

SĀRTHAḤ – A LITERARY STUDY

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Guide

Dr. Rabindra Kumar Panda
Head & Associate Professor

By

Suma S. Desai



DEPARTMENT OF SANSKRIT, PALI & PRAKRIT
FACULTY OF ARTS
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
VADODARA
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DEPARTMENT OF SANSKRIT, PALI & PRAKRIT
FACULTY OF ARTS
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
VADODARA

Dr. Rabindra Kumar Panda
Head and Associate Professor
Department of Sanskrit, Pali & Prakrit,
Faculty of Arts,
The M. S. University of Baroda,
Vadodara – 390 002

CERTIFICATE

This is to certify that Mrs. Suma S. Desai has worked and written her thesis *SĀRTHAḤ – A LITERARY STUDY* for the degree of Ph.D. in Sanskrit under my guidance.

The above mentioned work is not submitted anywhere else for obtaining any Degree or Diploma from any University or Institution. The said thesis is an original work based on the comprehensive, critical and literary study of the literature.

I forward her thesis with best wishes.

Guide

PREFACE

The present thesis is based on a literary study of the valuable novel *Sārthaḥ* originally written in Kannada language by S. L. Bhyrappa. For the first time, a critical study of the translated novel *Sārthaḥ* is attempted in the present thesis. A comparative and literary evaluation of *Sārthaḥ* in Kannada and H. V. Nagaraja Rao's *Sārthaḥ* in Sanskrit version is attempted for the first time.

The Sanskrit literature occupies a prominent place in the world by virtue of the great antiquity, amazing magnitude, vast expansion, luxuriant development of various literary forms and comprehensive range, which it amply commands. Among the extant literary works, Novels stand foremost from the point of popularity and prominence among the people. I have chosen this topic because, I got an opportunity of introducing two Karnataka Scholars, and one is Dr. S. L. Bhyrappa, Karnataka's leading literary figure, well known for his profound study of philosophical questions and second is Dr. H. V. Nagaraja Rao, a famous scholar of Vyākaraṇa, Alāṅkāra and writer of Sanskrit literature. I studied the Novel deeply and found that H. V. Nagaraja Rao made a commendable work by translating the Novel *Sārthaḥ*.

The translation is beautiful, lucid and expressions are very effective. It captures the minds of readers. Most of the novels of S. L. Bhyrappa deal with the moral values of life, which shows the path to the society in this modern world, where we can see the down fall of moral values. Though the story of this work is a product of fascinating imagination, still nuances of facts are found in its realistic approach. The novel depicts the religious as well as socio-cultural tradition of ancient India. The author makes an investigation to find out the roots of the religious struggles that are encountered by ancient India in past. Indian social set up of the 8th century has been kept in view.

Sārthaḥ can be discussed at several levels. It is a story of a Vedic Scholar of 8th century. It depicts a physical journey across India as well as a spiritual journey of the scholar Nāgabhaṭṭa. It is a historical novel defying western critical opinion that Indian fiction lacks a sense of the historical prospect. At another level, it is a picturesque novel that concerns itself with the escapades of the protagonist. On yet another plane, it is a romance, a very readable story about the true love of Nāgabhaṭṭa and Candrikā.

The present study is divided into eight chapters. Of them, the first chapter contains an introduction, where there will be discussions about the origin and development of the prose literature in Sanskrit. The second chapter contains a discussion about origin and development of novel. It contains an outline of the tradition of Sanskrit novels from the classical period up to the modern period. The third chapter introduces the life and works of S. L. Bhyrappa, a prominent writer of Karnataka.

S. L. Bhyrappa, former Professor of Philosophy and connoisseur of Hindustani classical music, is a best-selling Kannada novelist. He has published twenty-three novels besides several scholarly works. His novels have been translated into English as well as into many Indian languages and received prestigious awards. Well-known directors have also made some of them into films.

The fourth chapter deals with life and works of translator Dr. H. V. Nagaraja Rao, who has translated the Kannada novel into Sanskrit for the first time. He is also a great scholar. He translated so beautifully and effectively that when I met S. L. Bhyrappa (in Baroda on 28th December 2008), he expressed that ‘the translation version of ‘*Sārthaḥ*’ is more effective than its original Kannada version, because the translator had knowledge of Sanskrit and Indian philosophy specially *Advaita Vedānta*, *Adhyātma*, *Nṛtya*, *Saṅgīta* etc.

The fifth chapter contains the summary of the novel. The sixth chapter deals with critical, literary and linguistic aspects of novel. There will be discussions about the plot, dialogues, sentiments, philosophy, culture, descriptions, style, language and other literary aspects in particular. In the seventh chapter, I have tried to compare the original novel and the translated novel. As far as its antiquity is concerned, Kannada is next only to Sanskrit and Tamil. Kannada is supposed to be derived from Sanskrit. Therefore, there is very much similarity between Kannada and Sanskrit. Therefore, in this chapter, I have compared the translation by giving some paragraphs in Kannada (in *Devanāgarī* script) as well as in Sanskrit, so that one can see the beauty and charm of both the languages. In the eighth chapter, I have tried to conclude the whole thesis, which highlights summary of all the chapters.

Dr. Rabindra Kumar Panda, Nyāyācārya, Viśiṣṭācārya, Ph. D., my *Guru* and research guide, is the Head and Associate Professor, Department of Sanskrit, Pali and Prakrit, Faculty of Arts as well as the Principal, Baroda Sanskrit Mahavidyalaya, The M. S. University of Baroda, I take this opportunity to record my deepest sense of gratitude to him for his kind guidance and valuable suggestions, from time to time till the completion of my thesis. He is a creative writer, poet and critic in Modern Sanskrit Literature. He initially advised me to take up the critical study of the ‘*Sārthah*’ as my subject for research study. In spite of having dual responsibilities in the M. S. University of Baroda, he has helped me a lot by giving valuable guidance and thoughtful suggestions whenever I approached him. I am very much grateful for his kind co-operation and giving me debatable points during this present work.

I am thankful to Prof. Dr. Jaydev A. Jani, former Head, Department of Sanskrit, Pali and Prakrit, Faculty of Arts, The M. S. University of Baroda for his motivation. I am also very much thankful to Prof. Dr. M. L. Wadekar, Officiating Director, Oriental Institute, the M. S. University of Baroda for allowing me to study the books at the Oriental library.

I am equally thankful to Dr. Sweta Prajapati, Research Officer, Oriental Institute and the Syndicate member, The M. S. University of Baroda for her kind suggestions and co-operation, whose affectionate care and due encouragement have afforded me a congenial atmosphere for academic pursuits and whose constructive suggestions I have always availed.

I express a deep sense of gratitude to Dr. Shweta A. Jejurkar, Assistant Professor, Department of Sanskrit, Pali & Prakrit, Faculty of Arts, The M. S. University of Baroda for her encouragement and inspiration.

On the same line, I record my special gratitude to Shri Kartik Pandya, Research Assistant, Oriental Institute, The M. S. University of Baroda, who rendered me his help in research methodology as well as helped me a lot in every step to complete my thesis. I express my deep gratitude to Mrs. Jyoti D. Ketkar, M.A., B.Ed., Sanskrit Teacher in Kendriya Vidyalaya, Harni, Vadodara and Miss Kanchan Lakhwani, Research Officer, Centre for Operation Research & Training (CORT), Vadodara, who also helped me in completing my thesis.

It is my sacred duty to express gratefulness to late Shri Rangarao S. Desai, my father-in-law, who helped me by making available all the necessary valuable works of Dr. S. L. Bhyrappa. He was very much fond of all works of S. L. Bhyrappa and he had always been very kind to offer his valuable suggestions.

I gratefully acknowledge the help I received from Dr. Nehal Pandya, Dr. Daxa Purohit and friends like Mr. Jaykumar Lakhwani, Miss Archana Ketkar, Smt. Swati Ray, Smt. Swati Shukla, Miss Archana Gamit, Mr. Kamaljitsinh Sindha, Mr. Vipul Patel and Mr. Harshvardhan Shah, who have contributed in their own way for the successful completion of my research work.

My sincere thanks are due to the authorities of the Srimati Hansa Mehta Library and the Library of Oriental Institute for allowing me to make the use of rich wealth of knowledge.

I cannot forget to mention about my daughter Smt. Rashmi P. Patil, son Aditya S. Desai and son-in-law Shri Pinal A. Patil who always encouraged, helped and supported me a lot in completing the present thesis.

There is a saying I used to hear that “Behind every successful man, there is a woman.” But here the converse is true “Behind this successful woman, there is a man,” and he is my husband Shri Shivanand Rangarao Desai. He helped, guided and encouraged, reared and helped me to build my own independent identity. Throughout my research, he stood besides me as a guide and philosopher. I express my deepest feelings of affection to him.

04-09-2012

Suma S. Desai

SYNOPSIS OF THE THESIS

STATEMENT NO. 1

RELEVANCE OF THE PRESENT WORK AS WELL AS ITS CONTRIBUTION TO THE MODERN SANSKRIT LITERATURE

Sārthaḥ is an important historical novel originally written in Kannada by Sri S. L. Bhyrappa, who has carved a niche in the field of creative literature in Kannada. The importance and popularity of the work is known from its translations in different languages like English, Hindi and Marathi. Some of his works are also translated into Sanskrit. Sri H. V. Nagaraja Rao, an eminent Sanskrit scholar who received the prestigious “Sahitya Academy Translation Award” for this commendable work in 2006, has translated *Sārthaḥ* into Sanskrit. Sanskrit Bharati, Delhi, has published the novel. This translated work is a precious treasure in the field of Sanskrit literature of 21st century, as this kind of work is a product of outstanding merit and long strenuous labour.

The novel depicts the religious as well as socio-cultural traditions of ancient India. Though the story of this work is a product of fantastic imagination, still nuances of facts are found in its realistic approach. Indian social set up of the 8th century has been mainly kept in view. Bhyrappa’s creativity based on extensive and deep study of the Indian history creates a special place for this interesting novel. The author makes an investigation to find out the roots of the religious struggles that are encountered by ancient India in past.

A literary study of this valuable novel is attempted for the first time in the present thesis. In the study, both analytical and critical methods are adopted. An attempt is made to evaluate the merits of the translation and to highlight the linguistic and the literary peculiarities of the Sanskrit version of this work. The significant contribution of the translator who has profoundly enriched the Modern Sanskrit Literature is brought to light.

STATEMENT NO. 2

METHODOLOGY, SOURCES AND ORIGINALITY

I have divided my study into eight chapters with specific sub-headings for the better presentation. The critical and analytical method has been adopted in the preparation of the thesis.

In the preparation of the present thesis, I have fully drawn upon all the available relevant published and unpublished literature.

I have studied the novel, relevant literature and thus attempted to express my own views after critically evaluating the novel.

To the best of my knowledge, an attempt is made for the first time to make a comprehensive, literary and critical study of the *Sārthaḥ* in English.

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CHAPTER I

INTRODUCTION

I.I IMPORTANCE OF SANSKRIT

Sanskrit is an ancient language of the world. It has also been the source of Indian culture. Sanskrit is the only language of India which transcends the geographical boundaries and all religious and regional limitations. It brings about nation-wide unity as well. In this language best of the literary and philosophical works are composed, preserved and have earned name and fame in the whole world. It should be noted that some of the best classical masterpieces are also composed in this language. A number of works have been written in different branches of academics and sciences in Sanskrit. No other ancient language can claim this record.

The twentieth century proves to be a very crucial period for literary activities in India for various reasons including the political shift which include pre independence and post independence period. Sanskrit scholars were under the influence of classical compositions. But the new generation of Sanskrit authors performed new experiments. On one hand they tried to accommodate modern subjects in the old literary forms and on the other hand they tried new literary forms with tradition or mythological base. This made Sanskrit literature richer, involving the use of new vocabulary enriching and modernising the language. Moreover, modern Sanskrit writers introduced a number of innovations in the form of literature, which is happily accepted. This retains the flavour of language in current times. The Sanskrit literature occupies a prominent place in the world by virtue of great antiquity, amazing magnitude, and vast expansion, luxuriant development of various literary forms and comprehensive range, which it amply commands. Among the extant

literary works, novels stand foremost from the point of popularity and prominence among the people.

The history of the evolution of Sanskrit Prose is one of the continuous and gradual processes. In *Brāhmaṇas*, we can see the earliest prose works, which developed gradually into prose of the romances and also we can see the development of the prose of the technical and philosophical works. Sanskrit prose has been progressing through its successive stages from Vedic period to classical period and even till today's modern period.

We can see the Sanskrit prose literatures in the Yajurveda and the Atharvaveda respectively, written in prose. Sanskrit prose begins in the *Mantra*, period of Vedic literature. This is the first stage where Sanskrit prose starts.

The *Brāhmaṇas* Period is the second stage of Vedic literature where the prose is exclusively the mode of expression, where we can see the simple but vigorous style of prose. The *Brāhmaṇas* also contain the legendary matter which enhances their importance.

The *Upaniṣad* period is the third stage of Vedic literature, where prose reigns supreme. The prose of the *Upaniṣads* is direct, the style is simple, expressive and easy. The fourth stage is of the *Sūtra* period where the Sanskrit prose undergoes a remarkable change.

The *Śrautasūtra* and *Gr̥hyasūtra* are the two divisions of the *Kalpasūtra* which are written in *Sūtra* style of Sanskrit prose. But, in *Dharmasūtra* the third division of *Kalpasūtra* the prose intermixed with verses. The *Arthaśāstra* is mostly in prose with verses at the end of each section. The *Kalpasūtra* of Vāstyāyana resembles the *Arthaśāstra* on

form and treatment. This style was later adopted by Rājaśekhara in his rhetorical work *Kāvyamīmāṃsā*.

As it has already been mentioned, the ground works of the six philosophical systems were written in the *Sūtra* form. The *Sāṅkhyasūtra* in its present form is a late work; but other *Sūtra* works on *Nyāya*, *Vaiśeṣika*, *Yoga*, *Mīmāṃsā* and *Vedānta* are works of a fairly early age. In their commentaries of these *Sūtras*, the prose shows traits of philosophical style. The *Bhāṣya* of Śabarāsvāmī on *Mīmāṃsāsūtra*, of Vātsyāyana on *Nyāyasūtra* and of Śaṅkarācārya on *Vedāntasūtra* are works of the classical prose style used in technical and scientific literature. Their language is emphatic, argumentative form of prose, later on, developed into that *Navyanaiyāyika* style of prose, where hair-splitting arguments and high sounding verbal complexities render the comprehension of the subject-matter difficult, if not impossible. Even the literary works of later times have not escaped the influence of this philosophical style.

The Philosophy of Buddhists and Jains occupies the fifth stage where, we can see the Sanskrit prose style. When the Buddhists themselves began to employ Sanskrit as their medium of expression, we find such work as *Lalitāvistāra* and *Divyavardāna* written in elegant Sanskrit prose mixed with verses and thus bearing clear marks of later Sanskrit prose.

The Aśoka period occupies the sixth stage where, in the Girnar Rock inscription contains highly ornate prose of later times. The Allahabad Inscription shows clearly that by that time Sanskrit prose had already attained the artificial and elaborate style of long compounds, where complex phraseology is enlivened by flowery description and an elegant manner of narration.

The prose form is found also in *Āraṇyakas* and older *Upaniṣads*. The *Brhadāraṇyakopaniṣad* and *Chāndogyopaniṣad* which are the oldest works of this class of Vedic literature also is almost entirely written in what is called the *Sūtra* style of prose which we observe in works like *Chandaḥ-Sūtra* of Piṅgala and *Aṣṭādhyāyī* of Pāṇini.

The classical Sanskrit literature occupies the seventh stage where we find the prose is highly ornate and artificial. Simple expression of ideas is no longer in vogue. The *Daśakumāracaritam* of Daṇḍin is a fine example of this kind of prose. The prose of Daṇḍin does not suffer much from the inordinate love for extremely long strings of compounds and the excessive use of puns that we find in the *Kādambarī* of Bāṇa. This extreme fondness for puns is carried further in the *Vāsavadattā* of Subandhu who takes pride in having composed a work, every syllable of which contains a pun.¹ The age of Daṇḍin and Bāṇa required a high standard of literary taste and linguistic embellishment. A poet richly gifted by nature and possessing poetic talents developed by extensively literary studies could not, in consonance with the spirit of the age, help following the dictum of literary world that vigorous language and abundance of compounds constitute the soul of prose.² Lastly come the works, called *Campū*, in which prose and verse are freely used by the author as suited his purpose.

In short, the prose of the early period is the natural business like prose of every day use and moves with rapidity, of a postal runner, to convey the intended sense while the ornate and artificial prose of the later periods is like an adorned and luxuriously clad king marching in a slow and stately procession and instead of leading the reader to the intended

¹ प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धनम् । *Vāsavadattā* of Subandhu, Prastavana, p. 10

² ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् । *Kāvyādarśaḥ*, p. 12

sense, itself becomes an object to aimed at. Tagore said that Sanskrit prose in later literary works can be compared to hand fan of peacock feathers which is meant more for adornment than for serving any practical purpose.

Nevertheless, prose existed and developed however very slowly, side by side with verse almost from the very beginning. We cannot however, uphold the theory of Oldenberg that prose intermingled with verses was the original form of literature in India. According to the theory, this kind of literature existed in the Ṛgveda, the *Brāhmaṇas*, and the Epics and in *Jātakas*. It is said that while verses were preserved in definite form in these writings, the prose portion, which was to be supplied by the storytellers, was subsequently eliminated and according to Oldenberg, the *Jātakamālā* and *Pañcatantra* are among the earliest extant examples of this form. But the earliest form of prose with verses interspersed appears to be that where a gnomic verse is cited to corroborate what is stated in prose and this is in line with the practice followed in the *Brāhmaṇas* and *Dharmasūtras* and in some cases, in *Upaniṣads*. The next stage site class of composition where the writer concludes his treatment of subject with a few verses of his own giving a resume of the theme.

The Vedic prose which is freely and extensively used in literature is simple, straight and forceful; it is unlike the classical prose, composed of short sentences, devoid of lengthy compounds and laboured diction. Poetic figures like simile and metaphor have been suitably employed with proper judgment and power. The developed form of prose in the Yajurveda presupposes an earlier tradition perhaps of centuries, and the conjecture is not wholly discernable that it existed in the Ṛgvedic period also, though, of course, we cannot maintain the existence of prose in the supposed original dialogic hymns of the Ṛgveda.

Subandhu, Bāṇa and Daṇḍin drew upon, or at least received inspirations from *Bṛhatkathā* the greatest storehouse of popular tales. Thus, the prose *kāvya* was evolved out of the artistic *kāvya* with the raw material either of the folk tale or some historical story.

I.II NOVEL

We may now notice a class of writings which can be definitely called modern and shaped by western influence, the novel. Here again we can see the transition from a background and theme like that of the *Kādambarī* to a social milieu. This class has been enriched in all the three ways, translations, adaptations and original productions. Appa Sastri rendered Bankim Chandra's *Lāvanyamayī*, first published in his journal *Sanskrit Chandrika* and then issued as a separate book. The *Kapālakuṇḍala* of the same celebrated Bengali novelist was translated by Hari Charan. Among other works of Appa Sastri which appeared in his *Sanskrit Chandrika* are *Kṛṣṇakāntasya Nirvāṇa* and *Indirā* narrated autobiographically by the heroine. Of fiction of other writers published in *Sanskrit Chandrika* are *Mṛttikāvṛṣābhakathā* of Narasimhacharya Puneekar and *Viyoginī Bālā* by Balbhadra Sarma. Upendranath Sen wrote the *Pallicchavi*, the *Makarandikā* and the *Kundamālā*. Haridasa Siddhanta Vagisa wrote a novel called *Saralā*. A. Rajagopala Chakravarti's *Saivalini* is an adaptation of another Bengali novel; the same author wrote two other novels also, *Kumudini* and *Vilāsakumārī Sangara*. Chintamani Madhava Gole wrote the *Madanalatikā* (Bombay 1911). In the *Sah.* (III) appeared *Kanakalatā* by Kalyanarama Sastri; written in fine prose, it is a romance in ninety pages, based on Shakespeare's *Lucrece*; *Atirupa* (III) by Gopala Sastri; *Vijayini* (IV) by Parasurama Sarma; *Simantini* (VII) by Narayana Sastri, *Kamalākumārī* and *Sati Kamalā* (IX) by Chidambara Sastri and *Suśīlā* (XI) by R. Krishnamachariar.

Dr. V. Raghavan informs³ that the following were published in *SSPP*: *Rajani* by Renudevi, *Radha*, *Durgesanandini* and *Radharani* were translations from Bankim's Bengali works. In the same journal appeared also a novel entitled *Datta* (Oct. 1935 ff). In the *Madhuravani*, the editor, G. Ramacharya, serialised the story *Devi Vasanti*. In the *MSCMM*, N. Narasimhachari wrote the romance *Kirtisena* using a heroic theme (1948-49). The *Mandāravatī* of K. Krishnamacharya (Madras 1929) is based on one of the stories in the *Brhatkathāmañjarī*. Srisaila Tatacharya also took up Bengali novels for translation, two of his productions being *Durgesanandini* and *Kṣatriyaramaṇī*. Kavyakantham Ganapati Sastri wrote the novel *Purna*. Vidhusekhar wrote the romance *Candraprabhā*. Medhavrata wrote the novel called *Kumundinī Chandra*. Mr. Narasimhacharya wrote a novel *Saudamani*. The *Simasamasaya* is a new novel by Gangopadhyaya featuring a leftist youth. Among longer stories using historical episodes are *Vangavira Pratapaditya* by Devendranath Chattopadhyaya, *Gaurachandra* by Indranath Vandyopadhyaya and the *Viralabdhām Paritoshikam* by R. Ramamurti from Chola history. Some examples of short stories on historical episodes may also be noted here: *Viramati*, *Atyacharinah Parinamah* on the consequences of excess based on an episode of the Muslim period, and *Dani Dines*. *Chandramauli* of A. Rajammal, Madras, uses an old type of theme and introduces also a drama into the story. Sri Jagadrama Sastri, Hoshiarpur, has produced a prose fiction in his *Chatrasalavijaya*.

Sanskrit had always kept an intimate relation with the popular tongues and the literatures in them. In the modern period, the critical and historical study of Indian literature had included many a Sanskritist to render into the Sanskrit medium some of the best examples from his own regional literature. These renderings are from ancient as well as modern

³ Raghavan V., *Contemporary Indian Literature: A Symposium*, p. 278

productions in these languages. Reference has already been made to modern novels and stories translated into Sanskrit from the languages.

CHAPTER II

ORIGIN AND DEVELOPMENT OF PROSE

LITERATURE

II.I THE ORIGIN OF PROSE

Prose existed and developed however, very slowly, side by side with verses almost from the very beginning. We can uphold the theory of Oldenberg that prose intermingled with verses was the original form of literature existed in the *R̥gveda*, *Brāhmaṇas*, Epics and *Jātakas*. It is said that while verses were preserved in definite form in these writings, the prose portion, which was to be supplied by the storytellers, was subsequently eliminated. The *Jātakamālā* and *Pañcatantra* are among the earliest extant examples of this form. But, the earliest form of prose with verses interspersed appears to be that where a gnomic verse is cited to corroborate what is stated in prose and this is in the line with the practice followed in the *Brāhmaṇas* and *Dharmasūtras* and in some cases in *Upaniṣads* as follows:

In *Tāṇḍya Mahābrāhmaṇa*, the *Ākhyāyikā* of child Āṅgīrasa is like:

शिशुर्वा अङ्गिरसो मन्त्रकृतं तां मन्त्रकृदासीत्, स पितृन् पुत्रका इत्यामन्त्रयत्, तं पितरोऽब्रुवन्नधर्मं करोषि यो नः पितृन् सतः पुत्रका इत्यामन्त्रयस इति, सोऽब्रुविदहं वावः पितास्मि यो मन्त्रकृदस्मिति, ते देवेष्वपृच्छन्तं, ते देवा अब्रुवन् - एष वाव पिता यो मन्त्रकृदिति, तद्वै स उदजयदुज्जयति शैशवेन तुष्टुवानः ॥ २४ ॥⁴

Let us see a prose paragraph of ऐतरेय ब्राह्मण –

“चरैवेति, चरैवेति वै मा ब्राह्मणोऽवोचदिति ह षष्ठं संवत्सरमरण्ये चचार; सोऽजीगर्तं सौयवसिषिमशनया परीतमरण्य उपेयाय इति । तस्य ह त्रयः पुत्रा आसुः शुनःपुच्छः शुनःशेषः शुनोलांगूल इति; तं होवाच, ऋषेऽहं ते शतं ददाम्यहमेषामेकेनाऽऽत्मानं निष्क्रीणा इति; स ज्येष्ठं पुत्रं निगृह्णान उवाच, नन्विममिति; नो

⁴ *Tāṇḍya Mahābrāhmaṇa*, II Part, 13.III.24

एवेममिति कनिष्ठं माता; तौ ह मध्यमे सम्पादयांचक्रतुः शुनःशेपे; तस्य ह शतं दत्वा स तमादाय सोऽरण्याद्
ग्राममेयाय इति; स पितरमेत्योवाच; तत हन्ताहमनेनाऽऽत्मानं निष्क्रीणा इति.....॥५॥⁵

Like this, we get the conversations in Vedic prose. Prose of *Purāṇas* is some what like the mixture of Vedic and Social prose (लौकिक गद्य) and is more practical and literary than Vedic prose. There we get the explanations of the life of divine personalities like Lord Śiva, Rāma, Kṛṣṇa etc. Style of *Purāṇas* is very beautiful and full of figures of speech. The main aim of *Purāṇas* is establishment of religion and making the human mind strong. So the prose of *Purāṇas* is very interesting. The prose literature of *Śrīmad Bhāgavatapurāṇa* and *Viṣṇupurāṇa* is of very high standard. *Bhāgavata* is known as the simplified form of Vedas. As निगमकल्पतरोर्गलितफलम् we can say that the prose of *Purāṇas* is like a key or bridge between the Vedic prose and Literary prose.

The prose of *Brāhmaṇagrantha* is very vast. Then, the *Sūtra* style was started. *Jyotiṣa*, *Vyākaraṇa* and *Darśanaśāstras* are written in prose *Sūtra* form. The *Aṣṭādhyāyī* of Pāṇini is the best example. In *Sūtra* literature, the quality of precise (short) form is there but literary status is not there. Hence for the time being the meaning of such *Sūtras* became difficult and then *Bhāṣya* literature was started.

Lots of prose literature is found in the medieval period (i.e. 700 to 800 A.D.). However, there is no much resemblance between Daṇḍin and other writers. Therefore, we can divide these prose writings into two groups.

1. Prose of Natural and Simple Style like *Pañcatantra* etc.
2. Prose of Artificial style with full of Figures of Speech like *Kādambarī*, *Daśakumāracaritam*, *Vāsavadattā* etc.

⁵ The Aitareya Brāhmaṇa of Ṛgveda, , 3.III.15

*Campūkāvya*s also come in second category. The writers of second category are very fruitful, matured and poetically fully developed. There are different opinions about the birth and existence of prose literature.

The opinion of Weber and Peterson is that the Sanskrit prose romances were written after taking the inspiration from the writers of Greek. But A. B. Keith clearly says that there were many resemblances in the writing but differences were also more than resemblances. He writes as, “.....but it is important to recognise that there are parallels between the romance in Greece and India, but also substantial divergence, which shows adequately the essential independence of these products of two different civilisations and literatures, that of India and that of Asiatic Greece.”⁶

The Indian scholars agree that the themes of stories are very strange such as curse, rebirth, meeting of hero and heroin in dreams, speaking birds, flying cots and flying horses, *mantra-tantra*, etc. Stories are found astonishing, magical etc.

S. K. De writes as, “Only in Bāṇa’s *Kādambarī* does one find a poetic picture of youthful and tender love, having its root not only in this life but also in recollective feeling of cycles of existence a fine poetic treatment of the possibilities of the belief in transmigration, to which Kalidasa also gives expression in the famous verse, which speaks of ‘The friendships of former births firmly rooted in the heart’.”⁷

Mostly the Sanskrit prose may have developed from the characters of epics and tales. By this we can conclude that Daṇḍin, Subandhu and Bāṇabhaṭṭa are not only the original creators but they are also the bright and shining stars and top quality writers of the prose.

⁶ Keith A.B., *Classical Sanskrit Literature*, VI., pp. 85-86

⁷ De S.K., *Ancient Indian Erotics and Erotic literature*, p. 59

Even C. Kunhan Raja writes about future of Sanskrit literature as, “The modern literature must be sufficiently comprehensive in its scope, comprising law, sciences, history, politics etc. There must also be renderings and adaptations from other languages. It must be at the same time retaining its special genius. Simplicity along with precision in versification is one of the aspects of Sanskrit genius, and in the evolution of any form of “Modern Sanskrit literature”, this aspects of Sanskrit genius shall not be overlooked. There are various advantages associated with metrical renderings in Sanskrit that are missed in other languages where there is not the same facility for such a metrical rendering. If any literature of utility like a Law Code is rendering into simple blank verse in English, such a rendering does not have those advantages which a similar metrical rendering will have in Sanskrit; because there is a vast difference between English and Sanskrit in their genius.

Any all-India language must also be an international language. It is not like Swedish language with its mere local importance. And so far as Sanskrit is concerned, it is already an international language within a limited scope. What is wanted is not to give it any new recognition; Sanskrit needs only a widening of the scope of its recognition, and such widening will come up as a matter of course.⁸

II.II TYPES AND CHARACTERISTICS OF SANSKRIT PROSE LITERATURE

The prose literature has been classified into five types by different rhetoricians and they are (1) *Ākhyāyikā* (2) *Kathā* (3) *Khaṇḍakathā* (4) *Parikathā* and (5) *Kathanikā*. The *Agnipurāṇa* furnishes five categories of prose literature. *Khaṇḍakathā*, *Parikathā* and *Kathanikā* are included in *Kathā* and *Ākhyāyikā* only that had been commented by Daṇḍin. Let us see various characteristics of *Kathā* and *Ākhyāyikā* as given by rhetoricians:

⁸ Kunhan Raja C., *The Future Role of Sanskrit*, pp. 23-24

Characteristics of *Kathā* and *Ākhyāyikā*:

Bhāmaha gives the following definition:

प्रकृतानुकूलश्रव्यशब्दार्थ पदवृत्तिना ।
गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥
वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।
वक्त्रं चापरवक्त्रं च काले भाव्यार्थशंसि च ॥
कवेराभिप्रायकृतैः कथनैः कैश्चिदङ्कितता ।
कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि ।
संस्कृते संस्कृता चेष्टा कथाऽपभ्रंशभाक्तथा ॥
अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ।
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥
अनिबन्धं पुनर्गाथा श्लोकमात्रादि तत्पुनः ।
युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते ॥⁹

Daṇḍin writes:

अपादः पदसन्तानो गद्यमाख्यायिका कथा ।
इति तस्य प्रभेदो द्वौ तयोराख्यायिका किल ॥
नायकेनैव वाच्याऽन्या नायकेनेतरेण वा ।
स्वगुणविष्क्रियादोषो नात्र भूतार्थशंसिनः ॥
अपि त्वनियमो दृष्टस्तत्राप्यन्यैर्दुदीरणात् ।
अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ॥
वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकम् ।
चिह्नमाख्यायिकायाश्चेत् प्रसङ्गेन कथास्वपि ॥
आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।
भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥
तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्कितता ।
अत्रैवान्तर्भविष्यन्ति शेषाश्चारव्यानजातयः ॥

⁹ *Kāvya-lāṅkāra*, I. 25 to 30, pp. 9-10

कन्याहरणसंग्राम विप्रलम्भोदयादयः ।
सर्गबन्धसमा एव नैते वैशेषिका गुणाः ॥
कविभावकृतं चिह्नम् अन्यत्रापि न दुष्यति ।
मुख्यमिष्टार्थसंसिद्धयौ किं हि न स्यात्कृतात्मनाम् ॥¹⁰

Rudraṭa writes:

श्लोकर्महाकथायामिष्टान्देवान्गुरुन्नमस्कृत्य ।
संक्षेपेण निजं कुलमभिदध्यात्स्वं च कर्तृतया ॥
सानुप्रासेन ततो भूयो लघ्वक्षरेण गद्येन ।
रचयेत्कथाशरीरं पुरेव पुखर्णकप्रभृतीन् ॥
आदौ कथान्तरं वा तस्यां न्यस्येत्प्रपञ्चितं सम्यक् ।
लघुतावत्संधानं प्रक्रान्तकथावताराय ॥
कन्यालाभफलां वा सम्यग्विन्यस्तसकलशृङ्गाराम् ।
इति संस्कृतेन कुर्यात्कथामगद्येन चान्येन ॥
पूर्वदेव नमस्कृतदेवगुरुर्नोत्सहेत्स्थितेष्वेषु ।
काव्यं कर्तुमिति कवीञ्शंसेदाख्यायिकायां तु ॥
तदनु नृपे वा भक्तिं परगुणसंकीर्तनेऽथवा व्यसनम् ।
अन्यद्वा तत्करणे कारणमक्लिष्टमभिदध्यात् ॥
अथ तेन कथैव यथा रचनीयाख्यायिकापि गद्येन ।
निजवंशं स्वं चास्यामभिदध्यान्न त्वगद्येन ॥
कुर्यादत्रोच्छ्वासान्सर्गवदेषां मुखेष्वनाद्यूनाम् (?) ।
द्वे द्वे चार्ये श्लिष्टे सामान्यार्थे तदर्थाय ॥¹¹

Vedavyāsa says in the *Agnipurāṇa* as follows:

कर्तृवंशप्रशंसा स्याद्यत्र गद्येन विस्तरात् ।
कन्याहरण-सङ्ग्राम-विप्रलम्भविपत्तयः ॥ १३ ॥
भवन्ति यत्र दीप्ताश्च रीतिवृत्तिप्रवृत्तयः ।
उच्छ्वासैश्च परिच्छेदो यत्र सा चूर्णिकोत्तरा ॥ १४ ॥

¹⁰ *Kāvyādarśaḥ*, I.23 to 30, pp. 12-15

¹¹ *Kāvyālaṅkāra* of Rudraṭa, XVI.20 to 30, pp. 170-171

वक्त्रं वाऽपरवक्त्रं वा यत्र साऽख्यायिका स्मृता ।
 श्लोकैः स्ववंशं संक्षेपात्कविर्यत्र प्रशंसति ॥ १५ ॥
 मुख्यस्यार्थावताराय भवेद्यत्र कथान्तरम् ।
 परिच्छेदो न यत्र स्याद्भवेद्वा लम्बकैः क्वचित् ॥ १६ ॥
 सा कथा नाम तद्गर्भे निबध्नीयाच्चतुष्पदीम् ।
 भवेत्खण्डकथा याऽसौ कथा परिकथा तयोः ॥ १७ ॥
 जमात्यं सार्थकं वाऽपि द्विजं वा नायकं विदुः ।
 स्यात्तयोः करुपां विद्धि विप्रलम्भश्चतुर्विधः ॥ १८ ॥
 समाप्यते तयोर्नाऽऽद्या सा कथामनुधावति ।
 कथाख्यायिकयोर्मिश्रभावात्परिकथा स्मृता ॥ १९ ॥¹²

Ānandhavardhana advocates:

आख्यायिकायां तु भूम्ना मध्यमसमासा-दीर्घसमासे एव संघटने । गद्यस्य विकटनिबन्धाश्रयेण
 च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य,
 रसबन्धोक्तमौचित्यमेवानुसर्तव्यम् । तथा हि गद्यबन्धेऽप्यतिदीर्घसमासा रचना न विप्रलम्भशृङ्गार-
 करुणयोराख्यायिकायामपि शोभते ॥¹³

Abhinavagupta cites:

आख्यायिकायोच्छ्वासादिना वक्त्रा पर वक्त्रादिना च युक्ता । कथा तद्विरहिता ।

Viśvanātha says in his *Sāhityadarpaṇa*:

कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
 क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ।
 आदौ पद्यैर्नमस्कारः खलादेवृत्तकीर्तनम् ॥
 आख्यायिका कथावत्स्यात्कवेर्वशानुकीर्तनम् ।
 अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥
 कथांशानां व्यवच्छेद आश्वास इति बध्यते ।
 आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् ॥

¹² *Agnipurāṇa*, Vol. II, 337.13 to 19, p. 336

¹³ *Dhvanyālokaḥ*, III.8, pp. 263-264

अन्यापदेशेनाश्वासमुखे भाव्यार्थसूचनम् ।¹⁴

Bāṇabhaṭṭa says:

सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।

शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥¹⁵

स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् ।

रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥¹⁶

Amarasimha advocates as follows:

आख्यायिकोपलब्धार्था पुराणं पञ्चलक्षणम् ।

प्रबन्धकल्पनो कथा प्रवह्निका प्रहेलिका ॥¹⁷

In the *Alaṅkāra-saṅgraha* it is said:

गद्यं तु कथितं द्वेधा, कथेत्याख्यायिकेति च ।

कथाकल्पितवृत्तान्ता, सत्यार्थाख्यायिका मता ॥¹⁸

Characteristics of *Kathā*:

The theme or the subject is the imagination of the poet. The story is narrated by the character other than hero. The different parts of the *Kathā* are known as *Lambhaka* or *Lambaka*. Use of Āryā metre is frequent in between. *Kathā* may be written in Apabhraṁśa other than Sanskrit. *Maṅgalaśloka* and *Durjananindā* etc. are there in *Kathā*. The main story goes on without disturbing the main sentiment.

Characteristics of *Ākhyāyikā*:

We get historical element or true element in *Ākhyāyikā*. The hero himself narrates the story. The different parts of the *Ākhyāyikā* are known as *Ākvāsa* or

¹⁴ *Sāhityadarpaṇa*, VI.332 to 335, p. 469

¹⁵ *Harṣacaritam*, Prāstāvika Verse 21

¹⁶ *Kādambarī*, Pūrvabhāga Verse 8

¹⁷ *Amarakośaḥ*, I.321

¹⁸ *Saṅketaṭīkā*, I.15

Ucchavāsa. Verses of *Vaktra* or *Aparavaktra* metre were written in between where the narration of the preceding story would be there. Kidnapping of girl, war and calamities were explained nicely. Only Sanskrit language is used here. The poet's race would be explained. *Karuṇa* and *Vipralambha Śṛṅgāra* sentiments are used and small and medium compounds are used. Daṇḍin says in his *Kāvyaadarśa* (I.27) तत्कथाख्यायिकेत्येका जातिः संज्ञाक्षद्वयाङ्किता । means *Kathā* and *Ākhyāyikā* are one and the same. Only different names are given to them.

II.III ORIGIN OF KATHĀ

Kathā originated and developed however side by side with other Sanskrit literatures, very slowly and gradually, as it is the need of classical period. The *Pañcatantra* is the main book belonging to *Kathā* and is written by Pandit Viṣṇuśarmā. As the name indicates, the work has five *Tantras* means sections: *Mitrabhedam* (discord between friends), *Mitrasamprāpti* (tricks to win friends), *Kākolukiyaṃ* (crow and owl), *Labdhapraṇāśam* (destruction of what has been gained) and *Aparīkṣitakāraṇam* (result of thoughtless action). Each *Tantra* is associated with some subject matter. Here, animals appear as characters and discuss matters pertaining to worldly wisdom, art of life, political diplomacy etc. The *Pañcatantra* is the oldest work of the stories of this type.

It is impossible to tell about the time of *Pañcatantra*. But, it was translated into 'Pehlevi' language by the order of the king of 'Persia', 'Khosru Anushirvan' in 531-79 A.D. So the original *Pañcatantra* may be of fifth century A.D.

Even *Hitopadeśa* is a collection of ancient popular folk-tales. It is written by a scholar named Nārāyaṇa Bhaṭṭa who was patronised by the king Dhavalcandra of Bengal. In the *Hitopadeśa*, animals and birds appear as characters. These characters discuss *dharma*, politics, worldly dealings etc. take decision and act accordingly. The *Hitopadeśa* comprises of four sections, *Mitralābha*, *Mitrabheda*, *Vigraha* and *Sandhi*. In the "Origin and Development of Sanskrit Literature" A.A. Macdonell writes about both *Pañcatantra* and

Hitopadeśa as follows, “As both the *Pañcatantra* and the *Hitopadeśa* were originally intended as manuals for the instruction of kings in domestic and foreign policy, they belong to the class of literature which the Hindus call *Nītiśāstra*, or ‘science of political ethics’. A purely metrical treatise dealing directly with the principles of the policy is the *Nītiśāstra*, or ‘Essence of conduct’ of Kāmandaka, which is one of the sources of the maxims introduced by the author of *Hitopadeśa*.”¹⁹

In the “History of Sanskrit Literature” A.A. Macdonell writes as, “The earliest form of the literary narrative is a mixture of prose and verse. Certain stories are already found in Vedic literature, like that of Pururavas and Urvaśī, but these belong to the sphere of myth and legend rather than to that of fairy tale in the strict sense. It was only in the later days of the post-Vedic period that works of literary narrative were composed entirely in verse. Works written entirely in prose are rare; in the historical romances verses are to a limited extent introduced.

The main book belonging to this department is the *Pañcatantra*, which has had a longer and more eventful history than any other work of Indian literature. Two German scholars have been concerned with the elucidation of that history. Theodor Benfey was the first both to translate it from Sanskrit and to trace its migrations, by translation, into the literature of almost innumerable countries. The second is Professor Johannes Hertel, who was by means of critical editions of its most important recensions and by numerous researches, laid bare its fortunes in India itself. It is only natural that the original form of a text of this kind, consisting of a number of stories and maxims, should have undergone frequent alterations in the course of many centuries. But, its original character was never quite effaced. It always remained a work intended to teach political science and worldly wisdom in the form of fables, stories, and maxims. In its earliest form it works for the instructions of princes, but later it became more a

¹⁹ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, p. 275

book for education of youth generally. Purely moral stories were to a certain extent introduced only in later recensions. Although the original form of the *Pañcatantra* has not been preserved, we are able to draw well-founded conclusions regarding it from its earliest surviving recensions. There are five such.

The most important of all the modern adaptations of the *Pañcatantra* is the *Hitopadeśa*, or ‘Salutary Advice’. Its place of origin was probably Bengal. The author is very independent in the way in which he has altered and rearranged the subject matter. The *Hitopadeśa* contains seventeen stories which are not found in any of the recensions of the *Pañcatantra*. The character of a work on political science is more apparent in the *Hitopadeśa* than in any other adaptation of the *Pañcatantra*. It adds a large number of maxims of this type. The *Hitopadeśa* is one of the works of Indian literature that has been known longest and best in Europe. Besides being extensively studied in the original, it has been translated into many Indian vernaculars, including Bengali, as well as repeatedly into European languages.²⁰

A. A. Macdonell writes about the *Kathā* in his book “Origin and Development of Sanskrit Literature” as, “Originally the *Pañcatantra* was probably intended to be a manual for the instructions of sons of kings in the principles of conduct, a kind of ‘Mirror of Princes’. For it is introduced with the story of king Amaraśakti of Mahilaropya, a city of south, who wishes to discover a scholar capable of training his three stupid and idle sons. He at last finds a Brāhmaṇa who undertakes to teach the princes in six months enough to make them surpass all others in knowledge of moral science. This object he duly accomplish by composing the *Pañcatantra* and reciting it to the young princes. The framework of the first book, entitled ‘Separations of friends’, is the story of a bull and a lion, which are introduced to one another in the forest by two jackals and became fast friends. One of the jackals, feeling him neglected, starts and

²⁰ Macdonell, A. A., *History of Sanskrit Literature*, pp. 96-97 & 99

intrigue by telling both the lion and the bull that each is plotting againsts the other.²¹

As a result, the bull is killed in battle with the lion, and the jackal, as prime minister of the latter, enjoys the fruits of his machinations. The main story of the second book, which is called 'Acquisition of friends' deals with the adventure of a tortoise, a deer, a crow and a mouse. It is meant to illustrate the adventure of judicious friendship. The third book, or 'The War of the Crows and the Owls', points out the danger of friendship concluded between those who are old enemies. The fourth book, entitled 'Loss of what has been acquired, illustrated by the main story of the monkey and a crocodile, how fools can be made by flattery to part with their possessions. The fifth book, entitled 'Inconsiderate Action' contains a number of stories connected with the experiences of a barber, who came to grief by failing to take all the circumstances of the case into consideration.

A collection of pretty and ingenious fairy tales with a highly Oriental coloring is the *Vetālapañcaviṃśati* or 'Twenty five tales of the Vetāla' (a demon supposes to occupy corpses). The framework of this collection is briefly as follows: king Vikrama of Ujjayini is directed by an ascetic to take down a corpse from a tree and convey it without uttering a single word to a sport in a graveyard where certain rights for the attainment of high magical powers are too take place. As the king is carrying the corpse along on his shoulders, a Vetāla, which has entered it, begins to speak and tell him a fairy tale. When the king inadvertently replies to a question, the corpse at once disappears and is found hanging on the tree again. The king goes back to fetch it and the same process is repeated until the Vetāla has told the twenty-five tales. Each of these is so constructed as to end in a subtle problem, on which the king is asked to express his opinion. The stories in the work are known to many English readers under the title of Vikrama and the vampire.

²¹ Macdonell, A. A., *Origin and Development of Sanskrit Literature*, p. 175

Another collection of fairy tales is the *Simhāsana-dvātrimśikā*, or ‘Thirty-two stories of the Lion-seat’, which also goes by the name of *Vikrama-carita*, or ‘Adventures of Vikrama’. Here it is the throne of king Vikrama that tells tales. Both this and the preceding collection are of Buddhist origin.²²

The later form of the Kasmirian recension, the *Kathāsaritsāgara*, or ‘Ocean of Narrative Streams’, was composed between 1063 and 1081 A.D. though Somadeva writes in the *Kāvya* style, he does not make an exaggerated use of poetic ornament or of metre, for he adapts the form to the matter. Very often stories appear that do not suit the context and the same story is found in two, occasionally even three, different forms. The main story is, moreover, much less interesting than those of which is the framework. Somadeva evidently thought less of the latter than of the interwoven tales. He incorporated in it whole books, like the *Pañcatantra*, in which other shorter stories are inserted.

The *Kathāsaritsāgara* throws much light on the contemporary social and religious conditions prevailing in India. It is also important in its relation to world-literature, for several of its stories reappear in the West.²³

II.IV PROSE LITERATURE OF CLASSICAL PERIOD

In the classical period, we have glimpses of prose in various branches of learning, namely, scientific, Puranic, inscriptional, dramatic and didactic literature, besides the prose *kavya* literature proper. Prose has been abundantly employed in scientific writings ranging from works on Grammar, Prosody, Philosophy etc. to treatises on Medicine and Surgery. Form the point of view of style; it may be divided into the following classes: (i) aphoristic (*sūtra*) style, (ii) commentatorial (*vṛtti*) style and (iii) expositive (*bhāṣya*) style. Patañjali’s prose, possessed of elegant and forceful diction, deserves special mention in this respect.

