

enna vaḍalinge, enna maḍadi makkalige
 endu kudidenādare, nimmāṇe,
 nimma purātanaṇe.....

(Serving the King Bijjala is not for the sake of children and wife but for the sake of God and his devotees).

In this spirit in doing work which is very important. This is radical thought. The following *vācana* depicts new way of doing work¹⁰ :

māḍuvantirabēku, māḍadantirabēku,
 māḍuva māḍadalli tānilladantirabēku.....

"One should be as if one is doing work.
 One should be as if one is not doing work.
 One should be as if he is absent in doing work".

It is this *vācana* which could be used as text for founding triple doctrine of *navya kāyaka prañālī*. The triple doctrine of the *navyakāyakaprañālī* is *upādhimāta*, *nirupādhimāta* and *sahajamāta*. *Upādhimāta* is a work in which the worker is a vehicle for the working power. *Nirupādhimāta* is a work in which the ego does not feel its own presence or others do not recognize its presence that it is a vehicle. It is, in other words, a work without ego. *Sahajamāta* signifies native nature of the self. That itself is expressing spontaneously from the still higher source. Work-energy is called *kriyāśakti* which is in the self. This is the metaphysical stand on which the doctrine is founded.

Conclusion :

It is in this doctrine of work we find absence of ego, presence of devotion dedication of work to both God and *śaraṇas*, broadened attitude, spontaneity. These are the new elements those go to constitute the philosophy of *navyakāyaka-prañālī*. This is a brief study of the doctrine of work.

10, *Ibid.* p. 18 V. 54,

SATYANĀRAYAṆAVRATAKATHĀ AND UPABRĤHĀṆA

By

S. G. KANTAWALA

"Hinduism has already grown into the mosaic of various patterns combining the religious and spiritual ideas, both old and new, high and low, losing nothing and eternally adding more and more from new elements introduced into society."¹ It is one of the major religions of India and Hindus observe several *vratas* on certain occasions and/or days and they are described in Purāṇas and Dharmasāstric texts. Amongst the several *vratas* the *Satyanārāyaṇavrata* is popular in Gujarat, Maharashtra, Bengal and other parts of India. Scholars have held divergent views on the genesis of the *Satyanārāyaṇa* worship.²

There are two versions of the *Satyanārāyaṇavratākathā*. One of these versions claims to be a part of the Revākhaṇḍa of the voluminous *Skandapurāṇa*, but it is not found in the extant Revākhaṇḍa of the *Skandapurāṇa* published by the Venkateshvara Steam Press, Bombay whereas it occurs in some other editions.³ Its another version occurs in the *Bhaviṣyapurāṇa*, *Trīyabhāga*, *Dvīyakhāṇḍa*, *Adhyāyas* 24-29.⁴

Brief summary of the SNK according to the Revākhaṇḍa-version⁵ :

This version has five chapters.

1. Majumdar R. C. and Pusalkar A. D. (Ed.), *Classical Age*, p. 367.
2. According to one view the worship of Satyanārāyaṇa has a Mahomedan origin related with *Satyapīr pūjā* in Bengal (vide Haraprasad Shastri *Catalogue of MSS in the Asiatic Society Library*, Vol. V, Preface, p. LXV; *JBORS*, Vol. XVI, p. 328; *IA*, Vol. 3, pp. 83-85. Mukherjee Amitabh, "A popular attempt at Hindu-Muslim Religious Synthesis". *The Cult of Satya Pir Studies in History*, Research Publications in Social Sciences, Delhi, pp. 218-225. Mukherjee observes: "The origin and antiquity of the cult of Satya Pir cannot as yet be precisely determined.. whether Satyanārāyaṇa was transmuted into Satya Pir after the Muslim conquest of Bengal or Satya Pir was Hinduised in course of time as Satyanārāyaṇa remains a matter of conjecture". (*Ibid.*, p. 221). Vide Kane P. V., *History of Dharmasāstra*, Vol. V, Part I, p. 437.
3. For details vide Upadhyaya Baladeva, *Purāṇavimarsa* (Hindi), pp. 455-456.
4. *Bhaviṣya-mahāpurāṇa*, published by Venkateshvar Steam Press Bombay, 1959. According to P. V. Kane "the extant *Bhaviṣya* cannot be placed earlier than about the 6th or 7th century A. D." (*History of Dharmasāstra*, Vol. V, Part II, pp. 897-898).
5. There are several editions of the SNK: a mention may be made here of the edition published by the Gujarati News Press, Bombay, 1925. This contains the Gujarati translation. The Venkateshvar Steam Press, Bombay, has published an edition with the Hindi translation (V. S. 1979).

