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 Buddhasreṣṭ, Ādityaṣreṣṭ, Viṣvakārmā Sthapati etc. are portrayed with skill and understanding of human psychology.

As Nāgabhatṭa 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, Ḥasya, 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 Mimasa 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
The supporting characters are Candrika, 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.

(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:

तत्प्राप्तं प्रवर्तनिः न वेदिः सप्ताहपर्यंतम् अधितयम्।
एल्स्वर्ष साध्यितवा किं लक्ष्यतम्?
सेवकेन पारितं भूक्ता सुंदरं कवलम्,
अज्ञेयं नगरं काजितं कथनं गवेषितवा परिष्ठं कर्तव्यं
इत्यादिनं पर्यायोऽयं अपि अलोचयन्।
किंतु जीवनं न अरोहत्।
यदि कायम् शक्तिः न आज्ञिते, तार्किकं जीवनस्य कोश्चिर?
इति भावम्। (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 Pāja, worshipped Candrika as Śakti. Nevertheless, Candrika brought him out of this left path. When Candrika 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.

किंपर्वतं इति चेतुः
तादृशेणु कुन्तुहलिपु छात्रेणु शिष्यां,
व्याकरणं, छन्दं, निर्वक्तं, ज्योतिषं,
कल्पं तथा तर्कशास्त्रं,
नीमांसा, सांख्यं, योगं,
पद्धतिः च अधिश्वर्यस्य व्याख्यातस्यां अपि
भवितम् स।
स्वतंत्रपर्यं ते बौद्धदर्शनस्य मिति सम्बन्धम् च जिज्ञासयते स।
अर्थं तादृशेणु गণे
आसम् वद्यं अध्ययनं,
तद्विताकारि अध्ययनं च त्तत्त्वतो नम गत्तानि धार्श वर्षणे।
तथापि
महिःश्वलं वेदान, वेदगानि,
न्यायं, वैशेषिकं, सांख्यं,
योगं तथा जैन–बौद्धवृत्तिः
सूतस्वानि
हेतुविधा च अहंम् अध्येतवचार।
तर्कसंस्कारो नम बुद्धिमनस्वी।
सार्थहै (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 Māhiśmati, I had studied not only the Vedas, the Vedangas, Nyaya, Vaisheshika and Yoga, but also the main tenets and concepts 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.

(He did not give a great deal of importance to the path of Action which consisted of carrying out action-oriented, ritual-oriented sacrifices, Yajñas and yagas. He preached building new temples and repairing dilapidated ones. Since the tantrik aspect of idols and images had been accepted by him, his message was sweet music to the ears of temple building sthapatis, architects and designers.)
During the debate at the patashala, the discussions and arguments centred round extremely complex metaphysical concepts like jīva (the individual person), Brahmānaḥ (the Ultimate Reality, the Supreme Self), kārya kārana sambandha (the Principle of Causation), jāgaḥ (the World), Iśwara (the Lord of the Universe), avidyā (Nescience), maya (illusion) and other related aspects. This same great ascetic who argued that as the world was illusory, so too was its creator illusory and only the Brahmānaḥ 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 Pratiharas. 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 disciple of Śaṅkarācārya and left his house, Jayasimha and Nāgabhaṭṭa discussed so many things like Grhaśāstra, Advaita Philosophy etc. and concluded that the Śaṅkarācārya was a great scholar and follower of Advaita Philosophy. Then Nāgabhaṭṭa thought himself as,
Jayasimha’s perplexity took my mind back to the time I spent in Nalanda 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.

(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 Candrika 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.

Candrika became his teacher. He learnt music systematically with devotion. Candrika 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 Candrika 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 Śrī 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 meditation 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.

वेदोपनिषतलु पण्डितो मे पिता कालिदासादीमां गेमपुणवति काव्यानि वेधवितु शक्रत्रकं प्रकल्पनगित च संबंधां। किंतु साहित्य भां न तर्कविते समय। साहित्यस्य दाशकण्य विना श्रुत्तिनां भेद्य प्रव्रवणति, नूतनति, आयोहावेशि करोति, आकारं प्राप्ति च, तेषु किम्यावेश् अहं तनयतां प्राप्नवम्। (Sārtah, 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)

(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)

(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 gurudaksinā.

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. Kumārilā Bhaṭṭa was a name that he was himself converted to Buddhism and went to Nālandā and learnt all the intricacies of Buddhism logic.

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

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

(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)

Mr. Ramaswamy, you are a disciple 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 and 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.
(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*. 

(Sārthaka, pp. 220-221)
sham bhanuna. sham hima. sham ghrunena. I shuddered in sympathy with his unbearable pain. Was this the punishment of Yama, the God of Death? This self-imposed punishment, I felt had made Kumārila himself Yamadharmaraya. Those who accepted moral principles as the highest goal of life should themselves become the God Yama. One could not conceive of a god transcending both good and evil. Suddenly Kumārila’s face lost its tightness and his neck twisted. I realized that though he was not dead, he had lost consciousness.) (The Caravan ‘Sārtha’ of S. Ramaswamy, pp. 189-190).

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

4. Maṇḍana Miśra
Husband of Bhāratidevi, he was the disciple of great scholar Kumārilaa Bhaṭṭa. He was a student of pāṭhasālā for twelve years. He was four years elder than Bhāratidevi. 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 Minamsa 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 Kumārilaa Bhaṭṭa was a brilliant student of pāṭhasālā. The author sketched his character very beautifully as follows:

एकदा पठितस्य एकदा अध्ययनम्, तावदेव पार्याप्तम् आसीत्। भवत्ता मातुलं अस्मां गृहं
द्वादश वर्षिणि अध्येतवान्। मदिरि प्रकृत्तिर्दः स्ताः प्राचीन। चतुर्मिः कर्म ज्ञानम्, वेद-
वेदाञ्ज-पद्धतिमीनाम् अध्ययनाद् अनन्तरपु अपि, कर्मकोशसाधनं, स्वकृत्यम् एव विशिष्टं
(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 Vedāngas 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
Maṇḍanamiśra 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 matha.¹

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

¹ Vide Introduction to ŚV, p. XI (Madras University Sanskrit Series, No. 13)

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

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

The identity theory based upon the traditional account was first challenged by Hiriyanna on the ground that there are certain doctrinal differences between Maṇḍana and Sureśvara.³ Kuppuswami Sastri has come forward to strengthen the case of Hiriyanna by an array of arguments and a number of internal evidences gathered from important and authoritative works on Mīmāṁsā, 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.”⁴ 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

² Vyāsācala: Śaṅkaravijaya, pp 57-58
³ “Sureśvara and Maṇḍana” by Hiriyanna, Journal of the Royal Asiatic Society of Great Britain And Ireland, April 1923 and January 1924.
⁴ Vide Introduction to BS, p. XXVI

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Naiskarmyasiddhi mainly as a Śaṅkara counterblast to the Brahmasiddhi probably in compliance with Śaṅkara’s desire. The confused accounts of Maṇḍana and Suresvara furnished in what he calls “the pseudo-biographies” which “mix up in a hopelessly confused manner legendary and historical materials” cannot, therefore, be relied upon.\(^5\)