²² Macdonell, A. A., *Origin and Development of Sanskrit Literature*, pp. 252-256

²³ *Ibid*, p. 105

The prose found in the *Bhāgavata* and *Viṣṇupurāṇa* is still more charming and effective, though very little in quantity, it is amply ornamented, and the grace of literary prose is present herein in its moderate form. But it is the inscriptional prose which closely approaches in point both of language and style to the literary prose.²⁴

It must have been influenced by the contemporary prose *kāvyas* which are now unfortunately lost, for it contains almost all the elements of poetic prose, viz., compactness, perspicuity, grace and embellishment. The oldest available specimen of this ornate prose in the Girnar inscription of Rudradaman (150 A.D.) reminds us of Bana's elaborate style, though in point of time the two are separated by a period of about five centuries. The inscription makes an express mention of 'perspicuous, light, pleasant, varied, charming and embellished prose elevated by verbal conventions and it is itself a befitting example of such ornate prose. The Allahabad inscription of Samudragupta (c.350 A.D.) by Harisena presents another beautiful specimen of ornamented prose. There are other epigraphs also which contain the elements of refined prose.

The prose in dramas and especially in early plays is simple and direct and hence forceful. It exhibits a style that is concise but effective and polished but unostentatious. The general poetic elements such as poetic figures and excellences have, of course been employed here, but with utter restraint. Equally simple and straight is the prose found in the beast fables represented by *Pañcatantra* or its older recessions and later offshoots. It avoids the employment of ornamental measures, though it possesses a peculiar charm of style of its own that is born of fluency, force and perspicuity. Although the stories of *Pañcatantra* have been termed *Kathās* and word *Ākhyāyikā* is suffixed to its older recession, the work is never included in the category of ornate prose *kavya* for its being didactic in nature and spirit. The prose style of *Jātaka* stories, on the other hand

²⁴ *Ibid*

profess to be artistic and ornate, and it may easily be accorded a suitable place between the prose diction of fable literature and that of the prose *kāvya*s.

The literary prose form includes the prose *kāvya* with its varieties like *Kathā* and *Ākhyāyikā* as also the form *Campūs* where prose is interwoven with verses here and there. The prose *kāvya* style, which we observe in the works of Subandhu, Bāṇa and Daṇḍin, presents a somewhat mature form, and it is evident therefore, that it originated and received its early development much before these writers. Narrative here occupies a very subordinate place, being chiefly employed as the thread connecting a series of lengthy descriptions full of ling strings of comparisons and often teeming with puns.²⁵

Owing to the frequent use of immense compounds, their style makes them difficult reading. Their matter, however, is not derived from mythology or heroic legends, but mostly from literature of fairy tales.²⁶

II.IV.1 BĀṆABHAṬṬA

Bāṇabhaṭṭa has been famous prose writer of Classical Sanskrit literature. The sole reason after it was that he wrote excellent romances. He had superb poetic ability. Apart from this, he had furnished relevant information pertaining to his personal life as well as given sufficient references that of his predecessors in the field of poetry.

Bāṇabhaṭṭa has composed two prose romances and they are: *Harṣacaritam* and *Kādambarī*. The former is of the *Ākhyāyikā* and the later is of the *Kathā* type. *Harṣacaritam* is a very good source of information regarding Bāṇa's life.

a. Kādambarī

²⁵ *Ibid*, p. 103

²⁶ *Ibid*, p. 106

Kādambarī is the famous work of Bāṇa. The story of *Kādambarī* is very complex and it deals with the lives of two heroes Puṇḍarīka and Candrāpīḍa who were reborn twice on earth. This is a love story of Kādambarī and Candrāpīḍa and of Mahāśvetā and Puṇḍarīka. Due to the curse of Puṇḍarīka, Candra is born as prince Candrāpīḍa and in the next birth, the same Candrāpīḍa is born as the king Śūdraka. In his next birth Puṇḍarīka becomes minister's son Vaiśampāyana. He is a friend of Candrāpīḍa. But, he took some liberty with Gandharva- maiden who cursed him. So, he became a parrot. Thus *Kādambarī* is a story of three births viz. (i) Candra- Candrāpīḍa and king Śūdraka (ii) Puṇḍarīka, Vaiśampāyana and Śuka.

b. Harṣacaritam

We are indebted to Bāṇa for giving an account of his own life in the first two and half chapters of the *Harṣacaritam*. Bāṇa first narrates elaborately the mythical origin of his race in the first *ucchavāsa*. Then in second *ucchavāsa* and a part of the third, we are given autobiographical details of him.

We know next to nothing about Bāṇa's later life. It is clear that Bāṇa had married even before he went to the king's court and had a son who finished his father's incomplete work *Kādambarī*. Traditions believe that Mayūrabhaṭṭa was Bāṇa's father in law.

In the remaining portion of the *Harṣacaritam*, the poet gives the tale of Harṣa beginning from the death of his father, the murder of Harṣa's elder brother Rājyavardhana, Harṣa's successful effort to save his sister Rājyaśrī and his return with her. The *Harṣacaritam* is incomplete in eight chapters (*ucchavāsas*).

Bāṇa is a master of prose. He tried successfully both *Ākhyāyikā* and *Kathā* forms of prose. He writes in a vigorous style known as *Gauḍī*. He is a writer who "never get tired, never stops or falters in huge descriptions". Overall, his style is

Pāñcālī and *Kādambarī* is finest specimen of *Pāñcālī* style. We can see here the beauty of Bāṇa's style in the following paragraph of

अच्छोदसरोवरवर्णनम् -

प्रविश्य च तस्य तृषण्डस्य मध्यभागे मणिदर्पणमिव त्रैलोक्यलक्ष्मयाः स्फटिकभूमिगृहमिव वसुन्धरादेव्याः जलनिर्गमन मार्गमिव सागराणाम् निस्यन्दमिव दिशाम् अंशावतारमिव गगनतलस्य कैलासमिव द्रवतामापन्नम् तुषारगिरिमिव विलीनम् चन्द्रातपमिव रसतामुपेतम् हराट्टहासमिव जलीभूतम् त्रिभूवन पुण्यराशमेव सरोरूपेणावस्थितम् वैदूर्यगिरिजालमिव सलिलाकारेण परिणतम् शरदभ्रवृन्दमिव द्रवीभूयैकत्र निस्यन्दितम् आदर्शमिव प्रचेतसः स्वच्छतया मुनिमनोभिरिव सज्जनगुणैरिव हरिणलोचनप्रभाभिरिव मुक्तिफालांशुभिरिव निर्मितम् आपूर्णपर्यन्तमप्यन्तःस्पष्टसकलवृत्तान्ततया रिक्तमिवोपलक्ष्यमाणं अनिलेद्धूतजलतरङ्गसीकर धूलिजन्मभिः सर्वतः संस्थितैः संरक्ष्यमाणमिवेन्द्रचापसहस्रैः प्रतिमानिभेनान्तः प्रविष्टसजलचरकानन शैल नक्षत्रग्रहचक्रवालम्.....²⁷

In the following paragraph, we can see the beautiful sketch of Mahāśvetā that is the speciality of Bāṇa.

महाश्वेतावर्णनम्

दक्षाध्वरक्रियामिवोद्धत गण कच ग्रह भयोपसेवितत्रयम्बकाम् रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थं मागृहीतहराराध्याम् क्षीरोदाधि देवतामिव सहावास परिचित हर चन्द्रलेखोत्कण्ठाम् इन्दुमूर्त्तमिव स्वभानुभयकृतत्रिनयनशरणगमनाम् ऐरावतदेहाच्छविमिव गजाजिनावगुण्ठित शितिकण्ठचिन्ति तोपन्ताम् पशुपति दक्षिण मुखहासच्छविमिव बहिरागत्य कृतावस्थानाम् शरीरिणीमिव रुद्रोद्धूलन भूतिम् आविर्भूताम् ज्योत्स्नामिव हरकण्ठान्धकारविघट्ट |²⁸

II.IV.2 SUBANDHU

Subandhu, as author of the romance *Vāsavadattā* (the story of which has nothing to do with the plot of the play attributed to Bhāsa), was famous as one of the best of poets. Of his life nothing is known, nor is any other work of his mentioned

²⁷ Bāṇabhaṭṭa, *Kādambarī*, p. 379

²⁸ *Op. cit.*, pp. 399-400

anywhere. The plan of the tale, which was probably not invented by him, contains features commonly occurring in fairy tales, such as love originating in a dream, speaking birds, magical horses, transformation into a pillar of stone, and so forth. His chief aim is not to invent stories of adventure, but to display his masterly skill in the *Kāvya* style (cp. P. 129). His *Vāsavdattā*, which recounts the popular story of a princess of Ujjain bearing that name, was composed by Subandhu about 600 A.D. the author of two celebrated romances was Bāṇa, the first Indian poet about whose date we have certain knowledge. He lived at the court of king Harṣavardhana (606-48 A.D.). He wrote his *Kādambarī*, Which relates the fortunes of a princess so named, early in the seventh century.²⁹

a. Vāsavdattā

Subandhu's *Vāsavdattā* is related to the love story of prince Kandarpaketu and princess Vāsavdattā. The story runs as under:

The king Cintāmaṇi had a son named Kandarpaketu, who was like his father, an abode of all virtues. Once, when the night was waning, he beheld in dream a maiden of exquisite beauty who had hardly completed eighteen years. She bewitched his youthful heart. The love sick prince found it extremely difficult to endure life without her and shutting out his relatives spent time lonely refusing even food and the like in eager expectation of union with her in dream, but to no avail. His bosom friend Makaranda somehow obtained access to him. Finding him in that state, he admonished him to drive away his mind from the beauty dwelling in his heart; but the homily had no effect. Kadarpaketu expressed his utter inability and asked Makaranda to accompany him in quest of his beloved as true friend. They set off in search of her. On their way, they reached Vindhya forest with Revā flowing by the side. Kadarpaketu slept under the Jamun tree, on the bed of the leaves, prepared for him by Makaranda. When but half of watch of night had elapsed and starling and parrot were heard quarreling. The starling was asking, in a voice tremulous with anger, the parrot, suspecting flirtation with

²⁹ Macdonell, A. A., *History of Sanskrit Literature*, p. 107

some other starling, the reason for coming so late in the night. Lending their ears to the dialogue between the couple they heard the parrot say “My darling, I have heard and witnessed an unprecedented story: for this reason there has been a loss of time”. Then being urged by the starling, whose curiosity had been aroused, the parrot, began to recount the tale.

In the city of Kusumapura inhabitant by noble populous and accomplished courtesans, there was a king name Śṛṅgāraśekhara, and embodiment of all virtues and an ideal rule in his late age he had a daughter called Vāsavdattā, by his chief queen Anaṅgavatī even after reaching puberty she remained averse to any talk of marriage. But, the advent of spring filled her youthful heart with uncontrollable passion. Knowing of her intention through her intimate compassion, her father summoned all the prince on the earth for her *Svayamvara*. The princess surveyed them, one and all, but chose none and returned with the depressed heart. That very night, she was in the vision of youth, attractive and noble, valorous and virtuous, the very resort of all learning, a mirror to goodness, the origin of all sciences and stored house of all handsomeness. She learnt in the very dream that the youth was Kandarpaketu, son of king Cintāmaṇi. She fell in love with him. All efforts of her friends to cure her of her acute love sickness resulted in nothing save their own swoon along with hers. She only hoped that the youth of her heart might experience as poignant her torment as her own. Her confidante, the starling Tamalika, after consultations with her friends, set out to find out Kandarpaketu and to observe his feelings. Tamalika was, the parrot told, sitting under the tree.

Knowing this, Makaranda greeted Tamalika and narrated the condition of Kandarpaketu and his wanderings in search of Vāsavdattā to it. Tamalika was grateful and presented to Kandarpaketu a mishive, which it has brought for him from her mistress, Vāsavdattā. Kandarpaketu, plunging in the ocean of joy at listening to it, embraced Tamalika and asked it all about Vāsavdattā. They then accomplished the starling to the city of Vāsavdattā and reached there at night hearing the equivocal conversions of female love-messengers sent by women to

their lovers. Wondered at the magnificence of Vāsavdattā's mansion and the amorous chatters of maiden there, he saw his beauteous beloved and swooned with unfathomable joy. Vāsavdattā, too fainted as she beheld her lover.both of them were brought back to consciousness by her friends. Then Kalavati, a vessel of all confidence and dearer to the innumerable torments which Vāsavdattā had endured in his separation defined all description; and that he, too, had plunged himself into peril. She informed him that Vāsavdattā's father, afraid of the sin of her passing youth, had decided to give her will to Puṣpaketu, son of Vijayaketu, the supreme lord of the Vidyādhara; and that she had made up her mind to immolate herself if Tamlika failed in fetching that day the person of her heart. Kanderpaketu, helped by Vāsavdattā's companions, eloped with her on a celestial steed Manojaava leaving Makaranda there in search of tidings.

Through a cemetery, they approached the Vindhya forest. When the sunshine had spread, they slept in a bower of creepers. Awaking at noon, Kanderpaketu found to his great surprise and disappointment that his beloved was missing. He wandered about everywhere in search of her but to no avail. In utter desire, he resolved to put an end to his life by drowning in the ocean; but he was prevented from it by a heavenly voice, which promised him reunion with his sweetheart. In hope, he sustained himself and wandered to and fro in search of her spending the rainy and autumn seasons with a heavy heart. Once, in autumn, he came across a stone-image which resembled his beloved. When in curiosity he touched it with his hand, it turned into the real Vāsavdattā. Plunging into the ocean of joy, he embraced her long and asked how this all had happened. Vāsavdattā related to him the following account:

Leaving her lord sleeping in the bower of the Vindhya forest, she went out to collect fruits, etc. for him thinking that he had nothing for a long time. In an instant, she perceived the camp of an army. As she thought whether this was the host of her father come to search for her or perchance the army of her lord, the General of the Army ran towards her but was attacked by another general, a

Kirāta. As she thought if she informed her lord, he, being alone, would be killed by them; but if she had informed their armies engaged themselves in a fierce battle and destroyed themselves.

An ascetic who had gone out for collecting flowers, etc. returned there, and finding his hermitage ruined and thinking her the sole cause of the ruin, he cursed her to turn to stone. Perceiving her suffering much distressing, he made the termination of the curse concurrent with the touch of the hand of her noble lord.

Thus, the two devoted hearts were ruined for bliss unbound. Makaranda also approached there. Kandarpaketu returned to his city with his beloved and his friends and lived happily ever thereafter.

II.IV.3 Daṇḍin

Daṇḍin was a poet first and subsequently a rhetorician. His *Kāvyādarśaḥ* not only deals with the poetical doctrines of a theorist alone, but also contains illustrations of a poet's effective utilisation of poetic principles. Amongst the popular Sanskrit poets, Daṇḍin's name is rated next only to Vālmīki and Vyāsa. Praising Daṇḍin, it has been said:

जाते जगति वाल्मीकौ कविरित्यभिधाऽभवत् ।

कवी इति ततो व्यासे कवयस्त्वयि दण्डिनि ।।³⁰

a. *Avantisundarīkathā*

The *Avantisundarīkathā* was published by the University of Kerala in 1954 and is ascribed to Daṇḍin, some scholars consider this work to be an intrinsic part of the *Daśakumāracaritam* itself. As a matter of fact the author of the *Avantisundarīkathā* does not appear to be as accomplished writer as the author of the *Daśakumāracaritam* but seems to be distinctly influenced by Bāṇabhaṭṭa. He has not only borrowed the name of the characters but also a part of the plot from Bāṇabhaṭṭa's *Kādambarī*. The characters Keyūra, Kādambarī, Gandharva and

³⁰ *Kāvyādarśaḥ*, I. 105, p. 56

Apsarā of this text actually belong to *Kādambarī*. The author has also made an unsuccessful attempt of copying the style of Bāṇabhaṭṭa. The *Daśakumāracaritam* undoubtedly is a much earlier composition. Therefore, the *Avantisundarīkathā* cannot be attributed to Daṇḍin, the poet, who composed the *Kāvyādarśa* and the *Daśakumāracaritam*.

b. Daśakumāracaritam

The *Daśakumāracarita* is an elegant prose-romance (*ākhyāyikā*) which holds the foremost position amongst the amorous prose-romance. It appears that the time and environment of India as depicted in the *Daśakumāracarita* was very prosperous. Life was very comfortable and all means of livelihood were easily accessible. There was no threat of any foreign invasion and the internal skirmishes, if any were only due to the pursuit of personal glory and honour. Kings having petty kingdoms marched out to battle only to establish their glory but were not inclined to annexe other kingdoms. Jain and Buddhist shrines existed in and around almost all the cities. As a result of the immense prosperity, many kinds of vices were easily accessible to the youth. Gambling, drinking bouts, sporting in the pleasure gardens, dancing, singing and dalliance with the prostitutes were not only common, but special festivals were organised for indulging in such vices. Even an ordinary prince left no stone unturned in order to win over a charming princess or the exceptionally beautiful daughter of a wealthy businessman.

The *Daśakumāracarita* contains more than ten lucid amorous tales abounding in the intricacies of love and passion. A few more tales related to the main theme have been added to these ten stories of the ten princes. The use of charms, incantations, trickery and magical feats to win over one's beloved make these stories very similar to the tales of the *Brhatkathā* of Guṇādhya. The *Brhatkathā* is divided into *lambakas* and each *lambaka* contains the story of the marriage of one hero or the other. Similarly, each *ucchvāsa* of the

Daśakumāracarita concludes in the matrimony of the hero with a princess, whom he attains through his spectacular feats of valour.

These stories also contain such situations wherein the paramour in order to attain his beloved, takes her into confidence and kills her husband in her very presence through deceitful means and then chops the corpse into peaces and throws it into the fire bit by bit. The descriptions of the secret meetings of the young prince and princesses at night are indeed very adventurous and their daring acts are awe-inspiring that they would enamour the heart of any reader. The descriptions of the maritime trade of India, which abound in the *Brhatkathā* have also been referred to in the *Daśakumāracarita* in the form of overseas trade. Thus it appears that the world of fantasy in which these stories took shape is not very much distanced from the period of Bāṇabhaṭṭa's *Kādambarī*, yet, undoubtedly, there is a difference of at least one *yuga* (era) between the two poets. Hence, it can be surmised that Daṇḍin, the author of the *Daśakumāracarita*, was undoubtedly the predecessor of Bāṇabhaṭṭa, the author of *Kādambarī*. Thus, the *Daśakumāracarita* must have been composed around 550 A.D.

Rājavāhana, the main hero of the *Daśakumāracarita*, is the son of Rājahaṁsa, the king of Magadha. Puṣpapura (Pāṭaliputra), is his capital. Mānasāra, the king of Mālvā is the enemy of Rājahaṁsa. His son Darpaśāra becomes a rival of Rājavāhana, who is married to Avantisundarī of Avantī.

II.IV.4 Dhanapāla

Dhanapāla's *Tilakamañjarī*³¹ was composed sometime during 1015-1055 A.D. in Dhara, the imperial capital of the Mālavā empire of Paramāra Bhojadeva. It is a Sanskrit prose-romance (*gadya-kāvya*) interspersed with occasional verses. Set though it is a Jain socio-religious back-ground, it reflects the contemporary social and political situation as well as the literary trends during the heydays of the Paramāra empire of Mālavā.

³¹ Dhanpāla, *Tilakamanjari- A Critical Study*, p-10

The main plot is consisting of the love affair of Harivāhana and Tilakamañjarī. The by-plot consisting of the love affair of Samaraketu and Malayasundarī is really supposed to be only secondary and meant to serve as a background in contrast to the divine love between Harivāhana and Tilakamañjarī. But it is this secondary story that occupies more space in this novel.

II.V PROSE LITERATURE OF MODERN PERIOD

Prose and poetry are two main branches of Sanskrit Literature. Prose is a simple, easy, free form of literature where as poetry is the beautiful composition consists of figures of speech, which gives deep meaning, from different angles. Poetry touches the heart and prose touches the mind. Prose has restrictions because of rules where as poetry has no rules as well as restrictions. So the writer is free to write. So it is truly said that गद्यं कवीनां निकषं वदन्ति । and गद्येनैव काव्यकौशलं पूर्णतया परीक्ष्यते । and prose is also known as अपाद पदसन्तानो गद्यम् । In Sanskrit the prose is originated from ancient times. *Gadya*, *Padya* and *Campū*- among these three types, *Gadya* is more tough, because in *Gadya* the author's style, intelligence and abilities (कौशल-प्रतिभा-शैली) are counted.

II.VI MEANING OF UPANYĀSA

The translated word for *Upanyāsa* in English is Novel. In Sanskrit prose literature we get two types of it and they are *Kathā* and *Ākhyāyikā*. In *Amarakoṣa*, we get the meaning of *Upanyāsa* as, 'उपत्यसस्तु पद्यवाङ्मुखम् ।' means 'किसी बात का उपक्रम करना ही उपन्यास कहलाता है ।'

The word *Upanyāsa* was firstly used in Dramas (*Nāṭyaśāstra*) i.e. 'Nāṭyasandhi' '*Upanyāsaḥ prasādanam*' means to make visible or 'उपपत्तिकृतो ह्यर्थ उपन्यासः प्रकीर्तितः' means to keep any opinion forward. We use the word '*Upanyāsa*'.

Great poets like Amaruka, Kālidāsa, Bhavabhūti etc. have also used the word ‘*Upanyāsa*’ in their works. Viśvanātha in his ‘*Sāhityadarpaṇa*’ written as the ‘*Upanyāsa*’ is one of the seven Limbs of ‘*Bhaṇikā*’.

‘उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनम् ।’.

Here, Viśvanātha says that a part of drama is known as ‘*Upanyāsa*’. But, ‘*Upanyāsa*’ means Novel, a form of *Gadyakāvya*.

II.VII NOVELISTS AND NOVELS OF NINETEENTH AND TWENTIETH CENTURY

Present prose literature has its own new speciality. Modern Sanskrit literature is so easy, simple and has powerful flow of language without complicated compounds. Sanskrit prose literature has its own vast tradition. But according to modern time the meaning and the style are changed. There are two styles in literature as *gadya* and *padyakāvya*. Prof. Rajendra Mishra (has given the definition) explains as: ‘पद्यते पदैः नियम्यः इति पद्यम् । गद्यते इति गद्यम् । या रचना पदैः करणैः नियम्यते सा तावत् पद्यम् इति उच्यते । परन्तु या रचना केवलं गद्यते, केवलं उच्यते, नियमान् उपेक्ष्य स्वतन्त्ररित्या यत् किञ्चिदपि समुच्यते तद् भवति गद्यम् ।’

Like wise the writing which is written without any rules or any metre is prose (or *gadya*). So, he tells गद्-व्यक्तायां वाचि इति वर्तते । सर्वतन्त्र-स्वतन्त्ररीत्या नियमान् उपेक्ष्य यत् किञ्चिदपि कथ्यते, उच्यते तद्भवति गद्यम् ।

There are rules and metres in poetry writings whereas in prose there are no any rules. So, the poet is free to write and he has own particular style. As in Bāṇa’s prose writing every letter is full of *Śleṣagūṇa* whereas Subandhu has his own style of prose writing and Daṇḍin writes mainly in *Ojagūṇa* and *Samāsabahulā* (means joining all words together to make a big compound). We find totally changed form of prose literature in Modern period. It started from 1784 A.D.

1. AMBIKĀDATTA VYĀSA

In contemporary Sanskrit prose, Pt. Ambikādatṭa Vyāsa has a special position. He was born on Chitra-Shukla-Ashtami 1915 in Jaipur. His father's name was Sri Durgadatta and grandfather's name was Pt. Rajaram Shastri. The whole family was settled in Kāśī from Ravaṭji-Ka-Dhūlā of Rajasthan.

Firstly he wrote the poetry '*Sarasvatīyantra*' and in 1945 he wrote '*Sāmavataṃ*' which is as beautiful as Kālidāsa's *Śakuntalā*. He wrote '*Śivarājaviṇayaḥ*' in 1950 and got many awards for this. Sanatana Dharma Mahamandala, Delhi honoured him as '*Bihar Bhushan*'. In 1951, he was awarded with '*Bharata Ratna*' in Kāśī Mahasabha. In Mumbai, he was awarded with '*Bharatabhooshanam*' by Goswami Ghanashyāmlal in Mahasabha and even the King of Ayodhya honoured him as '*Shatavadhani*'. This great personality was died on the thirteenth day of the month Margashirsha, 1957 i.e. in his early age.

a. **Śivarājaviṇayaḥ** - Among the many writings of his works, he composed during his life time from 1858 to 1900, *Śivarājaviṇayaḥ* is the first novel in Sanskrit. The plot of *Śivarājaviṇayaḥ* is based on the life of Śivaji. The main sentiment is *Vīra* and we can see the influence of *Kādambarī* of Bāṇabhaṭṭa in the style. In this work there are three parts called *Virāma* and each *Virāma* is further sub-divided into four parts which are called *Niḥśvāsa*. It is a historical novel, but some parts are of imaginations. The main theme of the story includes Śivaji's making the motherland free from Muslims, killing Afjhal Khan in the Bijapur Court (Darbar), meeting Yashvant Singh, attacking Shaista Khan, meeting Jaisinh, Śivaji captured by Aurangjeb, coming out in disguise, making of Sattara kingdom, conquering Maharashtra and being a Sovereign King.

This novel is recognised as the best modern novel (prose) of Sanskrit Literature. The influence of Hindi and Bengali novels was there. He was called '*Abhinavabāṇa*' for his style, taken from the *Kādambarī* of Bāṇabhaṭṭa. So, he

became famous in the Modern Sanskrit Prose Literature because of his modern style and beautiful sketch of Śivaji's character.

2. BHATTA MATHURANATH SHASTRI (1905)

a. Ādarśa Ramanī

Bhatta Mathuranath Shastri has composed a novel in 1905 A.D. named 'Ādarśa Ramanī'. It was published in Sanskrit Ratnakar Patrika in 1906 A.D. The life sketch of a widow was there in the novel, which was very hard and full of tragedy. The author has used easy and readable language in the novel. It has been divided into ten *Paricchēdas*.

The novel begins with the scene that the husband is on the death bed and he creates a miserable scene. He tells his wife that his daughter will only have to conduct all the necessary rituals after his death as she will be the owner of his property after his death. The tough life of a widow and the grabbing of her property by other persons and other pictures of her hardships are sketched very nicely in the modern style.

b. Mogalasāmrājyasūtradhārī Mahārājō Mānasimhaḥ

This is the second novel of the author based on historical situations. This novel is divided into sixteen (16) *laghukhaṇḍās*.

The novel depicts the life and great deeds done by the king Mānasimha. The chief sentiment of the novel is *Vīra*. In this novel, establishment of Goddess Śilādevī in Āmera Durga, the king Bhagavantadāsa's death and some historical events of the king Akbar etc. are explained.

c. Bhaktibhāvanā

It is the third novel of the author. It was published in prakhyā. In this novel, the main character Kamalā, who is the victim of child-marriage, becomes widow. She runs away from her house with a youth who was her neighbour. After that

she becomes prostitute. So, the people keep her away from the society and even restrict her from the visit of a temple.

The women insult her when she goes for taking bath in the river Yamunā. A servant who cleans the temple also insults her. However, the author treats her mercifully. The temple priest suggests her to worship Lord Kṛṣṇa in her mind. She starts worshipping and ends her life in deep meditation of the Lord Kṛṣṇa. The author takes her dead body on his shoulder and does her cremation on the bank of the river Yamunā.

3. MEDHAVRAT SHASTRI

Medhavrat Kaviratna was born in 1893. His father's name was Jagajivana. Ācārya Medhavrat was originally a Gujarati, but later became Maharastrian and began to live at village Yevala (Dist. Nasik, Maharashtra). Firstly he was a traditional Hindu but after hearing Swami Dayanand, he turned an Arya Samaji and established Arya Samaj at Yevala. In 1923 his father became ascetic, took another name Nityanand and went out to Haridwar. After completing his primary education, Medhavrat came to Sinkadarabad Gurukula (1905). In 1910 he turned to Vṛndāvana. In 1916 he left the study and became the Head of Vaidika Vidyalaya, Kolhapur. He was a teacher in Surat between 1920-1925. In 1925, he was appointed as a Professor in Itaula Gurukula. In 1941, he left the job and began to tour the various places in order to propagate the Vedas. In 1947, he left for Vānaprastha. Then he became the Principal at Narela and Chittorgarh Gurukulas respectively. Ācārya Medhavrat built a Divyakunja Upavana near Dandakaranya in Kusura village where there were fruits and flowers in a considerable quantity. This garden was situated on the bank of Mahadevi River. And one thing is the most remarkable that he published his best work the novel *Kumudīnicandraḥ* after selling out the ornaments of his wife. This great pillar of modern Sanskrit novels breathed his last on Nov. 22, 1964.

a. Kumudīnicandraḥ (1952)

It's needless to say that *Kumudīnicandraḥ* is a novel in Sanskrit which can be said as a torch holder work in the field of modern Sanskrit novel writing. Ācārya Medhavrat's *Kumudīnicandraḥ* is based on the traditional plot. However, the novel has become an epoch-making work. The story of the novel is as follows:

There was a kingdom Vijaynagar ruled over by the king Vijay Singh. He had a beautiful daughter Kumudini. Once Kroor Singh, the commander of the royal army kidnapped the princess and tried to blacken his face with her. But in the mean time a passer by Yogiraja appeared and saved her modesty. Thereafter the king obliging him appointed him as the Commander in place of Kroor Singh. This Yogiraja was none other than Chandra Singh, the prince of Ajitdurg Rajanagar which was ruled over by the king Kesari Singh. One evening in Vijaynagar when he went out from the palace to have a walk in the moonlight he saw a stone trembling. When he saw it from the proximity he came to know that there are many stairs built under the stone. Then he heard a voice of some boy. Then he set him free who was already captivated by Kroor Singh from last five years. That boy was none other than Ranveer Singh, the younger brother of Chandra Singh himself. Then both the brothers came to the palace and unravelled their true story. Then Kumudīni's marriage with Chandra Singh took place and Kumudīni recognised Ranveer. Once Kroor Singh planned to kidnap Kumudini but he failed and escaped from the palace. Later once the king Vijay Singh went for hunting. During the hunting a lion attacked the king but the arrows of Chandra killed the lion before it could do any harm to the king. Kroor Singh also came thereafter and attacked Chandra Singh but very soon he was overpowered by the latter. But Kroor, very politely apologised and begged to forgive him. Chandra forgave him and accepted an invitation of lunch from him but, Kroor served such an alcoholic food that Chandra began to faint and was easily captivated by Kroor. After some time he captured and killed the king Vijay Singh. When the queen Prabhavati heard the news of Chandra's captivity and the king's death, she committed Sati. After some time Ranveer Singh, by various

diplomatic tricks, succeeded in setting free his brother. Thereafter, when Chandra left for the palace he saw Kroor Singh again there who had come to kidnap his Kumudīni. Chandra and his aid Samar Singh both fell on him but in the mean time Kumudīni fainted, so they left Kroor and began to see Kumudīni. And thus Kroor escaped once again after killing Samar Singh. Ranveer Singh after setting Chandra free from the captivity of Kroor left for an unknown jungle where he found a garden. That garden was of the king Ranjeet Singh, the king of Amarakantaka. There he slept down and later collided with Ratnaprabhā, the princess. Later the king Ranjeet Singh proposed his princess name for marriage to Ranveer. And marriage took place. The information of this marriage was brought to Chandra by Mana Singh and Nayaka. Once when everyone was sleeping in the palace, Kumudīni was abducted by Kroor and his aid Kama Singh. Then Chandra got mad and went to jungle. Kroor took Kumudīni to his house. But Kroor's wife Vimala was against any such act. She consoled her. Nayaka came back to Ranveer with the information of Kumudīni's abduction and Chandra's madness. Ranveer, then after consulting his minister Pratap Singh, proceeded along with his queen Ratnaprabhā (with male dress). In the army camp once when Ranveer and Mana Singh were away, Ratnaprabhā beheld a young man in the rain in a mad position. She brought him to her camp and assured him that she would make his reunion with his wife possible. In the mean time Yogindra appeared and made Chandra alright. And through his divine eyes he showed his Kumudīni in the grip of Kroor Singh. Then Chandra appeared there and saved Vimala, the wife of Kroor, who was being ousted by Kroor's men. She became very happy when she knew that this man was the husband of her friend Kumudīni. Kroor had ordered his men in his mysterious house to sacrifice Kumudīni but Chandra's appearance dropped pitchers of water on his maligned intentions. He pushed Kroor to the ground. Since Chandra did not have any weapon with him, so he wanted to kill Kroor with his nail but Kumudīni prevented him to kill a man without weapons. In the mean time, Kroor's men suddenly appeared and captivated the unweaponed Chandra. After a short while the Kroor whose mouth was spitting blood, began to restore sense and both the

fools (Kumudīni and Chandra) once again fell in Kroor's grip. Kroor began to sacrifice both but Vimala appeared suddenly. Kroor made her silent after binding her in the rope and again he began to offer them for sacrifice but a voice came out from the statue, "Instead of these, I will accept your own sacrifice."

क्रूरसिंह ! अविप्रलम्बाधुनात्वदीय जीवनरज्जुः । अतोहमभिलषामि परित्रातुमिमान् । क्रूरसिंह ! तेषां स्थाने त्वदीयमेव बलिमादातुमुपस्थितोस्मि ।³²

And this was voice was of none but of Ranveer (who was now the king of Amarakantaka) and thus Ranveer set his brother, sister-in-law and Vimala free. Ratnaprabhā who was in the male dress introduced her to Kumudīni. Shortly after the freedom, Chandra jumped on Kroor but an Akashavani occurred and two Yogindras appeared and said that Kroor had to live some more days.

विरम राजकुमार ! विरम ! जीवतु किञ्चित् कालसो नृशंसः ।³³

Thus, Kroor was captivated and all his mysterious places and spots were blasted. Later Kroor was brought to the royal court of Vijaynagar. Prime Minister Pratap Singh read the charge sheet. And then the king Chandra Singh him to put him in lock up. In the court incidentally two Yogindras appeared. They were not really the Yogindras rather they were the old kings viz. Kesari Singh and Ranajeet Singh. Lastly Kroor Singh was executed on the bank of Chandravati river. His wife Vimala committed sati. The old kings left for jungle. Chandra Singh took over the reign of Vijaynagar and Rajnagar. And Ranveer went to Amarakantaka along with Ratnaprabhā.

4. Dr. KALANATH SHASTRI

In the history of Sanskrit Literature, Modern Prose Sanskrit Literature was started at the end of 19th century and at the starting time of 20th century. At that time, due to new culture on the teaching method of Sanskrit, due to effect of Western culture, different styles were appeared in Sanskrit Literature also. This gradual

³² *Kumudīnichandrah*, p. 195

³³ *Ibid*, p. 197

change highlighted on the Modern Sanskrit Prose Literature and gave birth to new style. Bengal is very famous for writing novels. So, the Modern Sanskrit Prose Literature was started nourished by the inspiration of Bengal Sanskrit Prose Literature. Sanskrit novels were printed in Sanskrit newspapers serially.

a. Jīvanasya Pātheyam

The novel *Jīvanasya Pātheyam* of Kalanath Shastri was published in journal ‘*Bharati*’. The novel starts in the desire of getting marks and at last that only becomes the guide for the life. The main character Kalpanā made Sanskrit as main aim of life and hero Rākeśa took the responsibility of teaching the Sanskrit literature. This style of the novel is like the diary writing and at the end of the novel both hero and heroine come together with the help of Sanskrit. (Sanskrit only brings the hero and heroine together at the end). So, Sanskrit itself is the *Pātheya* of their life.

5. RAMAJI UPADHYAYA

Ramji Upadhyaya was born at Malejiti village in Balia district of Uttar Pradesh. He is an M.A. and D. Phil. Of Allahabad University and has taught in Sagar University (M.P.) from 1947 to 1980. In 1963, he was awarded D. Litt. degree by the Sagar University only on *Prachina Bharatiya Sahityasya Sanskritika Bhumika* (Cultural Background of Ancient Indian Literature).

a. Dvā Suparṇā (1960)

Upadhyaya’s *Dvā Suparṇā* is a novel on the story of the mythological characters – Kṛṣṇa and Sudāmā. Upadhyaya has given a new interpretation to the story of friendship between Kṛṣṇa and his friend Sudāmā. The story in the novel begins in this way –

Sudāmā, Kṛṣṇa and Balarāma reached the hermitage of sage Sāndipani, near Ujjain and began their studies. Very soon they became experts in their

respective fields. After the *Samavartana* ceremony all of them returned to their homes. Before reaching home Sudāmā stayed for some time at Mathurā with Kṛṣṇa and Balarāma, since he had developed the friendship with Kṛṣṇa. Kṛṣṇa offered to make him rich but he refused to become so since a person who is in the profession of learning need not any property. This was his humble opinion. Later, Kṛṣṇa most diplomatically managed to bring a proposal of Ācārya Garga's beautiful and learned daughter Kaumudī's marriage with Sudāmā and ultimately succeeded in getting it approved from all concerned sides. Kaumudī too was inclined towards this Brahmana since he was the only speaker who spoke about Brahma in the royal festival organised by king Ugrasena in Mathura. The marriage took place and Sudāmā along with his Kaumudī was given heartily send off in Mathura. In the second half of the novel, a warm welcome to the newly wed couple has been described at the village of Sudāmā. All the old men, youths and even the children were seen enthusiastically receiving the new bride Kaumudī there. Though the village was very backward, however, Kaumudī did not take it otherwise. Sudāmā and Kaumudī both made up their mind to educate the villagers. In this connection, Sudāmā began to educate the person and Kaumudī took over the assignment of pushing up the women of the village. Gradually Sudāmā's name and fame crossed all the four sides and everyone recognised him as a noted Ācārya.

Kaumudī, on the other hand, launched a women educating programme. She opened a school for the girls, an institute for the adult women where the aged women used to study Purana and history. Kaumudī herself began to teach the music and other crafts to the brides. Later Kaumudī taking initiative in the sanitation problem, suggested to put the cows and other animals in the farms outside the village since the animals spread the dirt to a major extent. Very soon the village became an ideal one. She herself began to make thread on the Charkha. She wore little ornaments and the young women followed her life-style. Kaumudī not only preached rather lived such simple living and high thinking and it shortly evoked magical effect on the women of the village. Sudāmā used to feel

very much honoured and pleased to see the radical changes in the village with the efforts of his wife. After five years one day Kaumudi proposed to Sudāmā to go to Kṛṣṇa at Dwaraka and apprise him of the latest development of this village and impress upon him to invest some money for further development in their village. Reluctantly Sudāmā agreed to go. Kaumudi gave some chura (flattened rice) in his bag to offer it to Kṛṣṇa. Sudāmā reached Dwaraka after the journey of some days. Kṛṣṇa received him warmly and enthusiastically there. Sudāmā told him the message of Kaumudi. It was decided that they would go together in a week. In the mean time once Kṛṣṇa asked for some gift of Kaumudi if there was any. Sudāmā thought that Kṛṣṇa would certainly wash out his poverty when he would see it. Hence he did not want to give it. But Kṛṣṇa knew that there is chura in the bag and he took it forcibly and ate the same. After a week Sudāmā came back to his village on the royal chariot along with Kṛṣṇa and Rukmini. When they reached the village, Sudāmā was astonished to see that the village has become very prosperous and every one was seen pleased and seen singing the evening song under the leadership of Kaumudi. When she saw the visiting personalities, Kaumudi herself turned up and expressed gratitude to Kṛṣṇa for his visit. She received them. Later Kṛṣṇa also addressed the gathering and said that he will make all possible financial assistance available for the advancement of not only that village rather all the villages of his kingdom. He praised the activities of Kaumudi and said that Kaumudi was already his sister from Mathura. She had sent chura for me. I thought to return it after making it thousand times more.

In this way, Dr. Upadhyaya has given it completely a film colour. Sudāmā and Kaumudi have been made the hero and the heroine of this novel. Though Dr. Upadhyaya has accepted the supremacy of Kṛṣṇa, however, he has exalted the character of Sudāmā.

6. SRINIVAS SHASTRI

Shastri was born in 1913 in Rajasthan. Later, he reached Calcutta and began to earn his lively-hood through private practice of Vaidya. The *Candramahīpatih*

was written at the time when he was just 19 years old. It was published in 1959. Shastri informs that he is a rebel writer. He is against the capitalism. He has made his hero *Candramahīpatiḥ*, a king who gives up all his wealth for his subject. The king feels supreme joy and satisfaction in denuding himself of his superfluity of the material possessions. Shastri's other novel is *Sūryaprabha Kim Vā Vaibhava Pīśācaḥ* (1968)³⁴ which is as the next chain of the story of *Candramahīpatiḥ*.

a. Candramahīpatiḥ (1959)

Srinivas Shastri's *Candramahīpatiḥ* is one of the simple and lucid novels in post-independence period. As already stated that Shastri is a rebel writer, he has thought of a society where everyone can live happily and all the people can get an opportunity to raise. The story of his novel *Candramahīpatiḥ* rolls round the acts and ideals of the prince of Rajnagar. Once during the Yuvarāja coronation ceremony, Prince Chandra was given a horse. He went out to jungle on the horse for hunting. A lion appeared there but before he could follow it, it disappeared in the dark night. Afterwards he stayed in a temple where the priest informed him about the existence of a palace of some Vimalpur kingdom nearby where king Rampal was ruling. There the king had a beautiful daughter Kamala whose marriage was already fixed with the prince Chandra of Rajnagar. Here coincidentally prince Chandra came across the princess in the jungle and rescued her life from a lion. But he did not give the real introduction. He appeared there as Shashdhar. An arrow playing competition took place in the palace where Shashdhar won. The king Rampal gave ample rewards and allotted five villages to his name when he came to know that Shashdhar was but that person who had saved his daughter's life. Besides, he was appointed as a special security officer in the palace of princess Kamala. Kamala later came to know that this Shashdhar was not really the same rather he was the prince Chandra of Rajnagar with whom her marriage had been fixed in early childhood. The king Narendrapal in

³⁴ Preface of *Candramahīpatiḥ*, p. 31

Rajnagar sent a messenger to look for the prince but he came empty handed. In Vimalpur as well the princess was found missing one night. The king Rampal sent Bhupendra to search Kamala. He came across a Mahātmā Shaktinath. He gave some clues about prince Chandra as well who was also missing from the same time. He told him that both the prince and the princess were in Nandanpur. Nandanpur's king was Kameshwar Singh who was one of the disciples of Mahātmā Shaktinath. Mahātmā told the king to release prince Chandra who was coincidentally arrested by a royal security officer and then he advised him to marry his daughter with the prince. The king then ordered the Kotwala for the release of the prince and made the offer of marriage. Prince Chandra later made Bhupendra released and sent him to king Rampal. Afterwards the invitation cards of the marriage of prince with two princess – Kamala and Sarojini – were printed and the marriage took place. Later it was revealed that Mahātmā Shaktinath was none other than an old friend Shaktidhar of the prince Chandra. Prince then gave the hands of Kumudīni, a close friend of princess Sarojini to Shaktidhar.

Later with the events prince Chandra and princess Kamala separated. Sarojini alone went to Rajnagar and touched her father-in-law's feet. Shaktidhar told everything to him. But very soon all the members of the family reunited. All of a sudden the whole kingdom of Rajnagar came into the grip of heavy rain, storm, famine and other natural calamities. Majority of the people were engripped by the flood. Prince Chandra called all his near and dear persons and assigned various responsibilities in order to check it. He told Sarojini to go along with Kumudīni and other servants to the victims of the famine and try to make all the facilities available to them and then report to him. Kamala was given the charge of the hospitals. She worked hard. Chandra had allotted his antahpura for the patients. Champa was told to rehabilitate the persons who had left their homes and to give dining facilities as well to them. Shaktidhar on the other hand was assigned the job protecting the persons from the thieves and the robbers. He told another staff Prabala Singh to go into an aeroplane to watch the persons whose homes were almost submerged. He himself took a glider and moved to have a

strict vigil on the prevailing situation. After sometime the whole situation came under control. But the way the prince handled the situation was beyond the imagination. Today the kings and the administrators cannot be so generous. Prince Chandra made everything available which could be through royal resources and put an unwipable print on the hearts of his subject. Later he paved the way for the election of representative who could rule over the kingdom. The election was held at proper time and the prince Chandra was elected the king (Mahipatih), Kamala, the queen (Pattarajni) and Shaktidhar as the Minister (Mantri).

In this way, Shastri has given the call of Sarvabhyudaya (the rise of all) to the people through his novel *Candramahīpatih*.³⁵ Chandra has been made the spokesman of this philosophy of life. In short, it can be said that Pt. Shrinivas Shastri, irrespective of his Brahmanistic traditions, is the first author who has given an idea of socialism so boldly.

7. SHRINATH HASURKAR (1924 TO 1988)

Shrinath Hasurkar was a son of Sripadshastri Hasurkar. He was born in Madhya Pradesh and started writing in 1972 as a prose writer. He wrote many historical novels and they are as follows:

1. *Ajātaśatru* (1944) – published by Lal Bahadur Sanskrit Vidyapith – New Delhi
2. *Sindhukanyā* (1982) – published in Nimach
3. *Pratijñāpūrti* (1983) – published by Uttar Pradesh Sanskrit Academy, Lucknow
4. *Dāvānalaḥ* (1991) – published by Uttar Pradesh Sanskrit Academy, Lucknow

³⁵ *Candramahīpatih*, p. 225

5. *Cenammā* – published by Madhya Pradesh Sanskrit Academy Journal *Dūrvā*

6. *Sindhukanyā* received Sahitya Academy Award

a. Pratijñapūrti (1983)

Here is the description of vows of Cāṇakya, firstly removal of foreigners from India and secondly the complete destruction of the Nanda dynasty. It is divided into twenty-two *paricchedas*. In this novel, there is the description of religious, political and social life of that time.

b. Sindhukanyā (1982)

Sindhukanyā is the first novel by Dr. Shrinath Hasurkar. The story is based on the historical Arab conquest of Sindh. Dr. Hasurkar was born in a literary family of Sripad Hasurkar who was a Principal of Sanskrit College, Indore (M.P.) and his son Dr. Shrinath Hasurkar was co-incidentally also a Principal at Government College, Neemuch (M.P.). He was educated at Varanasi, Agra and Jaipur respectively. A Ph.D. from B.H.U. in 1951, Dr. Shrinath Hasurkar was born on 15th February, 1924. Serving on various posts in the Department of Education in Madhya Pradesh, he died on 4th March, 1988 at Neemuch (M.P.) itself. He has written five novels so far. His first novel *Sindhukanyā* (1982) was awarded by Sahitya Academy, New Delhi. The second one *Pratijñapūrti* (1983) was given Banabhatta Puraskara by late Prime Minister Rajiv Gandhi. His third novel *Ajātaśatru* (1984) was published by Lal Bahadur Shastri Rastriya Sanskrit Vidyapeeth, New Delhi. His fourth novel *Cenammā* came out in *Dūrvā*, a Sanskrit journal of M.P. Sanskrit Academy, Bhopal in series (1987-89) and the fifth novel *Dāvānalah* came out recently in 1991 by U.P. Sanskrit Academy, Lucknow. All his novels are based on historical plots.

