

## CHAPTER – III

### LITERARY APPRECIATION

In this chapter, I discuss in brief the eighteen minor *Upaniṣads* of *Atharvaveda* viz. *Ātmopaniṣad*, *Kṣurikopaniṣad*, *Jābāla Upaniṣad*, *Kaivalya Upaniṣad*, *Dattātreya Upaniṣad*, *Sītopaniṣad* etc. from literary point of view.

Every *Upaniṣad* has its distinct style of presentation and its unique diction. Though the contents, style, presentation etc. of Major as well as Minor *Upaniṣads* differ from each other, the aim remains the same, i.e. discussing metaphysical principles. The *Nāsadīyasūkta* (*RV-X.129*) clearly eulogises the importance of poetics as we see the confluence of philosophy and poetry therein :

कामस्तदग्रे समवर्तताधि मनसो रेतः प्रथमं यदासीत् ।

सतो बन्धुमसति निरविन्दन् हृदि प्रतीच्या कवयो मनीषा ॥ऋग्वेद-१०.१२९.४॥

Thus, the *Vedic* texts are not only the *Dharmamūlam* (वेदोऽखिलो धर्ममूलम् ), but also '*Kāvya-mūlam*'. So Dr. V. Raghavan<sup>1</sup> opines "The literary approach to the *Vedas*, which has received much attention in the modern study of Sanskrit literature is; however, not something new, because "Brahma" is regarded as the first poet and the *Vedas* as the first poetic creations" — देवस्य पश्य काव्यं न ममार न जीर्यति ॥अथर्ववेद-१०.८.३२॥ Thus, the seeds of the Indian Poetry can be traced to the *Rgveda*. Most of the hymns, particularly those addressed to Uṣas, exhibit fine specimens of poetry. For e.g.:

अभ्रातेव पुंस एति प्रतीची गतरुगिव सनये धनानाम् ।

जायेव पत्य उषती सुवासा उषा हस्त्रेव नि रिणीते अप्सः ॥ऋग्वेद-१.१२४.७॥

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।

तयोरेकः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभिचाकशीति ॥ऋग्वेद-१.१६४.२०॥

In the above ṛcās, the distinction between *Jīvātmā* and *Paramātmā* is pointed out very nicely, which constitutes of the figure of speech *Atiśayokti* (Exaggeration). Moreover, we find *Vyatireka* in *RV-I.164.11*; *Śleṣa* in *RV-V.55.5* and *Utprekṣā* in *RV-X.146.1*; *II.35.13*. Similarly we also find highly poetic and imaginative dialogues in *RV*. e.g. (1) Viśvāmitra and the rivers (*RV-III.33*); (2) Yama and Yamī (*RV-X.10*); (3) Saramā and paṇi (*RV-X.108*) etc. Examples of *Anuprāsa* are also observed

<sup>1</sup> Raghavan V. — Poetic Elements in the *Upaniṣads* by Dhavan K. K., Preface, page xiii.

in *RV*. For e.g. रक्षाणो अग्रे तव रक्षणेभी रारक्षणः ।४.३.१४॥ प्रतार्यग्रे प्रतरं न आयुः । ४.१२.६॥ and also :

कुविच्छकत् कुवित्करत् कुवित्रो वस्यसस्करत् ।  
कुवित् पतिद्विषो यतीरिन्द्रेण संगमामहै ॥ऋग्वेद-८.११.४॥

Thus P. V. Kane opines : “The word ‘*Kāvya*’ (poem) occurs several times in the *RV* (III.1.17,18; IV.3.16; VI.11.3) and also the word *Gāthā* (a verse that is sung) – *RV* (VIII.6.43; X.85.6). These passages show that poems with sweet words were highly valued in those very ancient times and though no theory of poetics could be stated to have been evolved, the germs of it were there.”

The *Upaniṣads* also contain highly poetic passages delineating philosophical truth. For e.g. we find metaphor in the following verses from *Kaṭha* and *Muṇḍaka Upaniṣads* :

आत्मानं रथिनं विद्धि शरीरं रथमेव तु ।  
बुद्धिं तु सारथिं विद्धि मनः प्रग्रहमेव च ॥कठ-१.३.३॥  
प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते ।  
अप्रमत्तेन वेद्धव्यं शरवत्तन्मयो भवेत् ॥मुण्डक-२.२.४॥

Further, the brevity of expression is highly noteworthy found in the *Chā. upa.* (III.4.1) – सर्वं खल्विदं ब्रह्म तज्जलानिति शान्त उपासीत । and in *Bṛ. upa.* (V.2.3) – तदेतदेवैषा दैवी वागनुवदति स्तनयित्त्तु र्दं दं इति दाम्यत दत्त दयध्वयिति ।

There are numerous definitions of *Kāvya* offered by several writers. Bhāmaha defines it as “शब्दार्थौ सहितौ काव्यम् ।काव्याकङ्कार १”, which lay equal emphasis on word and meaning. Rudraṭa defines *Kāvya* as “ननु शब्दार्थौ काव्यम् ।काव्यालङ्कार-३.१ १”. *Agni Purāṇa* defines *Kāvya* as : काव्यं स्फुरदलंकारं गुणवद् दोषवर्जितम् ।३.३७.७॥ The author mentions some of the established elements of poetry like *Alaṅkāra* (the figures of speech) and *Guṇa* (excellences), which must be there in a *Kāvya* but it must be free from *Doṣas* (the poetic flaws). Kuntaka defines poetry in three different ways : कवेः कर्म काव्यम् । (i.e. the poets achievement) वक्रोक्ति-१.२; सालङ्कारस्य काव्यता । (i.e. *Kāvya* consists in ornamentation) वक्रोक्ति-१.६ड

शब्दार्थौ सहितौ वक्र-कवि-व्यापारशालिनी ।  
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणी ॥वक्रोक्ति-१.७॥

Mammaṭācārya defines *Kāvya* as : तददोषौ शब्दार्थौ सगुणावनलङ्कृति पुनः कापि ।

(काव्यप्रकाश-१-पृ.-४). Similar definition is given by Hemacandra : अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यम् । (काव्यानुशासन पृ.-१६). Vāgbhaṭa-II defines it as “शब्दार्थौ निर्दोषौ सगुणौ प्रायः सालङ्कारौ काव्यम् । (काव्यानुशासन पृ.-१४)”. Viśvanātha defines it as : वाक्यं रसात्मकं काव्यम् । (साहित्यदर्पण-१, पृ.-५)<sup>1</sup>. It is stated by Keshav Mishra<sup>2</sup> (c. 1600 AD) in his *Alaṅkāraśekhara* : शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, अलङ्काराः कुण्डलादिवत् ।

Here, I have discussed the prominent literary aspects like – (1) *Guṇas* (the excellences), (2) *Rīti* (the Style), (3) *Alaṅkāras* (the depiction of the Figures of speeches), (4) *Chandas* (the Metres) (5) *Rasa* (the sentiment) and (6) *Subhāṣitas* (the Epigrams), of these minor *Upaniṣads* of *AV*, according to Viśvanātha as given in his *Sāhityadarpaṇa*.

The term *Kāvya* literally means the work of a poet. *Kāvya* is *śravya* or *dṛṣya*, audible or visible; these are respectively poems or plays. “In the narrower sense the term *Kāvya* is used as an equivalent to poem (prose or verse) and the term *Rūpaka* denotes a play.”, opines K. Krishnamachariar.<sup>3</sup> Viśvanātha in his *SD*<sup>4</sup> refers to two types of *Śravya-Kāvya* : अथ श्रव्यकाव्यानि - श्रव्य श्रोतव्यमात्रं तत्पद्यगद्यमयं द्विधा ॥६.३१३॥ There are five forms of poetry according to Viśvanātha : (1) *Muktaka*, (2) *Yugmaka*, (3) *Sāndānitaka*, (4) *Kalāpaka* and (5) *Kūlaka*.

छन्दोबद्धपदं पद्यं तेन मुक्तेन मुक्तकम् ।  
द्वाभ्यां तु युग्मकं सांदानितकं त्रिभिरिष्यते ॥६.३१४॥  
कलापकं चतुर्भिश्च पञ्चभिः कुलकं मतम् ।

- (1) *Muktaka* is a stanza, the meaning of which is complete in itself. It is defined as : मुक्तकं श्लोक एकैकश्चमत्कारक्षमःसताम् ।अग्निपुराणम्-३३०-३६ ।<sup>5</sup> Dr. Uma Deshpande<sup>6</sup> states : “Each stanza stands by itself not being connected thematically with other verses. Like a pearl every single stanza shines with a particular message and appears beautiful”.

Some examples from the minor *Upaniṣads* of *AV* are as follows :

- १) नैव चिन्त्यं न चाचिन्त्यं न चिन्त्यं चिन्त्यमेव तत् ।  
पक्षपातविनिर्मुक्तं ब्रह्म संपद्यते तदा ॥अमृतबिन्दूपनिषद्-६॥

<sup>1</sup> Kane P. V. — *Sāhityadarpaṇa* — page 5.

<sup>2</sup> Mishra Keshav — *Alaṅkāraśekhara*, page 20

<sup>3</sup> K. Krishnamachariar — *History of Classical Sanskrit Literature*, page 79.

<sup>4</sup> *Sāhityadarpaṇa* — VI.313. page 546.

<sup>5</sup> *Agnipurāṇam* — Ānandāśrama Mudraṇālaya, 1987 (page 539)

<sup>6</sup> Deshpande Uma S. — *Śadbodhaśatakam* — Introduction page xvii.

- २) पाशं छित्त्वा यथा हंसो निर्विशङ्कः खमुत्क्रमेत् ।  
छिन्नपाशस्तथा जीवः संसारं तरते तदा ॥क्षुरिकोपनिषद्-२० ॥
- ३) यत्परं ब्रह्म सर्वात्मा विश्वस्यायतनं महत् ।  
सूक्ष्मात्सूक्ष्मतरं नित्यं तत्त्वमेव त्वमेव तत् ॥कैवल्योपनिषद्-१६ ॥

Other such examples are also found in these eighteen minor *Upaniṣads* of *AV*. Some of their numbers are : *Annapūrṇopaniṣad* (1.38; 2.27; 4.92); *Kṣurikopaniṣad* (21); *Śāṅḍilyopaniṣad* (1.41); *Ātmopaniṣad* (30); *Parabrahmopaniṣad* (8); *Kṛṣṇopaniṣad* (12); *Tejabindūpaniṣad* (5); *Śāṅḍilya* (I.55); *Atharvaśikhopaniṣād* etc.

(2) *Yugmaka* is couple of verses highlighting the common subject. e.g.:

- १) शब्दाक्षरं परं ब्रह्म तस्मिन्क्षीणे यदक्षरम् ।  
तद्विद्वानक्षरं ध्यायेद्यदीच्छेच्छान्तिमात्मनः ॥१६ ॥  
द्वे विद्ये वेदितव्ये तु शब्दब्रह्मं परं च यत् ।  
शब्दब्रह्मणि निष्णातः परंब्रह्माधिगच्छति ॥१७ ॥ अमृतबिन्दूपनिषद्
- २) नाभिनन्दति नैष्कर्म्यं न कर्मस्वनुषज्जते ।  
सुसमो यः परित्यागी सोऽसंसक्त इति स्मृतः ॥२.५ ॥  
सर्वकर्मफलादीनां मनसैव न कर्मणा ।  
निपुणो यः परित्यागी सोऽसंसक्त इति स्मृतः ॥२.६ ॥ अन्नपूर्णोपनिषद्
- ३) माया सा त्रिविधा प्रोक्ता सत्त्वरजसतामसी ।  
प्रोक्ता च सात्त्विकी रुद्रे भक्ते ब्रह्मणि राजसि ॥४ ॥  
तामसी दैत्यपक्षेषु माया त्रेधा ह्युदाहता ।  
अजेया वैष्णवी माया जप्येन च सुता पुरा ॥५ ॥ कृष्णोपनिषद्

Other *Yugmakas* found in these *Upaniṣads* are : *Tejabindūpaniṣad* (1,2); *Ātmopaniṣad* (4,5); *Annapūrṇopaniṣad* (II.10, 11; III.2,3; IV.21,22; IV.49,50); *Kaivalyopaniṣad* (13,14); *Kṣurikopaniṣad* (10,11) etc.

(3) *Sāndānitaka* is a group of three verses describing the same subject matter :

- १) द्वे बीजे चित्तवृक्षस्य वृत्तिव्रततिधारिणः ।  
एकं प्राणपरिस्पन्दो द्वितीयो दृढभावना ॥४.४१ ॥  
यदा प्रस्पन्दते प्राणो नाडी संस्पर्शनोद्यतः ।  
तदा संवेदनमयं चित्तमाशु प्रजायते ॥४.४२ ॥  
सा हि सर्वगता संवित्प्राणस्पन्देन बोध्यते ।  
संवित्संरोधनं श्रेयः प्राणादिस्पन्दनं वरम् ॥४.४३ ॥ अन्नपूर्णोपनिषद्

- २) आत्मसंज्ञः शिवः शुद्ध एव एवाह्वयः सदा ।  
 ब्रह्मरूपतया ब्रह्म केवलं प्रतिभासते ॥१॥  
 जगद्रूपतयाप्येतद्ब्रह्मैव प्रतिभासते ।  
 विद्याऽविद्यादिभेदेन भावाऽभावादिभेदतः ॥२॥  
 गुरुशिष्यादिभेदेन ब्रह्मैव प्रतिभासते ।  
 ब्रह्मैव केवलं शुद्धं विद्यते तत्त्वदर्शने ॥३॥ आत्मोपनिषद्

Another such example is found in *Annapūrṇopaniṣad* (1.13-15).

- (4) *Kalāpaka* is group of four verses together highlighting the same topic. For e.g.:

- १) मनो हि द्विविधं प्रोक्तं शुद्धं चाशुद्धमेव च ।  
 अशुद्धं कामसंकल्पं शुद्धं कामविवर्जितम् ॥१॥  
 मन एव मनुष्याणां कारणं बन्धमोक्षयोः ।  
 बन्धाय विषयासक्तं मुक्तं निर्विषयं स्मृतम् ॥२॥  
 यतो निर्विषयस्यास्य मनसो मुक्तिरिष्यते ।  
 अतो निर्विषयं नित्यं मनः कार्यं मुमुक्षुणा ॥३॥  
 निरस्तविषयासङ्गं संनिरुद्धं मनो हृदि ।  
 यदाऽऽयात्यात्मनो भावं तदा तत्परमं पदम् ॥४॥ अमृतबिन्दूपनिषद्
- २) चित्ते चैत्यदशाहीने या स्थितिः क्षीणचेतसाम् ।  
 सोच्यते शान्तकलना जाग्रत्येव सुषुप्ता ॥२.१२॥  
 एषा निदाघः सौषुप्तस्थितिरभ्यासयोगतः ।  
 प्रौढा सती तुरीयेति कथिता तत्त्वकोविदैः ॥२.१३॥  
 अस्यां तुरीयावस्थायां स्थितिं प्राप्याविनाशिनीम् ।  
 आनन्दैकान्तशीलत्वादनानन्दपदं गतः ॥२.१४॥  
 अनानन्दमहानन्दकालातीतस्ततोऽपि हि ।  
 मुक्त इत्युच्यते योगी तुर्यातीतपदं गतः ॥२.१५॥ शाण्डिल्योपनिषद्

Two such examples are also found in *Kaivalyopaniṣad* (7) and *Śāṅḍilyopaniṣad* (1.59).

- (5) *Kulaka* is a group of five verses, which discuss the same subject matter.