It should be pointed out here that in each of the three conclusions drawn by Kuppuswami Sastri several points are involved. The acceptance of one or two points in each of them does not entail the acceptance of the other points. Nor does the acceptance of any one conclusion entail the acceptance of the remaining ones. Let us first examine the arguments which are 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 Suresvara, (ii) the marked difference in the attitudes of Maṇḍana and Suresvara towards Śaṅkara, and (iii) the availability of evidences in other works to show that Maṇḍana and Suresvara 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.\(^6\)

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 Suresvara’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.\(^7\)

\(^5\) Ibid, p. L.VII
\(^6\) Balasubramanian, R., A Study of The Brahmasiddhi of Maṇḍana Miśra, pp. 11-14
\(^7\) Introduction to BS, p. 1
It is not known how these references, which lend support to the fact that the views of the school of Maṇḍana as embodied in the *Brahmasiddhi* are different from those of the school of Śaṅkara which Sureśvara closely follows, can prove that Maṇḍana and Sureśvara are different persons. It should be pointed out here that Kuppuswami Sastri himself admits that Maṇḍana’s exposition of the Advaita doctrine was based mainly on a pre-Śaṅkara phase of it, while Sureśvara’s exposition of that doctrine was entirely dependent upon its Śaṅkara’s phase.

It has already been said that Maṇḍana was both a Mīmāṃsaka and an Advaitin and that, when he was converted by Śaṅkara, he recanted not only his views of Mīmāṃsā but also of Advaita. It is no wonder, therefore, that Sureśvara coming under the influence of Śaṅkara differs from the views as embodied in the *Brahmasiddhi*, for those views relating to the Advaita, doctrine are characteristic of the pre-Śaṅkara period. Sarvajñātmamuni and the commentators on the *Samkṣepasyārūkā* 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 *Naiskarmyasiddhi* 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 Cītsukha 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.8

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 *Naiskarmyasiddhi* 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.9 Suppose we had no knowledge of the tradition. We had only the works of Maṇḍana and the works of Sureśvara to guide us. There is no kind of possibility of our identifying the two. If in modern research, we had established the view of the two persons being different on the strength of the differences in their names and doctrines and if at that time, the tradition came to us through the discovery of the various Śaṅkaravijayas of the identity of the two authors, we would not have accepted the.

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9 See his Introduction to ŚV, pp XIII-XIV, (Madras University Sanskrit Series, No. 13)
tradition and discarded the opinion of their difference so well established by internal evidences. Now we are in the opposite direction. The books regarding the tradition came first. The identity of Maṇḍana and Suresvara 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 Suresvara 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- Suresvara equation," he has not, for the reasons mentioned earlier, proved his case beyond any shadow of doubt.

We have already invited attention to the fact that in each of the three conclusions drawn by Kuppuswami Sastri several points are involved, and that the acceptance of one or two points in each of them does not entail the acceptance of the other points. In the same way the acceptance of any one conclusion does not entail the acceptance of the remaining ones. While we can readily agree with him that Maṇḍana, the author of the Brahmasiddhi, represented an Advaitic tradition different from the tradition associated with Śaṅkara, we want further evidences of an authoritative character for accepting the other points stressed by him in the first conclusion. So far as the second conclusion is concerned, we can accept all the points stressed by him excepting the last one, viz. that Suresvara 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- Suresvara 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 Suresvara 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.10

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

5. Jayasiṃha
Jayasiṃha 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 Kṣatriyas,
he was above forty. He sometimes spoke in an expansive and off guard way he
was essentially a very serious person.

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.

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

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

यदि सत्यं न कथ्यते तत्त्वं एलाहशान प्रहारं कति भविष्यतीति जानीयं किम्? सूर्योदयात् प्राक्त् युक्तान् सर्वान् शुल्ले आजोपिष्यानां। अस्मां वर्षस्वात् शूलानि तत्सतो वर्तन्ते। (Sārthah, p. 12)
(‘If you do not speak the truth we will hang all of you before sunrise. In fact, our carpenters are at work preparing the scaffold.’) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 12)

This dialogue was said by Buddha Gupta and Āditya Gupta to the robber, who are leaders of Sārtha, when the robbers attacked on the Sārtha and where capatured 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.

(‘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 Manibhadra 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 trusty gods and goddess, knew the Buddhists Manibhadra Yakṣa god, the protector of the Sārthaka. Nagabhatta 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 Sakti. At that time the writer nicely had written these dialogues and made the novel interesting.

एवं वदति मध्ये सा किं वाचलसि। सास्कात् वद। इति अपूच्छत। साधकः शर्की कान्तिक काण्डितं अपेक्षितर। अमावय्या राश्रि भ्यंषान निर्जनप्रदेशे वा कैशिवतं विधानं साधकः योगिपुरुषां कुर्यात। नैशुन्न तत्पूर्वायाम एकम अमृतं ल्याम मम शब्द्वयम भवितव्यम। ल्याम एव भवितव्यम। अन्यां कामपि शर्कि भावितमुख वा पूजयितमुख वा मम मनः न अप्युपमच्छिति। (Sārthaka, 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 Sakti (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 Sakti. Only you. I cannot look upon anyone else as Sakti 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 Sakti. 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.

(Śārthah, 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

परेशु प्रातः शैलं लिम्पन्ती चन्द्रिका अब्राहीत् - परहृद यथा लयम्य कूंता तथा मातृयोनेह पूजा अनुमति किम्?

पूजा अनुमता। किन्तु मेघुन निषिद्धम्?

कसाद् अयं मेधं?

कसादिति वेतु, कसादिति वेतु, इति बुद्धानस्य मे कोपः उत्पन्नः। एतावद्यपि न जानासि? सा मातृयोनेि। जन्मस्वान्। केवल पूजार्थ तत्।

पूजावेलां योनिि सकलपद्वय सजन्माः महामायात्तलम् इति भावनया एव पूजा करोऽि। मेघुपारस्ये महामायात्तलम् संयुज्ञामाः महेश्वरतत्तलम् एव अहम्, इति भावनायाः स्थायत्तलम्। शुद्धत्तलसप्तं कल्पनामाः किरिमाणायाः माता इयम्, पली इयम् इति मेधं एव न युकं। एवं रिखते मातृयोनीमेशुदुः कुतो निषिद्धम्?

मम मनसि विचित्रित्स्य समुच्यना। अस्यं प्रशं तात्तचकमूर्ति समीचिन्। किन्तु किरिमातीि तंद्रयो न केवलम् अस्तयकरः, अथि तु पापकरः। महिष्ठीपाठशालायां कलितस्य तर्कस्य

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The next morning, while rubbing the oil on me, Candrika 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 pathasala 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 Yadhubhavra 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 than the actual problem of Candrikā started. Those music lovers were captivated more by her beauty than her singing. She became puffed with pride as she was not only admired but also worship by cognoscenti. But Yadhubhavra 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

कसरात्? किं नयः साहित्यं न अधीतम्? इति सः अफूलित।
साहित्यपालेः कमलपुष्पस्य चमककदलानां वा प्रत्यक्षं दर्शनं न कार्यति।

माम् अन्यं कथयसि लम्? नां ह तथा कथयामि। भवतो वास्तवस्थितो भवतम् अहं
चूतवति। अवेश्यां वास्तवे प्रवेशस्य आपासं कृत्वा एष अन्यं इति भवनां मा स प्राचौढः
भवान्। (Sārthaḥ, p. 140)

(‘Why, have I not learnt literature?’

