

**Institute of Distance and Open Learning
Gauhati University**

**M.A. in Sanskrit
1st Semester**

**Paper 1
VEDA**



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Block Introduction

The first paper or first block termed as 'Veda' mainly deals with the *Rgvedasamhitâ* and Vedic accents. The Vedas are the most precious and prestigious heritage of India. The cultural heritage of India is enshrined in the Vedas. The *Rgveda* is the most ancient of all the works in Vedic literature which comprises the panegyric verses addressed to various gods, praising their mighty deeds by the Vedic seers. The first unit of this paper is an introductory note on the basic concepts of the R̥gvedic pantheism with a brief note on the *Rgvedasamhitâ* along with the R̥gvedic concept of god. Agni and Surya are the two important divinities of the *Rgveda*. In a large number of hymns of the *Rgveda*, these two gods are praised. In the second unit of this paper, the contents of the *Agnisûkta* (1.1) and *Sûryasûkta* (1.115) of the *Rgvedasamhitâ* are arranged. The third unit is the contents of the R̥gvedic sûktas 1.3 and 10.146 which include the eulogy of the Asvins and other gods viz. Indra, the Viszve-devâh and Srasvati and Aranyâni respectively. The subject matter of the fourth unit is the arrangement of the *Rgveda*. This unit includes the arrangement, recensions, text, language, accent and commentators of the *Rgveda*. In the fifth unit, a discussion is made on the contents and date of the *Rgveda*. This unit deals with the discussion on the various types of the R̥gvedic hymns and its probable date. A distinct characteristics of the mantras of the Vedas is that these are always recited with accents. So, accents play a very important role in the Vedic texts. The last unit presents an idea of the Vedic accents which aims at acquainting the learners with the nature and characteristic features of the accents.

The Six units of this block are arranged as follows :

- Unit 1 : An Introduction Note on the R̥gvedic Pantheism.
- Unit 2 : R̥ksamhitâ-Agnisûkta (I.1) and Sûryasûkta (I.115)
- Unit 3 : R̥ksamhitâ-Aranyânisûkta
- Unit 4 : Arrangement of the R̥gveda
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Unit I

An Introductory Note on the Ṛgvedic Pantheism

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1.1 Introduction :

The Vedas are the most precious and prestigious heritage of India. These are considered as the treasure-trove of wisdom as they contain information of all branches of knowledge. The cultural heritage of India is enshrined in the Vedas. Science with all its branches appears to have the roots in the Vedas. The Vedic literature is the oldest Indo-European literary monument and thereby it deserves an outstanding place in world literature.

The Vedas are considered as divine revelation, i.e. *apauruṣeya*, i.e. not composed by any author and they are eternal, *nitya*. The Vedic poets are called *mantradraṣṭārah* as they visualized the Vedic hymns. They were intensely spiritual personages who revealed the Vedic hymns through their intuitive knowledge. It is stated that Brahman, the Self-born went indeed towards the eternal sacred persons, practising penance and they became Ṛṣis (*Taittirīyāraṇyaka*, 2.9.1). The *Mahābhārata* also states that being taught first by the Self-born (*Svayambhu*), the great sages won the Vedas (12.210.19). Thus, the Vedas have been regarded as the sacred and ancient literature in India.

1.2 Objectives :

This unit proposes to prepare an introductory note on the basic concepts of the Ṛgvedic Pantheism and the discussion will be made only on some important points. A brief note on the *Ṛgvedasāṃhitā* along with the Ṛgvedic concept of

god and salient features of Ṛgvedic pantheism is proposed to be presented in this unit and it is very pertinent as the prescribed texts, dealt with in the following units, are entirely from the *Ṛgveda*. Thus, the unit is designed to help you

- apprehend the fundamental concept of the Vedic literature.
- to be acquainted with the Ṛgvedic concept of god.
- trace the salient features of Ṛgvedic pantheism.

1.3 The Vedic Literature :

The vast Vedic literature, forming an important section of Indian literature, has been the fountainhead of Hindu culture and civilization. It is indeed the Vedas through which the Hindu culture has flourished to a great extent.

1.3.1 *Veda* : The Meaning of the Term :

The derivative meaning of the term *veda* denotes knowledge which is derived from the root *vid*, to know. Day nanda Sarasvatī in his *Ṛgved dibh śyabh mik* observes that the Vedas are those scriptures by which man can attain true knowledge, by the study of which one becomes learned, which helps man in acquiring knowledge or sets man to think about knowledge – *vidanti, j nanti, vidyante bhavanti, vindati vindate labhante, vindate vic rayanti sarve manuṣy ḥ sarv ḥ ṛatyavidy yairyeṣu v tath vidv ṁsaśca bhavanti te ved ḥ* / Sāyaṇācārya, in his introduction to the *Aitareyabr hmaṇa*, holds that Vedas are the books which reveal the supernormal means for the attainment of the desired object and avoidance of evil – *iṣṭaprāptyanīṣṭaparihārayoralaukikamupāyam yo grantho vedayati sa vedah* /

The term *veda* primarily stands for the knowledge par excellence and secondarily, the vast body of ancient Indian literature. The *Veda* is also known as *SZruti*, *AṂnaayaa*, *Chandas*, *Svaadhyaaya* etc.

Stop to Consider :

The Vedas are called *SZruti* because the entire Vedic texts, revealed to the Vedic seers were handed down from preceptors to disciples through oral instruction. Manu has stated in his *Manusa hitā – śrutistu vedo vijñeyo ...* (2.10).

The Vedas are also called *Āmn ya* which is derived from the root *mn* with the prefix , meaning to think of, to meditate upon. The Vedas are to be remembered or learnt by heart.

The term *chandas* also stands for the Vedas, because the Vedic texts are mostly metrical in character. Pāṇini has frequently used the term *chandas* to mean *Veda* in his *Aṣṭādhyāyī*.

The Vedas had to be repeated or studied by the Vedic students and householders also, during their daily observance of the Pañcamahāyajñas and therefore, these texts were known as *Svādhyāya*.

SAQ

1. What is the derivative meaning of the term *veda*?
2. Give the interpretation of the term *veda* according to Dayānanda Sarasvatī.
3. Why is the *Veda* called *Śruti*?
4. Why is the *Veda* known as *Svādhyāya*?

1.3.2 Major Divisions of the Vedic Literature :

The vast Vedic literature is mainly divided into two parts, viz. *Mantra* and *Brāhmaṇa* – *mantrabrāhmaṇayorvedanmadheyam*, which is stated by Āpastamba in his *Śrautasūtra* (24.1.31). Śyāma carya also states very clearly – *mantrabrāhmaṇtmakaśabdairśirvedaḥ* in his introduction to the commentary on the *R̥gveda*. Mantras also called *Saṁhitās*, are the collection of hymns, prayers, benedictions, sacrificial formulae, litanies, magic songs etc. The Brāhmaṇas are voluminous prose-texts containing theological matters such as observations on sacrifices and mystical significance of various sacrificial rites.

The Āraṇyakas and the Upaniṣads also form part of the Brāhmaṇas. Though the Brāhmaṇas deal with the sacrificial paraphernalia, the Āraṇyakas and the Upaniṣads discuss about the theosophical and philosophical matters.

The Āraṇyakas are the forest-treatises which contain esoteric doctrines. The Upaniṣads are called *Vedānta* as they form the closing part of the *Veda* or because they dwell on the highest and ultimate goal of the *Veda*, i.e. the doctrine of Self and Supreme Brahman. Each of the four Vedas has their own *Saṁhitās*, Brāhmaṇas, Āraṇyakas and Upaniṣads with a single exception to the *Atharvaveda* which comprises no *Āraṇyaka* text.

The *Saṁhitās* are mainly four in number. They are *R̥ksaṁhitā*, i.e. the collection of laudatory verses, the *Sāmāhitā*, i.e. the collection of sacrificial chants, the *Yajussāhitā*, i.e. the collection of sacrificial formulae comprising the *Taittirīyasaṁhitā* and the *Vjāsaneyīyasaṁhitā* and the *Atharvasaṁhitā*, i.e. the collection of magical incantations.

Though the Saṁhitaas are four in number, the mantras, thereof, are threefold and the term *trayī* is commonly used to signify the four Saṁhitās. The *Atharvaveda* which is a late addition to the Vedas contains many verses from the *Ṛgveda* and, therefore, they bear the characteristics of the Ṛkmantras. Thus, the term *trayī* is indicative of the three types of Vedic mantras.

Stop to Consider :

The three types of mantras are *ṛk*, *sāman* and *yajus*. Jaimini, the author of the *Purvaśikha* states – *teṣāṁṛg yatrārthavaśena pādavyavasthā / gītiṣu sāmākhyā / śeṣe yajusśabdāḥ / (Mīmāṃsā sūtra, 2.1.36-37)*, i.e. the Ṛkmantras are those composed in metrical forms with a sense, complete in themselves. The mantras that are sung, are called *sāman* and the rest is called *yajus*.

SAQ :

1. What are the four divisions of the Vedas? What is the subject-matter dealt with in each of the divisions?
2. Why are the Upaniṣads called *Vedānta*?
3. What are the three types of Vedic mantras?
4. Why are the Vedas called *Trayī*?

1.4 The *Ṛgvedasāṁhitā* :

The *Ṛgvedasāṁhitā*, simply called the *Ṛgveda* is the most ancient of all the works in Vedic literature which is the collection of ṛks, i.e. the panegyric verses addressed to various gods by the Vedic seers praising their mighty deeds. Alfred Ludwig holds, ‘The *Ṛgveda* presupposes nothing that is known to us in Indian literature, whereas, on the other hand, the whole of the Indian literature, the whole of Indian life takes the *Veda* for granted’ (Quoted by Winternitz, M., *A History of Indian Literature*, Vol. I, Delhi, 1987, p.54).

The *Ṛgveda* had twenty-one recensions which is stated in the *Pārasāhnikā* of Patañjali’s *Mahābhāṣya* (*ekaviṁśatidhā bahvṛcyam1.1.1*). Of these, only two recensions, viz. *Sākala* and *Bāskala* are available now. There are two ways of dividing the contexts of the *Ṛgveda*, one into *Aṣṭakas* and the other *Maṇḍalas*. In the *Aṣṭaka* division, each *Aṣṭaka* is divided into eight *adhyāyas*, the total number of *adhyāyas* being sixty-four. The *adhyāyas* are again divided into some *vargas*. In the *Maṇḍala* division, which is regarded as the most popular,

the *Ṛgveda* is divided into ten Maṇḍalas of varying length excepting that the tenth contains the same number of śuktas (one hundred and ninety-one) as the first *Maṇḍala*. The Maṇḍalas contain some anuvākas and the anuvākas comprise some śuktas, i.e. hymns. There are eighty-five anuvākas and one thousand and twenty-eight hymns in the *Ṛgveda*.

The *Ṛgveda* is called *Daśatayī* as it contains ten Maṇḍalas and also known as *Bahvr̥ca*, for many ṛks are incorporated in it.

Of the ten Maṇḍalas, the six Maṇḍalas, viz. II-VII, have a homogeneous character. These Maṇḍalas are called Vam̐śamaṇḍalas or AAr̥samaṇḍalas, i.e. Family-books, as each one of the Maṇḍalas contains hymns of seers belonging to one particular family. The eighth *Maṇḍala* contains hymns that are attributed to the reciter family of the Kaṇvas and that of the Aṅgiras. The ninth *Maṇḍala* has its own peculiarity as all the hymns of this *Maṇḍala* are dedicated to one deity, the Soma Pavamaṇa. The four Maṇḍalas, viz. I, VIII, IX and X are known as Prakīr̥namaṇḍalas, as they contain collections of mantras of varied contents, revealed by the seers belonging to different families.

The majority of the hymns of the *Ṛgveda* are addressed to the divinities containing exaltation to them for granting riches, progeny, cattle and so on. A large number of hymns are dedicated to Indra which is about one-fourth of the whole range of the *Ṛgveda* (two hundred and forty-four hymns), about one-fifth (one hundred and ninety-four hymns) to Agni and one hundred and seventeen hymns to Soma. Many other hymns are dedicated to the deities like Sūrya, the Asvins, Maruts, Uṣas, Pūṣan and other gods and goddesses.

1.5 The Ṛgvedic Concept of God

It is worthy to be noted that most of the hymns of the *Ṛgveda* are found to be dedicated to the deities, presiding over the diverse phenomena of nature. The hymns were conceived by the Vedic seers through their inner sight and what they revealed was the grandeur of the natural objects surrounding them. They were amazed to see the sublime, grand, beautiful and useful aspects of nature. They comprehended the true significance of the phenomena of nature so intensely that they deified the natural objects which found its expression in various forms of worship. The fire blazing on the hearth or on the altar, the shining sun, the glowing dawn, the lightning shooting from the cloud, the roaring storm evoked in the seers spontaneous emotional reactions of wonder, awe and fear which impelled them to glimpse striking phenomena of nature as gods. Nature stood as a never-ending puzzle to them due to its power and sublimity. It was the belief of the Aryan people that the hostile forces also had to be propitiated duly. The sense of awe and wonder made the early people worship the hostile phenomena of nature. Creation, sustenance and destruction were assigned to them. The Vedic people performed the sacrifices and offered the oblations to Agni who was regarded as

the messenger of gods on earth and carrier of oblations that were offered to other gods. Thus, they propitiated the gods and they, in turn, helped the devotees for their sustenance. Even the Vedic people believed in the existence of gods in the inanimate nature like pressing stones, wood, trees, weapons, the plough, the furrow etc., as they were thought of bringing about good or evil influence on man. Yaska states in his *Nirukta – acetaneṣvapyetad bhavati* (7.2.7).

Not only that, there are some gods which are simply the personified abstractions praised in a number of hymns in the *Ṛgveda*, specially in the tenth *Maṇḍala*. Thus, Manyu, i.e. wrath is invoked in two hymns of the *Ṛgveda* (10.83,84). Such other deities are Śraddhā, i.e. reverence, Anumati, i.e. favour, Aramati, i.e. piety, Asunīti, i.e. blessedness, Sunṛt, i.e. bounty etc. There are some abstract gods whose names generally denote an agent, such as Dhātṛ, Vidhātṛ, Tvaṣṭṛ, Prajāpati etc.

These abstract notions impressed the seers by their sublimity and aroused reverence in them and thereby they became the direct objects of devotion.

SAQ :

1. What aspect drew the attention of the Vedic seers to consider the diverse phenomena of nature as gods?
2. Name a few inanimate objects that were deified in the *Ṛgveda*. Why they were praised as deities?
3. Who are the abstract gods and goddesses praised in the *Ṛgveda*?