- १) शास्त्रसज्जनसंपर्कवैराग्याभ्यासरूपिणी ।  
 प्रथमा भूमिकैषोक्ता मुमुक्षुत्वप्रदायिनी ॥५.८१॥  
 विचारणा द्वितीया स्यात्तृतीया साङ्गभावना ।  
 विलापिनी चतुर्थी स्याद्वासना विलयात्मिका ॥५.८२॥

शुद्धसंविन्मयानन्दरूपा भवति पञ्चमी ।  
 अर्धसुप्तप्रबुद्धाभो जीवन्मुक्तोऽत्र तिष्ठति ॥५.८३॥  
 असंवेदरूपा च षष्ठी भवति भूमिका ।  
 आनन्दैकघनाकारा सुषुप्तसदृशीस्थितिः ॥५.८४॥  
 तुर्यावस्थोपशान्ता सा मुक्तिरेव हि केवला ।  
 समता स्वच्छता सौम्या सप्तमी भूमिका भवेत् ॥५.८५॥ अत्रपूर्णेपनिषद्

Two more such examples are found in *Annapūrṇopaniṣad* (V.107-111) and *Kṣurikopaniṣad* (13-17).

*Kāvya* is classified into four categories by Kṣemendra<sup>1</sup>, in the third chapter of *Suvṛttatilakam* : Science, Poetry, Poetry in Science and Science in Poetry.

शास्त्रं काव्यं शास्त्रकाव्यं काव्यशास्त्रं च भेदतः ।  
 चतुः प्रकारः प्रसरः सतां सारस्वतो मतः ॥३.२॥  
 शास्त्रं काव्यविदः प्राहुः सर्वकाव्याङ्गलक्षणम् ।  
 काव्यं विशिष्टशब्दार्थसाहित्यसदलङ्कृति ॥३.३॥  
 शास्त्रकाव्यं चतुर्वर्गप्रायं सर्वोपदेशकृत् ।  
 भट्टिभौमककाव्यादि काव्यशास्त्रं प्रचक्षते ॥३.४॥

The *Upaniṣads* fall under the category of *Śāstra - Kāvya* as they expound the science of Metaphysics (Vedānta-śāstra). Kṣemendra rightly points out that in a poetry admitting science, very long metres are of no use — "शास्त्रकाव्येऽतिदीर्घाणां वृत्तानां न प्रयोजनम् ।" We find, therefore, the use of *Anuṣṭup* prominently in most of the *Upaniṣads*. Hardly ten verses are found in *Upajāti* metre and two verses in *Śārdūlavikriṣṭa* metre in the eighteen minor *Upaniṣads* of AV, taken up for study. According to Uma Deshpande<sup>2</sup> : "*Kāvya* imparts advice as well as instructions to all the aspirants of *Mokṣa*. Hence, it will be a matter of pity and human indignity if literature does not rise beyond the level of mere entertainment and gaiety. Poetry and play have to cater to the needs of different types of people endowed with various interests and inclinations as observed by Bharat – Muni in his *Nāṭyaśāstra* :

तुष्यन्ति तरुणाः कामे विदग्धाः समयाश्रिते ।  
 अर्थेष्वर्थपराश्चैव मोक्षेष्वथ विरागिणः ॥२७.५६॥

<sup>1</sup> Jha Vrajmohan — *Suvṛttatilakam* with a comm. 'Prakāśa' in Hindi

<sup>2</sup> Deshpande Uma S. — Paper presented at National Conference on Abhinavagupta held at 'Indian Institute of Advanced Studies, Shimla'.

Just as the goals like *Dharma*, *Artha* and *Kāma* are delineated in poetry, similarly mokṣa is principally depicted in several literary forms like *Bhagavadgītā*, *Bhāgavatapurāṇam*, *Vivekacūḍmaṇi* etc. This view is advocated by Abhinavagupta in his *Abhinavabhāratī* (a commentary on *Nāṭyaśāstra*) (327) : यथा इह तावद्धर्मादित्रितयमेवं मोक्षोऽपि पुरुषार्थः ।

Viśvanātha quotes Bhāmaha highlighting the importance of the four goals of human life :

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।  
करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥ काव्यालङ्कार १.२ ॥

Some verses pertaining to *Mokṣa* or *Mukti* are cited below :

- १) ज्ञेयवस्तुपरित्यागाद्विलयं याति मानसम् ।  
मानसे विलयं याते कैवल्यमवशिष्यते ॥ शाण्डिल्योपनिषद् १.४० ॥
- २) आधाराधेयवच्चैते एकभावे विनश्यतः ।  
कुरुतः स्वविनाशेन कार्यं मोक्षाख्यमुत्तमम् ॥ अन्नपूर्णोपनिषद् ५.५३ ॥

Other such verses are found in *Annapūrṇopaniṣad* (II.15; II.23).

Prose or '*gadya*' is classified into four categories by Viśvanātha in his *Sāhityadarpaṇa* : (i) *Muktaka*, (ii) *Vṛttagandhi*, (iii) *Utkalikāprāya*, and (iv) *Cūrṇaka*.

वृत्तगन्धोज्झितं गद्ये मुक्तकं वृत्तगन्धि च ॥ ६.३३० ॥  
भवेदुत्कलिकाप्रायं चूर्णकं च चतुर्विधम् ।  
आद्यं समासरहितं वृत्तभागयुतं परम् ॥ ६.३३१ ॥  
अन्यद्दीर्घसमासाढ्यं तुर्यं चाल्पसमासकम् ।

Characteristics of *Muktaka* variety of prose viz. having no compounds, are found in the 18 minor *Upaniṣad* of *AV* :

- १) खल्वहं ब्रह्म सूत्रं सूचनात्सूत्रं ब्रह्म सूत्रमहमेव विद्वांस्रिवृत्सूत्रं त्यजेद्विद्वान्य एवं वेदसंन्यस्तं  
मया सन्यस्तं मया सन्यस्तं मयेति त्रिःकृत्वाऽभयं सर्वभूतेभ्यो मत्तः सर्वं प्रवर्तते । . . . ॥  
आरुणेयी उपनिषद् ३ ॥
- २) यो वै रुद्रः स भगवान्यश्च ब्रह्मा तस्मै वै नमो नमः ॥ १ ॥  
यो वै रुद्रः स भगवान् यश्च विष्णुस्तस्मै वै नमो नमः ॥ २ ॥  
- - - - - ॥ अथर्वशिरस् उपनिषद् ३२ ॥
- ३) शौच नाम द्विविधं - बाह्यमान्तरं चेति । तत्र मृज्जलाभ्यां बाह्यम् । मनः शुद्धिरान्तरम् ।  
तदध्यात्मविद्ययालभ्यम् ॥ शाण्डिल्य उपनिषद् १.१ ॥

There are illustrations of *Vṛttagandhi* type of prose where fragments of verse either in *Vedic* or classical metres are found scattered here and there in the text. Some examples are as follows :-

1. In the *Āruṇeyī Upaniṣad* (which is in prose) we find one *Vedic* hymn (metrical) and a *mantra* from *Baudhāyana Dharmasūtra* (II.10.17-32; III.2.7)

- (a) तद्विष्णोः परमं पदं सदा पश्यन्ति सूरयः । दिवीव चक्षुराततम् । ऋग्वेद-१.२२.२०, १.२७ ॥  
 (b) सखा मा गोपायौजः सखायोऽसीन्द्रस्य वज्रोऽसि वार्त्रघ्नः शर्म मे भव यत्पापं तन्नित्तिवारयेति ।

2. Similarly in *Jābāla Upaniṣad* (in prose) we find a *mantra* from VS III.14 & AVIII. 20-1 in the prose text

अयं ते योनिर्ऋत्त्वियो यतो जातो अरोचथाः । तं जानन्नग्र आरोहाथा नो वर्धय रयिम् ।

3. In *Mahāvākyopaniṣad*, there is a Ṛk :

- a) यज्ञेन यज्ञमयजन्त देवाः । तानि धर्माणि प्रथमान्यासन् ।  
 ते ह नाक महिमानः सचन्ते । यत्र पूर्वे साध्याः सन्ति देवाः ॥ ऋग्वेद-१.१६४.५० ॥

The Utkalikāprāya variety of prose marked by big compounded words is also found in these 18 minor *Upaniṣads* of AV. Some examples are as follows :

- १) “तत्र परमहंसा नाम संवर्तकारूणिश्चेतकेतुदुर्वासऋभुनिदाघजडभरतदत्तात्रेयैवतकप्रभृतयो-  
 ऽव्यक्तलिङ्गा अव्यक्ताचारा अनुन्मत्ता उन्मत्तवदाचरन्तस्त्रिदण्डं कमण्डलुं शिष्यं पात्रं  
 जलपवित्रं शिखा यज्ञोपवीतं चेत्येतत्सर्वं भूः स्वाहेत्यप्सु परित्यज्यात्मानमन्विच्छेत् ॥ यथा  
 जातरूपधरो निर्द्वन्द्वो निष्परिग्रहस्तत्त्वब्रह्ममार्गं सम्यक्संपन्नः शुद्धमानसः प्राणसंधारणार्थं  
 यथोक्तकाले विमुक्तो भैक्षमाचरमुदरपात्रेण लाभालाभौ समौ भूत्वा शून्यागारदेवगृह-  
 तृणकूटवल्मीकवृक्षमूलकुलालशालाग्निहोत्रनदीपुलिनगिरिकुहरकन्दरकोटरनिर्झरस्थण्डिलेष्व-  
 निकेतवास्यप्रयत्नो निर्ममः शुक्लध्यानपरायणोऽध्यात्म-निष्ठोऽशुभकर्मनिर्मूलनपरः संन्यासेन  
 देहत्यागं करोति स परमहंसो नाम स परमहंसो नामेति ॥६॥” जाबालोपनिषद् ॥
- २) “- - - - सो ऽन्तराद्गन्तरं प्राविशत् दिशो व्यन्तरं प्राविशत् सोऽहं नित्यानित्यो व्यक्ताव्यक्तो  
 ब्रह्माहं ब्रह्माहं प्राञ्चः प्रत्यञ्चोऽहं दक्षिणाञ्च उदञ्चोऽहं अधश्चोर्ध्वं चाहं दिशश्च  
 प्रतिदिशश्चाहं पुमानपुमान् स्त्रियश्चाहं गायत्र्यहं सावित्र्यहं त्रिष्टुब्जगत्यनुष्टुप् चाहं छन्दोऽहं  
 गार्हपत्यो दक्षिणाग्निराहवनीयोऽहं सत्योऽहं गौरहं गौर्यहमृगहं यजुरहं सामाहमथर्वाङ्गिरसोऽहं  
 ज्येष्ठोऽहं श्रेष्ठोऽहं वरिष्ठोऽहमापोऽहं तेजोऽहं गुह्योऽहमरण्योऽहमक्षरमहं क्षरमहं पुष्करमहं  
 पवित्रमहमग्रं च मध्यं च बहिश्च पुरस्ताज्ज्योतिरित्यहमेव सर्वे ग्योममेव स सर्वे समा यो मां  
 वेद स देवान्वेद स सर्वाश्च वेदान्साङ्गानपि ब्रह्म ब्राह्मणैश्च गां गोभिर्ब्राह्मणान्ब्राह्मण्येन  
 हविर्हविषा अयुरायुषा सत्येन सत्यं धर्मेण धर्मं तर्पयामि स्वेन तेजसा ॥१॥” अथर्वशिरस्  
 उपनिषद् ॥

Thus it is clear that these Minor *Upaniṣads* of *AV* are replete with various forms of poetry as well as prose. Even in one work, both the verse and prose are used as evinced from the chart given below.

### CHART

Sr. No.	<i>Upaniṣad</i>	Prose	Verses	Metres
1	Sarvasāra	Four Paragraphs	—	
2	Mahāvākya	One Paragraph	1	
3	<i>Āruṇeyī</i>	Five Paragraphs	—	
4	<i>Jābāla</i>	Six Paragraphs - known as <i>Khaṇḍas</i>	—	
5	<i>Atharvaśiras</i>	Seven Paragraphs	—	
6	Atharvaśikha	Two Paragraphs	1	Anuṣṭubh
7	<i>Dattātreyā</i>	Three Paragraphs known as <i>Khaṇḍas</i>	—	
8	Sītā	Eight Paragraphs		
9	<i>Annapūrṇā</i>	—	57+44+24+92+120 = 337 verses	Anuṣṭubh-mostly all; <i>Vasantatilakā</i> (one) - IV.24
10	<i>Amṛtabindu</i>	—	22	Anuṣṭubh—all
11	<i>Tejabindu</i>	—	13	Anuṣṭubh—all
12	<i>Kṣurikā</i>	—	25	Anuṣṭubh—all
13	Ātmā	Three Paragraphs	31	Anuṣṭubh—all
14	Sūrya	One Paragraph	1	Gāyatri – 1
15	<i>Śāṅḍilya</i>	Three <i>Adhyāyas</i> I <i>Adhyāya</i> 1-3, 14-18, 35, 54, 60, 62, 69-72 Paragraphs II – a Paragraph III – a Paragraph	I <i>Adhyāya</i> 4-13, 19-30, 32-34, 36-53, 55-59, 61, 63-68; III – 1-4	Anuṣṭubh – 4-13, 19-30, 34, 36-53, 55-59, 61, 63-68; <i>Śārdūlavikrīḍita</i> – 32, 33.
16	<i>Parabrahma</i>	1 Paragraph	16	Anuṣṭubh—all
17	<i>Kaivalya</i>	I <i>Khaṇḍa</i> – A Prose statement II <i>Khaṇḍa</i> – A Paragraph	I <i>Khaṇḍa</i> – 23 verses II <i>Khaṇḍa</i> – 1 verse	Anuṣṭubh – I – 8-11, 15-19. <i>Upajāti</i> – 3, 5, 6, 12-14, 20-23
18	Kṛṣṇa	A Paragraph	24	Anuṣṭubh—all

These eighteen minor *Upaniṣads* of *AV* can be divided into three viz., Prose *Upaniṣads*, Metrical *Upaniṣads* and *Upaniṣads* containing both prose and poetry. Among these, the prose *Upaniṣads* are eight viz.,

*Sarvopaniṣad, Mahāvākyopaniṣad, Āruṇeyī Upaniṣad, Jābālopaniṣad, Atharvaśirasopaniṣad, Atharvaśikhopaniṣad, Dattātreyopaniṣad and Sītōpaniṣad.* The metrical *Upaniṣads* are four viz., *Annapūrṇopaniṣad, Amṛtabindūpaniṣad, Tejabindūpaniṣad,* and *Kṣurikopaniṣad.* The *Upaniṣads* comprising both prose and poetry are six viz., *Ātmopaniṣad, Sarvopaniṣad, Śāṅḍilyopaniṣad, Parabrahmopaniṣad, Kaivalyopaniṣad* and *Kṛṣṇopaniṣad.*

There are some common features in them :

1. As shown in the table attached herewith, all the prose *Upaniṣads* do not consist of more than 7 paragraphs. More or less the number varies from 1 to 3 paragraphs.
2. The metrical *Upaniṣads* comprise of verses between 13 to 31 except Annapūrṇopaniṣad which is pretty large in comparison to other minor *Upaniṣads* (i.e. more than 300 verses)

Moreover unlike the names of major *Upaniṣads* like *Īśa, Kena, Katha, Praśna* etc, many of the these minor *Upaniṣads* are named after some renowned sages or scholars like *Jābāla, Āruṇeyī, Dattātreyā, Sītā* and other *Upaniṣads* are termed after the philosophical concepts they dealt in them like *Ātmopaniṣad, Amṛtabindūpaniṣad, Tejabindūpaniṣad, Parabrahmopaniṣad, Kaivalyopaniṣad* etc.

The *Jābālopaniṣad, the Dattātreyopaniṣad* and the *Kaivalyopaniṣad* are divided into six, three and two *Khaṇḍas* (divisions) respectively. While the sections in *Annapūrṇā* and *Śāṅḍilya Upaniṣads* are termed as *Adhyāyas* which are respectively five and three in numbers.