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

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‘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.

‘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. Candrika 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 Candrika 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 Candrika 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 Candrika as follows:
Both of them love each other but Candrika wanted to live a life of ‘Sanyāsini’. 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 Pratihar soldiers were going to attack on Moolsthan and were camped on the bank of the river Shatdru. If they go back than only they would not destroy the temple. Knowing about this Nāgabhaṭṭa wore the costume of Lord Kṛṣṇa walked through various streets accompanied by two other young men. People surrounded them, he spoke loudly in the trumpet that, let the temple be demolished they may build the new temple, but the army would not go back. He requested the people to fight for freedom. He gave this message of Lord Kṛṣṇa all around until midnight. In the early morning, the five Arab soldiers broke open the door of Nāgabhaṭṭa’s house arrested the three of them i.e. Candrikā, Cāruṃati 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:

("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 कच्चात्त्वपर्योभं - लं तव देशस्य स्वर्णी मतानि जानासि इति। भवतु | गुणाकं मतानं समान्यांशः कः।

धर्मं?

धर्मो नाम कः | स एव इंवरः न्तु?
ईंवरस्य धर्मेष्या नास्ति। धर्मः मानवेन अपेक्षयते। अपि च सर्वाणि मतानि इंवरं न अन्युपयति। जैन-बौद्ध-साध्वयमतानि इंवरं तिर्स्तुकुम्भिति। पूर्वान्नानांकं इंवरस्य अतिरस्तुकुम्भिणाः
अपि तस्य सीमितिधिकारं कल्ययन्ति। धर्मणां जीवितं मनुष्यस्य ईंवरापेष्या नास्ति। तत्र विश्वासस्य आवश्यकतां च नास्ति इति बौद्धिनं मतानि घोषयन्ति।
इंवरं तिर्स्तुकुम्भिणानि मतानि? इंवरः नास्ति इति लं चारं कतुर्मु शकाः वा।
कतुर्मु शकोऽभागी।

ताहि लया सैलानेन भवित्वयम्।
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 ‘Sarthah’ of S. Ramaswamy, p. 266)
‘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, Vaiseshikas, 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."

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. Bhyrappa 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 Candrika. Erotic sentiment originates from the abiding feeling of love (Rati). Here the author showed the pure love of Candrika towards Nāgabhaṭṭa as she was a sanyasini. The 'Alambana' and 'Vibhavas' are the hero and heroine, here Nāgabhaṭṭa and Candrika.

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 Candrika 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'?
‘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, ‘Krṣṇa, come to me, Krṣṇa.’ 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 Nagabhaṭṭa and Candrikā. ‘Ālambana Vibhāvas’ are Nagabhaṭṭa 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. Candrika 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 –

(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 ‘Sīhāyi-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 delineates with erotic sentiment.
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 Candrika 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:

(“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.

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.
('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.
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’. ‘Sīhāyi-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 ‘Vyabhicārī-Bhāvas’ are the ‘Sāncārī-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 ‘Sīhāyi-Bhāvas’ of the ‘Karuṇa Rasa’ is (grief) when manifested by means of its ‘Vibhāvas’, ‘Anubhāvas’ and the ‘Vyabhicārī-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 ‘Vyabhicārī-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’.

‘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

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

Here, the ‘Sthāyi-Bhāva’ of ‘Karuna Rasa’ is grief of Yadubhadra, who was blind and not so handsome. ‘Ālambana vibhāva’ of ‘Karuna 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 ‘Saṅcārī-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’.

बुधवारपासे पूर्वम बुधं बोधिसिल्लुपेण बहुथा अवतारन कृतवान् इति श्रमण विश्वसन्ति। भवता आपै एतं इत्तयं स्वातः। कदाचित्त बोधिसिल्लुपकथशास्त्राय भूवा सार्थ मुख्यं सन वाणिज्यम् अकरोति इति कथा ते कथयति। ततस्मन् काले अन्यं कथचन अविवकी सार्थ वाहः स्वीयं पञ्जशास्त्राकोपेत सार्थपी बोधिसिल्लुपार्थन सारं नैतु मयम् कृतवान्। किंतु विवेकी बोधिसिल्लुप आलोचितवान् यदि तावान् सार्थः प्रायति, तत्त्वं मायें जल-स्थल-दास-आह्वानादेवैलं भं म्यं भविष्यति इति। अतः स्वीयं सार्थम् पृथ्वेयं अवितं। स्वेन सारं स्थिथिः आगतम् अन्यं पुरोगन्तु प्रेयतिकृतलया स्वयम् अपि स्वीयं सार्थं लक्ष्यस्य भाषायनं प्राप्तिवानं इति कथा कथयते। पुनः एकदा बोधिसिल्लुप काले सार्थावऽकुंभुद्धये जताः। छायाजनरहितायामपिया महंसूचिः यथा कथयपि जीवस्य अपाय न स्यात् तथा सार्थम् आविष्कारं इति कथयापि कथयति। पुरजन्यदा वस्तुपरिता नौका समुद्राध्यं प्रायति सं। वणिज्याः मुक्तः रत्नानि च रक्षितानि। अनुकूलं पवनो वहितं सं। मायें तैैं बहवमस्त्याः दृष्ट्याः। महानतं मस्त्याः अल्पगण्याः मस्त्याः खादंति सं। ते वणिज्ये पुरस्तात् तरंगं बुढंतं तिनिष्क्यालम् आप्यस्य। समुद्राध्यां दीघानमभवन्तः अपि ते ताहां तिनिष्क्यालम् पुरानेव दृष्ट्यन्त। तस्य देहस्य तुलिन्यां ईश्व तैैं दृष्ट्यन्ते सं। यदा सं बदवं व्यवदाते, तदा समुद्राध्यं तत्र नदीप्रवाहवते अन्तः प्रविष्कारं सं। कृमाः जलाश्याः जलसूक्रस्य अस्याः मीनाश्च वधनवायाः तिनिष्क्यालम् उदरं प्रविष्कारं सं। तस्य अधिकाः प्रज्जवाति रक्षर्नेन इव दीप्यतसं। तेन तिनिष्क्यालेन समुद्राध्ये आलोचिते सति नौका समतोल्लेना अवभवत। आविष्कारं अवश्यः तथा प्रभुतम्य आरम्भत। नौकानिर्मित्याः वणिज्ञ उद्दीप्य अवबीर्ये मदुधिम मञ्चलम् अहं नौकाः 204
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 the depth of the ocean and swam away. There also the Adbhuta Rasa is nicely delineated by the author successfully. Thus, we can see the deep knowledge of the Buddhism as well as historical knowledge of the author.

