a major part of the Samhitā – the literary section – by the time I was eight. I knew some of the recitations by rote in all the four increasingly difficult ways of recitation – *padapatha*, *kramapatha*, *jatapatha* and *ghanapatha*. But, after all, I am a woman. I could not learn the Vedas directly from the guru as there is no scriptural sanction to do so. I learnt everything by just listening to it. My mother was also like that. When father was not in town, she had the responsibility of keeping the sacrificial fire at home going, to learn the relevant mantras for which, there was scriptural sanction. My father was a strict traditionalist. So was my brother who was twenty years my senior. My brother told my father, 'Bharati is so intelligent. Even without being taught by a guru, she has learnt the Vedas. Let us teach her grammar, logic, the other systems of philosophy, literature and poetics.' Mother

meanwhile had died. Father expressed his concern, ‘What you say is true. But if she becomes so learned, would it not frighten off prospective bridegrooms? How will we get her married? Yet he agreed to my brother’s proposal. ‘Let us search for an eligible husband. If by chance we cannot find such a match let her remain a virgin. It is not right to deny scholarship for a girl who is so well equipped intellectually.’ Actually my elder brother was himself my guru. He was teaching me as fast as my capacity stretched. He was teaching me also along with the boys who were being taught at home. Though Father said that I should be taught separately, brother did not agree. Even after I attained puberty the practice continued and he said, “Let her sit a little away from the group. To segregate her from the boys means that you suspect their celibacy.” By then brother’s voice carried authority. His fame as a great scholar had spread far and wide. Like any other student, I was forbidden to wear ornaments or decorations. My only concession was that I did not have to shave my head. Like them I too was also forbidden to look into a mirror. There was absolutely no relaxation in the strict rules of the brahmacharya ashrama – the traditional first stage of Hindu student life.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 198-199)

Here we can see that the author sketched a special different women character of 8<sup>th</sup> century. Bhartidevi’s father and brother both were strict traditionalist. Bhartidevi was so intelligent that she had learnt the Vedas without even being taught by the guru. So both father and brother were forced themselves to teach her systematically thinking that, it was not right to deny scholarship for a girl who was so well equipped intellectually. Thus the author successfully sketched a character of brahmacharya-ashrama for a girl.

When Nāgabhaṭṭa and Jaysimha returning to Mathurā after listened the debate between Shankarayati and Jaysimha, they discussed about the debate Jaysimha told Nāgabhaṭṭa as follows...

अविद्या माया इति एकस्य तत्त्वस्य द्वे मुखे . सगुणं ब्रह्म निर्गुणं ब्रह्म प्रातिभासिक-  
व्यावहारिक-पारमार्थिकभेदेन सत्यस्य त्रैविध्यं जीवस्य च ईश्वरस्य साक्षीत्वं सत्यत्वस्य मिथ्यात्वस्य च  
भूमयः इति सर्वम् विवरणं यदा दत्तं तदा मम अपि स्मरणं स्पष्टम् अभवत् ।

सः यतिः बुद्धिमान् एव इति तर्कयामि इति अवदत् जयसिंहः ।

तत्र नास्ति संशयलेशः अपि ।

किन्तु तस्य संन्यासः एव परमाश्रमः इति अंगीकार्यं भवति ।

यदि तस्य तर्कम् अभ्युपगच्छामः तर्हि

अभ्युपगमार्हतया कौशल्यं पूर्णम् भाति खलु ।

परमादर्शभूतं सर्वत्र समन्वितं भवेत् । सर्वे यदि संन्यासिनः स्युः तर्हि प्रपञ्चस्य का गतिः इति भारतीदेव्या कृते प्रश्ने, जगत्संसारः भगवत्संकल्पानुसारेण अनन्तकालं प्रवर्तिष्यते, तस्य स्थितेः गतेः वा विषये केनापि चिन्तयितव्यम् इति उत्तरं यतिः दत्तवान् इति अवदम् । (*Sārthah*, p. 273)

‘That ascetic must be a very intelligent man,’ Jayasimha said. ‘There is absolutely no doubt about it.’

‘But you must accept that sanyas is the ultimate of the four ashramas or stages of life.’

‘If you accept his logic.’

‘It is convincing enough to be accepted.’

‘When Bharati Devi told him that what was Ultimate must be applicable to all people and questioned, what would happen to the world if everybody became an ascetic, the young sanyasin replied that the world would go on according to God’s will and therefore no one need worry about it.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 237-238)

Here we can see the brilliant capacity of the author who tried to relate the philosophical logics to life so tactfully and takes them practically. Being a brilliant philosopher he also thinks just like a common man. The Arabs captured the Sun temple of Moolsthana and wanted to destroy the Idol and even the whole temple. Nāgabhaṭṭa being an orthodox Brahmin convensed the people as follows.

मूलवैदिकपद्धतौ विग्रहोऽपि नास्ति, देवालयः अपि नास्ति । तत्र केवलं होम- हवन- यज्ञाः सन्ति । (*Sārthah*, p. 289)

(According to original Vedic practice there was neither idol nor temple, only sacrificial rites and rituals like homa, havana and Yajña.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 251)

In *Karmakāṇḍa*, the idol worship is not there and importance of Homa, Havana and *Yajña* is described deeply.

## VI.IV.V PŪRVA MĪMĀMSĀ

The former part of *Vedas* consists of ritualistic acts is called *Pūrva Mīmāṃsā* which is also consisting of religious duties, so it is called *Dharmamīmāṃsā* or *Karmamīmāṃsā*.

Jaimini compiled and systematized the *Mīmāṃsāsūtra*. These Mīmāṃsakas are divided into three paths as Bhaṭṭa School and Prabhākara School and Miśra school. The Prabhākara School recognizes five *pramāṇas* - perception, inference, verbal testimony, *upamāna* and presumption while the followers of the Bhaṭṭa School recognizes six with the addition of *anupalabdhi*.

Formerly *Pūrva Mīmāṃsā* did not believe in the God, but later Mīmāṃsakas believe in the God who sent the creator.

## VI.IV.VI UTTARA MĪMĀMSĀ

The former part of *Vedas* consists of Karma while the latter part of *Vedas* consists of knowledge. *Brahmasūtra* is the foremost book of *Vedānta Darśana*. Three different commentators Śaṅkara, Mādhava and Rāmānuja commented on the *Vedānta Darśana* and also became famous as *Advaita Siddhānta*, *Dvaita Siddhānta* and *Viśiṣṭhādvaita Siddhānta* respectively.

## VI.IV.VII THE GREATNESS OF THE GĪTĀ

Truly speaking, none has power to describe in world the glory of the *Gītā*, for it is a book containing the highest esoteric doctrines. It is the essence of the *Vedas*; its language is so sweet and simple that man can easily understand it after a little practice; but the thoughts are so deep that none can arrive at their end even after constant study throughout a lifetime.

## VI.IV.VIII PRINCIPAL TEACHINGS OF THE GĪTĀ

For His own realization, God has laid down in *Gītā* two principal ways- (1) *Sāṅkhyayoga* and (2) *Karmayoga*. Of these –

- (1) All objects unreal like the water in a mirage, or the creation of a dream, *Guṇas*, which are the products of *Māyā*, move in the *Guṇas*, understanding this, the sense of doership should be lost with regards to all activities of mind,



senses and body and being established ever in identity with all pervading God, the embodiment of Truth, Knowledge and Bliss, consciousness should be lost of the existence of any other being but God. This is the practice of *Sāṅkhyayoga*.

- (2) Regarding everything as belonging to God, maintaining equality in success or failure, renouncing attachment and the desire for fruit, all works should be done according to God's behests and only for the sake of God; and with utmost faith and reverence, surrendering oneself to God through mind, speech and body, constant meditation on God's Form with remembrance of his names, virtues and glory, should be practiced. This is the practice of *Yoga* by disinterested action.

The result of both these practices being one; they are regarded as one in reality. However, during the period of practice, they being different according to qualifications of the *Sādhaka*, the two paths have been separately described. Therefore, the same man cannot tread both the paths at same time, even as thought there may be two roads to the Ganges, a person cannot proceed by the both paths at the same time. Out of these, *Karmayoga* cannot be practiced in the stage of *Sannyāsa*, for in that stage renunciation of *Karma* in every form has been advised. The practice of *Sāṅkhyayoga* however, is possible in every *Āśrama*, or stage of life.

If it is argued that the Lord has described *Sāṅkhyayoga* as synonyms with *Sannyāsa*, therefore, *Sannyāsa* or monks alone are entitled to practice it, and not householders, the argument is untenable, because in the course of his description of *Sāṅkhyayoga*, the Lord, here and there, showed to Arjuna that he was qualified to fight, even according to that standard. If householders were ever disqualified for *Sankhyayoga*, how could be these statements of the Lord be reconciled? True, there is this special saving clause that the *Sadhaka* qualified for the path of *Sankhya* should be devoid of identification with the body, the practice of *Sāṅkhyayoga* cannot be properly understood. That is why the Lord described the practice of *Sāṅkhyayoga* as difficult and disinterested *Karmayoga*, being easier of practice, the lord exhorted Arjuna, every now and then, to practice it, together with constant meditation oh Hi m.

In the novel *Sārtha*, the author is keen in using the extract of the Gita throughout the novel. When the Buddhist Bhikku Vajrapāda compelling the Sthapati to convert then Nāgabhaṭṭa wanted to talk to him. Thus, Nāgabhaṭṭa was prepared to argue with Bhikku Vajrapāda, as he did not have any right to force Viśvakarmā Stapati to convert to Buddhism. Thus, the author uses the summary of *Gītā* throughout the novel according to the situation.

#### VI.IV.IX TANTRA PHILOSOPHY

*Tantra* is philosophy which has no respect in our society as it is a left path. The tantriks mostly live in the isolated place like graveyard, forest or on the hilly area. They take liquor, hunt eat meat of dogs or fish etc. they meditate to achieve extraordinary powers like mind reading, penetrating exercises and breath control which facilitate meditation.

Some tantriks had the power to read the mind of anyone at whom they looked steadily, making precise enquiries about their family, relatives and friends, which was enough to earn money and respect of people. A Sādhaka performs 'Yoni Pūjā' which gives more power to tantriks which is totally opposite to the *Yoga* philosophy. In the following paragraphs, the author described practically the daily routine of a tantrik which was very different and disgusting.