His *Sindhukanyā*'s story is based on the Arab conquest on Sindhu. Muhannad-bin-Qasim was sent by the Arab Khalifa Hajjaj to capture Sindh.

Sindh king Dhara had already defeated Khalifa's two commanders, but he could not do so with Muhammad-bin-Qasim. The army of Qasim ultimately overpowered the Sindhu and killed the king. Out of the retaliation, the daughters of the king planned how to take revenge on them. At last both the daughters were taken to the service of Khalifa by Qasim. There the princesses told the Khalifa that the gift which was being offered to him was not pure since it was already contaminated by Qasim. Hence, the gift has become impure. And on this the Khalifa became furious and ordered his men to kill him (Qasim). And after getting him killed the daughters pointed out that they told lie and thus they succeeded in taking revenge on the Arab.

Dr. Hasurkar has been able to give an alive picture of 8th Century India when Muslims began to come to India and had committed much exploitation on Indians. Dr. Hasurkar, taking the episode of the king Dhara's daughters' wisdom in taking revenge on Qasim, has tried to prove that even the women on Indian soil can do much when the time comes. This brave daughter of India, the elder daughter of the king Dhara, though could not do much, but she succeeded in shattering a bold pillar of Arab army, the Commander Muhammad-bin-Qasim. She sacrificed her life on the alter of motherland's freedom. Her inner feeling can be seen in these lines –

प्रयत्नितं मया, मातः प्रयत्नितं त्वां मोक्तुं यवननक्रग्रहात् । न तु सफलीभूतम् । प्रयत्नितं यावच्छक्यम् ।
सर्वजनसमक्षं कौमार्यभङ्गच्छद्मापि कुत्सितं प्रयुक्तं निर्लभ्येव ।त्वमेव कथय, अंब ! अपि कया पि
कृतमेतदृशं दुःसाहसार्थकन्यया ? (सनिर्वेदं) कृतं दुःसाहसम् । न त्वधिगतं साफल्यम् ।³⁶

Here we can see the beautiful and modern style of author.

अधःपतितायामस्यां सर्वेषां देवलवासिनामधः पतेन्नूनं धैर्यम् इति विदन् कुतः खलु वर्षेयं
पापा इति दृष्टिं तौक्ष्णामधः सागरतीरेऽसंख्ययवनसैनिकदुर्लक्ष्यप्रायसिकते व्यापारयन् अद्राक्षीत्
तमेव महाकाव्यं पोतम् अधुना बालभास्करकरप्रोद्भासितहरितपताकं तीरमुपगतं तन्निगडिताया
एकस्या अश्मप्रक्षेपिकायाः समीपे लोहमूर्तिवदविचलं तिष्ठन्तं तच्च्वालकांश्च त्रिचतुरान् दक्षान्

³⁶ *Sindhukanyā*, p. 296

नाविकस्यैनिकान् दर्शयित्वाऽसकृत् तामेव देवीपताकां पाषाणवषयि निरंतरायै समादिशन्तं महाप्रमाणं बलशालिनं च कञ्चित् योद्धारम्।³⁷

In the following paragraph of the novel *Cenammā* we can see the different style of Hasurkar.

अयाचत नियतिं पर्याप्तं समयं न त्वलभत ।

काकाचतुरा ह्यांग्लाः चरचक्षुभिर्सर्वपश्याः कर्णेजपैः सर्वश्रोतारः अभिज्ञाः राजमाता सुहृत्संपदर्जनार्थं । क्रियमाणानां प्रयत्नानां विज्ञाः दूरगामिनः प्रभावस्य तेषां सकलीभूतानां ततः प्रागेव तां समूलं विनाशयितुमेच्छन् । सपरिचिता दौर्बस्यकारणैः कित्तरसैन्यस्य तद्वरीकरणात् प्रागेव तद्विजेतुम् । अकुर्वच्च प्रत्यहं विना विलम्बं धारवाडस्थितं स्वं बलं बलवत्तरं दूरदूरस्थलेभ्यः आहतानां भिन्नभाषाभाषिणां कर्णाटदेशजनाभावाऽऽकांक्षाऽपरिचितानां यंत्रावदनुशासितानां साहाय्येन सैन्यदलानां पदातीमानश्वरोहिणां विभिन्नशक्तिकशतघ्नीदलसहितानाम् ।³⁸

8. BISWANARAYANA SHASTRI

Biswanarayana Shastri was born in 1923 in the village Nārāyaṇapur of the district Lakhimpur of Assam. His father Shree Benikant Goswami trained him and Showed him the path of Sanskrit Literature. He did his post-graduation in Sanskrit from Banaras Hindu University in 1953. He received D. Lit. Degree from Vardhman University in 1983. He published many research papers in Sanskrit, English, Hindi, Bengali, Assamese etc. He governed “Sansadiya Sanskrit Parishad” in Loksabha with Dr. Karnasingh from 1967 to 1971. He has been an expert and keen critic of Philosophy and *Tarkaśāstra*. The author has received “Banbhatt Purskar” from Uttar Pradesh Sanskrit Academy and the “Certificate of Honour” from Madhya Pradesh Government in 1995. He passed away in July 2002. *Avināśi*³⁹ is a novel in Sanskrit written by Dr. BishwaNārāyaṇa Shastri in 1986. This celebrated work has been translated into many languages like Bengali, Hindi, and Assamese etc. This composition received Sahitya Academy Award, Bhartiya Bhasha Parishad Award and Uttarpradesh Hindi Sansthan Award. The major portion of the novel was

³⁷ *Ibid*, p. 71

³⁸ *Cenammā*, VIII.85

³⁹ Shri Pankaj Goswami for Manjushree Prakashan

published serially in *Prachyabharati* (1982-85), the six monthly journal of the Assam Sanskrit Board, Guwahati.⁴⁰

a. Avināśi

The novel is so simple and artistic that the readers feel lost when come in reading. The hero of the novel is Bhāskaravarman who died in the end of the novel. The second chief character after hero is Mādhavī- the beloved of the hero who jumps into the pyre of Bhāskaravarman and immolates herself, being unable to bear the pang of separation from her lover. The story of the novel is as follows-

The old Prāgjyotiṣapura or Kāmarupa (today's Assam) was once ruled over by the king Susthitavarman. He had two sons – Supratiṣṭhitavarman and Bhāskaravarman. Out of enmity once both the princes were made captives by a neighbouring Gauḍa king Śaśāṅka. But in the mean time both the princes escaped and took refuge in a holy temple of Mahākāla near Karatoyā River. Since the elder brother Supratiṣṭhita was badly wounded in escaping from the captivity, they had to stay there for sometime. In the temple, on the other hand, there was a beautiful maiden Mādhavī. This maiden was a devadāsī (a servant to God) there. The Chief Priest Devasvāmī had purchased her from a sea-merchant in her early childhood and later she was given the training of literature, music and dance. Now she was eighteen years' young lady and was in the position to wound the delicate hearts of the princes. Naturally her dazzling beauty attacked the heart of prince Bhāskara, since he was also staying there to look after his ailing brother. Both fell in love and one day came when this fact came to the eyes of the Priest. And ultimately she was given to the prince. One day a messenger from Prāgjyotiṣapura brought the news of the king's death, and prince Bhāskara along with his brother and the remaining army-men took Mādhavī (with him) to his palace. There he performed the last rites of the king. Later his elder brother

⁴⁰ Pandya, Kartik, *Avināśi – A Study in Sanskrit Prose Literature of Modern Period*, Edited by Dr. R. K. Panda & others. p.108

Supratiṣṭhita too died. But contrary to the expectation, Mādhavī too was not given proper treatment in the palace. Prince Bhāskara became the king in Prāgjyotiṣapura after the demise of his father and brother. Due to the involvement in royal business, he hardly could spare some time to see her. Mādhavī on the other hand, fell a prey to a group of some wicked ladies of the palace which was equally attracted to Bhāskara and wanted to marry him. They succeeded in bringing her from the Madana festival to the grip of a Kāpālika. The Kāpālika who used to be a one time lover (one-sided) of Mādhavī wanted to blacken his mouth with her but suddenly with the advent of the police, a pitcher of water fell on his long cherished desire. Police beat him very much and Mādhavī went away in an uncertain direction and reached a hermitage. From there a woman hermit brought her to the king. The king loved her. But some thing else was acceptable to the destiny. The king fell ill and could not stand from the bed again. Mādhavī showing the depth of her immortal (*Avināśī*) love sat on the burning pyre of his beloved.

Dr. Bishwanarayana Shastri has given a divine message of love. Unlike the traditional thinking line, he has tried to formulate that there is nothing in stone. The real love cannot be offered to the statue like inanimate object. Though the priest has been preaching him to offer her love only to Lord Mahākāla-

कन्ये ! माधवी ! पश्य महाकालं दयितचक्षुषा, धार्यतां प्रेमपूर्णान्तःकरणे धिया, मन्यतां मनसि चानुरागिणि मत्या, एष एव तव स्वामी भर्ता, प्रभुर्दयितः, त्वं महाकालवधूः ।⁴¹

But, in the long run Mādhavī does not stick to this preaching. Dr. Shastri has tried to give an expression to this character. Her revolt from the traditional superstitions belief has, perhaps, attracted the novel even towards the non-Sanskrit people.

न कुमारं विना जीवामि । आस्तां महाकालः दूरे तिष्ठतु शपथः पारम्परीणा पद्धतिश्च । उच्चैः कथयामि — माधवी न महाकालवधूः, कुमारप्रणयिनी सा कुमारं कामयते, सा।⁴²

⁴¹ *Ibid*, p. 4

⁴² *Ibid*, p. 26

9. RAMKARAN SHARMA –(1987)

Ramkaran Sharma does not need any introduction to the Sanskrit world. However, it would be pertinent to give a glimpse of his life briefly. He was born on 20th March, 1927 in a middle class family of Pt. Kameshwar Prasad Sharma at village of Shivpur district, Saran in Bihar. After receiving his primary education in traditional Gurukula – Lokamanya Brahmacharyashrama at Muzaffarpur, he did his graduation and post-graduation from Patna University in 1948. He studied the modern linguistics in Deccan College, Poona in 1955. He visited the University of California as a Fulbright Smith Merit Scholar and studied classical and modern linguistics at the feet of Prof. Emeneau(l). There he got Ph.D. on Elements of Poetry in Mahabharata. He began his career as a lecturer in Nalanda College, Bihar Shareef in 1949. In 1952, he joined Bihar Civil Service and continued there for three years. In 1955, he resumed the teaching work as a member of Bihar University Service Commission. Later in 1961, he became a Special Officer in the Ministry of Education, Government of India and retired from there as Joint Educational Advisor in March 1985. In between he served Rastriya Sanskrit Sansthana as the founder Director in it (1970-74 and 1980-83). He remained vice-chancellors of K.S. Darbhanga Sanskrit University, Darbhanga (1974-80) and Sampurnanand Sanskrit University (1984-85). Presently, he is the Director of Dharma Hinduja International Centre for Indic Research, New Delhi.

So far as his literary creations are concerned *Madālasā* is his first poetry (I Canto) which was published from Chaibasa (Bihar) in 1954; after that *Śivashukiyam*, *Sandhyā*, *Pātheya Śatakam*, *Vīṇā*, *Dīpikā* (all poetry) and *Sīmā* (novel). Out of the above, *Sandhyā* has received the prestigious Sahitya Academy Award in 1987 while *Sīmā* was honoured by Bharatiya Bhasa Parishad in 1987. *Rayīśaḥ* is his latest publication. This novel has recently been published in 1994 by Pratibhā Prakashan, Delhi.

a. Rayīśaḥ (1994)

Sudhākara was a 90 years old farmer in Sumanapura Janapada. Though he was Brahmin by caste, he opted farming. He had a daughter Suśīlā who was married

to some Amarendra. They had two sons – Manoja and Munīndra. Manoja went to his home and occupied his paternal profession whereas Munīndra on behest of his maternal grand father remained with him i.e. Sudhākara. Sudhākara sent him to *Gurukula* where he studied for twenty years. At the age of twentyfive, he returned and went out on the tour of the whole country. At one place he had an *antarvāṇī* (self-cognition) that an earthquake would take place. Thereafter he went to the *Janapadādhyakṣa* and informed him about his *antarvāṇī*. Relying on him the *Janapadādhyakṣa* acted and rescheduled his daughter's marriage i.e. before evening. Munīndra too came out and cautioned the people from the impending danger. In the evening the earthquake took place. The whole palace was collapsed. Most of the buildings were demolished. And in this way, Munīndra became the hero of the whole Vaikuṇṭhapura Janapada. But, in the midst of this occurrence, the wife of the *Janapadādhyakṣa* and Munīndra along with a box of gold were kidnapped by a group of foreign robbers who used to get the secrets by one of the officers of the *Janapadādhyakṣa*'s office. That officer was *Vṛkodara*. After some time an officer came and informed the *Janapadādhyakṣa* that Munīndra, *Janapadādhyakṣa* and the gold box are safe somewhere. Then *Janapadādhyakṣa* informed people and went out with that officer. The officer took him to an unknown place where an old man was giving religious lectures to the people under a banyan tree. There *Janapadādhyakṣa* saw his wife and Munīndra sitting in the front row of the audience. There he came to know that old man was some Sudhākara Mishra with whose efforts they along with the gold box could be saved from the robbers. Sudhākara introduced his grandson Munīndra to the *Janapadādhyakṣa* and gave him the best of his hospitality for some days. When they wanted to return to Vaikuṇṭhapura, Manoja the elder grandson of Sudhākara came along with Rukmini and Vanshidhar, the daughter and the son-in-law of the *Janapadādhyakṣa* respectively. Another beautiful maiden Lalitā was also with them. *Janapadādhyakṣa* was not happy to her since she was the daughter of the traitor *Vṛkodara*. Sudhākara later heard from the talk of the driver of the Jeep and his associate in the night about Lalitā's two brothers' ailment in the hospital and her mother's bid for suicide after

hearing her husband's deeds. The driver was saying that only because of that this Laita was brought here by Rukmini. Hearing this Sudhākara rushed to Vaikunṭhapura by the jeep in the earliest morning and enquired about their health. He gave blood to them and saved their lives. And later he brought Lalitā's mother to Sumanapura. Surprisingly, Lalitā's marriage was also fixed with Munīndra. Sudhākara gave a very warm reception to all the members of the wedding party. Munīndra's father also came to attend the marriage. After the marriage Sudhākara said, now Munīndra should begin his household life and serve his parents. Later, one day, news came out that a well-planned heavy foreign attack was foiled by some Sudhākara, a scientist of Sumanapura and no harm to life and property was done to any side. The other side's peaceful surrender was also made done. This incident made Sudhākara the hero of the whole Samhita country. Thereafter, various scientists, journalists and the people's representatives came over to Sumanapura to see this spirit. Sudhākara addressed the press conference and opened his model form of state and its administration where in everything was based on equality –

समतैव वर्तते सिद्धान्त एकोऽत्र स्वयं सिद्धः । समतैव दर्शनं समतैव दृश्यम्, समतैव दर्शकजातमपि ।⁴³

Later Sādhurāma a scientist and close associate of Sudhākara told the press conference about the ancestors of the latter. At last, he proved Sudhākara as the Rayiśaḥ of Sumanapura. After that all those representatives appealed to Sudhākara to become as the chief of all the Janapadas i.e. the whole Samhita country. After their much insistence, Sudhākara accepted the offer. There was a Sañjayaśālā in which the state of affairs of the whole country could be seen by merely sitting in a room. The invention of this Sañjayaśālā was that of Sādhurāma. In this way, Sudhākara Mishra and Munīndra worked as the Pradhan and *Janapadādhyakṣa* of Samhita country and Vaikunṭhapura Janapada respectively for five years and turning down the offer, rather heavy insistence, of the people for another five years, both the personalities began a new era in the history and tradition of Samhita country.

⁴³ Rayishah, p. 65

Here in this novel initially it seems that Munīndra would play as a symbol of revolution but later it is proved that it is Sudhākara Mishra who occupied the entire credit and kept dominating the whole novel. Dr. Sharma has been successful in projecting the 90 year old Sudhākara Mishra as the main hero of his novel - *Rayīśah*.

The poet kept the modern English words as it is in Sanskrit. We can see the style of Ramakaran Sharma in the following passage of the novel *Rayīśah*.

पत्रमयेषु मृत्तिकामयेषु च भाजनेषु विशुद्धेषु चलत्कनककुण्डलैर्नागरिकैः परिवीषतं विशुद्धगोमयौषधोर्वरकसमीरितगाङ्गवारिसिक्तसुमनःपुरुक्षेत्रप्ररुथविशुद्धधान्यप्यञ्जनकल्पितं स्वपालित गोमहिषदुग्धसुधा भिषिक्तं स्वनिर्मितगुडलवणसंस्कृतं भोजनमनाडम्बरमिदम्प्रथम्यया स्वादुतमं रसयामासतुस्तौ नागरिकैः सह । षडपि रसाः सत्वसाम्यमयाः परिपीताः । व्यपगताः क्लमाः । ओजः सद्यः समासादितमभिनवम् । उदियाय काचित् स्फूर्तिरनुभूतपूर्वा तयोर्वपुषि वचसि मनसि युगपत् । जनपदाध्यक्षाप्यातिथेयीभिरनेकाभिः सहिता निरविशत् परमां स्वदुतां भोज्यानाम् । (p. 9)

b. Sīmā

This novel is based on the internal regional conspiracy of different states. This novel is divided into seven divisions, where the poet tried to explain the importance of society, friendship and religion, which are more precious than the fighting for the border of region, life of nation and ideology, through a marriage between a Parsi poetry teacher's daughter and a son of a writer. Here the poet explains the oneness of five different states. The poet pictures and co-ordinate all the things so beautifully and highlights naturally, which shows the great imaginary power of the poet. We may observe the stylistic beauty of this novel in the following passage:

कर्मणाऽहं चौरः । अप्यहं व्यवसायमिमं त्यक्ष्यामि कर्हिचन ? अनुगृहीतोऽस्मि विचित्रबन्धोर्महा कारुणिकस्य तस्य तपस्विनो येन स्वर्णनिचयः प्रभूत एष मह्यं स्वयमेव दत्तः । किमधुना कुर्याम् ? कुत्र यायाम् ? कथं वा कुत्र वा गोपयेयं स्वर्णराशिमिमम् ? अथवा गत्वा राजकुलं स्वयमेव समर्पयामि सर्वमिदं स्वर्णं राज्ञे, प्राप्नोमि च पुरस्कारमाजीविकां च । ततः परमहमपि शिष्टजन इव वर्तिष्ये ।

इत्थमकारणानुकम्पस्य तस्य महात्मनोऽनुभावान्मादृशः कदार्योऽपि भजिष्यते जन आर्यतां विहरिष्यति
च चतुसृषु दिक्षु निर्भीकः स्वच्छन्दम् ।⁴⁴

10. OGATI PARIKSHIT SHARMA

Ogati Parikshit Sharma was born on the 20th August 1930 and died on 23rd January 2001. He wrote *Mahākāvya*, Dramas and Novels. The novel, written in 1999, is a story of journey. The poet explained the life of a village student, which was full of hardships. He, seeing the selfish people of the country, became frustrated and roamed around the country. The main character of the novel is ‘Śravaṇa’ who is an ideal personality. His life is full of hardships.

a. Kālāya Tasmai Namaḥ (कालाय तस्मै नमः)

It is a novel in Sanskrit written by Ogeti Parikshit Sharma. The story of this novel is based on the brave and simple young man Śravaṇa who fought the battle of life and survived simply because of the timely intervention of the circumstances. He was born in a poor family, and was placed in Pāṭhaśālā for learning Sanskrit. His life in Pāṭhaśālā was full of suffering because of his poverty and ill health. He was very critical of learning Sanskrit as “time wasted”. He believed that Sanskrit was useful only for religious rituals of worship and death anniversaries, because that is all he saw. Sanskrit did not train individual to compete in the job market. Yet he carried on learning Sanskrit, because he had no choice offered to him at that time. Śravaṇa believed that there was time for everything.

This is his story of suffering and sUrvīving, and coming out on the top with fame and recognition. This is a story of patience, selfishness, clean living and high thinking. Śravaṇa is depicted as an adventurous man with a high goal, acting his part in time, facing situations as they present themselves without any expectation for personal rewards. He believed that he was an instrument in the hands of Time. His experiences molded his character such that he became a

⁴⁴ *Sīmā*, p. 1

disciplinarian with a philosophical, carefree attitude. He, who has thought as a young student at the Pāṭhaśālā that Sanskrit language is worthless, became an ardent devotee of Sanskrit and wanted to see it as lingua franc for his country India. As a patriot, he believed that culturally Sanskrit was the only language that could be called the national language of India. Although he studied other major languages, which he spoke fluently, he insisted on speaking only in Sanskrit and wrote only in Sanskrit. He breathed Sanskrit and dreamed in Sanskrit.

Once Śravaṇa had an early morning dream that Sanskrit was recognized as the national language of India. People called him a dreamer and laughed at him. His comment was “प्रायेण निशावसाने दृष्टाः स्वप्नाः अवितथफलाः भवन्ति ।” i.e. dreams seen in the early hours of the morning often bear fruit without fail. May be it is the case of the coming events casting their shadows before.” Śravaṇa was offended if no one understood the greatness and glory of Sanskrit and criticized it.

“कालाय तस्मै नमः” is written in simple, lucid Sanskrit, which can be easily understood by those who have some background of the language. The locale for the novel is India and Canada. It is also well suited for scripting for television or film production. Here the poet writes novel as *Navala*. Some conservative scholars of Sanskrit may object to some of the modern technical words he had borrowed from other languages simply because contemporary thought cannot be conveyed without them. Some technical terms do not exist in the Sanskrit language. As long as the text adheres to Sanskrit grammar, assimilation of foreign words should be acceptable. This may become a controversial issue. If we want the Sanskrit language to grow, be understood and accepted by the masses, the Sanskrit scholars must realize that it has to be nurtured. If we do not, it will have the same fate as Greek and Latin. An example is given here to show the literary style of the author.

सकलधरातलधरोतुङ्ग-हिमनगरशृङ्ग-मुकुटभूषिते विश्वसंस्कृति-जेगीयमान-सनातनधर्म-
संस्कृति-विराजिते, भुवनतल-नागरिक-जनमण्डलप्रस्तुयमान-महितकीर्तिमण्डलमण्डनमण्डिते भारतवर्षे,

सकलभुवन-तलविनुत-चतुर्दशविद्यास्थानभूताया, शुण्डमण्डित-वेदण्डमण्डलतुलित-कनककुण्डलमण्डित-प्रकाण्डपण्डित-मण्डितायां भारतीयसंस्कृत्याः प्रधानकेन्द्रभूतवाराणस्यां, कार्तिकपौर्णिमायां प्रभातारुण-गभस्तिबिम्ब-बिम्बितायां, सलीलसलिलकल्लोलविकसित गङ्गाकूलङ्कषतट-विराजित-नैकाशिलापद-सोपानपङ्क्ति-विभासिनाया, कलधौत-रजोगुणगर्णावसैकतशिखरनिचयपरिहितनिम्नगायां, ताण्डववेला-(तुलित)गिरिशदृहास-सकांश-लसित-काश-कर्पूर-परागच्छवि-सुधांशु-वलक्ष-लसत्तर-फेनपुञ्ज-हसन्त्यां, चित्रविचित्र-मनोहारिपुष्पहारावलि-विभूषितायां-भक्तजनार्चनान्तविस्मष्टनैकद्रोणदीपकलिका मालिका-दोला - तरङ्गितायां, वितताच्छसैकतपुलिनप्रदेश- द्विधाविभक्तप्रवाहिन्यां, यानपात्र-संचालनासक्त-धीवरगान-मुखरित-दिग्विभाग-निम्नगायां, चतुर्वेदीनाम वैदिकः संस्कृतज्ञः, द्विषष्टि-वर्षीयः- सुन्दरः-यौवनापगमेऽपि प्राणायामेनानवरतकृत- व्यायामेन च संजातदृढकायः, तप्तकार्तक-स्वरवर्णसमवर्णः, समविभक्ताङ्गः, तेजसा, देदीप्यमानवदनमण्डलः, पञ्चमुखिरुद्राक्षमाला-समलङ्कृतकण्ठी, बालारुणबभ्रुकान्तिच्छटा-विलसितः, पुष्यरागखचितकलर्धोकृत कर्णकुण्डलमण्डन- द्विगुणीकृतवदन तेजोमण्डलप्रभा- भासितः, शिथिलितगोष्पादपरिमितशिखाञ्चितः, दशाश्वमेघशिलापद-सोपानपङ्क्तौ कशीतलवाहिन्यां शीतलवाहिन्यां सुरनद्यां कटितटपर्यन्तजले.....

Thus, the author goes on writing continuously and a paragraph ends after one and half or more pages, but retains the simple, beautiful literary style.

11. ANANDVARDHAN RATNAPARAKHI

A.R. Ratnaparakhi (Anandavardhan Ramachandra) a Maharashtrian by birth was a reputed scholar of Sanskrit. He served the parliament of the country for a considerable period on a reputed post. Kusumalakṣmī is beautiful novel written on the living plot of urban life by him. This is a triangular love story between Vikāsa, Kusumalakṣmī and Urmilā. Here the author used easy, polite and natural words.

a. Kusumalakṣmī (1961)

Apart from many other works, he has written a beautiful novel *Kusumalakṣmī*. This novel is very simple and interesting. Mr. Ratnaparakhi's novel is based on the tour's experience of a Marathi youth who was taught Sanskrit. The novel's story begins as follows-

A Marathi youth Vikāsa came to Bangalore from Raichur. He had to go to the Vedadharma Prasāraśrama. But shortly after his advent to the city, he collided with a beautiful young lady Kusumalakṣmī at a water-tap. Kusumalakṣmī knowing him an outsider and innocent person brought him to her home and provided all possible hospitality to him. In short, she impressed him and left an unwipable imprint on his heart. Later he took leave from her since he had to go to the Vedadharma Prasaraashram. He met the Chairman of the institution. From there he was sent to Shrirampur's Lokahitakarini Institute. There he met Mr. Shridhar who later took him to a railway station in the way of Bangalore, Mysore line. There he was introduced to Mr. Vidyadhar, the younger brother of Mr. Shridhara. He was the director of a Vedic Brahmacharyashrama near Kengeri. Even in this journey from one place to another Vikāsa used to remember Kusumalakṣmī regularly in Kengeri he was provided the best possible hospitality by Mr. Vidyadhar and his wife. He was to speak in that Ashram but contrary to the expectation he could not speak nicely. Next morning when he went to the river to take bath he again came across Kusumalakṣmī. Kusum got very much sentimental and making complaints she shed the tears on his shoulders. She then brought him to her home and gave not only a beloved's love rather a maternal affection as well. She taught him to take a bath from the hot water. Vikāsa felt this very pleasant. Kusum entered the bathroom and made him bath as if Vikāsa is a child. Any how Kusumalakṣmī left a permanent print on his whole existence. Later with the development of the circumstances, Vikāsa came across another modern girl Urmilā. This girl was very glamorous and had a killing sex appeal. She wanted to move and enjoy with him. Vikāsa, however, was not a fit person for such an affair. Urmilā used to enjoy him and his company. When she got some satisfaction, she left him. At last, Vikāsa collided with another romantic girl Sulocanā. Sulocanā was also such a girl who wanted his company. Vikāsa tried to move with her here and there in the city. Once in course of their walk, Sulocanā took him to one of her friend would house. And that friend was none other than Kusumalakṣmī. And ultimately Vikāsa decided to go back to his home – Hyderabad. Kusumalakṣmī gave a hearty send off with a paining heart to Vikāsa.

In this way, it can be said that the author has tried his best to show a trailer of the urban life. He has described three various girls, representing different characters in novel. Kusumalakṣmī who is the main heroine of the novel is full of pathetic sentiments. She truly loves Vikāsa and cannot bear a moment of separation. She sheds tears whenever a moment of reunion comes-

एतच्छ्रवणसमनन्तरं मदीये वामस्कन्धे स्वकीयं कण्ठं निधाय
बाहूभ्यामुभाभ्यामपि मामविट्य स्ववक्षसा संलगयन्ति सा
की चत्कालं निभृतमश्रूणि व्यसृजत् । तान्यश्रूणि मम पृष्ठभाग-
मौन्दन । कियन्त्युष्णोष्णान्यासंस्तान्यश्रूणि ।⁴⁵

But, Vikāsa comes across another girl as well. She is Urmilā, who is very sexy on the other hand. She entraps him one day by telling lies that her parents are not at the station that day and she has come to take him at the behest of parents themselves. Vikāsa goes along with her. But, instead of her home she takes him to an unknown house and persuaded him to stay for sometime. And at last, she succeeds in instigating his sexual fire as well.

सहजभावेन सा स्वकीयावोष्ठौ मम ह्योष्ठयोश्चपरि न्यदधात् ।
कतिपयक्षणानन्तरं तावपसार्य ताभ्यामुन्मल्वद वल्कुमुपचक्रमे सा
न किमप्यन्यत् । इच्छामि स्वकीयानां चिरन्तनोददामवासनानां
पूर्तिम् । तदनन्तरं तदनन्तरं न किमप्यन्यद
इच्छामि । स्वकीयस्य ज्वालामयस्य जगलेवनस्य खल्वस्य पर्यवसानं
पर्यवसानं त्वदीययोरेवैतयोर्भुज्योर्मध्ये !⁴⁶

And shortly after getting her sexual appetite pacified she leaves along with him. She entered her home. After a short while a servant come out and handed over a written message from Urmilā to him. Vikāsa was surprised to know that she befooled him in order to fulfil her sexual desire. Urmilā had advised him in that letter to quit the Bangalore city very soon otherwise there can be danger in his ways.

⁴⁵ Kusumalakṣmī, p. 96

⁴⁶ Ibid, p. 216

Vikāsa, on the other hand, was already very aggrieved that he betrayed Kusumalakṣmī by sharing bed with Urmilā. He left the place. But, in the bus he collides with a new girl Sulocanā. Incidentally, she looked very reserved. But both co-incidentally set on the same seat in a bus. When she knew that this Khadi-clad Youngman is also going for the same place, she asked his introduction and gradually fascinated on his Khadi and in course of the discussion she proposed him to accept her as either his beloved or his wife or merely a knowing friend.

अभ्युपगम्यते नाहं भवतः प्रेयसी वा भार्या वा भवितुमर्हामीति ।

परमहं परिचिता तावद् भवदीया भवितुमर्हाम्येव नैव किम् ?⁴⁷

This Sulocanā takes him to a house of one of her friends. But co-incidentally that home was of none but his Kusumalakṣmī herself. And when Sulocanā knew that both already know each other she sharply changed her earlier stand and said this gentleman was introduced to her since she was sitting beside him in the bus from Yashvantapura.

यशवन्तपुराद् नगरयानमारुह्यैकासनासीनयोरत्रा-

गच्छतोः समजन्यावयोर्यादृच्छिकः परिचयः ।⁴⁸

And very soon she took her own way. Vikāsa was badly disgusted with various dealings of these two girls. He was already very much pained and did not have any courage left in him to show his face before Kusuma after Urmilā episode. And at last he decided to go back to his home town Hyderabad. Kusuma was very pained. She, in fact, could not bear the separation. But Vikāsa remained adamant on his resolve. And he left the Bangalore city.

Ratnaparakhi, unlike the traditional trends, has taken a very living plot in his novel and portrayed the mentality of the women of today's metropolitan cities

⁴⁷ *Ibid*, p. 246

⁴⁸ *Ibid*, p. 251

wherein it is difficult to survive in such circumstances for those who are brought up under the shadow of Indian values.

12. JAGADISHCHANDRA PRANSHANKAR ACHARYA

The novel *Makarandikā* was written in 1985 which resembles the style of *Kādambarī* of Bāṇabhaṭṭa. He employed long compounds as well as used figures of speech like *Upamā*, *Rūpaka* etc. and sketched the beauty of nature effectively.

The novel is divided into two divisions. In the first half the love story of hero and Makarandikā was beautifully sketched and the second half was highlighted on coronation ceremony of their son and explanation of *Vānaprasthāśrama* of the hero and Makara.

13. UMESH SHASTRI

His two Sanskrit novels are *Rasakpuram* and *Bilavamangalam*.

a. Bilvamangalam (1986)

Shastriji has taken the legendary character Bilvamangala in this novel. His *Bilvamangalam* does not have a new plot. Its story is known to all. However Pt. Shastri has woven the story in this way –

Pt. Rāmadāsa used to live with his wife in a village. He was a Vaiṣṇavite and earned his livelihood through *Kathā Vācana* (preaching the religious stories). But, unfortunately they did not have any issue. Once Pt. Mārkaṇḍeya came and advised his wife that they can have it through offering Bilva-leaf to Lord Śiva. But, Rāmadāsa was the disciple of Lord Viṣṇu. It was difficult for him to defect to Shaivism. But, before the womanly obstinacy Rāmadāsa ultimately relented. He allowed her to worship Lord Śiva but not in Śivalaya. He advised her to worship ‘Him’ only in his courtyard. And they got a son whose name was kept Bilvamangala later. But Paṇḍita Rāmanātha, while suggesting the name, made a

prediction that the child'd star was not in favour. He said that this boy would no longer be of any use of them. He will become a sex-indulgent of highest order in his early age and would turn an ascetic in later part of his life. The same thing happened. Bilva began to run after the worldly pleasure. Once he began to gaze at the beautiful breasts of a maiden during his father's katha vachana. The height of his luxury came when he began to move to a prostitute named Cintāmaṇi and in hobnobbing with this woman he ignored even the last rite of his father. But once when out of deep passion when Bilva went to Cintāmaṇi in a dark stormy night by holding a snake (knowing it a rope). Cintāmaṇi scolded him and that behaviour of the prostitute changed this disciple of beauty and luxury. He went to a temple and began to dance regularly during the worship. But once a beautiful lady Maniratna who used to come to see his dance in the temple again destabilized him from the right path. Bilva one day followed her till her home. Her husband a businessman came out and asked him for any service from himself. Bilva expressed his desire to see the beauty of that beautiful lady. The businessman persuaded his wife to come out before Bilva with a grand make up. When she came out and it was made known that she was none but the wife of that businessman himself. Bilva began to repent and in this connection he tore both his eyes and became blind. He said it were eyes which make a man sinner. And Bilva became really a true disciple of Lord Kṛṣṇa. Later Lord Kṛṣṇa used to give *darśana* to him.

Acharya Umesh Shastri's story is though not new, however, he has given a very nice shape to it in his novel. As per Pt. Rāmanātha's prediction Bilva became complete 'Bhogi' (luxury loving man) but a brief motivation of prostitute Cintāmaṇi made him to move towards the Bhakti path. And Bilva turns away from the prostitute. In this way Pt. Shastri's novel has portrayed a very interesting character in his novel. The simplicity of the language and the brevity of the thought are the main attraction of the work.

14. SATYAPRAKASH SINGH

Dr. Singh was born on 4th April, 1934 in a landlord's family at Lakathepur (Dist. Jaunpur, U.P.).

a. Guhāvāsī (1992)

Guhāvāsī is a novel by Dr. Satya Prakash Singh. In fact, this novel is the first of its kind. The plot is completely a new one. The author has tried to portray the life of a cave and has described the various states of dreams. This novel is inspired by the *Vedānta* and *Upaniṣad* philosophies. The hero's journey in the mountain Himalayas in search of truth, which was the main theme of the story. Meharchand Lakshmidas Prakashana, New Dehli, published this novel in 1992.

The hero Omanandaa was the classmate of the writer who became *sanyāsī* while studying in Kāśī. The writer found him in the cave of Himalayas after so many days. This became the theme for the writer. *Guhāvāsī* is his first literary work. But it seems that the book has been written after much labour and dedication. And this only one novel is sufficient to make him an established novelist in Sanskrit. Its story is as follows –

Nārāyaṇa and Narendra were friends who had gone out on a trip of Ṛṣikeśa. There they came across a handsome Danish youth who had become an ascetic. This fair complexioned youngman surprised both the friends by disclosing that he was living in a cave along with his girl friend – Dorothy. This youngman had adopted an Indian name – Nīrūpa for him. After talking to them and giving him the proper guidance up to Nīlakaṇṭha, both the friends moved ahead and found another cave in the dark night. There somebody invited them. They were surprised who could call them in a dark night on that unknown hill area. They went inside the cave and came to know through a person that Mahātmā (who was sitting in meditation) was there for last twenty years and he is introduced with him from last fifteen years. He said that this sage had been keeping mum from many years, whatever he predicts came true. Even the violent animals did not do any harm to him. They came and went back from him. The

man further added that he felt himself fortunate enough that he has the privilege to come to such a personality. Taking leave from them after sometime, both the friends moved to some other direction. Narendra took out some pencils and boards to make some portraits of the natural sceneries. In course of this exercise, Nārāyaṇa happened to see another cave in southern side. They feared that there may be another Mahātmā (sage) in that cave also. But they decided ultimately to come next day. It was the late evening. Suddenly a voice came from the cave side. The voice called Nārāyaṇa by name and added that he already knew about their visit. The Mahātmā gave them warm welcome and arranged their night-stay there on the kusha-bed. In the night Nārāyaṇa saw a glimpse of Banaras Hindu University days in his dream. In this dream he saw some Omananda was completely a different creature in the student community. From the very beginning this student remained completely isolated from other students. He was the only student in the hostel who cooked himself. He did not have hair on his head, it was completely shaved. He led a complete ascetic's life in the University Campūs. And perhaps this Mahātmā's body and facial expression resembled with those of Omananda, that is why he came suddenly into his dream. After that both the friends did talk to the Mahātmā on various topics. Once again when he was lying on the Parnashayya (bed of straws) to have a sleep, Omananda again came to his dream in a different form. Omananda was seen with his girl friend, who wanted lift in his car in Jaipur city. But, the Mahātmā awake him in the midst of the dream. Then Nārāyaṇa asked him to unravel the complication of the strange dream. Thereafter Mahātmā explained that every dream has some reason and he gave ample evidence in the favour of his arguments. He said what he says is just the words of his Guru Maharaj. He said, 'in dreams the unfulfilled desires of unconscious mind do come what one cannot fulfil in conscious state.' The next day Nārāyaṇa was fully satisfied with the dreams' explanation by the Mahātmā and then asked Narendra to leave but Narendra, as per his habit, suddenly took out his painting objects and began to portray the scene. And it became the evening. That night Nārāyaṇa again saw an ascetic in dream that was moving on the streets of Roorki city towards Haridwara. That completely shaven sage was

non other than Omananda. Omananda was at a time left on the road and Nārāyaṇa talked to him but after some time a Mahātmā came and took Omananda in a cave what Nārāyaṇa could not see. And again in the mean time he awoke. Exchanging his views with Mahātmā, Nārāyaṇa asked him about Omananda. After knowing the feature of Omananda, Mahātmā said that his friend Omanad was brought here by his Guru Maharaj thirty five years ago and remained here with him (Mahātmā) for five years. He described Omananda as a great scholar and laborious as well. Describing Omananda's enthusiasm, Mahātmā said once there was a narrow cave on the front side of the hermitage. Sometime there lived cobra. Once when both of them were towards that cave, Omananda wanted to stay sometime there. Then very shortly he started the excavation and Guru Maharaj permitted him to stay there for two months. When he went to see him after two months, Mahātmā saw the radiant light coming out from the cave. The Omananda was sitting in *Padmāsana* for penance. Mahātmā brought him to Guru Maharaj. Guruji became very happy and transferred all his wits to his pupil Omananda and fed a long lecture that he has attained the complete knowledge. Now his responsibilities are over, he would leave his body and Omananda had to use his knowledge for the public welfare. And after a short while Guruji's head fell down on the ground. As per his desire both the pupils buried him under the cave and then Omananda left for some unknown place. After those twenty five years have gone, I did not get any trace to him. Then Nārāyaṇa along with Naerndra went out after taking leave from Mahātmā having enquired about the last time feature of his friend Omananda, he became almost sure that in the preceding cave the Mahātmā who was seen there would be his Omananda and none else. And then both the friends left for that place. Suddenly in the way the earlier foreigner monk Nīrūpa came across and he told that his beloved the unmarried girl deserting him had gone away with some Germanic tourist group. Then Nārāyaṇa advised him to move to Nīlakaṇṭhadhāma and search his life-mate. She might be there with a certain group of German tourists living in some caves there. And Nīrūpa thanking him left for that place. In course of the conversation, Narendra cautioned Nārāyaṇa about Omananda's *Maunavrata*. Any

way, they ultimately approached the place but when they looked into the cave, nobody was there. Only the dark was there to welcome them. When Nārāyaṇa took out the torch from his bag and focused it in the dark, a well-known handwriting was there –

यदेव ॐ तदेव सत् । ॐ तत्सदिति ध्यायेदात्मानम् ।

In this novel of Satya Prakash Singh, initially it seems that the hero of the novel is Nārāyaṇa but Dr. Singh has very intelligently made a character the hero of his work who does not at all exist anywhere. The character only comes into the dream of Nārāyaṇa. This character is Omananda, a former class-fellow of Nārāyaṇa. This Omananda, as described by Nārāyaṇa himself, is a unique personality from the very beginning. This person used to be a class friend of Nārāyaṇa in Banaras Hindu University thirty-five years ago. Even those days this Omananda used to maintain a very unique profile. He used to prepare his own food in the hostel. And after leaving from the University life suddenly he came to Nārāyaṇa's dream when he is on the tour of Ṛṣikeśa along with his friend Narendra.

15. SHYAMVIMAL

The novel *Vyāmohi* of Shyamvimal was published in 1991 by Surya Prakashan, Delhi. The writer wrote this novel in Hindi first and then he translated it into Sanskrit. One can see the style of Śaradcandra in this novel and the theme is mainly the female character where we can see the description of Himalaya, Badarikāśrama and other places around Himalaya.

16. GANESHRAM SHARMA

Ganeshram Sharma's novel *Jīvatū Pretabhojanam* is a true story. It is divided into seven *Paricchedas*. The theme is that of social life. The story is about the superstitions of the society. A family got the news of death of a member and performed all the rituals of the death member as advised by the Panch of the

village. They sold all the property and performed all the rituals as per rule. But the person who was announced as dead came alive and relative saw him as alive. But they don't have a single penny to spend for his life. Then he (lived) spent his life like a dead person, without money.

Mūḍhacikitsā is another novel, which is divided into 21 *Prakaraṇas*. Here the poet highlighted on the blind belief of the village people where the illness was treated by the foolish methods likes *tantra*, magic, and *tona totaka*.

17. DURGDATTA SHASTRI

Pt. Shastri was born on 28th August, 1917 in a village of Himachal Pradesh.

a. Viyogavallarī (1987)

Viyogavallarī is the novel by Pt. Durgadatta Shastri based on the traditional lines of *Vāsavadattā* and *Kādambarī*. The style of this novel is like ancient stories. Poet's grief (worry) about the vanishing of National unity and culture of our Nation is highlighted in this novel. Its story runs in the following way –

The king Mahāsena used to rule over a Southern state named Kumudvati. But the queen Padmāvatī could not conceive. As a parrot said the king received two sons by serving a sage Gautama in the hermitage of Agastya. Both the princes became expert in all the spheres merely in twelve years. Once the Kapālikas began to disturb the sage Agastya's hermitage, sage Gautam met the king and asked his elder Prince Sūryaketu to get rid of Kapālikas. According to his words, the king sent the prince with the sage. The prince got rid of the Kapālikas from the hermitage. But once a Kapālika named Bhūtanātha appeared and began to disturb the hermitage. Sūryaketu could not defeat him. Consequently, he took away the prince to his cave. His daughter Dāminī was very beautiful. She was fascinated by the charm of prince and proposed her love to him. But he turned down the proposal. On this, the Kapālika planned to kill him. But according to the guidance of the parrot, Sūryaketu killed the Kapālika

and escaped unhurt from there. He, wandering here and there, reached the Vetravati where king Bhadrasenaa was ruling. He had two daughters Pratibhā and Suṣmā. Pratibhā was attracted to the prince. Only Sūryaketu fulfilled the condition of *Svayamvara* in the palace and Pratibhā garlanded him. Thus, they were binded in the marital knot. Once during hunting he was fainted since he did not prevent himself from drinking water in the tank in spite of Yakṣa warning. The Candraketu, on the other hand, set out to look for his elder brother. With the help of that parrot he reached the palace of Pratibhā. Since both the brothers look was almost the same, Pratibhā was confused and held him her husband, but Candraketu was a man of high character. He went to that tank where Sūryaketu was fainted. Candra responding to the queries of Yakṣa got his brother revived. In way back from that tank when Sūryaketu wanted to have an *Agni-parīkṣā* of his brother, Candra renounced his body through *Yoga* power. Pratibhā became very aggrieved to see her high-characterd brother-in-law. Sūryaketu was also equally pained. At the request of Pārvatī, Lord Śiva revived him and his marriage was fixed with Suṣmā, the younger sister of Pratibhā. In this way, the south-east and north-west kingdoms united with the marital relations. Both the kings Mahāsenā and Bhadrasenaa handed over their kingdom in the hands of Sūryaketu and Candraketu respectively and left for *Vānaprastha*. The parrot who was a human being in his early life, once again got back his original form in the company of king Mahāsenā. And he was honoured with the title *Rāṣṭraguru* in both the states.

Pt. Shastri has revived the episode of hermitage, the parrot and the kings once again in the late 20th century. Perhaps, he is the first novelist who has contributed such a work in post-independence India. The theme is though not new but it has become very interesting.

19. KRISHNA KUMAR

He was born in 1925 in Muradabad of Uttar Pradesh. He wrote two novels *viz.* *Udayanacaritam*, published in 1982 by Mayank Publication, wherein the love story of king Vatsa, king Udayana and Vāsavadattā was beautifully sketched and

Tapovanavāsinī has been published in 1994 by Mayank Prakashan, Hanumangadhi, Kanakhal, Haridwar.