In case of major *Upaniṣads* divided into *Khaṇḍas*, we find that in *Aitareya Upaniṣad (RV)* there are at least 4-7 paragraphs in each *Khaṇḍa*, each *Khaṇḍa* comprising of 21-22 lines approximately. Similarly *Kenopaniṣad (SV)* comprises of 5-12 paragraphs or verses in every *Khaṇḍa*. *Muṇḍakopaniṣad (AV)* consists of 9-22 verses approximately in each *khaṇḍa*. Thus, if we look at the approximate number of paragraphs or verses in each *Khaṇḍa*, it is found that each *Khaṇḍa* comprises 5-22 verses at least. In the minor *Upaniṣads* like *Jābāla, Kaivalya* or *Dattātreyā* where sections are divided into *khaṇḍas*. But in the *Jābālopaniṣad*, the *khaṇḍa-3* comprises of only 4-5 lines approximately. The rest two i.e. *Dattātreyā* and *Kaivalya* comprise of a very small portions of prose which are divided in *khaṇḍas*. In the *Dattātreyā Upaniṣad* we find a paragraph of 35, 13 and 10 lines in the three *khaṇḍas* respectively. While *Kaivalyopaniṣad* begins with a paragraph followed by 23 verses in the first *khaṇḍa* and the second

*khaṇḍa* comprises of a small paragraph with a verse at the end.

If we consider the *Annapūrṇā* and *Śāṇḍilya Upaniṣads* where the divisions are known as *Adhyāyas*, then again comparing them with some major *Upaniṣads*, it is found that : (a) *Taittirīya Upaniṣad* (KY) comprises of three *Adhyāyas* each *Adhyāya* consisting of 12, 9 and 10 *Anuvākas* (divisions) respectively; (b) *Śvetāśvataropaniṣad* (KYV) comprises of six *Adhyāyas*,

*Annapūrṇopaniṣad* contains five *Adhyāyas* each having 57, 44, 24, 92, 120 = 337 verses respectively, while *Śāṇḍilya Upaniṣad* comprises of three *Adhyāyas*. First *adhyāya* comprise of 16 paragraphs (paragraph numbers are : 1-3, 14-18, 31, 35, 54, 60, 62, 69-72) and 56 verses. The second *adhyāya* comprise of a small paragraph and the third *adhyāya* consists of a paragraph and four verses.

Some *Upaniṣads* among the remaining thirteen *Upaniṣads* viz. *Sarvopaniṣad* (9-15 lines in each paragraph), *Mahāvākyopaniṣad* (19 lines), *Āruṇeyī Upaniṣad* (5-8 lines), *Atharvaśirasopaniṣad* (9-24 lines), *Atharvaśikhopaniṣad* (11-14 lines) and *Sītopaniṣad* (5-12 lines) contains four, one, five, seven, two and eight paragraphs respectively, i.e. not containing more than 5-24 lines in each paragraph. There are no divisions found in the above-mentioned thirteen *Upaniṣads*.

The metrical *Upaniṣads* among the eighteen minor *Upaniṣads* of AV taken up for study are four, viz. *Annapūrṇopaniṣad*, *Amṛtabindūpaniṣad*, *Tejabindūpaniṣad* and *Kṣurikopaniṣad*.

Among these, *Amṛtabindu*, *Tejabindu* and *Kṣurikā Upaniṣads* comprise of twenty-two, thirteen and twenty-five verses respectively, while *Annapūrṇā Upaniṣad* consists of five *Adhyāyas* as mentioned above. Mostly all the verses are in *Anuṣṭup* metre. Among them, one verse of *Annapūrṇopaniṣad* is in *Vasantatilakā* metre and *Sūryopaniṣad* consists of the holy *Sāvitrī mantra* quoted from RV, which is in *Gāyatrī* metre. We find *Śārdūlavikrīḍita* metre in two verses (I.32, 33) of *Śāṇḍilyopaniṣad* and ten verses in *Upajāti* metre are found in the *Kaivalyopaniṣad* (3, 5, 6, 12-14, 20-23).

*Upaniṣads* comprising both prose and poetry are six viz. *Ātmopaniṣad*, *Sūryopaniṣad*, *Śāṇḍilyopaniṣad*, *Parabrahmopaniṣad*, *Kaivalyopaniṣad* and *Kṛṣṇopaniṣad* out of which *Śāṇḍilya* and *Kaivalya Upaniṣads* are discussed above. *Ātmopaniṣad* comprises of three paragraphs and thirty-one verses. There are two editions of *Ātmopaniṣad* : (1) In the edition of

Swami Madhavananda<sup>1</sup> there are three paragraphs which are about 5-10 lines each and (2) In the second edition published by Nirṇayasāgara Press,<sup>2</sup> Mumbai, there are thirtyone verses in addition to the above mentioned prose text. *Sūryopaniṣad* is a short *Upaniṣad* with a combination of Prose and Poetry. There is a prose paragraph followed by 15 verses in the *Parabrahma Upaniṣad*. *Kṛṣṇopaniṣad* begins with a small prose passage and concludes with 24 verses.

The linguistic style of *Āruṇeyī*, *Jābāla*, *Atharvaśīras*, *Atharvaśīkhā*, *Dattātreyā*, *Śāṇḍilya*, *Parabrahma*, *Kaivalya* and *Kṛṣṇa Upaniṣads* is catechismal like that of the *Kaṭha* and *Prasṇopaniṣads*. Very few compounds are found scattered in these *Upaniṣads*.

Among the prose *Upaniṣads*, we find dialogues in *Āruṇeyī*, *Jābāla*, *Atharvaśīras*, *Atharvaśīkhā*, *Dattātreyā* and *Sītā Upaniṣads*. In *Āruṇeyī Upaniṣad* we find dialogue between sage Āruṇeya and Lord Brahmā. In *Jābālopiniṣad* there are dialogues between different erudite personages like God Bṛhaspati & Sage Yājñavalkya in *Khaṇḍa* one, sages Atrī and Yājñavalkya in *Khandas* two and five, Brahmacārī and sage Yājñavalkya in *Khaṇḍa* three and King Janaka and Sage Yājñavalkya in *Khaṇḍa* four. *Atharvaśīrasopaniṣad* consists of dialogue between the Gods and Rudra. *Atharvaśīrasopaniṣad* comprises of dialogues between Pippalāda, Angirā and Sanatkumāra with Lord *Atharvaṇa*. In *Dattātreyā Upaniṣad* there is a dialogue between Lord Brahmā and Nārāyaṇa. *Sītā Upaniṣad* comprises of a dialogue between Gods and Lord Prajāpati.

It is observed that there are no dialogues in all the four metrical minor *Upaniṣad* of *AV* taken up for study. They directly begin with the subject matter. Among the *Upaniṣad* having prose and poetry both we find dialogues in *Śāṇḍilya*, *Parabrahma*, *Kaivalya* and *Kṛṣṇopaniṣads*. In *Śāṇḍilya Upaniṣad* there is a dialogue between Sages *Śāṇḍilya* and *Atharvaṇa*. In *Parabrahmopaniṣad* there is dialogue between Sages Aṅgīrasa, Pippalāda and Śaunaka. *Kaivalyopaniṣad* comprise of a dialogue between sage Āśvalāyana and Brahmā. In *Kṛṣṇopaniṣad* we find a dialogue between Rudras (Sages & Foresters) and God Rāma.

M. Winternitz<sup>3</sup> calls these *Upaniṣads* as Non-*Vedic* and the philosophy of *AV* as pseudo-philosophy but we cannot call them as Non-*Vedic Upaniṣads* as they contain within them the citations from *Vedic* texts,

<sup>1</sup> Swami Madhavananda — *Minor Upaniṣads*, Adwaita Ashrama : 1927

<sup>2</sup> Īśādiviṃśottara Śātopaniṣad — Nirṇayasagar press, Bombay-19

<sup>3</sup> Ketkar S. — *A History of Indian Literature* – vo.I, Part I, by M. Winternitz, page 210 (Translator)

some topics of which are also discussed therein. So Dr. Belvalkar and Dr. Ranade<sup>1</sup> have rightly called these *Upaniṣads* as Neo-*Upaniṣads*. 'Neo' means those *Upaniṣads*, which belong to a later date. The dates of these *Upaniṣads* is already discussed in chapter-I.

The word Pseudo means 'false' or 'not genuine' or 'fake' or 'insincere'.<sup>2</sup> It is difficult to call the Philosophy of AV as Pseudo as we find in the AV many of the Gods of ṚV and their characters as not so distinct. The Sun becomes *Rohita* - the ruddy-one. A few Gods are exalted to the position of Prajāpati, *Dhatṛ* (Establisher), *Vidhātṛ* (arranger) or Parameṣṭhin (He that is in the highest). These are references to *Kāla* or time as the first cause of all existence. All these references are also found in the major as well as minor *Upaniṣads* of AV like *Praśna*, *Muṇḍaka*, *Sūrya*, *Āruṇeyi*, *Kaivalya Sīta* etc. We find in the AV, *Kāma* or desire as the force behind the evolution of the universe, *Skambha* or support who is conceived as the principle on which everything rests. There are theories tracing the world to water or to air as the most subtle of the physical elements.

Thus the philosophy of AV is based on ṚV. Radhakrishnan<sup>3</sup> opines "We see in it strong evidence of the vitality of the prevedic animist religion and its fusion with Vedic beliefs. All objects and creatures are either spirits or are animated by spirits. While the gods of the ṚV are mostly friendly ones; we find in the AV dark and demonical powers, which bring disease and misfortune on mankind. We have to win them by flattering petitions and magical rites. "

One of the reasons why Winternitz calls the Philosophy of AV as Pseudo might be due to the fact that AV contains both the holy and black magic spells. There are spells for the healing of diseases - *bhaiṣajyāni*; for life and healing: *āyusyāni sūktāni* etc, which might be said to be the beginning of medical Science. Just as we find certain therapeutic methods for curing diseases,<sup>4</sup> attaining good health<sup>5</sup>, long life<sup>6</sup> etc., similarly there are spells for Subjugation (वशीकरण)<sup>7</sup>, destruction of enemies<sup>8</sup> also in the AV.

According to N. J. Shende<sup>9</sup>, "The AV contains some portion which may be

<sup>1</sup> Belvalkar and Ranade – History of Indian Philosophy-Vol.II, The Creative Period, page 123.

<sup>2</sup> Vide Compact Oxford Dictionary, page 672, Oxford University Press, 2001

<sup>3</sup> Radhakrishnan S. — The Principal Upaniṣads, page 45.

<sup>4</sup> AV-I.2.23-25; IV.13; V.5,22; VI.45; XII.12.

<sup>5</sup> AV-XIX.44

<sup>6</sup> AV-I.30,35; II.4,9,13,28,29; III.11; V.28, 30; XIX.61,63,64,67.

<sup>7</sup> AV-I.16; III.1,2; XII.4.

<sup>8</sup> AV-I.19, 21,28; II.12,18-24,27; III.6.27; IV.3.40; V.8,29 etc.

<sup>9</sup> Shende N. J. — Religion and Philosophy of Atharvaveda, page 227

even older than the ṚV. The Atharvaṇic tradition, thus, is as old as that of the ṚV, if not older. The main reason of its late admission in to the sacred literature seems to be that the hierarchy which dominated Ṛgvedic religion was not prepared to allow it a respectable place in the sacred dogma on account of its secular nature.

The titles of the 18 minor *Upaniṣads* of *AV* are discussed below according to their thematic classification.

### *Ātmopaniṣad*

As the title suggests, the *Upaniṣad* deals with *Ātman* which is defined in *Śāṅḍilya Upaniṣad* as : यस्मात्सर्वमाप्नोति सर्वमादत्ते सर्वमिति च तस्मादुच्यते आत्मेति ।शाण्डिल्य उप.३.२॥ Aṅgīrasa, the preceptor of this *Upaniṣad* classifies the *Ātma-tattva* into three categories, *Bāhyātmā* (External self), *Antarātmā* (Inner Self) and *Paramātmā* (Supreme Soul), a novel concept which is not found in major *Upaniṣads*. It describes, defines and discusses peculiar characteristics of all the three types of *Ātman*.

### *Sarvopaniṣad*

*Sarvopaniṣad* alias *Sarvopaniṣatsāra* or *Sarvasāropaniṣad* which is a brief *Upaniṣad* presents the definitions of terms dealt with by several older Major *Upaniṣads*, viz. *Bṛhadāraṇyaka* (Ś. YV), *Chāndogya* (SV), *Muṇḍaka* (AV) etc. The text begins with twenty-three fundamental questions arising in our minds regarding bondage, liberation etc. This *Upaniṣad* furnishes answers to these questions in a highly charming as well as simple manner. This *Upaniṣad* briefly offers the gist of the prominent major *Upaniṣads*, the title *Sarvopaniṣad* or *Sarvopaniṣatsāra* i.e. the essence of all *Upaniṣads* is justified. Hence Osho Rajnish<sup>1</sup> rightly calls it 'The Most Foundational Esoteric Knowledge' or the 'The Secret of the Secrets'.

### *Sūryopaniṣad*

According to Yāska (800 BC to 500 BC), Sūrya is derived from √Sṛ (to move) or from √Sū (to stimulate) or from √Svir (to promote well) :

सूर्यः सर्तेर्वा सुवतेर्वा स्वीर्यतेर्वा । निरुक्त १२.१४॥

As the name suggests, the *Upaniṣad* discusses in detail about the greatness of God Sūrya, the Sun God. We mainly find the glorification of "Sun" as a luminous Solar Deity whose anthropomorphic traits are also depicted here. God Sūrya is previously worshipped as a giver of light and hence the

<sup>1</sup> Bhagavan Shri Rajnish — *Sarvasāra Upaniṣad* (Hindi)

sustainer of the world. In this *Upaniṣad* we find the glorification of Sun as *Brahman* – Supreme Reality, who is the creator, sustainer and destroyer of this world.

### *Annapūrṇopaniṣad*

The term *Annapūrṇā* can be explained as : अन्नेन पूर्णा या सा अन्नपूर्णा । Anna means food. Pūrṇā means ‘full of, possessed of, accomplished with, filled with’ etc. So *Annapūrṇā* means Goddess who is full of or accomplished with Food, i.e. one who is the nourisher. “She is a form of Durgā (the Goddess of plenty) as stated by Apte.<sup>1</sup> As the name suggests, this *Upaniṣad* eulogizes goddess Annapūrṇā as the Mahalakṣmī with big eyes and smiling face. अन्नपूर्णा विशालाक्षी स्मयमानमुखाम्बुजा ॥ अन्नपूर्णोपनिषद् १.१ ॥ She is invoked to distribute food to her devotees

भगवत्यन्नपूर्णेति ममाभिलषितं ततः ।

अन्नं देहि ततः स्वाहा मन्त्रसारेति विश्रुता ॥१.६॥

Śaṅkarācārya has composed two *Annapūrṇā* stotras glorifying and eulogizing the deity :

नित्यानन्दकरी वराऽभयकरी सौन्दर्यरत्नाकरी

निर्धूताखिलघोरपापनिकरी प्रत्यक्षमाहेश्वरी ।

प्रालेयाचलवंशपावनकरी काशीपुराधीश्वरी

भिक्षां देहि कृपावलम्बनकरी काशीपुरार्धाश्वरी ॥१॥

उर्वी सर्वजनेश्वरी जयकरी माता कृपासागरी

वेणीनीलसमानकुन्तलधरी नित्यान्नदानेश्वरी ।

साक्षान्मोक्षकरी सदा शुभकरी काशीपुराधीश्वरी

भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णे श्वरी ॥७॥

अन्नपूर्णे सदापूर्णे शङ्करप्राणवल्लभे ।

ज्ञानवैराग्यसिद्धयर्थं भिक्षां देहि च पार्वति ॥११॥

In Maharashtra, there is tradition of carrying the small idol of Goddess *Annapūrṇā* to the place of in-laws on the wedding day by the newly wedded wife. It is a symbol of prosperity for the new couple. So *Annapūrṇā* symbolizes Gṛhiṇī i.e. a housewife. She is depicted as a mother (जगत्जननी) feeding her children. Just as it is stated in *Praśna Upaniṣad* : मातेव पुत्रान् रक्षस्व श्रीश्च प्रज्ञां च विधेहि नः ।२.१३॥

<sup>1</sup> Gode P. K. and Karve C. G. — Apte’s Sanskrit iEnglish Dictionary, Part I, page 129,

### *Kṣurikopaniṣad*

This *Upaniṣad* is based on philosophy of *Yoga* propounded by Patanjali (150 BC to 100 AD). This concept is borrowed from *Kāthopaniṣad* (I.iii.14) where in it is stated: “क्षुरस्य धारा निशिता दुरत्यया दुर्ग पथस्तत्कवयो वदन्ति ।” “It is pointed out that the mystic way may be as difficult to tread at the edge of a razor, and yet glory would consist in having walked on it. Ancient poets have said that it is a very difficult path to pursue; states Dr. Belvalkar and Ranade.”<sup>1</sup> Mīrābāī also expresses the same view saying “शुणी उपर सेज डमारी ता पर रडेवुं सोई - मेरा दरद न जाने सोई.”