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

ोदनः कस्मति न भक्षित्ति?

नां गांसाहां स्वीकरोि

तै उभी मम कःयोः हल्तं प्रसार्य मात्र उत्याय इदानी चर इति अवज्ञातः। मम पादयोः वास्तव्यदीर्घं

शूद्धकलाशिणि मुदिता आसीत्। तां पुरतोऽ पश्चाच्य कर्षनं हरामि स्म तस्येव शिलामयस्य

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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 Bhayānakā 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 Bhayānakā 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.

‘It is natural to lose consciousness when one is lashed on an empty stomach.’ I said.
'If you speak the truth we will give you food. The kind of rice without meat which the priests of your caste eat’, one of them said in pretence. Looking back with keen eyes, I said, ‘You want to pump out lies by tempting me with food?’

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

Here the Bhayanaka 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 Bhayanaka which made Nāgabhaṭṭa unconscious again.
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. 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 bread 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

Natyasastra, Edited by N. P. Unni, p. 177
held on to the chains on my hands. Not just the stench, but the fact that the two of them were standing right in front of me was inhibiting and I could not relieve myself. They shouted, ‘Why are you taking so long? Finish it soon.’ I replied ‘If you keep standing in front of me I cannot do it. Just go out of my sight; I am not going to run away.’) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 257)

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

In the following situation also the author described the situation disgustfully, which even shakes the readers terribly. When Nāgabhaṭṭa interrogated and asked that who sent the drama troupe. He told that no one sent they had their own drama company. But they wanted to listen some other answer, they go on torturing him. Hit him a whip, burnt his elbow by a hot iron rod, pierced and twisted the needle in his right hand. Thus they tortured him very terribly. Then they were going to insert the big needle into his urinary tract. The author sketched the disgustful situation as follows.
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 Buddhish savants takes shape graphically in the novel, augmenting the authenticity of the 8th century glory of India.
The different philosophies like Verdic philosophies, the Buddhist philosophies, the Purva Mimamsa, The Uttara Mimamsa, Advantic 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:

स्वकीय तुमुलम् इष्टालिष्टं च दमयता महता उद्देश्यन साधनायि अम्यपग्नम्यनानां मन्तनाम् एव अध्यात्मं कथयन्ति खलु? (Sārthāh, 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. Bhyrappa.

VI.IV.1 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. These had been further subdivided into Vajrayana and Sahajayana and they were fighting one another. They also took on the local colour of the countries to which they travelled. Buddhism was snarled with logical tanglest arguments.

The writer deeply studied the Buddhist philosophy and used step by step throughout his knowledge. As far as the 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.

Mahadevan, T.M.P., Invitation to Indian Philosophy, p. 133
Nāgabhaṭṭa the hero of the novel heard the name of the God Manibhadra 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 Manibhadraya”, 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 Manibhadra Yakṣa to the chief of the director of Sārtha BudhaŚreṣṭī. Then he said as follows.

हार्ष्यश्वदेन केवलभूवाणिज्य नावगताया। समुद्रवाणिज्या अपि अत्र अन्तर्भवति।
विभिन्नमूखश्च प्रवर्त्तनां वाणिज्यं बहुशस्त्र सागरे प्रयात्तिकं नैमिः साध्यते।
शैलान् काननानि नदीं मृदूपूर्वश्च तीर्थां गच्छन्ति भूसार्यांत् समुद्रसार्यां स्वयं प्रायकयते।
भवतां धर्मशास्त्राणि समुद्रतरणं एवं निषेधिति।
एव रथश्च सागरसार्यां संक्रान्तं देवाः यश्च वा क्यं लयेऽर्थः?
(Sārthaḥ, 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 Manibhadra 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 BuddhaŚreṣṭī answered him as follows:

बुध्धवप्राप्तोऽ पूर्वम् बुध्दः बोधिसत्वस्वपेन बहुश्च अवतारान् कृतवान् इति श्रमणम्
विश्वसनिति। भवतां अपि प्रत्येक ज्ञात्स्यात्। केदारितः बोधिसत्वः प्रज्ञाशतश्चादि।
भूसारं सर्वं वाणिज्यम् अकरौतः इति कथा ते कथयिति।
तरितं काले अन्यं कश्चन अविचक्री सर्वं
वाहं स्वयं प्रज्ञाशतकोटिकेन सार्थमिः बोधिसत्वसार्थं सार्थं नेतृं प्रयं कृतवान्।
किन्तु विचेकी
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 Sarthah, p. 17)
Kashi and led his Sārtha safely through a vast waterless desert which had no shade, without any injury to any of the members of the group.

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

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

Nāgabhaṭṭa also became speechless, as there were so many gods in Vaidiks, but the god who protects Sārtha was not there. Then Buddha Śreṣṭī replied that as the Vaidik religion was so ancient religion that the kind of trade as Sārtha was not there at that time. So no question of any type of God arises. Here the author clearly said as the Vaidik religion was the oldest of all religions. Then again BuddhaŚreṣṭī replied.
प्रश्नः अयं लक्ष्यस्य मामं अस्पृश्यत। वैदिकेऽ एतात् देवः कथितं कुतः नारित?
दायानलः न ज्वलेत् इति, गृहम् अस्मिनं गा स सूर्दितं च प्रार्थना सन्ति। वृद्धिः-चण्डमात्रत-
जलप्रवाहस्य आयनं कुर्विणाः देवाः सन्ति। दुष्टशास्तिम्यो रशत् देवम् अर्थस्ति। विद्याधिवेदता
अर्थस्ति। बुद्धिधूषिनिः देवता अर्थस्ति। सम्पृद्यद्वदत्ता अर्थस्ति। किंतु सार्थानांपर्यन्त
कर्मः देवं यथा वा अस्मायां कुतसः न गोपेषितवनां? यदा अहं इमा समस्या अभिद्विने न्यवेदयम्
तदा सह अवचिताः - स्वतः एव वेदपाठः मया अधिगताः। तत्र प्रवेशं ज्ञानं वा मम नारितः। तथापि
व्यवहारलुभेः यद् शार्तिः, तद् वदमि। वेदाः प्राचीनाः। कृपियोपालनासंमृद्धिः मन्त्राः तत्र
सन्ति। मन्त्राधिवेदतर्सन सन्ति। तत्तदीर्द एतात्त्त् वाणिज्यं न आसीत। वेदार्थान् वेदणामाणाः
भवाद्रानां पण्डितानां वाणिज्यायृढी आसिक्ष सो आसिक्ष अपि नारित। आत्रा अपि नारित। एवं च
tददुकुलस्य देवस्य सार्थकाः कर्मं प्राप्तेः? अन्याः अपि विषयं भवतिः अवधानायोवर्तम् स्थायिः
सार्थकाः सदैव यदि एक्कृमूख धर्मित, एक्कृमूख च भुजिते, ततिः कियत् सौभाग्यम्। मदिया
जातिर्या, तदिया जातिर्या। तेन पक्वः अहं न खाद्यमि। इति एकः अपि चूली प्रजात्यां
उपविषिताः चेत्, अन्यं करं कर्मं प्रवेशम्। बौधयं प्रवेशम् चेत् भोजनोपहारादिमधेः परिहाः
भविष्यति। मम भवताः बौधाः भवित्त संबंधम् इति भावना सार्थानाः वर्तिः चेदं
भवति विस्मयसः न भवितं खलु? (Sārthaka, p.19)

(The object of this question touched me. Why isn’t there such a god among
the Vaidikas? 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 argues our intellect. There is a goddess who
gives wealth. But why did not the 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 Vedantic. 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 there 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 “Manipadmaaa Hum” then he told these following words.