20. HARI NARAYAN DIKSHIT

He was born in village Padkula of Jalaun district of Uttar Pradesh. His novel *Gopālabandhūḥ* was published by Eastern Book Linkers, Delhi. It is a story of a boy of a wild lady born in backward cast. This is an imaginary story of that boy who imagines Lord Kṛṣṇa as his elder brother Gopāla and Rādhā as his sister-in-law.

21. MOHANLAL SHARMA

Mohanlal Sharma was born in 23rd September 1934 in Jaipur. His Sanskrit novel *Padminī* was awarded national award in 2009 by Rajasthan Sanskrit Academy. This novel is divided in three *Prakāśas* and twelve *Vikāśas*. Here *Prakāśa* means three seasons (*Ṛtu*) and Dwadash means the sign of image of sun. Here the king Ratnasimh of Chittva and his newly wedded queen *Padminī*'s (description of) beauty, bravery and inspirable words described beautifully.

The story of sacrifice of beautiful *Padminī* and king Ratanasingh was also narrated. Here the description of the sacrifice of the brave soldiers, sacrifice of brave *Kṣatriya* ladies, the brave works of Gowra and Badal as well as description of women who did the 'Johar' sacrifice.

22. SRIDHAR PRASAD SUDHANSHU

Sridhar Prasad Sudhanshu was born in Pilibhit. His novel is *Śṛyate hi* which describes the freedom fight. The hero of this novel is Dineśa and heroine is Hemalatā. The heroine's character is main in the novel. Patriotism is the main theme of the novel, which ends with the auspicious wedding ceremony of heroine and hero. The prose of the novel is easy and clear. The language is flowing and natural.

23. VASUDEV AWAKAMBKAR

The novel *Premajālam* is a beautiful novel of the author. The story of the novel is historical and imaginary. Mainly the story is of Chief Minister Ramdev Rai and Yavan King (Muslim) Adil Shaha. This story is divided into thirteen *Ucchavāsas*. The names of *Paricchedas* are also given according to the incident. This story is of bravery as well as love story of hero Ramdev and heroin Shuba. Adil Shaha was a villain who was trapped in the net of Ramdev and died. There is lively sketch of beautiful Sanskrit language.

25. RADHAVALLABHA TRIPATHI

Radhavallabh Tripathi's *Karuṇā* is a small novel. The life of Kitiphoma is the main subject of this novel. Kitiphoma and his mother suffered a lot by the cruelty of Palkot, and entered the Thailand. There they live a life full of hardships. Inbetween this, his mother died.

A Buddha bhīkṣu took Kitiphoma with him as he was suffering from hunger. There also he was sent to Jail as he was blamed of robbing the statue of Bhagavān Buddha. The Jailer knew that Kitiphom has not robbed the statue. But the poet pictured the downfall and bad governance of Buddhists.

After coming out from Jail, Uraisi kept him with his friend Sayit. There he joined his cloth business and he was married with his daughter Vipadā in Bangkok. Vipadā was not satisfied by Kitiphoma and went away with some other man with her daughter. Lonely Kitiphoma struggled a lot and became a famous businessman of Changamay city. Once he met his daughter in Bangkok and came to know about the death of his wife Vipadā. This is the story of a Youth, struggling with lots of hardships in his life.

26. KESHAV CHANDRA DASH

The young author Dr. Keshab Chandra Dash, who hails from Orissa, is the person who has contributed a lot to the world of Sanskrit novels. The forty year old teacher in Jagannath Sanskrit University, Puri (Orissa), has already written twelve (12) novels in Sanskrit. The *Śaśīrekḥā* is his thirteenth creation. His earlier novels are *Tilottamā* (1982), *Śītalatrṣṇā* (1983), *Pratipad* (1984), *Aruṇa* (1985), *Āvartam* (1985), *Nikaṣā* (1986), *Śikhā* (1987), *Ṛtam* (1988), *Madhuyānam* (1990), *Añjaliḥ* (1990), *Patākā* (1990) and *Visargaḥ* (1992).

Dr. Dash was born on 6th March, 1955 at village Hatasahi of Cuttack district (Orissa). He got his primary education in Orissa until his graduation. After that, he went to the University of Poona, where he did his M. A. and M.Phil. in Sanskrit. Then he was appointed as a lecturer in Government Women's College, Bolangir. In 1993, he joined the Jagannath Sanskrit University, Puri. There itself he did his *Vidyāvāridhi* (Ph.D.) and *Vidyāvācaspati* (D.litt.).

a. Śaśīrekḥā (1994)

Śaśīrekḥā is the latest work in Sanskrit novels. Like his other novels, *Śaśīrekḥā* has also been written in a very simple language and style. He has tried to focus light on some characters of middle class society. The story of the novel is as follows –

Śrīmukha left his home in his early childhood and became an ascetic. When he became young, he once came to his village. Raghupati offered him his daughter Lipsā for the marriage. Bhavānī, his wife, initially rejected the idea but later agreed to get her daughter married. Śrīmukha too resolved to give up his ascetic life and come to the household. But since the marriage was against the desire of Lipsā so she misbehaved with Śrīmukha even in her first night with the

husband. Consequently, Śrīmukha left his home once again and resumed his ascetic life.

Medinī on the other hand was a neighbour to Raghupati. She had a humble daughter Śrāvaṇī. One day Dinmani a servant to Abhrapad, the landlord of the village, brought a proposal of the landlord for the marriage of Śrāvaṇī. After some consideration, Medinī agreed to it and got her daughter married and began to live with her and her son-in-law. Śrāvaṇī who was earlier fascinated to Śrīmukha ultimately surrendered to the landlord, who very cruelly began to give pain to both the mother and the daughter. Later Śrāvaṇī gave birth to a beautiful girl Urvī. She (along with Dinmani) also became the target of his atrocity. Abhrapad was jealous to Śrīmukha's marriage with Lipsā since he was earlier rejected by Lipsā herself. The cruelty of this landlord went to such an extent that he made his daughter Urvī a dancer in order to earn money.

Śrīmukha, on the other hand, came into the contact of a social and religious man Induketana. This noble man was alone in his family. His wife Śaśīrekḥā was already dead and later kept inspiring him to do good for the poor and sufferer community. Induketana was impressed by the noble and polite behaviour of Śrīmukha and he later adopted him as his son and instructed him to perform his incomplete works. Once in a cultural programme after laid down a foundation stone, he saw the dance of Urvī, he was astonished to see the image of his Śrāvaṇī in that girl. Later Dinmani came across and confirmed his doubt. After some time Induketana instructed him to bring his wife Lipsā from the village. Lipsā, on the other hand, was burning in the fire of repentance after she had misbehaved with her newly-wed husband. Her cruel mother and Raghupati had already died. After Bhavānī's death, Lipsā's some distant relatives appeared and dividing her property took away their shares. And Lipsā had only a hut left with her wherein she was living and remembering her past. Śrāvaṇī, on the other hand, was very much frustrated after the dance performance of Urvī in the dance festival. Abhrapad beat her badly which made her completely dumb. The doctors

could not cure her. One day Śrīmukha came to the village. When Abhrapad knew, he appeared and began to beat him. Śrāvaṇī could not bear all this, she suddenly burst and said to her husband not to do so. This incident brought her speaking power back. The outraged villagers, out of retaliation, jumped on Abhrapad and began to teach him a lesson but Śrīmukha forbade them from doing so. He was happy that due to this incident Śrāvaṇī got back her speaking power. Then Abhrapad repented and Śrīmukha was happy to see his wife Lipsā.

Dr. Dash has beautifully picturised a humble and polite person whose life-style is completely based on Gandhian philosophy. Śrīmukha who is the hero of the novel does not come to anger at all. He escapes from the reverse situation. When his newly-wed wife misbehaves with him, he does not want to teach her a lesson, rather he leaves the home. Even at last when the landlord unnecessarily attacks on him he kept mum and spoke affectionately –

श्रावणी मूका आसीत् । मनोबाधया तस्या वाक् शक्तिः पीडिता आसीत् । पुनश्च तया रीत्या सा शक्ति प्रत्यागता । तस्या मूकदोषो दूरीभूतः । एतदर्थम् अहं प्रसन्नः । मादृशजनोपरि ताडने यदि कस्यचित् उपकारः तर्हि तत्र न मे दुःखम् । अपितु तत्र आनन्दो मम । तथैव यदि मम मरणे।⁴⁹

It can be said in short that Dr. Keshab Chandra Dash has portrayed an ideal person in his novel whose life-style can be an example for the emerging youth of the world.

b. Madhuyānam

Madhuyānam – one of the earliest novels by Dr. Dash is regarded as his masterpiece.

Samajña, a Brahmin Youngman, meets a Jain monk Arhant Pudgla in a festival and was impressed by his clear-cut way to *nirvāṇa* and got initiated into Jainism. With his deep faith and active participation in spreading the message of

⁴⁹ *Śaśīrekḥā*, p. 85

Mahāvīra, he later became the leader of the religion and was famous as Arhant Sāmpratima. Once on the way returning to his āśrama Sāmpratima rescued a young and rich businessman whose leg was squeezed under a fallen tree. He took him to a nearby village and advised a Jain Brahmin's family to take care of the man. The man named Śīlaprajña and his lone beautiful daughter Nīlāñjanā treated him properly. She falls in love with him and takes oath to initiate him to Jainism, if he is cured. After a long time Śīlaprajña cured and also their love affair matures. The author has beautifully delineated their love affair on the backdrop of Jain spiritualism.

On his journey, Arhant Sāmpratima visit again the Brahmin's house and gets irritated sensing the love between Śīlaprajña and Nīlāñjanā and advised to bring the youth to his āśrama for initiation. They reached the āśrama on the auspicious full-moon-day neither of them knowing the nature and consequences of the initiation. Śīlaprajña enters the chambers of initiation and Nīlāñjanā waits – perhaps for her whole life.

Śīlaprajña's hair was neatly razored, he took bath, wore white garment and recited the *mantra* from the palm-leaf. Then the initiator Takṣaka ordered him to close his eyes and take three marks on the body as the symbol of triratna. The marks were deep and long with a burning iron-rod sufficient to make the initiate lose consciousness.

The door of the initiation chamber does not open for Nīlāñjanā. She returns home alone with guilt and tears in her heavy heart. Śīlaprajña regains consciousness to stay in the unrelenting routine of the āśrama. His smarting would impel him to speak for human values and individual opinions and against the torture to body as a means for nirvāṇa and imposition of one's opinion on many on the name of leadership. But Arhant Sāmpratima rejects his arguments on the ground that individual opinion has no place in āśrama.

Nīlāñjanā comes to meet Śīlaprajña to talk about her marriage with him. But Śīlaprajña is already out to attain higher realization through begging. She returns again with broken heart. After three years when her parents died, she again comes to āśrama, waits for Śīlaprajña. After a long time, Arhant Sāmpratima advises her to get initiated. She agreed. After initiation her beauty reduced and she completely took like a skeleton. Śīlaprajña happens to meet her and faintly recognizes her after her departure and tries in vain to find her.

Śīlaprajña discovers more truths while begging. He discovers the path of sweetness – *Madhuyānam*. To him, life is beautiful. Man's liberation is his realization of the beauty *Sāhasthya*. Again when he meets Nīlāñjanā she repeats his proposal for marriage on account of his lack of spiritual restraintment and discipline. His philosophy of *Sāhasthya* and *Madhuyānam* is also rejected by her. He builds an āśrama near the village of Nīlāñjanā exactly on the place that had once witnessed her love with him. People are served, saved and consoled by him in that āśrama which gradually becomes famous.

Finally Nīlāñjanā faintly feels that she is pursuing a mirage of nirvāṇa through her hard austerity, discipline and fasting. She takes a long journey from the āśrama to reach the āśrama of Śīlaprajña with her ill-health and fatigue. She dies on his lap with all satisfaction and love. After her cremation Śīlaprajña vanishes from the people's sight.

Arhant Sāmpratima is deeply affected with the turn of events. He relinquishes his office in Jainism and gets converted to Buddhism to succeed the Buddhist leader Yogadeva at his death.

The background of the novel is the breakdown of both Jainism and Buddhism as a result of extreme and inhuman physical disciplines and the entrance of women to the monasteries. Like late Surendra Mohanty, a famous oriya novelist the author has exploited the religious history of India and has

written a beautiful novel. Although the philosophy of *Sāhasthya* is not very clear as to how it can offer *Madhuyāna* as an alternative to Mahāyāna and Hinayāna, the author's thrust upon the humanitarian values as a requirement in any religion is convincing. In the following passage, we can observe the author's beauty as:

उपचैत्री रजनी । चन्द्रो दृश्यते कामायनमिव । संगमिष्णुजलदः परितः खेलति । दिवायिता रजनी मन्थरा । विजनताधौतो विहारः । महज्ञः धम्मपुत्तः अङ्गनस्य एकस्मिन् शिलास्तरे आसीनः । कौषेयवसने स्थविरा ज्योत्स्ना स्तब्धा । सद्योलण्डितमस्तके छायापथीयप्रतिफलनं सुष्पष्टम् । प्रत्यङ्गानि तस्य प्रतिक्रियाहीनानि । आन्दोलितमना अद्यधम्मपुत्तः । विषादः हृदयं कवलीकरोति । तथापि अवयवाः निरुष्णाः । मुखे च विकृतिः न लक्ष्यते । अनुतप्त-नयन-जलं जानूपरि निपतति । गभीरात्मनिवेशे सः केवलयाविष्करोति – नीलाञ्जनायाः (गलत्) रौप्यनुपूराणि कति ।⁵⁰

c. Visargah

In *Visargah*, the story of a potter 'Nakula' is sketched. Nakula, his wife Avinā and her married sister Suparṇā are the three main characters who are suffering from the pangs of life. His father Kapila is the symbol of traditional values, patience and of the oceanic thoughts. Ila, the daughter of Nakula and Avinā died because of her illness, which causes shock to them. To escape from the pangs of life Nakula tries to commit suicide twice. Sukarṇā also tries to commit suicide to get rid of her abnormal behaviour. Nakula rescued her and brings her to his house. The story starts from her arrival and ends after her departure with the newly born baby girl. The villagers suspect that he has some illicit relationship with his sister-in-law Suparṇā. Sukarṇā refused to accept Suparṇā as his wife. The cacophony of the limitless thought distances the readers from the writer. Let us see the following passage:

शरत्किरणे अवगाहते रात्रिः । प्रदेशो निर्जनः । वटवृक्षः साक्षात् तपस्वी । तमभिलक्ष्य त्वरते नकुलः । अद्य समाप्तिः । अद्यैव अवसानम् – दुःखस्य..... जीवनस्य.... जिजीविषाविशेषस्य । जीवनेऽस्मिन् को वा लाभः..... यदि मुष्टिमितमन्नं न मिलेत्..... यदि निवासस्थाने चरणमधः

⁵⁰ *Madhuyānam*, p. 1

स्खलेत्..... यदि वसने छिद्रं देहस्य अलङ्कारो भवेत्..... यदि वक्तव्यस्य अर्थो न विद्येत्..... यदि वा जीवितुं जीवयितुं च अधिकारो नश्येत् यदि च नियमो निरापतां न प्रयच्छेत् ?⁵¹

d. Śikhā

The main characters of this novel are Vilāsa, Niśānta and his wife Sampā, Kulamaṇi, Vilāsa's father Rajani, Vilāsa's sister and his servant Murma. Murma nourished Kulamaṇi and brought up as his own son after the death of his mother in childhood. The writer very nicely described the character of Murma which touches the hearts of readers.

Vilāsa spurns off his father who is an orthodox seeker of peace in his life and proceeds to city, where he establishes himself as a successful businessman. Vilāsa wins the corporation election as a Mayor because of the whole-hearted effort of Sampā, the wife of his friend Niśānta who is a clerk. Sampā left her husband and started living with Vilāsa which caused the death of Niśānta. In the next election Vilāsa faces defeat and tries to escape from the pressure of his money lenders. He goes back to his village after the death of his father to collect some wealth. He vanishes from everybody's sight when he comes to know that nothing is left for him in the village.

The writer vividly presents Puri as a place of pilgrimage and as a source of solace in the last half of the story, where in the auspicious month of Kārtika, Kulamaṇi, his widow daughter Rajani (who sees her husband in Lord Kṛṣṇa) and servant Murma visit Puri. The episode of the poor villagers desirous to visit Puri at least once in life, touches the heart of the readers. How nicely the author has described different situations can be seen in the following passage:

महादेवमन्दिरनिकटे तद्दिने मुर्मुः रुदन् आसीत् । निकटे तस्य मातृशवः । यायावरी सा गिरिजनः । कर्मनिमित्तं ग्रामाञ्चलमागत्य मन्दिरस्य पश्चात् वसतिमकरोत् । मुर्मुः पितरं न दृष्टवान् । माता एव तदर्थं सर्वमासीत् । अज्ञातरोगे सा शेषश्वासं परित्यक्तवती । दिनत्रयं यावत् शवः तस्याः

⁵¹ *Visargah*, pp. 6-7

तत्रैव पतति । तन्निकटे मुर्मुरपि तथा उपविशति । यदा क्षुधा बाधते तदा मुर्मुः प्रसादनिमित्तं मन्दिरमागच्छति । तद्दिने कुलमणिरपृच्छत् ।⁵²

e. Om Śāntiḥ

This is a novel of 120 pages with commonly found film plot. There lives a poor lady named Dhārā with her son Cakradhara near an old temple in Madhupurā. She is so poor that she has to sell her son to a contractor through a middle man. He flees here and there and finally settles as a doorkeeper in the office of the manager named Mahendra. Mahendra as a villain wants to grab the whole property of another industrialist named Candrasvāmī. Meanwhile Cakradhara grows up as a labour-leader. Candrasvāmī finds him as a faithful man and appoints him as the special manager.

Candrasvāmī's daughter Candrā loves Mahendra and wants to marry him. So, she opposed the appointment of Cakradhara as a special manager in her father's office. Mahendra wants to kill Cakradhara in a bomb blast but failed, and gets arrested as he killed a driver and the bodyguard in the same blast. Candrasvāmī feels very sad when he came to know that his daughter wishes to marry Mahendra. He wants to marry his daughter with Cakradhara. As per Candrā's wish Cakradhara released Mahendra on bail. As per Mahendra's plan he wants to marry Candrā to get whole property. But after marriage, when they returned from the honeymoon Mahendra finds that all the property is willed in the name of Cakradhara.

In the next plan, he divorces Candrā and forces Candrasvāmī to change the will for a remarriage between them. But Candrasvāmī dies of heart-attack. Mahendra getting frustrated set fire in the industry, stabbed Cakradhara with a burning stick and dies in that fire. Candrā brings Cakradhara to her house for personal treatment. But Vikram, Cakradhara's friend takes him to his village

⁵² Śikhā, p. 6

driven by a car. When Candrā comes to know about this, she follows them. Unfortunately she reaches him up only when he dies in his mother's lap.

f. Tilottamā

It is a story of two college students viz. Puṣpavallabha and Tilottamā. When they go to picnic to the Kālijaī hill, spotted inside the picturesque Chilika Lake, their love blossoms. But they could not marry and have to marry with different persons. Tilottamā marries with Bhāgyadatta, a rich man. But he takes revenge on Tilottamā as he chances upon some photographs of Tilottamā and Puṣpavallabha on the first day of marriage. After knowing that Tilottamā is married, Puṣpavallabha also marries a poor beautiful girl named Madhuchandā.

Bhāgyadatta tortures Tilottamā, so she leaves his house, changes her name as Madhusmitā and spends her life as a Sannyāsini in some hermitage near Dhuli hill of Bhubaneshwar. Bhāgyadatta takes Nilimā, a village girl as well as Tilottamā's classmate to a holiday home in a jungle. The tribal people kill both of them because they suspect that Bhāgyadatta glances lustfully at their women and girls. Badriakesh and Ashutosh happen to meet Tilottamā in her hermitage. They were friends of Tilottamā and Puṣpavallabha in their college and now they are teachers in a school near Dhauli. After that they meet Puṣpavallabha to convey her story. But they found him in a broken down condition as he lost his wife during delivery. They told all about Tilottamā and convinced him to marry her again.

Tilottamā knowing all about Puṣpavallabha takes time of seven days to prepare herself for the marriage with Puṣpavallabha. But after five days when the three friends come to the hermitage to meet Tilottamā, she is found dead of silent fasting in her room.

27. RAMKISHOR MISHRA

The novel *Antardāhaḥ* of Ramkishor Mishra was published in 1998. This is a social novel, which highlights the discriminations of caste system of the society. The love story of Sanskrit students Kamalā and Ānanda was sketched nicely. Kamalā marries with Ramesh who does not match with her in any matters. At the end of novel Kamalā dies and all other characters are immersed in grief so the name *Antardāhaḥ* is given to this novel. An example is given below.

अद्य रमेश आनन्दस्य चिरमैत्रीव्यवच्छेदाय संकल्पं दृढीकृतवान् । “यो मित्रं मित्रशब्दस्य व्युत्पत्तिं न जानाति, जानाति चापि परं सम्यग् व्यवहारेण तदनुसारं न पालयति, स किं मित्रम् ? नैव, नैव ।” इत्थं तन्मनसि विचारप्रवृत्तिरजायत । यदाऽऽशातीतमानन्दवचसा तदन्तर्दग्धं, तत्स कदापि किं विस्मर्तुमर्हति ? कमलायाः गृहं स श्वोऽवश्यमेव प्रातर्गमिष्यति, तदैव विज्ञास्यति यदानन्दवचने कियती सत्यता ? “यदि सत्यता भवेत् तर्हि मित्रताविच्छेद एवाऽभूत्, नो चेत्तस्य सोमप्रासं, किन्तु तदवगतौ मदीय एव प्रमादः, यदहं तद्वचनेनैव विपरीतबुद्धिरभवम्” इत्थं स विचारयन्मगम् । आनन्दस्तु स्त्रीरत्नस्य प्राप्तौ, तत्रापि मनोऽभीप्सितायाः कमलाया अनुरक्तौ, यदि मित्रताच्छेदोऽपि भवेत् स तं वरमेव मन्यते । कमलाया सह सम्भाषणे स आशातीत साफल्यं प्राप्तवान् । तेन सहर्षस्वान्तः स रमेशं प्रति पृष्ठतः सिंह इवाऽवलोकयन् निशान्तं ययौ ।

30. CHANDAN MUNI

Chandan Muni was born in 1914 in Sirsa (then Panjab) and was later got *diksha* (Rajsthan) in 1921. Since then he is in Rajstham. Now he is running a literary society at Dabari in Rajsthan (since 1963). Muniji has written many books in Sanskrit, Prakrit and Hindi as well. Out of them we have two novels in Sanskrit – *Arjunnalakaram* (1969) and *Prabhav Prabodh Kavyam* (1970).

a. Arjunnalakaram (1969)

Arjunnalakaram is the novel by a Jain saint Chandan Muni. Muniji has portrayed an ordinary gardener of Rajgir, Arjun who becomes completely violent after an incident in his life and later a young devotee of Lord Mahāvīra suddenly turns him to the pious path of devotion.

Arjunnalakaram's story begins with the description of Rajgir city under Magadha kingdom. In the city there was a Guṇaśīla garden. In that garden, there was a temple of Yakṣa. The name of the temple was Mudgarapani. Arjuna was the gardener there living with his beautiful wife Bandhumati. Once when Arjuna walked away to pick some flowers along with his wife, a bunch of six ruffians happened to see his wife and became fascinated towards her. They hid themselves within the doors of the temple. As soon as Arjuna began to offer flower to the statue in the temple, all of them jumped on him and binded him. Thereafter, all of them blackened their face with Bandhumati one by one. And then fled away. Arjuna later killed his wife viewing that her chastity was lost. In reaction, Arjuna became completely violent and began to take revenge by killing six men and one woman daily. The whole city was terrorised. But once Lord Mahāvīra appeared in that Guṇaśīla garden. A young disciple of Lord, Sudarśana made an attempt to motivate the gardener. He went before the gardener but surprisingly Arjuna's weapon could not fall on Sudarśana. This was the effect of Lord Mahāvīra. Arjuna began to repent for his former conduct. He expressed his desire to have a *darśana* of Lord Mahāvīra. Then, Arjuna got the *darśana* of the Lord.

The story is completely based on the religious plot. Arjuna is very simple, poor and ordinary character who becomes very cruel but when someone makes him to realise the truth, he accepts his mistakes and wants *darśana* of Lord Mahāvīra.

श्रेष्ठिवर्य ! मययपि दयां निधाय निवेदयतु यत् के सन्ति ते पतितोदधार प्रवणा महनीयचरित्रा महात्मनो भगवन्तो महावीराः ? यदिददृच्छया भवान् मरणातङ् कमपि ना शशङ्के, मादृशे पशुवृत्रये पि च मानवतामदीदृशत् ।
अभिष्टलषाम्यमहपि तेषां नयनामृतं दर्शनम् ।⁵³

The plot of the novel is very short. However, the author has tried to describe every episode by stretching it to its maximum length.

⁵³ *Arjunnalkaram*, p. 41

31. JEET SINGH KHOKHAR

Jeet Singh Khokhar was born on 15th January, 1955 in a poor farmer's family at village Bhairupa (Dist. Bhatinda, Panjab).

a. *Prīti* (1986)

Prīti is a novellet by Jeet Singh Khokhar. Dr. Khokhar has taken completely a modern plot in this novel. He has described the love story between a Santoşa Singh and Prīti. It is a work written to bring radical change in rural women. His picturisation of a farmer's daughter will certainly give new light to woman folk. The story of *Prīti* begins as follows –

Santoşa took birth in a poor Sikh family in a simple village of Panjab. At six he was taken to school. Initially he used to be reluctant towards studies but later he took interest and began to come first in all the examinations. But his mother left him forever before the announcement of his matriculation result. Any way he took admission in a college in Faridkot. Seeing his bright records, the Principal wrote off his college tuition fees. All the Professors showed affection towards him. He earned a nice reputation in the college. The delicate girls wanted to have friendship with him but he always ignored such sentiments. Coincidentally there was a very beautiful girl Prīti. She was the daughter of a rich landlord. She always followed him in all the academic competitions. If Santoşa stood first, she would definitely stand second. And in course of time both were fallen in love. Once Prīti decided to propose his love to Santoşa but failed to do so. She only asked a book from him. She made some marks inside the book before returning it to Santoşa. And these marks made Santoşa mad in love. And gradually their affair came in the eyes of the whole college. But a villain came in their way. Once when they were talking and enjoying their moments in way back from the college, Hukam Singh another student of the college interrupted and tried to propose his love to Prīti. But Prīti very strongly scolded him and advised him not to see her again. In the mean time Santoşa and Prīti's result were published. Santoşa got first position followed by Prīti. When Prīti's result was

being seen in the newspaper by her parents in her village, her father's eyes saw Santoşa's name as well. And he prayed to God for such a boy for his daughter. But one day Prīti disclosed her association with Santoşa to her mother. When the mother described the news to her father, he also was pleased. Prīti's father was the headman of the village. Once Hukam Singh misbehaved with Prīti in the college canteen but Prīti took special care of him in front of the students and he fled away. Later he tried to play with the modesty of a village girl who was coming in the way to the college. In the mean time a youth Pratap Singh appeared and he saved her chastity. The next day Pratap Singh, who was the class representative in his class, went to Principal and with the pressure of the students union President Gurucharan Singh, he got him (Hukam Singh) rusticated from the college. Later Hukam's father reached the Principal but the Principal did not bow down before their intimidation. Some time later, Santoşa and Prīti's final examination was over and Prīti's father had written to her to come from the hostel along with Santoşa. And after the request of Prīti, Santoşa went to her parents. They received him with the core of their hearts. One day, they came to Santoşa's village and talking to his father Gajjan Singh finalised the marriage of Santoşa and Prīti. The next day, Santoşa gave an informal party to his colleagues in his office. A staff member Gangaram was jealous to him. He reported the news to Hukam Singh. One day Prīti and Santoşa went to Chandigarh's Rock garden and Pinjore garden. After returning from there they stayed the whole night at Prīti's hostel and crossed the boundary line. That act gave them much embarrassment later. One more time Santoşa collided with Hukam Singh in the way. Santoşa beat him badly that day and Hukam could not stand from the bed for some days. But later one day when Santoşa was going to see Prīti, Hukam with some of his aids appeared and beat him badly that ultimately culminated in his death in the hospital but he made statement before Prīti and police that it was Hukam Singh who took his life. He took the promise from Prīti that she will teach his enemy a lesson. Prīti then went to Santoşa's parents and assured them that she was already married to him and was to give birth to their son's child. Later she completed her LLB course and began her practice under a senior

advocate in Patiala. She gave birth to a very handsome boy. She appointed Sohan Singh her assistant and reopened the murder case of Santoṣa. Hukam was initially released by the court due to money power but now had to face the trial in the court. Prīti pleaded her case and ultimately Hukam Singh was given life-imprisonment. And thus Prīti took revenge on Hukam Singh and fulfilled her lover's desire.

32. JAGGU ALWAR IYENGAR

Pt. Jaggu Vakulabhushan whose real name is Jaggu Alwar Iyengar was born in 1902 at Chitraghosha village near Melkote, the well pilgrim centre of Shrivaishnavas sanctified by the holy presence of Shri Ramanujacharya. He was given Karnataka State Award in 1981 and the Certificate of Honour from the President of India in 1985 apart from the Vaidyavisharada title by Karnataka Sahitya Parishad. He passed away in 1994.

a. Jayantikā (1990)

Jayantikā is a novel in Sanskrit which was awarded Sahitya Academy Award for the year 1993. The story of this prose romance⁵⁴, as said by Prof. K. T. Panduranga is divided into five *laharīs* (chapters). In fact, this novel is the description of two births of the hero and the heroine. The hero is Cāruvaktra and the heroine is Saugandhinī who become Jīvasena and Jayantikā respectively. The story begins as follows –

Once Vimatkasarī used to rule over Vaijayantī, but Vṛṣaskandha, a friend of the king killed him and became the ruler in his palace and had an evil eye on the queen. The queen Varamālinī, taking her only son Cāruvaktra, took refuge in *Daṇḍakāraṇya* forest. There she began to bring up her child. Sometime later, when he came to know about his fate caused by Vṛṣaskandha, Cāruvaktra began to perform penance to get some suitable weapon so that he could overthrow his

⁵⁴ *Ibid*, p. xv

enemy and get back his kingdom. After the severe penance, the gods like Indra, Śiva and Brahmā approached Nārāyaṇa and ultimately they made a boon available from Nārāyaṇa for Cāruvaktra. Cāruvaktra then undertook a victory march building a large army and killed Vṛṣaskandha. He was then received by the people of Vaijayantī and was coronated by the old minister Marunāmala. After the coronation, the new king Cāruvaktra undertook a hunting expedition. In course of the expedition, he unknowingly hit a beautiful maiden Saugandhinī. This maiden recognised him. since she was told by her foster father Dhīrghasatra that she would be given to Cāruvaktra in marriage. She told her story in the way that she took birth as a result of Madhura king Sugandhana's association with a charming woman Kañcanamālīnī on a river bank. Saugandhinī later took birth on this bank itself and was left by her parents. Later Dhamana picked her up and brought her up till nine years. Later Dhīrghasatra took her to his home and completed the later responsibility. After narrating her story, Saugandhinī collapsed. Cāruvaktra also died in grief. But, Lord Indra in the guise of a hunter appeared and revived them once again in the form of children. He asked the boys of Dhīrghasatra's hermitage to hand over the boy to king Vajrabāhu of Abhirikarpur and the girl to Hemavatī, the queen of king of Hempura. Dhīrghasatra sent this message of this incident to queen Varamālīnī, the mother of Cāruvaktra. Later the boy, given to king Vajrabāhu, was named as Jīvasena and the girl who was given to queen Hemavatī was named Jayantikā. Once Jayantikā saw the photograph of Jīvasena and fell in love with him. Jīvasena came to know it and then left for Hempura. They met each other but in course of meeting Jīvasena disappeared suddenly. Jayantikā then went to a Tāpasi and got a unique Ratnamālā. She told her to become king Sukeśa and sit on the throne of Chitrapura. Tāpasi went with her also. But Jayantikā (who was now Sukeśa) lost the Ratnamālā. This Ratnamālā was found by a cowherd who handed it over to a butcher. In fact, the boy was none other than the son of Jayantikā herself. The butcher cut the boy's head and his own head as well. Jayantikā too cut her own head. Then goddess Durgā appeared and revived all the three. Jayantikā got back her earlier form of woman. Tāpasi who was originally Sukeśa also got back her

real form and the throne of Chitrapura. Jīvasena went to his mother and the kingdom. Vīrasena, the son of Jīvasena and Jayantikā was coronated at the throne of his maternal grandfather since they did not had any male issue.

Thus, the classical age ended with the seminal works of great stalwarts like Subandhu, Bāṇabhaṭṭa, Daṇḍin and others. The modern age began from the great work of Ambikadatta Vyas and his successors. The writers of this age did not strictly follow the classical style and diction. Most of them wrote the prose works under the impact of modern Indian writers in simple and lucid style. The writings of this age have their distinctive features which will be discussed in the succeeding chapters.

CHAPTER III

S. L. BHYRAPPA AND HIS NOVELS

III.I PERSONAL LIFE

Santeshivara Lingannaiah Bhyrappa popularly known as S. L. Bhyrappa is a well known novelist of Karnataka. He was born on 20 August 1931 in a poor family at Santeshivara, a village in the Channarayapattna Taluka of Hassan district in Karnataka also known as ‘the coconut region’. It was his mother Gowramma, who bore the brunt of looking after the family of eight children. Bhyrappa was the third child. The young boy had to walk quite some distance to go to school and return with hardly anything to eat. Sometimes he was so hungry that he was fainted. He was very fond of swimming and was so good at it that he could easily out-swim anybody in the village including boys older than him. He lost his mother when he was eleven and became a virtual orphan, the father being an irresponsible man. The boy attended many village schools, part of the time in Gorur, an important

town in Hassan district. He was very fond of debating and won many prizes. He also participated in the Independence movement as a schoolchild. The limit of his endurance and hardship as a boy may be recalled with just one incident. He had to carry the dead body of his brother on his shoulders and cremate it with shrubs and bushes as the funeral pyre. A brief recollection of the odd jobs he had to do in order to survive is heartrending.

He had to work as a server in a small town restaurant, walk all over town selling incense sticks, had to make sherbet and sell it at village fairs. He also worked as usherer (gatekeeper) in a village cinema hall and as a porter at the Bombay Central railway station. He learnt Hindustani classical music and a connoisseur of Western classical music too. He is one of the most widely travelled Kannada writers as he has travelled several times to the United Kingdom, United States of America, Israel, Europe, Asia and the South America. He is not just an academic and writer but has athletic interest as well. He has climbed Mount Fuji in Japan, the Alps in Europe, the Andes of South America and naturally the Himalayas in India. Having worked in various places in India like Gujarat and Delhi, he is a polyglot and speaks Gujarati and Hindi as fluently as he speaks Kannada, his mother tongue. As a retired Professor of Philosophy, Bhyrappa lives quietly in Mysore, devoting his entire time to creative writing.

III.II HIS WORKS

He started writing when he was a student and though his two novels *Bhīmakāya* and *Belaku Mūditu* have got published, he considers *Dharmaśrī* (1961) as his first novel. His second novel, *Dūra Saridaru*, was published in 1962. He was awarded a doctorate for his thesis, 'Truth and Beauty' (Satya Mattu Saundarya) from the M. S. University of Baroda, Vadodara. Two of his novels – *Vaṁśavṛkṣa* and *Matadāna* were published in 1965. In 1967, *Vaṁśavṛkṣa* received the state Sahitya Academy Award. Next came his novel *Jalapāta* (1967) and his work of literacy criticism, *Sahitya Mattu Pratika*.

Two novels – *Nāyi Neraḷu* and *Tabbaliyu Nīnāde Magane* were published in 1968. His *Tabbali* was made into film. The next four years saw four novels – *Gṛhabhaṅga* (1970), *Nirākarāṇe* (1979), *Grahaṇa* (1972) and *Dāṭu* (1973), which won the Central Sahitya Academy Award. In 1976 came *Anveṣaṇe*. Perhaps his greatest novel is *Parva* (1979), his thirteenth novel which has been described as an epic novel. It is a rethinking of the *Mahābhārata*, worked out in modern terms. He wrote an interesting piece of literacy criticism. *Nāneke Bareyuttene*, which can be translated as ‘Why do I write?’ *Parva* is generally considered as his *magnum opus*, something he himself has written about. *Sākṣi* came out in 1986. It received the Karnataka State Sahitya Academy Award and the ‘Grantha Loka’ Award. *Añcu* was published in 1990. His more recent novels are *Tantu* (1993) and *Sārthaḥ* (1998). His latest novel *Mandra* is about music and art. He has himself said in his autobiography: ‘the form of the Hindustani Classical music, which I have listened to and admired, has influenced the conceptual form of my novels.’ Bhyrappa’s interest in music has never been marginal. He is a connoisseur who is deeply committed to music, listening regularly to Ravi Shankar, Ali Akhbar, Bhimsen Joshi, Hariprasad Chaurasiya, Amir Khan, Gangubai Hangal, Mallikarjun Mansur, the Dagar brothers, Bismillah Khan, Pandit Jasraj, Vilayat Khan, and Kumara Gandharv. The protagonist of *Mandra* moves in this context. In order to research thoroughly into the main character, Bhyrappa travelled extensively in north India, and at great expense with the purpose of meeting with the practicing artists. A part of novel *Mandra* takes place in California, again a place he is thoroughly acquainted with. *Mandra* was released in the month of August 2002 and within three weeks of its publication, 2000 copies were sold and the publishers reprinted immediately. Almost all his novels have gone into several reprints, some even seven or eight times. This is a significant record. In the beginning, Bhyrappa has been an exceptional writer who has achieved both popularity and eminence. Bhyrappa’s popularity is not based on middle level readers only: judge of Supreme Court and High Courts,

advocates, scientists of international standing, distinguished scholars and social scientists are among his readers. It is well known that he is the widest read Kannada writer.⁵⁵

Bhyrappa's novels have been extensively translated – For an instance, *Vaṁśavṛkṣa* has been translated into Telugu, Marathi, Hindi, Urdu and English. It has been translated into English by the author himself; *Nāyi Neraḷu* into Hindi and Gujarati; *Tabbaliyu Nīnāde Magane* into Hindi; *Gṛhabhaṅga* and *Dāṭu* into all the fourteen recognized languages of India and the latter into English as well; *Nirākarāṇe* into Hindi; *Anveṣaṇe* into Marathi and Hindi; *Parva* into Marathi, Hindi, Telgu, Bengali, Tamil and English; *Nele* into Hindi; *Sākṣi*, *Añcu* into Marathi and Hindi, *Tantu* into Marathi and Hindi, and is awaiting publication in English; *Dharmaśrī* and *Sārthaḥ* into Marathi, Hindi, and Sanskrit.⁵⁶

His novels are eminently film worthy and his *Vaṁśavṛkṣa*, *Tabbaliyu Nīnāde Magane* and *Matadāna* have seen the screen. Well known directors like Girish Karnad, B.V.Karanth, Girish Kasarvalli and others have chosen his works for the screen interpretation. His *Gṛhabhaṅga* is now being serialized for television.⁵⁷

Almost all his novels have been translated into different Indian languages and in English also. Even some works are film worthy. All novels are printed into many editions also. Dr. S. L. Bhyrappa's Novels (works):

1. Bhīmakāya -1958
2. Belaku Mūditu -1950
3. Dharmaśrī-1961
4. Dūra Saridaru-1962
5. Vaṁśavṛkṣa -1965

⁵⁵ Ramaswamy, S., *Sartha – The Caravan (Translated from Kannada)*, Introduction, pp. xxxiv-

xxxv

⁵⁶ *Ibid*, p. xxxv

⁵⁷ *Ibid*, p. xxxvi

6. Matadāna-1965
7. Jalapāta-1967
8. Sahitya Mattu Pratika-
9. Nāyi Neraḷu -1968
10. Tabbaliyu Nīnāde Magane -1968
11. Gṛhabhaṅga -1970
12. Nirākarāṇe -1971
13. Grahaṇa-1972
14. Dāṭu-1973(Won Central Sahitya Academy Award.)
15. Anveṣaṇe -1976
16. Parva-1979
17. Nele-1983
18. Sākṣi-1986(won Karanataka State Sahitya Academy Award and ‘Granthalok Award.)
19. Añcu-1990
20. Tantu-1993
21. Sārthaḥ-1998
22. Mandra-2002 (won 20th Saraswati Samman.)
23. Āvaraṇa-2007

He wrote his Autobiography *Bhṭti* in 1996.

His Literary Works:

1. Truth and Beauty-1966
2. Sahitya Mattu Pratika-1967
3. Kathe Mattu Grantha Vastu-1969
4. Nāneke Bareyuttene -1980

His Translated Novels:

1. Dharmaśrī - Sanskrit, Marathi
2. Vaṁśavṛkṣa - Telugu, Marathi, Hindi, Urdu, English
3. Nāyi Neraḷu - Gujarati, Hindi.
4. Tabbaliyu Nīnāde Magane - Hindi
5. Gṛhabhaṅga - in all 14 languages
6. Nirākarāṇe - Hindi, Marathi
7. Dāṭu - in all 14 languages
8. Anveṣaṇe - Marathi, Hindi
9. Parva - Telugu, Marathi, Bengali, Hindi, English
10. Nele - Hindi
11. Sākṣi - Hindi, English

12. Añcu - Marathi, Hindi
13. Tantu - Marathi, Hindi
14. Sārthaḥ - Sanskrit, Marathi, Hindi, English
15. Mandra - Marathi, Hindi
16. Nāneke Bareyuttene - Marathi, English
17. Satya Mattu Saundraya - English
18. Āvaraṇa - Marathi, Hindi, Sanskrit etc.

1. DHARMAŚRĪ

Satyanārāyaṇa, the hero of the story, was born and brought up in a low class family. He completed his education by his own earning. Gradually he came to know that the religion and love were main constructors of his future. Shankar Rao of R.S.S. nourished the Hindu religion and Ideological literacy thoughts in him. One day he met his childhood classmate Racammā and she introduced Lily as her husband's sister. She was from converted Christian's family. In the beginning Lily did not agree with his thoughts, but gradually she was inspired by him and changed her views as well as lifestyle. At this stage both started loving each other. Satyanārāyaṇa got converted into Christian and married Lily. Afterwards he came to know that this marriage would not give him the satisfaction of life by different true incidents. When his father was in the last stage, his father refused to take water from him. Even his sister, who inspired him to marry, did not accept him at the time of *Śrāddha*. She treated him as outsider.

In his business also people did not co-operate with him due to his Christian religion. Due to all these mental tensions, he became ill; he recovered by Lily's careful attention. Then again Shankar Rao came there, guided him and converted both Satya and Lily to Hindu religion according to *Āryasamāja* tradition. Lily became Dharmaśrī. Satya suffers a lot even after conversion as he left his religion for the sake of life even though he could not adjust in that religion. In this novel, the hero's sufferings are highlighted, which is very important point to be noted.

2. DŪRA SARIDARU

At the time of Bhyrappa's college life two-three girls were his classmates and his fans. However, due to some or the other reasons, the relation was not continued. His indifferent personality made the relation dull.

The main characters are Ānanda, Vasanta and Umā. Ānanda is the student of cultural studies while Vasanta and Umā are the students of Logic. Ānanda and Vasanta, the male characters, are not only the lovers but they can stand in position of *guru*. There is no end to their debates. They discuss literature, logic, nature, art and even difference of opinions of relations etc. but they control themselves. Vasanta is very much impressed by the Plato's ideology, expects the same from Umā and does not marry her until she agrees that thought. Vasanta acts as dictator. Even the love of Ānanda suffers because of the cruelty of Vinita's mother and selfish nature, as she is rich. Thus, the love of both Pairs does not succeed until end. They go far away from their relations as well as house. Therefore, the title of the novel has the proper meaning given by S. L. Bhyrappa.

3. MATADĀNA

The Novel *Matadāna* is a political Novel, which depicts truth that is different from facts.

Serving the people as a doctor is the main ideology of Dr. Śivappā. He leads a simple life by taking reasonable amount with satisfaction. He does not have any ambition. The politics around him does not let him remain simple. Politics has the power of disturbing the life of village as well as a city. Both the political parties pressurized him to marry their girls. But, he refuses. He is becoming so famous that they want him to fight in the elections. They involve him in dirty politics. It is very late when he comes to know that they use him to distribute the opposition votes. All these political conspiracy is the main theme of the novel.

At the time of election, he neglected a patient who died and he was mentally disturbed very much. Śivappā lost the election and his lover's father, a contractor, who was involved in such a conspiracy committed suicide as he lost his whole property. In spite of loosing everything in his life he did not lose his hope. He realized that politics was not his cup of tea. So, he came back to his original work with enthusiasm. He cleared all his debts. A girl who refused him earlier came back in his life and he started his life again. Thus, the novel *Matadāna* was written especially for a common man, who is innocent dragged in the dirty politics.

4. VAMŚAVṚKṢA

This novel is very different from the first three novels viz. *Dharmaśrī*, *Dūra Saridaru* and *Matadāna*. It is the story of a deep thought of a real life, which focuses on the mysterious social life. The situation in the novel touches the mind. Hence, people debated very wildly about this literary work and it received the Karnataka State Sahitya Academy Award.

This is the story of two families and of two generations. The religious conflicts were arising as the moral values get different generations. Śrīnivāsa Śrotri, a scholar of *Vedaśāstra*, followed the ancient religion and lived the simple life. Even he did not disturb nor criticized the one who did not follow the religion. He believed in his own family custom and tradition and strictly protected the family purity. His young married son was drowned in the flood of river Kapita and died.

The novel starts from this situation and ends when daughter-in-law dies. He was the strict follower of the religious customs and traditions. Even he did not shift his ancestors house at the time of flood when the village people shifted their houses. The young daughter-in-law Kātyāyanī joined college to continue her education. There she met the drama teacher and husband's brother Rājarāi. She was attracted towards him and thus married him. She got away from Śrīnivāsa Śrotri's house, as she did not follow the family religion. But Śrotri welcomed it

with detached mind. Kātyāyanī and Rājarāi's marriage life suffered a lot. She could not get any child from him. She suffered a lot due to her as well as her own irreligious act of marrying her own brother-in-law. Another character Sadāśiva Rao, the History teacher, was fully involved in the studies of religious history. He was writing a book on religious literature under the guidance of Śrotri. He even neglected his wife Nāgālakṣmī and Son Pṛthvī as wife Nāgālakṣmī never helped him in his work. But she had been very good housewife. Later he married Karunartne who completed her research work under his guidance and kept her in another house. At that time, Rājarāi looked after his first wife Nāgālakṣmī and son Pṛthvī. When he realised this fact, he died of heart attack.