स्वल्पकाले व्यतीते कश्चन संन्यासी तं मण्डपम् आगतः। तस्य स्कन्धे एका भस्त्रिका। दक्षिणहस्ते रज्जुबद्धं मृतस्य शुनः अल्पं शरीरम्। तस्य दण्डस्य अग्रे त्रिशूलम्। तस्य श्मश्रूणि केशाश्च जीटलानि। कालवर्णः कम्बलः। तेन वेष्टितं मलिनं वसनं सः वामाचारी इति स्पष्टं द्योतयति स्म।

स्वीयं वस्त्रग्रन्थिं शुनः शवं च भूमौ निधाय, इतस्ततः गवेषयित्वा कानिचित् शुष्काणि काष्ठानि संगृह्य आनयत्। ततः स्वभस्त्रिकायाः शाणं वह्निशिलाखण्डं शल्कं च गृहीत्वा शल्के वह्निकणं निक्षिप्य मुखेन फूत्कृत्य ज्वालाम् उत्पाद्य तदुपरि कौशलेन दारुशकलानि निधाय अग्निं प्राज्वालयत्। तदुपरि बाहुप्रमाणानि काष्ठानि निधाय अग्निं पुनः प्रज्वाल्य तत्र शुनः शरीरं न्यधात्, तदुपरि च चत्वारि काष्ठानि निधाय पिहितवान्। सर्वं मिलित्वा धग्धगिति ज्वलितुम् आरभत। तस्मिन् ज्वलति विरामो लब्धः इतीव वह्नेः किञ्चदूरे कुक्कुटवत् उपविश्य मलं व्यसृजत्।

मलविसर्जनानन्तरं प्रत्यावृत्तः सः स्वदक्षिणहस्तेन अंगुष्ठमात्रम् स्वमलं स्वीकृत्य मुखे निक्षिप्य चर्वित्वा अगिलत् । तस्य मुखे असह्यभावना नासीत् । कण्ठनाडीनां श्वयथुः , नयनयोः जलं वमनं वा तल्लक्षणानि वा न अदृश्यन्त । अन्नस्य कवलं यथा वदने निक्षिप्य चर्वित्वा गिलति , तथा मलमपि सहजतया चर्वित्वा गीर्णवान् ।

स्वल्पकालानन्तरं पात्रं वारिणा पूरयित्वा यदा सः निवृत्तः , तदा शुनः शरीरं कालवर्णं जातम् । तत् वह्नेः अपसार्य शीतीभवितुं मुक्त्वा स स्वग्रन्थेः दारूचषकिकां बहिः आनीय तस्याः किमपि बिन्दुशः पातुम् आरभत । तन्मद्यमेव स्यादिति स्पष्टम् । छुरिकया अग्निपक्वं श्वमांसं खण्डशः कर्तयित्वा मुखमारूतधमनेन किञ्चिच्छीतं कृत्वा खादितुम् आरभत । मध्ये मध्ये बिन्दुमात्रं मद्यम् । एकदा पात्रगतं नीरं च अपिबत् । (*Sārthah*, pp. 96-97)

(Soon a sadhu came to the mantapa. He had a bag on his back. In his right hand, dangling from a rope was a small dog's carcass. He carried a long stick like a *trishul*- a trident. Thick, knotted, dishevelled hair, moustache, and beard. A black blanket. His extremely dirty clothes indicated that he was a *vamachari*, a man who followed the 'Left Path' of action.

Placing his bag and the dead dog on the stone floor of the mantapa, he searched around and collected some dry twigs. He took out flint stones from his bag, rubbed them together and started a fire. He laid the small sticks around the fire such that the fire spread. He put the larger sticks on top and fanned the fire into a steady flame. Then he placed the dead dog on it and arranged some more wood over it. The carcass started to burn. When the flame became steady, he moved away from the fire and defecated.

After defecating, he picked up some faces with his right hand, put it in his mouth, chewed, and swallowed it. There was no sign of disgust on his face. The veins of his neck did not bulge, his eyes did not water, and he did not vomit. He had eaten it as though it was ordinary food.

By the time he returned with the water, the carcass had turned black and the fire had burnt itself out. He pulled out the carcass and leaving it to cool, took out from his bag a wooden flask and started sipping from it. I understood that it was liquor. With a small dagger he cut out pieces of the dog's flesh, and while he ate them, he drank mouthfuls of the native liquor. At one point, he even drank some water.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 89)

Here the author explained the fiscal mind of Nāgabhaṭṭa who could not take the proper decision of life. Nāgabhaṭṭa was curious to know about his wife Śālinī and his friend Amaruka. So, he wants to learn mind reading. He failed in the path of *Yoga* and wanted to try the tantrik way. So, he went to a deserted area in search of his *guru* and waited there for five days patiently, knowing all this the *guru* came and said as follows:

त्वया अत्र आगन्तुं यदा निर्णीतं, तदा एव मया ज्ञातम्। तव निष्ठाम् आद्रियमाणः एव अत्र आगतः अस्मि। अद्य अमावस्या। योनिपूजां कर्तुम् इमम् आनीतवान्। तत् तन्त्रं यदा आचरामि, तदा अन्येन अत्र न भवितव्यम्। त्वम् इदानीं क्वापि कोशदूरे गत्वा रात्रिं व्यतीत्य सूर्यो दयात् प्राग् आगच्छ। ख (Sārthah, p. 104)

(‘I knew the moment you thought of coming here. I have come because I admire your single-minded devotion. Today is new moon day. I have brought her here to perform *yonī pooja* (worship of the vagina). When that tantra is performed, no one else should be present. Go away now and come back before sunrise.’) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 95)

His *guru* wanted to perform ‘*Yonī Pūjā*’. So, he sent him back and told him to come back next day before sunrise. As he knew a little about this *Pūjā* he slept thinking about that.

योनिपूजायाः विषये अस्पष्टं मया श्रुतम्। सा पूजा शक्तिम् आराध्य तस्याः आह्वानं कर्तुं काचित् क्रिया, मैथुनं तस्याः अङ्गम् इत्येतावत् मया ज्ञातम्।

सा वेश्या मण्डपस्य पाषाणस्थले धनुरिव स्वीयं नग्नं शरीरं वकीकृत्य पाणिपादं च भुग्नं कृत्वा पार्श्वे सुप्ता निद्राति स्म स्वापवेलायां तया स्वोपरि आस्तृतं चीरं निद्रातिवलनैः स्थले अर्धा वृत्तौ पतितम्। तस्याः अलिके विशालाकृतिकुङ्कुमस्थासकम् आसीत्। स्तनयोः केशभरिते योनिप्रदेशे च घृष्टश्रीगन्धलेपः शष्को दृष्टः। जानुनोः कूर्परयोश्च श्रीगन्धपट्टिकाः। केशपाशे वह्निपाशे दृश्यमाना पलाशकुसुममञ्जरी। तस्याः पार्श्वे नग्नो वीरासने उपविष्टः निमीलितनयनः ध्यानलीन सः आसीत् तस्य फाले वक्षसि जननेन्द्रिये च कुङ्कुमलेपः अदृश्यत। (Sārthah, p. 105)

(I had heard of *yonī Pūjā* and knew that it meant invoking and worshipping *Śakti*, the female principle, and that sexual union was of part of that worship.

I saw the woman sleeping on the stone floor of the mantapa, her naked body bent like a bow. The clothes she had worn when she went to sleep now lay on the floor in spirals, for she must have rolled about in her sleep. Her forehead was thickly covered with vermilion. The sandalwood paste on her breasts, genitals, knees, and elbows had dried up. A bunch of flame-red flowers adorned her hair. The tantrik was seated naked in *virasana*, in deep meditation – his chest, face and genitals smeared with vermilion.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 95-96)

Next day morning he saw the pooja performed by his Guru and followed his instructions. He became a totally dedicated pupil and followed whatever the Guru said, and learnt all from his Guru. But his Guru advised him not to waste the power unnecessarily for reading the minds of others as follows:

एवं अन्यमनःप्रवेशो मया लीलया लभ्यते स्म । अस्याः शक्तेः प्रयोगे न कञ्चिद् दोषः । किन्तु यावत्प्रयुज्यते ,तावद्व्ययिता भवति शक्तिः । विना प्रयोजनं किमिति व्ययितव्या ? विवेकी सदा व्ययाद् अधिकम् आयं रक्षति इति सः हितम् उपादिशत् । ध्यानस्य सुलभसिद्धये प्रतिदिनं सः कानिचित् आसनानि प्राणायामं च अबोधयत् । (*Sārthah*, p. 106)

(Thus penetrating another’s mind became very easy for me. There was no harm in using it. But when something is used, it is naturally expended. So why should one waste one’s powers unnecessarily, he would argue. He would also point out that the wise man always earned more than he spent. He made me practise certain bodily exercises and breath control that facilitated meditation.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 96-97)

Nāgabhaṭṭa learnt all from his Guru then his Guru said:

यन्मया बोधितव्यं, तद् बोधितवान् अस्मि । त्वम् एव कस्याञ्चित् अमावस्यायां योनिपूजां कृत्वा साधनायाः परिसमाप्तिं कुरु । ततः कीदृशी अधिका शक्तिः वशीकरणीया इति त्वम् एव ज्ञास्यसि । तत्साधनायाः मार्गः अपि ध्याने प्रतिभाति । यदि अपेक्षसे तर्हि ध्याने माम् आसाद्य पृच्छस्व इति । (*Sārthah*, pp. 107-108)

(I have taught you all I can. Consummate your religious observance yourself by performing the yoni pooja on some new moon night. After that you will on your own understand how to acquire greatest powers. The means of such

attainment will also flash forth in your meditation. If you wish you can approach me in your meditation and ask.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 97-98)

*Guru* advised him to perform 'Yoni Pūjā' himself and then went towards north. The author described the 'Yoni Pūjā' as follows:

योनिपूजायै शक्तिरूपिणी नारी काचित् अपेक्षिता । नटी, कापालिकी, वेश्या, रजकी, नापिताङ्गना, ब्राह्मणी, शूद्रकन्या, गोपालकन्या, मालाकारस्य कन्या- नवसु स्त्रीषु काचित् भवितुम् अर्हति । सा कुमारी न भवेत् । स्वमाता न भवेत् ।

क्षतयोनिः पूजयितव्या अक्षता नैव पूजयेत् ।

अक्षतापूजनाद् देवि सिद्धिहानिः पदे पदे । ।

स्वपत्नी अन्यपत्नी वा विवहिता अविवहिता वा भवतु ।

कस्यापि आद्यस्य गृहस्य पुरः स्थित्वा तत्र पुरावृत्तं मृत्यु-वेदना-रोग-नष्ट-भ्रष्टादिविषयम् उक्त्वा फ़यदि योग्यः प्रतिबन्धः न विधास्यते, तर्हि परस्तात् भयंकरी विपत्तिः भविष्यति/इति ब्रवीमि चेत्, धनव्ययम् अगणयित्वा प्रतिबन्धं कारयिष्यति । प्लवान् एव इमं प्रतिबन्धं कृत्वा अस्मान् रक्ष ।/इति पादयोः पतिष्यति । तत्र प्रतारणा कर्तव्या न भवति । वास्तवं दोषप्रतिबन्धं कृत्वा दक्षिणां सम्पाद्य तां शक्तिरूपायै दातुं शक्यते इति उपायोऽपि अभात् । (*Sārthah*, p. 108)

(There were nine kinds of women who were eligible – an actress, a kapalika, a prostitute, and so on. She should not be a virgin. She should not be a mother, according to the injunction *Khstayonih pujitavya akshatam naiva pujayet*. She could be one's own wife, another's wife, a married woman, or an unmarried woman.