अपि युगामां सर्वेऽपि मणिपद्दो हुम्धैं इति मन्त्रयैं अरोपयाय, अथवा ... इति भिक्षु वाच व्यरमयत्। किंतु तस्य सकलं वदद्य व्याप्तवतं विसत, तथा तत् चक्रवर्केः दीप्यमाना विद्वृत्त च अह सर्वं जानामि। सर्वं तं मन्त्रं न अरोपयायं। रसायं नव नवं न जातं। ज्ञातोपि तस्मिन् सर्वं विच्छिन्नं न आतीतं। यदि सर्वं सविचारं संस्कृतं ज्ञैव, तस्मां तस्मां तावदक्षणं कर्तुपूर्व, अपि न शक्तुऽभिः मन्त्रयं महिमं तानं दूरतं एव विषेषणं इव्यािदीनं अर्थतरंगानं उदभावताम्। (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 picturised lively the ‘Chaitya’ as under,
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. Mahiṣmati 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 ‘Viśwaroopa’ had been altogether forgotten. Nobody knew him as Viśwaroopa. 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 pāṭhasālā of Maṇḍana Miṣra 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 the give us grief throughout our life.

कामो नश्वरः, तन्नृपति च नश्वरी इति भावना अवर्धत्। कामो जायते, तन्नृपति मियते, पुनः जायते, तृणिपर्वतं बीडिका उनाध च एकश एव सत्यमिति भ्रमं जनयति। जीवनं नाम एतां नश्वरकावश्यां जननमरणं गमला, बुध्देन उपदश्येत् समुविलम् इति अभावत।

(*Sārthah*, p. 63)

Sexual satisfaction was ephemeral and did not last. Sexual desires are born, and they die when satisfied. They are born again and drive you mad till gratification gives the false feeling that they are the only reality. As soon as they are satisfied, they die. The Buddha was right when he said that life was just a string of these births and deaths. (The Caravan 'Sārtha' of S. Ramaswamy, p. 58)
Here, the author rightly described about the aim of our life which was not only worldly enjoyment but we have to overcome those enjoyments and seek something higher, which is possible for each individual. Vishvakarma stapati was scalaptor, who was building Chaitya, once met Nāgabhaṭṭa and said,

... (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 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 vert nicely. Each biddhist is enthusiastic about propogating his religion, which is an essential aspect of their religion practice. In this novel the writer used this plot nicely through the character Viśvakārma 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 Buddhists 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 Buddhist by continuous hampering and propogation of their religion in 8th century.

(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 pesterin 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 propogation 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 Krṣṇa said,"Whoever the devotee wishes to worship the image of God in his own Favourite Form with the total devotion, I will appear to him in that form and strengthen his devotion". No one should compel anybody else for conversion of their religion.

VI.IV.II BUDDHIST TANTRA

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

(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)

(There was that expression on their faces, there was peace. Did you notice it?) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 158)
What manifests itself in the idanadi at the left is the male Buddhaattva. What manifests itself in the pingalanadi at the right is the female Buddhaattva. With their union in the Sushumna, enlightenment or Mahamudra takes place. Buddhaattva means the non-difference between the female consciousness and the male upaya.

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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 Madhyanikas 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 Yogacāra 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 seize 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 Yogacāra 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

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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 inactivity. 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 Candrika, 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.

(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. Candrika 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

आलामां रथिनं विष्ठि शरीरं रथमेव च।
बुधिं तु साराधि विष्ठिदं मनं प्राहमेव च॥

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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 form psychological point of view.

यज्ञाग्नास्ते दूरसुवैन्दे दैवं तदू गुप्तस्य तथैवैति।
दूरंगम् ज्योतिषिणां ज्यैतिरेकं तथे मनं शिवशंकल्पमस्तु।। (Śukla-Yajurveda, 34.1, 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.

यथेन कर्मान्यपासो मनीषिणे वहे कृप्यनि विद्येशु धीरः।
यदवृै प्रजामतं प्रजानं तमो मनं शिवशंकल्पमस्तु।। (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.

यथव्यानमुत चेतो गुरूविशयं ज्योतिषिणतरस्तत् प्रजासु।
यस्मानं तत्तैं किं च चन्द्र कर्म किरणो तथे मनं शिवशंकल्पमस्तु।। (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.

यथेनेवेद भूतं भविष्यति रूपाृत्तितममृतेन सर्वं।
यथेन यज्ञशायस्ते सप्ताहोत्ति तथे मनं शिवशंकल्पमस्तु।। (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.
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.

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.

(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.
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 ‘Sūrtha’ 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 (chīta) from taking various forms (vrūtti). 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.
(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 Manđana 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), Iswarapranidhana – 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.

एकौं सोपानम् आरूढः सम्प्रज्ञाताः असम्प्रज्ञाताः समाधिः चेन प्राप्तवच्छः, सोस्यं यस्यां कस्यां अपि पूर्वजानमया बलिपुरुषः भवेत् वा? इति आस्ताम् असान्त्वयम्। (Sārthaḥ, 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 लिधिमा गरिमा प्राप्तिः प्राकाम्य विशिष्टम् ईशितं वथाकामावसाहितता इति विविधाः सिद्धवच्छः प्रक्षां भूवता तं मोहयति। (Sārthaḥ, 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 Śāliningi 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 Śāliningi 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 achieved the power of mind reading through the proper meditation and continues practice of eightlimbs of yoga. He started reading mainly, the minds of Śālinī and Amaruka.