After some days, Śrotri was searching for the text edited by Sadāśiva Rao. He found a letter from it and came to know about a terrible truth that disturbed his mind. The truth was that Śrotri's father not only grabbed all the assets belonging to his brother but also got a child through dirty way. He got a child through Harikathādāsa by going out of way and that child was Śrīnivāsa Śrotri. When Śrīnivāsa Śrotri came to know this he became very upset. He distributed all his property amongst the farmers and became an ascetic. Here, S. L. Bhyrappa nicely gives importance to the ideology of life.

5. JALAPĀTA

In *Jalapāta*, the life of Mumbai is not picturised separately but the whole Mumbai city is identified as a symbol of life. All trains go towards Mumbai, but do not come back as it is the business centre. If it comes back from Mumbai then also it returns to Mumbai after some days. This is the main theme of the story *Jalapāta*.

Śrīpati was an artist. He did not have freedom even to develop his art as he was working with an advertising company. He had to create his art in the directions of others. His wife Vasundharā was a good singer. She was not a master but could grasp and follow the theory correctly. But in their apartment she

could not practice the music freely. There was another family of Dr. Nāḍagowda and Sudhābāi in the same apartment. Dr. Nāḍagowda was doing research on cross breeding of animals. He neglected his wife's desire of getting child and thought of doing cross breeding on her. When she knew this, she committed suicide. Dr. Nāḍagowda too committed suicide due to loneliness.

Śrīpati and Vasundharā felt ashamed about the dirty family planning system and decided to observe celibacy. But that was also very difficult task for a married couple. So Vasundharā became pregnant and gave birth to a female child. He suddenly decided to shift in his village where he can enjoy both his life as well as art life freely. So he shifted to village and started doing horticulture. But it became very difficult for them as the life in the village lost its charm, faith, generosity, humbleness, affection, activeness and trust. So, he again shifted to the same house in Mumbai with the same business. He again started his routine life there. Thus, it is shown here that the life is going in the same orbit again.

6. NĀYI NERAḶU

This is story of Parapsychology. The theme is taken from the English story. This is the story of rebirth, where the character is born again to fulfil his desires of last birth and he remembers each and every situation of his previous birth.

The hero of the story Kṣetrapāla loved a female dog. After the death of that dog, he loved its offspring. He was born in Gaṅgāpura. His father was Tirumala Jois. He never adjusted in his house. His nature was indifferent. Once he remembered all about Jogihalli and told that he was the son of Acchannaya. At that time Acchannaya's son Viśveśvara was died in an accident in Prayāga eighteen years back.

Kṣetrapāla explained this to Acchannaya as if he was Viśveśvara. They accepted him as their own son and he started living with them. The people of the village were surprised to see all this, but gradually they too believed and accepted

this. Even the priest of the goddess temple told the same when the goddess arrived in his body. Kṣetrapāla too was adjusted to that new house and surroundings as if it was his own. But his nature was indifferent as before.

Viśveśvara was died in Prayāga, when his wife Venkammā gave birth to a male child. Now that boy was eighteen years old and Venkammā was 34. Elder's did small function to accept them as husband and wife. But it was very difficult for Venkammā to accept that man as her husband, who was equal to her son's age. Her son Acyuta was studying in Bangalore College and did not accept all this. Venkammā became pregnant second time.

Once Kṣetrapāla made sexual relations with the daughter of their servant Kariya. then both of them ran way from there. Acyuta was waiting for such situation. He met an advocate with Kariya and filed a case against Kṣetrapāla. He was imprisoned for life long. Venkammā too left home with his second child. It was the third stage of his life.

He was released earlier from the jail because of his good behaviour. He became an ascetic and went away. He met his wife and son who were staying in some village. He met them, gave them money and left that place. It was the fourth stage of his life. Venkammā did not recognize him first. She recognised him after his departure. She searched for him everywhere but did not find him. Acyuta too came to his mother and requested her to return home. She denied.

7. TABBALIYU NĪNĀDE MAGANE (1968)

This heading is the longest and most suitable one for the Bhyrappa's daily newspaper then printed as novel. The story goes both in the time of pre independence and post independence. It goes on for two generations. In this novel, religion of cow is highlighted.

Mainly this is a story of cow. Grandfather Kālīṅga believed that he was from the family of the cowherd Kālīṅga. Some cows were from the family of

Panyakoti in his Gośālā. The cow was not mere animal for him, but was the form of goddess. The villagers also believed the same. Everyday Kaliṅga used to worship the cows.

His son Kṛṣṇagowda died while protecting one cow from the attack of Jungle people. His son's name was also Kaliṅga. He was brought up by making him to drink direct cow's milk. The grandfather Kaliṅga's duty was to protect cows. This covers the first half.

The second half of novel tells the story of grandson Kaliṅga. He was born and brought up in village. He was sent to America for his further study in modern technology of agriculture and animal husbandry. He married a foreign girl Hilda and brought her to village. He and his wife wanted to apply the new technology for both agriculture and animal husbandry. The government also helped them for this change.

Previously the animal husbandry was religion. Later it became business. They started running full-fledged business of agriculture and animal husbandry. Taking out the milk from cows with the help of machines and selling the milk and using the useless cows, buffaloes and calf's for meat became a big business. A road was constructed on burial ground of his father Kṛṣṇagowda.

The villagers, his dumb mother and his childhood friend Venkalaramana revolted against all these and boycotted them. Firstly, he revolted against the old thought but lastly he felt very bad about all that he had done.

S. L. Bhyrappa highlighted and supported the moral values and culture in this novel. The actual relation of human beings with nature is highlighted here. Here, the importance of cow and it's milk is shown. As the human beings need protection, so cows too need protection – is the message of the novel.

8. GRHABHAṄGA (1970)

This is the story of pre independence that ends before World War II. Before independence, collection of tax was the main source of income. The responsible persons were appointed. It was their responsibility to collect tax and keep the proper accounts. The author has picturised the miserable social life of that period. Life itself was a big problem for people at that time. The story runs as follows:

After the death of their father, the two sons Channigarai and Appannna with their mother Gaṅgāmmā lived in one village house. Their responsibility was to collect the tax. Both the sons were married to Nañjammā and Sāṭu respectively. Gaṅgāmmā was heartless woman and was always scolding her both daughters-in-law with dirty and terrible words. The two sons also did the same. They were greedy, irresponsible and uneducated. Therefore, the responsibility of tax collection was snatched from them and even their field was also taken away.

Daughter-in-law Nañjammā was educated and well cultured. She got back the responsibility of tax collection. She learnt all calculations and started the work. But her mother-in-law used to curse and scold her for the whole day. She got three children. She was struggling hard to balance her life. Meanwhile, she lost her two children in plague. Only the last son was alive. She struggled for her child's education and got him married also. She constructed new house. At last she too died due to plague.

Through the story of one family, the destruction of whole village is picturised in the novel. Here so many incidents of Bhyrappa's life are alike in this story. It is so near to his life that even the readers get confused whether it is a novel or his biography.

9. NIRĀKARAṆE

Its story is opposite to that of *Grhabhaṅga*. In this novel, the male character runs away from his him to avoid all the responsibility. Narahari, the main character of the novel *Nirākarane*, has been an orphan from his childhood. He is a typist in

Mumbai with less salary. He knows his limitations. He reads books and wants to live alone. But he marries his friend's daughter Lalitā. She gives birth to three children and then she dies. After this, he marries Lalitā's sister Vaidehi. She gives birth to twins. She alone earns and cares for all five children by providing them with good health, life and proper education. He does not have time, money and patience.

One day he runs away from his house and goes to the Himalaya. He becomes an ascetic Nisargānanda by name. By staying there for few months, he finds it meaningless in crossing the hills, rivers etc. there. So, he went to Kāśī and met many ascetics. Some of them were going to the prostitutes. He got nervous and returned to Mumbai. There he got the work of looking after the orphan children in an orphanage. By the help of his co-worker, he found his family and started living together. Again Narahari tried to run away, but failed. Thus, S.L. Bhyrappa has nicely portrayed the character of Narahari. The author here says that the responsibility gives meaning to the life.

10. GRAHAṆA (1972)

When Bhyrappa was in Delhi, he wrote a drama *Grahaṇa* and showed it to B. V. Karant, a writer. He read the same and suggested some changes. So, Bhyrappa again changed the theme and wrote it in the form of a novel. Appegowda Śāstrī, Svāmī, the principal of the college and M.L.A. Candrappā, are the main four characters of the novel. The name of city is Himagathi situated on the bank of the river Himavati. It is a pilgrimage place too.

There has been one ancient *matha*. An old Svāmī left the *matha* suddenly and went to the Himālaya. He did not return nor appointed any other Svāmī. After some time, another Svāmī came there from Himālaya and started looking after the *matha*. He started doing the welfare of people by making one trust named *Kalyan-Samiti*. The villagers helped to construct school, college and hospital in the town.

One day there came shocking news in town and it was that the fifty years old Svāmī of the *matha* wanted to marry Dr. Sarajammā. He wanted to leave the *matha*. The Appegowda and others considered that it was due to the effect of *grahaṇa* that took place nearly at that time. Before this news, the town has faced a similar problem. The principal of the college, who was observing *Brahmacarya*, married his co-worker Lalitammā. The trust did not accept this and wanted to fire the principal. At that time Svāmī intervened and convinced them to continue him as the principal. Thus, the principal started his *Grhasthāśrama* with Lalitammā. She left the college and became homemaker. But, Svāmī's problem was bigger than the previous one. People did not accept his decision. Svāmī left the *matha* and started living with Dr. Sarajammā. The common people, college students and other gathered in front of the house. Then Svāmī announced his marriage with Dr. Sarajammā and forced her to agree the marriage in front of public. But, Dr. Sarajammā did not agree. So, Svāmī abused her and left her and went inside the crowd without looking back. Angry crowd hit him by stones. Forgetting this incident, Dr. Sarajammā joined her work. Firstly, she thought of an abortion of the child. But, later she became normal and thought of giving birth to the child and even announced the same.

11. ANVEṢAṆE (1976)

The next part of *Grhabhaṅga* is *Anveṣaṇe*.

As the heading tells the meaning it was the story of searching Viśvanātha. In this searching what Viśvanātha would get did not matter. But what the others characters get was very important. They tell the story and experience with him in seven chapters. This style is known as *Prajñāpravāha*.

This style is not new for Bhyrappa. He used this style in the novel *Jalapāta*, where the husband and wife tell their own story in first person. This technique is a little different in *Anveṣaṇe*. Viśvanātha did not stand in one place. In his young age he had to do many odd jobs in order to survive. He worked as an

usher in a village cinema hall, server in a small town restaurant, worked as an office boy in a lawyers house. He also worked as an assistant of the accountant in a drama company and there he learnt music and even acted, lived with Swamji in hilly region, worked as horse cart driver, cooked food and served in a mess. At last he was married to a girl and she became pregnant. He pictures these situations in each character of his novel. He moves forward leaving his specific impressions.

12. PARVA (1979)

It is rethinking of *Mahābhārata* worked out in modern terms. The *Mahābhārata* is not only considered as poem or story, however, it is considered as wealth or treasure. There is no limit in rewriting of this epic.

In the novel *Parva*, the writer S. L. Bhyrappa has written this in another way. He did a lot of research work for years and even toured and observed the Himālaya Mountain ranges very nearly. The story of *Parva* starts from the preparations of war between Pāṇḍavas and Kauravas. Story spreads when they go to take the help of their friendly kings, spreads in the explanations of war and ends with the war. The novel moves around the king Śalya, Vidura, Bhīma, Draupadī, Arjuna, Duryodhana, Karṇa, Yuyutsa, Droṇa, Kṛṣṇa, Dvaipāyana, Dhṛtarāṣṭra and Duryodhana. These different characters take the story forwards and backwards without any certain direction. It covers almost all situations of *Mahābhārata*. The situations of the *Mahābhārata* are not there in *Parva*, but the same situations are changed in *Parva*. There is no Bhīma and Duryodhana. *Bhagavad Gītā* is not there but the discussion between Arjuna and Kṛṣṇa is there.

Here the novelist reads the mind of every characters and writes the story. Hence as the story moves forward, some situations follow other directions. Then the characters feel sad. When Bhīma kills Bakāsura, then actually Pāṇḍavas take the power in their hands and become the king. Thus this story is totally different from actual *Mahābhārata*.

M.V. Kamath writes about the *Parva* under the heading, ‘*Mahabharata Interpreted in the Modern Context*’ in the weekly “*Organizer*” of India that is the oldest and most authentic one dated 26th august 2012, as follows:

First, a note about the Kannada novelist SL Bhyrappa, author of this massive work. *Parva*. One of the foremost Indian literary figures of Karnataka, Bhyrappa is the author of more than twenty five novels, four volumes of literary criticisms and an autobiography. He has been the recipient of several top awards, but it is generally conceded that of all his works, *Parva* stands out as one of the masterpiece of modern Indian literature. It is not a translation of vyasa’s work. It is not anything, but it is a fiction based on Mahabharata, which means the author has taken full liberties in writing the text and if he presents, for example, Krishna, in a different light, he can hardly be taken to task.

Reading this book requires strong nerves and equal courage to face bewilderment. Most Hindus are aware of the Gita. But in this book we are told that while, at first Krishna instructed only Arjun, later others joined him, especially other commanders. Even some non- Kshatriyas. Believable? All that one can say is: read this book. Complex in its narration, frightening in its revelations Mahabharata as fictionalized by Bhyrappa, assumes a wholly new character. One feels like asking: Were those characters described by Bhyrappa really representative of the times portrayed in the Mahabharata? The answer lies in the reading *Parva*; only be prepared for the shock and growing mistrust. And a sense of being let down.

13. NELE (1983)

Nele means base. In the novel, the main character Kalappa feels that life is baseless, when he loses his friend. He understands that the birth and death is not so easy.

The character Kalappa who is inside the story and Rame who is outside the story both study the star world scientifically. Kalappa observes the star world scientifically as well as astrologically. If there are accidentally other lives in star world, he thinks that he is not alone, other lives are also there. Kalappa's childhood friend Jayarayappa who is a stamp vendor in the post-office, leaves his home and starts living in the office. Suddenly he dies. Kalappa comes at time of rites and rituals. He finds a diary in office and comes to know about Jayarayappa. Jayarayappa's wife is Subbālakṣmī. He had daughters through Subbālakṣmī. Jayarayappa has relation with another woman named Pārvatī, a nurse in hospital. She also demands a child through him. So, Jayarayappa leaves his both families and starts living in office only. Kalappa knows this reality of his friend through that diary.

In other circumstances, Jayarāyappa's son desires a child from his wife Mālatī, a carrier oriented woman. She denies so. His son Kumāra tells her that if she does not give him a child within a year then he will take divorce from her. Thus, S.L. Bhyrappa focuses on death in the novel. There is no other way for life. Death is the real end and solution of life, which is acceptable and powerful response. All characters move in circular motion around main theme.

14. SĀKṢI (1986)

In this novel, S. L. Bhyrappa focuses on an extra-marital affairs of the main character and his cruel end. The main character Manjayya is a cheater, liar, selfish and cruel and expert in sexual relations. The other characters also create their own circles, but the story moves around the main character Manjayya only.

Manjayya is a lawyer, forest contractor and the leader. He uses his powers to keep sexual relations with different women. Manjayya kills Kanchi, as he has been stealing coconuts from his farm. His father-in-law Parmashwarayya protects him by giving false statement in the court. After few days, Parmeshwarayya commits suicide as he lies in the court.

Manjayya's son marries Parameshwaryya's daughter Sāvitrī. It has not been acceptable to Parameshwarayya, as Manjayya has sexual relation with even Parameshwaryya's wife earlier. He harasses Kanchi's wife Lakku. She files a case against him. But he gives her bribe and she withdraws her case against him. Manjayya thinks of taking revenge against her. He keeps sexual relations with Lakku's daughter too, studying in other city. So Lakku at last kills him angrily with a knife. Thus, the story ends. Here, it is shown that Manjayya does not depend on only one witness, but he has many witnesses against him.

15. AÑCU (1990)

The main character of the novel is Amṛtā. She completes her Doctorate and joins one college as a lecturer. She also owns the coffee estate. She loses her parents in her young age and her maternal aunt looks after her. Aunt cheats her by taking away her entire coffee estate in her young age and marries her to her own brother who is not a proper match for her. When she realises all about the cheating, she becomes mentally upset. She thinks of committing suicide, but does not do the same. She leaves her husband's house and starts living alone with her two children.

During this period, she meets Somaśekhara and gets attracted towards him. Somaśekhara is a widower. For Somaśekhara physical contact is not so important but he finds deep love in her. They fall in love. She expresses her frustration and even tortures him whenever they meet. Many times she turns violent on him. She slaps him. Sometimes she slaps him by her sandals also. Somaśekhara gets confused as what to do. He becomes the prey for her violence only. This continues. Later Somaśekhara too becomes violent. This type of relation, which is critical and complicated, results in hatred for each other.

They lose faith and interest in their work also. Amṛtā gives up resignation from the post of lecturer and files a case in court to get back her estate. Then, she

comes to know new facts she has not been knowing. Her father has the sexual relation with her mother's sister after the death of Amṛtā's mother. The person against whom she has filed a case is her brother. After knowing this, she becomes calm and distributes her entire property amongst all the members equally. She decides to adjust her life on the way directed by Somaśekhara. Thus, Añcu has two specialties in it. Firstly, the novel creates curiosity in the minds of the readers and secondly the author does not bring common characters.

16. MANDRA (2002)

The author received the 20th *Saraswati Samman* for his novel *Mandra* on 16 November 2011. The *Saraswati Samman* has been awarded by the K. K. Birla Foundation to a work published in the last 10 years, selected from among works published in 25 Indian languages. The award carries a prize of Rs.7.5 lakh.

Mandra is a very different novel. It is not a novel of music. It does not reflect the relation of artist and society. It explains the relation between the artist and the art. It flows in the form of musical notes and not in the form of literary language. It is a self-created musical composition. In Hindustani musical style, expert artists sing and expand the *Rāga* within its boundary. It is so natural and hence it is not debatable. Debating *Mandra* is same as debating the Music.

The main character Mohanalāla teaches music. He keeps sexual relation with his female students, while teaching them music. He uses them for his sexual satisfaction. He even tortures them. But after some time they get united and start torturing him. Chapā uses his music for her business. Manohārī uses his music for her success in dance and music. These two stand as a big question in Mohanalāla's life. Every character attacks on each other and fails to find relations.

Mohanalāla moves forward in his life by attacking one after another. He reaches the highest peak of success. Lastly, he meets everyone and faces the

situation of looser. In the novel, the sound of music echoes. At last, Mohanalāla is even excelled by music and becomes orphan. The novel starts from Madhu's love and ends with her success and Mohanalāla's failure.

17. BHĪTTI (1996) AUTOBIOGRAPHY

This is his fascinating autobiography. This is one of the source books for his life history as well as the origin of some of his novels. S.L. Bhyrappa has a life of struggle, endurance, survival, uncompromising, honesty and great courage.

18. SATYA MATTU SAUNDRYA (TRUTH AND BEAUTY)

Bhyrappa was a lecturer in the Sardar Patel University, Vallabh Vidyanagar, Gujarat. He was awarded the doctorate degree for his thesis entitled as "*Truth and Beauty*" by the Maharaja Sayajirao University of Baroda, Vadodara. It was published by the M. S. University of Baroda itself. *Satya Mattu Saundrya* is equivalent to Karmadu composition.

19. NĀNEKE BAREYUTTENE (1980)

This book is not in the form of novel. The book has three divisions. He writes the commentaries as well as discussions about his own writings. That itself is the book *Nāneke Bareyuttene* means '*Why I want to write.*' Many writers do not express the circumstances, the ideas or all about their writings, why and how they have been inspired to words and writings in their life. But, S.L. Bhyrappa has openly discussed all about his writings.

When he started his carrier, he was very shy. But, when he reached a particular matured stage he started expressing his views and ideas openly. He became more popular when he started discussing his views and ideas openly with readers and scholars.

20. DĀṬU (1973)

Dāṭu (1973), which won him the Central Sahitya Academy Award in 1975, focuses on the evils of caste systems. It has been hailed as ‘*a novel with progressive view and revolutionary bias*’. *Dāṭu* created a new awareness of an altogether familiar experience of the people in our society. It was their own society, their own environment, their own familiar characters and their own problems which they had little understood and analyzed, till Bhyrappa presented them so clearly and in such an artistic and impressive manner and with such a deep reflection and analysis of the various factors underlying them. In his sociological analysis, M. N. Shrinvas calls this phenomenon as the process of Sanskritization, whereby every section of Hindu society tries to emulate and elevate itself to a higher order, both consciously and unconsciously. Bhyrappa presents the tragic outcome of this process. This does not mean that Bhyrappa wants society to be static and stagnant. He has analyzed it from various angles, and deeply too. He has also underlined the right perspectives to be cherished with reference to the characteristics and transformations of the society. He also stresses the fact that progressive ideas are to be practice and uncharitable attitude, from whichever quarter they may emerge, are to be condemned. It is these hard truths depicted in this novel that make it significant contribution to Indian Literature.⁵⁸

21. TANTU (1993)

This novel is based on Journalism. It is originally of 909 pages. It also covers prevailing politics of that time, social structure, Geography, history and social science indulging arts, education and commerce. All these things have been given importance and justice has been given to all above mentioned fields. Here the author has gone deep into all fields and given detailed knowledge of each field.

The story starts with a stealing of an idol of Goddess Sarasvatī from an ancient temple of Basavanapura. Then the story goes on to Bangalore, Mysore, Delhi, Varanasi and Patna and also goes up to America in search of the statue.

⁵⁸ *Op.cit.*, p. xxxvii

Here author has explained from our first Prime Minister J. Nehru till the emergency period. i.e. 1975.⁵⁹ The author has also mentioned the political situation of that time. With this wideness the novel has become an epic.

Ravindra came to his birth place Basavanapura and observed that the village has been changed so much that it even could not be recognized. When he was young the whole village was united. There was no difference between caste & creed. But now whole thing has been changed and nobody is ready to listen to others and they have there own group of different caste and not ready to cooperate with others which has a good environment is now changed and streets are with dirty gutters and even old temples are in measurable conditions, he got disappointed with all the facts.

According to the new rule which is force in the village is that who works in the fields himself is the owner of the field with this rule all the land owners have neglected the fields. But even in such circumstances one Mr. Annayya who is running a school on Gandhian Philosophy. Annayya runs the school on the land gifted by a well wisher. Ravindra also observed that the grandson of the well-wisher uses his political power against this school administration to get the land back. In such situation Annayya wanted to get help from an advocate, who himself instead of helping him converted the school which was earlier for poor students to words of rich people. Ravindra's own son Anupa represent the lavish college life.

Normally in Journalism the editor is the person who represents the particular magazine. But things have been changed as owner of the magazines are business people who always has to work under the pressure of local governance. In such situations Ravindra & Talvar resigns from their jobs and plan for their own news paper. But unfortunately the time they started setting up their own news paper, emergency announced in the country. Talvar goes to foreign country

⁵⁹ *Op.cit.*, pp. xxxvii-xxxviii

& Ravindra comes to Annayya. Here they both become victims of the situation & get arrested. Ravindra's family has been fully disturbed as after 16 years of family life his wife Kānti goes back to her mother's house in Delhi. There with her friend Śītala's help she starts her own business. Thus becomes the sign of their separation from family life.

Anupa grows with all sorts of lavishness and with handsome pocket money from his mother. He starts eating non-veg food, goes to hotel to view cabbray & while studying engineering comes in sexual contacts of girls. He does some blunders in his life and got freed himself by his mother's help and becomes selfish. He goes to America for his future. He engaged himself in America in such a way that he even did not come even when his mother dies. Śītala administrating in Kānti's business & got part in her business. As Śītala is characterless, Kānti also followed her path. Once Ravindra's cousin Hemant Honnati comes to Delhi for his studies of Sitara Kānti made all the arrangements for his studies and started love relations with him. Afterwards Hemant felt. But Ravindra's family is totally ruined. In between Śītala's dirty politicts. Harishankar's social life style spoils the whole situation. Kānti and Harishankar even mixed the musical business which results in down fall of moral values. Thus the story ends with death of Kānti.

22. ĀVARAṆA

Āvaraṇa is the recent novel of S.L. Bhyrappa, translated in Sanskrit as *Āvaraṇam* by Dr. H. R. Vishwas and published by Samskrita Bharati, Delhi in July 2008. The very term *Āvaraṇa* is a philosophic term and Bhyrappa with his philosophic prowess has symbolically used the title as *Āvaraṇa* which means veil or concealment which could be looked at from the point of view of philosophic work, wherein they discuss *Āvaraṇaśakti* along with *Vikṣepaśakti* as the two forces of *Māyā* which delude people.

The main theme of novel is religious conversion with all its complications, ramifications and consequences. The conversions and the systematic destruction of Hindu temples is mostly seen in the time of Aurangzeb, while it is observed least in the time of Akbar. These two forms the backdrop at the public level. At the personal level, it is the conversion of Lakṣmī, the daughter of Narasimhagowda of Narasaplur near Kunigal. She becomes Razia when she marries Amir, her classmate. Aruṇā, the daughter of Professor Sastry, becomes Salma.

At the historical, documentary level, the graphic description of the massacre of Kāśī and the destruction of the Viśvanātha temple are heart rending. A study of the politics of Aurangzeb and his brothers, his modus operandi are too depicted. Incidentally, a very interesting pen portrait of Shivaji emerges. Balaji Baji Rao is also mentioned. The history of Moghul period is recaptured in the novel and in the process, a few popular miss conceptions are corrected and set right. Thus, *Āvaraṇa* is a unique novel, a perfect combination of history and contemporary social consciousness.

III.III CONCLUSION

S. L. Bhyrappa is famous as novelist. Most of his novels are not only famous but also they are important. His novels get four to six publications generally. Some of his novels have got even seven to eight publications. Literary novels are also published two-three times that is the most surprising thing.

Most of his novels are translated in almost all languages of India as well as into English. *Dharmaśrī* and *Sārthaḥ* are translated into Sanskrit, which is a proud feeling for Kannada literature. Many times people from different places recognize him and told him that they read his translated work in their language, then only he comes to know that, the particular novel was translated.

Twenty years back there was a conference in Delhi about the Indian literature. The Kannada representatives did not even tell the name of S.L.Bhyrappa's *Parva*. After when the introduction of *Parva* arise by another representatives all other language representative and others explained the importance of that novel. Not only they praised the novel they also exclaimed as, that particular Kannada novel is the novel of whole India. They already found the novel translated in their own language. Even the people of Nepal read the Hindi translation and they recognised S. L. Bhyrappa. Many English scholars read the novel *Vaṁśavṛkṣa* and explained that the roots of their own problems are their in the novel. In Maharashtra S. L. Bhyrappa was famous as Marathi writer writing Kannada novels also. Humorous people make fun like this.

Every serious writer should find the reason for his writing. Situations of lie, sudden death, justice for the human beings etc. are the problems which irritated him from his childhood. Situations and circumstances created more problems. He searched the solutions of his problems in the study of *Tatvaśāstra* for ten to twelve years. Even he chooses *Tatvaśāstra* as his career, but he had not found any solutions for his problems. The serious literacy work like *Vaṁśavṛkṣa* graced him some satisfaction and gradually answered all his questions and became a way for the search of truth.

It is big question that whether the literature changes the society or gives answers to the problems of society? Timely movements of the society as well as literature go together. The Modern Kannada Literature was in critical conditions like progressive. New movement of backward cast etc, literary creations are personal bounded thoughts but not socially bounded according to his own thinking.

Left front writers and other writers who highlighted women characters do not agree the socio-political principals of a character, which was highlighted in the novels of S. L. Bhyrappa. In *Parva* he beautifully sketched the better than the

authors of women characters also debated. He speaks through all the characters of his novels. By doing like this he himself coincide in the characters and make the novel livelier.

He thinks about the subject and thing of a novel. Some characters or some situations came in his mind and he think through that particular situation and that thought gives him inspiration. If he wants to write, the Historical novel like *Sārthaḥ* or the mythological novel like *Parva*, he firstly visit to that particular place study the subject carefully and collect the correct information and then starts writing. When he started writing he concentrated deeply in the subject matter and do not involve in any other worldly things. He chooses a clam and quiet place as some village in between the trees a small hut or in a salient room of college. He writes continuously for week and two days break and then again writing. He completes normal novels within one or two months. But big novels like *Parva* and *Tantu* took for many questions in his life. As a retired Professor of Philosophy, he lives quietly in Mysore, devoting his entire time to creative writing. He is one of the most widely travelled Kannada writers and he found his personality as a rear writer of the Kannada literature.

S.L.Bhyrappa was unanimously elected as the President of All India Kannada Sahitya Sammelan held in 1999 at Kanakapura near Bangalore. A purse of a lakh rupee was presented to him on the occasion, but Bhyrappa immediately returned it to the organizer with a request to use the amount for a programme to improve the Kannada language and literature. His fascinating autobiography, *Bhītti*, which has seen three editions, has been translated into Hindi, Marathi and English. It was firstly published in 1996 and is one of the source books for his life history as well as the origin of some of his novels. Bhyrappa's life is full of struggle, endurance, survival, uncompromising honesty, and great courage.

III.IV HISTORICAL KNOWLEDGE OF AUTHOR

Sārthaḥ is a historical novel as the cultural, political and social situations of the 8th 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 the supervisor of *Sārthah*'s received information from Kanyakubja. Here the author nicely sketched the situation through the mind reading of Jayasimha as follows:

जयसिंहः कान्यकुब्जात् आदेशं प्राप्तवन् । कान्यकुब्जस्य गुर्जरप्रतीहाराः सिन्धुदेशम् आक्रान्तवतः
स्लेच्छान् 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 स्लेच्छानां तन्त्रम् । एतत् अज्ञात्वा, अथवा ज्ञात्वापि स्लेच्छानां 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 स्लेच्छाः यदि न निष्कास्यन्ते, तर्हि परस्तात् अस्माकं देशे न
कोऽपि अस्मदीयः धर्मः अवशिष्यते । स्लेच्छाः 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 स्लेच्छानां
चतुसहस्रं सैनिकान् निवेश्य तेषां कृते स्वधर्मस्य महत् प्रार्थनामन्दिरमपि निर्मितम् । दयां दाक्षिण्यं च
विना स्त्रीणां शिशूनां वृद्धानां विकालाङ्गनां 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 Pratiharas 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 Mahishmati 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 Mahishmati 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 '*Sartha*' of S. Ramaswamy, p. 83)

The author described the historical situation of the 8th 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 8th century India, authentically.

In this Novel *Sārthah*, we can see some Geographical descriptions also, as quoted here from page number 111 and of the fifth chapter as follows:

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 दत्त्वा ताभिः प्रयातुं च शक्यते। (*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 ‘*Sartha*’ of S. Ramaswamy, pp. 100-101)

Here we can see the author ability of explaining the historical as well as Geographical points very deep and authentically the surroundings and explained it. Candrikā as a singer was praised by many learned man, kings, rich people and scholars who encouraged music, drama, literature and art. These music lovers were captivated more by her beauty than by her singing. At last Srimukha used her and left her. Knowing this, her husband committed suicide. So 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 भवितुमर्हति 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 ‘*Sartha*’ 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 8th century is well placed by the author. the Rashtrakutas ruling in the 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 culture and religion would not survive in Bharat *khaṇḍa*. Even the trade with the western country was entirely in their control. *Sārthah* traders were desperate and simply they wanted to throw their goods into the river Yamuna. This whole historical situation of the 8th century was explained very nicely as follows by the writer.

राष्ट्रकूटानां स्वराज्यसमृद्धिः एव भरतखण्डक्षेमान्मुख्यन्तरा 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 Pratiharas can save us.) (The Caravan '*Sartha*' of S. Ramaswamy, p. 240)

This type of exact and accurate reconstruction of 8th 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
शतब्दयमितानि । तत्पश्चात् खड्गतोमरधारिणो भटाः । इतः आरभ्य तक्षशिलापर्यन्तं सार्थपथः
सुस्थितौ वर्तते किल । नदीनां सेतवः , महानदीः तरीतुं नौकाः ,मार्गस्य बहुषु भागेषु छायावृक्षाः ।
विश्रामभूमिषु सहस्राधिकेभ्यः जनेभ्यः पशुभ्यश्च पर्याप्तं जलं दातुं समर्थाः झराः । यावदपि जलम्
उद्धृत्यतां नाम पुनः जलम् उद्गमयन्ति जलमूलानि प्राप्तवन्ति सरांसि । शाकलपत्तनपर्यन्तं चौराणां
तस्कराणां च भीतिरपि अल्पीयसी । (*Sārthaḥ*, 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 'Sartha' of S. Ramaswamy, pp. 28-29)

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

CHAPTER IV

H.V. NAGARAJA RAO: HIS LIFE AND WORKS

IV.I PERSONAL LIFE

H.V. Nagaraja Rao was born on 10th September 1942 at Somenahalli, a village in Kolar District of Karnataka. Staryalakshamma and Veṅkaṭanārāyaṇāppā are his parents.⁶⁰

IV.II EDUCATION

⁶⁰ Dash, Achyutanand, *Modern Sanskrit Writings in Karnataka of S. Ranganath*, p. 69

After the primary education in the village, he had his High School studies at Gudibande, the Taluka Headquarters. Being encouraged by his Sanskrit teacher N. V. Anantaramaiah, he moved to Mysore to pursue Sanskrit studies and joined the Maharaja's Sanskrit College in 1958. He studied *Vyākaraṇaśāstra* and *Alaṅkāraśāstra*. He has also passed the *Vidvad Uttamā* examination with distinction securing the first rank in both subjects. He went to the United States in 1971 and got the M.A. degree in Asian Languages from the University of Washington, Seattle, U.S.A. He also passed the M.A. (Sanskrit) examination of the University of Mysore, securing four gold medals.

IV.III ACHIEVEMENTS

Shekhavati Sanskrit University, Bhivani, Haryana honoured him with *Maharṣi Vedavyāsa Praśasti* in 1996 for the best Sanskrit Essay. The Seer of Svarnavally in Karnataka gave him the title *Kāvyaśāstra Vicakṣaṇa*. In 2006, he received the Central Sahitya Akademi award for his Sanskrit translation of *Sārthaḥ*, a Kannada novel of Dr. S. L. Bhyarappa, published by Sudharma Prakashan. He has served as a Visiting Professor at the University of Chicago, University of Wisconsin and University of Jerusalem.

As a student, he participated in the All India Sanskrit Education competitions held at Varanasi (1964) and Delhi (1966) obtaining gold medals in *Sāhitya*, *Antyākṣari* and *Samasyāpūrti*.

IV.IV WORKS

H. V. Nagaraja Rao is a versatile and talented author. He has written on rare and neglected themes and has contributed to new genres. He joined the Oriental Research Institute, Mysore as a Research Assistant and edited Sanskrit works. He worked as the Deputy Editor of the Ancient Indian Literature project of the Sahitya Akademi. In 1995, 1996 and 2001, he was invited by the University of Chicago to teach Sanskrit as a Visiting Professor. In 2003-04, he was invited by

the Hebrew University of Jerusalem to be a Fellow at the Institute for Advanced Studies.

He has been writing Sanskrit commentaries on ancient works. He has written three plays - *Vidulāputrīyam*, *Samudyatā* and *Dāmpatyakalahāḥ*. All of them have been published from Bharatiya Vidya Bhavan, Mumbai in 1996. His other writings are - *Varānveṣaṇam* and *Mālavikā* two short stories published in 1974 and 1975; *Rṇavimuktiḥ* - a novel, *Śāradā-darśanam* – a travelogue, *Upākhyāna-yugmakam* – prose and *Siddha-gaṅgāyāḥ Śuddhacetanaḥ* a biography of Shivakumar Swamiji of Siddhagaṅga Mutt.⁶¹

Nagaraja Rao has edited *Subhāṣitakaustubha* of Veṅkaṭādhvari (1976) as well as *Anyāpadeśaśatakam* and *Ānandasāgarastavaḥ* of Nilakaṇṭha Dīkṣita in 1973. His dissertation on *Veda-Vedāṅga* has been published from Bharatiya Vidya Bhavan, Bangalore (2005). He has done valuable work as translator also. He has translated H. M. Nayak's Kannada work '*Namma Maneya Deepa*' under the title *Asmākam Grhasya Dīpaḥ* in Sanskrit as well as the Kannada novel by well-known author S. L. Bhyarappa as *Sārthaḥ*. He has also translated five short stories of Premchand, one of the greatest short story writers of our age, under the title *Vipaṅcikā*. He has also rendered several works from Sanskrit into Kannada, such as *Varadarājastavaḥ* of Appaya Dīkṣita, *Rāmāyaṇasārasaṅgraha* and *Raghuvīrastutiḥ* of Nīlakaṇṭha Dīkṣita, *Bhāvanālaharī* of Gauriśaṅkara Svāmī, and *Śivapādādikeśāntastotram* of Śaṅkarācārya.⁶²

Varānveṣaṇam is a short story by Rao. It realistically portrays the plight of bride's parents and their search for a bridegroom. Rao has rendered some of the Kannada proverbs in Sanskrit. *Vidulāputrīyam* is a play based on an episode from the *Udyogaparva* of the *Mahābhārata*. It is a very inspiring tale presenting the character of great lady Vidulā. *Samudyatā* is a social play based on the headlines

⁶¹ *Op. cit*, p. 70

⁶² *Ibid*

of newspapers. The author raises several burning issues like dowry. The play presents contemporary society. *Dāmpatyakalahah* is also a social play depicting humorous situations of fight between husband and wife. In *Upākhyānayugmakam*, Rao presents two legends from the tradition concerning Urvaśī and Śakuntalā. It is a fine example of lucid prose. In *Śāradādarśanam*, Rao has presented an account of his visit to Sringeri.⁶³ His important translation work includes Mummaḍi Krishnaraja Wosdyar's *Shritattva Nidhi* into English.

Sārthah is translated effectively in a lucid language with effective expressions, capable of capturing the minds of readers. The translator has matched the analytic intellect of the original author, in translating this work. The book is doubtlessly a rewarding addition to Indian fiction in Sanskrit translation.

Presently he is the Honorary Editor of *Sudharmā* - the Sanskrit Daily (News Paper in India) publishing from Mysore. Apart from this, he has published many books under the Sudharma Prakashan and they are:

1. *Bhallataśatakam*
2. *Ānandasāgara-Stavaḥ*
3. *Varadarāja-Stavaḥ*
4. *Anyapadeśaśatakam* (*Anyopadeśaśatakam*)
5. *Asmākam Gr̥hasya Dīpaḥ*
6. *Subhāṣitakaustubha*
7. *Rūpaka Catuṣṭayī* (Four Sanskrit Dramas)
8. *Haribhaṭṭana Subhāṣita* (Kannada translation)
9. *Daśāvatārastotra* (Translation - Sanskrit & Kannada)
10. *Vipañcikā*
11. *Sūkti-Dviśati* (with Kannada Translation) and many more
12. *Kathālaharī*
13. *Ṛṇavimuktiḥ*
14. *Vicāralaharī*

⁶³ *Op. cit*, pp 70-71

In the introduction of *Kathālaharī*, S. Ranganath writes about Dr. H. V. Nagaraja Rao as:

नागराजरावद्वारा प्रणीताः सर्वा अपि कथाः प्रासंगिक्यः प्रतिभान्ति । क्वचिन्मानवहृदयदौर्बल्यं क्वचिदन्तर्द्वंद्वं गूढवेदनोपरूढं वा कथासूत्रतामेति । तत्सर्वम् समुचितपात्रचयनैः संवादकल्पनैः व्यवस्थावर्णनैश्च सम्यक् प्रतनोति कथाकारः ।

Here, we can see the modern and readable style, even the beginners can understand easily.

कथयामि । अचिकित्स्येन अर्बुदरोगेण सा पीडिता । तस्याः चिकित्सायै भूयिष्ठं धनं मया व्ययितम् । भूयांसः श्रेयांसः वैद्याः प्रार्थिताः । सर्वेषां देवानाम् अर्चना कृता । सर्वम् निष्फलम् । सा जीवन्ती अपि मृता इव गृहे अस्ति । तां दर्शं दर्शं मम भार्या अश्रूणि प्रवाहयति । मयि कस्माद् भगवतः क्रोधः इति न जानामि इति कथयन् हस्तयुग्मावृतमुखः सः अश्रूणि अमुञ्चत् ।

यदि भवान् अनुमन्यते तर्हि सकृत् रमां द्रष्टुम् इच्छामि इति मया उक्तम् ।

आगच्छ । गच्छाव इति उक्त्वा सः उदतिष्ठत् । पानीयस्य मूल्यं दत्वा अहं तम् अन्वसरम् ।⁶⁴

Even in the following quotation of विचारलहरी also, we can see the language and style of the writer as follows:

अत्र कस्यचन राज्ञः स्तुतिरियम् । रिपुस्त्रीजनस्य रुदितेन राज शत्रून् नामावशेषान् कृतवान् इति तस्य प्रभावातिशयो मुख्यो वाक्यार्थः रिपुस्त्रियः स्वप्ने पतिं दृष्ट्वा तत्र तेन सह भाषित्वा प्रेम्णा तमा आलिङ्गन्ति । स्वप्नान्ते तत्सर्वम् मिथ्येति ज्ञात्वा रुदन्ति इति वर्णनात् करुणरसस्य अभिव्यक्तिः । शच करुणरसः कविगतायाः राजविषयायाः रतेरङ्गम् । टत्परितोषाय उपात्तत्वत् । अस्मादत्र रसे भक्तेः अङ्गत्वम् अश्रुते इति रसवदलङ्कारः । तदाह आनन्दवर्धनः प्लुत्यत्र करुणरसस्य

⁶⁴ Rao, Nagaraja, *Kathālaharī*, p. 20

शुद्धस्याङ्गभावात् स्पष्टमेव रस्वदल्ङ्कारो भवति इति प्रश्नम् उदभाव्य तत्समाधानं प्रदर्शयति अभिनवगुप्तो लोचनाख्ये ।⁶⁵

In our History and *Purāṇas*, many Āruṇis, Naciketās, Dhruvas etc. showed there incredible strength. Aṣṭāvakra is also one of them. He defeated his father on the strength of knowledge. He was very intelligent. In the *Vanaparva* of *Mahābhārata* there is the story of Aṣṭāvakra.

Nagaraja Rao is very famous in the field of Modern Sanskrit Literature. His style is neither so easy nor so tough. *Rṇavimuktiḥ* was published in Sanskrit daily *Sudharmā* serially and became very famous. It was in great demand by a large group of readers to publish it in the book form. So, it got published by Sanskrit Bharati, Bangalore. Its language is lucid, simple and easily readable. We can see the easy and readable style in the following paragraph.

पूर्वा दिक् अरुणकिरणैः शोभमाना सूर्यस्य आगमनं सूचयति स्म । तावत्पर्यन्तम् अन्धकारेण आवृतं निर्जीवमिव स्थितं जगत् तेषां किरणानां स्पर्शेन किञ्चित् सचेतनमिव भवति स्म । निःशब्दे अरण्ये कश्चन पक्षी मधुरं कूजित्वा दिवस्य तस्य जगद्व्यापाराणां नान्दीम् आचरत् । ब्राह्मः मुहूर्तः उपस्थितः इति तेन ज्ञात्वा महर्षिः उद्दालकः निद्रां विमुच्य पर्णशय्यातः उत्थितवान् । करतलद्वयं दृष्ट्वा तत्र सङ्कल्पेन देवतानाम् आह्वानां कृत्वा क्षणमात्रं ध्यात्वा पर्णशालातः बहिः आगतवान् ।

⁶⁶Thus, Dr. Nagaraja Rao has made valuable contribution to the field of Modern Sanskrit Literature. He is a distinguished scholar, writer and poet.

⁶⁵ Rao, Nagaraja, *Vicāralaharī*, p. 64

⁶⁶ Rao, Nagaraja, *Rṇavimuktiḥ*, p. 1

CHAPTER V

SUMMARY OF THE NOVEL

SĀRTHAḤ – THE CARAVAN

1st Chapter

Nāgabhaṭṭa met Nārāyaṇa Dikṣita, sixty years old man of his own village in Mathurā. There he came to know from him that his wife Śālinī had betrayed him and had relationship with the king in his absence. This news made him to take revenge. He felt betrayed by his wife as well as his friend. This altogether gave him unsatisfactory feeling.

Next day morning as the caravan moved towards Tamralipti, while he was interacting with the administrator of caravan he came to know about the management of caravan (Sārtha). One evening the Sārtha stopped on the bank of a lake and decided to spend a night. At midnight after having their meals, the Sārtha was attacked by some robbers residing in the forest. They decided that they will keep them as prisoners for whole night and leave them in the morning. This whole incident builds up close relation between the Nāgabhaṭṭa and the administrator, which gave Nāgabhaṭṭa confidence to ask about some secrets of Sārtha. However, Bhudhaśreṣṭhī smartly twisted his questions towards Nāgabhaṭṭa to test his Vedic Knowledge.

2nd Chapter

As Sārtha had to go to Puṣkalvati in Gāndhāra from Mathurā, Nāgabhaṭṭa could not accompany them further. So, he waited there for another Sārtha which would take him to Kāśī for higher studies. Mathurā was a bi-commercial centre where all great roads met. The Sārtha that came from Sindha and Gāndhāra had to pass through Mathurā to go to the Southern, Northern and Eastern part of Bharata. Hence, there were many arrangements made along with army protection which met the needs of even twenty Sārthas together.

After the establishment of Sārtha, Bhudhaśreṣṭhī and Ādityaśreṣṭhī went to see the stone temple of Maṇibhadra Yakṣa. There they offered hundred golden coins in the collection box of the temple and met the main Ācārya Vajrapāda. Vajrapāda offered his benedictions (blessings) to their Sārtha. He recognized both Bhudhaśreṣṭhī and Ādityaśreṣṭhī. They introduced Nāgabhaṭṭa as a Vedic scholar, the student of great preceptor Maṇḍana Miśra. Now he was going to Kāśī for higher studies. Vajrapāda advised him to go to Nālandā, study the Buddhist literature, and become Buddhist master. He then showed *caitya* which was under construction. These *caityas* were different from the temples and been constructed by different parts as *navaraṅga*, *ankana*, *garbhaguḍi* and in the *caitya* as soon as entered; there was a statue of Buddha in the big hall. All three stayed there at night and Nāgabhaṭṭa cooked his own food by the grains, provided by them. By that time, Muslims occupied the Sindh completely and Sārthas were forced to sell all their products to Muslims. Our Sārthas could not carry any trade with overseas directly and thus incurred great loss. Then, Bhudhaśreṣṭhī and Ādityaśreṣṭhī decided to go towards north for trade.