1.6 Salient Features of Ṛgvedic Pantheism :

One of the important characteristics of the Ṛgvedic religion is that every god was invoked in the hymns as the highest. That the individual gods are alternatively believed to be the highest, is termed by Max Müller as ‘Henotheism’ or ‘Kathenotheism’, (Vide, Sastri, G., *A History of Vedic Literature*, Kolkata, 2006, p.47). In the *Ṛgveda*, it is also stated very clearly that Indra, Mitra, Varuṇa, Agni – all these are the names of one and the same Divine Being, the one Supreme Spirit under various manifestations (1.164.46). In yet another verse, the Vedic poet categorically states that the wise poets, with their words shape the one Being in many ways (10.114.5). Yaska also expresses the same view that the one god receives many appellations on account of his supereminence or the diversity of functions. Or they may be distinct for their appellations are unlike – *tāsāṃ māhābhāgyādekaikasya api bahūni madhey ni bhavanti / api vā karmaprathaktvāt / prthagdhi stutayo bhavanti / tathā bhidhāni /*

(*Nirukta*, 7.5). Though innumerable gods and goddesses are worshipped in the *Ṛgveda*, yet the Vedic seers sought to establish the fact that god is only one and the other gods are the manifestations of that Supreme Being. Theoretically, it is termed Monotheism which turned into Monism in the Upaniṣadic period and it solely supports the view that the whole world is Brahman and that Supreme Being is only to be meditated.

Some particular deities are jointly invoked by the Vedic seers who shared certain functions in common and these are known as Dual divinities. The frequently mentioned names in the dual compounds are Aśvinaa, Dyaavaapṛthivī, Mitraavaruṇā, Indrāvaruṇā, Indr gñī, Indr v y , Rodasi etc. There are other Dual divinities also who are praised in a small number of verses such as Uṣāsānaktā also called Naktoṣāsā, Indrāmarutaḥ, Agniṣparjanya, Parjanyaāvātā also called Vātāpājanya etc. In these names, it is noticed that the two deities correspond to the natural phenomena as they bear some common characteristics and due to their usefulness on mankind they are glorified as gods.

The *Ṛgvedic* seers also eulogised a number of groups of gods which form a troop mentioned only in plural. The largest and most important of these are the Maruts, for whom thirty-three hymns are dedicated alone to them and seven hymns conjointly with Indra. A comprehensive group is formed of the Viśvedevaḥ or the All-gods and at least forty hymns of the *Ṛgveda* are devoted to them. The three groups of the Ādityas, Rudras and Vasus are invoked together in a few passages of the *Ṛgveda*.

▮

A class of gods, viz. Ṛbhus are also praised in the *Ṛgveda* who are not at all considered as higher gods and always treated as mythical beings praised in eleven hymns of the *Ṛgveda*. The Apsarases, i.e the celestial nymphs and the Gandharvas are also praised as groups of Vedic deities.

A few female deities are also praised in the *Ṛgveda*. The two prominent goddesses are Uṣas and Sarasvatī. Id , Sarasvatī and Mahī or Bh rati are praised together in the Āpṛī hymns. Other goddesses are Vāc, Pṛthivī, R trī, R k , Siniv lī, Araṇy nī etc. Goddess Vāc is eulogised as the Supreme Power and the hymn is widely known as *Devīs kta*.

The *Ṛgveda* states in one context that there are thirty-three gods and they are divided into three groups of eleven each. Gods are eleven in heaven, who are eleven on earth and eleven dwelling in the atmospheric region (1.139.11). In some other contexts, again it is stated that the number of gods is three thousand three hundred and thirty-nine (3.9.9 ; 10.52.6). Yaska states that according to the etymologists, there are three deities only. They are Agni, whose sphere is earth, Vāyu or Indra whose sphere is atmosphere and S rya, whose sphere is heaven— *tisra eva devatā iti nairuktāḥ lagniḥ pṛthivīsthānaḥ / vāyurvandro v ntariḥṣasthānaḥ / s ryo dyusthānaḥ* / (7.5). Śaunaka in his *Bṛhaddevatā* also supports the view that there are mainly three deities (1.69). We find evidence in support of this view in the *Ṛgveda* also which states – *s ryo na divasp tu*

v to'ntarikṣ t/agnirnaḥ p rthivebhyah/(10.155.1).

While praising the gods, the Vedic poets assigned human attributes to them in order to denote their particular characteristics. Macdonell observes thus 'The physical appearance of the gods is anthropomorphic, though only in a shadowy manner; for it often represents only aspects of their natural bases figuratively described to illustrate their activities The arms of the sun are simply his rays, and his eye is intended to represent his physical aspect. The tongue and limbs of Agni merely denote his flames. (Macdonell, A.A., *Vedic Mythology*, Delhi, 1981, p.17)

Check Your Progress :

1. Write a note on the *Ṛgvedasamhitā*.
2. Discuss the Ṛgvedic concept of god.
3. Write a note on the salient features of the Ṛgvedic pantheism.

1.7 Summing-up :

After going through this unit, you have got an idea of the basic concepts of Vedic literature. Though the discussion is made in brief, yet you have come to know about the meaning of the term *veda*, the significance of the terms *śruti*, *āmnāya*, *chandās*, *svādhyāya* and *trayī* –which are the synonyms of *Veda*. You have developed some ideas about the major divisions of the Vedic literature, i.e. *Mantra*, *Brāhmaṇa*, *Āraṇyaka* and *Upaniṣad* and their contents. A note on the *Ṛgvedasamhitā* is furnished here along with a discussion on the Ṛgvedic concept of god and salient features of Ṛgvedic pantheism. This has definitely helped you to acquire a basic knowledge about the concept of Ṛgvedic gods.

1.8 References and Suggested Readings :

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Unit II
Ṛksamhitā
Agnisūkta (1.1) and Sūryasūkta (1.115)

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2.1 Introduction

Agni

The ancient Indians worshipped Agni as the most prominent divinity. Agni is praised nearly in two hundred hymns of the *Ṛgveda*. Though Indra is praised in a large number of hymns (about two hundred and fifty hymns) than that of Agni in the *Ṛgveda*, yet in every *Maṇḍala* (except the eighth and ninth *Maṇḍalas*) the hymns to Agni are placed first and then come the hymns to Indra, which clearly betrays the fact that Agni was invoked as a prime deity than any other divinities.

Agni's relationship with the sacrifice is often mentioned in the *Ṛgveda*. The first *mantra* of the *Ṛgveda* (1.1) starts with the words– *agnimīde purohita yaj asya devamṛtvijam / hotāra ratnadhaa tamam* ,i.e. 'I praise Agni, the priest of the sacrifice, the donor, the Hotṛ-priest and the best bestower of wealth'. Agni is the central object of worship to the ancient Indian people as he is invariably associated with the sacrifice. He is called the Hotṛ-priest of the sacrifice. Agni is praised to bring all the deities to the sacrificial ground for partaking of the oblations (1.1.2). He is present in and around the sacrificial altar as he is placed as *Āhavanīya* fire to the east, *Dakṣiṇagni* to the south, *Gṛhapatya* to the west and *Āgnidhriya* to the north (1.1.4). Agni's

dwelling place is the sacrifice as the sacrificial fire is regularly kindled every day in the receptacle on the altar. He is also praised as the protector of the sacrifice (1.1.8). He is eulogised as one having the knowledge of the past – *kavikratu* (1.1.5), i.e. he is endowed with the exceptional quality of knowing all. He is called *satya*, i.e. one who bestows the result of the sacrifice to the sacrificer (1.1.5). Agni's benevolent aspect is marked in many passages of the *R̥gveda* and other Vedic texts. Agni is the best bestower of wealth – *ratnadh̄ tama* (1.1.1). The sacrificer gets all sorts of prosperity and wealth by offering oblation to Agni in the sacrifice. Agni is the most accessible god to his devotees. He is entreated to guard their devotees against all evils just as a father always looks after his son (1.1.9). Thus, Agni is praised in the first *s̄kta* of the first *Maṇḍala* of the *R̥gveda* which shows the intuitive power of the Vedic seer in depicting the fire-god Agni.

Sūrya :

Sūrya, literally the sun-god plays a great role in the Vedic mythology and religion. His name designates the visible orb of light in the firmament. In the *R̥gveda*, the sun is normally regarded as a beneficent power. He sustains the whole universe with his light. His rays lighten the world as he is the brightest luminary. All beings depend on Sūrya who is their guide.

The one hundred and fifteenth *s̄kta* of the first *Maṇḍala* of the *R̥gveda* portrays Sūrya as the soul of all that moves or is stationary – *s̄rya ātmā jagatastasthuṣaśca* (1.151.1). He is the eye of Mitra, Varuṇa and Agni – *cakṣur mitrasya varuṇasȳ gneḥ* (1.115.1). Thereby it is meant that he is the illuminator of all. The eye of Sūrya is also described in many passages of the *Veda*. He is far-seeing, all-seeing and the spy of the whole world, who beholds all beings and the activities of the mortals.

The sun is said to have followed Uṣas, the refulgent deity as a human lover follows a graceful maiden (1.115.2). This betrays the poetic aptitude of the Vedic seer in portraying the natural phenomenon. Actually, the sun is closely associated with the goddess Uṣas as the sun always appears in the sky just after the daybreak.

The Vedic poets reveal that the sun rides on a car which is drawn by an indefinite number of steeds or by seven swift horses called *haritaḥ* (1.115.3). Sūrya's horses represent the sun-rays only. As the rays are all-pervading, they are called *aśvāḥ* (1.115.3). The sun is the impeller of all. Aroused by Sūrya, men pursue their activities in the morning. In the evening, he takes away in him the vast sheet of light and seeing the setting sun everybody ceases to do their work, though unfinished during the day. This is the divinity of the sun that he is free-at-will to lead the universe (1.115.4).

Thus, in six mantras only, the *S̄ryas̄kta* (1.115) displays the greatness of the atmospheric sun.

2.2 Objectives

This unit aims at introducing you to the *Agnisūkta* (1.1) and *Sūryasūkta* (1.115) of the *Ṛksa hit* which are prescribed for your study. In course of reading this unit, you will be acquainted with some technical terms related to the Vedic sacrifices. Attempts have also been made to make you aware of the peculiarity of the Vedic language. The unit is designed to help you

- to be familiar with the contents of the two sūktas.
- understand the characteristic features of the two gods, viz. Agni and Sūrya as explained in the commentary of Śāyaṇācārya.
- appreciate the poetic excellence of the Vedic seers in delineating the natural objects.
- know the irregular Vedic words which are called Vaidikavyatyayas.

Agnisūkta (Maṇḍala 1, Sūkta 1)

2.3 The *Saṁhitāpāṭha* and the *Padapāṭha* of Each *Mantra* (1.1)

The *Saṁhitāpāṭha* is the original text of the Vedas. *Saṁhitā* means the juxtaposition of two syllables. In the *Sa hit p ṭha* or *Sa hit* -text, we find the Padas combined according to the rules of *Sandhi*. Recitation of texts according to the rules of assimilation is called *Sa hit p ṭha*. The *Padapāṭha*, i.e. the *Pada*-text is the analysis of the mantras into their constituent Padas. Ś kalya is the author of this *Padapāṭha* of the Ṛgvedic mantras. In order to understand the *Padapāṭha*, we must have a clear conception of the nature of the Padas.

ऋक् संहिता

प्रथमं मण्डलम्

प्रथमं सूक्तम्

वैश्वामित्रो मधुच्छन्दा ऋषिः अग्निर्देवता | गायत्री छन्दः

ऋक् - १

संहितापाठः	पदपाठः
अग्निमीळे	अग्निम् ईळे पुरःऽहितम्
यज्ञस्य	यज्ञस्य देवम् ऋत्विजम्
होतारं	होतारम् रत्नऽधातमम् ॥ १ ॥

ऋक्-२

अग्निः पूर्वेभिर्ऋषिभि-
रीड्यो नूतनैरुत ।
स देवाँ एह वक्षति ॥२॥

ऋक्-३

अग्निना रयिमश्नवत्
पोषमेव दिवेदिवे ।
यशसं वीरवत्तमम् ॥३॥

ऋक्-४

अग्ने यं यज्ञमध्वरं
विश्वतः परिभूरसि ।
स इददेवेषु गच्छति ॥४॥

ऋक्-५

अग्निर्होता क्विक्रतुः
सत्यश्चित्रश्रवस्तमः ।
देवो देवेभिरा गमत् ॥ ५ ॥

ऋक्-६

यदङ्ग दाशुषे त्व-
मग्ने भद्रं करिष्यसि ।
तवेत्तत् सत्यमङ्गिरः ॥६॥

ऋक्-७

उप त्वाग्ने दिवेदिवे
दोषावस्तर्धिया वयम् ।
नमो भरन्त एमसि ॥७॥

ऋक्-८

राजन्तमध्वराणां
गोपामृतस्य दीदिविम् ।
वर्धमानं स्वे दमे ॥ ८ ॥

अग्निः पूर्वेभिः | ऋषिऽभिः |
ईड्यः | नूतनैः | उत |
सः | देवान् | आ | इह | वक्षति ॥२॥

अग्निना | रयिम् | अश्नवत् |
पोषम् | एव | दिवेऽदिवे |
यशसम् | वीरवत्ऽतमम् ॥३॥

अग्ने | यम् | यज्ञम् | अध्वरम् |
विश्वतः | परिऽभूः | असि |
सः | इत् | देवेषु | गच्छति ॥४॥

अग्निः | होता | क्विऽक्रतुः |
सत्यः | चित्रश्रवःऽतमः |
देवः | देवेभिः | आ | गमत् ॥ ५ ॥

यत् | अङ्ग | दाशुषे | त्वम् |
अग्ने | भद्रम् | करिष्यसि |
तव | इत् | तत् | सत्यम् | अङ्गिरः ॥६॥

उप | त्वा | अग्ने | दिवेऽदिवे |
दोषाऽवस्तः | धिया | वयम् |
नमः | भरन्तः | आ | इमसि ॥ ७ ॥

राजन्तम् | अध्वराणाम् |
गोपाम् | ऋतस्य | दीदिविम् |
वर्धमानम् | स्वे | दमे ॥८॥

ऋक्-९

स नः पितेव सूनवे-
ऽग्ने सूपायनो भव ।
सचस्वा नः स्वस्तये ॥९॥

सः | नः | पिताऽइव | सूनवे |
अग्ने | सुऽउपायनः | भव |
सचस्व | नः | स्वस्तये ॥९॥

2.4 Prose-order and Translation of the Mantras (1.1)

1. यज्ञस्य पुरोहितम्, देवम्, होतारम् ऋत्विजम्, रत्नधातमम् (अहम्) ईळे ।

(I) praise Agni, the priest of the sacrifice, the donor, the Hotr-priest and the best bestower of wealth.

2. अग्निः पूर्वेभिः नूतनैः उत ऋषिभिः ईड्यः । स देवान् इह आ वक्षति ।

Agni is worthy of being praised by the ancient and the modern seers. May he bring the gods here (in the place of sacrifice).

3. अग्निना (यजमानः) दिवेदिवे पोषम् एव, यशसम्, वीरवत्तमम्, रयिम् अश्नवत् ।

(The sacrificer) attains through Agni the wealth, which increases day by day, glorious and most rich in heroes.

4. (हे) अग्ने, (त्वम्) यम् अध्वरम् यज्ञम् विश्वतः परिभूः असि सः इत् देवेषु गच्छति ।

Oh Agni! the sacrifice bereft of violence that you encompass on all sides, that goes verily to the gods.

5. होता, कविक्रतुः, सत्यः, चित्रश्रवस्तमः अग्निः देवः देवेभिः आ गमत् ।

May the god Agni, the performer of oblation, of wise intelligence, the true, the best of those having manifold fame, come with the gods.