I could stand at the door of some rich men's house and recount their past – the troubles and tribulations that they had gone through, the diseases and deaths that had taken place in their family, their transgressions – and tell them that unless they performed the appropriate propitiatory rites they would come to great grief. They would then immediately fall at my feet and beg of me to protect them. They would not mind spending any amount. But I did not want cheat them. The proper, prescribed rituals could be conducted and money earned quite honestly, and that could be spent for my pooja.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 98)

Here the author explained the *Yoni Pūjā* that is meant for invoking and worshipping the *Śakti*. Nāgabhaṭṭa achieved the tantrik powers and wanted to read the mind of Candrikā, as he wanted to perform ‘*Yoni Pūjā*’ keeping Candrikā as *Śakti*. So, he tried to enter the mind of Candrikā through meditation, but failed. Here we can see the power of *Yoga* clearly explained by the author as follows:

हठे एव विश्वस्य मूलशक्तिः इति गुरुबोधः स्मृतिपथम् आगतः । सा इदानीं क्व वर्तते ? मयि तस्याः स्नेहस्य उद्गमस्रोतः अद्यापि वर्तते किम् ? इति ज्ञात्वा कार्योन्मुखो भवितुं निश्चयः कृतवान् । यत्र स्थितः , तस्याः शिलायाः पार्श्वे ध्यानस्थो भूत्वा तस्याः मनःप्रवेशप्रक्रियाम् आरभे । ध्यानं सिद्धम् । तस्याः मनस्तु न लब्धम् । सा लब्धा । किन्तु तस्याः मनः शत्रुप्रवेशं निवारयितुं निर्मिता दृढाश्मभित्तः इव स्थितम् । शिलाभित्तिं व्यर्थं घट्टयतः चिक्रोडस्य इव मम मनसः स्थितिः आसीत् । कियत्यपि काले गते ध्यानात् न्यवर्ते । शरीरस्य मनसः च आयासे मया अनुभूतः । कदापि पुरा एतादृशः आयासः न अनुभूतः । अन्यमनःप्रवेशानन्तरमपि न अनुभूतः । सा इदानीम् ध्यानमग्ना किमु ? ध्यानमग्नानां मानसः प्रवेशः दुष्करः । केषाञ्चन तु असाध्यम् इति गुरुणा उक्तं मया स्मृतम् । (*Sārthah*, p. 110)

(I remembered the words of my guru that it took great resolution to become a tantrik, and a firm belief in one’s invincibility. The challenging spirit was the vital force of the universe. I decided to find out where she was and to find out whether she still had any of the old affection for me. I sat on the stone slab and through vigorous meditation tried to enter her mind. But I just could not find her mind. I discovered her but she had enclosed her mind in a sort of impregnable mental fortress. My efforts were akin that of a little squirrel battering its head against a wall. After a long time I came out of my meditation, my inner being exhausted. I had never experienced such weariness after entering other people’s minds. Was she engaged in meditation right now? It was difficult to enter the minds of those who meditated. I remembered my guru saying that it was impossible to enter some minds.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 99)

After a long time when he failed in reading Candrikā's mind, he came to know that reading the minds of Yogis is not so easy so he left reading the mind of Candrikā. The author here showed the Yogic power, which was superior to *Tantra*. Nāgabhaṭṭa performed 'Yoni Pūjā' keeping Candrikā as *Śakti*. The author described it as follows:

गते वर्षद्वये अटवीषु ज्योत्स्नान्धकारयोः उषितवतो मम अमावस्यान्धकारेऽपि वन्यमृगाणाम्  
इव दृष्टिः स्पष्टा आसीत् । शक्तिं शिलायाम् उपवेश्य कुनद्याः जलम् आनीय श्रीगन्धदारूखण्डं सुष्ठु  
शिलायां घर्षितवान् । मृत्पात्रे भङ्गचूर्णं सम्यक् विलीनम् अकरवम् । वस्त्रग्रन्थौ निबद्धं कुंकुमचूर्णं  
हरिद्राचूर्णं च पृथक् न्यधात् । लघुदारूशाण- वह्निशिलानां समवायेन संघर्षितेन वह्निम् उत्पाद्य  
तैलवर्तिसहितयोः द्वयोः प्रणतिदीपयोः वर्तिं प्रज्वाल्य हरिद्राकंकुमद्रवक्लोदितं ततः शुष्कीकृतं वस्त्रं  
वोढुं समादिशम् । तां मण्डलमध्ये उपवेश्य विजयानाम्ना प्रसिद्धं भङ्गकषायं तां पाययित्वा, तदर्थम्  
अहं पीतवान् । ततो योनिमाहात्म्यमन्त्रान् पठितुम् आरभे

श्रीरामो जानकीनाथः सीतायोनिप्रपूजकः ।

रावणं सकुलं हत्वा पुनरागत्य सुन्दरि । ।

माधवीयोनिसदृशी नास्ति योनिर्महीतले ।

तत्कुचौ कठिनौ दुर्गे योनेस्तस्याः सुपीनता । ।

तस्याः पूजनमात्रेण शिवोऽहं शृणु पार्वति ।

राधायेनिं पूजयित्वा कृष्णः कृष्णत्वमागतः ।

द्रौपदीयोनिमाश्रित्य पाण्डवाः जयिनो रणे । ।

इति प्लोनेः त्रिषु कोणेषु सृष्टि- स्थिति- लयकारकाः ब्रह्मविष्णुमहेश्वराः सन्ति । योनिपार्श्वे  
कालिका ,योनेरुध्वदेशे त्रिपुरसुन्दरी ,योनिमध्ये भुवनेश्वरी, योनिमूले भैरवी, योनिगर्ते च  
छिन्नमस्ता वसन्ति/ इति मन्त्रान् उक्त्वा शक्तेः वस्त्राणि विमोच्य तस्याः फाले विशालं कुङ्कुमबिन्दुं  
कृत्वा स्तनयोः यानिरोमसु च श्रीगन्धलेपं कृतवान् अहम् । शक्तिरूपेण उपविष्टाचन्द्रिका योनिमार्गे  
श्रद्धावती इति ज्ञानस्य सत्त्वात् योनिरोम वैदिकैः पावित्र इति उपयुज्यमानो दर्भः इति विविरणम्  
उक्त्वा ततः मैथुनम् आरब्धवान् । शिलाम् एव हंसतूलिकातल्पं मन्यमाना सा मदुक्तां भङ्गीम्  
आश्रयत् । तावन्ति दिनानि कृताभ्यां ध्यानासनाभ्यां प्राप्तया नियन्त्रणशक्त्या अहं मैथुनकालम्  
अन्तहीनं विस्तार्य योनिलिङ्गसमागमं मनसि ध्यायन् समस्तां रात्रिं तत्र उपायुञ्जे । पूर्वाकाशे



अरूणोदयप्रकाशं मनुष्येभ्यः पूर्वं जानन्तः पक्षिणो यदा कलरवान् आरभन्त ,तदा मैथुनपूजां वीर्य  
सेचनेन समाप्य

योनिपूजाविधिं कृत्वा कृतार्थोऽस्मि न संशयः ।

अद्य मे सफलं जन्म जीवितं च सुजीवितम् ।

पूजां कृत्वा महायोनिरुद्धृतो नरकार्णवत् । ।

इति मन्त्रं पठित्वा उत्थाय शक्तेः योनौ स्रवद् द्रवम् अङ्गुल्या गृहीत्वा फाले तिलकीकृत्य, अवशिष्टं  
जले मिश्रीकृत्य तीर्थमिव तत् पीत्वा

प्रत्यहं परमेशानि शतनारीं रमेद् यदि ।

वीर्यादिरहितं न स्यात् तेजोवृद्धिकरं परम् । ।

इति पठितवान् । ततः शक्तिम् उद्दिश्य देवि

अहं मृत्युञ्जयो देवि तव योनिप्रसादतः ।

एतद्योनितत्त्वपानं वेदोक्तसोमपानादपि श्रेष्ठम् । एतद्योनितत्त्वं तर्पणरूपेण दत्तं पितृणां निश्चयेन  
स्वर्गस्थानं ददाति । (Sārthah, pp. 117-118)

(Having lived in the forests and being used to wandering about at night for two years, I was able to see things as clearly as wild animals did even in pitch darkness. I made *Śakti* sit on the stone slab. I brought some water and ground the sandalwood into a smooth paste. I put the *bhang* powder in an earthen vessel and liquefied it. I tied it in a cloth and placed the turmeric and vermilion separately. With dry wood and flint stones, I produced fire and lit two oil lamps with cotton wicks. I wrote a *mandala* with the turmeric and vermilion and asked Candrikā to take off her clothes and wear the ones that I had brought; these had been dipped in turmeric and vermilion solutions and dried. She obeyed. I made her sit in the centre of the *mandala* and made her drink half of a potion called *viṣaya* prepared from *bhang*. After drinking the remaining portion, I uttered the sacred mantras on the efficacy of yoni worship, chanted the sacred time-honoured stanzas. In the three corners of the female organ are situated Brahma, Viṣṇu and Maheswara, the deities in charge of creation, preservation and dissolution. After pronouncing the shlokas which said that Kalika was situated at the side, Tripurasundari at the top, Bhuvaneswari at the centre, Bhairavi at the root and Chinnamasta in the circumference, I took off *Śakti*'s clothes, smeared vermilion on her forehead and smeared her breasts and pubic hair with the sandal paste. As I knew that *Śakti* was Candrikā who was well versed in the path of *yoga*, I explained that in the

ritual we were about to perform, pubic hair was symbolic of the sacred dried grass used by Vedic scholars in worship and penetrated her. Considering the stone slab as a soft bed, she assumed the position I indicated. I, who had mastered *yoga* for many years and was trained in various aspects of *asana* and *dhyana*, engaged her in union all night. (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 105-106)

The author explained the *Yoni Pūjā* so lively, that one can understand why the path is disrespectful and known as left path. This path is totally opposite to the *Yoga*, which is the path of strict celibacy. Here we can see the deep knowledge and capacity of the writer.

त्वां बोधयिष्यामि मण्डलपूजाम् । ततः यस्मि  
न कस्मिन् अपि नगरे यत्र क्वापि गृहे वस । मण्डलं लिखित्वा पूजयिष्यसि चेत् न कश्चित्  
अतिक्रम्य आगन्तुं प्रभविष्यति । ख (Sārthah, p. 119)

(‘I will teach you a mandala. No matter where you are, in whatever house. If you draw that design and worship it, no one will be able to transgress it and come in.’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 107)

Here the author again tried to explain the in-human practice of Tantra and its ill effects on the society, so practically that each one should accept and follow it.

## VI.V DESCRIPTIONS

In the novel of *Sārtha*, S. L. Bhyrappa described the physical journey across India as well as the spiritual inward journey of 8<sup>th</sup> century Vedic scholar. In the novel, the author showed the full ability of description, historical description, description of *Caitya*, description of Nālandā University of 8<sup>th</sup> century, description of Candrikā, and knowledge of music. This power of description made the novel readable, interesting, beautiful and real.