Chapter I :

Once Śaunaka and other sages assembled in the Naimisāraṇya (modern Nimsar)⁶ requested the *Paurāṇika Sūta* to narrate a *vrata* which fulfils all desires and annuls all pangs, pains, miseries and worries and which enhances wealth, prosperity and progeny and thereupon the *Paurāṇika Sūta* narrated the *vrata* as received from Nārada, who in turn had received it from Viṣṇu; thus the original narrator claimed here also as in general is a divine personality. The chapter has also instructions on the mode of preparation of the *prasāda* to be offered to the Lord.

Chapter II :

The chapter II deals with the story of Śātānanda, a poor Brahmin, who lived in the city of Kāśī. Once the Lord assuming a Brahmin's form met him and narrated to him the *Satyānārāyaṇavrata* to be performed (2.9). He got more alms on that very day and he performed it and while it was being performed it was listened to by a wood-cutter who also performed it and ultimately he gained prosperity.

Chapter III :

The chapter III deals with the story of a king called Ulkāmukha who was a *satyavādīn*. He observed this vow in the company of his wife Bhadrāśīlā on the bank of a river. In the meanwhile there came a business-magnate Sādhu by name who asked him (*i. e.* the king) which vow he performed and thereupon the latter told him that he did the *Viṣṇu-pūjana* (= *vrata*) with a desire to have sons *etc.* (*putrādi*). On hearing this the merchant said that he would also perform the said *vrata*, as he had no progeny. After coming back to his home he vowed that he would do it, when he would get a child. With the passage of time his wife Līlāvati was *enceinte* and gave birth to a female child called Kalāvati by name. Then the merchant thought that he would do it on the occasion of her marriage, but he forgot to perform it then. And the god was all wrath. After her marriage he with his son-in-law went out on his trade-expedition and he came to Ratnapāra, the capital of the king Candraketu. As the god was angry, they were arrested by the king's persons on the ground of their being culprits of the royal theft and their wealth and belongings were confiscated and they were sent behind the bars. On account of the divine curse (*śāpa*) the merchant's wife and daughter, became, on the other side, very miserable. One day Kalāvati, while roaming in the city, happened to come across a Brahmin's house where the *Satyānārāyaṇa-vrata* was being performed. She

6. Vide Kantawala S. G., *Cultural History from the Matsya-purāṇa*, p. 364.

took the *prasāda* and went home. Her mother remembered that the very *vrata* was not performed till then and she then performed it. No sooner it was performed than the Lord told the king in the dream that the merchant and his son-in-law were innocent and instructed further that they should be freed immediately with all their wealth and belongings *etc.*, otherwise the king himself would face a perilous situation. Accordingly they were released from imprisonment with honour. Then they started their homeward journey.

Chapter IV :

When the merchant and his son-in-law had not travelled far homeward, the Lord thought of testing him. Assuming the form of a recluse he approached him and asked him as to what his ship contained. Puffed up with great pride they spurned him and told him that the ship contained leaves, foliage *etc.* and the Lord blessed him to that effect. On finding the wonderful metamorphosis of the contents of the ship the merchant swooned. The son-in-law advised the father-in-law to search out the recluse and to beseech and beg his pardon. He did so and the Lord was pleased; he regained everything and he performed the *vrata*; then he sailed to his city Ratnapura by name. He sent his messenger home to inform his wife about his arrival. The merchant's wife performed the *vrata* and went out to receive her husband and the son-in-law; but as Kalāvati went out to receive her husband without taking the *prasāda*, the Lord was irate and she did not find her husband and the ship in which he was. All were struck with wonder, worries and fear and Kalāvati decided to give up her life. The merchant felt that such a situation was due to Lord's *māyā* and he declared that he would do his *vrata*. At this the Lord declared aerially, "Kalāvati has not taken my *prasāda*. She must go home and take it. And she would get her husband". The *pūjana* was done and all were united.