6. अङ्ग अग्ने, त्वम् दाशुषे यत् भद्रम् करिष्यसि तत् तव इत् । (हे) अङ्गिरः, (एतत्) सत्यम् ।

Oh Agni! whatever good you will bestow upon the performer of the oblations, is only yours. Oh Angiras ! (it is) true.

7. (हे) अग्ने, वयम् दिवेदिवे दोषावस्तः धिया नमः भरन्तः त्वा उप एमसि ।

Oh Agni! day by day, both day and night, by performing obeisance, we come to you.

8. (हे अग्ने,) राजन्तम्, अध्वराणाम् गोपाम्, ऋतस्य दीदिविम्, स्वे दमे वर्धमानम् (त्वा उप एमसि) ।

(Oh Agni! we come to you,) the shining one, the protector of the sacrifice, the illuminator or truth, growing in your own abode.

9. (हे) अग्ने, सः (त्वम्) नः सूनवे पितेव सूपायनः भव, (सूनवे पितेव) नः स्वस्तये सचस्व ।

Oh Agni! you the said person, be easy of access to us, like a father to his son; (you) unite (with us) for our welfare (as a father is accessible to his son).

Stop to Consider :

For the proper knowledge of a Vedic *mantra*, one must know the seer (*r̥ṣi*), the metre (*chandas*), the deity (*devatā*) and the application (*viniyoga*) of a *mantra*.

अविदित्वा ऋषिं छन्दो दैवतं योगमेव च ।

योऽध्यापयेज्जपेद्वापि पापीयाञ्जायते तु सः ॥ (*Bṛhaddevataā* , 8.136)

i.e., One who reads a *mantra* of the *Veda* or recites it in *japa* without knowing the seer, the metre, the deity and the application thereof, becomes a sinner.

Again it is stated

स्वरो वर्णोऽक्षरं मात्रा विनियोगोऽर्थ एव च ।

मन्त्रं जिज्ञासमानेन वेदितव्यं पदे पदे ॥

i.e., One who is willing to know a *mantra*, should learn in each word the accent, the letters, the mora, the application and also the meaning.

Thus, the knowledge of the seer, deity, metre, accent and application must be acquired by a reader for the proper understanding of a *mantra*.

Kaatyāyana states in his *Sarv nukramanī* – यस्य वाक्यं स ऋषिः । या तेनोच्यते सा देवता । यदक्षरपरिमाणं तच्छन्दः । (2.4-6). Here it is stated that the person who perceives the *mantra* is a seer. The seer is not regarded as the composer or writer but a Vedic *mantra* is stated to have revealed to a seer. It is stated in the *Nirukta* of Yska that the *Veda* itself revealed to the seers who had handed it down by oral instruction to their descendents – साक्षात्कृतधर्माण ऋषयो बभूवुः । तेऽवरेभ्योऽसाक्षात्कृतधर्मभ्य उपदेशेन मन्त्रान् संप्रादुः । (*Nirukta*, 1.20). As we know, the Vedic learning was transmitted orally which was the most accurate method of teaching in ancient period.

A particular *mantra* is said to belong to a deity, to whom a seer addresses his prayer. The Sanskrit word to mean a deity of a *mantra* is *deva* or *devatā*. The word *deva* is derived from the root *div*, meaning to shine. He who has shined through the *mantra* is called a *deva*. The *Nirukta* states– देवो दानाद्वा दीपनाद् वा द्योतनाद् वा द्युस्थानो वा भवतीति । (7.15), i.e. *Deva* is called so for making gifts (here the root is *d*) or from being shining (here the root is *dīp*), from being radiant (here the root is *dyut*) or because his abode is heaven.

The hymns of the Vedas are metrical, i.e. these are composed in metres. The metre of a *mantra* is determined by the counting of the syllables in a *mantra*. Usually, a hymn of the *R̥gveda* consists of the *ṛks* in the same metre throughout. There are fifteen metres of which seven are more frequent. They are *Gāyatrī*, *Uṣṇik*, *Anuṣṭubh*, *Bṛhatī*, *Pañkti*, *Tṛṣṭubh* and *Jagatī*.

A metre is called *chandas* since it veils the person from the sins which he might have committed. It is stated in the *Aitareya ranyaka* that the metres indeed veils the person from sinful actions – छादयन्ति ह वा एनं छन्दांसि पापात् कर्मणः । (2.1.6).

Here the root is *chad*, meaning to cover, to veil from which the word *chandas* is formed.

One of the most striking features of the Vedic texts of the *R̥gveda*, the *Sāmaveda*, the *Yajurveda*, the *Atharvaveda* as well as of the two Br̥hmaṇas, the *Śatapatha* and the *Taittirīya* is the accented form. For the correct pronunciation of the word, one must know the proper accent (*svara*). The classical Sanskrit, however, has lost all connections with the accent. The Vedic accent is threefold, *udātta* which is uttered in a high pitch, *anudātta*, the low-pitch accent and *svarita*, which is uttered in a medium pitch. The accent is the property of the svaras or vowels. The rising accent, i.e. *udātta* is not marked at all. The *anudātta* is marked with a horizontal mark below and the *svarita* accent with a vertical stroke above. This system of marking the accent is maintained in the *R̥gveda* and in other Vedic texts, it differs somewhere.

The *vinīyoga* of a *mantra* means its application. *Vinīyoga* is defined as the relation between the *karman* and the *mantra* – अनेनेदं तु कर्तव्यं विनियोगः प्रकीर्तितः । The Śrautasūtras deal with the *vinīyoga*, i.e. the application of a particular *mantra* in a Vedic *karman*. Sāyaṇācārya, the noted Vedic commentator states about the two main types of *vinīyoga*, viz. *sāmānya* and *viśeṣa*, i.e. general and particular. When all the mantras of the *R̥gveda* are prescribed for recitation in a particular *karman*, such application of the mantras, in general, is known as the *sāmānyavinīyoga*. On the other hand, when one or some selected mantras are prescribed for a particular *karman*, such application is known as *viśeṣavinīyoga*. The three types of *viśeṣavinīyoga* are *ṛgvinīyoga*, i.e. application of only one *ṛk*, *trīcavinīyoga*, i.e. application of three *ṛks* and *saktavinīyoga*, i.e. application of the complete hymn.

Thus, the *Agnisūkta* beginning with अग्निमीळे पुरोहितम् etc., is prescribed for application in the *Āgneyakratu* of the *Prātaranuvāka*. Āśvalāyana in his *Śrautasūtra* (4.13.7) has stated –अवा नो अग्न इति षष्ठ्यग्निमीळेऽग्निं दूतम् etc. It means the six mantras beginning with अवा नो अग्ने (1.79.7-12), the hymn beginning with अग्निमीळे (1.1), the hymn starting with अग्निं दूतम् (1.12) etc., are to be recited in the *Āgneyakratu* of the *Prātaranuvāka*.

The *Prātaranuvāka* which literally means morning litany is recited by the Hotṛ priest in the latter half of the night preceding the *sutyādina*. The day on which Soma is pressed and offered is called a *sutyādina*, i.e. the pressing day. The pressing of the Soma stalks is performed duly for performing a Soma-sacrifice and the juice is offered as an oblation to various gods. Long before the day-break, in the last part of the previous night of the *sutyādina*, the Hotṛ-priest recites some mantras in order to praise the gods Agni, Uṣas and the Aśvins before the birds chatter. The mantras which are uttered in praise of Agni is known as *Āgneyakratu*, that of Uṣas is called *Uṣasyakratu* and those recited to extoll the Aśvins are called *Āśvinakratu*. Thus, while reciting the mantras of

the *Āgneyakratu*, the Hotṛ-priest recites the hymn अग्निमीळे etc. Sāyaṇācārya has stated in the beginning of his *bhāṣya* on the *Ṛgveda* (1.1) – अग्निमीळे इति सूक्तं प्रातरनुवाक आग्नेये क्रतौ विनियुक्तम्।

SAQ:

1. Who is called a *ṛṣi* of a Vedic hymn?

.....
.....
.....

2. What is the derivative meaning of the term *deva*?

.....
.....
.....

3. What do you mean by the term *chandas* ?

.....
.....
.....

4. What is a *viniyoga*? How many types of *viniyoga* are there? Name them and explain the terms.

.....
.....
.....

5. How many types of accents are there in the *Veda*?

.....
.....
.....

2.5 Select Portions of the *Sāyaṇābhāṣya* on Each *Mantra* (1.1) and Its Expositions with Some Grammatical Notes and Model Explanation :

ऋक्-१

सायणभाष्यम्-

एतच्च 'अग्निम्' इत्यादि सूक्तं नवर्चम्, 'अग्निं नव मधुच्छन्दा वैश्वामित्रः' इत्यनुक्रमणिकायामुक्तत्वात्। विश्वामित्रपुत्रो मधुच्छन्दोनामकस्तस्य सूक्तस्य द्रष्टृत्वात् तदीय ऋषिः। ऋष गतौ इति धातुः। 'सर्वधातुभ्य इन्'। अग्निमित्यादिसूक्तस्य छन्दोऽनुक्रमणिकायां यद्यप्यत्र नोक्तं तथापि परिभाषायामेवमुक्तम्- आदौ गायत्रं प्राग्घिरण्यस्तूपात् (अनु० १२।१४) इति। हिरण्यस्तूप ऋषिर्येषां मन्त्राणां वक्ष्यते ततः प्राचीनेषु सामान्येन गायत्रं छन्द इत्यर्थः। अस्मिन् सूक्ते स्तूयमानत्वादग्निर्देवः। तस्य सूक्तस्य प्रथमां ऋचं भगवान् वेदपुरुष आह- अग्निमीळे इति। अग्निनामकं देवम् इळे स्तौमि। ईड स्तुतौ इति धातुः। डकारस्य ङकारो बह्वृचाध्येतृसम्प्रदायप्राप्तः। तथा च पठ्यते-

अज्मध्यस्थङकारस्य ङकारं बह्वृचा जगुः।

अज्मध्यस्थ-ङकारस्य ङङकारं वै यथाक्रमम्॥

इति। मन्त्रस्य होत्रा प्रयोज्यत्वादहं होता स्तौमीति लभ्यते। कीदृशमग्निम्? यज्ञस्य पुरोहितम्। यथा राज्ञः पुरोहितस्तदभीष्टं सम्पादयति तथाग्निरपि यज्ञस्यापेक्षितं होमं सम्पादयति। यद्वा, यज्ञस्य सम्बन्धिनि पूर्वभाग आहवनीयरूपेणावस्थितम्। पुनः कीदृशम्? देवम् दानादिगुणयुक्तम्। पुनः कीदृशम्? होतारं ऋत्विजम्। देवानां यज्ञेषु होतृनामक ऋत्विगग्निरेव। तथा च श्रूयते- अग्निर्वै देवानां होता (ऐ.ब्रा. १२।३) इति। पुनरपि कीदृशम्? रत्नधातमम्। यागफलरूपाणां रत्नानामतिशयेन धारयितारं पोषयितारं वा।

अत्राग्निशब्दस्य यास्को बहुधा निर्वचनं दर्शयति (नि. ७।२४)- अग्निः कस्मात्? अग्रणीर्भवति। अग्रं यज्ञेषु प्रणीयते। अङ्गं नयति सन्नममानः। अक्नोपनो भवतीति स्थौलाष्ठीविः, न क्नोपयति न स्नेहयति। त्रिभ्य आख्यातेभ्यो जायत इति शाकपूणिः -- इताद् अक्ताद् दग्धाद् वा नीतात्, स खल्वेतेरकारमादत्ते, गकारमनक्तेर्वा दहतेर्वा नी परः। तस्यैषा भवति- अग्निमीळे इति। अस्यायमर्थः- देवसेनामग्रे स्वयं नयतीत्यग्रणीः। एतदेकमग्निशब्दस्य प्रवृत्तिनिमित्तम्। यज्ञेष्वग्निहोत्रेषुसोमरूपेष्वग्रं पूर्वदिग्वर्त्याहवनीयदेशं प्रति गार्हपत्यात् प्रणीयत इति द्वितीयं प्रवृत्तिनिमित्तम्। सन्नममानः सम्यक् स्वयमेव प्रह्वीभवन्नङ्गं स्वकीयं शरीरं नयति काष्ठदाहे हविष्पाके च प्रेरयतीति तृतीयं प्रवृत्तिनिमित्तम्। स्थौलाष्ठीवनामकस्य महर्षेः पुत्रो निरुक्तकारः कश्चिदक्नोपन इत्यग्निशब्दं निर्वक्ति-तत्र न क्नोपयतीत्युक्ते न स्नेहयति, किन्तु काष्ठादिकं रूक्षयतीत्युक्तं भवति। शाकपूणिनामको निरुक्तकारो धातुत्रयादग्निशब्दनिष्पत्तिं मन्यते। इतः इण् गतौ इति धातुः। अक्तः अञ्ज्व्यक्तिप्रक्षणकान्तिगतिषु इति धातुः। दग्धो दह भस्मीकरणे इति धातुः। नीतो णीञ् प्रापणे इति धातुः। अग्निशब्दो ह्यकार-गकार-नि-शब्दानपेक्षमाण एति धातोरुत्पन्नादयनशब्दादकारमादत्ते, अनक्तिधातुगतस्य ककारस्य गकारादेशं कृत्वा तमादत्ते, यद्वा दहतिधातुजन्याद् दग्धशब्दाद् गकारमादत्ते। नीरिति नयतिधातुः, स च ह्रस्वो भूत्वा परो भवति। ततो धातुत्रयं मिलित्वाग्निशब्दो भवति।

Exposition :

The *sūkta* beginning with अग्निम् etc., consists of nine ṛks and it is stated in the *Anukramaṇikā*– ‘The *sūkta* beginning with अग्निम् comprises nine ṛks and is revealed to Madhucchandā, the son of Viśvāmitra.’ As Madhucchandā, the son of Viśvāmitra is the seer of that *sūkta*, he is the ṛṣi, i.e. the seer. The word ṛṣi is derived from the root ṛṣ, to go and the suffix is -in by the rule सर्वधातुभ्य इन्.

Though Kātyāyana, the author of the *Anukramaṇikā*, in his gloss on this *sūkta* has not mentioned the metre of the *sūkta*, yet he has mentioned आदौ गायत्रं प्राग्धिरण्यस्तूपात्, i.e. From the beginning of the *Rksamhit*, all the mantras are in the Gāyatrī metre and this metre continues till the mantras seen by Hiranyast pa, i.e. त्वमग्ने प्रथमो अङ्गिरा ऋषिः (1.31.1) etc. come. Thereby it is known that the metre of this hymn is Gāyatrī. In this *sūkta*, Agni is praised and so Agni is the deity of this *sūkta*. Bhagavaan Vedapuruṣa, i.e. *Veda* in the form of a Puruṣa states the first ṛk of the *sūkta* as अग्निमीळे etc., i.e. ‘I praise the god Agni’ etc. Here the personal pronoun ‘I’ stands for the *Hotṛ*. In *īde* the root is *īd*, to praise. In *īde*, the consonant इ comes between the two vowels ई and ए and so it is changed into ष. The followers of the Ṛgvedic tradition hold that the letter इ, when placed between two vowels, becomes ष. Likewise, the letter ह, when placed between two vowels, is changed into ष्ह.