न शालिनियाः नन्दा एव, अपि तु समपूर्ण परिश्रव्यो गोवरीमूलं। तारावधाः बहिरं करण। आध्य-नारायणादिफलवुष्कहह। मलिकाः- जातिप्रभुतयों लताः एव न, बकुलाच्यकाच्यकोऽवश्च अपि शोभते। मध्ये राजयोगां शैव्याः निर्मित लोकमिधि सौरेक्षुः गृहम्। वनस्य द्वारे दौरारिके।

tasya सप्तारष्यवश्च एका बालिका बहुती अशि। तस्याः नासा नयने च शालिनिः अनुहारित। शरीरंकण्ठः अमास्यः। स्नानुपहे शालिनी स्नाती असि। शरीरं स्तीलोचनमुखम् असि। तस्याः पूर्ण मोठंकं तनुपूर्तं शरीरेश्चन्द्रम् अदृश्यं जातम। अर्थ विना सदा चाकामुः। उपवेशाच च इत्यने जायमाना स्वूलं। कदते वशसे बाह्ये कृपयोधुलयां शेष्यमानानि सैवंकणिसं भारवियत आभारणि। स्नानवेशाय अपि अविवेचनायानि आभारणि। सुलोणां वारी पात्रं पूर्वित्ता शरीरस्य उपरिस्थित्वमयाः। तस्याः मनः अमससं शारदि। वैधेयम् च च मूर्छा रोगेन मियाम।

लालूको उदयी नाशि इति प्रभासया माम उपवचस्य रोमाज्ञवित्ति स। वव्यक्तं। एकं शिशुं प्रसूतं शरीरबन्धकं किर्क्तं शिलिलो जातं। इति द्राकै दुर्युक्तान। जनानां केषामपि दृष्टिपातो ग्या भूविदित निर्मितं इति गृहं मम एकाकिनिजीवनाय वस्त्रगृहं जातं। मम प्रभृतिद्वाराव्यतिरि वेलायं श्री तृतीयविहार बिज्जाना कृत्यान। महत्ता कार्त्तेन चेतना समृद्ध समृद्ध आनीतं तं फूडिन्यो अहं सर्वं भावाभिमानं च हिता लक्ष्यं विषयस्य आगत। सम्प्रभृं च विवाहं थरुः सज्जिमूलम्। इति श्रृवटो। अपि एतत्स विस्माः। इति फूडवेत्ती। फूडद्विधियो प्रुषं पद्म्यदग्धाः अपि अधिकाय नाशि। यदि ते अन्नानान्ननेनयाभिमानां विवशे नृत्ताः भविष्यति, तति दृश्यं\। इत्यवदन् गर्णित्तभंडरं। कालाविचं कर्त्तं। तदनं वर्षन्यात प्राप्त मित्रम। राष्ट्रो निजः पदवंशः। इति न कर्तिवन्यं मां वच्छुखी उन्नीयं पश्चित। गृहकम्बिकायुता चेती अपि गृहं पश्चालनम्।
(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 ‘Śārthaka’ 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.
“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 Pathālsha, where he used to here about ‘Advaita’.

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 ब्याधिष्ठि विज्ञानायु स्थवान् । आस्मायणां तत्रभवत्वा वर्य तं दृढीकर्षितार्थसंयोगेऽऽपि इति उक्तकु रणस्त्र आपयम् अकाम्यत् । ततसं अबब्रवीतं सर्वं उत्तरसं अनुभवेन एव वैदिक्यम् इति अस्थाय गुरुमण निभिष्टम् । संययुक्तिः तस्य तेन देहन कामनुभवां अनुभिष्टम् । तत्त्वं हींमं कर्म स्यात् । अत्र यदि यथौ कोषि गुरुस्थिः भूतस्य स्यात् तत्त्वं तस्य शरीरं स्वयूमपशरीरेण प्रविद्य कामनुभवं प्राप्तस्य इति सः निर्णायितवान् ॥ ब्रह्मानिनिः अपि
Swear that you will guard the secret as prescribed in the Sastras. I will make sure through my spiritual powers that the contract is sealed." He continued later, ‘Our preceptor and guruji decided that the answer to Bharati Devi should be given only by direct experience. As he was a sanyasin, he did not consider it proper for him to enjoy sexual pleasure. It was not the done thing. So he decided that when a married man died, he would occupy his mortal body with his own astral body and experience marital bliss. This was how direct experience could be had. Both of us, his disciples, objected that even for a Supreme Self-realized soul, entering another’s body even through the astral body was not proper. Whatever was done without involvement in a spirit of disinterested pursuit of knowledge was not improper, he told us. He went on to say further that he would not become embroiled and emotionally involved sexually. He told us that if ever he became sensually and sexually involved, we should free him and bring him back. He looked around through his inward yogic perception and saw that King Amaruka was dead. He walked briskly several miles and leaving behind his physical frame in a hill-top cave in the midst of a thick forest, he travelled through his astral
body with the speed of the mind, entered the body of Amaruka as it was being escorted by his followers. It is our job to protect his physical, mortal body. We are preserving it from decomposing by using precious medicinal plants and herbs. We are guarding it from being eaten by wild animals. It is in the form of a corpse. If anybody else gets to know this, they will be suspicious about the body and wonder why it is being kept there. Though it has been a month, our guru has not left the body of Amaruka and returned. It means that sexual attraction has arrested and captivated him. We do not know whether he has lost the capacity to come out or whether the very knowledge of coming out has been blocked. I must go personally and remind him of his identity and free him. This is very urgent.)

(The Caravan ‘Sārtha’ of S. Ramaswamy, pp. 228-229)

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

**VI.IV.IV VEDĀNTA PHILOSOPHY**

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

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

चतुर्थाघ्यं ततो जतं वेदपादपकाननम् |

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Each Veda consists of four distinct parts namely, *Samhitā*, *Brāhmaṇa*, *Āranyaka* and *Upaniṣad*. The collection of mantras is called *Samhitā*. *Brāhmaṇa*s give explanation useful for the performance of the *Yajñas*. These contain prose port texts which are to be studied in the forests, while the dwellers have Vairāgya (lack of interest in worldly life), are *Āranyakas*. The text that deals with the spiritual matters (*Ātman*, *Brahman* etc.) are the *Upaniṣads*. This division is not strictly right. The *Īsāvasyopanisad* occurs in the *Samhitā*. The *Brhadāranyakopanisad* has the features of both *Āśramas*. They are:
1. *Brahmacarya* (Student) 2. *Garhasthya* (Householder) 3. *Vanaprastha* (Forest dweller) 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 *upaniṣads* 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 an asocial animal. One should follow these duties which are there in Vedic scriptures. Without following these *Nāgabhaṭṭa* the hero of the novel became unsuccessful and non-satisfied in his life:

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 Brahamana- 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:

मण्डनभिष्मपुरुषः अवदतः जनमाः जातिद्वम् परिवर्तितिविंतुः न कदिचित् शक्योति। स 
खलु अपरिवर्त्यः। तस्य कुलं तद्दीयम्। तेषा तेषां कुलनियमहै तैः तैः परेऽि कर्त्तव्यः। अन्येषां तत्र 
प्रतेऽि नासित्। अधिकारींपि नासित्। धर्मगुरुः ब्राह्मणस्यापि नासित्। राजशक्तिमतः क्षत्रियस्यापि 
नासित्। अर्थशक्तिमतः वैश्वस्यापि नासित्। अन्ये यदि तत्र प्रवेष्टम् अधिकारिः दर्शितं वा यतने, 
तत्रै तस्य कुलस्य जनाः प्रमुखश्च अवक्रास्य न ददत। (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 midst of the people with their own profession, no one would have capacity to convert them. Even his guru Mandana Mishra told him as:

即使在人群中，没有人有能力将他们转化为追求自己的职业。甚至他的导师Mandana Mishra也告诉他这一点。

\[ \text{(Sārtah, p. 233)} \]

(‘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.

\[ \text{（Sārtha））) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 201) \]
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 Samhita – 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…

अविधा माया इति एकस्य तत्त्वस्य दे मुखे। गुणूण ब्रह्म निर्णयूण ब्रह्म प्रतिमालाकोक्राहर व्याक्तिक-पारम्परिकक्षेत्रस्य त्रैविध्यं जीवस्य औं ईश्वरस्य सांकीतिचं सत्त्वस्य मिथ्यालयन च भूमयः इति सर्वेऽ्विवरण यदा दातं तदा मयो अपि सर्वेऽ्वस्य स्वस्त्मं अभवत्त।

सत्र यतिः बुद्धिमान् एव इति तक्कयामि इति अवदद् जयसिन्हः।
(‘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. Nāgabhāṭṭa being an orthodox Brahmin convensed the people as follows.