### VI.V.I MYTHOLOGICAL DESCRIPTION

The author described many mythological places like Gayā i.e. Viṣṇupāda where people perform sacred rites for their dead parents which is a sacred duty. Even the author described the Mathurā as follows:

देशान्तराणां साधवः सन्तश्च तत्र आगताः उपविशन्तु इति अश्मव्रजबन्धाभ्यां निर्मितं महत् अलिन्दम्। दक्षिणभारतस्य केरल- कर्णाटक - चोळान्धादिभ्यः, पूर्वदिशि पाल- गौड- उत्कल- मगधादिभ्यश्च आगताः संन्यसिनः अस्य अलिन्दस्य उपरि उपविश्य ध्यानमग्नाः भवन्ति स्म। अस्मिन् एव स्थले खलु सद्योजातं शिशुं कृष्णं वहमाने वसुदेवे नदीं यमुनां तरीतुम् आगते सति, श्रावणमासस्य वृष्ट्या पूर्णं प्रवहन्ती स्वप्रवाहं नियन्त्रय द्विधा भूत्वा तस्मै मार्गं ददौ। व्रजप्रान्तम् आगतः को वा साधुः इदं स्थलम् आगत्य नद्याः मार्गदानस्य कौतुकमयं स्थानम् अदृष्ट्वा निवर्तते? केचित् अत्रैव उपविश्य ध्यानं कुर्वन्ति। सर्वा रात्रिं ध्यानमग्नाः यापयन्ति। जन्माष्टम्याः दिवसे तु जन्मस्थाने घण्टा पणवः शंखादीनां तुमुलनादः गीतापाठ-घोषेण मिलति। अत्र विशालाश्वत्थवृक्षस्य अधस्तात् केचन साधवः ध्यानलीनाः भवन्ति। (*Sārthah*, p. 83)

(It was a large stone platform where holy people and pilgrims from the land and beyond seated themselves. From the south, people from neighbouring regions. From the east, sadhus from Pala, Gouda, Utkala, and Magadha sat in meditation. Was't this the place where Vasudeva carried the just-born child Kṛṣṇa across the river which parted though it was in flood during the rainy season? No sadhu who came to the Vraj province failed to visit this hallowed spot. Some people came to this place to meditate, sometimes the whole night. Particularly as it was *Janmashtami* – the day of Lord Kṛṣṇa's birth – there as well as near the birthplace, the sound of gongs, bells, conches and *bhajans*, and the loud chanting of the Bhagavad Gita, filled the air and created an atmosphere of spiritual fervour. Several sadhus lost themselves in meditation under the expansive peepul tree.) (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 76-77)

Here the author described the mythological importance of Mathurā, the birth place of Kṛṣṇa which is the place of pilgrims. It was the place where Vasudeva carried the just born Kṛṣṇa across the river which was parted and made the way to carry Kṛṣṇa to Gokul. The devotees visit that place even today.

## VI.V.II HISTORICAL DESCRIPTION

*Sārtha* is a historical novel as the cultural, political and social situations of the 8<sup>th</sup> century are reconstructed accurately throughout the novel. The novel has become the mirror reflecting the contemporary society of that time as the author choose the right period when the Vedic, Jaina and Buddhist streams had almost completed their interactions and advent of Islam with its devastating effect had just begun.

Jayasimha the king's representative received information from Kānyakubja. Here the author nicely sketched the situation through the mind reading of Jayasimha as follows:

जयसिंहः कान्यकुब्जात् आदेशं प्राप्तवन् । कान्यकुब्जस्यगुर्जरप्रतीहाराः सिन्धुदेशम् आक्रान्तवतः म्लेच्छान् अरवान् निष्कासितुं प्रयतमानाः सन्ति । साम्राज्यस्य सकलं सैन्यं यदा पश्चिमदिशि गमिष्यति, तदा समयं प्रतिपाल्य राष्ट्रकूटाः दक्षिणदिशि साम्राज्योपरि दण्डयात्राम् आरप्स्यन्ते । इति सामान्यशक्तितन्त्रानुगुणा वर्तना । भरतखण्डस्य पश्चिमतीरस्य नौकापत्तनानि स्ववशीकृत्य रोमकादीनां समस्तानां पश्चिमदेशानां व्यवहारस्य स्वाधीनीकरणं, क्रमेण भारतखण्डे स्वाधिपत्यस्य स्वधर्मस्य च स्थापनं म्लेच्छानां तन्त्रम् । एतत् अज्ञात्वा, अथवा ज्ञात्वापि म्लेच्छानां निष्कासनाय गुर्जरप्रतीहारैः सेनासु प्रेषितासु तेषां राज्यस्य भागानां कबलीकरणं राष्ट्रकूटानां गूढतन्त्रम् । दक्षिणदिशि राष्ट्रकूटानाम् उत्तरदिशि कान्यकुब्जानां च मध्ये ये स्वतन्त्राः राष्ट्राः तारावतीमाहिष्मत्यादयः तेषां राजानः इदं बोधनीयाः । इदानीम् एव म्लेच्छाः यदि न निष्कास्यन्ते, तर्हि परस्तात् अस्माकं देशे न कोऽपि अस्मदीयः धर्मः अवशिष्यते । म्लेच्छाः सम्प्रति सिंहलद्वीपे अपि दृढमूलाः । इराकदेशस्य शासनकर्ता हजाजः स्वजामातुः महम्मद इब्नकासिमस्य नेतृत्वे सैन्यं प्रेषितवान् । तत् सिन्धुदेशस्य देवलनौकापत्तनं वशीकृत्य तत्रत्यान् निवासिनः त्रीणि दिनानि सततं समहरत् । इदानीं तत्र म्लेच्छानां चतुसहस्रं सैनिकान् निवेश्य तेषां कृते स्वधर्मस्य महत् प्रार्थनामन्दिरमपि निर्मितम् । दयां दाक्षिण्यं च विना स्त्रीणां शिशूनां वृद्धानां विकालाङ्गानां च मारणम् एव तेषां युद्धधर्मः । तेषां धर्मं ये आलिङ्गन्ति, तान् एव ते रक्षन्ति । एतत् सर्वं ज्ञात्वा अपि राष्ट्रकूटाः उत्तरस्यां दिशि स्वराज्यविस्तरणायाः चिन्तायाम् एव सन्ति । एतत् सर्वं माहिष्मत्याः तारावत्याः इतरराज्यानां च राजभ्यो निवेद्य राज्यसंरक्षणायै च साहाय्यं दातुं, कानिष्ठपक्षे राष्ट्रकूटेभ्यः साहाय्यम् अदातुं च तेषां मनःपरिवर्तनायाः भारः जयसिंहाय अर्पितः । सः च दक्षिणाभिमुखं प्रयातुं रथाश्वारोहादीनां सिद्धतां सम्पादयति । तेन सह संगन्तुं कान्यकुब्जसन्देशधारी कश्चन राजप्रतिनिधिः आगतः । (*Sārthah*, p. 90)

(Jayasimha had received information from Kanyakubja. The Gurjara Pratihars were engaged in efforts to drive out the Arab Muslim invaders who had occupied the Sind region. Taking advantage of the fact that the army had been sent to the north-western region, the Rashtrakutas of the south were planning to invade the Gurjara. The Muslim plan was to occupy the western Indian ports, establish contact with lands like Rome, control the entire trade in the western countries and gradually establish their empire and religion in India. Without realizing this or perhaps in spite of knowing this, just at the time when the Gurjaras were sending their armies to drive the Arab invaders out, the Rashtrakutas were planning to annexe some Gurjara territory. If the independent territories like Māhiṣmati and Taravati were not warned and if the Muslims were not driven out our culture and religion would not survive in Bharata Khanda. The Muslims had already rooted themselves even in Ceylon, under the leadership of Mohammed Iba'n Khasim, the son-in-law of Hajaz of Iraq. They had captured the port of Debal in Sind province, and put the local inhabitants to the sword continuously for three days, established a four thousand strong army there and built a big prayer hall to house their religion. Butchering women, children, the old and the young, those captured and those who had surrendered, was their code of war. Only those who converted to their religion, were spared. Knowing all this, the Rashtrakutas were thinking of extending their kingdom in the north. Jayasimha had been given the job of explaining this situation to the kings of Māhiṣmati and Taravati and help to protect our faith – at least prevent them from helping the Rashtrakutas. Jayasimha was getting ready to travel southwards with chariots and cavalry. A representative of the king from Kanyakubja had come with orders to join him.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 83)

The author described the historical situation of the 8<sup>th</sup> century, through mind reading. The hero of the novel after getting the power of *Yoga*, entered the mind of Jayasimha who was the minister of Gurjara Pratihars. Here the author sketched the beautiful picture of the 8<sup>th</sup> century India, authentically.

### **VI.V.III GEOGRAPHICAL DESCRIPTION**

In *Sārtha*, we find some geographical descriptions also, as quoted here:

गण्डकीतटम् अनु यदि चरिष्यामि तर्हि द्वादशभिः दिनैः गन्तव्यो मार्गः । गण्डकी यत्र गंग्या संगच्छते ततः आरभ्य गंगातटे यदि किञ्चित् पुरो गंस्यते, तर्हि पाटलिपुत्रं द्रक्ष्यते इति देशाटनानुभविनः अवदन् । चक्रपुरस्य नदीघट्टेषु महत्यः नावः च आसन् । धनं दत्वा ताभिः प्रयातुं चशक्यते । (*Sārthah*, p. 111)

(If I followed the river Gandaki it was a journey of twelve days. People who had travelled in that area said that after the Gandaki joined the river Ganga, one would reach Pataliputra if one proceeded further. There were big boats on the landing platform of Chakra. If one had the money one could sail.) (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 100-101)

Here we can see the author's ability of explaining the historical as well as geographical points very deep and authentically the surroundings and explained it. Many learned man, kings, rich people and scholars who encouraged music, drama, literature and art, praised Candrikā as a singer. These music lovers were captivated more by her beauty than by her singing. The author explained the characteristics and status of an artist as follows:

अतः एव जनाः कालाकारान् नीचवर्गे गणयन्ति । नटान् विटाः इति, नटीं वेश्या इति च कथयन्ति । सामाजिकानां नैतिकः तन्तुः तेषु नास्ति, न भवितुम् अर्हति इति सम्यगेव अभिजानन्ति । (*Sārthah*, p. 155)

(An actor is called a womanizer, and an actress, a prostitute. People were right in regarding artists as lacking moral fibre.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 134)

Thus, the actors do not have any honourable position in our society. The description of the historical situation of the 8<sup>th</sup> century is well placed by the author. the Rashtrakutas ruling in south are planning to annexure some Gujarat territory. They have even allowed the Arabs to build sea ports in the region of western Ghats. If the Muslims were not driven out of our nation, culture and religion would not survive in Bharat khanda. Even the trade with the western country was entirely in their control. Sarth traders were desperate and simply they wanted to throw their goods into the river Yamuna. This whole historical situation of the 8<sup>th</sup> century was explained very nicely as follows by the writer.