The *mantra* is uttered by the *Hotṛ*-priest who states that I, the *Hotṛ*, praise you, i.e. the Agni. What sort of Agni is praised? He is the priest of the sacrifice. As the priest of a king produces the king’s desired object, so also, Agni accomplishes the desired oblation of the sacrifice. Or Agni is called *purohita*, since he is placed to the eastern side of the sacrifice in the form of the Āhavanīya fire. Again, Agni is called *deva* as he bestows everything to his devotees. He also gives the desired result of the sacrifice. He is *hotṛ* and *ṛtvij*. Agni is the *Hotṛ*-priest in the sacrifices of the gods and it is clearly stated in the *Aitareyabrāhmaṇa* (12.3) अग्निर्वै देवानां होता, i.e. ‘Agni is, indeed, the *Hotṛ* priest of the gods’. Again, Agni is *ratnadhātama*, i.e. the best bestower of wealth. He increases extremely the riches or treasures which are the result of the sacrifices.

The meaning of the term *agni* :

Yāska, in his *Nirukta*, has shown many derivations of the term *agni* in the following manner. Why is Agni called so? Yāska states that Agni is *agraṇī*, i.e. he is the leader as he is placed first in the sacrifice. Or he is called Agni, since he causes the limbs to be lowered. According to Sthaulāsthivi, he is called Agni, because he does not become greasy. Śākapūṇi holds that the word *agni* is formed of three roots. They are (i) *i* (ii) *a* *j* or *dah* and (iii) *nī*. The word *agni* takes अ from the root *i*, ग् from either the root *anj* or *dah* and then comes the root *nī* which supplies नि.

Sāyaṇācārya explains the words of Yāska more elaborately in his commentary. He states that *agni* is an abbreviated form of *agraṇī* as he leads the army to the front position. This is the first derivation of the word *agni*. The second derivation of the term *agni* as proposed by Yāska is अग्रं यज्ञेषु प्रणीयते. Sāyaṇācārya holds that Agni is called so for being taken from the fire-place of Āhavanīya, situated at the eastern side of the altar, while performing the Agnihotra, *Iṣṭi*, *Paśu* and *Somayaga* etc. The third derivation of the term *agni*, as referred to by Yāska is अङ्गं नयति सन्नममानः. Sāyaṇācārya explains the term सन्नममान as fully submissive. Agni, becoming fully submissive, leads his own body to fulfil the purpose of the burning of wood and cooking of oblation.

Sāyaṇācārya refers to the fourth derivation of the term as laid down by Yāska which was proposed by a *Niruktakara*, the son of Sthūlāsthīva. According to him, the term *agni* is derived from अक्नोपन which means that Agni does not moisten, i.e. Agni dries up everything like wood etc., by taking away the moisture from it. The fifth derivation, as furnished by Yāska, is the view of Śākapaṇi, a *Niruktakara*. This view of Śākapaṇi holds that the term *agni* is derived from the roots, viz. *i*, to go, *aj*, to manifest, to anoint, to shine, to go or *dah*, to burn and the root *nī*, to lead. Sāyaṇācārya holds that the word *agni*, which needs for its formation the letters अ, ग् and नि, takes अ from *ayana*, a word formed from the root *i*, the letter क् from *anakti*, formed of the root *aj* and then transformed into ग् or the letter ग् can be had from the word *dagdha*, formed of the root *dah*. The last syllable नि is taken from the root *nī* by a change from a long vowel *ī* to a short vowel *i*. Thus, Sāyaṇācārya has thoroughly interpreted the derivation of the term *agni*, furnished by Yāska in his *Nirukta*.

SAQ :

1. How many ṛks are there in the *Agnisukta* (1.1) of the *Rgveda*?

.....

2. Mention the seer, deity, metre and the application of the *Agnisukta* (1.1) of the *Rgveda*.

.....

3. Give the derivative meaning of the term *agni* as furnished by Yska and interpreted by Syaṅcarya.

.....
.....
.....

ऋक् - २

सायणभाष्यम्-

अयम् अग्निः पूर्वेभिः पुरातनैर्भृग्वङ्गिरः-प्रभृतिभिः ऋषिभिः ईड्यः स्तुत्यो नूतनैः उत इदानीन्तनैरस्माभिरपि स्तुत्यः । स अग्निः स्तुतः सन् इह यज्ञे देवान् हविर्भुज आ वक्षति ।

Exposition :

The seer of the *ṛk* expresses that Agni is worthy of being praised by the ancient seers such as Bhṛgu, Aṅgiras etc. He is to be praised by the modern seers also. Thus, he is to be praised by the seers of all ages. Agni, being praised by the seers of all ages, may lead all the gods who are the partakers of oblations in the sacrifice. It is the god Agni, who brings the deities invoked, to the place of sacrifice. The deities come to the sacrifice and favour the sacrificer by partaking of the oblations offered to them.

॥

ऋक् - ३

सायणभाष्यम्-

आधाने तृतीयेष्टौ प्रथमाज्यभागस्यानुवाक्या । सूक्तगता तृतीया ।

योऽयं होत्रा स्तुत्योऽग्निस्तेन अग्निना निमित्तभूतेन यजमानो रयिं धनम् अश्नवत् प्राप्नोति । कीदृशं रयिम् ? दिवेदिवे पोषमेव प्रतिदिनं पुष्यमाणतया वर्धमानमेव, न तु कदाचिदपि क्षीयमाणम् । यशसम् दानादिना यशोयुक्तम् । वीरवत्तमम् अतिशयेन पुत्रभृत्यादिवीरपुरुषोपेतम् । सति हि धने पुरुषाः सम्पद्यन्ते ।

Exposition :

The third *ṛk* of the *Agnisūkta* is recited by the Hotṛ-priest as an *anuvāky* in the first *ājyabhāga* of the third *Pavamāneṣṭi* in an *ādhāna*.

Agni being praised by the Hotṛ gives wealth to the sacrificer. The wealth is of that sort, which increases day by day, i.e. they never decrease. That wealth is also glorious, i.e. without any blemishes. The wealthy persons give their wealth in charity and thus they always earn fame. That wealth is most rich in heroes as sons, servants etc. With the growth of wealth, one can obtain the support of many persons.

Stop to Consider :

The Śrauta sacrifices are performed in the sacred fire sanctified by a ceremony called *ādhāna*. *Ādhāna* is also known as *agnyādheya* or *agnyādhāna*. The ceremony of *ādhāna* may be completed by the performance of the three Pavamāneṣṭis as one of the three alternatives prescribed in the Śrautas tras. A host of deeds is to be performed during the performance of these institutions, of which the two ājyabhāgas form a part. Of these two ājyabhāgas, i.e. libations of clarified butter, the first one is known as *pratham jyabh ga*. The deities of these two ājyabhāgas are Agni and Soma respectively. The third ṛk of the *Agnis kta* is recited by the Hotṛ-priest as an *anuv ky*, also called *puronuv ky* in the first *jyabh ga* of the third *Pavam neṣṭi* in an *dh na*. An *anuv ky* is a call of invitation to the deity of the sacrifice and is pronounced by the Hotṛ-priest while he sits for the *jyabh ga*.

ऋक्-४

सायणभाष्यम्-

हे अग्ने, त्वं यं यज्ञं विश्वतः सर्वासु दिक्षु परिभूः परितः प्राप्तवान् असि, स इत् स एव यज्ञो देवेषु तृप्तिं प्रणेतुं स्वर्गं गच्छति । प्राच्यादिचतुर्दिगन्तेष्व्वाहवनीय-मार्जालीय-गार्हपत्या-ग्नीध्रीयस्थानेष्वग्निरस्ति । परिशब्देन होत्रियादि-धिष्यव्याप्तिर्विवक्षिता । कीदृशं यज्ञम् ? अध्वरम् हिंसारहितम् । न ह्यग्निना सर्वतः पालितं यज्ञं राक्षसादयो हिंसितुं प्रभवन्ति ।

Exposition :

Agni has encircled the sacrifices on all sides. The sacrifice goes to the gods in heaven for bringing about satisfaction of the other gods residing in heavenly region. Agni is present everywhere in and around the sacrifice. As Agni is present in all the directions of the altar, he pervades the Āhavanīya fire-place situated to the east, M rj liya to the south, G rhatya to the west and Āgnīdhriya to the north. Agni also pervades the dhiṣṇyas, i.e. the fire-places of Hotṛ and others and this is intended by the word *pari* in the *mantra*. He is present in that kind of sacrifice which is *adhvara*, i.e. free from any slaying or killing. Though animals are killed in the sacrifice, yet such killing is not considered as violence since these are killed for bringing prosperity to the sacrificer. A sacrifice which is well protected by Agni cannot be destroyed by the demons and other evil forces.

ऋक्-५

सायणभाष्यम्-

अयम् अग्निः देवः अन्यैः (देवेभिः) देवैर्हविर्भोजिभिः सह आगमत् अस्मिन् यज्ञे समागच्छतु । कीदृशोऽग्निः ? होता होमनिष्पादकः । कविक्रतुः कविशब्दोऽत्र क्रान्तवचनः, न तु मेधावि-नाम । क्रतुः प्रज्ञानस्य कर्मणो वा नाम । ततः क्रान्तप्रज्ञः क्रान्तकर्मा वा । सत्यः अनृतरहितः, फलमवश्यं प्रयच्छतीत्यर्थः । चित्रश्रवस्तमः श्रूयत इति श्रवः कीर्तिः, अतिशयेन विविधकीर्तियुक्तः ।

Exposition :

The seer prays that Agni may come to the sacrifice along with other gods, the partakers of the oblation. Agni is eulogised in this *mantra* with four adjectives—*hotṛ*, *kavikratu*, *satya* and *citraśravastama*. He is *hotṛ*, i.e. the performer of oblations. He is *kavikratu*, i.e. one having the knowledge of the past or one who knows the past actions. The word *kavi* means the knower of the past, but not wise. *Kratu* means the knowledge or action. Thereby it is meant that Agni is endowed with extra-ordinary power of knowing all. Agni is *satya*, i.e. he who inevitably bestows the results of the sacrifice to the performer and therefore, he is devoid of deception. Agni is *citraśravastama*, i.e. one who is the best of those who has won manifold fame. Here the word *śravas* means fame, i.e. that which is heard.

ऋक्-६

सायणभाष्यम्-

अङ्गैत्यभिमुखीकरणार्थो निपातः । अङ्गाग्ने हे अग्ने, त्वं दाशुषे हविर्दत्तवते यजमानाय तत्प्रीत्यर्थम्, यद् भद्रं वित्त-गृह-प्रजा-पशुरूपं कल्याणं करिष्यसि तद् भद्रं तवेत् तवैव सुखहेतुरिति शेषः । हे अङ्गिरः अग्ने, एतच्च सत्यं न त्वत्र विसंवादोऽस्ति । यजमानस्य वित्तादिसम्पत्तौ सत्याम् उत्तरक्रत्वनुष्ठानेनाग्नेरेव सुखं भवति ।

Exposition :

The word *anga* in the *mantra* is a vocative particle which has a meaning of drawing attention. Thus, *anga agne* means Oh Agni. The sacrificer gets in return all sorts of welfare in the form of wealth, house, progeny and cattle by offering oblation to Agni in the sacrifice. Agni alone feels happy for bestowing all sorts of well-being to the sacrificer and states that this is true and there cannot be any alternate opinion regarding this. The sacrificer performs more sacrifices in honour of Agni and thereby causes more happiness to god Agni. The seer addresses Agni as *Āngiras* in the *mantra*.

Stop to Consider :

Agni is called *Āngiras* and the word *Āngiras* comes from *āngāra*, i.e. charcoal which is stated in Yāska's *Nirukta*— अङ्गिरा अङ्गाराः (3.17). The *Aitareyabr hmaṇa* narrates the myth relating to the birth of *Āngiras* from *āngāra*— येऽङ्गारा आसंस्तेऽङ्गिरसोऽभवन् (13.10), i.e. Those which were charcoal became *Āngirases*. Since Agni was the cause of the origin of the sages named *Āngiras*, coming out of coals, Agni became known as *Āngiras*.

ऋक्-७

सायणभाष्यम्-

अग्नीषोमप्रणयने उप त्वाग्ने इत्यादिकोऽनुवचनीयस्तृचः । तस्मिस्तृचे या प्रथमा सा सूक्ते सप्तमी । तामेतां सप्तमीमृचमाह । अग्ने, वयम् अनुष्ठातारो दिवेदिवे प्रतिदिनं दोषावस्तः रात्रावहनि च धिया बुद्ध्या, नमो भरन्तः नमस्कारं सम्पादयन्तः उप समीपे त्वा एमसि त्वामागच्छामः ।

Exposition :

The *trca* beginning with उप त्वाग्ने etc., is to be applied in the *Agniṣomapraṇayana* which literally means carrying of Agni and Soma. The first *ṛk* of the *trca* is the seventh *ṛk* of the *s kta*. Thus the application, i.e. *vinīyoga* of this *mantra* is in the *Agniṣomapraṇayana*.

The Hotṛ prays before the deity Agni stating that we, the performers of the sacrifice daily offer prayers with obeisance to you, i.e. to Agni every night and in the day time. The word *doṣ* means night and the word *vastar*, day.

Stop to Consider :

Agniṣomapraṇayana is the rite of carrying forward Agni and Soma to the great altar called *mah vedi*, which takes place on the fourth day during the performance of the Soma-sacrifice called *Agniṣṭoma*. At the time of performing *Paśūyāga*, during the Soma sacrifice, Adhvaryu carries Agni, brought from the *Āhavanīya* altar of the *Iṣṭi* sacrifice and the *Yajamāna*, i.e. the sacrificer follows him with the Soma stalks already bought for the purpose. Adhvaryu places the fire in the fire-receptacle (*dhiṣṇya*) named after *Āgnidhra*, in the *sadas* (hall). At that time, Adhvaryu commands the Hotṛ-priest— अग्नीषोमाभ्यां प्रणीयमानाभ्यामनुब्रुहि and the Hotṛ recites the *Ṛkmantras* in which the *trca* उप त्वाग्ने etc., is also included.

It is noted earlier that a *trca* is the collection of three *ṛks* and the application which is prescribed for three *ṛks* is known as *trcavinīyoga*.

ऋक्-८

सायणभाष्यम्-

पूर्वमन्त्रे त्वामुपेम इत्यग्निमुद्दिश्योक्तम् । कीदृशं त्वाम् ? राजन्तम् दीप्यमानम् । अध्वराणां राक्षसकृतहिंसारहितानां यज्ञानां गोपां रक्षकम् ऋतस्य सत्यस्यावश्यम्भाविनः कर्मफलस्य दीदिविम् पौनःपुन्येन भृशं वा द्योतकम् । आहुत्याधारमग्निं दृष्ट्वा शास्त्रप्रसिद्धं कर्मफलं स्मर्यते । स्वे दमे स्वकीयगृहे यज्ञशालायां हविर्भिः वर्धमानम् ।

Exposition :

This *mantra* should be construed with the two words त्वामुपेमः, i.e. We approach you (i.e. Agni) from the preceding *mantra*. Agni is of the nature of shining, i.e. He is resplendent. He protects the sacrifices which are free from violence of the demons. Agni is he who reveals, again and again, the *karman* where lies the expectation for the attainment of result. The followers of the Vedic tradition who perform oblations to Agni, believe that it would definitely bear fruit in due course of time. Agni is the locus of oblations and seeing it one can remember the result of *karman*, well-known in the Śtras. Agni is of the nature of increasing by the oblations in the sacrificial apartment, which is considered as his own dwelling place in the *mantra*. The sacrificial fire is regularly kindled every day in its receptacle on the altar.