As they left, Nāgabhaṭṭa felt lonely, as he did not have any objective. Mathurā was the big trade center. The Sārthas were coming from all directions. He collected information by asking questions about robbery, taxation, roads etc., which was serving his motive of being in Mathurā. Being a Vedic scholar, he daily cooked his own food separately, offered that food to gods, and then he ate it. However, gradually he started eating with them that made Vajrapāda and others happy.

After some days a problem had arisen in the work of *caitya*, a *sthapati* (a sculptor) from Ajameru, was appointed and he was about to start his work. Meanwhile he received the news of his father's illness and he went away. He did not come back. The co-workers also left after some days. Vajrapāda appointed another sculptor named Viśvakarmā from Kaushambi, who came with his twenty co-workers.

Viśvakarmā *sthapati*, who touches his equipments only after his morning bath and the performance of *agnikāryas* - a daily worship of fire god, became a good friend of Nāgabhaṭṭa. One day Viśvakarmā said to Nāgabhaṭṭa that Vajrapāda told him to carve and convert the statues of gods and goddesses into Yakṣas and Yakṣaṇi's look. He could not do this because in a way they were stealing the theme of *Purāṇas*. He said, that, he can visualise figure in his mind and could carve the statue after meditation. So, how could he convert our gods into Buddhist gods without visualisation? Further he said

that a sculptor did not possess that kind of power. Only a *Rṣi*, a visionary sage could do it. He discussed it with Vajrapāda in detail but he advised him to convert himself to Buddhism.

Nāgabhaṭṭa could not stay there any more. Jayasimha, the king's representative and the supervisor of the camp, became his friend. He got opportunities to talk directly with the Sārthas from all over the country, which helped him in collecting more information about Sārthas. Meanwhile, Jayasimha was decided that as it was birthday of Lord Śrīkṛṣṇa – A play should be performed for seven nights. Nāgabhaṭṭa was asked to perform the role of the youthful Kṛṣṇa. He refused but Jayasimha, the writer Vāsudeva Śarmā and director of the play Ānanda Dutta forced him to act in the play.

As he was grown up in the Vedic tradition, he acted in the *dharma* effortlessly. Stage manager ordered him not to cut hair until the play was over. After some days, Nāgabhaṭṭa was bathing in river Yamunā in the morning. He met Candrikā, who played Rukmiṇī's role. She was very talented. She could dance, sing and was very beautiful. She invited him to her home.

In the mean time, Jayasimha and others decided to perform the play once again. That evening he went to Candrikā's home and was received by her servant with traditional *Namaskāra*. She said that Candrikā was meditating. Nāgabhaṭṭa was surprised to hear that and she came to know by herself that she was expecting him. She also asked him about the renovation of play and by meditation she came to know about the changes that would be done in the play in future.

Nāgabhaṭṭa was surprised to know about the power of meditation of Candrikā, when Jayasimha told him that, they had decided to add an important incident to the play and he had to dance.

Nāgabhaṭṭa was taught dancing by Candrikā. In between he liked her expressions, beauty, style and he started loving her. They performed their play in almost all places. People admired very much. Nāgabhaṭṭa became popular as Kṛṣṇānanda.

Kṛṣṇānanda of Mathurā grew long hair, started wearing the “Vaishnava tilak”. The organizers arranged curtained chariot for Kṛṣṇānanda in order to protect him from the common people. The rich merchant Balarāmaśreṣṭhī had given him one of the house on the outskirts of the city

3rd Chapter

They performed the play in almost all northeastern places and became popular. They toured with their small caravan of ten carts, carried their equipments, costumes and stage props. Nāgabhaṭṭa became a regular actor as Kṛṣṇānanda.

At this stage, Nāgabhaṭṭa started suffering from powerful feelings of lust. He had left his home two years ago. His mind was attracted towards Candrikā. He was longing for her. Even he could not manage to act naturally.

Candrikā came to know all the things through the power of meditation and called him to her residence through her maidservant Cārumati. She told him that her *guru* had instructed him that the power of the mind should not be used in other ways. She sensed the hollowness of his acting. She returned to

home and meditated with the intention of finding the reason and learnt all about his turmoil and begged his pardon with eyes wet.

Even she told that he decided to send her out of the company. So, that he could have an affair with anyone else. Nāgabhaṭṭa asked her that she might be angry on him. But, Candrikā told him that love was the inner motivation for anger.

Nāgabhaṭṭa experienced the touch of a wooden cot, covered by only a thin bed sheet, without soft bed and pillows. On the stage, she played the role of the lover, the bride, and wife of lord Kṛṣṇa. She discharged the duties of crowned queen with dignity and decorum and she lay on a soft bed made of swan's feather. Nevertheless, in real life she was actually a *Sannyāsinī*.

He asked her about all this. She explained everything about the author of play Vāsudeva Śarmā and herself added the four verses of *Kāthopaniṣad* in the context of *Gītopadeśa*. She told that those verses complement the *Gītā* and complete the meaning. It depicts the value of spiritual life. She advised him that the senses were like mischievous horses, one should not be lead by them and that unless the wild stallion of lust is controlled, the inner journey would not be accomplished.

From that day, Nāgabhaṭṭa controlled all sensual thoughts. Candrikā was an ascetic at heart and had no feeling that relates to love, eroticism, pangs of separation and such emotional involvement. For Nāgabhaṭṭa it was very difficult to control on the stage. He began to get angry with Candrikā. One day, the stage manager Ānanda Dutta met and told him that Candrikā had informed him that she wished to return to Mathurā as it had been a long time since she had left the place and she wanted her role to be given to some other actress. She would train the actress in all ways. Both the play writer and the stage manager decided Sugandhi to be an actress in palce of Candrikā.

Nāgabhaṭṭa lost his spirit. He knew that Candrikā left because of his behaviour. She could read his mind through meditation. As long as she would be there he could not had sex with anyone else. This thought made her to take that serious decision.

After leaving Kampilya the company moved to Indradhara no one had seen Candrikā's acting there. Everybody appreciated Sugandhi's acting, singing and dancing. After singing and dancing on two moonlight nights at Indradhara on the sands of the river Yamunā, on the third day, Sugandhi held his hand as Rukmiṇī and led him away from stage and asked about her acting. Everybody knew that in the expression of emotions Sugandhi could not hold a candle to Candrikā. She was a natural actress, while Sugandhi was a well trained actress. She knew that without gaining his approval, she could not survive and grew as an actress.

He appreciated her acting as perfect and he told her that she had involved his mind in real life and he felt like dragging her away to his home. Afterwards Sugandhi started living with Kṛṣṇānanda. His sickness cured. But, this is the kind of sickness for which the medicine has to be continued. Otherwise, there would be a relapse. Nāgabhaṭṭa could not love Sugandhi as

he was always filled with the feeling that only Candrikā could be his companion and without her he would be alone.

After he started living with Sugandhi the memory of his wife that had left behind began to bother him. She was very innocent in sexual matters and not very well experienced woman. But, Śālinī was his wife. He married her traditionally in presence of Agni. He recalled his duty and thought of going back to Tārāvati and even he thought of getting his mother and wife over to Mathurā. Though Jayasimha had to tell him that he was a secret agent who wanted to find the working of Sārtha and Jayasimha may take actions against him. So, he left that thought and continued acting in drama in Mathurā.

4th Chapter

After one and a half year, the drama troupe company returned to Mathurā. The cherished desire of elders like Vāsudeva Śarmā and Ānanda Dutta to return merely to a comfortable life with their families took a new turn within a month. All the actors and actresses were also felt bored. All of them wanted to revive their stage life.

Jayasimha found a small house for Kṛṣṇa on Śarmā's and Datta's instruction. Monthly salary was also going to be arranged by the king's treasury. Kṛṣṇa started living in Mathurā with a servant. Now Kṛṣṇa was alone. Sugandhi lived with her mother and she sang and danced in evening for the affluent patrons. He experienced a momentary twinge of anger and envy. But, he consoled himself. The same play was going to be played again in Mathurā on the next *Janmāṣṭamī* – the celebration of birthday of Lord Kṛṣṇa. The fame and scintillating performance of the actor Kṛṣṇānanda again gained recognition scruffily.

It was already four and a half year passed after Nāgabhaṭṭa left his home. As soon as he had been sent away, Amaruka and Śālinī started their affairs. He thought about the age of child. The thought of his mother's death came in his mind. If he had stayed back there only, then not all these events would have taken place. The king Amaruka knew the weakness of Nāgabhaṭṭa that he loved travelling to various places and misused it, betrayed their friendship.

After hearing the affair of his wife Śālinī and king Amaruka, he did not stir out for a week. Then he realized that as long as he stayed cooped up alone, he could not get past thoughts of Śālinī. So, he went out to see Viṭvakarmā Sthapati.

The sthapati talked to him intimately. He took him to his home. He had three children and expecting the forth one. Sthapati enquired politely about the places where he had performed the drama. He said that he too saw the drama twice, but his character did not inspire a lot, as his mind was filled with Buddhist and *Purāṇa*.

Nāgabhaṭṭa used to meet sthapati now and then. It was easy to forget the betrayal of Śālinī and Amaruka when he was discussing drama, sculpture and the *Pauranic* creations. Sthapati also came to meet him in his house. One day he confessed his inner turmoil. Previously sthapati had told him that Buddhist had lifted the stories of our *Pauranic* Gods and goddesses and put a Buddhist

garb on them, creating situations from their *Purāṇas*, they were asking him to carve the statues accordingly. He started carving the statues according to their instructions. Then Vajrapāda told him to become a Buddhist to know the Buddhist *Purāṇas* and could carve the statues with clear visualization. Since then every day, some monk or the other advises him to convert. They have been hammering him so much that he simply could not concentrate on his work.

He told that to his co-workers too were eager to leave this work and join the temple constructions if the Gurjar Pratihāras start the temple construction. He told that he was surrounded by the Buddhist. They treated him with great affection. But, all of them were enthusiastic about propagating their religion, which was an essential aspect of their religious practice. He even said that his wife too wanted to convert into Buddhism. According to her opinion religion does not matter, the happiness matters. Nāgabhaṭṭa had not seen Vajrapāda returning from his tour. He wanted to talk to him about why they were compelling the sthapati to convert and ask why people could not stay in the religion into which they were born. There is a *mantra* in Veda, “*ekam sat viprāḥ bahudā vadanti*”. There is a sentence in *Bhagavad Gītā* also “*Yo yo yam yam tanum bhaktaḥ śraddhayarchitumicchati tasya tasyachalam shraddam tamava vidadhamyāham*”-whoever the devotee, who wishes to worship the image of god in his own favorite form with total devotion I will appear to him in that form and strengthen his devotion.

But, the experience of playing in drama for more than two and a half years had given him a feeling that truth lay in the emotional understanding and that nothing would be gained by argument. Besides his mind was turmoiled ever since he learnt that his wife and friend i.e. king Amaruka had deceived him. Certain emptiness filled his mind.

Four days later, a monk came to him and told him that Vajrapāda wanted to meet him. He told that he too wanted to meet him. The next morning Nāgabhaṭṭa went there. Vajrapāda welcomed him with the smile as he already knew about the play of Lord Kṛṣṇa and Nāgabhaṭṭa enacted as Kṛṣṇa. So, he said that in the entire Pratihāras kingdom, no one had conquered more hearts than him and also he invited him to perform the play of Lord Buddha’s incarnations.

Nāgabhaṭṭa explained all about the play which should be full of *Rasas* especially *Śṛṅgāra* otherwise the audience would not accept it. Buddha’s life is not that entertaining piece. Vajrapāda told him that one scholar has already written marvelous series of plays. They have an idea of bringing to existence and enacting those *Nāṭakacakra* – the series of plays.

Nāgabhaṭṭa did not feel enthusiastic. People everywhere looked at him as Lord Kṛṣṇa. There was a plan to re-enact the Kṛṣṇa’s play in Mathurā. He told him the truth that he was developing the feeling of utter emptiness in his life. It had been decide to play *Kṛṣṇacarita* for a week before *Janmāṣṭamī*, the birthday of Lord Kṛṣṇa. He had decided to reject the request. The play could not go on and all the people of Mathurā might be angry with him.

Vajrapāda said him that his courage was praiseworthy. His compassion filled heart was always wild open to him. Nāgabhaṭṭa made no reply. He was smart enough to know the intention of Vajrapāda. Śarmā and Datta decided to perform a play of *Mahābhārata* like *Kṛṣṇacarita* and decided that Nāgabhaṭṭa himself would play the role of Lord Kṛṣṇa.

Meanwhile, some scholars and art lovers who were inspired by *Kṛṣṇacarita* had planned to perform the complete *Rāmāyaṇa* and they too decided to take Nāgabhaṭṭa as Rāma. He had that dignity of *Kṣatriya*.

Whether it was playing the part of Rāma, Kṛṣṇa or Buddha, the emptiness that pervaded eyes, nose, forehead, and ears were incomparable and no one else could play the roles of Kṛṣṇa or Buddha or Rāma. This time in his life, he should have been in *Grhasthāśrama*, the second stage among four, the state of a married man. It was the time to work hard, earn and make sure that there was always plenty of food at home. With the framework of wedded life, one could satisfy one's sexual desire. The children born had to be fed and trained well so that they become good citizens. Even a single minute was not to be wasted.

In the cities of Tārāvati and Māhiṣmati meditation was not very popular. If there were people who had mastered it, Nāgabhaṭṭa did not know them. The only person who practiced real meditation was Candrikā. The memory of Candrikā would interfere with his peace of mind. He wanted to request her to be his *guru* and teach him meditation. But, his mind rejected her as she rejected to fulfill his desires and her rejection was the reason for his *Śunyabhāva*. It was clear that she was not really the focus of the meaning of his life.

One morning in the rainy season, he was bathing on the banks of the Yamunā. The flowing mud coloured water had covered half of the base of the river. The bit of slay that appeared through the 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 splendor. Knowing that this marvelous sight would not last long, he tried to arrest the sight physically. However, the dark clouds of the rainy season gradually altered the scene. Though the clouds scattered and the sunlight reappeared, his spellbound eyes did not waver nor did his neck straighten to this normal position.

He immediately understood that the '*Sahasrara*' which is a state attained during the practice of *Yoga* would be brighter and more powerful than the one he had just seen. He looked back, there he saw a *Sadhu* whose eyes had a wealthy shine, and his head was clean-shaven. He was about seventyfive years old. He stood in knee deep water wearing only a lion-cloth. Nāgabhaṭṭa thought that he had appeared there during the flood of this rainy season only to give him some direction. He wondered. Nāgabhaṭṭa asked him whether he had the power to read the minds of others. His immediate answer made it clear that he was a *yogi* and not a tantric. He looked at him for a while and he went away.

Nāgabhaṭṭa went home and ate his meal and after a long sleep he woke up. With an intense desire to find the *Sadhu* that he had seen. He got up and

walked along the riverbank where there were many *Sadhus*. He wondered about all over the vicinity of the birthplace of Lord Kṛṣṇa. He searched carefully. All the *Sadhus* looked and dressed alike. But that, *Sadhu* he had met was distinctive, with clean-shaved head. He was extra-ordinary and he was a *yogi*. He made enquires describing him. Some laughed, as he even did not know the name. He searched for a long time. He felt hungry and tired and thus went back home. After food, he had the habit of taking rest. That day he could not sleep after heavy meal. He went again to search him. He went back and could not sleep at night. He went back to the same bathing *ghat* on the next day morning. Until afternoon, he sat there and slept and again went back and sat at the same place.

One morning as he sat there a *Sadhu* came up and spoke to him that he had been watching him for several days. He sat there without meditating, if he meditates, his feeling of emptiness would disappear. He replied in Sanskrit that he was searching for a *guru*. He enquired where he was from and where he studied. He told him that he was a student of *pāṭhaśālā* of Ācārya Maṇḍana Miśra and his approach to teaching was that unless the *Aṣṭādhyāyī* had been totally mastered one should not learn the text. The *Sadhu* agreed entirely with that view. Then Nāgabhaṭṭa confessed all about his life and how he was overcome by a sense of total emptiness.

It was midday. Both bathed in river and went home. He told Nāgabhaṭṭa that he should not prepare any food because he would have only three handfuls of cooked rice. From the five fistfuls that served, he offered one handful to the birds outside. One handful he put aside for the ants and other little creatures and he ate just three hands ful. Saying that a *sannyasi* should not stay in anybody's home, he left. Nāgabhaṭṭa realized that he had talked a great deal about himself, but not asked him for anything nor requested him to guide him. He rushed immediately and searched for him, but could not find him.

Next morning when he went to bank of the river, he was there. Nāgabhaṭṭa approached him. He touched his feet and requested him to teach him meditation.

Without any *gurudakṣiṇā*, he taught meditation to Nāgabhaṭṭa. Sometimes he himself went to him under the peepul tree where he stayed. Sometimes he too would come to teach him.

He had taught Nāgabhaṭṭa the inner relationship as well as the aim of *yama*, *niyama*, *āsana*, *prāṇāyama*, *pratyāhāra*, *dhyāna*, *dhārṇā*, and *Samādhi*. Even at the *pāṭhaśālā* of Ācārya Maṇḍana Miśra the performance of *yogāsana* was compulsory. He now understood that the ultimate aim (i.e. culmination) was not in *dhyāna*, *dhārṇā*, and *Samādhi*. They were performed only as physical exercise. All the details about the various *āsanas* were taught theoretically as well as practically to Nāgabhaṭṭa.

With *ahimsā* (non-violence), *satya* (truthfulness), *asteya* (non-covetousness), *bramacarya* (Celibacy), *aparigraha* (non-acceptance of anything from others), *śauca* (cleanliness), *santoṣa* (happiness), *tapasyā* and *svādhyāya* (self study), *Īśvara praṇidhāna*, one can achieve all things. He

mastered *prāṇāyama* during the month he was away in Kurukṣetra. After his arrival, he taught him *pratyāhāra* and *dhyāna*.

He instructed that he should root himself in the state of meditation as long as he can. *Ahimsā* should be practice continuously and they should become his very nature, as effortlessly as breathing. He said that as he will mature in his meditation, he would acquire a certain power. At any point if he finds himself at the crossroads, he has to think of *guru* and meditate. Even during his meditation he would guide him. He himself would make consciousness flow into him, identify his problem and teach him. The *guru* need not be physically present. Then he left for southern region.

Nāgabhaṭṭa's *guru* did not need any particular name, because he was a detached person. He was far away from worldly affairs. So Nāgabhaṭṭa designated him as *sannyasi* for the purpose of calling him into his mind.

He took a year to progress in his meditation. By following the preachings of *sannyasi* 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 fruition he could read the person thoroughly. It was more than two years since he had parted from Candrikā. Now he was curious to find out what she was thinking. There also arose the drive to test his newly acquired powers. One afternoon he concentrated on her and engaged himself in meditation.

He saw that Candrikā was in Śravastī. The drama company was performing *Rāmāyaṇa*. She was playing the role of Sītā and was totally dedicated to that role. She had no special feeling for Udayasimha who was playing the role of Rāma. Then entire audience was full of admiration for her portrayal of Sītā. She meditated every day. He was thrilled to find that she still entertained a soft corner for him. He thought that she joined the company again because he was not there. Nevertheless, she loved him deeply. He was very much surprised to know that there was no one else who had found a place in her heart!

This question occupied his mind the whole day and he could not get back to meditation. He unknowingly went to Candrikā's house. The door locked. He came back and wanted to enter the minds of Vāsudeva Śarmā or Ānanda Datta, the stage manager.

He entered his room and tried to meditate. Meditation became an arduous task. After a long time, he did succeed. Ānanda Datta was watching the play. So many people in the auditorium had come for second or third time to watch the *Rāmāyaṇa*. Quite few of them were Buddhist. Ānanda Datta thought in his mind that if the role was played by Nāgabhaṭṭa it would be alive.

He was thrilled to know that Datta still remembered him. He began to wonder why he should not continue to act in the play and meditate during his spare time as Candrikā was doing. He enjoyed the thought for two days and then he neglected it.

The next day he tried to enter Jayasimha's mind. Again, it was difficult to meditate. After repeated trials he achieved success. Jayasimha had received

information from Kānyakubja. The Gurjara pratihars were engaged in efforts to drive out the Arab Muslim invaders who had occupied the western region and planned to occupy the western Indian ports and gradually establish their empire and region in India. Taking advantage the Rāṣṭrakuṭas were planning to annex some south Gujarat territory. Jayasimha had been given the job of explaining about the situation to the kings of Māhiṣmati and Tārāvati and help to protect their faith at least prevent them from helping Rāṣṭrakuṭas. He was getting ready to go.

Nāgabhaṭṭa's mind, which perceived all this in meditation, did not try to understand the intricacies of politics. He got excited and wanted to tell Jayasimha that Amaruka was senseless and quite undeserving to trust. He desired to see him arrested and bound at which point he could face him.

He was perturbed. Why had he, who for a whole year controlled such thoughts, got caught in this tempest? He could not meditate that day. Next day also he was very much disturbed. Another curiosity aroused that evening to enter the minds of Śālinī and Amaruka before going back to Jayasimha. For the last four days he was not able to meditate. He closed the door of his room and started meditating. But he failed. After dinner he could not sleep for a long time. Śālinī's betrayal filled his mind that even sleep eluded him. After a long time he dozed off. But in that sleep he heard an internal voice a warning which clearly said, "Give this up- entering others minds". If you persist' you will ruin yourself. It was not a dream. It was clear warning given in the state of meditation. This was the first time it had taken place during sleep. Since he had been unable to meditate for the last four days, his *guru* had warned him clearly in his sleep.

It became clear to him that because he had misused the little power he had gained, he could not enter into meditation. He decided to start there, purify himself by repentance and get back to serious training and then practice *yoga*. This decision melted in two days. On the third morning, he went to the river, took his bath and sat under the peepul tree. He felt that if he will try now he could achieve meditation. He got up, went home to his room performed the obligation, concentrated entirely on Śālinī and he felt that he would succeed.

It was not just Śālinī's mind that he saw but her entire surroundings including a garden outside the town, plenty of fruit bearing trees like mango and sweet citrus and flowering champak in addition to jasmine etc. He saw a compact regal house, a guard at the entrance and a five years old girl climbing on the campaka tree. Her nose and eyes resembled Śālinī's – and her complexion was that of king Amaruka. Śālinī was bathing. Her body had turned flabby and it was loaded with heavy shining gold ornaments. As she poured hot water over herself she cursed Amaruka as a cheater, a bastard, a flattering philanderer who used to give her goose pimples by saying that she was an unpatrolled beauty. Let him die of epilepsy. By the time she got through her period of confinement he had made preparations for his third marriage. After considerable difficulty she sent words through her attendant. Was it true that he was negotiable for another marriage? The shameless bounder replied that even the queen did not have the right to ask this question.

He asked her that was there any shortage in her food, clothing, lodging or ornament? His infrequent visits stopped altogether three years ago and no other man would even dare to look at her. Even her female attendant was his spy. Śālinī was contemplating poisoning the rouge who sent her husband away and cheated her. These were the thoughts that Nāgabhaṭṭa read and his meditation broke off.

He wanted to penetrate her mind and learn her thoughts about him, her child and his dead mother another day, as he was exhausted. The peace of mind and the joy of life usually obtained after meditation were absent. Amaruka was not interested in Śālinī and she was suffering from sexual starvation. Two months passed, Nāgabhaṭṭa could not meditate. He could not restrain the mind by his thoughts. He struggled for three days. Now he remembered the *guru*, as he needed help. He prayed continuously for three days. Nothing happened. There was no suggestion, advice or inner instructions. It was clear that he had given up as he had used his powers against his advice. He had been rejected and thrown down. His mind could not extricate itself from the feeling. He engulfed helpless.

5th Chapter

Some days he used to wander about for eight miles away from the city of Mathurā. He was sitting on a boulder in a lonely place. Soon a *sadhu* came to the *mantapa*. He had a bag on his back, a small dog's carcass in his right hand and a trident in his left hand. He was a man who followed the left path of action. He cooked the dog in fire. He cut out pieces of the dog's flesh and while he ate them, he drank mouthful of the liquor and even water once.

Nāgabhaṭṭa was observing all this. The wind blew in his direction and brought bad collective smell of all. He wanted to leave that place. But, suddenly gripped by a fear that he might have killed the day himself and he would not hesitate to kill a man and ate him. He knew that he would be overpowered by his will power. He grew more afraid. But, he was curious to see his next activity.

He finished eating and drinking. He belched with satisfaction and stretched his limbs. Suddenly he started walking towards Nāgabhaṭṭa. He was alarmed when he stood in front of Nāgabhaṭṭa. He offered some liquor and the meat that was sticking to the bones. Nāgabhaṭṭa mastered enough courage and said that he did not drink liquor and did not eat meat.

He asked Nāgabhaṭṭa that he had not given up his ego and still he thinks that he was high born. So, he could not meditate successfully. His *guru* told him not to read minds of his wife and the king. But, he could not control his curiosity. Therefore, his *guru* abandoned him.

Nāgabhaṭṭa felt more humble then even the tantric (Vamachari) continued. *Yogis* had a stupid rule that one should not use the power that one had acquired. Strict celibacy was the focus of one's path, which is meaningless. He said to think of a person whose thoughts he wants to enter he will make sure that he would do it.

He said to close the eyes and placed his hand on Nāgabhaṭṭa's head. A picture of king Amaruka leapt to his mind and his mind penetrated the

thoughts of the king. He was sitting comfortably in his chair. Jayasimha brought the message of Gurjara Pratihāra was true and the king was thinking that the Rāṣṭrakūṭas were close to him and if they invaded his kingdom and if he could not defend them? He sent Nāgabhaṭṭa to find means to earn money with the help of Sārtha which would enable him to strengthen the army and he thought about his betrayal done to Nāgabhaṭṭa.

Tantric removed his hand. His mind returned to its normal state in few moments and he remembered the surroundings. The tantric collected all his things and disappeared from sight. Now, Nāgabhaṭṭa was suddenly swept by a feeling of utter loneliness as if he did not belong to any kingdom.

He reached home, ate his food. He but could not sleep whole night as he wanted to read Amaruka's mind further. Then he remembered that his *guru* had withdrawn his grace. Therefore, he had not been able to contain his curiosity. Again, he was being sucked into a whirlpool, which he could not resist.

He decided that the tantric enabled him to enter effectively into another's mind and he placed no restrictions on how to use that power. In *yoga* this curiosity was forbidden and considered as an impediment to the purification of the mind. He debated for a week to take up the tantric way or not. He even thought of marrying a girl and settling down in life. But, he thought that there was no point of living without acquiring some power.

He did not know any other tantric. So, he decided to find the same tantric he had met. He felt strongly that he would certainly come there and help him.

One morning he went to the same rock on which he had sat previously. He was sure that tantric knew he was waiting seated there and that he would come. He did not come till evening. He could not bear his hunger. So went to the stream nearby and drank some water and returned. It was getting dark, then also he waited. He slept on that stone slab. The wild animals, snakes and lizards might find him. But, he realized that overcoming fear was the first step that he had to pass. He could not sleep properly. But, again he did not want to lose this man, as he had lost his *guru* earlier on account of his weakness. He bathed in the stream and having drunk water, returned to that rock. That day also he fasted.

Next day morning he thought of killing an animal and eating as the tantric did. But, he was an orthodox Brahmin. He could not do it. He searched for fruits and roots even he could not get them there. In the afternoon, he saw a bullock cart. He went near it and asked for food, saying that he was waiting for his *guru*. He had not eaten anything for four days. They gave him some *avalakki* (flattened rice, which can be eaten raw) and some jaggery. There was enough *avalakki* to keep him alive for eight days if he ate twice a day only. He ate in the afternoon as well as at night and used the bundles as his pillow. He slept well that night.

The tantric arrived on the fifth evening with a woman, who past thirty. He looked at Nāgabhaṭṭa and said that he wanted to perform *Yoni Pūjā*. So, he should go away and come back before sunrise. He went one mile along the

cart path. He saw a flat slab and sat on it. He felt no fear at all, as he believed that *guru* would protect him. He slept at night and woke up in the morning. He felt an inner backing from the tantric.

Next day morning, when he came near him, he had finished his meditation. He became a totally dedicated pupil. He adopted himself gradually to liquor, meat, fish and so on quite heartily. They left Mathurā and travelled from the Yamunā to Gaṅgā.

Two years passed. His *guru* had the power to read the mind of others, which was enough to earn their respect and awe. Nāgabhaṭṭa learnt penetrating into other's mind. He made Nāgabhaṭṭa to practice certain bodily exercise and breathe control that facilitated meditation.

He entered again and again Śālinī's mind. He found that Amaruka had not been meeting her at all. In the beginning of their affairs, he would tell her that he felt like shouting her name like a mad man and chasing her. She was now pained to realize that she was mere an object used and discarded. Amaruka was busy contemplating the newly blossomed beauty of the daughter of Narasimha Deva.

He had often longed for the chance to stab Śālinī in the chest through remote powers. Though he had entered her mind ever so often, he found that she had not thought of him even once. That was why the *guru* had asked him to forget her. So, he got angry on her.

After being depressed for a week, he realized that all human beings are alone. He needed a *Śakti* for the *Yoni Pūjā*. He remembered Candrikā was more suitable than anyone else. He knew that she was a *Yoginī* and an accomplished spiritual being but she would not consent to participate in this ritual. His courage collapsed.

He tried to enter her mind through meditation but failed. It was difficult to enter the minds of those who perform meditation. So he thought of a plan to get to know about Candrikā. He entered the mind of Ānanda Datta. The company had been performing in Pāṭaliputra for the last four months. After performing *Rāmāyaṇa* for three months, they had started *Kṛṣṇacarita*. She held herself totally aloof. Ānanda Datta had appointed two powerful bodyguards, who were also the doorkeepers of her house. The bodyguards escorted her to the theater and back to her chariot. He started walking towards Pāṭaliputra.

6th Chapter

Nāgabhaṭṭa reached Candrikā's house in the morning. The guard did not let him in. He did not agree to inform about him. He shouted. Candrikā came out. She took some time to recognize him. She just having taken bath and came there in a white sari. She looked very beautiful like a sixteen years old virgin. He begged her permission to go in. She told the guards, they let him in.

They seized his trident and bag, examined his overgrown matted hair and searched him to make sure that he was not hiding any weapons or poisonous powders. After satisfying themselves, they let him in.

He said that since two years he took to tantric practice. He can now enter anybody's mind. There was just one more ritual to perform to become a

tantric. He needed a *Śakti* to worship and he cannot look upon anyone else as *Śakti* and worship her. She disagreed bitterly and she became angry. She advised him to give up the path itself. He used the final weapon that he would worship her as *Śakti* on the coming new moon night. If she loves him, she must allow him to worship her.

On the fourth day, she agreed. On the night of the new moon day, there was no performance at the theater. After sunset, she came to *Pūrṇimā Ghat* wearing black sari and red upper covering, so that people would not recognize her. It was his responsibility to bring back to the same place after *pūjā*.

In a big city like Pāṭaliputra there was no privacy at night. Nāgabhaṭṭa had discovered a forest on the south. There was a horizontal stone slab at the bottom of the ditch. The place was totally deserted with vegetation, without much breeze. There was no possibility of the lighted lamp going out. He had spent four nights there to discover all these.

He brought Candrikā and made her *Śakti*. He performed the ritual successfully. He felt a sense of power in his mind along with the feeling of purpose achieved. After the ritual, Candrikā offered him her house with a separate room and food for his stay. He agreed to stay there and told further that he would teach her a *mandala*. She agreed to learn and told that he must stay with her for a month. He agreed and both reached her house.

She slept till the afternoon. Then both of them sat opposite to each other and had their meal of rice lentils and sweet porridge served by Cārumati. After resting for a while she went to the theatre in the chariot sent by the company escorted by the bodyguard. He realized that she had made great sacrifice for his sake and disregarded the possible scandal that would have rocked the entire Magadha region.

He could not sleep that night as he had slept during the day. After two years, for the first time he was sleeping on cotton bed with a blanket to cover. He felt guilty at breaking his vow. So, he got off the cot and lay down on the floor. After some time he slept. In the morning, he brushed his teeth, only to respect etiquette. She asked his permission to enter his room. Then she entered in his room with a vessel of oil in her hand. It had smell of ginger. She sat besides him and started massaging his entire body. Initially he hesitated, but she did not listen to him and kept on massaging him completely. She then took him to the bathroom for bath. There also he hesitated, but Candrikā did not listen to him and made him bath with hot water. After bath, she offered some porridge and food.

He went to sleep after eating and slept suddenly. The whole night he slept with a dream of his mother. He recalled his joyous days of childhood. The next morning also Candrikā came and did the same.

While rubbing the oil, Candrikā suddenly argued about his tantric *pūjā* and even questioned him. He could not answer and was plunged into confusion. When he sat down to meditate, he could not concentrate. He felt like stabbing Candrikā to death with his trident.

The next day morning, when she was massaging him he asked her that if she did not respect *tantric* practice, then why she had agreed for *Yoni pūjā*.

She frankly replied that she had come firstly to make him realize what a wrong path he had chosen and secondly to make him free from such practice. She convinced him that he can also acquire such powers by practice of *yoga*. She too had such powers. But she did not use them because of her *guru*'s strict restrictions. He asked Candrikā about her *guru*. She answered that her *guru* had no name.

She explained him her *guru*'s features. He recognised him as his *guru* also. He said her that he too learnt the practice of *yoga* from the same *guru*. Then Candrikā asked him why he gave it up. He replied that he has misused the yogic power by entering into others minds and knew about Śālinī's betrayal. His *guru* had asked him to stop the experiment, but he had disregarded his instructions and lost his powers.

Candrikā became silent. She complained him why she never told her about his sufferings. Thus scolding him, she went to her room. Next morning, Cārumati informed Nāgabhaṭṭa that Candrikā had fever. He asked her to care for Candrikā. That day also he had the same kind of bath and food by some attendant. He observed that during these days, he has put on weight. After two days, Candrikā recovered herself from fever.

The next day she came to him. He expressed his curiosity to know about her life. She was also eager to inform him about her life. Thus, she lifted her face, looked at him with intimacy and started telling him. She said her mother used to sing devotional songs, when she had not learnt music. She sang melodiously. There was a feeling in her town Brahmaputra that only prostitutes can learn this art, otherwise her mother would have become a famous singer. Her mother was her *guru* and her father encouraged her, as she was eldest daughter. She had learnt everything from her mother. Her father was a scholar who taught her Sanskrit literature. But, she was interested only in melody of music. At that time, a musician named Yadubhadra came to that town from Takṣaśīlā. He was thirty years old and born blind. But, he was born talented with full of creativity in himself. He sang every evening in the temple of Lord Kṛṣṇa. Her mother also admitted that he was a real musician. She arranged him to teach her. He came to earn a livelihood. Many started learning music from him. He came to her house everyday to teach music lessons and taught her with all his heart. One day he said that getting a student like Candrikā must be the result of some good deed he must have done in previous birth. She too felt that finding a teacher like him was due to some spiritual merits she must have acquired in past life.

She completed four years of her study. She acquired the ability to innovate. Once she asked him why he was not married and not set up his own home. He replied with burning sorrow and frustration that no one would marry him, the ugly blind man. She became speechless. She thought of marrying him. She was seventeen years old and even her parents were trying to get her married since last two years. One day she told him that she would marry him.

When she told her parents, they denied. One day she left her home and ran away with him. They reached Salvapura, a small village. They started singing in some Śiva temple by arranging a concert at the place of nobleman.

Within two months, they had their own house, started a music school and led a comfortable life. One day they even sang in the palace. The affluent people, merchants, rich traders, noblemen and army came to their house to listen to their music and they were generous in their appreciations. People admired and worshiped her voice as well as beauty. She was flying high. There was no dearth of money. She employed a cook and another servant to do other works. She appointed doorkeeper also.

She started receiving messages through servants. The nobleman Indrasena was anxious to meet her secretly outside the garden. She became angry on servants and said that she was not a prostitute. Her refusal shamed and hurt him.

However, her husband became jealous of her. He began to express displeasure by saying he would not accompany her in singing. She should sing alone, because nobody admired him. He started hurting her when they were alone. She was ignoring him, as he was blind and could not appreciate her beauty, but his harsh words hurt her.

One day a young man came in search of Yadubhadra. That young man was Śrīmukha, his sister's son from Takṣaśīlā. He was twentythree years old and wanted to learn music from someone like his uncle. Yadubhadra asked her permission to let him stay with them to learn music. She agreed.

She became his teacher. He addressed her as aunty. Every morning he would touch her feet in the prescribed manner and started his work. She felt very enthusiastic in teaching him music and feel inspired by his concentration, involvement, admiration and reverence.

On Śivarātrī Yadubhadra and she had to sing in the temple. Yadubhadra had fever and was unable to sing. So she took Śrīmukha with her. She was the main singer and he was the accompanist. At the end of the concert, many people appreciated the pair.

The next day they sat for the practice of music alone. Śrīmukha praised her charm. She was thrilled. Gradually he started addressing her in first person. It sounded natural and made her happy. She started wearing the colors that he admired.

One day he demanded to see her naked. Firstly she denied by punishing him. Later she agreed and they started loving each other. More than three months passed thus.

One day Yadubhadra caught them red-handed at home and he shouted a lot on Candrikā in front of the servants.

He turned her reputation down. That night she asked Śrīmukha of running away and marrying. He did not answer and himself ran away alone. Seeing all this, Yadubhadra committed suicide. When Candrikā reached this stage of narrative, Cārumati called out her that Ānanda Datta had come to meet her.

He was also excited to see Ānanda Datta. She informed him that Kṛṣṇānanda (i.e. Nāgabhaṭṭa) was also staying with her since last few days. He met him. He did not ask anything about the *tantra* but he just said that let his hair remain as it was, as they wanted to do a play on Viśvāmitra. He could

play that role without any makeup. Further, he said that everyone wanted to perform *Kṛṣṇacaritra* for a month in Vaiśālī, Kuśavati and Mithilā. Ānanda Datta had come to enquire about her health and to find out how soon she could resume acting. Then he went off.

After This, Nāgabhaṭṭa expressed his eagerness to hear her story. She sat and resumed her narration. She was arrested and was put in the prison. She was sentenced to two years in prison. She caused distress to her parents by marrying a blind singer and caused distress for self by cheating him who was both husband and *guru*.

After two years when she came out of prison, she left Salvapura and went to Mathurā. She used to get free food in some temple as *Prasāda*, which was enough to keep her alive and slept in the open ground of the Dharmaśālā for the women.

One day a group of women from Dvārakā were singing and dancing there. It was the song on Kṛṣṇa. That night the tune played in her head. The next evening when the group started singing and dancing, she sang it in the classical style with *ālāpa* and *svara*. From thereon she had to sing and dance. Not only women but also the common people as well as the noblemen used to come there to see her programme.

The gentleman Jayasimha came to know about her talent and genius in music, dance and acting. He invited her to his place and warmly welcomed her. He offered her a house with a servant and fifty gold coins every month. Firstly, she refused but later she agreed. She started living there. Every morning she used to go to the river Yamunā for her bathe. One day a *yogi* met her and said that, ‘more music cannot cleanse and purify the inner being, meditate.’ He instructed her in the practice of *yoga*. After a month, he disappeared. Afterwards whenever she encountered any difficulty, he taught her from within and solved her problems. She adopted meditation as the goal of her life.

At this point Nāgabhaṭṭa asked her that she was totally committed to the moral path of *yoga*, then why she consented him to *Yoni pūjā*. She replied him that she agreed just to help him. Further, she said that she took bath after *Yoni pūjā* and that day she had struggled very hard to engage in meditation. The difference between both of them became clear. She was by nature *sāttvik*. Thus, she had completed her story.

He revealed that what she said was true. He then strongly felt that he should give up tantric path. Four days later, he shaved off his hair completely and wanted white dhoti and shirt to wear. Her face lit up with happiness.

7th Chapter

He felt very light with his shaved head and normal clothes. She suggested him to act as Rāma and Kṛṣṇa - roles he excelled. As he was neither progressing in meditation nor in *tantra*, he started feeling a sense of emptiness. One day he thought of becoming a householder and asked Candrikā for marriage. She agreed to serve him, but did not agree for marriage.

Candrikā immersed herself in meditation and acting. He stayed in her house ate and slept without goal. One morning as he was walking aimlessly along the bank of the river, he met Vajrapāda and Viśvakarmā sthapati. He observed that sthapati had embraced Buddhism. They were going to study the shape of the main idol and some statues of the *caitya* to Nālandā. They took Nāgabhaṭṭa to Vihāra.

After the evening prayers, Vajrapāda spoke to him in one of the inner chambers. He talked freely as he wanted to unburden himself. He told all about himself to Vajrapāda. He listened to him and replied that he would make arrangements, for his admission in Nālandā without converting him to Buddhism. He asked for a week to think about it.

8th Chapter

Finally, Nāgabhaṭṭa became a student of Nālandā without converting to Buddhism. It was possible because of the magnanimity of non-Buddhist kings, emperors, merchants and rich Gurjara Pratihāra people who donated liberally there by showing their tolerance of another religion. So non-Buddhist scholars all over the land came to study in Nālandā.

After twelve years again he started studies. His mind was sophisticated and disciplined in matter of logic and reasoning. There were nine thousand students in all and one thousand teachers who personally knew their students. There were three hundred lecture halls.

The important works like *Prajñāparimitasūtra* and *Guhyasamaja* were preserved. Nāgabhaṭṭa copied *Prajñāparimita* in the flawless handwriting. He continued that work.

He knew that unless he forgot Candrikā, he would never be free from his sense of emptiness. But, he began to feel that if he continued to immerse himself in activities, one day he might ever be able to enter the state of meditation.

There was a venerable old man. He was eighty years old and was a great scholar of Vedic tradition. A year ago he had become Buddhist and wanted to learn the intricacies of fundamental principles of Buddhist logic and thoughts. Many Vedic scholars were converted to Buddhism. In Nālandā, they offered idol worship in both morning and evening. There was another daily ritual called *caityavandanā*. They performed it during afternoon.

After a month, Vajrapāda returned to Mathurā. The sthapati stayed for one more year. As Nāgabhaṭṭa was an ideal listener sthapati talked all about *tantra* with him.

One afternoon sthapati informed Nāgabhaṭṭa that tantrayani was going to achieve a Yuganaddha. So, they went to see it. Sthapati observed closely and carefully the curves. Nāgabhaṭṭa felt that they should not linger there any longer.

After coming back Nāgabhaṭṭa did not see sthapati. The following new moon day he took Nāgabhaṭṭa in the corner of one room. There was a sculpted idol of the tantric-couple in exactly the same posture that they had seen. Nāgabhaṭṭa was surprised to see it

Nāgabhaṭṭa had gone to Nālandā in order to enjoy the sweetness of Buddhist philosophy. But, the path of Buddha had been subdivided into Vaibhāṣika, Sutrāntika, Yogācāra and Mādhyamika. Simple teachings of Buddha were also hijacked by the commentaries of learned pandits as Vedas and *Upaniṣads* had been replaced by *Sūtras* and *Bhāṣyas*. So one midnight Nāgabhaṭṭa decided to go to Gayā where Buddha got enlightenment under the Bodhi tree. He took the permission of *guru* Guṇaśīla and went.

Nāgabhaṭṭa was overjoyed by reaching there. It was a place of real peace. Many days he sat there. He felt that the life in Gayā was more pleasing than Nālandā, without any restrictions. He thought that he must give up all his desires.

One morning he sat under a tree. He came to know from the others that Lord Buddha was one of the ten incarnations of Lord Viṣṇu.

Nāgabhaṭṭa found it strange. He was performing the rituals of *agnikārya* even in Mathurā. He gave up everything, when he became a tantric. Memory of his mother grew vivid as he sat near the Bodhi tree. He remembered all about her childhood love, affection, protection and caring. Those thoughts filled him with sadness. Then, he decided to perform the *śrāddha* of his mother in Gayā. But, after thinking for eight days, at last he decided not to perform the *śrāddha* and threw all material in the river and started moving towards Nālandā.

9th Chapter

When he returned to Nālandā, he learnt that something very distressing had taken place as far as non-Buddhist students were concerned. Pragnanaghana the eighty-years-old and the student of Dharmapāla was thrown out.

One day Dharmapāla had condemned the Vedas. Pragnanaghana started crying. Dharmapāla questioned him of his intension whether he has come to write and publish works condemning the Buddhist intellectual position. He replied no. So he forced him to take an oath. He refused to swear on Vedas. Then Dharmapāla screamed out that he was Kumārilabhaṭṭa, a Vedic scholar, who condemned their *dharma* and invited Buddhist scholars for public, debates and defeated them, a name struck terror in the hearts of Buddhist scholars all over the world.

Pandit Dharmapāla ordered him to leave Nālandā the same day. The moment Dharmapāla left, all the Buddhist students started beating Kumārilabhaṭṭa mercilessly. Someone poked a finger in an old man's eye and it started bleeding. If Dharmapāla had not heard the noise and interfered, Kumārilabhaṭṭa would have been killed. Dharmapāla arranged for first aid to revive the unconscious man. Kumārilabhaṭṭa regained consciousness and walked out of the university after rest.

Nāgabhaṭṭa never met Kumārilabhaṭṭa. However, he had great respect and love for him, as he was the preceptor of his preceptor. His teacher Maṇḍana Mīśra often quoted him and his famous works were *Ślokaṣārttika*, an explanation of Śabarāśvāmī's commentaries on the *Mīmāṃsā*, *Tantravārttika* and *Tuṣṭika*. His *guru* often said that his teacher was a ploygot

and his sister Bhāratīdevi was an excellent student of her brother and profound scholar in her own right. According to his teacher's wishes, he married her.

Nāgabhaṭṭa was full of admiration for Kumārilabhaṭṭa. Thus, he decided to go in search of him. He reached Prayāga and found Kumārilabhaṭṭa's *āśrama*. It had a big structure about half a mile from the sacred spot where the rivers Gaṅgā and Yamunā meet in a confluence. Kumārilabhaṭṭa met him there. He introduced himself as the disciple of Maṇḍana Mīśra. Hearing this Kumārilabhaṭṭa asked about the *pāṭhaśālā* of Maṇḍana Mīśra. He also said that he practiced *tantra* for two years. Earlier he practiced *yoga* and before that, he was an actor. Now he does not have *yajñopavitam*. So, Kumārilabhaṭṭa asked him to have bath and have food. Nāgabhaṭṭa came to know from Bhumadeva (one disciple of Kumārilabhaṭṭa) that Kumārilabhaṭṭa has imposed punishment on himself. The reasons were very clear. He planned to bury himself up to his neck in the pile of paddy husk and burn himself to death. Nāgabhaṭṭa was frightened and trembled at the thought of extremely arduous manner in which he had chosen to die.