राष्ट्रकूटानां स्वराज्यसमृद्धिः एव भरतखण्डक्षेमानुख्यन्तरा भाति। पश्चिमसमुद्रतीरे नौकास्थाननिर्माणं कर्तुम् प्राणप्रदेशेषु अवकाशम् अरबजनेभ्यः दत्तवन्तः ते। नौतस्करेभ्यः रक्षणं कर्तव्यम् इति व्याजेन अरवाः स्वकीयान् युद्धनिपुणान् सैनिकान् आनीय अत्र स्थापयन्ति। तेषां प्रार्थनास्थलम् इति बृहद्गोलशिखरराजितानि प्रार्थनामन्दिराणि च निर्मान्ति। तदर्थम् राष्ट्रकूटाः धनसाहाय्यम् अपि यच्छन्ति। तत्र सिंहलदेशे अपि अरवाः रूढमूलाः जाताः। इदानीं तु वायव्यदेशान् एकैकशः वशीकृत्य जनान् परिवर्तितमतान् कुर्वन्ति। पश्चिमदेशैः सह क्रियमाणं भरतखण्डस्य वाणिज्यं पूर्णतया अद्य अरबमुष्टिग्रस्तम्। एवं च अस्माकं सम्पत् कथं वर्धेत? गुर्जरप्रतीहारसाम्राज्यम् एव अस्मान् पारं नयेत्। इति। (*Sārthah*, p. 275)

(The prosperity of their own kingdom has become more important to the Rashtrakutas than the safety of the entire land. They have allowed the Arabs to build sea ports in the region of the Western Ghats where, under the pretence of protecting their ports, the Arabs have stationed armies of trained soldiers. The Arabs have also built prayer halls with large domes. The Rashtrakutas help them in this also. In Sri Lanka too the Arabs have gained a foothold. Now they are all over the north-west. They are gradually occupying region after region and converting the local population to their religion. Our trade with the western countries is entirely in their control now. How can our commerce flourish? Only the Gurjara Pratihara can save us. (The Caravan 'Sārtha' of S. Ramaswamy, p. 240)

This type of exact and accurate reconstruction of the 8<sup>th</sup> century India is seen throughout the novel. In the following Quotation, we can see the author's ability of description.

पङ्क्तौ पुरो गच्छन्ति अश्वयुगलानि । तेषां पश्चात् दश गजाः । तान् अनुगच्छन्ति शकटानि शतद्वयमितानि । तत्पश्चात् खड्गतोमरधारिणो भट्टाः । इतः आरभ्य तक्षशिलापर्यन्तं सार्धपथः सुस्थितौ वर्तते किल । नदीनां सेतवः , महानदीः तरीतुं नौकाः , मार्गस्य बहुषु भागेषु छायावृक्षाः । विश्रामभूमिषु सहस्राधिकेभ्यः जनेभ्यः पशुभ्यश्च पर्याप्तं जलं दातुम् समर्थाः झराः । यावदपि जलम् उदिध्रयतां नाम पुनः जलम् उदगमयन्ति जलमूलानि प्राप्तवन्ति सरांसि । शाकलपत्तनपर्यन्तं चौराणां तस्कराणां च भीतिरपि अल्पीयसी । (*Sārthah*, p. 27)

(I remembered the horses, two in a row at the beginning of the *Sārtha*. Behind them ten elephants. Behind them two hundred carts. At the back, soldiers on horseback with drawn swords and javelins. It seemed that from here upto Takshashila, *Sārtha* routes were safe. There were proper bridges across rivulets and big boats to cross the rivers. For most of the way there were shade-giving trees and in the guest houses was an exhaustible store of water, enough for a thousand head of cattle. Until Shakala Pattana, no fear of attacks from thieves and robbers. (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 28-29)

Thus, the author beautifully described the *Sārtha* as a miniature Bharat-Khand.

#### **VI.V.IV DESCRIPTION OF NĀLANDĀ UNIVERSITY**

The writer S.L. Bhyrappa, himself actually stayed in Nālandā to recreate the glory of that ancient University. So, he depicted the Buddhist background with stunning authenticity.

The hero of the novel Nāgabhaṭṭa became a student at Nālandā without converting to Buddhism. Gupta Kings were Vādiks who were the chief patrons of Nālandā. Even the Gujara Pratihāras had given money and several villages to Nālandā. More than the Buddhists themselves, it was the non Buddhist who donated liberally there by showing their tolerance of another religion.

Buddhists as well as non Buddhists scholars from all over the land came to study here. All students could study Buddhist texts also. Most experienced teachers were assigned for the students who study the Buddhist texts out of curiosity. There were many experienced students in many fields like meter, astronomy, astrology and allied arts in addition to total mastery of various systems of philosophy like Tarka, Mīmamsa, Sāṅkhya and *Yoga*. These judged Buddhism in the light of their own discipline.

The atmosphere of the university was always saturated with Buddhism of the Mahāyāna variety. The atmosphere was intellectually stimulating as the study of other disciplines was allowed. The lectures and debates were always going in one or another lecture hall. There were three big enclosures and for training and



three hundred lecture halls. Every day all the halls bustled with activity. There were in all nine thousand students and a thousand teachers. Only the administration knew what lecture was going on in which room and building.

The writer sketched a live picture of the university building as its glory with stunning authenticity as follows:

सर्वाणि भवनानि चतुर्भूमिवन्ति । एकैकस्मिन् भवने अपि प्रायः शतत्रयं प्रकोष्ठानाम् । मध्ये विशालं चत्वरम् । तत्र कूपः । रत्नोदधिः , रत्नसागरः , रत्नगञ्जकः , इति प्रसिद्धानां त्रयाणां महासौधानां समुच्चयस्य ग्रन्थागारम् एकत्र । समग्रस्य समुच्चयस्य नाम धर्मगञ्जः इति । रत्नोदधिः नवभौमिकः सौधः । तत्रैव प्रज्ञापारमितासूत्रगुह्यसमाजादयः अतीवमुख्याः ग्रन्थाः संरक्षिताः । तेषां ग्रन्थानां ख्यातेः अनुगुणं भवनोन्नत्यम् । मया तु तावदुन्नतं भवनं न दृष्टपूर्वम् । नालन्दक्षेत्रे सर्वत्र कति चैत्याः कति संघारामाः । मादृशाय विद्यार्थिने दीयमानस्य निःशुल्कभोजनस्य कृते मुख्यग्रन्थानां प्रतिकृतिकरणरूपं कार्यम् ते विदधति स्म । दक्षिणेन हस्तेन धृतकण्टः , वामहस्तांगुलीभिः तालपत्रं दृढं परिमृदयन् अहं प्रज्ञापारमितशास्त्रस्य प्रतिकृतिम् अकरवम् । निर्दोषो वृत्ताक्षरो सत्कृतः लेखः आचार्येभ्यः रोचते स्म । कर्तव्य - वेतन - सेवारूपेण ग्रन्थानां प्रतिकृतिनिर्माणं सदा प्रावर्तत ।

विद्यालयस्य महाद्वारे श्वेतशिलाफलके पुरा तत्र स्थित्वा विद्यया कीर्तिम् अर्जितवतां महाताम् आचर्याणां नामानि टंकितानि । चतुर्षु द्वारेषु चत्वारो द्वारपालाः । ते खलु महाविद्वांसः । विद्यार्थिनः प्रवेशं ते किल निश्चिन्वन्ति । परश्शतपरसहस्रकोशदूराद् आगत्यपि प्रवेशम् अलब्धा निवर्तमानाः कति विद्यार्थिनः भाषाम् , अष्टाध्याय्यादिमूलग्रन्थानां परिज्ञानं , बुद्धिशक्ति , शील चेति एकैकम् अपि अंशं कूलङ्कषं परीक्ष्य एव प्रवेशः दीयते । प्रायशः दशसु द्वावेव प्रवेशं प्राप्नुतः सुदैविनौ । अवशिष्टाः नतोत्तमांगाः निवर्तन्ते । (Sārthah, pp. 174-175)

(Each building had four storeys and about three hundred rooms. There was a huge courtyard with a well in the middle. The library was located in a complex of three huge buildings called Ratnasagara, Ratnadadhi and Ratnaganjaka. The entire complex was called Ratnaganja. Ratnadadhi was a nine-storey building. The most important works like *Pragnaparamita Sutra* and *Guhyasamaja* were preserved in it. The height of the building matched the importance of the times! I had never seen a building so tall. And, how many chaityas and sangharamas were there at Nālandā! Students like me who were given free food were assigned the task of making copies of important texts in the library. With a metal writing-nail

in the right hand and a palm-leaf in the left, I copied *Pragnaparamita*. The teachers admired my flawless handwriting. The task of making copies went on constantly; it was done in a spirit of duty or service or for remuneration.

On a white marble slab at the main entrance were inscribed the names of the great scholars who had studied there and brought fame to the University. Each of the four doors was under the authority of a great scholar, who decided on the admissions. Many students came from hundreds of miles away and failed to get admission. Admissions were given only after the students were examined for their languages skills, familiarity with basic technical texts like *Ashtadhyayi*, level of intelligence, and also their conduct and behaviour. On an average only two out of ten were lucky to be admitted. The others returned disappointed. (The Caravan 'Sārtha' of S. Ramaswamy, pp. 149-150)

As, in Vedic pāṭhaśālās, in the Nālandā University too they offered worship both in morning and in evening. But, there was image worship here every morning students after having bath performed ritual worship of an idol of the Buddha which was there in their respective rooms.

तथागतगुह्यम् एव अपरिवर्ति अनन्तसत्यम् । तदेव वज्रम् । आचार्यनागार्जुनेन बोधिता  
शून्यता आचार्यवसुबन्धुना कथिता विज्ञप्तिमात्रता च तदेव । (Sārthah, pp. 174-175)

(The greatest truth is that which is eternal, unchanging – that is *vajra*, the characteristic of the sunya, according to Nagarjuna, and *vignapti* according to Acharya Vasubandhu.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 155)

Nāgabhaṭṭa got admission in the Nālandā University as a student and wanted to enjoy the sweetness of Buddhist Philosophy. But, there he was snarled with logical tangles and arguments, which are explained in the following quotation.