According to original Vedic practice there was neither idol nor temple, only sacrificial rites and rituals like homa, havana and Yajna.) (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 PÜRVA MĪMĀ́MSĀ

The former part of Vedas consists of ritualistic acts is called Pūrva Mīmā́msā which is also consisting of religious duties, so it is called Dharmamīmā́msā or Karmamīmā́msā.

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

Formerly Pūrva Mīmā́msā did not beleive in the God, but later Mīmā́msakas beleive in the God who sent the creator.

VI.IV.VI UTTARA MĪMĀ́MSĀ

The former part of Vedas consists of Karma while the latter part of Vedas consists of knowledge. Brahma-sūtra 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) Sāṅkhya-yoga and (2) Karmayoga. Of these –

(1) All objects unreal like the water in a mirage, or the creation of a dream, Gunas, which are the products of Māyā, move in the Gunaś, 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 Sānkhyayoga.

(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 rememberance 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 Śādāhaka, 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 Sānkhyayoga however, is possible in every Āśrama, or stage of life.

If it is argued that the Lord has described Sānkhyayoga 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 Sānkhyayoga, 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 Sānkhyayoga cannot be properly understood. That is why the Lord described the practice of Sānkhyayoga as difficult and disinterested Karmayoga, being easier of practice, the lord exhorted Arjuna, every now and then, to practice it, together with constant meditation oh Hi m.
In the novel *Sārtha*, the author is keen in using the extract of the Gita throughout the novel. When the Buddhist Bhikku Vajrapāda compelling the Sthapati to convert then Nāgabhaṭṭa wanted to talk to him. Thus, Nāgabhaṭṭa was prepared to argue with Bhikku Vajrapāda, as he did not have any right to force Viśvakarmā Sthapathi 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 Pūja*’ 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.
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:

"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 *yoni pooja* (worship of the vagina). When that tantra is performed, no one else should be present. Go away now and come back before sunrise."

(‘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 *yoni 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.

(I had heard of *yoni Pūjā* and knew that it meant invoking and worshipping Śakti, the female principle, and that sexual union was 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 ‘Sartha’ 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:

>(The Caravan ‘Sartha’ of S. Ramaswamy, pp. 96-97)

Nāgabhaṭṭa learnt all from his Guru then his Guru said:

>(Sartha, 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:

(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:

(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 ‘*Śārtha*’ of S. Ramaswamy, p. 99)
गते वर्षद्वितीय ज्योतलान्धकारोः उपनिषतात भगवानमन्त्रकरोः वर्णमुक्तां दृष्टिकोणं यथा आसीत्। शांति शिलायामं उपवेश्य कुन्दकाणं जलम् आनीत्र श्रीगन्धलक्ष्मणं मुदुरु शिलायां अवविस्तरम्। मूरचते भगवद्गुरूसं समवक विलीनम् अकरवम्। वाल्लापि निष्कुल कुन्दकुमुक्तं हरिद्राचुर्णं च प्रृथकं वयात्। लतुदर्धाकाणं— शिलासंवधेयं संघर्षितं विनिमयं उत्तरां तैतारितसिद्धियों द्वयों प्रगतिदीपियों वर्ति व्रजाल्य हरिद्राकंकुमुक्तववलितं ततं शुपकुटसं वरं बोधु समाविश्वम्। तां गण्डलमयं उपवेश्य विज्ञानानम् प्रसिद्धं भस्करपायं तां पाययिच्या, तदर्थम् अहं पीतवान्। ततो योगिनाहात्म्यनाना् परितुम् आरम्भों

श्रीरायं जानकीनाथं शीतलायोकोपरेंजकं।
राजण सकुलं हवयु पुनरागतव ऋद्वरि।
माधवीयोकसुखशी नासित योनिरक्षीतले।
तत्कुंजू कठिनी दुरें योनितस्याः सुपुनीतता।
तत्वां पूजनात्रिश शिवोऽहं शृणु पार्वतिः
राधयोगिनं पूजयिच्या कृपणं कृपणात्रिशतं।
श्रीरायं योगिनाश्रियं पंछयं जियनो रगें।

इति फँसैं ग्रहें ग्रहें ग्रहें सृष्टिः सदिः
लक्षकाणं स्रवणाने मध्याणांवेत्रां सन्ति।
योनिपाः
कालिका, योनिधारों अप्रकृतं वियुक्तिः,
योनिधारों सुतं, योनिधारों भैरवी, योनिधारों
चिन्ता करंतं/ इति मननां उक्तं शक्तिः
विनाशिकं विनाशिकं क्षयं विनाशिकं
विनाशिकं विनाशिकं विनाशिकं
हस्तं शुद्धि वानं वधाश्च तत्र अस्मि।
शालीकाणं उपविद्याविद्याम् योगमार्गं
अर्द्धात्रीं इति जानस्य सत्वाश्च योनिरोहां
जानस्य सत्वाश्च योनिरोहां विद्वान। इति विद्वानु
उक्ता ततः वैद्वत्तं आश्चर्यात्।
शिलाम् च, इति जानस्य सत्वाश्च योनिरोहां
जानस्य सत्वाश्च योनिरोहां विद्वान। इति विद्वानु
उक्ता ततः वैद्वत्तं आश्चर्यात्।
शिलाम् एव हस्तावलबं सत्वानमाः सा महुक्तं भस्करम्
आश्चर्यात्।
तावद्वजिनं व्रजायं ध्यानसनामां भाग्या नियत्यश्चक्ष्या
अहं पैदुकलकलं
अन्तार्तीं विस्तारं योनिलिङ्गसमांगम् नसि
ध्यायं सत्तां रात्रिं तत्र उपासुज्जे। पूर्वकाशे
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 Sakti 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 Candrika 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 Sakti’s clothes, smeared vermilion on her forehead and smeared her breasts and pubic hair with the sandal paste. As I knew that Sakti 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.