ऋक्-९

सायणभाष्यम्-

हे अग्ने, स त्वं नः अस्मदर्थं सूपायनः शोभनप्राप्तियुक्तो भव। तथा नः अस्माकं स्वस्तये विनाशराहित्यार्थं सचस्व समवेतो भव। तत्रोभयत्र दृष्टान्तः-यथा सूनवे पुत्रार्थं पिता सुप्रापः प्रायेण समवेतो भवति तद्वत्।

Exposition :

Agni is the most accessible god to his devotees. He is earnestly entreated by his devotees to protect them from all distress and to be easily accessible to them. The seer has prayed him on behalf of all his devotees with the words 'Oh Agni! for our sake you become easy of access as a father is to his son'. A father always protects his sons from all evils and thus, saves them from being destroyed. Agni is also entreated to kindly avert all evils of the sacrificer just as a father always looks after his son.

Grammatical Notes :

1. ईळे- The root is *id*, to praise- ईड स्तुतौ. Here इ between the two vowels ई and ए is changed into ऌ in the *R̥gveda*. The word is *anudātta*, i.e. unaccented by the rule तिङ्ङितिङः (*Aṣṭ dhy yī*, 8.1.28). The rule states that *anud tta* is enjoined for the conjugated forms for its being preceded by a non-conjugated form. Here the word ईळे is preceded by the non-conjugated form अग्निम्. So the conjugated form ईळे will thus be unaccented ईळे.

2. पूर्वेभिः- In classical Sanskrit the form पूर्वेभिः is पूर्वेः by the rule अतो भिस ऐस् (7.1.9). But in the Vedas, the substitution ऐस् in place of the case-ending भिस् takes place diversely by the rule बहुलं छन्दसि (7.1.10). Here the root is पुर्व्, to fill- पुर्व पर्व मर्व पूरणे and the उणादि suffix अन् is added to the root पुर्व्. The न् of the

suffix अन् is elided and therefore, the word पूर्वेभिः will be *udatta*, i.e. accented in the first vowel by the rule ज्नित्यादिर्नित्यम् (6.1.197), i.e. words formed by the suffixes of which अन् and न् are elided will be accented in the first vowel. Thereby it is पूर्वेभिः.

3. **वक्षति** – Here the root is वह्, to carry, to lead– वह प्रापणे. The form वक्षति is in लृट् as a Vedic irregular form in the sense of लोट्. The य of the termination स्यति is also elided as a Vedic irregularity. S yan c rya has furnished another derivation of the term वक्षति and states that the word may be a form of लेट्. In लेट् comes the affix सिप्(स्) by the rule सिब्वहुलं लेटि (3.1.34). There comes augment (आगम) अट्(अ) by the rule लेटोऽडाटौ (3.4.14). Thus, वह स् अ ति will turn to वक् स् अ ति by the rules हो ढः (8.2.31) and षढोः कः सि (8.2.41). वह स् अ ति > वद् स् अ ति > वक् स् अ ति > वक्षति . The word is unaccented by the rule तिङ्ङितिङः.

4. **अश्नवत्**– Here the root is अश्, to attain and the form is in लेट्. In लेट् the इ of the termination तिप् is elided diversely by the rule इतश्च लोपः परस्मैपदेषु (3.4.17). By the rule लेटोऽडाटौ (3.4.14), the augment (आगम) अट् comes, of which simply अ remains. It is unaccented because the conjugated form अश्नवत् comes after the non-conjugated form रयिम् in the *mantra*. Thus, the word अश्नवत् is formed (अश् नु (विकरण) अ त् > अश् नो अ त्).

5. **गमत्**– Here the root is गम्, to go and the form is in लोट्. In classical Sanskrit the form is गच्छतु. But in the Vedas, there occurs the absence of the change of म् of the root गम् to छ् and the elision of उ in the termination तु is also a Vedic peculiarity. By the rule तिङ्ङितिङः the word is unaccented गमत्

6. **इमसि**– In classical Sanskrit इमसि is इमः. Here the root is इ, to go and the form is in लृट्. In the Vedas, मस् is optionally used as मसि by the rule इदन्तो मसि (7.1.46). The word is unaccented by the rule तिङ्ङितिङः.

Model Explanation :

अग्निः पूर्वेभिर्ऋषिभि-

रीड्यो नूतनैरुत ।

स देवाँ एह वक्षति ॥

ऋग्वेदस्य प्रथममण्डलस्य अग्निदेवताकस्य प्रथमसूक्तस्य द्वितीया ऋग् इयम् । अग्निमीळे ... इति समग्रं सूक्तं प्रातरनुवाके आग्नेये क्रतौ विनियुक्तं भवति । अतोऽस्याः ऋचोऽपि विनियोगः तत्रैवास्ति । अत्र अग्निदेवता, वैश्वामित्रो मधुच्छन्दाः ऋषिः, छन्दश्चात्र गायत्री- गायत्री सा चतुर्विंशत्यक्षरा । अष्टाक्षरास्त्रयः पादाश्चत्वारो वा षष्ठक्षराः इति हि तल्लक्षणात् ।

मन्त्रस्य अन्वयो यथा- अग्निः पूर्वेभिः नूतनैः उत ऋषिभिः ईड्यः । स देवान् इह आ वक्षति ।

अग्निर्हि परमा देवता । गार्हपत्यो दक्षिणाग्निः आहवनीयश्चेति त्रयोऽग्नयो यज्ञस्य । इष्टफललाभाय

अनेरुपासना अपरिहार्या। अस्याम् ऋचि एतदूक्तमस्ति यत् पूर्वेः ऋषिभिः अग्निः उपासित आसीत् नूतनैश्च स उपासनीयः इति।

अग्निः पूर्वेभिः पुरातनैः भृग्वङ्गिरःप्रभृतिभिः ऋषिभिः इड्यः स्तुत्यः। न केवलं पुरातनैरेव, नूतनैः इदानीन्तनैरस्माभिरपि स्तुत्यः। एतैः अग्निः पूजितः सन् देवान् हविर्भुजः इह यज्ञे आ वक्षति आवहतु इत्यर्थः।

वैयाकरणी टिप्पणी

पूर्वेभिः– पूर्वेः इत्यर्थः। अत्र बहुलं छन्दसि इति सूत्रेण भिस ऐसादेशाभावः।

देवाँ एह– देवान् आ इह इति सन्धिविच्छेदः। देवान् इति पदस्य नकारस्य संहितायां 'दीर्घादटि समानपादे इति रुत्वम्। अत्रानुनासिकः इत्यनुवृत्तौ आतोऽटि नित्यम् इत्याकारः सानुनासिकः।

Check Your Progress :

1. Write notes on the following sacrificial terms

विनियोगः, प्रातरनुवाकः, आधानम्, पवमानेष्टिः, अनुवाक्या, अग्नीषोमप्रणयनम्।

2. Explain the following *mantra* according to *Sāyaṇabhāṣya* citing the seer, deity, metre and its application.

अग्निर्होता कविक्रतुः

सत्यश्चित्रश्रवस्तमः।

॥

देवो देवेभिरा गमत् ॥

3. Write a note on the characteristic features of Agni as noted in the *Agnis kta* (1.1) of the *Rgveda*.

4. Write grammatical notes on the following words

इँळे, पूर्वेभिः, वक्षति, अश्नवत्, गमत्, इमसि

Sūryasūkta (Maṇḍala 1, Sūkta 115)

2.6 The *Samhitāpāṭha* and the *Padapāṭha* of Each *Mantra* : (1.115)

ऋक् संहिता

प्रथमं मण्डलम्

पञ्चदशाधिकैकशततमं सूक्तम्

कुत्सः ऋषिः सूर्यो देवता | त्रिष्टुप् छन्दः

ऋक्-१

संहितापाठः

चित्रं देवानामुदगादनीकं
चक्षुर्मित्रस्य वरुणस्याग्नेः ।
आप्रा द्यावापृथिवी अन्तरिक्षं
सूर्य आत्मा जगतस्तस्थुषश्च ॥ १ ॥

पदपाठः

चित्रम् | देवानाम् | उत् | अगात् | अनीकम् |
चक्षुः | मित्रस्य | वरुणस्य | अग्नेः |
आ | अप्राः | द्यावापृथिवी इति | अन्तरिक्षम् |
सूर्यः | आत्मा | जगतः | तस्थुषः | च ॥ १ ॥

ऋक्-२

सूर्यो देवीमुषसं रोचमानां
मर्यो न योषामभ्येति पश्चात् ।
यत्रा नरो देवयन्तो युगानि
वितन्वते प्रति भद्राय भद्रम् ॥ २ ॥

सूर्यः | देवीम् | उषसम् | रोचमानाम् |
मर्यः | न | योषाम् | अभि | एति | पश्चात् |
यत्र | नरः | देवयन्तः | युगानि |
वितन्वते | प्रति | भद्राय | भद्रम् ॥ २ ॥

ऋक्-३

भद्रा अश्वा हरितः सूर्यस्य
चित्रा एतग्वा अनुमाद्यासः ।
नमस्यन्तो दिव आ पृष्ठमस्थुः
परि द्यावापृथिवी यन्ति सद्यः ॥ ३ ॥

भद्राः | अश्वाः | हरितः | सूर्यस्य |
चित्राः | एतग्वाः | अनुमाद्यासः |
नमस्यन्तः | दिवः | आ | पृष्ठम् | अस्थुः |
परि | द्यावापृथिवी इति | यन्ति | सद्यः ॥ ३ ॥

ऋक्-४

तत् सूर्यस्य देवत्वं तन्महित्वं
मध्या कर्तोर्विततं सं जभार ।
यदेदयुक्त हरितः सधस्थाद्
आद्रात्री वासस्तनुते सिमस्मै ॥ ४ ॥

तत् | सूर्यस्य | देवत्वम् | तत् | महित्वम् |
मध्या | कर्तोः | विततम् | सम् | जभार |
यदा | इत् | अयुक्त | हरितः | सधस्थात् |
आत् | रात्री | वासः | तनुते | सिमस्मै ॥ ४ ॥

ऋक्-५

तन्मित्रस्य वरुणस्याभिचक्षे
सूर्यो रूपं कृणुते द्यौरुपस्थे ।
अनन्तमन्यद्रुशदस्य पाजः
कृष्णमन्यद्हरितः सं भरन्ति ॥ ५ ॥

तत् | मित्रस्य | वरुणस्य | अभिचक्षे |
सूर्यः | रूपम् | कृणुते | द्योः | उपस्थे |
अनन्तम् | अन्यत् | रुशत् | अस्य | पाजः |
कृष्णम् | अन्यत् | हरितः | सम् | भरन्ति ॥ ५ ॥

ऋक्-६

अद्या देवा उदिता सूर्यस्य	अद्य देवाः उत्सृता सूर्यस्य ।
निरंहसः पिपृता निरवद्यात् ।	निः अंहसः पिपृत निः अवद्यात् ।
तन्नो मित्रो वरुणो मामहन्ता-	तत् नः मित्रः वरुणः ममहन्ताम् ।
मदितिः सिन्धुः पृथिवी उत द्यौः ॥ ६ ॥	अदितिः सिन्धुः पृथिवी उत द्यौः ॥ ६ ॥

2.7 Prose-order and Translation of the Mantras : (1.115)

1. देवानाम् अनीकम् चित्रम् उदगात् । मित्रस्य वरुणस्य अग्नेः चक्षुः द्यावापृथिवी अन्तरिक्षम् आप्राः । सूर्यः जगतः तस्थुषः च आत्मा ।

The wonderful (orb of the sun), the halo of light has arrived (in the rising hill). The sun which is the eye of Mitra, Varuṇa and Agni, having risen has mounted the earth and the sky. The sun is the soul of all that moves and that which stands.

2. मर्यः योषाम् न सूर्यः देवीम् रोचमानाम् उषसम् पश्चात् अभ्येति । यत्र देवयन्तः नरः युगानि वितन्वते (तम्) भद्रम् प्रति भद्राय (स्तुमः) ।

The sun follows the refulgent goddess Uṣas as a young man follows a maiden. (Aroused by the sun) men who are willing to offer prayer to the god, perform their religious activities. We adore the gracious god for our well-being.

3. सूर्यस्य भद्राः हरितः चित्राः अनुमाद्यासः अश्वाः एतवाः अश्वाः नमस्यन्तः (सन्तः) दिवः पृष्ठम् आ अस्थुः (च) द्यावापृथिवी सद्यः परियन्ति ।

The bay steeds of the sun, which are agreeable to all, swift, colourful, to be adored by all and far-moving, having been worshipped, have ascended the atmospheric region. And in one day they traverse heaven and earth.

4. सूर्यस्य तत् देवत्वम् तत् महित्वम् यत् कर्तोः मध्या विततम् सम् जभार । यदा इत् हरितः सधस्थात् अयुक्त आत् रात्री वासः सिमस्मै तनुते ।

This is the divinity, this is the greatness of the sun that he has withdrawn the vast sheet of light, in the midst of the work unfinished. As soon as he has yoked his horses from their station, night spreads her garment over all.

5. तत् मित्रस्य वरुणस्य अभिचक्षे द्योः उपस्थे सूर्यः रूपं कृणुते । (अस्य) हरितः अनन्तम् रुशत् पाजः अन्यत् (तेजः) सम् भरन्ति, कृष्णम् (अन्यत्) ।

The sun assumes this form in the lap of the sky so that Mitra and Varuṇa can behold it. One form of his steeds is endless strong white light and the other, the dark one.

6. (हे) देवाः, अद्य सूर्यस्य उदिता अंहसः निरवद्यात् निः पिपृत । मित्रः वरुणः अदितिः सिन्धुः पृथिवी द्यौः उत ममहन्ताम् ।

Oh the shining rays of the sun! at the rise of the sun, guard us against trouble and blame. This may Mitra, Varuṇa, Aditi, the sea, the earth and the heaven grant us.