The entire *Upaniṣad* deals with *Yogic* concepts. The title *Kṣurikā* is justified by its contents viz. that when one's mind, like a razor will cut away i.e. detach the external objects as well as the influence of the parts of the body on oneself, then one will attain liberation (*Mokṣa*) through *Yogic* process of *Prāṇāyāma*.

प्राणायामसुतीक्ष्णेन मात्राधारेण योगवित् ।  
वैराग्योपलघृष्टेन छित्त्वा तन्तुं न बध्यते ॥२२॥

Therefore by this title the author wants to point out that like a razor the intellect of a person should be sharp and bright so as to perform *Yoga*.

### *Amṛtabindu Upaniṣad*

Through the terse and epigrammatic verses, this *Upaniṣad* highlights on the unity of *Jīva* and *Brahman*, to be achieved by the path of *Aṣṭāṅga Yoga* as specified by Patañjali in his *Yogasūtras*. The term *Amṛtabindu* can be explained as : अमृतस्य बिन्दुः अमृतबिन्दुः – A drop of nectar or अमृत एव बिन्दु अमृतबिन्दु — The nectar itself is the dot or point (on which one can meditate). This *Upaniṣad* serves as a drop of nectar to the thirsty people aspiring for knowledge i.e. desirous of liberation or immortality (*Amṛta*) as already stated in *Bṛ. Upaniṣad*: असतो मा सद्गमय, तमसो मा ज्योतिर्गमय मृत्योर्मा अमृतङ्गमय ।१.३.२८॥ Though small in bulk, it is a drop from the fountain of Eternal life itself, capable of curing the manifold ills of *Samsāra*, or the endless rotation of birth and death. *Amṛta* also means the imperishable state or immortality — न मृत्युरासीदमृतं न तर्हि - ऋग्वेद -१०.१२९.२, मनुस्मृति-२२.८५. It also means final beatitude, absolution : तपसा किल्बिषं हन्ति विद्ययामृतमश्नुते । मनुस्मृति-१२.१०४. Here it means that the preaching of this

<sup>1</sup> Belvalkar and Ranade — History of Indian Philosophy, volume II (The Creative Period), page 267-268.

*Upaniṣad* is like nectar, which is capable of leading a person towards immortality.

The term bindu is quite significant. It does not mean only 'a drop' but it means a point, which symbolizes the potentiality of the universe within itself. According to Swami Tapasyānanda,<sup>1</sup> "the writers of the Tantra often compare it to a grain of gram (caṇaka), which within its husk contains a double seed in undivided union, from which the sprout will rise and grow into a plant. The seeds are of course Śiva and Śakti. The original Bindu, called Parābindu or Mahābindu, becomes differentiated into three – the Śvetabindu, the point of pure thought; the raktabindu or the point of activity which acts as a reflector and the miśrabindu, the point of the return of thought through action, resulting in the union of both under the principle of individuality. The three differentiated bindus are sometimes represented by a triangle. This threefold aspect of Bindu is also spoken of as *Jñānaśakti*, *Krīyāśakti* and *Ichhāśakti*, and figuratively described as Tripura - Sundarī."

*Amṛtabindu Upaniṣad* is also called as *Brahmabindūpaniṣad* according to commentator Śaṅkarānanda. Ramachandra Mishra<sup>2</sup> opines "To me it seems that the name Brahmabindu is more appropriate to the text than the *Amṛtabindu*. The text repeatedly emphasizes Brahman as the Supreme Principle and elucidates the *Vedārta* philosophy. Perhaps at an earlier stage due to scribal error the name was changed to *Amṛtabindu* in the Paippalāda recension."

### *Tejabindu Upaniṣad*

The title '*Tejabindu*' is significant showing the most subtle center of effulgence as Supreme *Ātman*, revealed only to *Yogis* by meditation.

The term 'Teja' means 'light', effulgence or lustre'. Bindu means a point or centre. So *Tejabindu* jointly means a point or epi-centre of effulgence i.e. Supreme *Ātman*. It deals with Brahman i.e. Supreme Reality, its nature and how it is difficult to attain and what should a person do to attain Him. Teja can be explained as : "तेजयति तेज्यते अनेन वा । तिज निशाने । दीप्तिः ।" There are different denotations of the word 'तेजस्'<sup>3</sup> : (1) The sharp edge of a knife, (2) The point or top of a flame, (3) Lustre, light, brilliance, splendour, (4) Fire of energy, (5) Spirit, energy, (6) Essence, quintessence etc.

<sup>1</sup> Swami Tapasyananda — Śri Lalitā Sahasranāma pg. 24,

<sup>2</sup> Miśhra Ramchandra (Ph.D.Thesis) — Some Unpublished Atharvaṇic *Upaniṣads*

<sup>3</sup> Gode P. K. and Karve G. C. — Apte's Sanskrit-English Dictionary, part II, page 784-785

Bindu means a dot or a point. In philosophy it is a condition of “चिच्छक्तिः ; सच्चिदानन्दविभवात् सकलात् परमेश्वरात् । आसीच्छक्तिस्ततो नादो नादाद् बिन्दुसमुद्भवः ॥”<sup>1</sup>

According to Sadhu Santideva,<sup>2</sup> “Bindu is represented as a dot. In Tantra, this dot or Bindu is considered as Śiva, which symbolically represents the source of creation. Śiva, according to the Tantric tradition is one existence, the timeless in its perfect state. Creation begins with this unextended point known as Śiva Bindu appears in the eternal embrace of its feminine side, the Śakti. The expansion of Bindu takes the form of triangle, Trikoṇa, which according to the Yantra symbolism represents Śakti. Bindu is Śiva and Trikoṇa is Śakti. In Tantra, both these are considered as identical.”

This *Upaniṣad* after praising the practice of Dhyāna, explains some of the chief features of *Vedānta* such as the nature of the Supreme Being, the nature of the Universe, the means of attaining salvation etc.

### *Śāṇḍilyopaniṣad*

In the *Śāṇḍilya Upaniṣad* there is a dialogue between sages *Śāṇḍilya* and *Atharvaṇa*, out of which the reference of the latter is found since the period of *Rgveda*. According to *Muṇḍakopaniṣad* (I.1.1,2), He is the eldest son of God Brahmā. Śāṇḍilya is a Sage who is referred as an authority in rituals. He is number of times referred in Br. *Upaniṣad* as a disciple of Sage Vātsya (Br. Upa. VI.5.4). He belongs to the family of Śaṇḍila and hence came to be known as *Śāṇḍilya*. *Śāṇḍilya* in this *Upaniṣad* asks *Atharvaṇa* to give him the knowledge of *Aṣṭāṅga Yoga* useful for the self and asks him the way to pure the Nāḍīs (nerves) Idā, Pingalā, Suṣumnā and the way to realise the Supreme Reality. Sage *Atharvaṇa* answers all the questions of Sage *Śāṇḍilya*, hence this *Upaniṣad* is known as *Śāṇḍilya Upaniṣad*.

### *Mahāvākya Upaniṣad*

This *Upaniṣad* states the philosophy of *Yoga* propounded by Patañjali in his *Yogasūtras*, therefore it is classified under the *Yoga* category. *Mahāvākya Upaniṣad* deals with subject matter or secret knowledge through which one directly perceives Brahman and also different aspects like bondage and freedom. It discusses the form of Tamas or Avidyā and also tells the way to be free from it. It establishes the importance of Yajña and the way by which one attains Proximity to Lord Mahāviṣṇu. We also

<sup>1</sup> Ibid— page 1166

<sup>2</sup> Encyclopaedia of Tantra, volume II, page 192, Cosmo publications, New Delhi, 1999

find the glorification of Āditya – असावादित्य ब्रह्म ।

Although the four *Mahāvākyas* (*Vedic dictums*) of the four *Vedas* are not mentioned in this *Upaniṣad* (viz. प्रज्ञानं ब्रह्म – *Aita. Upaniṣad* (V.3), (*RV*); अहं ब्रह्मास्मि – *Br. Upaniṣad* (Ś. YV) – I.4.10; तत्त्वमसि – *Chā. Upaniṣad* (SV) – VI.8.7; अयम् आत्मा ब्रह्म – *Māṇ. Upaniṣad* (AV) – 2), the *Upaniṣad* contains other statements depicting the metaphysical principles as per the etymology of the term *Mahāvākya*, i.e. महत् महदर्थं प्रकाशकं वाक्यम् ।<sup>1</sup>. Such examples found in this *Upaniṣad* are as follows :

- 1) तमो हि शारीरंप्रपञ्चमाब्रह्मस्थावरान्तमनन्ताखिलाज्जाण्डभूतम् ।
- 2) असावादित्यो ब्रह्मेत्यजपयोपहितं हंसः सोऽहम् ।
- 3) सहस्रभानुमच्छुरितापूरितत्वादलिप्या पारावारपूर इव ।

Amarakośa defines *Vākya* as : “तिङ्न्तचयः । सुबन्तचयः । कारकान्विता क्रिया ।” In *Tarkabhāṣā*<sup>2</sup> *Vākya* is defined as: “वाक्यं त्वाकांक्षयोग्यतासंनिधिमतां पदानां समूहः ।” Annambhaṭṭa (c. 1425 AD) in his *Tarkasamgraha*<sup>3</sup> defines *Vākya* as: “वाक्यं पदसमूहः ॥४८॥” According to Viśwanātha (1300-1380 AD) *Vākya* is :

वाक्यं स्यात् योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः ।  
वाक्योच्चयो महावाक्यमित्थं वाक्यं द्विधा मतम् ॥सा.द.२॥

Thus, giving this two fold division, Viśwanātha supports it with the authority of kumārīlabhaṭṭa the author of *Tantravārtika* (Pg. 339):

स्वार्थबोधे समाप्तानामङ्गाङ्गित्वव्यपेक्षया ।  
वाक्यानामेकवाक्यत्वं पुनः संहत्य जायते ॥

*Vākyapadīya* of Bharthari (7<sup>th</sup> century AD) states comprehensive definition of *Vākya* and its various aspects:

आख्यातं शब्दसंघातो जातिः संघातवर्तिनी ।  
एकोऽनवयवः शब्दः क्रमो बुद्ध्यनुसंहतिः ॥२.१॥  
पदमाद्यं पृथक्सर्वपदं साकाङ्क्षमित्यपि ।  
वाक्यं प्रति मतिर्भिन्ना बहुधा न्यायदर्शिनाम् ॥२.२॥

<sup>1</sup> Rādbākāntadeva Bahādur — *Śabdakalpadruma*

<sup>2</sup> Paranjape — *Tarkabhāṣā*, 1909.

<sup>3</sup> Mchendale K. C. — *Tarkasamgraha* of Annambhaṭṭa

### *Jābālopaniṣad*

The title 'Jābāla' refers to the sage Jābāla i.e. the son of maid-servant Jabālā mentioned in Br. Upaniṣad (II.4.5) i.e. : जबालाया अपत्यं पुमानिति । अण् । He is referred to as मुनिविशेष (a particular sage) in the Brahmavaivartapurāṇa (I.16.14) :

जाबालो याजलिः पैलः करथोऽगस्त्य एव च ।

एते वेदाङ्गवेदज्ञाः षोडशव्याधिनाशकाः ॥१.१६.४१॥

He is several times referred in the major *Upaniṣads* like *Chāndogya* (IV.4.1,2,4; VI.10.1) and *Bṛhadāraṇyaka* (IV.1.6; VI.3.11,12) as Satyakāma *Jābāla*. As he spoke the truth about his birth to his preceptor, he came to be known as Satyakāma.

The *Upaniṣad* discusses the terms related to Sannyāsins, Paramahānsas like Saṁvartaka, Āruṇī, Dattātreyā, etc. There is no reference to the sage *Jābāla* in this *Upaniṣad*, hence it seems to be a tribute to the sage Jābāla.

### *Āruṇeyī / Āruṇeya Upaniṣad*

This *Upaniṣad* is variously known as *Āruṇeya* by scholars like Paul Deussen, Dr. Farquhar and N. D. Mehta, as *Āruṇika* by A. N. Bhattacharya, J. L. Shastri, Nārāyaṇ Rāmācārya, W. L. S. Pansikar and A. Weber; as *Āruṇeyī* by V. G. Apte and Swami Madhavananda, as pointed out in Chart I and II of Chapter-I.

Āruṇī means — अरुणस्यापत्यं पुमान् इति आरुणिः । i.e. son of sage Aruṇī. *Āruṇeya* is a family name of Uddālaka Āruṇī, the son of Śvetaketu in the race of Aupaveśī. (Sat. Br. V.3.4.1; Ch. *Upaniṣad*-IV.3.1.). Āruṇī is a popular name found in many of *Vedic* texts. This name is found in the Gopatha Brāhmaṇa also (before 700 BC). In this *Upaniṣad*, there is a dialogue between *Āruṇeya* and Lord Brahmā, hence it is proper to call this *Upaniṣad* as 'Āruṇeya'. *Āruṇeya*, the son of *Āruṇa* approaches Brahmā in order to know the way which will relinquish work altogether. As an answer to *Āruṇeya*'s question, Brahmā imparted the knowledge regarding the duties of a Saṁnyāsīn and how the Brahman is realised through total renunciation and contemplation. According to Ramchandra Misra<sup>1</sup> for the first time the four Āśramas, though not yet systematized are mentioned here. In place of the word Saṁnyāsīn the words like Paramahānsa and Parivrājaka are stated.

<sup>1</sup> Misra Ramchandra (Ph. D. Thesis) — Some Unpublished Atharvaṇic Upaniṣads.

### *Parabrahma Upaniṣad*

As the prominent features depicted in this Upaniṣad pertain to the Supreme Reality (Para-Brahma) it is known as Parabrahma Upaniṣad.<sup>1</sup> It refers to the topics like the abode of Supreme Reality, His glory etc. along with terms like Śikhā (the hair-tuft), Sūtra (Sacred thread) etc. related with the Saṁnyāsins. Hence it is categorized under the division of Saṁnyāsa Upaniṣad. The Saṁnyāsa (stage of life) is praised and the Saṁnyāsins mentioned are Ekadaṇḍins (holding one staff). There is no explicit reference to Saṁnyāsa' in earlier major Upaniṣads but in Bṛhadāraṇyaka Upaniṣad IV.4.21, 22, we find references to the terms like Bhikṣā and Pravrajin.

### *Kaivalyopaniṣad*

*Kaivalya* is specified as : केवलस्य सर्वोपाश्रिवर्जितस्य भावः इति । *Kaivalya* means *Mukti* (liberation) according to Amarakośa : मुक्तिः कैवल्य-निर्वाण-श्रेयो-निःश्रेयसामृतम् ॥१.५.६॥ It is stated in *Kaivalyapāda* of *Yogasūtras* of Patañjali (200 AD) : पुरुषार्थशून्यानां गुणानां प्रतिप्रसवः कैवल्यं स्वरूपप्रतिष्ठा वा चितिशक्तिरिति । ४.३४॥ In this upaniṣad, Sage Āśvalāyaṇa approaches Lord Brahmā to know about Brahman. God Brahmā imparts him the knowledge that by renunciation, immortality can be attained : त्यागेनैके अमृतत्वमानशुः । महानारायण-१०.५, कैवल्य-२ । In the second part (*Khaṇḍa*) the importance of the Śatarudrīya Japa (recitation of hundred names of Rudra) found in the Vājasaneyi *Saṁhitā* of YV (XVI chapter) is stated.