\( \text{सर्थियाँ वौधिक औषधि मण्डलपुजाम्। ततः वर्षिन।}
\n\text{न कमिनः अपि नगरे यत्र क्वापि गुहे वस। मण्डलं लिखिता पूजितसि चेत् न कस्यित्तः}
\n\text{अतिक्रमः आगन्तुः प्रभविष्यति।} \) (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 Nalanda 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:

देशान्तरणां साधवः सत्तवः तत्र आगताः उपविशन्तु इति अभाज्जवन्धायां निर्मिति महतः अलिन्दम्। विक्रममात्रतस्य केशर- कर्णाक - चोज्यास्त्रिकाले अन्तः गौड- उकज्ञो- मण्ड्याविद्वन्त- आगताः सन्यस्तिनाः अस्य अलिन्दस्य उपरि उपविश्य ध्यानननाः पवितरिः स। असिन् एव स्थलः खलु स्वाधीनां शिशुं कृष्णं बहमाने बसुदेवे नवींं युमां तरीरतं आगते सति, आणण्मास्त्य वृष्टि पूणं प्रवहलती स्वप्नाहां नियन्त्रिः स्निधा भूला तत्सै मार्गं ददै। जन्मात्माम् आगतं को वा साधुं इदं स्थलम् आगत् नवाः मार्गार्यम् कतुकर्मम् स्थानम् अट्टवा निवत्ते? केवलत: अयावं उपविश्य ध्यानं कुर्विन्त। सर्वं रात्रिः ध्यानननाः यापविन्त। जन्मास्त्यम् विद्वेशे तु जनस्थानं गण्डच पर्यं शब्दाद्वैतं तुलनानां गोतापाठ-धोपेण मिलित। अत्र विषालाक्ष्यवृक्षस्य अधस्ततः केवल साधवः ध्यानालीनाः पवितरिः। (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
Sartha 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 Kanyakubja. Here the author nicely sketched the situation through the mind reading of Jayasimha as follows:

(Sartha, 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 annex some Gurjara territory. If the independent territories like Māhīṣmati 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 Mohamed 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 Māhīṣmati 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:
(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 Candrika 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:

(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 Ghatas. 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.
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.

(Sārtha, p. 275)
(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 Vadiks who were the chief patrons of Nālandā. Even the Gujara Pratiharas 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:

...
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 ‘Śārtha’ 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.

शून्यता आचार्यनागाजुनिन बोधिता | तदेव वज्रम् आचार्यनागाजुनिन बोधिता शून्यता आचार्यनागाजुनिन बोधिता विज्ञानमात्राता च तदेव। (Śārthah, 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 ‘Śārtha’ 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.

किंतु अध्ययनवेलायाम आरम्भवादः, परिणामवादः, विवर्तवादः, समवाचिकारणम, असमवाचिकारणम, उपादानकारण, निमित्तकारण, व्याप्ति, सत्कारयवादः, असत्कारयवादः इत्यादिनां जिज्ञासया ग्रहता राजाकुमारस्य सुदर्शन कथा रूपहतारिधिता भवति स । आज्ञा आऽ दुःखस्य मूलम् इत्यादिनि सरल सुन्दराणि तत्तवानुभिन्नतालेः सार्व मल्लयुः चूर्णिभवन्ति स । अध्ययनं
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, parināmavāda, vivartavāda, samavāyikarana, asamavāyikarana, nimittakarana, upādānakarana, 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 pāṭhasālā, 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 विभिन्नज्वलावतः। ज्ञाता प्रतिभां नूतना उत्पत्ति, पूर्वायः। पूर्वस्याः ज्ञातायाः उत्तरक्षणभवन्त ज्ञातायाः सम्बन्धः नाशित। तथापि श्रीग्रंथाय ज्ञाताः उत्पदते नस्यिन् व इति हेतुः तत्सा क्षणिकानां सातलम् एकता च अनुभूयते।। एवं सर्वविन्यस्तनूिन क्षणिकानि अथ सातलेन थायनि इव गोवर्धनविन्यस्त। बुद्धकृत्व विवरणं सर्वध्व उत्ति मम अवतु। वस्तु अथ क्षणिकम् जीवं अथ क्षणिक। तथा च कस्य केन सम्बन्धः। कस्य शास्त्रं केन करणीयम्?
(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 picturised 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 Astādhyāyī, 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-चुवांशायृप-तिब्बटपादिविधाय दूरदेशेयिः आग्रहा तु स्वदेशे मबान्तरः।
यात्रायथा अवतारस्य अवतारः। पश्चात् कश्चिदं दुर्भन्तिस्य अवतारः।
पश्चात् कश्चिद् दुर्भन्तिस्य अवतारः। पश्चात् कश्चिदं दुर्भन्तिस्य अवतारः।
चक्रवर्ति
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 Nalanda 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 Mañibhadra 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 Mañibhadraya,” 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 Mañibhadra Yakṣa to the chief of the director of Sārtha BuḍhaŚreṣṭī. Then he said as follows:

सार्थाश्चेतेऽक्षेत्रभूम्याभिव्यक्त्या नावगमत्वा। समुद्रवणिज्या अधि अत्र अन्तर्भवित्त।
विभिन्नभूमं विशालान्तर्भावमात्राय वाणिज्यं वदुश्च सागरे प्रवयत्तिमिः नैमिः साध्यते। शैलसागर कान्तानिन्
नदीं मस्यविशेष तीर्थं गच्छति भूमार्थात् समुद्रसार्थं एव लाभकरं इति वैभिष्मस प्रवलिकृतम्।
Punditji, you are learned in the scriptures. Is there a god who exclusively protects travellers? Please give it a thought and tell me.' Yakšas and Yakshinis. But I could not remember any specific protector of Sārtas. 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?’

He replied that the Manibhadra 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.

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 pravṛtti (an attitude of external extroversion), nivṛtti (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. Jayasimha 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 Mūlaśṭhāṇa, one morning several hundred bearded Arabs soldiers had captured the sun temple of Mūlaśṭhāṇa. 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 & Carumati were arrested.

("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..."

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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.

(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.

Nāgabhaṭṭa, 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:

(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. Candrika who was standing close to the pyre did not weep, but was struggling to control and suppress it. The young ascetic was arranging the firewood to facilitate the burning without the slightest sorrow.) (The Caravan ‘Sārtha’ of S. Ramaswamy, p. 287)
After this, all of them took bath as he was ‘Sannyāsī’ not any type of rights and rituals were conducted by anyone. Further, we can see the author’s knowledge of music from the following quotations.

रेष्युः प्रातः अहं गद्यरस्य अलिम् उपविष्ठ्या आसम। अन्यस्यम अलिम् प्रायः
विनासंख्याः वटवो वृत्तवो समुपविष्ठः पद्मासनस्थाः सामवेदपथं कुरुष्यति स। यामगानम्
उदातातुदात्वंसरितादिधु स्वरेव संगीताभेषु सम मनः लीनम् आसित। वटुनां सामूहिके वेदपथने
अन्याचिक्ष्यी भावः उन्मिष्टाय स। (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 Bhāvānvāda 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 Gadyānvāda 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 translation has played closely 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 customs 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 ascetism logic and
vision intermingle inextricably to create an experience that is rich and strange; strange to the unitiated 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 Purva Mimāṁsā point of view and the Uttara Mimāṁsā; the Vedic, Advatic 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, Bhārī Devī 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 drown 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 Midlathian” 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 is 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 trabulations through thick and thin mankes 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 invation; 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.