2.8 Select Portions of the *Sāyaṇabhāṣya* on Each *Mantra* (1.115) and Its Expositions with Some Grammatical Notes and Model Explanation :

ऋक् - १

सायणभाष्यम्-

चित्रमिति षडृचं दशमं सूक्तं कुत्सस्यार्षं त्रैष्टुभं सूर्यदेवताकम्। तथा चानुक्रान्तम्- 'चित्रं षट् सौर्यम्' इति। आश्विनशस्त्रे सूर्योदयादूर्ध्वं सौर्याणि सूक्तानि शंसनीयानि। तत्रेदं सूक्तं शंसनीयम्। देवानां दीव्यन्तीति देवा रश्मयस्तेषाम्। अनीकं समूहरूपं चित्रम् आश्चर्यकरं सूर्यस्य मण्डलम् उदगात् उदयाचलं प्राप्तमासीत्। कीदृशम्? मित्रस्य वरुणस्य अग्नेः च। उपलक्षणमेतत्। तदुपलक्षितानां जगतां चक्षुः प्रकाशकम्, चक्षुरिन्द्रियस्थानीयं वा। उदयं प्राप्य च द्यावापृथिवी दिवं पृथिवीमन्तरिक्षं च आप्राः। स्वकीयेन तेजसा आ समन्तात् अपूरयत्। सूर्यः अन्तर्यामितया सर्वस्य प्रेरकः परमात्मा जगतः जङ्गमस्य तस्थुषः स्थावरस्य च आत्मा स्वरूपभूतः। स हि सर्वस्य स्थावरजङ्गमात्मकस्य कार्यवर्गस्य कारणम्। यद्वा स्थावरजङ्गमात्मकस्य सर्वस्य प्राणिजातस्य जीवात्मा। उदिते हि सूर्ये मृतप्रायं सर्वं जगत् पुनश्चेतनयुक्तं सदुपलभ्यते। तथा च श्रूयते- 'योऽसौ तपन्नुदेति स सर्वेषां भूतानां प्राणानादायोदेति' (तै. आ. १.१४.१)।

Exposition :

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The *sūkta* beginning with चित्रं देवानाम्... etc., consists of six ṛks and it is the tenth *sūkta* in the sixteenth *anuvāka* of the first *maṇḍala* of the *Ṛgveda*. Here the seer is Kutsa, the metre is Triṣṭubh and the deity is Sūrya. It is stated in the *Anukramaṇik* - 'The *sūkta* beginning with the word चित्रम् comprises six ṛks and the deity is Sūrya.' In the *Āśvinaśāstra*, a few *Ṛgvedic* hymns addressed to the god Sūrya are to be recited immediately after the sun has risen and there the hymn चित्रं देवानाम् etc., is to be recited.

The word *deva* in the *mantra* refers to the sun-rays and it is derived from *dīv*, to shine. *Dev n m anikam* means the halo of light surrounding the sun, i.e. the orb of the sun which appears wonderful as it arrives at the rising hill. The sun is the eye of Mitra, Varuṇa and Agni. Thereby it is implied that the sun is the eye of the whole universe, i.e. he is the illuminator of all the objects. Or the word *caḥsus* in the *mantra*, may directly mean the eye, an organ of sense. He has the power of seeing and witnessing all and thus, he is the beholder of all. Having risen, the sun, by means of his rays mounts the heaven, the earth and the sky. He is the soul of all that moves and that which stands, as he pervades in all. He is invariably antecedent to the creation of the earth, i.e. he is the generative cause of the whole universe. He is the inner soul of all moveable and immovable things. The rising of the sun acts as a stimulative power to the living beings. It is stated in the *Taittirīy ranyaka* (1.14.1) that as

soon as he rises in the sky he bestows life on each creature. Thus, he is the stimulator of the world order.

Stop to Consider :

Āśvinaśāstra is the last śāstra of the Atirātra type of the Soma sacrifice which is performed during the day and overnight. Twenty-nine śāstras and equal number of stotras are to be recited during its performance. Three kratus, viz. *Āgneyakratu*, *Uṣasyakratu* and *Āśvinakratu* are also performed. *Āśvinaśāstra* is the twenty-ninth śāstra in this sacrifice.

SAQ:

1. How many ṛks are there in the *Sūryasūkta* (1.115)?

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2. Who is the seer of the *Sūryasūkta* (1.115) and name the metre in which it is composed?

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3. What is the *viniyoga* of the *Sūryasūkta* (1.115) ?

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4. What is an *Āśvinaśāstra*?

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ऋक् - २

सायणभाष्यम्-

सूर्यो देवीं दानादिगुणयुक्तां रोचमानां दीप्यमानाम् उषसं पश्चादभ्येति उषसः प्रादुर्भावानन्तरं तामाभिलक्ष्यागच्छति । तत्र दृष्टान्तः- मर्यो न योषाम् । यथा कश्चिन्मनुष्यः शोभनावयवां गच्छन्तीं युवतिं स्त्रियं सततमनुगच्छति तद्वत् । यत्र यस्यामुषसि जातायां देवयन्तः देवं द्योतमानं सूर्यं यष्टुमिच्छन्तो नरः यज्ञस्य नेतारो यजमानाः । युगानि । युगशब्दः कालवाची । तेन च तत्र कर्तव्यानि कर्माणि लक्ष्यन्ते यथा दर्शपूर्णमासाविति । अग्निहोत्रादीनि कर्माणि । वितन्वते विस्तारयन्ति । एवंविधं भद्रं कल्याणं सूर्यं प्रति भद्राय कल्याणरूपाय कर्मफलाय स्तुम इति शेषः ।

Exposition :

Here Sūrya is depicted as the lover of goddess Uṣas, the Dawn. Uṣas is depicted as a young woman due to her beauty. The sun is said to have followed Uṣas, the resplendent deity, as a mortal wooer follows a graceful lady. The sun always appears in the sky, after the dawn has set in and thus, Uṣas is closely related to the sun. As the goddess Uṣas appears in the sky, the devotees of Sūrya perform the sacrifices like Agnihotra, Darśapūrṇamāsa etc. The term *yuga* generally means time, i.e. an age of the world. Here the word conveys the sense of periodical performances relating to the sacrifice such as Darśapūrṇamaa ssa, Agnihotra etc., as these are performed in time by the sacrificers. Sūrya is conceived as propitious to all and for every kind of well-being that is attained from the sacrificial performances, the devotees adore the sun-god.

ऋक् - ३

सायणभाष्यम्-

भद्राः कल्याणाः । अश्वा एतग्वा इत्येतदुभयमश्वनाम । तत्रैकं क्रियापरं योजनीयम् । अश्वाः तुरगा व्यापनशीला वा हरितः हर्तारः चित्राः विचित्रावयवाः अनुमाद्यासः अनुक्रमेण सर्वैः स्तुत्याः मादनीयाः । एवंभूताः सूर्यस्य एतग्वाः अश्वाः । यद्वा एतं गन्तव्यं मार्गं गन्तारोऽश्वाः । एतं शबलवर्णं वा प्राप्नुवन्तोऽश्वा नमस्यन्तः अस्माभिर्नमस्यमानाः सन्तो दिवः अन्तरिक्षस्य पृष्ठम् उपरिप्रदेशम् आ अस्थुः आतिष्ठन्ति प्राप्नुवन्ति । यद्वा हरितो रसहरणशीला रश्मयो दिवः पृष्ठं नभःस्थलम् आतिष्ठन्ति । आस्थाय च द्यावापृथिवी द्यावापृथिव्यौ सद्यः तदानीमेव एकेनाह्वा परियन्ति परितो गच्छन्ति व्याप्नुवन्तीत्यर्थः ।

Exposition :

Sūrya's car has been described in many Vedic passages. It is often stated that it is drawn by an indefinite number of steeds. Actually, these steeds are his rays. The sun-rays cover the whole world after its rising in the sky. As the sun-rays are extended to all the regions of the earth, they are called *aśvaa ḥ*, i.e. all-pervading. Here the root is *aś*, to pervade. These are agreeable to all-*bhadraa ḥ*. Sūrya's steeds are called *haritaḥ*, i.e. swift-moving. These are colourful- *citraa ḥ* and to be adored by all - *anumādyāsaḥ*. As the sun-rays cover at once the whole world, these are called *etagvāḥ*. The word *etagvāḥ*

may also mean variegated, i.e. colourful. These rays are always worshipped by his devotees. They, at once, ascend the atmospheric region after the sun has risen. The sun-rays are capable of absorbing the water from the earth. The rays of the sun descend into the earth and rise again to the atmospheric region with the moisture which they have absorbed from the earth. Thereafter, they traverse the heaven and earth in one day.

ऋक् - ४

सायणभाष्यम्-

सूर्यस्य सर्वप्रेरकस्यादित्यस्य तद् देवत्वम् ईश्वरत्वं स्वातन्त्र्यमिति यावत् । महित्वम् महत्त्वं माहात्म्यञ्च तदेव । यत् कर्तोः । कर्मनामैतत् । प्रारब्धापरिसमाप्तस्य कृष्यादिलक्षणस्य कर्मणो मध्या मध्ये अपरिसमाप्त एव तस्मिन् कर्मणि, विततं विस्तीर्णं स्वकीयं रश्मिजालम् अस्तं गच्छन् सूर्यः संजभार अस्माल्लोकात् स्वात्मन्युपसंहरति । कर्मकरश्च प्रवृत्तं कर्मापरिसमाप्तमेव विसृजत्यस्तं यान्तं सूर्यं दृष्ट्वा । ईदृशं स्वातन्त्र्यं महिमा च सूर्यव्यतिरिक्तस्य कस्यास्ति ? न कस्यापि । सूर्य एवेदृशं स्वातन्त्र्यं महिमानं चावगाहते । यदा इत् यस्मिन्नेव काले हरितः स्वरश्मीन् सधस्थात् अस्मात् पार्थिवाल्लोकात् आदाय अयुक्तं अन्यत्र संयुक्तान् करोति, आत् अनन्तरमेव रात्री निशा वासः आच्छादयितुं तमः सिमस्मै सर्वस्मिन् लोके तनुते विस्तारयति ।

Exposition :

S rya is called so as he is the impeller of all. He urges everyone into action at the daybreak. This is his divinity, i.e. he is always free-at-will and this is his greatness that the sun takes away in him the vast sheet of light in the evening and the cultivator and others have to desist from their works, though unfinished. Everyone is bound to leave their works incomplete seeing the setting sun. Nobody can enjoy such power and greatness except the sun. Only the sun can avail of this great power. The sun, by that time, spreads out his rays in other sphere and the night immediately envelops the whole region with darkness. It is the purport of the poet that as soon as the sun disconnects the bright day from all, the night immediately spreads out her garment, i.e. darkness for all.

ऋक् - ४

सायणभाष्यम्-

तत् तदानीम् उदयसमये मित्रस्य वरुणस्य एतदुभयोपलक्षितस्य सर्वस्य जगतः अभिचक्षे आभिमुख्येन प्रकाशनाय द्योः नभस उपस्थे उपस्थाने मध्ये सूर्यः सर्वस्य प्रेरकः सविता रूपं सर्वस्य निरूपकं प्रकाशकं तेजः कृणुते करोति । अपि च अस्य सूर्यस्य हरितः रसहरणशीला रश्मयो अनन्तम् अवसानरहितं कृत्स्नस्य जगतो व्यापकं रुशत् दीप्यमानं श्वेतवर्णं पाजः । बलयुक्तम् अतिबलस्यापि नैशस्य तमसो निवारणे समर्थम् । तथा कृष्णं कृष्णवर्णम् अन्यत् तमः स्वकीयापगमनेन रात्रौ । यस्य रश्मयोऽप्येवं कुर्वन्ति किमु वक्तव्यं तस्य माहात्म्यमिति सूर्यस्य स्तुतिः ।

Exposition :

The sun, at the time of rising, manifests his form in the lap of the sky, so that Mitra and Varuṇa can see it, i.e. for the sight of the whole world. The rays of the sun are called *haritah* as they are capable of drawing the water-vapour from the earth. The rays bear together two forms, one form is endless white light and the other is the dark one. The white rays are endless as they pervade the whole world. These are shining—*ruśat* and strong—*p jah*, as they are capable of driving the darkness of the night. The sun-rays together bear the dark form which prevails at night. Here the sun is indirectly praised as the great divinity through the glorification of his rays.

ऋक् -६

सायणभाष्यम्

हे देवाः द्योतमानाः सूर्यरश्मयः, अद्य अस्मिन् काले सूर्यस्य आदित्यस्य उदिता उदितौ उदये सति इतस्ततो प्रसरन्तो युयमस्मान् अंहसः पापात् निष्पित निष्कृष्य पालयत । यदिदमस्माभिरुक्तं नः अस्मदीयं तन्मित्रादयः षड् देवताः ममहन्ताम् पूजयन्तु अनुमन्यन्ताम् रक्षन्त्विति यावत् । मित्रः प्रमीतेस्त्रायकोऽहरभिमानी देवः वरुणः अनिष्टानां निवारयिता रात्र्यभिमानी । अदितिः अखण्डनीयादीना वा देवमाता । सिन्धुः स्यन्दनशीलोदकाभिमानी देवता । पृथिवी भूलोकस्याधिष्ठात्री द्यौः द्यूलोकस्य ।

Exposition :

The shining rays of the sun are addressed as *devāh* in the *mantra*. The rays are invoked to guard the devotees of Sūrya against distress and blemishes. Along with the sun-rays, Mitra, Varuṇa, Aditi, the sea, the earth and the heaven are also entreated to protect them always from any kind of misfortune that might befall on them. Mitra is called so because he preserves all from destruction. He is the sun-god presiding over the day. Varuṇa is the nocturnal sun and he is praised in the Vedas to ward off evil of his devotees. Aditi is *devam t*, i.e. the mother of the gods. Aditi means *akhaṇḍāniy* or *adim*, i.e. unimpaired, i.e. one who does not perish at all. Here the root is *dī*, to die, to perish. The sea is the presiding deity of water. Pṛthivī is the earth-goddess of heaven. These gods and goddesses are propitiated to avert the evils of their devotees.

Stop to Consider :

The sun is worshipped under various names and forms in the Vedic texts. The different positions of the sun in the sky, such as the rising sun, the setting sun, the nocturnal sun, the sun at the zenith also gave rise to the independent sun-gods. Thus, Sūrya is the direct form of the atmospheric sun. Mitra is the sun-god of the day. Varuṇa is the nocturnal sun. The other forms of the sun-gods, eulogised in the Vedas are Savitr, Uśas, Pūṣan, Bhaga, the Aśvins, Viṣṇu, Vivasvat etc.

Grammatical Notes :

1. **उद्गात्** – Here the root is उद्-इ, to rise, to go up and the from is in लुङ्. उद्गात् means उदेति (the sense is in लट्). In the Vedas, लुङ् takes place in the sense of लट् by the rule छन्दसि लुङ्लङ्लिटः (3.4.6).
2. **आप्राः** – आ + अप्राः । The root is प्रा (the extended form of the root पृ), to fill and the form is in लङ्, second person, singular number. The diversion of the person (पुरुषव्यत्ययः) takes place by the rule तिङां तिङे भवन्ति . The inflected form should be in third person, singular number as the subject of the verb (आप्राः) is सूर्यः.
3. **मर्यः** – The root is मृ , to die and the suffix is यत् . The word मर्यः is formed irregularly which is used only in the Vedas by the rule छन्दसि निष्टक्यदेवहूयं (3.1.123). The word मर्यः is *ud tta* on the first syllable by the rule यतोऽनावः (6.1.213).
4. **उदिता** – The nominal stem is उदिति (उत् – इ + क्तिन्). In seventh case-ending the word should be उदितौ. But in the Vedas डा(आ) is substituted for seventh case-ending and the word becomes उदिता by the rule सुपां सुलुक्पूर्वसवर्णाच्छेयाडाड्यायाजालः (7.1.39).