### *Atharvaśiras Upaniṣad*

*Atharvaśiras Upaniṣad* contains glorification of Rudra. The term Atharvaṇ is explained as : अथर्व विद्यतेऽस्य न प्रत्ययः । = शिवः (इति त्रिकाण्डशेषः)<sup>2</sup> Hence *Atharvaśiras* means chief or prominent portion of the teaching of *Atharvaṇa* – अथर्वण् ऋषेः शिरः अथर्वशिरः । The term अथर्वणि means – अथर्ववेद नयति ज्ञानविषयं प्रापयति अथर्वन् + नी + कर्तरि क्णिप् । i.e. अथर्ववेदज्ञब्राह्मण or पुरोहितः । (इति मेदिनी) Here it is pointed out that Atharvaṇ i.e. Atharvaṇic knowledge is the well-protected divine treasure. “And as Atharvaṇ is resorted to the head and heart of Rudra, it is named as *Atharvaśiras*”, opines, Dr. N. J. Shende.”<sup>3</sup> We find a reference to *Atharvaśiras* in *Atharvaśiras* Upa. (7) : य इवमथर्वशिरो ब्राह्मणोऽधीते . . . ।

<sup>1</sup> Parabrahmopaniṣad is an enlarged version of Brahmopaniṣad with some addition of paragraphs and verses.

<sup>2</sup> Śbdakalpadruma — page 32, First Kāṇḍa – 1961

<sup>3</sup> Shende N. J. — The Religion and Philosophy of *Atharva Veda*, page 234

### *Atharvaśikhā Upaniṣad*

*Atharvaṇa* was a celebrated scholarly sage. The term *Atharvaśikhā* can be explained as : अथर्वण ऋषेः शिखा । The term Śikhā generally means ‘A lock of hair left on the crown of the head’, which is the distinguishing mark of a Brahmacārī. शिखां मोक्तुं बद्धामपि पुनरयं धावति करः । महानारायण उप. ३.३०, शिशु. ४.५०, माल. १०.६ ॥ Therefore Dr. N. J. Shende rightly points out that this *Upaniṣad* is named as *Atharvaśikhā* as it is the tuft of Atharvaṇ or ‘the most prominent teaching of Atharvaṇ (i.e. the *Atharvaśikhā*).

This *Upaniṣad* highlights the importance of Omkāra, *Gāyatrī*, types of Agni and the means to get rid of different miseries in this world. It points out Śiva as the only God, hence it is classified under the category of Śaiva *Upaniṣad*.

### *Kṛṣṇopaniṣad*

As the name signifies, this text begins with the description of Lord Kṛṣṇa as Brahma : कृष्णो ब्रह्मैव शाश्वतम् । In Bhagavata-Mahāpurāna also it is stated : एते चांशकलाः पुंसः कृष्णस्तु भगवान् स्वयम् । १.३.२८ ॥

The term Kṛṣṇa has been explained as :

- 1) “कर्षत्यरीन् महाप्रभावशक्त्या ।” One who mesmerizes the enemies due to the influence of his great powers.

कर्षति आत्मसात्करोति आनन्दत्वेन परिणमयतीति मनो भक्तानां इति यावत् कृषेर्वर्णे ।  
(शब्दकल्पद्रुम काण्ड-२, पृष्ठ-१८०)

- 2) Another way of interpreting this word is :

कर्षति सर्वान् स्वकुशौ प्रलयकाले । or

कर्षणात् कृष्णो रमणात् रामो व्यापनात् विष्णुः । इति श्रुतेस्तथात्वम् ।

- 3) Śrīdharaśwāmī ( a commentator on Mahābhārata) explains the term Kṛṣṇa as a *Parabrahma*, Supreme Reality :

कृषिर्भूवाचकः शब्दो णच्च निवृत्तिवाचकः ।

तयोरैक्यात् परं ब्रह्म कृष्ण इत्यभिधीयते । ५.७०.५ ॥

We find in this *Upaniṣad* allegorical description of the persons associated with Kṛṣṇa like Yaśodā, Devakī, Nanda etc.

Lord Śrī Kṛṣṇa is also glorified as Yogeśvara or Supreme Being in *BG* :

योगं योगेश्वरात्कृष्णात्साक्षात्कथयतः स्वयम् ॥ १८.७५ ॥ यत्र योगेश्वरः कृष्णः .....

॥ १८.७८ ॥

पितासि लोकस्य चराचरस्य त्वमस्य पूज्यश्च गुरुर्गरीयान् ।  
न त्वत्समोऽस्त्यभ्यधिकः कुतोऽन्यो लोकत्रयेऽप्यप्रतिमप्रभाव ॥११.४३॥

### *Dattātreyā Upaniṣad*

As this text depicts the divine personality of *Guru Dattātreyā* it is rightly called *Dattātreyā Upaniṣad*. This *Upaniṣad* comprises of six different Mantras (chants) pertaining to *Guru Dattātreyā* viz. six-syllabled, eight-syllabled, twelve-syllabled *mantras* etc. for the spiritual progress of the devotee of *Dattātreyā*. The last *khaṇḍa* of this *Upaniṣad* containing 12 printed lines comprises of the rewards of worshipping the Deity (Phalaśruti). It is stated that a person gets rid of the five great sins (Pañca-mahā-Pātakas), etc. by chanting the above-mentioned mantras.

*Guru Dattātreyā* was the son of sage Atri and Anasūyā. Datta, Soma and Durvāsā were the three sons of sage Atri. Among them Datta was the incarnation of Viṣṇu, Soma of Brahmā and Durvāsā of Rudra i.e. Śiva according to Bhāg. Purāṇa.

सोमोऽभूद्ब्रह्मणोऽशेन दत्तो विष्णोस्तु योगवित् ।  
दुर्वासाः शङ्करस्यांशो निबोधाङ्गिरसः प्रजाः ॥भाग.४.१.३३॥

### *Sītōpaniṣad*

In *Sītōpaniṣad* different aspects of Goddess Sītā are discussed. It highlights Sītā not just as a mere woman but a personality endowed with divine powers. The word Sītā is explained in this text as follows :

सीता इति त्रिवर्णात्मा साक्षान्मायामयी भवेत्  
विष्णुः प्रपञ्चबीजं च माया ईकार उच्यते ।  
सकारः सत्यममृतं प्राप्ति सोमश्च कीर्त्यते  
तकारस्तारलक्ष्म्या च वैराजः प्रस्तरः स्मृतः ॥१॥

Sītā is associated with Omkāra – प्रणवप्रकृतिरूपत्वात्सा सीता प्रकृतिरुच्यते । She is Trivārṇatmā i. e. the soul of the three syllable, अ, उ and म. She is endowed with the divine power Māyā.

Sītā also means furrow, track or line of ploughshare, hence a tilled or furrow ground, ploughed land. She was so called because she was supposed to have sprung from a furrow made by King Janaka while ploughing the ground to prepare it for a sacrifice (Yajña) to obtain progeny; and hence also her epithets, “Ayonijā” and “Dharāputrī”.<sup>1</sup>

<sup>1</sup> Gode P. K. and Karve C. G. — V. S. Apte's Sanskrit-English Dictionary, part III, page 1683,

In the Bāla-kāṇḍa of Vālmīki Rāmāyaṇa<sup>1</sup> her origin is mentioned :

अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता मम ।  
 क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥१.६५.१४॥  
 भूतलादुत्थिता सा तु व्यवर्धत भमात्मजा ।  
 वीर्यशुल्केति मे कन्या स्थापितेयमयोनिजा ॥१.६५.१५॥

In Ayodhyākāṇḍa it is stated that Sītā means furrow land :

मिथिलाधिपतिर्वीरो जनको नाम धर्मवित् ।  
 क्षत्रकर्मण्यभिरतो न्यायतः शास्ति मेदिनीम् ॥२.११०.२६॥  
 तस्य लाङ्गलहस्तस्य कृषतः क्षेत्रमण्डलम् ।  
 अहं किलोत्थिता भित्त्वा जगतीं नृपतेः सुता ॥२.११०.२७॥

**GUṆAS, RĪTI, ALAṆKĀRAS AND PROSODY :**

Bharata enumerates the ten *Guṇas* :

श्लेषः प्रसादः समतामाधुर्यमोजः पदसौकुमार्यम् ।  
 अर्थस्यव्यक्तिरुदारता च कान्तिश्च काव्यार्थगुणादशैते ॥नाट्यशास्त्र-१७.५०॥

Bharata, Bhāmaha, Daṇḍi and Kuntaka do not specify the characteristics of *Guṇa*. Daṇḍi gives the same *Guṇas* as mentioned above, but their characteristics are different (Kāvyaadarśa-I.41). Vāmana opines : काव्यशोभायाः कर्तारो धर्मा गुणाः । काव्यालङ्कारसूत्रवृत्तिः ३.१.१ ॥. He says that the *Guṇas* are those elements of poetry, which serve to embellish it. Rudraṭa, taking into consideration the beauty of words in a sentence, states about the *Guṇas* : रचनाचारुत्वे खलु शब्दगुणाः संनिवेशचारुत्वम् । काव्यालङ्कार-२.१०॥  
 Ānandavardhana defines *Guṇa* as :

तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः ।  
 आङ्गश्रितास्त्वलङ्कारा विज्ञेयाः कटकादिवत् ॥ध्वन्यालोक-२.६॥

Mammaṭa divides the *Guṇas* into three broad categories, viz. *Ojas* (Energy), *Prasāda* (Lucidity) and *Mādhurya* (Sweetness). Following Mammaṭa, Viśvanātha, the author of *Sāhityadarpaṇa* also enumerates three *Guṇas* : माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा । सा.द.-८.१॥

In the Minor *Upaniṣads* taken up for study, along with the figures of speech (Alaṅkāras), we also find the excellences (*Guṇas*), which essentially form the genre of poetry.

<sup>1</sup> Vālmīki Rāmāyaṇa (Critical Edition) — Oriental Institute, Vadodara, First Edition, 1992.

*Mādhurya* is defined by Bharata as :

बहुशो यच्छ्रुतं वाक्यमुक्तं वापि पुनः पुनः ।  
नोद्वैजयति यस्माद्धि तान्माधुर्यमिति स्मृतम् ॥नाट्यशास्त्र-१७.१००॥

“The melodious composition devoid of cerebrals, preceded by nasals paucity of compounds is the best example of *Mādhurya Guṇa*”, states Visbvanath.

चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते ॥सा.द.-८.२॥

मूर्ध्नि वर्गान्त्यवर्णेन युक्ताष्टठडढान्विता ।  
रणौ लघु च तद्व्यक्तौ वर्णाः कारणतां गताः ॥सा.द.-८.३॥

The following examples contain *Mādhurya Guṇa* :

- १ नित्योदितं निमलमाद्यमनन्तरूपं ब्रह्माऽस्मि नेतरकलाकलनं हि किञ्चित् ।  
इत्येव भावय निरञ्जनतामुपेतो निर्वाणमेहि सकलामलशान्तवृत्तिः ॥१.१९-अन्नपूर्णोपनिषद्॥
- २ त्र्यम्बकं त्रिगुणं स्थानं त्रिधातु रूपवर्जितम् ।  
निश्चलं निर्विकल्पं च निराधारं निराश्रयम् ॥६-तेजबिन्दूपनिषद्॥
- ३ तदेव निष्कलं ब्रह्म निर्विकल्पं निरञ्जनम् ।  
तद् ब्रह्माहमिति शाङ्गश्च ब्रह्म संपद्यते ध्रुवम् ॥८-अमृतबिन्दूपनिषद्॥
- ४ ततो विदितचित्तस्तु निःशब्दं देशमास्थितः ।  
निःसङ्गस्तत्त्वयोगज्ञो निरपेक्षः शनैः शनैः ॥१९-क्षुरिकोपनिषद्॥
- ५ बाह्यचिन्ता न कर्तव्या तथैवान्तरचिन्तिका ।  
सर्वचिन्तां परित्यज्य चिन्मात्रपरमो भव ॥१.३७-शाण्डिल्योपनिषद्॥

*Upaniṣads* being *Śāstra-kāvya*, the examples of *Ojas-Guṇa* are not found in this philosophical literature.

Bharata defines *Prasāda* as :

अप्यनुक्तो बुधैर्यत्र शब्दोऽर्थो वा प्रतीयते ।  
सुखशब्दार्थसंयोगात् प्रसादः स तु कीर्त्यते ॥नाट्यशास्त्र-१७.९७॥

According to Vishvanath, *Prasāda* is that, which existing in all the flavours and the four styles of composition pervades the heart as fire spread itself through dry fuel.

चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः ।  
स प्रसादः समस्तेषु रसेषु रचनासु च ।  
शब्दास्तद्व्यञ्जका अर्थबोधकाः श्रुतिमात्रतः ॥सा.द.-८.८॥

The following examples contain the Prasāda Guṇa :

- १ यदिदं दृश्यते किञ्चित्तत्रास्तीति भावय ।  
यथा गन्धर्वनगरं यथा वारि मरुस्थले ॥अन्नपूर्णोपनिषद्-१.२० ॥
- २ मनागपि विचारेण चेतसः स्वस्य निग्रहः ।  
पुरुषेण कृतो येन तेनात्तं जन्मनः फलम् ॥अन्नपूर्णोपनिषद्-४.१२ ॥
- ३ स्वात्मनैव सदा तुष्टः स्वयं सर्वात्मना स्थितः ।  
निर्धनोऽपि सदा तुष्टोऽप्यसहायो महाबलः ॥आत्मोपनिषद्-१२ ॥
- ४ स ब्रह्मा स शिवः सेन्द्रः सोऽक्षरः परमः स्वराद् ।  
स एव विष्णुः स प्राणः स कालोऽग्निः स चन्द्रमाः ॥कैवल्योपनिषद्-८ ॥
- ५ यथा निर्वाणकाले तु दीपो दग्ध्वा लयं ब्रजेत् ।  
तथा सर्वाणि कर्माणि योगी दग्ध्वा लयं ब्रजेत् ॥क्षुरिकोपनिषद्-२१ ॥

The term *Rīti* is known by the English word 'style', by which it is often rendered but in which there is always a distinct subjective valuation. The meaning of the term *Rīti* according to the root  $\sqrt{\text{रीङ्गत्तौ}}$  means 'path', 'way'.

Bharata is the first ancient historian who has used the terms like *Vaidarbha* and *Gauḍa*. *Vāmana* names it as '*Rīti*' and he popularises it adding the third '*Pāñcālī*' to the above two. In this manner he became the propounder of '*Rīti*' school. He opines : रीतिरात्मा काव्यस्य, विशिष्टा पदरचना रीतिः, विशेषो गुणात्मा । सा त्रिधा वैदर्भी गौडीया पाञ्चाली चेति । काव्यालंकारसूत्रवृत्ति - पृ. १४.१६ ॥

*Vāmana* lays down in clear terms "The *Rīti* is the soul of poetry" (I.2.6), and working out this figurative description he points out (on I.1.1) that the word (*Śabda*) and its sense (*Artha*) constitute the 'body' of which the soul is the *Rīti*. He defines the *Rīti* as *Viśiṣṭapadaracanā* or particular arrangement of words.

The names of the different *Rītis* are derived from those of particular countries, and *Vāmana* expressly says in this connection (I.2.10) that the names are due to the fact of particular excellence of diction being prevalent in the writings of particular countries.