किन्तु अध्ययनवेलायाम् आरम्भवादः, परिणामवादः, विवर्तवादः, समवायिकारणम्, असमवायिकारणम्, उपादानकारणं, निमित्तकारणं, व्याप्तिः, सत्कार्यवादः, अस्त्कार्यवादः इत्यादीनां जिज्ञासया ग्रस्ता राजकुमारस्य सुन्दरी कथा रञ्जकताविरहिता भवति स्म । आशा एव दुःखस्य मूलम् इत्यादिनि सरल सुन्दराणि तत्त्वानि भिन्नतत्त्वैः साकं मल्लयुद्धे चूर्णीभवन्ति स्म । अध्ययनं

सुन्दरकथानां सरलतत्त्वानां च भेदनस्य विधानम् इति भावेन तदा तदा अध्ययनविषये निर्वेदः अपि अजायत ।

वैभाषिकं सौत्रान्तिकं योगाचारं माध्यमिकं इति बौद्धदर्शनं चतसृषु शाखासु भिन्नम् । तत्रापि पुनः उपभेदाः अन्ततो वज्रयानं सहजयानम् इति मार्गौ । तत्र खण्डने मण्डने च व्यापृतं सर्वम् । देशान्तराणां वर्णाश्च तत्र मिलिताः । (*Sārthah*, p. 188)

(My strict academic training and learning was with all the minute, technical, and sophisticated categorizations regarding the relationship between cause and effect and with speculations about the origin of the universe indicated in words like *ārambhavāda*, *pariṇāmayavāda*, *vivartavāda*, *samavāyikarāṇa*, *asamavāyikarāṇa*, *nimittakāraṇa*, *upādānakarāṇa*, *vyāpti*, *satkāryavāda* and *asatkāryavāda*. As a result, the simple story of the prince sometimes lost a bit of its beauty and value. A simple fact like ‘desire is the root cause of sorrow’ was torn to shreds in the battle of complex grammatical, rhetorical, and metaphysical arguments. Sometimes I felt that serious academic study was a way of destroying the lovely little stories that illustrate great philosophical truths.

The path of the Buddha had been subdivided into *Vaibhāṣika*, *Sautrāntika*, *Yogācāra* and *Mādhyamika*; these had been further subdivided into *Vajrayāna* and *Sahajayāna* and they were now fighting one another. They also, took on the local colour of the countries to which they travelled. (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 162)

Here we can see the deep knowledge of author about Buddhist Philosophy. Nāgabhadda who was born in an orthodox Brahmin family and educated in a pāṭhaśālā, knew everything about Gayā which is a holy place. He wanted to perform *Śrāddha* of his parents and so he went to Viṣṇupada. But, he could not perform *Śrāddha* as his mind was thinking about Lord Buddha and preachings. His mental condition is explained lively by the writer as follows:

सर्वम् वस्तु वह्निज्वालावत् । ज्वाला प्रतिक्षणं नूतना उत्पद्यते, पूर्वा नश्यति । पूर्वस्याः ज्वालायाः उत्तरक्षणभवया ज्वालायाः सम्बन्धः नास्ति । तथापि शीघ्रगत्या ज्वालाः उत्पद्यन्ते नश्यन्ति च इति हेतोः तासां क्षणिकानां सातत्यम् एकता च अनुभूयते । । एवं सर्वाणि वस्तूनि क्षणिकानि अपि सातत्येन स्थायीनि इव गोचरीभवन्ति । बुद्धकृतं विवरणं सर्वथा सत्यं उति मम अवात् । वस्तु अपि क्षणिकम् जीवः अपि क्षणिकः । तथा च कस्य केन सम्बन्धः ? कस्य श्राद्धं केन करणीयम्?

आत्मा शाश्वतः, नित्यः, देहान्तो न आत्मान्तः, रूपान्तरेण जीवः प्रेतलोके, यमलोके, विष्णुपादे, ब्रह्मलोके च भवति इति सत्यं विश्वस्य श्राद्धकर्मम् विहितम्। सर्वम् क्षणिकं चेत्, अस्य कर्मणः कोऽर्थः? मातापित्रोः प्रेम्णः भावनातृष्यै खलु सर्वोऽयं कर्मकाण्डः। सर्वान् कर्मकाण्डान् उच्चाटय इति खलु बुद्धेन भणितम्। (*Sārthah*, p. 195)

(An object is like a flame. The flame that is born dies instantly. It is not related to the earlier flame or to the succeeding one as it gets born and dies every minute. But it looks like a single flame because of its unceasing continuity. So too do objects and substances. How true the Buddha's doctrine was! As I watched that flame, I realized that all objects are transient and so is life. That being the case, who is really related to whom? Who should perform the rites to whom? The ritual of performing obsequies to the dead is based on the belief that the Self is constant, eternal; the end of the body is not the end of the Self, and the soul resides in a transformed, metamorphosed state in other worlds like the *Pretaloka*, the world of shadows, *Yamaloka*, the world of the dead, at the feet of Lord Viṣṇu, or in *Brahmaloka*. If everything was transient, what was the significance of this ritual? Was it in order to perpetuate the emotional bond with one's parents that all these observances had started? Did not the Buddha say that all action must be given up?) (The Caravan '*Sārtha*' of S. Ramaswamy, pp. 167-168)

Nāgabhaṭṭa had lost faith in the Vedic tradition as a result of logical reasoning and influence of Buddhism. His belief in eternal had been shaken. Here the writer pictured the mental condition of a common person lively. In Nālandā University, many students came from hundreds of miles away and failed to get admission. Admissions were given only after the students were examined for their language skills, familiarity with basic technical texts like *Aṣṭādhyāyī*, level of intelligence and also their conduct and behavior. The author explained about the arrival of the students even from different countries as follows:

चीन-सुवर्णद्वीप-त्रिवष्टपादिभ्यः दूरदेशेभ्यः आगच्छन्तः तु स्वदेशे लभ्यं सर्वम् ज्ञानं लब्ध्वा तदनन्तरम् एव अत्र आगच्छन्ति। फाहियान्नामा कश्चन महापण्डितः अत्र आगतः किल। पश्चात् कश्चित् हुएन्त्सङ्गनामा अत्र आगत्य अत्रत्यं कञ्चन लोकायतं वादे पराजितवान् किल। चक्रवर्ति

हर्षः उत्कलस्थितान् हीनयानपण्डितान् प्रेषयितुं तदानीन्तनाय शीलभद्रपण्डिताय सन्देशः प्रेषितवान् किल। महापण्डिताः सगरमति प्रज्ञारश्मि सिंहारश्मि हुएन्त्साङ्गनामानः शीलभद्रेण तदर्थं प्रेषिताः किल। न केवलं ते इत्सिङ्ग, थान्मी, हुएन्च्यु, ताहि इत्यादीनिबहूनि नामधेयानिपण्डितानाम्। चीन-त्रिविष्टप - कोरियादिभ्यः आगतानां तेषां नामानि बुद्धौ धारयितुं दुष्कराणि। इदानीम् अपि आगताः, आगमिष्यन्ति च। अत्र आगत्य मुख्यान् ग्रन्थान् अधीत्य तेषां प्रतिकृतिश्च कृत्वा स्वदेशं यान्ति। (*Sārthah*, pp. 174-175)

(Students from China, Korea, Thailand and other countries came here only after obtaining all the knowledge available in their own countries. The great scholar Fa Hien had come here. Later, another scholar named Hieu-en-Tsang came here and won a debate against a famous scholar called Lokayata Charvaka of the materialist school of thought. I was told that Emperor Sri Harsha requested Pundit Sheelabhadra of Nālandā to send four eminent scholars to defeat the Himayana school of scholars at Utkala. Sheelabhadra sent Pundits Sagaramati, Pragnarashmi, Simharashimi and Huien-en-Tsang. Besides, there were others like It-sing, Thanmi, Huein-en-chew, Tahī – it is difficult to remember all those names. Many others continued to come. They learnt the important texts and returned after making manuscript copies of them.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 150)

Here we can see the deep knowledge of Buddhists philosophy. The author sketched thus the Buddhism, which was flourished in the 8th century, very really and sensibly. Nāgabhaṭṭa the hero of the novel heard the name of the God Maṇibhadra Yakṣa being used by the leaders and workers of the Sārtha from the very beginning. Some of the guards would unfailingly invoke the power "Namo Maṇibhadraya," just before they went to sleep, as soon as they got up in the morning and before starting their journey. So he asked about the origin of the God Maṇibhadra Yakṣa to the chief of the director of Sārtha BudhaŚreṣṭhī. Then he said as follows:

सार्थशब्देन केवलभूवाणिज्या नावगन्तव्या। समुद्रवाणिज्या अपि अत्र अन्तर्भवति। विभिन्नभूखण्डैः प्रवर्तमानं वाणिज्यं बहुशः सागरे प्रयान्तीभिः नौभिः साध्यते। शैलान् काननानि नदीः मरुभूमिश्च तीर्त्वा गच्छतो भूसार्थात् समुद्रसार्थः एव लाभकरः इति वणिग्भिः प्रत्यक्षीकृतम्।

भवतां धर्मशास्त्राणि समुद्रतरणम् एव निषेधन्ति । एवं स्थिते सागरसार्थान् संरक्षन्तः देवाः यक्षाः वा क्व लभ्येरन्? (*Sārthah*, p. 17)

(‘Punditji, you are learned in the scriptures. Is there a god who exclusively protects travellers? Please give it a thought and tell me.’ Yakṣas and Yakshinis. But I could not remember any specific protector of Sārthas. After travelling a little further, looking at the row of horses in the front and waiting for my reply, he said, ‘Please do not think that a Sārtha means only trading on land. Trading on the high seas is also a part of it. The trade between various landmasses on the oceans are carried on through ships. The merchants have found that sailing on water is easier than travelling on land through various hills and forests, rivers and deserts. Your sacred texts have forbidden sea travel itself. That being the case, how could there be a god or goddess meant to protect sea-faring merchants?’) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, p. 17)

He replied that the Maṇibhadra Yakṣa was a God of Buddhist origin who exclusively protects the travelers and even he questioned Nāgabhadda that was there any god, who exclusively protects the travelers in the verdict religion. He even argued that in *Gautamasūtra* a travel Brahmin was forbidden sea travel and this did not apply to the other castes.

The author described the character of Lord Kṛṣṇa that is totally opposite to that of Lord Buddha. Lord Kṛṣṇa is a *Yogi* who taught the common person, became successful in his life by performing action without the expectation of results.

कृष्णः खलु वीरत्वस्य शूरत्वस्य तन्त्रस्य त्यागस्य योगस्य शृङ्गारस्य लौकिकस्य पारमर्थस्य प्रवृत्तेः निवृत्तेः वैराग्यस्य कर्मणः निष्कामकर्मणः च इति कियतीनाम् संकीर्णानां वाहिनीनाम् उत्पत्तिस्थानं खलु सः । बुद्धस्य तु एकः एव स्थायीरसः वैराग्यं नाम । (*Sārthah*, p. 284)

(What a repository was Kṛṣṇa, who contained within him so many complex, diverse attitudes like bravery, courage, planning, sacrifice, renunciation, love and eroticism, worldly wisdom and other worldliness *pravritti* (an attitude of external extroversion), *nivritti* (the opposite attitude, the introverted tendency of withdrawal), disinterestedness, indulgence in action, performing action without the expectation of results, and other traits. However,

the Buddha had a one-track mind – recommending disinterestedness in worldly affairs.) (The Caravan ‘*Sārtha*’ of S. Ramaswamy, pp. 247-248)

Here the author compared the character of Lord Kṛṣṇa with Lord Buddha very cleverly. Jaysimha told Nāgabhaṭṭa as the administration was in the hands of Arabs, where the majority of people were still Vedic persuasion. Arabs plan to convert all the common people to their religion gradually. The men lost their sense of purpose and women stay indoors, afraid to come out. So, the drama troop should perform the Kṛṣṇa’s story and impart the message of Lord Kṛṣṇa, so that men and women cast aside their importance. The drama troops performed drama in *Mūlasthāna*, one morning several hundred bearded Arabs soldiers had captured the sun temple of *Mūlasthāna*. Nāgabhaṭṭa along with two other young men walked through various streets with the costumes of Lord Kṛṣṇa and advised the people to rise in revolt and said that it is the Lord Kṛṣṇa’s message, so Candrikā & Cārumati were arrested.