Next day morning Nāgabhaṭṭa tried to stop Kumārilabhaṭṭa but he was not convinced. Govinda Bhagavatpāda too conveyed the message of not doing so. Śaṅkarācārya also tried to convince Kumārilabhaṭṭa that it was wrong to punish the self. Jayasimha from Mathurā came there to meet Kumārilabhaṭṭa. Kumārilabhaṭṭa met him. Then Kumārilabhaṭṭa said that the Buddhist and Jains have derided *yajñas*, *yāgas* and rituals. He suggested him to perform *Aśvamegha* sacrifice and added that he could not be the *Brahmā* in that sacrifice as he has planned to burn himself. The king insisted him only to be the *Brahmā*, but he denied. So, he requested him to search for another capable *Brahmā*, the chief priest. Kumārilabhaṭṭa suggested the name of his disciple Maṇḍana Mīśra for that position, to perform the *Aśvamegha* sacrifice successfully.

Nāgabhaṭṭa went with Jayasimha to his camp and told him about his stay in Nālandā and narrated what happened to *guru* there. Jayasimha also expressed fear of Muslim invaders of Arabia who had occupied port Debal and Neran in sindh province. They terrorized inhabitants and captured local homes, lands and built a big prayer hall for their religion. The Buddhist monks with the Muslim commanders made the Vedic administration collapse. Thus, a large part of Sindha had come under Muslims. It was due to the betrayal of Buddhist monks.

Nāgabhaṭṭa spent the night with him in his camp. In the morning, both of them finished their bath and hurried to *Āśrama*. Kumārilabhaṭṭa as per his decision buried himself in the fire. The three disciples stood around him chanting loudly the *Sūrya Stuti*. Pain was evident on Kumārilabhaṭṭa's face. He became unconscious. At this point Jayasimha remarked that Kumārilabhaṭṭa was true Vedic Brahmin. His veins were full of *Kṣatriya* blood and even among the *Kṣatriyas* such blood were rare.

10th Chapter

Jayasimha and Nāgabhaṭṭa had decided to leave for Māhiṣmati. But, when they reached Mathurā, Jayasimha's wife fell ill. So he returned to his

palace. He requested Nāgabhaṭṭa to go alone there. He left Mathurā for Māhiṣmati.

Nāgabhaṭṭa gave the news of Kumārilabhaṭṭa's sacrifice to Maṇḍana Miśra and his family. He was upset. His wife was too shocked and thus fell unconscious. Further, he said that the king of Māhiṣmati has planned to conduct the *Āśvamegha* sacrifice and Kumārilabhaṭṭa has suggested Maṇḍana Miśra's name for the post of *Brahmā* in it.

Viśvarūpa was the childhood name of Maṇḍana Miśra. He was four years elder than Bhāratīdevi and had advanced so much that he was capable of discussing and pointing out any shortcomings of *Vārttikas* written by her brother. At the end of Twelve years, when he asked permission to go back to his native place, then her brother said him to marry Bhāratīdevi as the *gurudakṣiṇā*. He immediately agreed to marry, because it was asked as *gurudakṣiṇā*. After their marriage, Kumārilabhaṭṭa left home and started traveling for debates, to establish the supremacy and sovereignty of the Vedic religion. Maṇḍana Miśra and Bhāratīdevi were propagating the Vedic religion in Māhiṣmati. They had two daughters viz. Mālinī and Maitreyī. Both of them were married. Mālinī was in Ujjaina and Maitreyī stayed in Campāvati, a day's journey from Māhiṣmati. Maitreyī's son was a year and half. Bhāratīdevi adopted him, as she did not have a son.

On the twelfth day of Nāgabhaṭṭa's arrival, it was the annual death ceremony of Pandit Maṇḍana Miśra's father. After meal, Nāgabhaṭṭa told about Śaṅkarācārya to Maṇḍana Miśra. As he hates such sadhus, he told that he did not have time to debate. Bhāratīdevi said Maṇḍana Miśra that as Śaṅkarācārya walked all the way directly from Prayāga, surely his goal would be only to have a scholarly discussion and debate with him. They sent Nāgabhaṭṭa to invite him for debate.

Indradatta was the chief organizer of the debate. Bhāratīdevi became the judge as per the suggestion of Śaṅkarācārya himself as he had total faith in her fair and impartial judgment. They started debating. Both were familiar with every word of the Vedas and displayed their tremendous scholarship. Both possessed an astonishing knowledge and unbelievable skill in that game of words. Mālinī and Maitreyī had fear of failure in debate of their father Maṇḍana Miśra. At last, ascetic Śaṅkarācārya won the contest. The aged scholars looked at Bhāratīdevi who was perspiring heavily and seemed to be struggling within herself. As his wife Bhāratīdevi tried to save him. So she asked a question which was related to experience of grahastasharam. Ratiocination did not help him. So he asked to give him about a month. She agreed.

The ascetic with his two disciples had left Mahishmati that evening and told M.M. to remain there till his return. After a week later the news of the king Amaruka of Taravati had come for hunting with his wife died due to sheer exhaustion in the forest near the border Mahishmati. The startling news was that he regained life on the way back to Taravati. This news reached Bhartidevi and even Nagabhata.

Nagabhatta guessed what had happened. A yogi can leave his physical body with his astral body consisting of the five mortal organs, the five sensory organs the mind and the intellect enter the dead body through brahmarandhra an opening on the top of the head and occupy his entire body. Through physical body of the king the ascetic experience the senses. Nagabhatta determined to make sure by going to Taravati. He told his aunt that he needs a swift horse to go to Taravati for a month.

By night he reached the town. Nāgabhaṭṭa knew Maharani Tejeshwari very well when she married king Amaruka. The queen asked about him and his studies at Kāśī.

He told her that Maharaja sent him to find out the secrets of Sārthas. He had given him orders that no matter how long it took months or years. Tejeshwari understand his pain. She knew all about her husband i.e. the king, so she consoled him by saying that “the moment of reckoning has come.” Both of them spoke about the illness of the king. Nāgabhaṭṭa appreciated her administration. She told him not to leave the kingdom stay in Māhiṣmati only.

Nāgabhaṭṭa strongly suspected that the life regained by the king was not his own. But he wanted to collect more evidences. He was shifted to the palace guest house.

One day Nāgabhaṭṭa was standing at the door of the palace guest house he met the elder disciple of Śaṅkarācārya. Knowing the Nāgabhaṭṭa was the king's guest Padmapada requested him to arrange a meeting with the king. Nāgabhaṭṭa asked why he wanted to meet the king. Nāgabhaṭṭa promised him that he would maintain the secret. Then ascetic told that his preceptor decided that the answer to Bhāratīdevi should be given only by direct experience. So, he left his physical body in a hill top cave in the midst of 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. They were protecting his physical mortal body, from being eaten by wild animals and by decomposing. He told that already a month passed, his *guru* had not left the body of Amaruka and returned. So he must remind him of his identity and free him, which was very urgent.

Nāgabhaṭṭa told the queen that a person who was studying with maharaja and who is an ascetic now, wanted to meet the king. She immediately agreed and arranged a meeting the next morning.

When the disciple met Amaruka he recognized and told him that he was returning at midnight. Nāgabhaṭṭa told the ascetic that if the king dies tonight he may be interrogated and even his *guru* may also be punished so as soon as possible he should cross the borders of the kingdom. Nāgabhaṭṭa also may be arrested on suspicion. So Nāgabhaṭṭa got on his horse and rode away out of Tārāvati. He reached Māhiṣmati at midnight.

Next day, Śaṅkarācārya explained to Bharatidevi, the difference between sexual union and that of *Brahmānanda*. The sexual union depends on two individuals and when he wakes up, he once again is imprisoned in the familiar worldly problems. But in Brahmanand. The atma just merged into its very self, not in another entity. That is the very state of knowledge, Truth and

Bliss. Finally it is an everlasting, permanent state. An individual who has attained that state will not return to the state of Bondage of the cycle of birth.

Bhāratīdevi satisfied by the answer. She asked the ascetic that if everyone jumps directly from bramacharya to non attachment, to celibacy without passing through *Gr̥hsthāśrama* how can the world go on?

Ascetic answered that there were very few powerful people who can achieve the act of sublimation by following this path. The world goes on far away according to the will of god. Nobody needs to worry about it.

Bhāratīdevi agreed to that also and she confessed that she was not that sharp to argue with such intellectual personality. Her husband too mesmerized by the power of his argument. The young ascetic announced his victory. She prostrated to the ascetic. The entire assembly followed her example. The ascetic blessed everyone and went away.

Bhāratīdevi did not go to Shiva temple again to see Maṇḍana Miśra. The same afternoon news came that as soon as the ascetic had returned, he had initiated Maṇḍana Miśra in sansaya and had departed from there with all his disciples.

After two days Jayasimha came. Bhāratīdevi invited him in through Nāgabhaṭṭa. Jayasimha looked depressed. He said that his wife did not recover from her illness. She died and he compiled the obsequies and then left the town. Jayasimha came in, greeted Bhāratīdevi by name, prostrated, sat down and said that he came yesterday only and camped near Shiva temple. He came to know the same morning about the great Pandit who was defeated in the debate, took sansaya and went away, which was not a good sign for the land.

He again said that Kumārilabhaṭṭa and Maṇḍana Miśra were two capable persons who were engendering and encouraging the vedic tradition, manners and customs, rituals and sacrificial rites and who were instructing the *Kṣatriya* rulers. Who could take the lead authoritatively and occupy the prestigious position the *Brahmsthāna*. Now there is no one to occupy that position.

Jayasimha offered gifts of rice, fruits, jaggery and a plateful of coin to Bhāratīdevi and took permission to go back and requested Kṛṣṇānanda to come in his chariot. Nāgabhaṭṭa got a direction and so agreed to follow him. He finished his afternoon meal and joined Jayasimha.

11th Chapter

When they reached Mathurā, a big problem was waiting for Jayasimha. Five big Sārthas were camping there as Arabs were preventing the Indian trade in those regions. They threatened, killed and converted people in their religion and subjugated those who supported them. All the five Sārthas had incurred great loss, yet the administrators in Mathurā were demanding tax once again. Ten people representing each Sārtha were waiting for Jayasimha, the regional representative.

Nāgabhaṭṭa recognized the Buddhaśreṣṭhī and Ādityaśreṣṭhī who brought him from Tārāvati. They too recognized and asked him about his studies. They decided to give their goods to Jayasimha, so that he could sell all

their goods to Pratihāras and use the money to build an army for the protection from Arabs.

Jayasimha consoled that he would discuss it with the emperor of Kānyakubja. Then he left for Kānyakubja with Nāgabhaṭṭa. On the way, Jayasimha told him that the emperor was Jayasimha's relative and Kānyakubja was full of his friends. People recognized Nāgabhaṭṭa as Kṛṣṇa. Even the Chief Minister Aśvina Guptā welcomed him with golden necklace.

Jayasimha did not meet Nāgabhaṭṭa for five days. On the sixth day, Jayasimha told that they have abandoned the idea of performing the *Aśvamegha* sacrifice. They wanted to occupy the Northwestern part of Mūlasthāna, which was in the hands of Arabs, where the majority of people were still followers of Vedic persuasion. The drama troop should go there and perform Kṛṣṇa's story. Nāgabhaṭṭa firstly refused, but Jayasimha convinced him that he had to perform for his country. Lastly, he agreed.

Nāgabhaṭṭa and Candrikā met and left for Mūlasthāna. They reached there and started enacting. Vāsudeva Śarmā had given innovative touch to the old dialogues of the play. The story of Kṛṣṇa had been carefully adopted politically to instigate the struggle for freedom. The play saw a tremendous success in Mūlasthāna.

12th Chapter

They performed the play successfully for more than two months. One day they got to know that the army of Gurjara Pratihāras of Kānyakubja were marching towards Mūlasthāna. They were camped a mile away from Mūlasthāna. Most of the citizens were in a state of revolt.

Every morning Candrikā and Nāgabhaṭṭa used to go to the Sun temple. But, one morning a shock awaited them. Hundreds of Arab soldiers with swords surrounded the temple. The mounted army officer spoke loudly addressing the entire assembly that people were not allowed to worship Lord until their army return. Otherwise they would destroy temples. Then they fled away. The atmosphere of the city had changed by the afternoon. In the evening, the leaders of the city held a secret meeting. Nāgabhaṭṭa had also been invited. Nāgabhaṭṭa told that let them destroy the temple. They should not help them. When the army of Gurjar Pratihāras attack and freed the city then they would build new temples.

Nāgabhaṭṭa went out in the city in the costume of Lord Kṛṣṇa with the conch in his hand. The two young men followed him. They walked in various streets and announced loudly that they would not support the Arabs and they should not stop worshipping Lord. Chandrica was also excited by this. Neither of them could sleep. In the early morning the Arab soldiers came there and arrested them. They took them far away from the city.

Nāgabhaṭṭa was imprisoned in a dark room. After sometime, they started interrogating him. They asked him to name the name who have sent there. He did not answer. Therefore they tortured him badly. They applied different techniques to torture. They hit him by the whip. They pierced the large needle inside in his forehead and twisted it. They burnt his right elbow with burning rod. Once he by mistake recalled Candrikā. Noticing this, they

kidnapped both Candrikā and Cārumati. They raped Cārumati violently and thus she died. Candrikā was taken to Nawab, as she was beautiful. He asked her to answer that why they had come there and who had sent them. She did not reply. At last, he threatened her of killing Nāgabhaṭṭa. So she was worried. To save Nāgabhaṭṭa's life, she surrendered her celibacy to the Nawab. He kept on repeatedly raping her. At last finding no answer they set both Nāgabhaṭṭa and Candrikā free at one place. They met each other in a hut and then fled away from there to Mathurā. They were strongly terrified by such torture. They could not even concentrate properly while meditating.

Candrikā felt within that her *guru* was calling her. So, she along with Nāgabhaṭṭa started searching the abode of her *guru*. One day, she vomited badly and came to know that she has become pregnant. She became upset and thought of abortion or accepting *sannyāsa*. Nāgabhaṭṭa tried it hard to convince her. With the grace of *guru*, she again meditated successfully.

13th Chapter

They could not reach her *guru*'s abode, on the full moon day. She began to weep. Later they found and reached her *guru*'s abode. Nāgabhaṭṭa recognized him immediately. He was the same *guru* who had taught meditation to him at Mathurā.

Nāgabhaṭṭa confessed to the *guru*. He only smiled. He then looked at Candrikā. His gaze merged into her eyes. He signaled her to enter into meditation. She entered the state of deep meditation. After some time, an ascetic got up and walked out. Nāgabhaṭṭa too went out. An hour later, Candrikā came out and started cleaning the *Mantapa*. The *guru* had communicated his decision to Candrikā. Nāgabhaṭṭa was curious to know it. In meditation, her *guru* gave the message of marrying Nāgabhaṭṭa, as she was pregnant. In this way the *guru* suggested her to accept the *Grhsthāśrama* and to lead household life with Nāgabhaṭṭa. The *guru* has also suggested her to continue practicing meditation. Thus, Nāgabhaṭṭa and Candrikā were married as per ritual by the *guru*. Both resolved to lead a marriage life full of meditation.

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.

VI.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 Miśra, 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 मुलभं 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 आज्यते, 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, तददृढताकारि अध्यापनं च त्यक्तवतो मम गतानि द्वादश वर्षाणि । तथापि महिष्मत्यां 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 Māhiṣmati, I had studied not only the Vedas, the Vedangas, 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 देवालयानाम् उद्धारः क्रियताम् इति तदुपदेशतत्त्वम् । तन्त्रमतस्य अंशान् अपि सः अंगीकृतवान् इति हेतोः विग्रहाणां देवालयानां 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 कर्तुम् 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 कार्यमग्रे 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 sthapatīs, architects and designers.

During the debate at the patashala, the discussions and arguments centred round extremely complex metaphysical concepts like *jīva* (the individual person), *Brahman* (the Ultimate Reality, the Supreme Self), *kārya kāraṇa sambandha* (the Principle of Causation), *jagat* (the World), *Ishwara* (the Lord of the Universe), *avidyā* (Nescience), *māyā* (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 Miśra. 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 Pratihara. 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 Miśra and Śaṅkarācārya was over and Maṇḍana became the discipule of Śaṅkarācārya and left his house, Jayasimha and Nāgabhaṭṭa discussed so many things like *Gr̥hasthāśrama*, 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 । (*Sārthaḥ*, 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)

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 । (*Sārtha*, 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 Jayasimha 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 8th 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 inforicacies 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 । तरुणयतेः 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 प्रकाशमयविम्बस्य एकदेशो भग्नः इव अभवत् । कुमारिलभट्टस्य मुखं दृढम् अभवत् । अधरोष्ठौ मन्त्रोच्चारणं कुरुतः स्म । पुनस्स्वल्पकालानन्तरं सूर्य विम्बस्य 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 क्रियतां 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 । आर्द्रेणापि ध्वनिना त्रयः अपि शिष्याः कर्तव्यबद्धतया अमन्द्रीकृतस्तवाः

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 यमधर्मैः 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 Yamadharmanara. 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 Kumārila 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 Vedanta 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 Śaṅkarācārya and was defeated and walked out, and became Śaṅkarācārya's disciple. Maṇḍana Miśra who was a student of Kumārila 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 Vedangas 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 Vedanta being the sixth and final one – in which my brother had developed his own system. My brother by then had already written Vartikas – 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 Viswarupa, 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*.⁶⁷

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 on the advice of Kumārila. After blessing this Maṇḍana, Śaṅkara leaves him and goes to the house of Viśvarūpa.⁶⁸

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 Hirianna on the ground that there are certain doctrinal differences between Maṇḍana and Sureśvara.⁶⁹ Kuppaswami Sastri has

⁶⁷ Vide Introduction to *ŚV*, p. XI (Madras University Sanskrit Series, No. 13)

⁶⁸ Vyāsācala: *Śaṅkaravijaya*, pp 57-58

⁶⁹ “Sureśvara and Maṇḍana” by Hirianna, Journal of the Royal Asiatic Society of Great Britain And Ireland, April 1923 and January 1924.

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.”⁷⁰ 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 *Naiṣkarmyasiddhi* mainly as a Śaṅkara counterblast to the *Brahmasiddhi* probably in compliance with Śaṅkara’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.⁷¹

It should be pointed out here that in each of the three conclusions drawn by Kuppuswami Sastri several points are involved. The acceptance

⁷⁰ Vide Introduction to *BS*, p. XXVI

⁷¹ *Ibid*, p. LVII

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 Śaṅkara, 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.⁷²

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*.⁷³

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

⁷² Balasubramanian, R., *A Study of The Brahmasiddhi of Maṇḍana Miśra*, pp. 11-14

⁷³ Introduction to *BS*, p. 1

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.⁷⁴

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 Kuppuswami Sastri do not conclusively prove that Maṇḍana, the author of the *Brahmasiddhi*, is different Sureśvara, the author of the *Naiṣkarmyasiddhi* 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.⁷⁵ 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

⁷⁴ *Op.cit.*, pp. 24-25

⁷⁵ See his Introduction to *ŚV*, pp XIII-XIV, (Madras University Sanskrit Series, No. 13)

tradition came to us through the discovery of the various Śāṅkaravijayas of the identity of the two authors, we would not have accepted the 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 Śāṅkara, 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.⁷⁶

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

5. Jayasimha

Jayasimha 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.

⁷⁶ *Op.cit.*, pp. 40-42

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

विद्याभ्यास, विशेषाध्यायनं, देशाटनम् इत्यादि गृहस्थाश्रम स्वीकारात् पूर्वं शोभते। तदनन्तरं तु स्वाध्यायेन स्वस्थललभ्यानां ज्येष्ठानां विदुषां मार्गदर्शनेन 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 Śālīnī. 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 । (*Sārtha*, 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 where 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 where 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 Maṇibhadra 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। प्रपञ्चे 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 नौतिकाहंकारः 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 । (*Sārthaḥ*, 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 than she should agree. Atlast 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 तद्धिषयो 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 - तत्त्वरूपेण सर्वं समीचीनम् । किन्तु पूजायाः मैथुनभागः इन्द्रियस्तरे प्रवर्तमाना क्रिया । इन्द्रियसहकारं विना न चलत्येव । तस्मात् . . .
।

तत्त्वम् इन्द्रिये अवतीर्णं तत्त्वेन 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 । (Sārthaḥ, 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 worshiped 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 नगनाम् एकदा द्रष्टुं मनो वाञ्छति । पुष्पमालयापि विना । वस्त्रं भूषणानि वा सौंदर्यम् 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 soldiers were going to attack on Moolsthan and were camped on the bank of the river Shatdru. If they go back then 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:

उपवर्हम् 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 प्रत्येभि - त्वं तव देशस्य सर्वाणि मतानि जानासि इति । भवतु ।
युष्माकं मतानां समान्यांशः कः ।

धर्मः

धर्मो नाम कः । स एव ईश्वरः ननु?

ईश्वरस्य धर्मापेक्षा 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 दैवविरोधिन्याः 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, Vaisesikas, 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. Bhayappa 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 स्तोक्रौ करौ उद्धृत्य मातरं फटफटेति प्रहरतः शिशोः मनीस केवलं प्रेमावलम्बने स्थिते इति कथयन्ती सा मदीयं लघु कञ्चुकं विमोच्य मम भुजं वक्षः उदरं च मृदु स्पृष्टुम् आरभत । पर्यङ्कस्य मध्यभागे सृत्वा पद्मासने 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 । पात्रद्वयं 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 वक्रीकृत्य 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 ‘*Sthāyi-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 फ़तव 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 नगनाम् एकदा द्रष्टुं मनो वाञ्छति । पुष्पमालयापि विना । वस्त्रं भूषणानि

वा सौंदर्यम् 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 । सम्पूर्णनग्ने अपि तस्मिन् मम दृष्टिः तस्य नयनयोः एव लग्ना । दैवसृष्टौ नयनसमानं सुन्दरम् अन्यत् किम् अस्ति? न केवलं सौंदर्याराधनस्य अपि तु अन्तरालस्य सूक्ष्मां अतिसूक्ष्मांश्च भावान् अभिव्यञ्जयितुं आदर प्रीति आराधना समर्पणादीनाम् 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 सौन्दर्यदेवता। तव दर्शनेन मम नयने पवित्रीकुर्वन् अस्मि। अहं कामं न अपेक्षे। कामतृप्तिः मास्तु। त्वद्दर्शनभाग्यं मम पर्याप्तम्।

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

ततः आवयोः ऐक्यवेलायां सदा मां स्तुतिपुष्पैः अर्चति स्म। मम चर्मणो मृदुत्वं केशस्य मार्दवमयी विद्युत्, नयनांगणस्य 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 वृत्तं 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 प्रोच्छितवती । प्रथमतो मम हस्तस्पर्शम् प्राप्तवान् सः मम पाणी स्वचक्षुषोः उपरि अमृद्गात् । (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 ‘*Sthāyī-Bhāva*’ of ‘*Karuṇa Rasa*’ is grief of Yadubhadra, who was blind and not so handsome. ‘*Ālambana vibhāva*’ of ‘*Karuṇa 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*’.

बुद्धत्वप्राप्तेः पूर्वम् बुद्धः बोधिसत्वरूपेण बहुधा अवतारान् कृतवान् इति श्रमणा विश्वसन्ति । भवता अपि एतत् ज्ञातं स्यात् । कदाचित् बोधिसत्त्वः पञ्चशतशकटस्वामी

भूत्वा सार्थमुख्यः सन् वाणिज्यम् अकरोत् इति कथां ते कथयन्ति । तस्मिन् काले अन्यः कश्चन अविवेकी सार्थवाहः 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 स्पधयि आगतम् अन्यं पुरो गन्तुं प्रेयप्रतिकूलायां स्थितौ अपि स्वीयं सार्थः लक्ष्यस्थलं प्रापितवान् इति कथां कथ्यते । पुनः एकदा बोधिसत्त्वः काश्यां सार्थ वाहकुटुम्बे जातः । छायाजलरहितायामपि मरुभूमौ 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 तिमिङ्गलम् अपश्यन् । समुद्रयाने दीर्घानुभववन्तः अपि ते तादृशं तिमिङ्गलम् 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 तिमिङ्गलस्य उदरं प्रविशन्ति स्म । तस्य अक्षिणी प्रज्वलती रक्तरत्ने इव दीप्यते स्म । तेन तिमिङ्गलेन 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 । धर्मं 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 delinated by the author successfully. Thus, we can see the deep knowledge of the Buddhism as well as historical knowledge of the author.

IV. Hāsyā Rasa

The author has also used the ‘*Hāsyā 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 rehersing 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 12th 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 रक्तवर्णे ज्वलदङ्गारैः पूर्णाः हसन्तिका । तानि सर्वाणि मम हिंसायै सज्जीकृतानि साधनानि इति मया झटिति ज्ञातम् । शरीरं स्विन्नम् । पाणिपादं कम्पितुम् आरब्धम् । मम दृष्टिः

ज्वलदङ्गारपूर्णायां हसन्तिकायां लग्ना । तस्मिन् अनौ 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 निर्बन्धीतः । 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 निधारेण सोढवान् । अन्तिमक्षणेषु मुखे यातनायां वावर्धमानायाम् अपि
उत्थाय बहिः न आगतः । (*Sārthah*, 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 सुय 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 Kumārīlā 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 अभणताम् ।
शलाकायाः पश्चादभागं जीर्णवस्त्राच्छादितं गृहीत्वा हिंसकः सविधे आगतः । तेन क्रियमाणं
दाहम् अवलोकयन् स्थितः । मम वामकूर्परे 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*.⁷⁷ 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 बृहद्भित्तियुतं 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 निर्वर्धनीतः 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

⁷⁷ *Nāṭyaśāstra*, Edited by N. P. Unni, p. 177

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 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 8th 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 Buddhist savants takes shape graphically in the novel, augmenting the authenticity of the 8th 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.⁷⁸ These had been further subdivided into Vajrayana and Sahajayana and they were fighting one another. They also took on the

⁷⁸ Mahadevan, T.M.P., *Invitation to Indian Philosophy*, p. 133

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 Vadik philosophy is concerned the rules and regulations are very strict. So, most of the Vadik scholars of 8th century take refuge in Buddhism. Thus the Buddhism which was flourished in 8th century was sketched by the author 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 BudhaŚreṣṭī. Then he said as followes.

सार्थशब्देन केवलभूवाणिज्या नावगन्तव्या । समुद्रवाणिज्या अपि अत्र अन्तर्भवति । विभिन्नभूखण्डैः प्रवर्तमानं वाणिज्यं बहुशः सागरे प्रयान्तीभिः नौभिः साध्यते । शैलान् काननानि नदीः मरूभूमिश्च 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:

बुध्दत्वप्राप्तेः पूर्वम् बुध्दः बोधिसत्त्वरूपेण बहुधा अवतारान् कृतवान् इति श्रमणा विश्वसन्ति । भवता अपि एतत् ज्ञातं स्यात् । कदाचित् बोधिसत्त्वः पञ्चशतशकटस्वामी भूत्वा सार्थमुख्यः सन् वाणिज्यम् अकरोत् इति कथां ते कथयन्ति । तस्मिन् काले अन्यः कश्चन अविवेकी सार्थवाहः 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 स्पर्धायि आगतम् अन्यं पुरो गन्तुं प्रेर्य प्रतिकूलायां स्थितौ अपि स्वीयं सार्थः लक्ष्यस्थलं प्रापितवान् इति कथां कथ्यते । पुनः एकदा बोधिसत्त्वः काश्यां सार्थवाहकुटुम्बे जातः । छायाजलरहितायामपि मरुभूमौ 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 तिमिडिगलम् अपश्यन् । समुद्रयाने दीर्घानुभववन्तः अपि ते तादृशं तिमिडिगलम् 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 तिमिडिगलस्य उदरं प्रविशन्ति स्म । तस्य अक्षिणी प्रज्वलती रक्तरले इव दीप्यतः स्म । तेन तिमिडिगलेन समुद्रजले आलोडिते सति नौका समतोलहीना अभवत् । आवर्तमध्यपतिता सा भ्रमितुम् आरभत । नौकानिर्यामकः वणिजः उद्दीश्य अब्रवीत् - मंदबुद्धिम् अवलम्ब्य अहं नौकां चालयामि । एतादृशः बृहदाकारः तिमिडिगलः न मया दृष्टपूर्वः । सर्वे यूयम् स्वेष्टदेवतास्मरणं कुरुत । मार्गान्तरं नास्ति । ते सर्वे स्वेष्टदेवतास्मरणं अकुर्वन् । किमपि प्रयोजनं न अभवत् । तिमिडिगलः व्यात्तवदनः व्यजृम्भत । तदा निर्यामकः - पश्यत अहं बुध्दं प्रार्थये । स एव अस्माकं अन्तिमं शरणम् इति उक्त्वा निमीलितनयनो बुध्दं 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)

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 Śreṣṭhī 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 Śreṣṭhī replied.

प्रश्नः अयं लक्ष्यत्वेन माम् अस्पृशत्। वैदिकेषु एतादृशः देवः कश्चित् कुतः नास्ति? दावानलः न ज्वलेत् इति, गृहम् अग्निनात् 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 प्रज्वालय उपविशति चेत्, अन्यत् कर्म कथं प्रचलेत्? बौद्धधर्म प्रवेशः 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 घोष्येत्, 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 पुर्या तारावत्यां, तथा विद्याव्यासंगस्थल्यां महिष्मत्यां वा चैत्यं न आसीत्, न च बौद्धप्राबल्यम्। महिष्मती तु वेदमहापण्डितस्य मण्डनमिश्रस्य निवासस्थानम्। तेन सह तर्के न कश्चित् विजयं प्राप्तुं शक्तः आसीत् बौद्धेषु वा वैदिकमार्गस्य शाखान्तरावलम्बिषु वा। भिन्नमतीयो यः कोऽपि शीर्षम् उन्नमयितुम् इच्छन् पूर्णायां सभायां मण्डनमिश्राचार्यस्य सम्मुखे न तिष्ठेत्। तस्य खलु पितृभ्यां ज्येष्ठैः श्रेष्ठैश्च कृतं नाम विश्वरूपाचार्यः इति। पण्डितमण्डल्याः मण्डनायते इति समस्तैः

पण्डितैः दत्तं विरुदं 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 निर्मीयेत् ? वैदिकधर्मस्य देवानां देवतानां च आलयानां निर्माणम् अपि मण्डनमिश्रः विरूपाधि स्म। अग्निमुखेनैव देवताभ्यो 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। नवरङ्गः, मध्याङ्गणं, गर्भकुटी इति अन्तरन्तः स्वल्पीभवन् आकारः तत्र दृश्यते स्म। किन्तु अत्र चैत्ये प्रवेशानन्तरं चतुरस्रे विशाले सभाङ्गणे सभाधिपतिवत् विराजमानस्य बुद्धस्य कल्पना। (Sārthah, p. 26)

(Until then I had not seen a chaitya. Neither in Taravati, nor at Māhiṣmati 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 worldly enjoyments as they give us grief throughout our life.

कामो नश्वरः , तृप्तिः 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 अभ्यात् । (*Sārtha*, 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 scalptorer, 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 । फ़लस्य कः आधारः ?
त्रैलोक्यनाथः शिवः, जगन्माता पार्वती, अनन्यभक्त्या मातापित्रोः शक्तिं प्राप्तवान्
गणेशः । एतान् पदा हन्तुं कस्य शक्तिरस्ति? इति अपृच्छम् । अस्माकं हेरुकस्य तादृशी
शक्तिः अस्ति । त्रैलाक्यविजयस्य 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 crave 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 8th 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 । धर्मान्तरस्वीकरणं भवतु इति प्रत्यहम् अस्मान् पीडयन्ति खलु । एकदा मम पत्नीम् एतद्विषये अपृच्छम् । फ़लम् 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 क्रियतां नाम दैवकृपापि अपेक्षिता ननु? अतः कुलदेवतायाः महेश्वरस्य परिप्रार्थनमपि अकुर्म । प्रातिवेशिक्यः 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 मदभार्या पूर्णविश्वासं 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 8th 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 tantriks 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
क्रियदद्भुतरूपेण साकारा अभूत्। अनयोः सङ्गमः एव करुणायाः उदगमः। 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 scizes 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 8th 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 Advaitd 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 पूर्वतिहासेन सह जातः। मम कृष्णः कियद् बाधितः इति वेदना च जाता। एवंवदन्त्याः तस्याः नयनपाल्यौ आर्द्रे जाते। नयनप्रकाशश्च स्निग्धोऽभवत्। (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 । कीदृशं 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 तथैवेति ।

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 यक्षमन्तः 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.

यस्मिन्नृचः साम यजुंषि 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 ।

हत्प्रतिष्ठं 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 । (*Sārthaḥ*, 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 योगशास्त्रवर्णितः साधनागम्यः स्थितिविशेषः । अन्येषां मनः प्रविश्य तदन्तर्गतं ज्ञातुं भवान् साधनां कृतवान् भवेत् इत्यवदम् । योगसाधनायाम् एताः आनुषङ्गिकतया लभ्यमानाः शक्तयः । एताः एव लक्ष्यीकृत्य कियमाणा साधना तन्त्रमिति कथ्यते इति तत्क्षणे एव सः उत्तरम् अदात् अहं न तान्त्रिकः, किन्तु योगी योगसाधको वेति स्पष्टीकुर्वन् । (*Sārthaḥ*, 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 (vrittis). 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 दत्त्वा स्वल्पां शक्तिम् अपि प्रदाय पुरो नयनं साधनायाः एकः भागः अस्तु इति तस्य गुरोः आज्ञा वर्तते इति सः अब्रवीत् । यम-नियम-आसन-प्राणायाम-प्रत्याहार-ध्यान-धरणा- 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 मदर्थं यदा मथुरायां मासमेकं स्थितः तदा प्राणायामः मम स्वाधीनः अभवत् । तस्मिन् कुरुक्षेत्रं गते अहम् एताः प्रक्रियाः साधयित्वा अन्तस्स्थान् 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 Miśra 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 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, वकुलचम्पकादयोः 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 स्थौल्योन्मुखम् 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 मूर्च्छारोगेण 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 प्रसूतिकात्वपूर्तिवेलायां 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 । प्लुतद्विषये प्रष्टुं पट्टमहिष्याः अपि
अधिकारः नास्ति । यदि ते अन्नपानवसनवसत्याभरणादीनां विषये न्यूनता भविष्यति, तर्हि
ब्रूहि/ 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 । पृथिवशरीरेण 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 *Samādhi*. 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 Pathaasha, 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 कामानुभवः प्राप्तव्यः इति सः निर्णीतवान् । ब्रह्मज्ञानिनः अपि लिंगशरीरमात्रेण अपि एतादृशं कर्म अवनतये कल्पिष्यते इति द्वौ अपि आवां शिष्यौ आक्षेपम् अकुर्व । साक्षिरूपेण कियमाणं कर्म अवनतये न कल्पते । अहं कामानुभवे लम्पटः नैव भविष्यामि । अहं क्व भविष्यामि इति भवद्भ्याम् 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 सप्ताष्टकोशदूरे 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 *R̥gveda*, *Yajurveda*, *Sāmaveda* and *Atharvaveda*. However, we should not forget that these names (*R̥gveda* etc.) were already in vogue in the *upanisads*. In the *Viṣṇupurana* there is a *śloka*-

सोऽयमेको यथा वेदतरुस्तेन पृथक् कृतः ।

चतुर्धाथ 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. Brahmacharya(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 । फ़लम् 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 । फ़लस्माकं 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 । (*Sārthaḥ*, 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 amidst 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। कर्ममार्गस्य 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 8th 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 स्थितया 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, क्रमपाठः, जटापाठः, घनपाठः अपि वाचोविधेयाः आसन्। तथापि अहं स्त्री। वेदाध्ययनाधिकारः मम नास्ति। वेदं श्रोतुं न निर्वन्धः। 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 पदवी। 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 विभ्यति 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। मद्दधिषणवेगानुसारेण 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 ब्रह्मचर्यसंकल्पस्य शङ्कनमिव 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 मद्दधिषये न आसीत्। (Sārthaḥ, 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 Saṁhitā – 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 8th 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 प्रवर्ति
ष्यते, 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 MĪMĀṂSĀ

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 MĪMĀṂSĀ

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. Whne 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 Stapathi to convert to Buddhism. Thus, the author use 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 extra ordinary 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 perform ‘*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 भस्रिका। 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 प्रज्वालय 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 वम्नं 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 दारुचषकिकां बहिः आनीय तस्याः किमपि बिन्दुशः पातुम् आरभत। तन्मद्यमेव स्यादिति स्पष्टम्। छुरिकया अग्निपक्वं श्वमांसं खण्डशः कर्तयित्वा मुखमारुतधमनेन 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 क्रोशदूरे गत्वा रात्रिं व्यतीत्य सूर्योदयात् 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 ‘*Yoni 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 वक्रीकृत्य पाणिपादं च भुग्नं कृत्वा पार्श्वे सुप्ता निद्राति स्म स्वापवेलायां तया स्वोपरि आस्तृतं चीरं निद्रातिवलनैः स्थले अर्धावृत्तौ 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 अवोधयत् । (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- नवमु 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 आढ्यस्य 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 । फ़लवान् 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 दृढाशमभित्तः इवस्थितम् । 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 । अन्यमन्त्रप्रवेशानन्तरमपि 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 उपितवतो मम अमावस्यान्धकारेऽपि
वन्यमृगाणाम् इव दृष्टिः स्पष्टा आसीत् । शक्तिं शिलायाम् उपवेश्य कुनद्याः जलम् आनीय
श्रीगन्धदारुखण्डं सुष्ठु शिलायां घर्षितवान् । मृत्पात्रे भङ्गचूर्णं सम्यक् विलीनम् अकरवम् ।
वस्त्रग्रन्थौ निबद्धं कुंकुमचूर्णं हरिद्राचूर्णं च पृथक् न्यधात् । लघुदारुशाण- 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 ।

राधायोनिं पूजयित्वा कृष्णः कृष्णत्वमागतः ।

द्रौपदीयोनिमाश्रित्य पाण्डवाः जयिनो रणे । ।

इति ऋग्नेः 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 कुडकुमबिन्दुं 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 अरुणोदयप्रकाशं
मनुष्येभ्यः पूर्वं जानन्तः पक्षिणो यदा कलरवान् आरभन्त ,तदा मैथुनपूजां वीर्यसेचनेन
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 *vijaya* 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 8th century Vedic scholar. In the novel, the author showed the full ability of description, historical description, description of *Caitya*, description of Nālandā University of 8th 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 मार्गं दानस्य कौतुकमयं स्थानम् अदृष्ट्वा निवर्तते? केचित् अत्रैव उपविश्य ध्यानं कुर्वन्ति। सर्वा रात्रिं ध्यानमग्नाः यापयन्ति। जन्माष्टम्याः दिवसे तु जन्मस्थाने घण्टा पणव 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 8th 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 स्लेच्छान् अरबान् 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 स्लेच्छानां तन्त्रम् ।
एतत् अज्ञात्वा ,अथवा ज्ञात्वापि स्लेच्छानां 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 स्लेच्छाः यदि न निष्कास्यन्ते, तर्हि परस्तात् अस्माकं
देशे न कोऽपि अस्मदीयः धर्मः अवशिष्यते । स्लेच्छाः सम्प्रति सिंहलद्वीपे अपि दृढमूलाः ।
इराकदेशस्य शासनकर्ता हजाजः स्वजामातुः महम्मद इबन्कासिमस्य नेतृत्वे सैन्यं
प्रेषितवान् । तत् सिन्धुदेशस्य देवलनौकापत्तनं वशीकृत्य तत्रत्यान् निवासिनः त्रीणि दिनानि
सततं समहरत् । इदानीं तत्र स्लेच्छानां चतुसहस्रं सैनिकान् निवेश्य तेषां कृते स्वधर्मस्य
महत् प्रार्थनामन्दिरमपि निर्मितम् । दयां दक्षिण्यं च विना स्त्रीणां शिशूनां वृद्धानां
विकालाङ्गानां च मारणम् एव तेषां युद्धधर्मः । तेषां धर्मं ये आलिंगन्ति, 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 Pratiharas 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 8th 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 8th 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 गंगया संगच्छते ततः आरभ्य गंगातटे यदि किञ्चित् पुरो गंस्यते, तर्हि पाटलिपुत्रं द्रक्ष्यते इति देशाटनानुभविनः अवदन् । चक्रपुरस्य नदीघट्टेषु महत्यः नावः च आसन् । धनं दत्त्वा 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 8th 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 8th century was explained very nicely as follows by the writer.

राष्ट्रकूटानां स्वराज्यसमृद्धिः एव भरतखण्डक्षेमान्मुख्यन्तरा 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 Pratiharas can save us. (The Caravan '*Sārtha*' of S. Ramaswamy, p. 240)

This type of exact and accurate reconstruction of the 8th 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 शतव्यमितानि । तत्पश्चात् खड्गतोमरधारिणो भटाः । 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 उदिध्यतां नाम पुनः जलम् उद्गमयन्ति 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, Mimamsa, Sankhya 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 अलब्ध्वा 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*, *pariṇāmavāda*,

vivartavāda, *samavāyikaraṇa*, *asamavāyikaraṇa*, *nimittakāraṇa*, *upādānakaraṇa*, *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. Nāgabhaṭṭa 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 । पूर्व स्याः 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 । (*Sārthaḥ*, 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 हुएन्त्साङ्गनामा अत्र आगत्य अत्रत्यं कञ्चन लोकायतं वादे पराजितवान् किल । चक्रवर्ति हर्षः उत्कलस्थितान् हीनयानपण्डितान् प्रेषयितुं तदानीन्तनाय शीलभद्रपण्डिताय सन्देशः प्रेषितवान् किल । महापण्डिताः सगरमति प्रज्ञारश्मि सिंहरश्मि 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, Tahi – 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 वाणिग्भिः 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 Nāgabhaṭṭa 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 अस्मदवासगृहस्य 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 वारूढिम् अगृह्णन् । अस्मन् त्रीन् अपि ते निगृहीतवन्तः इति यावद् अस्मभिः ज्ञातं ततः पूर्वम् एव निबध्य अश्वानां पृष्ठेषु आरोप्य नीतवन्तः । यदि क्रन्दथ 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 विम्रंसितं 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 Cārumati. 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 Cārumati.) (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 दत्वा 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 आत्डकः 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 departure 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। कनीयान् साधुः शवं हस्ताभ्याम् अगृह्णात्। अहमपि मम कराभ्याम्। तस्मिन् ओम् इति वदति सति द्वावपि शवम् उत्थापितवन्तौ। शवः शव एव। अनल्पः भारः। अहम् ऊर्ध्वश्वासान् 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। (*Sārthaḥ*, 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 ‘*Sannyāsi*’ 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 पदमासनस्थाः 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 *Bhāvēnūvāda* 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 Sartha 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 8th 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 8th 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 8th 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 8th 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 8th 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 8th 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 8th 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 8th 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 is 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.

CHAPTER VII

COMPARATIVE STUDY

Translation is an art. It is a means and process of communication. It makes the field of literature vast nationally as well as internationally. As far as nation is concerned, translation has assumed an added importance and significance in India, in the context of our paramount need for national unity.

Translation is a rewritten of an original text. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is also the history of literary innovation.

Translating from an Indian language into any other Indian language is not so difficult because there is a common cultural substratum which can be termed Indian. All Indian languages are derived from Sanskrit, which is the mother of all languages. If necessary intellectual and emotional integration has to be achieved in the country and all Indian languages must be brought closer to each other.

VII.I INDIAN LITERATURE IN SANSKRIT TRANSLATION

Translation is an art because it is an intelligent work. Though not mentioned in the list of sixty four arts, translation may be included in the Kavyakala. In today's world nobody can deny the importance of translation. Although

deviation is inevitable, there is no doubt that translation leads to literary innovations on its own right. Rewriting of an original text is translation. All rewritings, whatever their intention may be, reflects certain ideology. It manipulates literature to function in a given society in a given way. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is the history also of literary innovation.

The art of translation has played a significant role in the spread and preservation of knowledge throughout the ages. Much of treasures of the Eastern and Western thought and literature have survived due to the dedicated labors of talented translators at crucial points of history. New dimensions and a sense of urgency to the art of translation has been due to the phenomenal advances of science and technology in our times have added. Translation has become an indispensable tool and a means for breaking the existing language barriers. So the translator is no longer to be treated as a ‘traitor or a traducer’. He is a benefactor in bringing the world closer, culturally as well as politically.

The Sanskrit word of translation is *Anuvāda*. It means repetition of what is said in a text with a different wording. A change of form can be basically viewed as translation. When we speak of the form of a language, in this context we are referring to the actual words, phrases, sentences, and other higher units that are spoken or written. It is the structural part of language which is actually seen in print or heard during a speech or conversation. The form of the source language is replaced by the form of the target language while translating. In past, Sanskrit language with an elitist approach to literature, Sanskrit texts were being translated extensive in different Indian language and Sanskrit language was not used for translation from other languages. . Inter lingual translation from one Indian language into another started quite late in the 19th century.

A question arises: what is it that induced the men, engaged in creative work of the biggest order, to spend part of their energy on translation?

Translation is a psychic urge that is deeply rooted in certain people which cannot be adequately answered to the question. No one will dispute that it is an inner urge. There is a particular cast of mind that makes one a translator. But what is the nature of this urge? It is not a mimetic impulse. The translator is not an imitator, and certainly not a parodist. The pleasure he derives is not histrionic; it is not the pleasure of make-believe or of assuming situation. It can only be described as an urge to perform and interpret, as a great conductor interprets the score before him. The interpretation is, in its own way, a creative process. No poet can turn into a translator unless he feels a subtle continuity between the work of original composition and the labor extended on interpreting the work of a kindred soul. In becoming a translator he does not cease to create, nor does his pleasure cease to be personal. Through a remarkable paradox, the self-obliteration that translation involves itself becomes a means of self-expression. The translator has therefore been rightly described as a character in search of an author; he finds the author first in another and then within himself.

The literalist main contention is unquestionable sound. A translator must translate but not improvise. There are certain things which the translator has simply no right to attempt. For instance, he has no right to skip. Having selected a work, he has no right to pretend that a word or a phrase that he finds inelegant does not exist. He has to stick to his author through thick and thin. There is danger of discovering much unsavory detail if translator does not pray so close into the author's workshop. He may find examples of repetitiveness or of unpardonable weakness for particular words and phrases. But in the fond belief that it 'makes no difference' he has no right to leave out anything. Nor has he any business to 'improve' the original. He cannot do so, anyway; the only thing that he can improve is his version of the original in a different language. He must heed Dr. Johnson's advice; "never sir, try to excel the author you translate". Sometimes radical deviations are sought to be justified on the plea that they 'sound better'. If the musical quality of the

original can be retained it is well good. If it cannot, it has to be sacrificed at the altar of accurate rendering.