Chapter V :

The chapter deals with the story of the king Angadhvaja. Once he happened to go to the forest for a hunt and there he neglected the *prasāda*. Consequently he met with a number of troubles. At last he performed the *vrata* with the *gopagaṇa*. He was, then, happy and with the passage of time, after his death, he departed to Satyapura.

The chapter ends with a narration of the rewards of the performance of the *Satyānārāyaṇavrata*.

Brief Summary of the SNK: According to the *Bhaviṣyapurāṇa*, *Pratisargaparva*, *Dvitiyakhaṇḍa chapters 24-29*.^{6a}

6a. According to Rajkumar Arora "the stories of Padmāvati, Haridāsa, Satyanarin were incorporated in the (*Bhaviṣya-*) *Purāṇa* after the chapters of Nandas and (Continued on the next page)

Chapter 24 : It deals with the *vratavidhi* of Satyanārāyaṇa as narrated by Nārāyaṇa to Nārada.

Chapter 25 : It deals with the story of Śatānanda of Kāśī.

Chapter 26 : It deals with the story of the king Candracūḍa. He got the *vrata* from one Sadānanda.

Chapter 27 : It deals with the *Bhillakathā*. A *Bhilla* who used to sell fire-woods, happened to go to Haridāsāsrama from where he came to know about this *vrata*.

Chapter 28 : It deals with the *Sādhuvanīkkathā*. The merchant belonged to Ratnapura. It should be noted that this is a brief version of the account in the Revākhaṇḍa.

Chapter 29 : It continues the account of the Sādhuvanīk of Ratnapura.

Discussion :

The foregoing brief synopses of the two versions bring out the following salient points :

The observance is called *vrata* (SNKR. 1. 15; 2. 10 etc.) and also *tapas* (SNKR. 1. 2). Viṣṇu in the *AV* 5. 26. 7 is associated with *tapas*.⁷ The Lord is referred to as *Nārāyaṇa* (cf. SNKR 1. 7-8) and as *deva* (cf. 1. 19; 1. 23; 2. 23 etc.). He is also called Viṣṇu (SNKR 2. 6) and *vice-versa* i. e. Viṣṇu is called Satyanārāyaṇa in Kaliyuga (SNKB. 24. 17). In SNKR 2. 12 and SNKB 30. 1 this *vrata* is said to be the *vrata* of Nārāyaṇa and in SNKR 3. 3 it is said to be the *vrata* of Satya; hence the abbreviation 'Satya' stands for Satyanārāyaṇa who is also Nārāyaṇa. There is more emphasis on *satya*. The SNKB 24. 18; 29. 48 bring out the importance of *satya* and the SNKB 24. 18. 25 state that Brahman and Hari are said to be in *satya*.

It is significant to note here some other Vedic ideas, e. g. *satyam vada* (TU 1. 11. 1); cf. *satyam vadiṣyāmī* / TU 1. 1. 1 and *satyam jñānam amantam brahma* (TU 2. 1. 1). In the *RV* *satya* means "unfailing truth"⁸ and it

(Continued from the last page)

Mauryas were written". (Historical and Cultural data from the Bhaviṣya-Purāna, Delhi, 1972, p. 19).