निशीथानन्तरं अहं गृहं अगच्छम् । चन्द्रिकापि उद्विग्ना आसीत् । भुञ्जानः अहं सभायाः वृत्तान्तान् अकथयम् । कृष्णवेषं धृत्वा मया वीथ्यां वीथ्यां कृतं सन्देशघोषणम् अपि अकथयम् ।

आवयोः निद्रा न आसीत् । अस्मदीयान् आवृतवत् अज्ञानं प्रति आवाम् आलोचयाव । प्रगेतने समये सर्वेषु निद्रवृत्तेषु अस्मद्वासगृहस्य समीपे खुरपुटध्वनिः श्रुतः । सैनिकाः ते म्लेच्छसैनिकाः इति मदन्तरङ्गम् अकथयत् । ते द्वारं न अघट्टयन् । अपि तु आयसदण्डेन द्वारं उत्थाप्य आवृण्वन् । एकस्य हस्ते उल्मुकः अपि आसीत् । खड्गहस्ताः पञ्चजनाः प्रसभम् अन्तः प्रविष्टाः । वक्तुम् अपि अवकाशम् अदत्त्वा द्वौ मां कण्ठग्रहम् अगृह्णन् । अन्यः चन्द्रिकायाः कण्ठं स्वदक्षिणबाहुना आवेष्ट्य ताम् उदस्थापयत् । अन्यौ द्वौ वारूमतिम् अगृह्णन् । अस्मन् त्रीन् अपि ते निगृहीतवन्तः इति यावद् अस्मभिः ज्ञातं ततः पूर्वम् एव निबध्य अश्वानां पृष्ठेषु आरोप्य नीतवन्तः । यदि कन्द्य तर्हि . . . इति जागरयितुमिव आसीन् वेधनाय सिद्धान् शरीरं स्पृशतः इव धारयन्ति स्म । अस्माकं त्रयाणाम् अपि मुखानि नयनानि च वस्त्रावृतानि अतः अस्मान् कस्यां दिशि नीतवन्तः इति मया नैव ज्ञातम् । बहुकालनन्तरं मम मुखपाणिपादबन्धनं तैः यदा विसंशितं तदा मां प्रकाशरहिते कारागृहे क्षिप्तवन्तः इति मया अवगतम् । चन्द्रिकां चारूमतिं च क्व नीतवन्तः इति तु मया नैव ज्ञातम् । (*Sārthah*, p. 290)

(“After midnight I went home. Candrikā was also excited. While we were eating I explained what had happened at the meeting. I also told her the message I

had spread in street after street dressed as Kṛṣṇa. Neither of us could sleep. We were thinking about the ignorance that had enveloped our people. In the early hours in the morning, when sleep really takes over, I heard the sound of the horse-hooves near our house. My instinct told me that these were soldiers, Arab soldiers. They did not tap on the door; they just broke it open. One of them had a lamp in his hand. Five soldiers armed with swords rushed in. Without giving me a chance to even open my mouth two of them caught hold of my throat. Another one held Candrikā with his right arm and lifted her. Two others caught hold of Cārumatī. Even before we realized that we had been arrested the three of us were put on horseback and kidnapped. They held up their swords as a warning for us not to scream. Since our eyes and faces had been bound with cloth I could not guess in what direction we were being taken. After a long time when the cloth around my eyes and the rope around my legs were taken off I realized that I had been confined in a dark dungeon where no light could reach. I had no idea where they had taken Candrikā and Cārumatī.) (The Caravan 'Sārtha' of S. Ramaswamy, pp. 252-253)

Here we can see the capacity of the author, who relates the situations and waves the story nicely. In the following quotation, we can see the descriptions of horrible torture given to Nāgabhaṭṭa when they captured him and made him talk about thye secrets of plan.

मादृशं केवलं न ते घ्नन्ति । मम एव न, अपि तु समग्रायाः मण्डल्याः आगमनस्य उद्देशः  
एतावता कालेन तैः ज्ञातः भविष्यति एव । शत्रुसैन्येन एव नगरे वेष्टिते अन्तर्विप्लवं प्रचोदयितुम्  
एव एते आगताः इति एतावता ते निर्णयन्ति एव । चित्रा विचित्रां च हिंसां दत्त्वा गूढोपायस्य सर्वान्  
आन्तरान् विषयान् मद्बदनात् एव निस्सरयिष्यन्ति इति स्पष्टं मया अवगतम् । (Sārthah, p. 292)

(They wouldn't kill me easily. They would have guessed by now why not only I, but the entire drama troupe had come here. They would condemn us as saboteurs trying to instigate revolt from within to surround their army. I saw clearly that they would subject me to all sorts of torture to make me talk about the secrets of the plan.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 254)



Nāgabhaṭṭa faced the terrible torture but didn't tell anything about their plan. Nāgabhaṭṭa think of Candrikā and Cārumati as Arabs arrested them also. He love Candrikā very much and even Cārumati as his mother.

चन्द्रिकाम् अपि माम् इव शृङ्खलाबद्धां मशकवेधयुते कोष्ठे निपातितवन्तः इति ज्ञानेन मम आतङ्कः अवर्धयत । एतादृशीं हिंसां सोढुं तस्याः शक्तिः नास्ति इति मम प्रत्यभात् । सर्वो दोषः मम एव । सर्वम् उत्तरदायित्वं मम । दण्डनां मयि पात्यताम् । सा तु अनभिज्ञा इति उच्चैः कन्दितुं वाञ्छा जाता । चारुमतेः चिन्ता अपि मां बाधितुम् आरभत । व्यतीतपञ्चदशद्वर्षायाः तस्याः आकृतिः सुशरीरबन्धा । यद्यपि कोशाः भागशः श्वेतीभूताः , तथापि मुखं सुलक्षणम् । तां क्व नीतवन्तः ? किं तस्याः कृतवन्तः ? ताम् अत्याचारस्य विषयं न कुर्वन्ति इत्यत्र किं प्रमाणम् ? इति चिन्ता । कति दिनानि सा मां भोजितवती ? पाटलिपुत्रे यदा अहं तान्त्रिकः आसं, तदा मम शिरसि कवोष्णं जलं तया सिक्तम् । तस्यां मम मातृभावना अस्ति इति अधुना स्पष्टम् अभवत् । नयनं पुनः अश्रुपूर्णम् जातम् । (Sārthah, p. 293, 295)

(Candrikā would have also been chained and thrown into a mosquito-infested cell. I felt that she did not have the strength to bear such pain. I began to worry about Cārumati also. Though she was past fifty, she was attractive. Though her hair was beginning to turn grey, her face was still beautiful. Where had they taken her? What had they done to her? Where was any guarantee that they would not rape her? These thoughts assailed me. How many times had she given me food! I realized clearly now that I thought of her as a mother. Again my eyes filled with tears.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 255; 257)

The author sketched the mind of a common Indian who thinks about all as his own family members. Here Nāgabhaṭṭa worried about Candrikā and Cārumati who could not bear such terrible pain. When Candrikā was in prison, Nawab's people took her to the palace. She submits to the Nawab to save the life of her lover Nāgabhaṭṭa. The Nawab even forces her to become his concubine. When she came to know that she was pregnant, she even tried for miscarriage. In between, she tried to meditate and get concentration while meditating on her *Guru* that gave a message to her. The next full moon day he was to leave his body so he wanted Candrikā to meet in *Guha Maṇḍapa*. So both of them day and night walked towards *Guha Maṇḍapa* and reached late but *Guru* had postponed

the depature from his body as she was not arrived. She took his 'Darśana' and then he departed.

Writer S.L.B. described the funeral ceremony of the *Guruji* as follows:

अहं त्वरितैः पदैः तत्र गतवान्। वनाद् बहिः शुष्कानि काष्ठानि प्रसारितानि। चितायाः ज्वालाभिः वृक्षाः ग्लानाः मा स्म भवन्निति बहिः चिता रचिता इति अहम् अवगतवान्। ततः निवृत्तश्च। कानीयान् साधुः शवं हस्ताभ्याम् अगृह्णात्। अहमपि मम कराभ्याम्। तस्मिन् ओम् इति वदति सति द्वावपि शवम् उत्थापितवन्तौ। श्वः शव एव। अनल्पः भारः। अहम् ऊर्ध्वं श्वासान् त्यजामि स्म। साधोः श्वासः नियन्त्रणे आसीत्। चितायां गुरुं पद्मासनासीनं कृत्वा शरीरं आच्छादयितुं शुष्ककाष्ठानि आयोजयाव। साधुः गुहां गत्वा, दीपकं पवननिवारणाय वस्त्रावृतं कृत्वा, अनिर्वाणम् आनीय चितायाः अधस्तात् पुञ्जीकृतानि शुष्कपत्राणि ज्वालाया अदीपयत्। न मन्त्रः, न तन्त्रम् न च श्राद्धादिकर्मणां लेपः। काष्ठखण्डमिव स्थितः देहः ज्वलितुम् आरब्धः। चितायाः सविधे आगत्य स्थिता चन्द्रिका न रोदिति स्म। किन्तु रुदितं दमयितुं श्राम्यति स्म। कनीयान् साधुः दुःखलेपलेशशून्यः इव अवशिष्टानि काष्ठानि चितायां योजयति स्म। (*Sārthah*, p. 332)

(I walked briskly. Firewood had been arranged outside the grove. I understood that this was to prevent the fire from reaching the leaves and scorching them. I came back. The young ascetic held out his hands. I held out mine in a clasp. As soon as he uttered the sacred syllable 'Om', we lifted the body. It was heavy as, after all, it was a corpse. I was panting. His breath was under control. We placed the body in the same padmasana and arranged the firewood all around it. He went into the cave, brought out the light, covering it so that it would not get extinguished in the wind and set fire to the pile of dry leaves which had been gathered at the foot of the pyre. There was no chanting of sacred mantras, no touch of the rituals connected with karmakanda – the path of action. The body which was erect like a piece of wood started to burn. Candrikā who was standing close to the pyre did not weep, but was struggling to control and suppress it. The young ascetic was arranging the firewood to facilitate the burning without the slightest sorrow.) (The Caravan '*Sārtha*' of S. Ramaswamy, p. 287)

After this, all of them took bath as he was 'Sannyāsī' not any type of rights and rituals were conducted by anyone. Further, we can see the author's knowledge of music from the following quotations.