We should not forget that from Sir William Jones's translation published in 1789, Europe first learnt of Kālidāsa's *Śākuntala*. After this translation, something in the nature of a commotion was created among European intellectuals by the discovery of this drama and as a result several editions of this play came out. Its translations also appeared in different languages like German, French, Danish, and Italian from Jones's translation. Goethe was powerfully impressed and magnificent tribute was paid to *Śākuntala*. The idea of giving a prologue to Faust is said to have originated from Kālidāsa's prologue, which was in accordance with usual tradition of the Sanskrit drama.

Dryden says very clearly about what should be an ideal aim of a literary translator in the following words:

“A translator that would write with any force or spirit of the original must never dwell on the words of his author. He ought to possess himself entirely, and perfectly comprehended the genius and sense of his author, the nature of the subject, and the terms of the art or subject treated of; and then he will express himself as justly, and with as much life, as if he wrote an original; whereas he who copies word for word loses all the spirit in the tedious translation”.⁷⁹

“It would be almost true to say that there are no universally accepted principles of translation, because the only people qualified to formulate them have never agreed among themselves, but have so often and for so long contradicted each other that they have bequeathed to us a welter of confused thought which must be hard to parallel on other fields of it”.⁸⁰

In the Indian multilateral society the anomaly is that, writers and readers in one language know very little of what is being written in a neighboring

⁷⁹ Panda .R.K., *Translated Literature in Sanskrit in Essays on Modern Sanskrit Poetry*, p.189

⁸⁰ *Ibid*, p.190

language of the country although of Indian literature being one. The translation of works can be a way through which Indian writers may come to know one another, across the barriers of language and script. Through this readers may appreciate the immense variety and complexity of their country's literary heritage. Humans are known to have been translating since ages though it is a great paradox that some consider the activity of translation to be "an impossible task". Moreover, translators – rare breed of men of letters- have often been undervalued and have seldom been given the acclaim and commendation due to them. However, if the translator is not noticed, that might suggest that the translated piece has an excellence of its own. Think of the Gujarati, Marathi, Telugu, and Hindi translators of Sharat Chandra Chatterjee's novels. These translators by their excellent work could so easily cross the linguistic barriers and almost convince us that the Sharat Chandra was a Gujarati or a Marathi writer or that he actually wrote in Hindi. The invisible men of literature are translators. They are a rare breed. They are in it due to their love of literature and a sense of loyalty to the languages and not for the glory.

A translator is a true bilingual or trilingual and has more linguistic competence in totality than a creative writer who may know only one language. The translator gains a rich and new experience and attempts literary translation with a pioneering spirit and missionary zeal. Moreover, if we want to establish Indian literature as one it is possible only through translation. The features of commonality in our thought expressed in different Indian languages is revealed from translations from one Indian language to another. It is both for the understanding of the basic utility and wonderful diversities on Indian literature in the Indian situation, the necessity of translation is ineluctable.

One of the fascinating fields of modern Sanskrit literature is the translations. In Sanskrit, the study of translated literary works forms an interesting, emerging and challenging area of research. In past Sanskrit literary works were translated into several foreign and Indian languages. Today

without translations, the study of Sanskrit originals seems impossible. That activity is still going on. But at present we have a reverse trend. A sizable amount of literature in the form of translations of literary texts is available. All those works are neglected and are not subjected for the study and research. We are not able to evaluate and appreciate them as we know a little about them expect some information. There are more than hundred literary works written in ancient languages like Pali and Prakrit, foreign languages like Russian, English, French and German, Indian languages like Hindi, Gujarati, Marathi, Oriya, Kannada, Malayalam, Bengali, Assamie, Rajasthani, Urdu and Persian etc, which are translated into Sanskrit. A valuable contribution to the field of Modern Sanskrit Literature is being made by some of the best minds who have been endorsed to translate or Trans create the seminal works from several other languages into Sanskrit . A significant and commendable works in this direction have been prepared by the Sanskrit writers of twentieth century. They have not only enriched the Modern Sanskrit Literature but have given a new life to this dying language. The scope for research in this new field has been created by them.

VII.II ABOUT THE TRANSLATION

The translator has tried to carry the same thoughts in his translations. It is evident that the translator's task is more difficult than that of the writer as he has to work upon two languages, not one. There are ample problems faced by the translator while translating the a work and it is evident while reading and comparing the translation with the original work. For example:

- 1) It so happens that many colloquial words are typical of that language and there is no Sanskrit equivalent for the same. But it is the translator's skill to bring out a new work/vocabulary or to convey the same sense using a synonym.
- 2) Sometimes it so happens that the translation composed becomes more beautiful than the original work.

- 3) The translator should maintain the same emotions, charm lucidity and rhythm.
- 4) The translator must translate but not improvise.

In *Sārthaḥ*, the translation form is *bhāvānuvāda*, which explained the plot easily. The translation is so easy that the beginners of the Sanskrit language can also understand the theme easily. Hence, the *gadyānuvāda* of the novel *Sārthaḥ* into Sanskrit made by H.V. Nagaraja Rao is successful.

This translated work is useful in introducing the scholars all over the world, the wisdom and enshrined in the Kannada literature. The translation is free from all omissions and commissions, and true to the original thought. The language of 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 works in Sanskrit and Kannada.

VII.III COMPARATIVE STUDY

When I recently met Dr. S.L.Bhyrappa in Baroda (on 28th December 2008) he expressed that “The translated version of *Sārthaḥ* in Sanskrit is more effective than it’s original Kannada version because the translator had knowledge of Sanskrit and Indian philosophy, specially Advaita Vedanta, Adhyatma, Nrutya, Sangeeta etc.

As far as language is concerned, there is very much similarity between Kannada and Sanskrit. Dr. Bhyrappa’s writing is so cultural-specific that the glossary used has same meaning in Sanskrit as in Kannada. Just a few examples will do. Words like Āratī, Tīrtha, Śrītulasī, Arcanā, Vratacuḍāmaṇi, Ṛṣi, Darśana, Sādhaka, Vidyāśālā, Ālāpa, Śṛti, Saptaka, Svara, Purāṇa, Saṁsāra, Pañcāyata, Kalākṣetra, Kaliyuga etc.

In the following quotation, the translator maintained both meaning and flavour. Nature and style of the subject remained unchanged.

Kannada Passage: ಮನುಷ್ಯನು ಪುರುಷಾರ್ಥಗಲನ್ನನುಸರಿಸಿ ಸದಾ ಕರ್ಮನಿರತನಾಗಿರಬೇಕು । ಇಲ್ಲದಿದ್ದರೆಜೀವನವು ಅರ್ಥಭ್ರಷ್ಟವಾಗುತ್ತದೆ । ಇ ಅರ್ಥಭ್ರಷ್ಟತೆಯೇ ಖಿನ್ನತೆ ಅಥವಾ ರುಚಿಹೀನತೆಯನ್ನು ಸೃಷ್ಟಿಸುತ್ತದೆ ಎನ್ನು ಮಂಡನಮಿಶ್ರರ ಪಾಠಶಾಲೆಯ ಗುರುಗಲೆಲ್ಲ ಆಯ್ತಿ ಹೆಲುತ್ತಿದರು । ನಾನಿಗ ಗೃಹಸ್ಥಾಶ್ರಮದಲ್ಲಿರಬೇಕಾದವನು । ದುಡಿಯಬೇಕು ಗಲಿಸಬೇಕು ಮನೆಯಲ್ಲಿ ಸದಾ ಅನ್ನವು ಸಮೃದ್ಧವಾಗಿರಬೇಕು ಯಾರು ಬಂದರು ಇಲ್ಲವೆನ್ನದೆ ಅನ್ನದಾನ ಮಾಡಬೇಕು । ವೈವಾಹಿಕ ಷೌಕದ್ವಿನಲ್ಲಿ ಸಮೃದ್ಧವಾಗಿ ಕಾಮವನ್ನುತಣಿಸಿಕೊಲ್ಲಬೇಕು । ಹುಡುಗ ಹತ್ತು ಮಕ್ಕಳನ್ನು ತೃಪ್ತಿಯಿಂದ ಸಾಕಿ ಶಿಕ್ಷಣ ಕೊಡು ಸತ್ಪ್ರಜೆಗಲಾಗಿ ಬೆಲೆಸಬೇಕು ನಿಯತನೈಮಿತ್ತಿಕ ಕರ್ಮಗಲಿಗೆ ತುಸುವು ಚ್ಯುತಿಯಾಗದಂತೆ ಚಟುವಟಿಕೆಯೆಂದಿರಬೇಕು । (p. 76)

Sanskrit Translation: ಪುರುಷಾರ್ಥಾನ್ ಅನುಗಚ್ಛನ್ ಪುರುಷಃ ಸದಾ ಕರ್ಮನಿರತಃ ಸ್ಯಾತ್ । ಅನ್ಯಥಾ ಜೀವನಮ್ ಅರ್ಥಭ್ರಷ್ಟಂ ಭವಿಷ್ಯತಿ । ಇಯಮ್ ಅರ್ಥಭ್ರಷ್ಟತಾ ಎವ ಖಿನ್ನತಾಂ ರುಚಿಹೀನತಾಂ ಚ ಜನಯತಿ ಇತಿ ಮಂಡನಮಿಶ್ರಪಾಠಶಾಲಾಯಾಃ ಸರ್ವೇ ಗುರವೋ ನಿಗದಂತಿ ಸ್ಮ । ಅಸ್ಮಿನ್ ಕಾಲೇ ಮಯಾ ಗೃಹಸ್ಥಾಶ್ರಮಿಣಾ ಭವಿತವ್ಯಮ್ । ಸಮ್ಯಕ್ ಪರಿಶ್ರಮಃ ಕಾರ್ಯಃ ದ್ರವ್ಯಾರ್ಜನಂ ಕರ್ತವ್ಯಮ್ ಗೃಹೇಽನ್ಯಂ ಸದಾ ಸಮೃದ್ಧಂ ಸ್ಯಾತ್ । ಯಃ ಕಶ್ಚಿದ್ ಅತಿಥಿಃ ಆಗಚ್ಛತು ,ನ ಇತಿ ಅನುಕ್ತ್ವಾ ದಾತವ್ಯಮ್ । ವಿವಾಹಪರಿಬಂಧೇ ಯಥೇಚ್ಛಂ ಕಾಮತೃಪ್ತಿಃ ಪಾಪ್ತವ್ಯಾಃ ,ಜಾತಾನ್ ದಶ ಪುತ್ರಾನ್ ಸುಪ್ತು ಪೋಷಯಿತ್ವಾ ತೇಭ್ಯಃ ಶಿಕ್ಷಣಂ ದತ್ವಾ ಸತ್ಪ್ರಜಾಃ ಯಥಾ ಸ್ಯುಃ ತಥಾ ಪಾಲನೀಯಾಃ । ನಿಯತಾನಾಂ ನೈಮಿತ್ತಿಕಾನಾಂ ಚ ಕರ್ಮಣಾಂ ನ ಅಲ್ಪಾಪಿ ಚ್ಯುತಿಃ ಸ್ಯಾತ್ । (p. 78)

The style and beauty are maintained and gave a special charm to the translation. We can even see the similarity between Sanskrit and Kannada words:

ಪುರುಷಾರ್ಥಾನ್ - ಪುರುಷಾರ್ಥಗಲನ್ನು

ಅನುಗಚ್ಛನ್ - ಅನುಸರಿಸಿ

ಸದಾ ಕರ್ಮನಿರತಃ - ಸದಾ ಕರ್ಮನಿರತ

ಅರ್ಥಭ್ರಷ್ಟಂ ಭವಿಷ್ಯತಿ - ಅರ್ಥಭ್ರಷ್ಟವಾಗುತ್ತದೆ

These are some examples of similarities in translation. The meaning of the verses of the *Upaniṣad* is there in the third chapter of the novel. We can see the similarity in translation.

Kannada Passage: आत्मवे रथद ओडेय शरीरवेम्बुदोन्दु रथ बुद्धि सारथि मनस्सु लगामु इन्द्रियगळु कुदुरेगळु । इन्द्रियगळ विषयगळे अवुगळ दारिगळु । अयुक्त मनस्सिनिन्द अनिपुणनादवनिगे इन्द्रियगळु तुन्ट कुदुरेगळन्ते वश तप्पिहोगुत्तवे । युक्त मनस्सिनिन्द कूडि निपुणनादवनिगे अवन इन्द्रियगळु सारथिय वळ्ळेय कुदुरेगळन्ते वशवागिरुत्तवे । (p. 60)

Sanskrit Translation: 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 । (p. 59)

Here we can see the similarity in the translation clearly.

Even in the 10th chapter, there is debate between Pt. Maṇḍana Mīśra the scholar of Vedānta and Śrī Śaṅkarācārya the founder of Advaita Vedānta. Śrī Śaṅkarācārya points out three points of arguments to Pt. Maṇḍana Mīśra as under:

Kannada Passage: मिश्ररे निम्न वाददल्लिन मुख्य अंशगळु मूरु मोदलनेयदु वैदिक शब्दगळ अर्थ कामप्रचोदनेये विना वस्तुनिरूपणेयल्ल एन्नुवदु । एरडनेयदु पुरुषार्थवु क्रियेयिन्द लभ्यवागुवुदे होरतु अदर केवल ज्ञानदिन्दल्ल मूरुनेयदागि कर्मरहितवाद आश्रमवेन्नुवदु यावेदू इल्ल । आद्वरिन्द सन्यासवु श्रुतिविरुद्ध श्रुतिबाहिर । (p. 220)

Sanskrit Translation: मिश्रमहोदय भवतः वादस्य मुख्याः त्रयः अंशाः । तत्र प्रथमस्तावत् वैदिकशब्दानां प्रयोजनं क्रियायां चेदना एव, न वस्तुनिरूपणम् इति । द्वितीयस्तु पुरुषार्थः क्रियाया लभ्यते न तु केवलं ज्ञानेन इति । तृतीयस्तु कर्मरहितः कश्चन आश्रमे नास्ति एव अतः संन्यासः श्रुतिविरुद्धः श्रुतिबाह्यः इति । (p. 248)

Here, in the following quotation, we can see that the author has replaced the words so effectively that he goes parallel with the original poet on the score of attractive diction.

Kannada Passage: ध्यानवन्नु साधिसिकोंडरे अदरल्ले इंथ मानसिक अडचणेयन्नु दाटलु इन्थ उपाय माडवेकु एंदु अंतर्वोधेयागुत्तित्तु । मुंदे अदे तेरनाद अडचणे हुट्टिदरे आ उपायवन्नु अन्वयिसि बहु सुलभवागि पारागुत्तिदे । होस अनुभववदाग मरुदिन आ होस अनुभवद विवरण्यु

ಬೋಧಯಾಗುತ್ಥಿತ್ತು | ವಂದು ವರ್ಷ ಕಲೆದಮೇಲೆ ಹೊಸ ಶಕ್ತಿಯೊಂದು ನನ್ನಲ್ಲಿ ಮೇಲೆಯುತ್ಥಿರುವ ಅನುಭವವಾಗತೊಡಗಿತು |
ಯಾರಾದರೂ ವ್ಯಕ್ತಿಯನ್ನು ಮನಸ್ಸಿನಲ್ಲಿಡುಕೊಂಡು ಧ್ಯಾನದಲ್ಲಿದ್ದು ತೊಡಗಿದರೆ ಧ್ಯಾನವು ಅಲ್ಲವಾದ ನಂತರ ಆ ವ್ಯಕ್ತಿ
ಮನೋವ್ಯಾಪಾರವೆಲ್ಲ ತಿಳಿದುಬಿಡುತ್ತಿತ್ತು | (p. 85)

Sanskrit Translation: ಧ್ಯಾನೇ ಏವ ಏತಾದೃಶಂ ಮಾನಸಿಕಾಂತರಾಯಂ ತರಿತುಮ್ ಏತಾದೃಶಃ ಉಪಾಯಃ
ಆಶ್ರಯಣೀಯಃ ಇತಿ ಅಂತರ್ದೋಷಃ ಜಾಯತೇ ಸ್ಮ | ಪುನಃ ತಾದೃಶೇ ಏವ ಅಂತರಾಯೇ ಜಾತೇ ತಸ್ಯ ಉಪಾಯಸ್ಯ
ಅನ್ವಯೇನ ಸುಲಭಂ ಪಾರಮ್ ಅಗಚ್ಛಮ್ | ನೂತನಾನುಭವೇ ಜಾತೇ ಪರೇಶ್ವರಃ ತಸ್ಯ ಅನುಭವಸ್ಯ ವಿವರಣಂ
ಬೋಧಗೋಚರೀಭವತಿ ಸ್ಮ | ಗತೇ ಪ್ರಥಮೇ ವರ್ಷೇ ನೂತನಾ ಕಾಚಿತ್ ಶಕ್ತಿಃ ಮಯಿ ಅಭಿವ್ಯಕ್ತಾ ಇತಿ ಮಯಾ
ಅನುಭೂತಮ್ | ಕಾಮಪಿ ವ್ಯಕ್ತಿಂ ಮನಸಿ ನಿಧಾಯ ಧ್ಯಾನಾರಂಭೇ ಕೃತೇ, ಧ್ಯಾನಗಮ್ಯವಸ್ಥಾಪಯಾಂ ತಸ್ಯಾಃ ವ್ಯಕ್ತೇಃ
ಸಮಸ್ತಃ ಮನೋವ್ಯಾಪಾರಃ ಮಮ ಗೋಚರೀಭವತಿ ಸ್ಮ | (p. 87)

In the above paragraph, we can see that the translator H. V. Nagaraja Rao successfully translated and beautifully arranged the original theme, which created a nice composition. Therefore, the translated work is also as good as the original.

In Buddhist philosophy, also we can see the similarity as well as the beauty is maintained in translation.

Kannada Passage: ವಸ್ತುವೆಂಬುದು ಉರಿ ಇದ್ದಂತೆ | ಪ್ರತಿಕ್ಷಣವೂ ಹೊಸದಾಗಿ ಹುಟ್ಟಿ ಅದೇ ಕ್ಷಣ ಸತ್ತುಹೋಗುವ
ಉರಿಯು ಹಿಂದು ಮುಂದಿನದೊಡನೆ ಸಂಬಂಧವಿಲ್ಲದಿದ್ದರೂ ಶೀಘ್ರಗತಿಯಲ್ಲಿ ಹುಟ್ಟಿ ಸಾಯುವ ಕ್ಷಣ ಸರಣಿಗಟ್ಟಿದ
ಸತತವಾಗಿ ಕಾಣುವಂತೆ ವಸ್ತುಗಲ್ಲು ನಮಗೆ ಸತತವೆಂದು ಗೋಚರಿಸುತ್ತವೆ | ಬುದ್ಧನ ವಿವರಣೆಯು ಎಷ್ಟು ನಿಜ
ಎನ್ನಿಸಿತು ಅರಿಯದೇ ನೋಡುತ್ತಿದ್ದಾಗ ವಸ್ತುವು ಕ್ಷಣಿಕ ಜೀವವು ಕ್ಷಣಿಕವಾಗಿರುವಾಗ ಯಾರಿಗೇ ಯಾವ ಸಂಬಂಧ |
ಯಾರಿಗೇ ಯಾವ ಶ್ರಾದ್ಧಮಾಡಬೇಕು | ಅದುವೆಂಬುದು ಸತತ ಶಾಶ್ವತ ನಿಯಮ ದೇಹಾಂತರವು ಆತ್ಮಾಂತರವಲ್ಲ |
ರೂಪಾಂತರಗೊಂಡು ಪ್ರೇತಲೋಕದಲ್ಲಿದ್ದು ಯಮಲೋಕದಲ್ಲಿದ್ದು ವಿಷ್ಣುಪಾದದಲ್ಲಿದ್ದು ಬ್ರಹ್ಮಲೋಕದಲ್ಲಿದ್ದು ಇರುತ್ತದೆಂದೇ ಸತ್ಯದಮೇಲೆ
ಶ್ರಾದ್ಧಕರ್ಮವನ್ನು ವಿಧಿಸಿದೆ | ಎಲ್ಲವೂ ಕ್ಷಣಿಕವಾದರೆ ಈ ಕರ್ಮಕ್ಕೆ ಯಾವ ಅರ್ಥವಿದೆ | ಮಾತಾಪಿತೃ ಪ್ರೇಮದ
ಭಾವನಾತೃಪ್ತಿಗಾಗಿ ಇವೆಲ್ಲವು ಕರ್ಮಕಾಂಡ | ಎಲ್ಲ ಕರ್ಮಕಾಂಡಗಳನ್ನೂ ಕಿತ್ತೊಗೆಯಿರಿ ಎಂದೆಲ್ಲವೂ ಬುದ್ಧ
ಹೇಳಿದ್ದು | (p. 174)

Sanskrit Translation: सर्वम् वस्तु वह्निज्वालावत् । ज्वाला प्रतिक्षणं नूतना उत्पद्यते, पूर्वा नश्यति । पूर्वस्याः ज्वालायाः उत्तरक्षणभवया ज्वालायाः सम्बन्धः नास्ति । तथापि शीघ्रगत्या ज्वालाः उत्पद्यन्ते नश्यन्ति च इति होताः तासां क्षणिकानां सातत्यम् एकता च अनुभूयते । एवं सर्वाणि वस्तूनि क्षणिकानि अपि सातत्येन स्थायीनि इव गोचरीभवन्ति । बुद्धकृतं विवरणं सर्वथा सत्यं मम अभात् । 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 श्राद्धकर्म विहितम् । सर्वं क्षणिकं चेत्, अस्य कर्मणः कोऽर्थः । मातापित्रोः प्रेम्णाः भावनातृप्त्यै सर्वोऽयं कर्मकाण्डः । सर्वान् कर्मकाण्डान् उच्चाटय इति खलु बुद्धेन भणितम् । (p. 195)

In addition, we can see the placement of words, which are mirror reflections of the original, shows the scholarship of the translator. Here, in the following quotation I observed that, the translation is so correct that it is neither under nor over, as Kannada is also very rich as Sanskrit. Therefore, H. V. Nagaraja Rao successfully translated the views of S. L. Bhyarappa very comfortably.

Kannada Passage: इदल्लदे चैत्यवन्दन एम्ब इन्नोदु नित्यकर्मविदे । अपरान्हानंतर अथवा संजेय नसुगत्तलिनल्लि भिक्कुगळेल्ल गुंपागि तम्म तम्म विहारगळ मुख्यद्वारद होरगे बंदु विद्यालयद नडुभागदल्लिरुव स्तूपक्के मूबारि प्रदक्षिणे माडि पुष्प धूपगळन्नु अर्पिसुत्तारे । एल्लरू मण्डियूरि कुळितनंतर अवरल्लि इम्पागि हाडुव कंठउळळवनु महागुरुविन सुशीलगुणगळन्नु वर्णिसुव स्तोत्रगळन्नु हाडतोडगुत्तारे । हत्तु अथवा इप्पत्तु श्लोकगळवरेगे हाडुत्तारे । अनंतर अवरेल्ल गुम्पु गुंपागि विहारद सभाभवनक्के हित्तिरुगुत्तारे । एल्लरू आसीनरादनंतर पाठकनु सिंहासनवन्नेरि वन्दु चिक्क सूत्रवन्नु वोदुत्तारे । अनन्तर बौद्धरिगे पूज्यराद अश्वघोषनु बरेद मूळ भागगळ स्तोत्रवन्नु पठिसुत्तारे । मोदलभागवु त्रिरत्तद स्तुति । एरडनेयदु बुद्धन वचनगळिंद आय्दवु । कोनेयदु प्रतियोब्बन शीलवन्नु मागिसलेंव प्रार्थने । इवन्नेल्ल पठिसिदनंतर इडी सभेयु ष्णुभाषित/ एन्दु उदगरिसुत्तदे । पाठकनु

सिंहासनदिंदिलिदनंतर मुख्यभिक्षुवु मेलेदु सिंहासनक्के नमस्करिसुत्ताने। गतिसिद इतर बौद्धस्वामिगळिगे नमस्करिसुत्ताने। उपमुख्यभिक्षुवु मेलेदु अदेरीति नमस्करिसि मुख्यभिक्षुविगे वंदिसुत्ताने। एल्ल भिक्षुगळू ओब्बोब्बरागि नमस्करिसुत्तारे। एल्ल भिक्षुगळू विशेषदिनगळल्लि हीगे सेरुत्तारे। साधारण दिनगळल्लि ओब्ब भिक्षु श्लोकगळन्नु गट्टियागि हाडुत्ता विहारद एल्ल कोणेगळ मुन्दू सुत्तुहाकुत्ताने। अवन हिंदे धूपवन्नु हिडिद किरिय विद्यार्थी गळु हेज्जे हाकुत्ता विहारद प्रतियोंदु भागवन्नू सुगंधभरित होगेयिन्द संजेय वेळे विहारद ओळभागवन्नु तुंबुवुदरिंद रात्रि ओळगे सोळ्ळे चिगटगळ काटविरुवुदिल्ल। (p. 161)

Sanskrit Translation: एतेन सह चैत्यवन्दनाख्यम् अन्यत् नित्यं कर्म अस्ति। अपराह्णानन्तरम् अथवा सायन्तने मन्दप्रकाशे भिक्षवः समुदायीभूय स्वस्वविहारेभ्यः निर्गत्य विद्यालयस्य मध्यप्रदेशे स्थितं स्तूपं प्रदक्षिणीकृत्य पुष्पं धूपं च अर्पयन्ति। सर्वेऽपि जानुस्पृष्टभूमयः उपविशन्ति। तते मधुरकण्ठः कश्चन महागुरोः सुशीलगुणवर्णनपराणि स्तोत्राणि गातुम् आरभते। दश वा विंशतिं वा श्लोकान् गायति। ततः ते सर्वे समुदायेषु विहारस्य सभाभवनं प्रविशन्ति। सर्वेषु आसीनेषु सत्सु पाठकः सिंहासनारूढः स्तोकं किञ्चित् सूत्रं पठति। ततो बौद्धानां पूज्येन अश्वघोषेण रचितं त्रयंशं स्तोत्रं सर्वे पठन्ति। प्रथमभागः त्रिरत्नस्तुतिरूपः। द्वितीयभागः बुद्धवचनसंग्रहः। अन्तिमभागस्तु सर्वेषां शीलं पक्वं भवतु इति प्रार्थनारूपः। एतत्पठनानन्तरं समस्ता सभा सुभाषितम् इति उद्गिरति। पाठके सिंहासनात् अवरूढे मुख्य भिक्षुः उत्थाय सिंहासनम् नमस्करोति। तथा लोकात् प्रयातान् बौद्धगुरुन् नमस्करोति। उपमुख्यः भिक्षुः तथैव नमस्कृत्य मुख्यभिक्षुं वन्दते। सर्वे भिक्षवः एकैकशः वन्दन्ते। विशिष्टेषु दिनेषु सर्वे एवं मिलन्ति। साधारणदिनेषु कश्चन भिक्षुः श्लोकान् उच्चैः पठन् सर्वेषां प्रकोष्ठानां पुरतो गच्छन्। प्रदक्षिणीकरोति। तस्य पश्चात् धूपहस्ताः कनीयांसो विद्यार्थिनः मन्दं पदं निदधानाः विहारस्य सकलं भागं सुगन्धिना धूपेन पूरयन्ति। निम्बस्य श्रीगन्धस्य च काष्ठशकलैः युतस्य अगुरोः धूपेन सायंकाले विहारस्य अन्तर्भागः पूर्यते इति कारणात् रात्रौ विहारे मशकादीनां कीटानां पीडा न भवति। (pp. 178-179)

The speciality of S. L. Bhyarappa is that he can write comfortably the theme in big paragraphs which run up to even two pages sometimes but, the reader can understand and enjoy, as the style is lucid and readable.

The translator has successfully maintained the rhythm and other beauties of form and other essential parts of prose, with *bhāvānurvāda*. Consequently, the charm and beauty are maintained as the original novel.

Sārthaḥ has been translated effectively in a lucid, modern language with effective expressions, capable of capturing the minds of readers. The translator has matched the analytic intellect of the original author, in translating this book. The book is doubtlessly a rewarding addition to Indian Fiction in Sanskrit translation, which was awarded on 21st August 2007 in Hyderabad by ‘Kendra Sahitya Academy’.

Translated work of *Sārthaḥ* in Sanskrit is so beautiful and lucid, that the idioms and phrases are used comfortably and justifiably. The translator had played closely into author’s workshop and worked very efficiently and faithfully. It is a good example of the 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. Bhyarappa himself has exclaimed that the translated work is more effective and better than the original.

CHAPTER VIII

CONCLUSION

Dr. H. V. Nagarajarao has made a valuable contribution to the field of translation as he has translated *Sārthaḥ* in Sanskrit. The first chapter contains about the history of the evolution of Sanskrit Prose, which is one of the continuous and gradual growth. The beginning of Sanskrit prose goes back to the Mantra period of Vedic literature, which is the first stage. Sanskrit prose undergoes a remarkable change in the beginning of *Sūtra* period. How the simple and direct prose of *Brāhmaṇas* and *Upaniṣads* convey the sense is explained in this chapter. I have even explained about the simultaneous growth of another type of prose that represents the translation from the prose of *Brāhmaṇa* to that of later classical Sanskrit literature. Buddhists and Jains also used the prose style to convey their ideas and made the language understandable even by common people. I then explained about the prose, which is fairly represented in Pali, Prakrit and Sanskrit which have come to us from the time of Aśoka downwards. Even I have explained about the development of prose in classical Sanskrit literature that becomes readable and understandable with simple Sanskrit style so that the modern society can easily accept.

I further explained about the development of Sanskrit prose accordingly to the requirements and interest of the society. I have mentioned here almost all details of works of prose of pre-independence period as well as post independence period. Even details of translations and adaptations of regional languages is also given here in this thesis. Thus, the detailed introduction of prose work is given in the first chapter. The second stage of Vedic literature is the *Brāhmaṇa* Texts of other Vedas are all written in simple but vigorous prose. The third stage of Vedic literature is the *Upaniṣad* period where the prose is direct, expressive and easy.

The second chapter contains the origin and development of prose Sanskrit literature from ancient to modern period in detail. The prose existed and developed very slowly and gradually. In *Brāhmaṇas*, *Dharmasūtras* and *Upaniṣads* we can see the earliest form of prose with verses. The Vedic prose, which is freely and extensively used in literature, is simple and composed of short sentences. All this is deeply explained by me. In classical period how the prose literature is developed is also explained. The Patañjali *Yoga-Sūtras* are also in literary form, which are concise, but effective and clear. Even today, the common person can understand and follow the *Sūtras*. Even I pointed out all the prose work of poets like Subhandu, Bāṇa and Daṇḍin who are well known expert writers of medieval period (i.e. 700-800 A.D.). I have given some examples from *Upaniṣad*, *Aitareya Brāhmaṇa* etc. Even we can see the prose translations of *Pañcatantra*, *Hitopadeśa* and *Āraṇyakas* in different languages, which are the milestones of Sanskrit Literature.

I have even discussed the opinion of foreign scholars as well as Indian scholars like Weber, Peterson, A. B. Keith, Prof. Sushil Kumar De etc. I even discussed the types and characters of Sanskrit prose literature with suitable quotations of different rhetoricians and their views. The translated literature in prose made a lot of difference in the history of Sanskrit literature. Even a common person who just started his Sanskrit reading can also understand the novel and enjoy. I have discussed about the novels of modern period in my thesis that can give the full account of modern Sanskrit prose translations. I

have mainly referred Kalanath Shastri's book "आधुनिक काल का संस्कृत गद्य साहित्य" that gives a vast account of modern Sanskrit prose and also about the translated works.

In the third chapter, a brief account of Dr. S. L. Bhyrappa's life and works is given by me. He is the original writer of the present novel *Sārthah*. He is a Kannada writer, philosopher settled in Mysore of Karnataka. He is internationally famous writer as his most of the Kannada fiction (novels) are translated in English also. S.L. Bhyrappa is famous as novelist among the novelists of his time for two reasons. Most of his novels are famous and get four to six editions where as the other novels are hardly get two or three publications. I have given a brief account of all most all the novels and even given the summary of each novel.

Even I have given the brief account of his life that was full of hardships. In between his hardships, he had so many hobbies like swimming, writing, reading, debating, singing etc. He had to carry the dead body of his brother on his shoulder and cremate it with shrubs and bushes as a funeral pyre, as he had no money for cremation. Every novel is live description of his life and every hobby becomes a theme for his novel. He writes so simply and briefly with deep meaning. Most of the writers do not discuss about the ideas, the circumstances, or all about their writings as why and how they were inspired towards writings in their lives. S. L. Bhyrappa is the only writer who discusses openly all about his writings in his book *Naneke Bareyullene* published in 1980. 'Why do I write' is the meaning of the novel. His style of writing is very simple, beautiful and readable. The author has received several awards too. I here made brief account of all his achievements and recognitions. His novels are eminently film worthy and his novels *Vaṁśavṛkṣa*, *Tabbaliyu*, *Ninade Magane*, *Matadāna* have seen the screen. Well known directors like Girish Karnad, B. V. Karant, Girish Kasaravalli and others have chosen his work to their screen interpretation. His *Gṛhabhaṅga* is being serialized for Television. Thus, I have discussed every situation of his life and corner of .Dr. S.L. Bhyrappa in my thesis.

In chapter IV, a brief account of the translator Dr. H. V. Nagaraja Rao is discussed. He is a Sanskrit scholar settled in Mysore of Karnataka state. I have given all information about H. V. Nagaraja Rao here. I met him personally in his residence. He is a Sanskrit scholar, researcher, poet, translator etc. He has translated *Sārthaḥ* which is originally a Kannada novel written by S. L. Bhyrappa who is close friend of H. V. Nagaraja Rao. Both are settled in Mysore only and many a time they go for morning walk together. He told that S. L. Bhyrappa only inspired him to translate the novel into Sanskrit. The language is very easy, understandable without more compounds. H. V. Nagaraja Rao has tried to carry the same thoughts in his translation. Thus, I have given a brief account of Life and works of H.V. Nagaraja Rao.

In the fifth chapter, I have given a brief summary of the Novel *Sārthaḥ*. *Sārthaḥ* written by S. L. Bhyrappa has a complicated plot that is physical journey across India as well as a spiritual inward journey of a scholar of 8th century, who is born in a Vedic tradition. *Sārthaḥ* can be discussed at several levels. It is a historical novel defying western critical opinion that Indian fiction tasks a sense of the history. Thus, in the summary I have briefly covered full story with all chapters in sequences. So, the reader can enjoy the reading of *Sārthaḥ* in brief summary form.

In the sixth chapter, I have discussed the critical and literary study of the novel. It contains the deep discussion about plot, characters, dialogues, sentiments, philosophies, culture, descriptions, style, language, and even other literary aspects. Plot is of the eighth century Vedic Scholar who narrates his story as he goes forward with the *Sārthaḥ*, a trading caravan. This is a very interesting novel, which we can call it as historical as well as mythological novel of eighth century India. It is a readable story about the true love of Nāgabhaṭṭa and Candrikā. The characters are well placed according to the situations. I have here explained the main characters like Nāgabhaṭṭa, Candrikā, Jayasimha Maṇḍana Miśra, Kumārilabhaṭṭa and Śaṅkarācārya in brief in my thesis. Dialogues are also beautifully and meaningfully used and

placed properly to make the novel more interesting and meaningful. I have discussed about some interesting dialogues in my thesis by which the author successfully created a beautiful world of 8th century India and made the novel very interesting, real and readable. The writer as well as the translator used many sentiments, which enhance the beauty of novel. The author has used *Śṛṅgāra-rasa*, *Karuṇa-rasa*, *Adbhuta-rasa*, *Hāsyā-rasa*, *Bhayānaka-rasa*, *Bībhatsa-rasa*, which made the novel more beautiful, readable and famous.

I have identified the *rasas* and explained them separately in my thesis. I have identified all the Philosophies from the novel *Sārthaḥ* which are used beautifully and properly. The author S. L. Bhyarappa himself is a farmer and former Professor of Philosophy. I have separately studied all the philosophies and put them separately as per my ability. This type of study is the first time in the history of Sanskrit literature as per my knowledge.

The different philosophies like Vedic Philosophy, the Buddhist Philosophy, the *Pūrva Mīmāṃsā*, the *Uttara Mīmāṃsā*, Advaitic Philosophy, *Tantra* Philosophy and *Yoga* Philosophy are discussed and explained properly and made the novel more rich valuable and mature. The culture is purely Indian as in 8th century India is facing the transitional period from one stage of our history to another. Description power of the author is non-comparable. He describes almost all situations so lively that every reader becomes a fan of him.

I have discussed all descriptions separately as mythological description, historical description, description of *Caitya*, description of Nālandā University etc., which shows the ability of author. As far as style of the novel is concerned S. L. Bhyarappa has his own style which is natural. He uses simple flowing language without much complications. I have observed this and highlighted this in my thesis. Even the translator has also used simple readable Sanskrit.

Here I have compared the original work with the translated work by giving some common examples as quotations. I found that as far as language is concerned there is very much similarity between Kannada and Sanskrit. So

accordingly, I listed the words, some verses of *Upaniṣad* and debates of Śaṅkarācārya and Maṇḍana Miśra. I have kept my views clearly and understandably. It is generally feared that whenever a transition from one language to another language takes place, another faces a bit of loss of central theme of the original book. However, in this case I feel no such loss of theme as the whole translation is of highest order. Hence, the original author Dr. S. L. Bhyrappa himself exclaimed, “The translated work is more effective and better than the original.

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APPENDIX 1

SPECIAL AND INTERESTING STATEMENTS

- 1 नष्टमूलं नवसस्यमिव विशुष्कम् । *Sārthah*, p. 2
- 2 विकसितफणः सर्पः इव माम् आकर्षति । *Ibid*, p. 95
- 3 शरीरे पतितवृश्चिकः इव । *Ibid*, p. 121
- 4 मयि कुसुमादपि लाघवं नवमल्लिकायाः अपि मधुरतरां भावनां च उदपादयत् । *Ibid*, p. 142
- 5 प्रदीप्तस्य अग्नेः शमनाय जलं क्षेप्तुं दिवसावकाशं ददातु । *Ibid*, p. 259
- 6 तैलसमाप्त्या निर्वाणं प्राप्स्यन् दीपः ततः पूर्वम् कांश्चन क्षणान् प्रज्वलति यथा । *Ibid*, p. 257
- 7 सदा नूतनान् कोरकान् जिघ्रतः तस्य पूर्णविकसिते अस्मिन् कुसुमे कः परिमलः अनुभवगोचरः स्यात् । *Ibid*, p. 257
- 8 मांसविलं वदनाग्रेण गिलन् श्वा इव सः माम् यदा पुनः पुनः निष्कुपति स्म । *Ibid*, p. 316
- 9 तस्याः मुखं स्वेदार्द्रम् पिण्डीकृतं मांसखण्डमिव आसीत् । *Ibid*, p. 331
- 10 एवं वदन्त्याः तस्याः नयनपाल्यौ आर्द्रे जाते । नयनप्रकाशश्च स्निग्धोऽभवत् । *Ibid*, p. 154

APPENDIX 2

The translator has used some difficult words which are listed below:

- 1 प्रस्थास्ये 2 आकारयेत् 3 आकाङ्क्षत् 4 चिरायसि 5 निवर्तिष्ये 6 अद्रुह्यत् 7 रभसः
8 नोपसर्पयिष्यति 9 ग्रन्थिनिर्मोकवत् 10 वीक्षिष्ये 11 स्वप्नायितम् 12 प्रायास्यम् 13 उदभविष्यन्
14 प्रैषयन् 15 इतयः 16 नाङ्ग्यकारिष्यम् 17 आशासे 18 विस्मार्षीः 19 संविभजामि
20 विक्रीयेरन् 21 आरोपयामि 22 विमृशेयुः 23 विक्रीणते 24 धूर्दरूणि 25 विष्कम्भाः
26 अजाविकम् 27 पाथेयबन्धे 28 पक्त्वा 29 विचिते 30 लुण्टितुम् 31 व्यत्यासम्
32 उपयुञ्जिरन् 33 आकष्टुम् 34 वृंहितम् 35 प्रहितवती 36 अज्ञास्यत् 37 प्रायास्यम्
38 परिभावितवान् 39 निर्यामकाः 40 भस्त्रासु 41 वृंहन्ते 42 उल्मुकम् 43 पर्यवारन्
44 अस्वापयन् 45 कुब्जायेत् 46 निगूहयन्ति 47 कृषित्वा 48 व्याददात् 49 कायमाने
50 न्यस्यन् 51 प्रौक्षताम् 52 पर्यचाययत् 53 विरूढं 54 न्यभालयम् 55 दित्सितम्
56 अतिपत्तिम् 57 स्तम्भयित्वा 58 परिचाय्य 59 कांस्कान् 60 कदनम् 61 कपोलरोके
62 काश्ये 63 कूर्पासः 64 प्रगे 65 दारवाणि 66 नरीनर्ति 67 आवसथं 68 विजृम्भकम्
69 अन्वमन्वत् 70 निश्चप्रचं 71 निर्मिमाणः 72 निर्वधीथ 73 चिकित्सनम् 74 संशासनम्
75 वर्णिका 76 अर्थदूरा 77 सहस्रारम् 78 उष्णिकाम् 79 शिल्प्यदूष्णः 80 स्वल्पस्वापं
81 आपादनायाः 82 उपच्छन्दनवचनैः 83 उपच्छन्द्य 84 व्यायच्छत् 85 आज्यते 86 अवदधाति
87 स्वापवेलायां 88 आस्तृत् 89 आद्रियमाणः 90 स्वापघूर्णना 91 द्वेक्षि 92 अहसत्

93 विचीय 94 प्रायते 95 संशयाथे 96 प्रायुञ्जे 97 रहो 98 मङ्क्त्वा 99 तोदः 100 कुट्टिमं
101 खर्वटेषु 102 कलितां 103 अमत्रम् 104 विनूतनम् 105 समकुचत् 106 किलकिञ्चितं
107 अहणीयत् 108 अभिनिनीषामः 109 निनदं 110 शोफयित्वा 111 धाटी 112 नानघते
113 निष्काः 114 शीनं 115 विस्रस्तं 116 अच्यावयत् 117 व्यवृण्वम् 118 संमृदनति 119 उपांशु
120 केन्द्राजिरे 121 तन्त्रयानी 122 आगंस्यते 123 अवैक्षिष्ट 124 अध्यगीष्ठाः 125 पर्यपृच्छम्
126 वलते स्म 127 यियक्षते 128 जमिता 129 कुसलपूरणाय 130 उन्मिषितः
131 अविजृम्भयन्ति 132 मन्दुरायां 133 ग्रहचारः 134 न्यषीदत् 135 आस्फालयम् 136 कर्मारं
137 वेदवक्यायते 138 विस्रम्भं 139 साध्वसं 140 न्यधाम् 141 निषण्णः 142 निरमापयत्
143 आवेद्यताम् 144 कुड्यं 145 हणीयमाना 146 अधिरोपयेत् 147 अच्छिनत्
148 अदस्थापयत् 149 उच्छूनाः 150 जिघृक्षितं 151 आमृशत् 152 विरंस्यति 153 रोकं
154 अमृदगाम् 155 अवलत् 156 निष्पेष्टुं 157 उपांशु 158 रभसे 159 विस्रंसनाज्ञां
160 शैघ्येण 161 निर्निण्णाः 162 वर्णिकां 163 न्यरुणत् 164 स्थूलोपवर्हम् 165 स्फिचः
166 समिद्धः 167 श्वयथुः 168 गौधातैलम् 169 आपादना 170 धक्ष्यति 171 व्यत्यस्तता
172 प्रणिगदामि

Appendix-3

आत्मानं रथिनं विद्धि शरीरं रथमेव तु ।

बुद्धिं तु सारथिं विद्धि मनः प्रग्रहमेव च । । *Kaṭhapaniṣad*, I.3.3; *Sārthah*, p. 39

इन्द्रियाणि हयानाहुर्विषयांस्तेषु गोचरान् ।

आत्मेन्द्रियमनोयुक्तं भोक्तेत्याहुर्मनीषिणः । । *Ibid*, I.3.4

यस्त्वविज्ञानवान् भवत्युक्तेन मनसा सदा ।

तस्येन्द्रियाण्यवश्यानि दुष्टाश्वा इव सारथेः । । *Ibid*, I.3.5

यस्तु विज्ञानवान् भवति युक्तेन मनसा सदा ।

तस्येन्द्रियाणि वश्यानि सदश्वा इव सारथेः । । *Ibid*, I.3.6

येन कर्माण्यपसो मनीषिणे यज्ञे कृण्वन्ति विदथेषु धीराः ।

यदपूर्वं यक्ष्मन्तः प्रजानां तन्मे मनः शिवसंकल्पमस्तु । । *Ibid*, I.3.7

यो यो यां यां तनुं भक्तः श्रद्धयार्चितुमिच्छति ।

तस्य तस्याचलां श्रद्धां तामेव विदधाम्यहम् । । *Bhagavadgītā*, VII.21; *Sārthah*, p. 72

श्रीरामो जानकीनाथः सीतायोनिप्रपूजकः ।

रावणं सकुलं हत्वा पुनरागत्य सुन्दरि । ।

माधवीयोनिमदृशी नास्ति योनिर्महीतले ।

तत्कुचौ कठिनौ दुर्गे योनेस्तस्याः सुपीनता । ।

तस्याः पूजनमात्रेण शिवोऽहं शृणु पार्वति ।

राधायोनिं पूजयित्वा कृष्णः कृष्णत्वमागतः ।

द्रौपदीयोनिमाश्रित्य पाण्डवाः जयिनो रणे । ।
क्षतयोनिः पूजयितव्या अक्षता नैव पूजयेत् ।
अक्षतापूजनाद् देवि सिद्धिहानिः पदे पदे । ।
योनिपूजाविधिं कृत्वा कृतार्थोऽस्मि न संशयः ।
अद्य मे सफलं जन्म जीवितं च सुजीवितम् ।
पूजां कृत्वा महायोनिरुद्धृतो नरकार्णवत् । ।
प्रत्यहं परमेशानि शतनारीं रमेद् यदि ।
वीर्यादिरहितं न स्यात् तेजोवृद्धिकरं परम् । ।
देविअहं मृत्युञ्जयो देवि तव योनिप्रसादतः ।

The original source of the above verses is not found. The above given verses of the *Tantra* Philosophy are found in the novel *Sārthaḥ* on page numbers 117 & 118.