7. Vide also Dandekar R. N., *Vedic Mythological Tracts*, (1979), pp. 73, f. n. 10, 208, 297.

8. Velankar, H. D., *R̥gveda Maṇḍala VII*, p. 271.

refers to something which is *puruṣatantra*.⁹ In the context of the *Satyanārāyaṇapūjā* the SNKB 25. 26 speaks of the *svaṛṇayuktaśālāgrāmapūjā* and the *śālāgrāma* is said to symbolise Viṣṇu and in the SNKB 26. 16 Kṛṣṇa is *śūlārūpa* and thus Satyanārāyaṇa is Viṣṇu, Nārāyaṇa and Kṛṣṇa and in this context it will not be out of place to note a reference to *premaḥakti* in SNKB 26. 17. 21.

This *vrata* is said to be prosperity-giver as well as progeny-giver (SNKR 3. 10; SNKB 2. 13); moreover according to SNKB 24. 24 a sonless one is said to get a son by the observance of this *vrata*.¹⁰ In the Veda Viṣṇu is connected with the fertility-aspect¹¹ and thus here the Lord Satyanārāyaṇa inherits the features and functions of the Vedic Viṣṇu.

Another feature to be noted here is a reference to Lord's getting unfavourable (cf. SNKB 28. 43), irate or vindictive¹² at the non-fulfilment of the vow committed and the consequential pronouncement of the curse as a sort of punishment on the violator of the vow. It is quite well-known that the Vedic Varuṇa has his *vrataṣ* and that nobody dare to infringe his vows and laws and whosoever did so, was punished by Varuṇa.¹³

In the Vedic mythology Indra and Varuṇa are said to have their *māyā*.¹⁴ Indra is said to assume many forms by his *māyā*¹⁵ and the SNK (-R and -B) refers to the Lord's assuming a form of a recluse to test the merchant. Thus the Satyanārāyaṇa of the SNK inherits some of the features of the Vedic Varuṇa and Indra.

Moreover, ideas of *vara*, *śaraṇa* and *grace* met with in this *vratākathā* have their moorings in the Vedic literature.

Thus the foregoing discussion tends to suggest that the SNK is a Puranic *upabṛṁhaṇa* of the Vedic concept of *satya* and other concepts associated with the Vedic Viṣṇu, Varuṇa and Indra and in this context it is significant to note

9. Velankar H. D., *op. cit.*, Introduction, p. ix, for details vide *Ibid.*, pp. iv-x, vide also Kane P. V., *History of Dharmasūtra*, Volume IV, pp. 266, 42 ff.; Volume V, Part I, pp. 3. 320, 488-489, 1627, Part II, pp. 1419 ff., 1627 ff. Dandekar R. N., *op. cit.*, pp. 316 ff., vide also Sandesara Upendrarai J., *Bhārata-ratna*; pp. 91 ff.

10. On *vrata* vide Kane P. V., *History of Dharmasūtra*, Volume V, Part I, pp. 1 ff.

11. Dandekar R. N., *op. cit.*, pp. 85 ff.

12. Cf. P. V. Kane remarks that "in these stories Satyanārāyaṇa is represented as very jealous and vindictive", (*History of Dharmasūtra*, Volume V, Part I, p. 437).

13. Macdonell A. A., *The Vedic Mythology*. (1971), p. 26.

14. Dandekar R. N., *op. cit.*, pp. 23, 31, 56 ff., Macdonell A. A., *op. cit.*, pp. 24, 156.

15. *Indrō māyābhīḥ pururūpa iyate* / *RV*. 6. 47. 18; Cf. *Bṛhadāranyaka-Upaniṣad* II, 3. 19; *Gauḍapādakārikā* 3. 24.

here that the SNKB 29. 89 declares that this episode is an *itihāsa*. As one of the traditional principles of Vedic interpretation, the principles of *upabṛmhaṇa* laid down by the *Mahābhārata*¹⁶ is quite well-known. This episode also illustrates how the Purāṇas tried to explain and illustrate some of the Vedic ideas and concepts by way of legends and myths.

The SNK illustrates very vividly the social and religious reformistic activities conducted by the Purāṇakāras, when it shows that this *vrata* was performed by the different members of the four *varṇas*, i. e. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.¹⁷

In the narration of the SNK the *Bhaviṣyapurāṇa* (28. 40; 27. 3; 26. 20) refers to the *Narmadātata* which tends to suggest that probably the home of the SNK is the Narmadā-valley.