Model Explanation :

सूर्यो देवीमुषसं रोचमानां
मर्यो न योषामभ्येति पश्चात् ।
यत्रा नरो देवयन्तो युगानि
वितन्वते प्रति भद्राय भद्रम् ॥

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ऋग्वेदीयप्रथममण्डलस्य सूर्यदेवताकस्य पञ्चदशाधिकैकशततमसूक्तस्य द्वितीया ऋक् इयम् । प्रस्तुतमन्त्रस्य सूर्यो देवता, कुत्सः ऋषिः, त्रिष्टुप् छन्दः- 'चतुश्चत्वारिंशत् त्रिष्टुबक्षराणि चतुष्पदा । एकादशाक्षरैः पादैः ॥' इति हि तल्लक्षणात् । आश्विनशस्त्रे सूर्योदयादूर्ध्वं सौर्याणि सूक्तानि शंसनीयानि । तन्मध्ये चित्रमिति षडृचं सूक्तं विनियुक्तमस्ति । अस्याः ऋचोऽपि तत्रैव विनियोगो जातः ।

मन्त्रस्य अन्वयो यथा-मर्यः योषाम् न सूर्यः देवीम् रोचमानाम् उषसम् पश्चात् अभ्येति । यत्र देवयन्तः नरः युगानि वितन्वते (तम्) भद्रम् प्रति भद्राय (स्तुमः) ।

मन्त्रेऽस्मिन् वर्णितमस्ति यत् सूर्यः उषःकाले यदा आकाशे प्रादुर्भवति तदा देवीं उषसमभिलक्ष्यैव उदति इति । सा उषा देवी रोचमाना दीप्यमाना इत्यर्थः । देवी इति पदस्य अर्थस्तावत् दानादिगुणयुक्ता । तत्र दृष्टान्तोऽप्योपस्थाप्यते- यथा कश्चित् मनुष्यः शोभनावयवां गच्छन्तीं स्त्रियं सदा अनुगच्छति तद्वत् सूर्योऽपि दीप्यमानां तां देवीमनुसृत्य अभ्येति । तस्याम् उषसि जातायां तं सूर्यं यष्टुमिच्छन्तो जनाः यथाकालं दर्शपूर्णमासौ अग्निहोत्रादीनि च कर्माणि च

निष्पादयन्ति। देवः सूर्यः जनेभ्यः सदा कल्याणमेव विदधाति- अतः स भद्र इति स्तूयते। एवंविधं कल्याणं यथा सूर्यः सर्वदैव प्रयच्छति तथाकरणाय जनाः सर्वे यज्ञादिसम्पादनेन तं स्तुवन्ति इति।

Check Your Progress

1. Translate the following *mantra* into English :

सूर्यो देवीमुषसं रोचमानां
मर्यो न योषामभ्येति पश्चात्।
यत्रा नरो देवयन्तो युगानि
वितन्वते प्रति भद्राय भद्रम् ॥

2. Explain the following *mantra* according to *Sāyaṇabhāṣya* citing the seer, deity, metre and its application.

चित्रं देवानामुदगादनीकं
चक्षुर्मित्रस्य वरुणस्याग्नेः।
आप्रा द्यावापृथिवी अन्तरिक्षं
सूर्य आत्मा जगतस्तस्थुषश्च ॥ १ ॥

3. Write a note on the characteristic features of S ūrya as noted in the *S ūryas ūkta* (1.115) of the *R̥gveda*.

4. Write grammatical notes on the following words-

उद्गात्, आप्राः, मर्यः, उदिता

2.9 Summing-up

After going through this unit, you must have acquired a comprehensive knowledge about the two *sūktas* of the *R̥gveda*, viz. *Agnisūkta* (1.1) and *Sūryasūkta* (1.115). The characteristic features of Agni and Sūrya are so beautifully conceived in the *sūktas* that you have come to know the poetic excellence of the Vedic seers. The Vedic words are not at all comprehensible unless you go through the commentary of Sāyaṇācārya which is also prescribed as your texts. The expositions are provided for proper understanding of the Vedic mantras through the commentary. While studying this unit, you have come across a number of technical terms which are related to the Vedic sacrifices. There is a difference of the rules of Vedic grammar to that of the classical Sanskrit. Therefore, an attempt has been made to give an idea of the peculiarities of Vedic grammar through the grammatical notes on some Vedic words.

Thus, it is expected that the reading materials furnished in this unit would help you to achieve your goal.

2.10 References and Suggested Readings

Chatterji, K. C. (ed.), *Vedic Selections* (Revised Edition), Calcutta University, Calcutta, 1944

Chaubey, B.B. (ed.), Telanga and Chaubey's *The New Vedic Selection*, Part I, Bharatiya Vidya Prakashan, Delhi, 1997

Goswami, S. and Chakravarty, H.N. (ed.), *R̥ksaṁhitā*, Sanskrit Pustak Bhandar, Calcutta, 1974

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Unit III

Ṛksamhitā

Bahudevatakasūkta (1.3) and Aranyānī.sūkta(10.146)

Contents :

- 3.1 Introduction
- 3.2 Objectives
- 3.3 The *Samhitāpāṭha* and the *Padapāṭha* of Each *Mantra* (1.3)
- 3.4 Prose-order and Translation of the Mantras (1.3)
- 3.5 Select Portions of the *Sāyaṇabhāṣya* on Each *Mantra* (1.3) and Its Expositions with Some Grammatical Notes
- 3.6 The *Samhitāpāṭha* and the *Padapāṭha* of Each *Mantra* (10.146)
- 3.7 Prose-order and Translation of the Mantras (10.146)
- 3.8 Select Portions of the *Sāyaṇabhāṣya* on Each *Mantra* (10.146) and Its Expositions with Some Grammatical Notes
- 3.9 Summing-up
- 3.10 References and Suggested Readings

3.1 Introduction

The Aszvins

The Aśvins are the twin gods who are praised in more than fifty hymns of the *Ṛgveda* and in part of other hymns while their name occurs more than four hundred times in the *Ṛgveda*. Though they hold a distinct position among the Vedic gods, yet their original nature is obscure to the Vedic interpreters from earliest times.

While discussing the identity of the Aśvins, Yāska states that according to some scholars they represent sky and earth, day and night, sun and moon, but the historians say that they were pious kings— *tatkāvasvinau / dyaa vaa pṛthivyaa vityeke / ahorātrāvityekel sūryācandramasāvityekel rājānau punyaktā vityaitihāsikāḥ / (Nirukta, 12.1)*. Yāska opines that the Aszvins are called so because they pervade everything, one with moisture and other with light and the term *as zvin* is derived from *as*, to pervade — *as zvinau yadaśnuvāte sarvaml rasenānyaḥ / jyotiṣaa nyaḥ / (Nirukta, 12.1)*. Yāska also quotes the view of Aurnāvābha who holds that Aszvins are called so, on account of their having horses — *asvairasvināvityaurnāvābhah / (Nirukta, 12.1)*

A. A Macdonell holds ‘The two most probable theories as to the origin of these twin deities are, that they represent either the twilight, half dark, half light, or the

morning and evening star' (*A History of Sanskrit Literature*, Delhi, 1997, p. 69). The Aśvins are sometimes identified with heaven and earth in the *R̥gveda* (1.112.1; 1.117.10). It is also stated in the *R̥gveda* that they are the twin sons of Vivasvat, i.e., the sun which supports the view that the Aszvins are the day and night (10.17.1,2; Vide also *Br̥haddevataā* , 7.6). Thus, there are diverse opinions regarding the identity of the twin gods Aśvins.

The Aśvins are frequently praised as *dasrā* and *nāsatyā* in the *R̥gveda* (1.3.3). *Dasrā* means the destroyer of enemies or diseases. They are often praised as the physicians of the gods (*aśvināu vai devānām̐ bhiṣajau |Aitareyabr̥hmaṇa*, 1.4.1). *Nāsatyā* means true-natured or promoters of truth. The twin gods are often stated to have performed various gracious deeds for which they are constantly praised by his devotees as *śubhaspatī* (*R̥gveda*, 1.3.1), *purudāmsasā* (*R̥gveda*, 1.3.2) etc. They are implored as healers, helpers, wonder-workers, destroyers of foes etc., throughout the Vedic literature.

Indra

A greater number of hymns are addressed to Indra than any other god in the *R̥gveda*. About one-fourth of the entire hymns (nearly two hundred and fifty hymns) are devoted to Indra singly and he is praised in conjunction with other deities in nearly fifty hymns. Indra is basically praised as the accomplisher of all deeds of might. His battles with Vṛtra, a symbolical personification of clouds, are variously described in the Vedas. Indra is described as opening the receptacles of waters, as cleaving the clouds with his far-whirling thunderbolt and casting the fructifying rain water down to the earth (*R̥gveda*, 2.12) Thus, Indra is praised as the god who sends rain and wields the thunderbolt. His epithets *vajrabhṛt*, i.e. bearing the bolt or *vajrin*, i.e. armed with the bolt are frequently met with in the *R̥gveda* (1.63.4; 5.32.4; 8.12.26; 10.55.7).

Gods are generally addicted to Soma-juice, but for Indra it is his favourite nutriment. He is frequently called *somapā* i.e. Soma-drinker as it exhilarates him to carry out his warlike deeds (*R̥gveda*, 1.30.11; 1.55.7; 3.39.7; 8.12.20). Indra is implored by his devotees to come to the sacrifice for partaking of the Soma-juice pressed for the god (*R̥gveda*, 1.3.4-6).

His car is drawn by two tawny mythical steeds called Hari, a term very frequently used referring to Indra's horses. His special epithet is therefore, *harivat* (*R̥gveda*, 1.3.6)

The Viszve-devāḥ

The Viśve-devāḥ, i.e. the All-gods represent the entire pantheon collectively. They are formed as a class, so that, none would be excluded in laudations intended to be addressed to all. Forty entire hymns are devoted to them in the *R̥gveda* as they occupy a distinct position in the Vedic sacrifices. They are eulogised in these hymns to come together to the sacrifice and take a share of the oblations (Vide, *R̥gveda*, 1.3.7-9)

Sarasvatī

Sarasvatī is one of the prominent River Goddesses worshipped in the *R̥gveda*. She is celebrated both as a river and a deity. She is praised in three hymns of the *R̥gveda* and in some other mantras also. She was primarily a River Goddess as the term *sarasvatī* is derived thus by Yāska –*sarasvatī / sara ityudakanaā mal sarteḥ / tadvatī / (Nirukta, 9.26)*, i.e. the word *saras* is a synonym of water, it is derived from the root *sr̥*, to flow. Sarasvatī is rich in water.

She is praised as the patroness of sacrifices – *yajñam dadhe sarasvatī (R̥gveda, 1.3.11)*. She is besought to listen to the praises of the worshippers in the sacrifices. She is the bestower of wealth, progeny and nourishment (*R̥gveda, 1.3.10; 2.41.17; 10.30.12*). She is supplicated to afford secure protection to the worshippers (*R̥gveda, 1.89.3*). She is implored as the best of mothers, of rivers and of goddesses – *ambitame naditame devitame sarasvati (R̥gveda, 2.41.16)*.

Araṇyānī

Though the *R̥gvedic* hymns are mainly of religious character, which are applied for recitation in the worship of the popular deities, yet there are some hymns which depict some other aspects also and these are notable for their depth of gravity. The *Araṇyānisūkta*, included in the tenth *Maṇḍala* of the *R̥gveda* (10.146) is distinguished by its solemn beauty and poetical feelings which describes the emotions arising from the impenetrable forests.

Araṇyānī is the goddess of Forest solitude. She is described, in a poetic and graphic manner, as shy and fearful having lost her way in the mazes of the forest. Araṇyānī is depicted as similar to man in her thinking, feeling and activity. She is described as an elusive figure who vanishes from sight and avoids villages (*R̥gveda, 10.146.1*). The scene of the dark forest is very different from the village and much alien to human habitat. It is stated to be resounding with the playing of cymbals as the Ciccika bird is answering to the noisy sounds of Vṛṣarava, a grasshopper-like insect.

The eerie sounds that are heard in the evening appear like the screams of robbers. Thus, the Vedic seer depicts the dark forest attributing all the characters of a conscious human being to it, being attracted by the awe, majesty and beauty associated with the forest wilderness.

3.2 Objectives

The unit proposes to introduce you to the *R̥gvedic sūktas* 1.3 and 10.146 which contain the eulogy of the Aśvins and other gods and Araṇyānī respectively. The *sūkta* 1.3 is called *Bahudevataśukasūkta* as it includes the laudations of the gods, viz. the Aśvins, Indra, the Viśve-devāḥ and Sarasvatī. The unit is designed to help you

- understand the characteristics features of the gods praised in the two sūktas.
- conceptualize the meanings and peculiarities of the Vedic words that the texts bring to you.
- appreciate the poetic beauty of the two sūktas.

Bahudevātākasūkta (Maṇḍala I, Sūkta 3)

3.3 The *Samhitāpāṭha* and the *Padapāṭha* of Each *Mantra* (1.3)

ऋक्संहिता

प्रथमं मण्डलम्

तृतीयं सूक्तम्

वैश्वामित्रो मधुच्छन्दा ऋषिः । अश्विनौ देवते १-३; इन्द्रो देवता ४-६; विश्वेदेवा देवता: ७-९;
सरस्वती देवता (१०-१२) । गायत्री छन्दः

ऋक्-१

संहितापाठः

अश्विना यज्वरीरिषो द्रवत्पाणी शुभस्पती ।
पुरुभुजा चनस्यतम् ॥१॥

पदपाठः

अश्विना यज्वरीः । इषः । द्रवत्पाणी इति
द्रवत्पाणी । शुभः । पती इति ।
पुरुभुजा । चनस्यतम् ॥१॥

ऋक्-२

अश्विना पुरुदंससा नरा शवीरया धिया ।
धिष्या वनतं गिरः ॥ २ ॥

अश्विना । पुरुदंससा । नरा ।
शवीरया । धिया ।
धिष्या । वनतम् । गिरः ॥ २ ॥

ऋक्-३

दस्ना युवाकवः सुता नासत्या वृक्तबर्हिषः ।
आ यातं रुद्रवर्तनी ॥ ३ ॥

दस्ना । युवाकवः । सुताः । नासत्या ।
वृक्तबर्हिषः ।
आ । यातम् । रुद्रवर्तनी इति रुद्रवर्तनी ॥ ३ ॥