परेद्युः प्रातः अहं मन्दिरस्य अलिन्दे उपविष्टा आसम्। अन्यस्मिन् अलिन्दे प्रायः त्रिंशत्संख्याः वटवो वृत्तत्रये समुपविष्टः पद्मासनस्थाः सामवेदपठनं कुर्वन्ति स्म। सामगानस्य उदात्तानुदात्तस्वरितादिषु स्वरेषु संगीतांशेषु मम मनः लीनम् आसीत्। वटुनां सामूहिके वेदपठने अथातिशायी भावः उन्मिषति स्म। (*Sārthah*, p. 157)

(On the opposite platform about thirty boys were sitting in padmasana in three concentric circles and chanting the *Samaveda*, the third Veda with its great musical component. I was absorbed by the perfect musical harmony of the chanting and the rise and fall of the incantation technically called *Udatta*, *Anudatta* and *Svarita*. Evident in their chanting was a feeling that transcended the mere literary meaning.) (The Caravan 'Sārtha' of S. Ramaswamy, p. 137)

By this, we can understand that the author has a deep knowledge of music too.

## VI.VI STYLE OF TRANSLATION

The Translation of 'Sārtha' is lucid, beautiful and easy, without much difficult compounds. Even an ordinary man can also read. Dr. H. V. Nagaraja Rao retained the rhythm and other beauties of form and other essential parts of prose and even the beautiful natural things are retained their originality even after translation.

Dr. H. V. Nagaraja Rao has enriched the field of Modern Sanskrit Literature by translating the novel 'Sārtha' of S. L. B.. He has set example. Inspired by him Janardhan Hegade has translated 'Dharmashree' and Dr. H. R. Vishwas has translated 'Avarana', so that the lovers of Sanskrit language are highly beneficial. This work is first of its kind to the best of my knowledge. Nobody has attended this kind. I attended for the first time because this area of research will develop further and will emerge into a new field.

The form of translation is *Bhāvānūvāda* conveying the plot easily. It is made in such a way that even the beginners of Sanskrit language can understand the theme easily. It is *Gadyānūvāda* of a novel named *Sārtha* into Sanskrit. Hence, we can say that the translation made by Dr. H. V. Nagaraja Rao is successful.

The translation into Sanskrit of this work is useful in introducing to the scholars all over the world the wisdom and enshrined into the Kannada literature. The translation is free from all omissions and commissions and true to the original thought. The language of the Sanskrit version is fluent and free.

Hence, Dr. H. V. Nagaraja Rao has made a valuable contribution to the field of translation as he has published most of the translated works in Sanskrit and Kannada.

The translated work of *Sārtha* in Sanskrit is so beautiful and lucid, that the idioms and phrases are used comfortably and justifiable. The translator has played closey into the author's workshop and worked very efficiently and faithfully. It is a good example of translator's personal adventure as a voyage of self-discovery, the age old controversy about the faithfulness of the original which fell into a proper perspective. Hence, the original author S. L. B. himself exclaimed as, "the translated work is more effective and beautiful than the original."

## VI.VII PLOT OF SĀRTHA

The main plot of *Sārtha* was taken from the 8<sup>th</sup> century as it is the changing period from one stage of our history to another. The author himself said in the author's note of *Sārtha*, which is translated into English by Professor S. Ramaswamy that "I set out.....story". In ancient India, a trading caravan literary means *Sārtha* consisting of elephants, horses and hundreds of bullock carts would travel to distant places in order to trade there. *Sārtha* is a remarkable novel which works on two different levels simultaneously. It is the journey of the hero of novel of *Sārtha* which is physical as well as spiritual across the country. Nāgabhaṭṭa is a scholar of 8<sup>th</sup> century born in a vedic family. Nāgabhaṭṭa has been deputed to study the secrets of caravans in order to start a *Sārtha* of their kingdom, by the king Amaruka. Nāgabhaṭṭa leaves home in order to learn the

secrets of *Sārtha*. He even learnt the secrets of *Sārthas* of another region as he has to leave in Mathurā for a long time. Mathurā was a big commercial centre where all the great roads were connecting. So, he learnt a lot by the *Sārtha* of different directions which he met there. In his journey, he meets several types of people, becomes a witness and come under the influence of dozens of religious, social and cultural modes, usual people and experiences are depicted at historically changing time in the panorama of India. The author has a deep and extensive knowledge of history and even the research of Nālandā was conducted. So, the author created a beautiful sketch of Nālandā as well as Buddhism so lively. India is constantly facing conflicts of religious beliefs, which is explained by S.L.B. in his creative imaginary style. Here the author has gone back chronologically to a past time to recreate the atmosphere of a bygone age, actually the 8<sup>th</sup> century with an authenticity that is his hall-mark. Nāgabhaṭṭa come to know that king Amaruka betrayed him and even his wife Śālinī betrayed him through the *yogic* power which Nāgabhaṭṭa has attained through a stage of meditation. Thus, the hard truth is revealed to him. The main motive in sending Nāgabhaṭṭa away is to get his beautiful wife Śālinī. When he came to know he became very angry and thought of killing both. Suddenly his mind changes, Nāgabhaṭṭa is a traditional, vedic scholar, but he is spiritually and morally adventurous enough to try other modes, moves religious beliefs and strange practices. The significance of novel consists of sketching the picture of authentic and credible historical characters as well as the representation of metaphysical universal truths of the 'Eternal India' in the literary form of novel. The incidents in the life of Nāgabhaṭṭa throughout the novel as he moves through *Sārtha* and even after reaching Mathurā and even the onward journey of life which is depicted very nicely. The frustrations of Nāgabhaṭṭa and the changing mind without any goal are sketched interestingly. So, the readers go on reading the novel till the end. The poet S.L.B. wrote the novel chapterwise. There are thirteen chapters in individuality but they are again interlinked with one or situation. Throughout this gripping narration which is a spiritual journey of the narrator, we enter the ancient world of kings and concubines, Buddhists and Tantrik merchants and spies, strange costumes and manners. Indeed a whole vast expansive panorama of the past unfolds itself in the characteristic expert knowledge of S.L.B. This novel abounds in technical details as they are an exact reproduction of life of the 8<sup>th</sup> century India, Erotism and asceticism logic and

vision intermingle inextricably to create an experience that is rich and strange; strange to the uninitiated into the wealth and diversity of India more than a thousand years ago. The character studies of Ādi Śaṅkarācārya, Maṇḍana Miśra and Kumārila Bhaṭṭa with all the technical details of their metaphysical standpoints cumulating in the traditional scholarly disputation between Śaṅkara and Maṇḍana is fascinatingly and just as authentic in technical details. The clash between Buddhism and Vedic religious beliefs, the extraordinary interesting arguments between the *Pūrva Mīmāṃsā* point of view and the *Uttara Mīmāṃsā*; the Vedic, Advaitic point of view between Maṇḍana and Śaṅkarācārya could all be expressed only by an expert in the field. A former Professor of Philosophy who studied it as a student and who taught it for many years. The magnificent picture of Nālandā University with all its grandeur and the Buddhist servants takes shape graphically in the novel, augmenting the authenticity of the 8<sup>th</sup> century glory that was India. The status of the women scholar of the time and great respect that they enjoyed is revealed. For example, when the wife of the great scholar Maṇḍana Miśra, Bhārti Devi is chosen as the umpire to judge the debate between Maṇḍana Miśra and Ādi Śaṅkarācārya. When she decides in favour of Ādi Śaṅkarācārya as a result of which her husband has to become and cease to be a householder and leave the house forever, this shows her impartiality and great scholarly power. The character of Candrikā, the actress in addition to her charm and physical attraction brings out at the same time her *yogasiddhi* and essential ability and learning, showing how highly evolved some Indian women were in the 8<sup>th</sup> century. One can assert that the character of Candrikā is so fascinatingly drawn in all its complexity that the undoubtedly ranks as one of the great female characters in the whole range of Kannada fiction.

*Sārtha* can be discussed at several levels. First of all it is an historical novel par excellence. Some western critics have said that the Indian fiction lacks a sense of history. This novel proves the contrary, the exact and acute reconstruction of the 8<sup>th</sup> century India is seen throughout the novel. The author S.L.B. actually stayed in Nālandā to recreate the ancient glory of the University. No wonder the Buddhist background comes through with stunning authenticity. If a historical novel means the reconstruction of the history moment from the past, *Sārtha* brings back the 8<sup>th</sup> century India as authentically Scott's "The heart of Midlothian" brings back old Scotland. *Sārtha* also can be seen as a picturesque

novel in so far as the story concerns itself with the escapades of the protagonist, though Nāgabhaṭṭa cannot exactly be described as a 'Picaso' in the original sense of term. The novel is a long succession of his adventures in a realistic manner. Its structure is episodic. It also deals with the theme of appearance and reality. S.L.B. uses the Sanskrit language authentically in his novel at various levels to bring out this unity. He punctuates his narrative with appropriate Sanskrit quotations from various *yogi pooja*. The highly spiritually involved Candrikā is quite a match to the traditional scholar Nāgabhaṭṭa. Subjects like mind reading and entering another's dead body known in the philosophical term as "*Parakāyā Praveśa*" are a part of wrap and woof of the novel. However the high point of the novel from this metaphysical level culminates in the great debate between the Śaṅkarācārya and Maṇḍana Miśra. The debate itself which is narrated in considerable detail leaves no doubt in the mind of the readers that *Sārtha* is a metaphysical novel.

Fourth, it is a romance. The love story of Candrikā and Nāgabhaṭṭa, with all its ups and downs, trials and tribulations through thick and thin makes this a very readable level. His attempt to seek the conjugal solace with Candrikā fails on account of her pursuits of *yoga* and resultant disinterestedness in worldly pleasures. Nāgabhaṭṭa fails to emotionally secure it through Sugandhi, who has been persuaded by Candrikā to the Muslim invasion; their occupation of Sindh province and forcible conversions of the local populations. Nāgabhaṭṭa who changed his name into Kṛṣṇānanda when he took to acting is forced to undergo physical torture. Candrikā submits to the Nawab of the alien powers to save the life of her lover Nāgabhaṭṭa. The Nawab forces her to become his concubine which results in an unwanted pregnancy. The novel ends with Nāgabhaṭṭa and Candrikā deciding to get married according to the advice of Candrikā's preceptor.

Finally, it is not accidental that Candrikā is a great singer. Music is an integral part of novel of S.L.B. The early story of Candrikā's life as narrated by her concerns her being trained by a blind musician who was her *guru*. Though she was an excellent actress on stage, it is her music that runs like a melody throughout this novel. This *Sārtha* is indeed a remarkable historical, picturesque, metaphysical novel and a great romance.

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