विदर्भगौड-पाञ्चालेषु तत्रत्यैः कविभिर्यथा स्वरूपम् उपलब्धत्वाद् तत् समाख्या, न पुनर्देशैः  
किञ्चिद् उपक्रियते काव्यानाम् ।

*Rudraṭa* acknowledges it as '*Vṛtti*' and adds the fourth '*Lāṭiya*' to it. So by the time of *Jayadeva* (c. 1200-1250 AD) there were already four paths. According to him :

पाञ्चाली च लाटीया गौडीया च यथा रसम् ।

वैदर्भी च यथासंख्यं चतस्रो रीतयः स्मृतोः ॥चन्द्रालोक-पृ. ६५ ॥

Ānandavardhana (c. 860 AD) recognizes it by the term 'संघटना' (ध्वन्यालोक-३.६२)

Kuntaka (c. after 925 AD) introduces it with two ways of 'Sukumāra', 'Madhyamamārga' and 'Vicitramārga' (वक्रोक्तिजीवितम् - पृ. ९६). Bhoja divides it into six types, which includes *Vaidarbhī*, *Pāñcālī*, *Gauḍī*, *Lāṭī*, *Māgadhī* and *Avantikā* (Sarasvati Kaṅṭhābharaṇam-page 228). Mammaṭa enunciates thus : एताः तिस्रो वृत्तयो वामनादीनां मते वैदर्भी-गौडी-पाञ्चाल्याख्या रीतयो मतः । का.प्र.-४.६ ॥ Viśvanātha defines *Rīti* as : पदसंघटना रीतिरङ्गसंस्थाविशेषवत् । उपकर्त्री रसादीनां । सा.द. ९.१ ॥ He classifies it into four categories :

सा पुनः स्याच्चतुर्विधा ॥सा.द. ९.१ ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा । सा रीतिः ।

*Vaidarbhī* is defined by Viśvanātha as :

माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ॥सा.द.-९.२ ॥

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ।

Some examples of *Vaidarbhī* style found in these eighteen minor *Upaniṣads* of *AV* are as follows :

१. ईडा रक्षतु वामेन पिङ्गला दक्षिणेन तु ।  
तयोर्मध्ये वरं स्थानं यस्ते वेद स वेदवित् ॥क्षुरिकोपनिषद्-१४ ॥
२. यदिदं दृश्यते किञ्चित्तन्नास्तीति भावय ।  
यथा गन्धर्वनगरं यथा वारि मरुस्थले ॥अन्नपूर्णोपनिषद्-१०.२० ॥
३. दिवा न पूजयेद्विष्णुं रात्रौ नैव प्रपूजयेत् ।  
सततं पूजयेद्विष्णुं दिवारात्रं न पूजयेत् ॥शाण्डिल्योपनिषद्-१.५५ ॥
४. सूर्याद्भवन्ति भूतानि सूर्येण पालितानि तु ।  
सूर्ये लयं प्राप्नुवन्ति यः सूर्य सोऽहमेव च ॥सूर्योपनिषद् ॥
५. तदेव निष्कलं ब्रह्म निर्विकल्पं निरञ्जनम् ।  
तद्ब्रह्माहमिति ज्ञात्वा ब्रह्म संपद्यते ध्रुवम् ॥अमृतबिन्दूपनिषद्-८ ॥

Viśvanātha defines *Gauḍī* as : ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः ॥सा.द. ९.३ ॥ समासबहुला गौडी । i.e. *Gauḍī* is marked by long compounds and letters suggesting the quality of Ojas, which lend to the structure of composition gaudiness or grandiloquence, viz. :

१. परिगलितसमस्तजन्मपाशः सकलविलीनतमोमयाभिमानः ।  
परमरसमयीं परात्मसत्तां जलगतसैन्धवन्खण्डवन्महात्मा ॥अन्नपूर्णोपनिषद्-२.१६ ॥
२. संशान्तदुःखमजडात्मकमेकसुप्तमानन्दमन्थरमपेतरजस्तमो यत् ।  
आकाशकेशतनुवोऽतनवो महान्तस्तस्मिन्पदेगलितचित्तलवा भवन्ति ॥अन्नपूर्णोपनिषद्-४.२४ ॥

*Pāñcālī*, propounded by Vāmana, is defined by Viśvanātha as composed of letters other than those used in Vaidarbhī and Gauḍī Rītis and compounds of some five or six words :

वर्णैः शेषैः पुनर्द्वयोः ।  
समस्तपञ्चषट्पदो बन्धः पाञ्चालिका मता ॥सा.द. १.४ ॥

Few examples of *Pāñcālī* style found in these 18 minor *Upaniṣads* of *AV* are as follows :

१. यस्या विज्ञानमात्रेण जीवन्मुक्तो भविष्यसि ।  
मूलशृङ्गाटमध्यस्था बिन्दुनादकलाश्रया ॥अन्नपूर्णोपनिषद्-१.४ ॥
२. सूर्यालोकपरिस्पन्दशान्तौ व्यवहृतिर्यथा ।  
शास्त्रसज्जनसंपर्कवैराग्याभ्यासयोगतः ॥शाण्डिल्योपनिषद्-१.४३ ॥
३. वेदान्तविज्ञानसुनिश्चितार्थाः संन्यासयोगाद्यतयः शुद्धसत्त्वाः ।  
ते ब्रह्मलोकेषु परान्तकाले परामृताः परिमुच्यन्ति सर्वे ॥कैवल्योपनिषद्-४ ॥
४. जाग्रत्स्वप्नसुषुप्त्यादिप्रपञ्चं यत्प्रकाशते ।  
तद्ब्रह्माहमिति ज्ञात्वा सर्वबन्धैः प्रमुच्यते ॥कैवल्योपनिषद्-१७ ॥
५. प्राणायामसुतीक्ष्णेन मात्राधारेण योगवित् ।  
वैराग्योपलघृष्टेन छित्त्वा तन्तुं न बध्यते ॥क्षुरिकोपनिषद्-२२ ॥

Different *Ācāryas* define the term *Alaṅkāra* differently. They believe that *Alaṅkāra* has not just the power to ornament or decorate but it is the inner sight of poetry.<sup>1</sup>

The word '*Alaṅkāra*' is derived by the *sūtra* "घञि च भावकरणयोः". Bharata mentions four *Alaṅkāras* in his *Nāṭyaśāstra* :

उपमा दीपकं चैव रूपकं यमकं तथा ।  
काव्यस्यैते ह्यलङ्काराश्चत्वारः परिकीर्तिताः ॥१७.४३ ॥

Bhāmaha mentions *Alaṅkāra* as the beauty of poetry. According to him, न कान्तमपि निर्भुषं विभाति वनितामुखम् ।काव्यालङ्कार-१.१६ ॥ Daṇḍi defines as :

<sup>1</sup> Avasthi Brahmamitra — *Alaṅkāraśāstra*, page 24, Second Edition, 1986,

काव्यशोभाकरान् धर्मान् अलंकारान् प्रचक्षते । काव्यादर्श-२.१ ॥”<sup>1</sup>

According to Viśvanātha :

शब्दार्थर्योस्थिराः ये धर्माः शोभातिशायिनः ।

रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥ साहित्यदर्पण-१०.१ ॥

Here an attempt is made to study some prominent *Alaṅkāras* found in the 18 Minor *Upaniṣads* studied by me :

Śabdālaṅkāra :

Anuprāsa (Alliteration) :

A similarity of sounds, not withstanding a difference in the vowels is called Alliteration. अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत् ॥ सा.द.१०.३ ॥

*Anuprāsa* has 5 varieties as given below :

- (1) *Cekānuprāsa* is found in the frequent similar repetition of the letters. छेको व्यञ्जनसङ्घस्य सकृत्साम्यमनेकधा ॥ सा.द.-१०.३ ॥ e.g.

तदमलमरजं तदात्मतत्त्वं तदवगतावुपशान्तिमेति चेतः ।

अवगतविगतैकतत्स्वरूपो भवभयमुक्तपदोऽसि सम्यगेव ॥ अन्नपूर्णेपनिषद्-४.७२ ॥

Other such examples are found in *Kaivalyopaniṣad* (23), *Parabrahmopaniṣad* (2) and *Annapūrṇopaniṣad* (IX.8).

- (2) *Vṛtyānuprāsa* contains frequent repetition of letters and words.

अनेकस्यैकधा साम्यमसकृत्त्वाप्यनेकधा ।

एकस्य सकृदप्येष वृत्त्यनुप्रास उच्यते ॥ सा.द.-१०.४ ॥ e.g.

नैव चिन्त्यं न चाचिन्त्यं न चिन्त्यं चिन्त्यमेव तत् ।

पक्षापातविनिर्मुक्तं ब्रह्म संपद्यते सदा ॥ अमृतबिन्दूपनिषद्-६ ॥

Other such examples are found in *Śāṅḍilyopaniṣad* (36), *Parabrahmopaniṣad* (7) and *Annapūrṇopaniṣad* (3.6; 5.20,21).

- (3) *Śrutyānuprāsa* is due to the repeated occurrence of the dental and palatal sound.

उच्चार्यत्वाद्यदेकत्र स्थाने तालऊरदादिके ।

सादृश्यं व्यञ्जनस्यैव श्रुत्यनुप्रास उच्यते ॥ सा.द.-१०.५ ॥ e.g.

<sup>1</sup> Vāmana defines it in *Kāvyaṅkāra Sūtravṛtti*-I.1.2; Ānandavardhana defines it in *Dhvanyāloka*-II.16 and Ācārya Mammaṭa relates it to *Rasa* in *Kāvya prakāśa*-381

दुःसाध्यं च दुराराध्यं दुष्प्रेक्ष्यं च दुराश्रयम् ।  
दुर्लक्ष दुस्तरं ध्यानं मुनीनां च मनीषिणाम् ॥तेजबिन्दूपनिषद्-२॥

Other such examples are found in *Tejabindūpaniṣad* (3,6,10),  
*Kaivalyopaniṣad* (8) and *Ātmopaniṣad* (30).

### Arthālaṅkāras :

Upamā (Simile) : Viśvanātha defines *Upamā* as : साम्यं वाच्यमवैधर्म्यं वाक्यैक्य  
उपमा द्वयोः।सा.द.१०.४॥ Simile or *Upamā* is divided into two varieties : (1)  
*Pūrṇā* and (2) *Luptā*. सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च उपमेयं च उपमानं भवेद्  
वाच्यम् ।सा.द.१०.१५॥ Examples of *Pūrṇopamā* found in some Minor  
*Upaniṣads* of *AV* are as follows :

- १) पाशं छित्त्वा यथा हंसो निर्विशङ्कः खमुत्क्रमेत् ।  
छिन्नपाशस्तथा जीवः संसारं तरते तदा ॥क्षुरिकोपनिषद्-२०॥
- २) यथा निर्वाणकाले तु दीपो दग्ध्वा लयं व्रजेत् ।  
तथा सर्वाणि कर्माणि योगी दग्ध्वा लयं व्रजत् ॥क्षुरिकोपनिषद्-२२॥
- ३) पटद्वटमुपायाति घटच्छकटमुत्कटम् ।  
चित्तमर्थेषु चरति प्रादपेष्विव मर्कटः ॥अन्नपूर्णोपनिषद्-३.६॥

Some more examples are also found in *Kṣurikopaniṣad* i.e. verses 2 and 8.

- ४) कर्पूरमनले यद्वत्सैन्धवं सलिले यथा ।  
तथा च लीयमानं सन्मनस्तत्त्वे विलीयते ॥शाण्डिल्योपनिषद्-३८॥

### Luptopamā :

लुप्ता सामान्यधर्मादिरेकस्य यदि वा द्वयोः ॥सा.द. १०.१७॥  
त्रयाणां वानुपादाने श्रौत्यार्थी सापि पूर्ववत् ।

- ५) आत्मवत्सर्वभूतानि परद्रव्याणि लोष्टवत् ।  
स्वभावादेव न भयाद्यः पश्यति स पश्यति ॥अन्नपूर्णोपनिषद्-३८॥

Here in this example, all the elements (*Sarvabhūtāni*) and others' wealth (*Paradravyāṇi*) are compared to *Ātman* and *Loṣṭa* respectively. 'Vat' is the word implying comparison. Here the common property is absent, hence this is an example of *Luptopamā* and as 'vat' is the *Upamāvācaka śabda*, it suggests the *Arthī* variety. Hence this is an example of *Arthī Luptopamā* variety.

- ६) गवामनेकवर्णानां क्षीरस्यापेकवर्णता ।  
क्षीरवत्पश्यते ज्ञानं लिङ्गनस्तु गवां यथा ॥अमृतबिन्दूपनिषद्-१९॥

Upameyopamā (Reciprocal Comparison) :

Viśvanātha defines *Upameyopamā* as : पर्यायेण द्वयोरेतदुपमेयोपमा मता ।सा.द.-१० ॥

e.g.

- १) समः समरसाभासस्तिष्ठामि स्वच्छतां गतः ।  
प्रबुद्धोऽपि सुषुप्तिस्थः सुषुप्तिस्थः प्रबुद्धवान् ॥ अत्रपूर्णोपनिषद्-३.१२ ॥
- २) ज्वालाज्वालपरिस्पन्दो दग्धेन्धन इवानलः ।  
उदितोऽस्तं गत इव ह्यस्तंगत इवोदितः ॥ ३.११ ॥

Rūpaka (Metaphor) :

Viśvanātha defines *Rūpaka* as : रूपकं रूपितारोपाद् विषये निरपह्वे ।सा.द.१०.२७ ॥

e.g.

- १) आत्मानमरणिं कृत्वा प्रणवं चोत्तरारणिम् ।  
ज्ञाननिमर्थनाभ्यासात्पापं दहिति पण्डितः ॥ कैवल्योपनिषद्-११ ॥
- २) आत्मानमरणिं कृत्वा प्रणवं चोत्तरारणिम् ।  
ध्याननिर्मथनाभ्यासाद्देवं पश्येन्निगूढवत् ॥ ब्रह्मोपनिषद्-१५ ॥

Ullekhah (Representation) :

Viśvanātha defines *Ullekhah* as :

- १) क्वचिन्देदात् गृहीतृणां विषयाणां तथा क्वचित् ।  
एकस्य अनेकधा उल्लेखो यः स उल्लेख उच्यते ॥ सा.द.-१०.३७ ॥
- २) स ब्रह्मा स शिवः सेन्द्रः सोऽक्षर परमः स्वराद् ।  
स एव विष्णुः स प्राणः स कालोऽग्नि स चन्द्रमाः ॥ कैवल्योपनिषद्-८ ॥

Tulyayogitā (Equal pairing) :

Viśvanātha defines it as :

पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् ।

एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥ सा.द.-१०.४८ ॥ e.g.

- १) यथा निर्वाणकाले तु दीपो दग्ध्वा लयं व्रजेत् ।  
तथा सर्वाणि कर्माणि योगी दग्ध्वा लयं व्रजेत् ॥ क्षुरिकोपनिषद्-२१ ॥

Prativastūpamā (Typical comparison) :

It is defined as :

प्रतिवस्तूपमा सा स्याद्वाक्योर्गम्यसाम्ययोः ।

एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥सा.द.-१०.५०॥ e.g.

१) सद्योजातशिशुज्ञानं प्राप्तवान्मुनिपुङ्गवः ।

जहौचित्तं चैत्यदशां स्पन्दशक्तिमिवानिलः ॥अन्नपूर्णेपनिषद्-३.१६॥

Yāska derives the etymology from “छद्” – to cover, “छन्दांसि छादनात्” (*Nirukta* VII.12) and *Chandas* is so called because it is the covering of the *Vedic* texts. Another etymology possible is – “छन्दयति संवरणं करोति इति छन्दः ।” i.e. from “छदि संवरणे ।”.

In both the *Vedic* and classical literatures, Prosody (*chandas*) has played a prominent role, hence the *Vedic* texts are preserved till date without corruption due to the fact that they are in fixed metrical form.

Kṣemendra (c. 1100 AD), a scholar of Prosody (*Chanda*) writes :

“प्रबंधः सुतरां भाति यथास्थानं निवेशितः ।

निर्दोषैर्गुणसंयुक्तैः सुवृत्तैर्मौक्तिकैरिव ॥सुवृत्ततिलकम्-३.१॥

काव्ये रसानुसारेण वर्णनानुगुणेन च ।

कुर्वीत सर्ववृत्तानां विनियोगं विभागविद् ॥सुवृत्ततिलकम्-३.७॥”

For the classification of metres, I have followed Kṣemendra, who states that one who knows the difference (in various metres) should make use of all the metres according to the sentiment or the theme of description (*Suvṛttatilakam*-III.7,8,12).