En passant it may be noted here that according to R. N. Dandekar the Vedic mythology is essentially an evolutionary mythology.¹⁸ "The mythology of a people also reacts and responds to the various vicissitudes in the cultural history of that particular people. In other words mythology is not a static phenomenon.¹⁹ Moreover, "the character of the religion of a people is generally determined by the kind of life that people live.²⁰ Viewed from this point of view the mythology of Satyanārāyaṇa, howsoever it be fragile, suggests the dynamic aspect and also the concretisation of religio-ethical feeling and concept. Moreover, it also suggests that the mythological personality of Satyanārāyaṇa inherits some of the outstanding traits of the Vedic gods as discussed above.

16. Cf. *Mbh.* I. 1. 204. (Cr. Ed.).

17. Cf. here the idea that three *varṇas* (*divijātis*) i. e. Brāhmaṇa, Kṣatriya and Vaiśya have a right to the *Śruti-Smṛti-Purāṇokta-dharma*.

ब्राह्मणक्षत्रियविशखयो वर्णा द्विजातयः ।

श्रुतिस्मृतिपुराणोक्तधर्मयोगस्तु नेतराः ॥ व्यासस्मृति 1.5

Upadhyaya Baladeva, *Purāṇa-vimarsa*, p. 24 and that Purāṇas were composed for the good of women, Śūdras and *divijabandhus* (Cf. —

स्त्रीशूद्रद्विजबन्धूनां न वेदश्रवणं मतम् ।

तेषामेव हितार्थं पुराणानि कृतानि च ॥ देवीभागवत 1.3.21

Upadhyaya Baladeva *op. cit.*, pp. 235 ff.; vide also Kantawala S. G., "Some Aspects of Puranic Religion, Modern India Heritage and Achievement" (*Śrī Ghanshyam Das Birla Eightieth Birthday Commemoration Volume*), Pilani, Rajasthan, 1977, pp. 513 ff.

18. Dandekar R. N., *op. cit.*, p. 324: *Some Aspects of Vedic Mythology: Evolutionary Mythology*, University of Ceylon Review, Vol. XII, No. 1, pp. 1 ff.

19. Dandekar R. N., *op. cit.*, p. 324.

20. Dandekar R. N., *op. cit.*, p. 324.

ABBREVIATION

AV — Atharvaveda.

Mbh — Mahābhārata.

RV — R̥gveda

SNK — Satyanārāyaṇakathā.

SNKB — Satyanārāyaṇakathā in the *Bhaviṣya-Purāṇa*.

SNKR — Satyanārāyaṇakathā in the *Revākhaṇḍa* of the *Skandapurāṇa*.

TU — Taittirīya Upaniṣad.

II—21

THE PRAMĀṆAS OR CRITERIA IN INDIAN AESTHETICS
AND THE NATURE OF ARTHA IN POETRY

By

K. KRISHNAMOORTHY

I

There is no *śāstra* or systematic study in India which does not have its own epistemology or *pramāṇa*. The *pramāṇas* of *alaṅkāraśāstra* are traditionally cited as three in the very beginning of the *Vyaktiviveka* by Mahimabhāṭṭa —

śādhya-sādhana-bhāvaḥ pramāṇamūlah. tac ca

trividham: yad āhuḥ:

loko vedas tathādhyātman pramāṇam trividham smṛtam¹

Mahimabhāṭṭa indeed figured so highly in the imagination of a mastermind like Śrīharsa that, in his Vedāntic work *Khaṇḍana-khaṇḍa-khādyā*, he pays a glorious tribute to him while talking of *anauṅcitya* or impropriety —

doṣam vyaktiviveke'mum kavilokavilocame |

kāvyaṁmāmsiṣu prāpta-mahimā mahimādr̥ta² ||

1. Chowkhamba edn., Varanasi, 1936, p. 42. This quotation has not been traced to its source by any editor of this important work so far.

2. *Loc. cit.*, Kashi Sanskrit Series edn., p. 723,