### Gāyatrī:

*Sūryopaniṣad* consists of *Sāvitrī mantra* composed in *Gāyatrī* metre. This is the only *Vedic* metre found in this minor *Upaniṣad* of *AV* undertaken for study.

ॐ तत्सवितुर्वरेण्यं

भर्गो देवस्य धीमहि

धियो यो नः प्रचोदयात् ।ऋग्वेद-३.६२.१०॥

*Gāyatrī* metre is of 24 letters with three feet (*Carana*) of eight syllables. Yāskācārya in his *Nirukta* (VII.12) gives the etymology of the word *Gāyatrī* as such : “गायत्री गायतेः स्तुतिकर्मणः ।” i.e. “गीयन्ते स्तूयन्ते देवा अनया इति गायत्री ।” or “गायन्तं त्रायते इति गायत्री ।”

### Anuṣṭup :

*Anuṣṭup* metre is defined by Kṣemendra in his *Suṣṛttatilakam* as follows :

पञ्चमं लघु सर्वेषु सप्तमं द्विचतुर्थयोः ।  
गुरु षष्ठं च सर्वेषामेतच्छ्लोकस्य लक्षणम् ॥१.१४॥

Regarding the use of *Anuṣṭup*, Kṣemendra states :

शास्त्रं कुर्यात्प्रयत्नेन प्रसन्नार्थमनुष्टुभा ।  
येन सर्वोपकाराय याति सुस्पष्टसेतुताम् ॥३.६॥  
पुराणप्रतिबिम्बेषु प्रसन्नोपायवर्त्मसु ।  
उपदेशप्रधानेषु कुर्यात्सर्वेष्वनुष्टुभम् ॥३.९॥  
आरम्भे सर्गबन्धस्य कथाविस्तरसंग्रहे ।  
समोपदेशवृत्तान्ते सन्तः शंसन्त्यनुष्टुभम् ॥३.१६॥

Out of the eighteen minor *Upaniṣads* taken up for study, nine *Upaniṣads* consists of verses i.e. poetry. Majority of the verses are written in *Anuṣṭup* metre.

१. गुरुशिष्यादिभेदेन ब्रह्मैव प्रतिभासते ।  
ब्रह्मैव केवलं शुद्धं विद्यते तत्त्वदर्शने ॥आत्मोपनिषद् ३॥
२. सर्वकर्मफलादीनां मनसैव न कर्मणा ।  
निपुणो यः परित्यागी सोऽसंसक्त इति स्मृतः ॥अन्नपूर्णोपनिषद् २.६॥
३. आनन्दं नन्दनातीतं दुष्प्रेक्ष्यमजमव्ययम् ।  
चित्तवृत्तिविनिर्मुक्तं शाश्वतं ध्रुवमच्युतम् ॥तेजबिन्दूपनिषद् ८॥
४. योगनिर्मलधारेण क्षुरेणामलवर्चसा ।  
छिन्देन्नाडीशतं धीरः प्रभावादिह जन्मनि ॥क्षुरिकोपनिषद् १६॥
५. तत्सूत्रं विदितं येन स मुमुक्षुः स भिक्षुकः ।  
स वेदवित्सदाचारः स विप्रः पङ्क्तिपावनः ॥षरब्रह्मोपनिषद् ३॥
६. एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च ।  
खं वायुर्ज्योतिरापः पृथिवी विश्वस्य धारिणी ॥कैवल्योपनिषद् १.१५॥
७. माया सा त्रिविधा प्रोक्ता सत्त्वरजसतामसी ।  
प्रोक्ता च सात्त्विकी रुद्रे भक्ते ब्रह्मणि राजसी ॥कृष्णोपनिषद् ४॥

### Upajāti :

*Upajāti* is defined by Kṣemendra as :

Anuṣṭup :

*Anuṣṭup* metre is defined by Kṣemendra in his *Suṣṛttilakam* as follows :

पञ्चमं लघु सर्वेषु सप्तमं द्विचतुर्थयोः ।  
गुरु षष्ठं च सर्वेषामेतच्छ्लोकस्य लक्षणम् ॥१.१४॥

Regarding the use of *Anuṣṭup*, Kṣemendra states :

शास्त्रं कुर्यात्प्रयत्नेन प्रसन्नार्थमनुष्टुभा ।  
येन सर्वोपकाराय याति सुस्पष्टसेतुताम् ॥३.६॥  
पुराणप्रतिबिम्बेषु प्रसन्नोपायवर्त्मसु ।  
उपदेशप्रधानेषु कुर्यात्सर्वेष्वनुष्टुभम् ॥३.९॥  
आरम्भे सर्गबन्धस्य कथाविस्तरसंग्रहे ।  
समोपदेशवृत्तान्ते सन्तः शंसन्त्यनुष्टुभम् ॥३.१६॥

Out of the eighteen minor *Upaniṣads* taken up for study, nine *Upaniṣads* consists of verses i.e. poetry. Majority of the verses are written in *Anuṣṭup* metre.

१. गुरुशिष्यादिभेदेन ब्रह्मैव प्रतिभासते ।  
ब्रह्मैव केवलं शुद्धं विद्यते तत्त्वदर्शने ॥आत्मोपनिषत् ३॥
२. सर्वकर्मफलादीनां मनसैव न कर्मणा ।  
निपुणो यः परित्यागी सोऽसंसक्त इति स्मृतः ॥अन्नपूर्णोपनिषद् २.६॥
३. आनन्दं नन्दनातीतं दुष्प्रेक्ष्यमजमव्ययम् ।  
चित्तवृत्तिविनिर्मुक्तं शाश्वतं ध्रुवमच्युतम् ॥तेजबिन्दूपनिषद् ८॥
४. योगनिर्मलधारेण क्षुरेणामलवर्चसा ।  
छिन्देन्नाडीशतं धीरः प्रभावादिह जन्मनि ॥क्षुरिकोपनिषद् १६॥
५. तत्सूत्रं विदितं येन स मुमुक्षुः स भिक्षुकः ।  
स वेदवित्सदाचारः स विप्रः पङ्क्तिपावनः ॥षरब्रह्मोपनिषद् ३॥
६. एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च ।  
खं वायुर्ज्योतिरापः पृथिवी विश्वस्य धारिणी ॥कैवल्योपनिषद् १.१५॥
७. माया सा त्रिविधा प्रोक्ता सत्त्वरजसतामसी ।  
प्रोक्ता च सात्त्विकी रुद्रे भक्ते ब्रह्मणि राजसी ॥कृष्णोपनिषद् ४॥

Upajāti :

*Upajāti* is defined by Kṣemendra as :

### Conclusion :

On the basis of above study, it can be concluded that all the three *Guṇas* (Excellences) as well as *Rītis* (style of writing) are accepted by prominent Rhetoricians. Moreover, “Vishvanath is the only post-dhvani writer who has given a systematic treatment to the Rītis in relation to *Rasa* and *Guṇa* and in doing so he is evidently indebted to Mammaṭa and Caṇḍīdāsa (author of *Dīlikā* commentary of the *Kāvya-Prakāśa*). Viśvanātha admitted Rīti as a separate poetic element, he could conceive of it from a much broader point of view, including therein everything, that can be meant by the expression ‘Structure of Words’, viz. the arrangement of letters, the use of compounds and the total effect which these impart to the structure as a whole”, states P. C. Lahiri<sup>1</sup>. We find *Vaidarbhi* style in majority of these *Upaniṣads*, though some examples of *Gauḍī* and *Pāñcālī* style are found.

Moreover, we do not find only philosophical concepts depicted in these *Upaniṣads* but also poetic beauty. *Alaṅkāras* (Figures of speech) like *Anuprāsa* with all its varieties among the *Śabdālaṅkāras* and *Upamā*, *Upameyopamā*, *Rūpaka*, *Ullekhaḥ*, *Tulyayogitā* and *Prativāstūpamā* among the *Arthālaṅkāras* also enhance the beauty as well as significance of these *Upaniṣadic* texts.

Most of the *Upaniṣadic* writers have accepted *Anuṣṭup* as the prominent metre, excluding one or two variations where the metres like *Upajāti*, *Vasantatilakā*, and *Śārdūlavikrīḍita* are also used. Through the usage of different metres the authors of the *Upaniṣads* have tried to convey some particular message as already pointed out earlier. Just as we find the use of *Anuṣṭup* metre mostly in *Bhagavadgītā* as well as the major *Upaniṣads* like *Īśa*, *Kaṭha*, *Muṇḍaka* and *Śvetāśvatara*, we can state that as the above mentioned philosophical texts preach various topics related to Jīva, Jagat and Brahman, so these minor *Upaniṣads* also follow similar trend. Through the terse and epigrammatic verses these minor *Upaniṣads* have highlighted various features of human life enhancing the importance of metaphysical principle in the life of an individual.

### RASA

The *Rasa* is an important element in the Sanskrit poetic literature. Etymologically *Rasa* means what is relished, tasted and enjoyed. (cf-NS. VI – GOS ed. P-288.. : रस इति कः पदार्थः । उच्यते – आस्वाद्यत्वात् । In this sense

<sup>1</sup> Lahiri P. C. — Concept of Rīti and Guṇa in Sanskrit Poetics (in their Historical Development), page 238-39, V. K. Publishing House, Delhi, First Edition, 1987.

Rasa is the emotional content of literary and dramatic art, which leads to relish. According to G. K. Bhat<sup>1</sup> “From the view-point of a reader or spectator, rasa is actual relish or aesthetic enjoyment of a moving emotional experience.” As it is stated by Viśvanātha in SD I – रस्यते इति रसः . Rasa is derived from the root √रस् – ‘to taste or relish and means what is tasted or relished’. There are five schools of poetics in Sanskrit literature : *Rasa*-school of Bharata; *Alaṅkāra*-school of Bhāmahā. *Rīti*-school of Vāmana; *Vakrokti*-school of Kuntaka and the *Dhvani*-school, of Ānandavardhanācārya. “The importance of *Rasa* is clearly expressed in the works of the *Alaṅkāra śāstra*, by calling it the *Ātman* (the Soul), ‘Aṅgiṅ’ (the principal element), ‘Pradhāna-Pratipādyā’ (a thing to be mainly conveyed), ‘Svarūpādhāyaka’ (that which makes a composition ‘a *Kāvya*’), and *Alaṅkārya* (a thing to be embellished) etc.” opines Prof. B. M. Chaturvedi.<sup>2</sup> The discussion on the *Rasa* is found for the first time in the *Nāṭya Śāstra* of Bharata (300 AD). Bharata’s *Rasasūtra* is as follows : विभावानुभावसञ्चारिसंयोगाद्रसनिष्पत्तिः । ना.शा. – ६.३२ । Bharata states the names and the number of *Rasas* in the sixth chapter of *Nāṭyaśāstra* :

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।

बीभरसाद्भुतसञ्चौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥

एते त्यष्टौ रसाः प्रोक्ता प्रुहिणेन महात्मना ॥६.१५,१६ ॥

Therein is a discussion on *Śānta Rasa* as the ninth *Rasa*, which leads to mokṣa (Salvation) with Śama as its Sthāyi-bhāva. The *Śānta Rasa* is considered to be the fundamental *Rasa* out of which all the other *Rasas* spring up : भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः । ना.शा. पृ.३३४ ।

According to P. V. Kane<sup>3</sup> “*Śānta Rasa* was recognised in the MSS of the *Nāṭyaśāstra* at some time after 400 AD and before 750 AD.” The *Śānta* is accepted by a majority of writers. The earliest writer known to mention it is Udbhata (c. 750-850 A.D.), who simply mentions it in his K.A.S.S. (काव्यालंकारसारसंग्रह ). Rudraṭa (c. 850 AD) recognises *Śānta* and gives saṁyagjñāna or Tattvajñāna as its Prakṛtī or sthāyīn (Ch. VII-3).

Ānandavardhana (c. 860 AD) accepts the *Śānta Rasa* and gives Tṛṣṇākṣayasukha as its sthāyīn. He states :

<sup>1</sup> Bhat G. K. — *Rasa Theory and Allied Problems*, page 18, Pub – M. S. University of Baroda, 1984

<sup>2</sup> Some unexplored aspects of the *Rasa Theory* by Prof. B. M. Chaturvedi, page 15; Translated by Prof. P. Sri Ramachandrudu, published by Vidyanidhi Prakashan, Delhi, First Edition, 1996.

<sup>3</sup> Kane P. V. — *History of Sanskrit Poetics*, page 13

शान्तश्च तृष्णाक्षयसुखस्य यः परिपोषः तल्लक्षणो रसः प्रतीयत एव । तथा चोक्तम् -

“यच्च कामसुखं लोके यच्च दिव्यं महत् सुखम् ।

तृष्णाक्षयसुखस्यैते नार्हतः षोडशीं कलाम् ॥” III. Ud. page 176, N. S. Edn.

Ānandavardhana states : (1) The *Rasa* is not confined to th Nāṭya only; it has a important place in the Śravya-kāvya like Rāmāyaṇa and Mahābhārata also : प्रसिद्धेऽपि प्रबन्धानां नानारसनबन्धने । ध्व.-३.२१अ,ब, पृष्ठ-२०२ ॥ प्रबन्धेषु महाकाव्यादिषु नाटकादिषु वा विप्रकीर्णतयाङ्गाङ्गिभावेन बहवो रसा उपनिबध्यन्त ।<sup>1</sup> महाभारतेऽपि . . . मोक्षलक्षणः पुरुषार्थः शान्तो रसश्च मुख्यतया विवक्षाविषयत्वेन सूचितः । ध्वन्यालोक-२९८ ॥

Abhinava (c. 1030-1070 AD) states : आस्वादानात्मानुभवो रसः काव्यार्थ उच्यते । (अभिनवभारती-पृ. २७७). He states that literature, poetry and drama, cannot restrict themselves to the Trivarga (Dharma, Artha and Kāma) only but must get ennobled by embracing the fourth and the greatest Puruṣārtha also, *Mokṣa*. The attitude to Mokṣa is Śama and Śānta is the *Rasa* of the drama which depicts the endeavour to attain that. Abhinava comments that Śānta should definitely be accepted as a *Rasa*. He<sup>2</sup> holds that Tattvajñāna or Ātmasvarūpa itself is the Sthāyin of Śānta. He briefly states it in his *Abhinavabhāratī*. Tattvajñāna or knowledge of Ātman is the direct cause or is itself *Mokṣa*. Therefore Ātmajñāna or the very nature of the soul or self which is itself of the form of knowledge and Bliss — *Jñāna* and Ānanda is the Sthāyin. Abhinavagupta (1030-1070) in his *Abhinavabhāratī* (VI.333)<sup>3</sup> states that wherever there is Rasānubhūti, Ātmānubhūti will be there invariably. Only the Nirveda produced by the Ātmabodha (knowledge of the Ātman) attains the state of Śant-Rasa. Therefore as Abhinava opines the experience of every *Rasa* ends in Śānta when a man feels averston to the worldly objects. This (Śānta-Rasa) is at the background of the experience of any other *Rasa*; and this is the reason for calling it the Mūla-prakṛti (the fundamental material cause) of all the *Rasas* and the king among them (*Rasarāja*). Kṣemendra (1030-1070 AD) accepts nine *Rasas* as evinced from his Aucityavicāracarcā, Pp-130-1, Bauddhāvadānakalapatā and Darpadalana etc. Following Abhinava & Ānanda, he considers Śānta as the *Rasa* of the Bharata. Among the later

<sup>1</sup> Nandi Tapasvi S. — Dhvanyāloka with commentary ‘Locana’ of Abhinavagupta, page 272,

<sup>2</sup> कस्तर्हत्रं स्थायी- उच्यते - इह तत्त्वज्ञानमेव तावन्मोक्षसाधनमिति तस्यैव मोक्षे स्थायिता युक्त । तत्त्वज्ञानं च नाम आत्मज्ञानमेव । तेन आत्मैव ज्ञानानन्दादिविशुद्धधर्मयोगी परिकल्पित विषयोपभोगरहितोऽत्र स्थायी । Gaek. Edn. I, page 337.

<sup>3</sup> तेन प्रथमं रसाः । ते च नव । शान्तापलापिनस्तु अष्टाविति तत्र पठन्ति । . . . त्रिवर्गत्मकप्रवृत्तिधर्मविपरीतनिवृत्ति धर्मात्मको मोक्षफलः शान्तः . . . तत्त्वज्ञानजो निर्वेदोऽस्य स्थायी । पृष्ठ-२६१ ॥ तस्मादस्ति शान्तो रसः । नत्र सर्वरसानां शान्तप्राय एवास्वादो विषयेभ्यो विपरिवृत्त्या . . . । पृष्ठ-३३३ ॥

rhetoricians Mammaṭa has accepted the *Śānta-Rasa* : निर्वेदस्थायिभावोऽस्ति शान्तोऽपि नवमो रसः । का.प्र.-४.३४ ॥ As an example he quotes from the *Vairāgya Śatakam* of Bhartṛhari :

अहो वा हारे वा कुसुमशयने वा दृषदि वा  
मणौ वा लोष्ट्रे वा बलवति रिपौ वा सुहृदि वा ।  
तृणे वा झैणे वा मम समदृशो यान्ति दिवसाः  
क्वचित्पुण्यारण्ये शिव शिव शिवेति प्रलपतः ॥४४॥

Mammaṭa (1050-1100 AD) accepts eight *Rasas* in drama and nine in poetry. He mentions *Nirveda* as the *Sthāyin* of *Śānta*. Mammaṭ states that *Śānta* also can be accepted as a *Rasa* but its place is only in the *Śravyakāvya*s but not in the *Rupakas* (K.P.-IV.34).

Viśwanātha (1300-1380 AD) primarily admits eight basic *Rasas* but adds the ninth *Śānta*.

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।  
बीभत्सोऽद्भूत इत्यष्टौ रसाः शान्तस्तथा मतः ॥सा.द.-३.१८२॥

Thus following on the footsteps of later rhetoricians and accepting *Śānta* as a *Rasa*, some examples of *Śānta Rasa* found among these eighteen minor *Upaniṣads* of *AV*, undertaken for study, are given below :

- १) तस्मिन्निरोधिते नूनमुपशान्तं मनो भवेत् ।  
मनःस्पन्दोपशान्त्याऽयं संसारः प्रविलीयते ॥शाण्डिल्योपनिषद्-१.४२ ॥
- २) शान्त एव चिदाकाशे स्वच्छे शमसमात्मनि ।  
समग्रशक्तिखचिते ब्रह्मति कलिताभिधे ॥अन्नपूर्णोपनिषद्-५.११३ ॥
- ३) शब्दाक्षरं परं ब्रह्म तस्मिन्क्षीणे यदक्षरम् ।  
तद्विद्वानक्षरं ध्यायेद्यदीच्छेच्छान्तिमात्मनः ॥अमृतबिन्दूपनिषद्-१६ ॥
- ४) न भयं सुखदुःखं च तथा मानापमानयोः ।  
एतत्भावविनिर्मुक्तं तद्ग्राह्यं ब्रह्म तत्परम् ॥तेजबिन्दूपनिषद्-१३ ॥
- ५) यत्परं ब्रह्म सर्वात्मा विश्वस्यायतनं महत् ।  
सूक्ष्मात्सूक्ष्मतरं नित्यं तत्त्वमेव त्वमेव तत् ॥कैवल्योपनिषद्-१६ ॥

Many such examples are found in the above mentioned minor *Upaniṣads* of *AV* like *Kaivalyopaniṣad* (3, 4, 10, 16); *Kṣurikopaniṣad* (20-23); *Śāṇḍilyopaniṣad* (I.37, 38, 40, 42, 43); *Annapūrṇopaniṣad* (I.20-23, 25, 27-30, 38, 40, 48-53, II.9, 15-17, 23-26, 23, 39, III.10, IV.15, 16, 22, 31, 32, 52, 54, 71, 72, 89, 90-92, V.14, 92, 93, 113); *Ātmopaniṣad* (9, 17, 18);

*Amṛtabindūpaniṣad* (3, 4, 8, 11, 15, 16, 21).

**Conclusion :**

The word *Bhakti* is derived from the root  $\sqrt{Bhaj} + \sqrt{Ktin}$ , which is used in different senses like to serve, to honour, to love, to adore etc. The earliest reference of *Bhakti* can be traced back to *Rgveda* – “Although it is not fully developed in *RV*, as it is found in the BG, *Purāṇa* literature and the *Sūtras* of Śāṅdilya and Nārada. But *RV* contains some rudimentary traces of *Bhakti* or devotion to a number of Divinities like Agni, Indra, Varuṇa, the to Aśvins & the Goddess Uṣas-Dawn”, opines Uma Deshpande<sup>1</sup>. In the seventh *Maṇḍala* of *RV*, the poet approaches Varuṇa with absolute modesty and servility, calling himself *Dāsa* : अर दासो न मीवहुषे कराण्यहं देवाय भूर्णयेऽनागाः ॥८६.७॥

There are many such *Ṛks* where *Bhakti* has its seeds in the different *Maṇḍalas* of *RV*.<sup>2</sup> Among the major *Upaniṣads* there is a reference to the feeling of devotion expressed towards Supreme Reality in personal and impersonal forms in the *Upaniṣads* like *Bṛhadāraṇyaka*<sup>3</sup>, *Chāndogya*<sup>4</sup>, *Taittirīya*<sup>5</sup>, *Īśa*<sup>6</sup>, *Kaṭha*<sup>7</sup> and *Muṇḍaka*<sup>8</sup>. While the *Śvetāśvatara*<sup>9</sup> *Upaniṣad* teaches a full-fledged devotional attitude and discipline, along with the conception of a Deity (Maheśvara) who can be communed with and prayed to and who responds to such prayers of the votary :

यस्य देवे परा भक्तिर्यथा देवे तथा गुरौ ।

तस्यैते कथिता ह्यर्थाः प्रकाशते महात्मनः ॥श्वेताश्वतर-६.२३॥

We find various similar references to *Bhakti* in *Bhagavadgītā*<sup>10</sup> also. There are several such references to the feeling of *Bhakti* in the minor *Upaniṣads* also like *Kaivalya* (2,5); *Vāsudeva* (3,4); *Atharvaśiras* (4); *Kṛṣṇa* (26); *Rāmottaratāpinī* (4) and *Mutikā* (1.4, 14, 16, 48). According to Rūpagoswamī (1492-1591 A.D.), a well known *Vaiṣṇava*-saint the

<sup>1</sup> Deshpande Uma S. — “The Concept of *Bhakti* in the Seventh *Maṇḍala* of *RV*”, Our Eternal Heritage, page 1, pub.: The M. S. University of Baroda

<sup>2</sup> *RV*-I.1.1; 12.8; 22.7; 27.13; 44.11; 58.7; 84.5; 89.2; 101.5; 127.1; 154.1; 156.2,3,5; II.38.9; III.2.8; 17.4; 59.4,5; 62.10; IV.17.9; V.1.7; 8.4; VI.15.8; 16.22; 51.8; 57.1; VII.15.7; 100.4; VIII.22.13; 36.5; 62.5; X.23.7; 121; 165.4; 190

<sup>3</sup> *Bṛhad*-I.2.1; III.8.9; V.14.7; V.15.1; VI.1.15

<sup>4</sup> *Chā.*-III.12.6; III.14.3; VII.19.1

<sup>5</sup> *Taitt.*-VIII.1

<sup>6</sup> *Īśa*-4, 8, 18

<sup>7</sup> *Kaṭha*-I.1.2; I.3.2,15; II.2.2,15; IV.8

<sup>8</sup> *Muṇḍaka*-I.2.11; II.1.7

<sup>9</sup> *Śvet.*-III.20; VI.11.18.21

<sup>10</sup> *Bg.*-VI.18; VIII.10.22; IX.14,26,29; XI.54; XII.17,19; XIII.10; XIV.20; XVIII.54,55,68 etc.

*Madhura-rati-bhāva* (the emotion, sweet love) existing in the hearts of the devotees permanently is called *Sthāyībhāva* and when it is associated with the *Vibhāvas* etc., it is enjoyed by the *Bhakta* as the *Bhakti-rasa*. His *Bhaktirasamṛtasindhu* (III-5) states that the emotion *Madhura-rati* (sweet-love) for the Lord which exists in the pure hearts of the devotees turn into *Madhura bhakti* when it is developed through the presentation of proper *Vibhāvas*, *Anubhāvas* and *vyabhicārībhāvas*. According to his *Ujjvalāīlamanī* (I-3) the *Rati* for the Lord which always exists in the hearts of the devotees becomes relishable when it is associated with the *Vibhāvas* etc. and at that state it is called *Madhurabhakti* :

वक्ष्यमाणैर्विभावाद्यैः स्वाद्यतां मधुरा रतिः ।

नीता भक्तिरसः प्रोक्तो मधुराख्यो मनीषिभिः ॥ उज्ज्वलनीलमणिः - १.३ ॥

Hence Rūpagoswāmī (BRS III-5-2), calls *Bhakti* as '*Rasa-Rāja*'. According to Madhusūdana Saraswatī (c-1550 AD) *Bhakti* is *Citta* taking the form of the Lord. भजनम् अन्तः करणस्य भगवदाकारतारूपं भक्तिः । भगवद्भक्तिरसायण-१.३ ॥ (Banares edition - 1927).

The first work we know mentioning *Bhakti* as the tenth *Rasa* is the *Kāvyaśālikāra* (XII-3) of Rudraṭa (C.850 AD.) All other writers explain *Bhakti* as *Rati* for God. The *Rasa-Siddhāntins* like Dhanañjaya (c.974-976 AD), Abhinava gupta (c-1000-1070 AD), Mammaṭa (c.1050-1100AD), Hemacandra (C.1143 AD), Bhoja (c.1005-1050 AD), Viśwanātha (1300-1384 AD) Jagannātha (c. 100 AD) consider *Bhakti* towards God as a *Bhāva*.

*Bhāva* is defined by Mammaṭa in his *Kāvyaśālikāra* : रतिर्देवादिविषया व्यभिचारी तथाञ्चितः ॥ ४.३५ ॥ भावः प्रोक्तः । i.e. when the *Sthāyī bhāvas* such as love have for their objects God, king, son etc. (and not lovers); when the *Sthāyī bhāvas*, love etc. are not well nourished so as to reach the condition of *Rasa* or when the *Vyabhicārī bhāvas* such as *asūyā* are manifested as the principal sentiments in a composition, there is *Bhāva*.

Viśwanātha states in his *Sāhityadarpaṇa* :

सञ्चारिणः प्रधानानि देवादिविषया रतिः । ३.२६० ॥

उद्बुद्धमात्रः स्याथी च भाव इत्यभिधीयते ।

Thus though the later writers like Rūpagoswāmī and Madhusūdana Saraswatī have evolved *Bhakti* as a *Rasa* from the *Bhāva* in their Poetic works full of devotion, *Bhakti* was recognized by the *Rasasiddhāntins* as a *Bhāva* and not as a *Rasa*, as it is unjustified and unacceptable from the

standpoint of the principles of the *Rasa-siddhānta* as stated by Bharata in the *Nāṭyaśāstra*.

Similar such examples are also found in the minor *Upaniṣads* of *AV*, where devotion or love towards God is expressed.

- १) तां दृष्ट्वा दण्डवद्भूमौ नत्वा प्राञ्जलिरास्थितः ।  
अहो वत्स कृतार्थोऽसि वरं वरय मा चिरम् ॥अन्नपूर्णेपनिषद्-१.१०॥
- २) दिवा न पूजयेद्विष्णुं रात्रौ नैव प्रपूजयेत् ।  
सततं पूजयेद्विष्णुं दिवारान्नं न पूजयेत् ॥शाण्डिल्योपनिषद्-१.५५॥
- ३) विविक्तदेशे च सुखासनस्थ शुचिः समग्रीवशिरःशरीरः ।  
अन्त्याश्रमस्थः सकलेन्द्रियाणि निरुध्य भक्त्या स्वगुरुं प्रणमय ॥कैवल्योपनिषद्-५॥
- ४) तमादिमध्यान्तविहीनमेकं विभुं चिदानन्दमरूपमद्भुतम् ।  
उमासहायं परमेश्वरं प्रभुं त्रिलोचनं नीलकण्ठं प्रशान्तम् ।  
ध्यात्वा मुनिर्गच्छति भूतयोनिं समस्तसाक्षिं तमसः परस्तात् ॥कैवल्योपनिषद्-७॥
- ५) वृन्दा भक्तिः क्रिया बुद्धिः सर्वजन्तुप्रकाशिनी ।  
तस्मान्न भिन्नं नाभिन्नमाभिर्भिन्नो न वै विभुः ॥कृष्णोपनिषद्-२५॥

Many such examples of the feeling devotion towards God are found in these eighteen minor *Upaniṣads* of *AV* like *Atharvaśiras* (4); *Kaivalyopanīṣad* (2.6, 8.9); *Annapūrṇopanīṣad* (I.2,3,4,5,6,8; V.21,72) etc.

**Conclusion :**

*Rasa* is the fundamental element (*Svarūpādhāyaka*) of the *Kāvya* as it is supported to be present in almost all the poetic elements like *Guṇa*, *Alaṅkāra*, *Dhvani*, *Vakrokti* etc.

The importance of *Rasa* in the *śāstra-Kāvya*s like *Upaniṣads* lie in the fact that the difficult śāstric topics presented in the *Kāvya* are appreciated after tasting the *Rasa* just like the pungent medicine after tasting the honey or the jaggery. Thus the *Rasānubhūti* is also a means of making the difficult śāstric topics easily understandable.

Bharata advocates the number of *Rasa* as eight (N.S. VI-15,16,83) in the sixth chapter of NS. But in this sixth *adhyāya* itself *Śāntarasa* is also mentioned as the ninth *Rasa* which leads to *Mokṣa* (salvation) : एवं नव रसा दृष्ट्वा नाट्यज्ञैर्लक्षणान्विता ।नाट्ययशास्त्र-पृ. ३३५ । It is also stated in this context that the *Śāntarasa* is the fundamental *Rasa* as all the other *Rasas* and *Bhāvas* are the modifications of the same : भावा विकारा रत्याद्याः शान्तस्तु प्रकृतिर्मतः ।

ना.शा.-पृ. ३३८ ॥ The view of *Śānta* being the ninth *Rasa* is also advocated by Udbhata, Rudrata, Abhinavagupta, Ānandavardhana, Mammaṭa, Viśvanātha and Jagannātha; while eight *Rasas* are considered by rhetoricians like Daṇḍin, Dhanñjaya, Dhanika and Bhoja.

Rūpagosvāmī, the chief disciple of Caitanyamahāprabhu establishes and discusses the *Bhakti-Rasa* in detail in his two works – *Bhaktirasāmṛtasindhu* and *Ujjvalanīlamanī*. According to him Rati that exists in the hearts of many devotees assumes the form of *Bhakti-Rasa*.

While Madhusūdana Sarasvati also establishes *Bhakti* as *Rasa* calling it as *Bhagavadākārta* in his work *Bhagavadbhaktirasāyaṇa*. among the earlier writers, it is only Rudraṭa (c. 850 AD) who mentions *Bhakti* as the tenth *Rasa* (Kāvyaḷaṅkāra-XII.3).

But the earlier writers like Dhanañjaya, Abhinavagupta, Mammaṭa, Hemaçandra, Bhoja, Viśvanātha and Jagannātha have considered *Bhakti* as a *Bhāva*.

Thus, as evinced above the *Upaniṣads* on the whole advocate mainly the *Śānta Rasa* and the *Bhāva* of *Bhakti* to present their preachings, as the sole aim of both these is *Mokṣa* i.e. final Beatitude.