ऋक्-४

इन्द्रा याहि चित्रभानो सुता इमे त्वायवः ।

अण्वीभिस्तना पूतासः ॥ ४ ॥

इन्द्र | आ | याहि | चित्रभानो इति

चित्रभानो | सुताः | इमे त्वायवः |

अण्वीभिः | तना | पूतासः ॥ ४ ॥

ऋक्-५

इन्द्रा याहि धियेषितो विप्रजूतः सुतावतः ।

उप ब्रह्माणि वाधतः ॥ ५ ॥

इन्द्र | आ | याहि | धिया | इषितः |

विप्रजूतः | सुतावतः |

उप | ब्रह्माणि | वाधतः ॥ ५ ॥

ऋक्-६

इन्द्रा याहि तूतुजान उप ब्रह्माणि हरिवः ।

सुते दधिष्व नश्चनः ॥ ६ ॥

इन्द्र | आ | याहि | तूतुजानः |

उप | ब्रह्माणि | हरिवः |

सुते | दधिष्व | नः | चनः ॥ ६ ॥

ऋक्-७

ओमासश्चर्षणीधृतो विश्वे देवास आ गत ।

दाश्वांसो दाशुषः सुतम् ॥ ७ ॥

ओमासः | चर्षणिधृतः | विश्वे |

देवासः | आ | गत |

दाश्वांसः | दाशुषः | सुतम् ॥ ७ ॥

ऋक्-८

विश्वे देवासो अप्तुरः सुतमा गन्त तूर्णयः ।

उस्त्रा इव स्वसराणि ॥ ८ ॥

विश्वे | देवासः | अप्तुरः | सुतम् |

आ | गन्त | तूर्णयः |

उस्त्राः इव | स्वसराणि ॥ ८ ॥

ऋक्-९

विश्वे देवासो अस्त्रिध एहिमायासो अद्रुहः ।

मेधं जुषन्त वहनयः ॥ ९ ॥

विश्वे | देवासः | अस्त्रिधः |

एहिमायासः | अद्रुहः |

मेधम् | जुषन्त | वहनयः ॥ ९ ॥

ऋक्-१०

पाव॒का नः॑ सर॒स्वती॑ वाजे॒भिर्वा॒जिनी॑वती ।

य॒ज्ञं व॒ष्टु धि॒याव॑सुः ॥ १० ॥

पाव॒का | नः॑ | सर॒स्वती॑ | वाजे॒भिः |

वा॒जिनी॑ऽवती ।

य॒ज्ञम् | व॒ष्टु | धि॒याऽव॑सुः ॥ १० ॥

ऋक्-११

चोद॒यित्री॑ सू॒नृता॑नां चेत॒न्ती सु॑मतीनाम् ।

य॒ज्ञं द॒धे सर॒स्वती॑ ॥ ११ ॥

चोद॒यित्री॑ | सू॒नृता॑नाम् | चेत॒न्ती |

सु॑ऽमतीनाम् ।

य॒ज्ञम् | द॒धे | सर॒स्वती॑ ॥ ११ ॥

ऋक्-१२

म॒हो अ॒र्णः सर॒स्वती॑ प्र चै॒तय॑ति के॒तुना॑ ।

धि॒यो वि॒श्वा वि॑ राज॒ति ॥ १२ ॥

म॒हः | अ॒र्णः | सर॒स्वती॑ | प्र |

चै॒तय॑ति | के॒तुना॑ ।

धि॒यः | वि॒श्वाः | वि॑ | राज॒ति ॥ १२ ॥

3.4 Prose-order and Translation of the Mantras (1.3)

1. द्रवत्पाणी शुभस्पती पुरुभुजा अश्विना यज्वरीः इषः चनस्यतम् ।

Oh Aśvins, possessed of nimble hands, the protectors of good deeds, feeding many people, be delighted to accept the sacrificial offerings.

2. (हे अश्विनौ,) पुरुदंससा नरा धिष्ण्या शवीरया धिया गिरः वनतम् ।

(Oh Aśvins,) the performers of many deeds, the guides, the intelligent, accept our prayer with your impelling wisdom.

3. (हे अश्विनौ,) दस्त्रा नासत्या रुद्रवर्तनी युवाकवः सुताः वृक्तवर्हिषः (अभि) आ यातम् ।

(Oh Aśvins,) the killers of diseases, the true-natured, the assulters of enemies, come for partaking the pressed Soma-juice mixed with holy water and which is poured on the altar, strewn with clipt *Kus za* grass.

4. चित्रभानो इन्द्र, (त्वम्) आ याहि । इमे तना पूतासः अण्वीभिः सुताः त्वायवः ।

Oh Indra, of variegated lustre, come hither. These (libations of Soma) which are always pure and pressed by the fingers of the priests, long for you.

5. इन्द्र, धिया इषितः विप्रजूतः सुतावतः वाधतः ब्रह्माणि उप आयाहि ।

Oh Indra, urged by our devotion and the prayer of other priests, (you) come (to

the sacrificial hall) aiming at the prayers of the priests who have pressed the Soma-juice (for offering).

6. हरिवः, तूतुजानः (त्वम्) ब्रह्माणि उप आयाहि । सुते नः चनः दधिष्व ।

(Oh Indra,) possessor of the two horses called Hari, and who is moving with speed, come (to the sacrifice) for attending the prayer and partake the sacrificial oblations in the sacrifice in which the Soma is pressed.

7. विश्वे देवासः, ओमासः चर्षणीधृतः दाश्वांसः दाशुषः सुतम् आ गत ।

Oh Viśve-devāḥ, who are the protectors and supporters of mankind, bestowers of the desired objects, come (to the sacrifice) for partaking of the pressed Soma of the sacrificers.

8. अप्तरः तूर्णयः विश्वे देवासः उस्त्राः इव स्वसराणि सुतम् आ गन्त ।

The Viśve-devāḥ, givers of rainfall in time, swift at work, come to the pressed Soma as the sur-rays follow the day.

9. अस्रिधः एहिमायासः अद्रुहः वह्नयः विश्वे देवासः मेधं जुषन्त ।

The Viśve-devāḥ, who are without failures, of all-pervading intelligence, free from malice and bearer of wealth, come for partaking the oblations (offered in the Soma sacrifice).

10. पावका वाजिनीवती धियावसुः सरस्वती वाजेभिः नः यज्ञं वष्टु ।

Sarasvatī, the purifiers, possessing the generative power by which food is obtained, bestower of wealth to the devotees, enjoy our sacrifice endowed with food.

11. सूनृतानां चोदयित्री सुमतीनाम् चेतन्ती सरस्वती यज्ञं दधे ।

Sarasvatī, the impeller of truth-telling, inspirer of all gracious thoughts, sustained our sacrifice.

12. सरस्वती केतुना महः अर्णः प्र चेतयति । विश्वा धियः वि राजति ।

Sarasvatī, by her act (of flowing) manifests opulent waters. She shines through all thoughts.

3.5 Select Portions of the *Sāyaṇabhāṣya* on Each *Mantra* (1.3) and Its Expositions with Some Grammatical Notes

ऋक्-१

सायणभाष्यम्-

अश्विना इति द्वादशर्चं तृतीयं सूक्तम् । तत्र आश्विनस्तृचः प्रातरनुवाकस्य आश्विने क्रतौ विनियुक्तः ।

हे अश्विनौ, युवाम् इषः हविर्लक्षणान्यन्नानि चनस्यतम् इच्छतं भुञ्जाथामित्यर्थः । कीदृशीरिषः ? यज्वरीः यागनिष्पादिकाः कीदृशावश्विनौ । द्रवत्पाणी हविर्ग्रहणाय द्रवद्भ्यां पाणिभ्यामुपेतौ ।

शुभस्पती शोभनस्य कर्मणः पालकौ । पुरुभुजा विस्तीर्णभुजौ बहुभोजिनौ वा ।

Exposition :

The hymn beginning with *asvinā* etc, consists of twelve ṛks and it is the third hymn of the first *Maṇḍala* of the *Ṛgveda*. The first three ṛks are the praise of the *Aśvins* and the application of the three ṛks is in the *Āszvinakratu* of the *Prātaranuvāka*.

The seer praises the *Aśvins* to come to the sacrificial ground for accepting the oblations of the sacrifice. The sacrificial offering is conducive to the accomplishment of the sacrifice – *yajvar iḥ*, i.e. *yāganisṭpādikāḥ*. The *Aśvins* are praised with the appellations *dravatpāṇi* and *s Zubhaspatī*. The word *dravatpāṇi* means the gods whose hands are always ready (literally running) for accepting the sacrificial oblations. The *Aśvins* always guard the good deeds of his devotees – *s Zubhaspatī*. They are possessed of extensive hands – *purubhujā* . . . Or the term *purubhujā* may mean, feeding many people.

Stop to Consider

The hymn *asvinā* etc., contains the praise of the deities, viz. the *Aśvins* (1–3), *Indra* (4–6), the *Viśve-devāḥ* (7–9) and *Sarasvatī* (10–12). They are the deities of the respective mantras. The seer of the hymn is *Vaiśvāmitra Madhucchandasa* and the metre is *Gāyatrī*. The application, i.e. *vinīyoga* of this whole hymn is in *Pra-ugaśāstra*. A *Pra-ugaśāstra* is the second *s zastra* or litany recited by the *Hotṛ* priest in the *Prātaḥsavana*. *Savana* means the pressing of the *Soma*-creepers in a *Soma* sacrifice. Owing to the three pressings of the *Soma*-creepers, there are three *savanas* – *Prātaḥsavana*, *Mādhyandinasavana* and *Tṛtīyasavana*. Many rites are performed during these three sessions among which five *śāstras* are to be read in the *Prātaḥsavana*, these five being named *Ājyaśāstra*, *Pra-ugaśāstra*, *Maitrāvaruṇaśāstra*, *Brāhmaṇācchāmsiśāstra* and *Acchāvākaśāstra*. Of these five *śāstras*, the first two are read by *Hotṛ* priest. In the *Pra-ugaśāstra*, seven *Pra-ugadevatās* are praised which are *Vāyu*, *Indravāyu*, *Mitrāvaruṇa*, the *Aśvins*, *Indra*, *Viśve-devāḥ* and *Sarasvatī*. The second and third hymns of the *Ṛgveda* (1.2, 3) which contain altogether twenty-one mantras are divided into seven *ṛcas* and these are read during the performance of *Pra-ugaśāstra* for adoration of the seven *Pra-ugadevatās* ('वायवायाहि' इत्यादिकं नवर्चं सूक्तम् । तत्राद्यस्तृचो वायुदेवताकः । द्वितीय इन्द्रवायुदेवताकः । तृतीयो मित्रावरुणदेवताकः । 'अश्विना' इत्यादिकं द्वादशर्चं सूक्तम् । तत्राद्यस्तृच आश्विनः । द्वितीय ऐन्द्रः । तृतीयो वैश्वदेवः । चतुर्थः सारस्वतः । तेषु तृचेषु प्रतिपाद्या वाय्वादयः सरस्वत्यन्ताः सप्तसंख्यकाः प्रउगशस्त्रस्य देवता इति । *Sāyaṇabhāṣya* on *Ṛgveda*, 1.2). This is the application of the whole hymn beginning with *asvinā* etc. But the first three ṛks of this hymn which are the adorations of the gods *Aśvins*, i.e. *Āszvinatrīca* is also applied in the *Āszvinakratu* of the *Prātaranuvāka* and both the terms are already explained in Unit II.

SAQ

1. Who are the deities praised in the third *sūkta* of the first *Maṇḍala* of the *Rgveda* ?

.....
.....
.....

2. Mention the seer, metre and the application of the third *sūkta* of the first *Maṇḍala* of the *Rgveda*.

.....
.....
.....

3. What do you mean by the term *savana* in a Soma sacrifice ? Name the *savanas* accordingly.

.....
.....
.....

4. Who are the *Pra-ugadevatās* praised during the *Pra-ugasāstra* ?

.....
.....

5. Name the *Śastras* recited in the *Prātaḥsavana* of a Soma sacrifice.

.....
.....

ऋक्-२

सायणभाष्यम्-

हे अश्विनौ युवां गिरः अस्मदीयाः स्तुतीः धिया आदरयुक्तया बुद्ध्या वनतं संभजतं स्वीकुरुतम् । कीदृशावश्विनौ । पुरुदंससा बहुकर्माणौ । नरा नेतारौ । धिष्यया धार्ष्ट्ययुक्तौ बुद्धिमन्तौ वा । कीदृश्या धिया । शवीरया गतियुक्तया अप्रतिहतप्रसरयेत्यर्थः ।

Exposition :

The *Aśvins* are invoked here to accept the adorations of their devotees with their gracious power of wisdom. The words *śavirayā dhiyā* in the present *mantra* means by the power of intellect which is impelling. The worshippers are always inclined to sing more and more about their gods and they possess that wisdom. The *Aśvins* are praised as *purudāmsasā*, i.e. the performers of many good

deeds. They are the leaders—*narā*. They are also stated as bold or intelligent—*dhiṣṇyā*.

ऋक्-३

सायणभाष्यम्-

अत्र अश्विना इत्यनुवर्तते । हे अश्विनौ आ यातम् अस्मिन् कर्मण्यागच्छतम् । किमर्थमित्युच्यते । सुताः युष्मदर्थं सोमा अभिषुताः तान् स्वीकर्तुमिति शेषः । कीदृशावश्विनौ । दस्रा शत्रूणामुपक्षपयितारौ । यद्वा देववैद्यत्वेन रोगाणामुपक्षपयितारौ । अश्विनौ वै देवानां भिषजौ (ऐ. ब्रा., 1.18) इति श्रुतेः । नासत्या असत्यमनृतभाषणं तद्रहितौ । अत्र यास्कः - सत्यावेव नासत्यावित्यौर्णवाभः । सत्यस्य प्रणेतारावित्याग्रायणः (निरुक्तम्, 6.13) इति । रुद्रवर्तनी । रुद्राणां शत्रुरोदनकारिणां शूरभटानां वर्तनिर्माणं धाटीरूपं ययोस्तौ रुद्रवर्तनी । यदा शूरा धाटीमुखेन शत्रून् रोदयन्ति तद्वदेतावित्यर्थः । युवाकवः इत्यभिषुतसोमानां विशेषणम् । वसतीवरीभिरेकधनाभिश्चा द्विर्मिश्रिता इत्यर्थः । वृक्तबर्हिषः । वृक्तानि मूलैर्वर्जितानि बर्हिष्यास्तरणरूपाणि येषां सोमानां ते वृक्तबर्हिषः ।

Exposition :

The Aśvins are praised here to come to the sacrifice for accepting the Soma-juice pressed for them which is mixed with *vasatīvarī* and *ekadhanā* water. The libation of Soma is poured out on the altar strewn with the sacred *kuśā* grass, having the roots cut off. The Aśvins are praised with the attributes *dasrā*, *nāsatyā* and *rudravartanī*. *Dasrā* means *dasrau*, i.e. destroyers of wicked people or destroyers of diseases as they are called the physicians of god. The word *nāsatyā* means *nāsatyau*, i.e. *na-asatyau*, i.e. true-natured. Sāyaṇācārya derives the word *nāsatyā* in the present context as *asatyamanṛtabhāṣaṇam tadrahitau*, i.e. who are bereft of false-telling.

He quotes Yāska in support of his explanation, who has already quoted the view of earlier etymologists. Yāska states – ‘They are ever true and never false— says Aurnāvābha. They are promoters of truth – says Āgrāyaṇa.’ The Aśvins are called *rudravartanī*, because they can turn their enemies to wail. The bold warriors first attack the enemies and then make them wail.

Stop to Consider :

Vasatīvarī is a technical name of waters which is used in extraction of Soma-juice. It is drawn from a stream coming out of a hill by dipping a pitcher (which is called *vasatīvarīkalaśā*) against the current, before the sun-set on the day before the *sutyā*, i.e. the pressing day of Soma. As the water is left standing overnight, it is called *vasatīvarī*.

Ekadhana is the earthen jug in which water is stored at certain sacrificial observances. The water kept in this vessel is called *ekadhanā* and it is collected from the running waters, early in the morning on the very day of pressing. The *vasatīvarī* water is mixed with the *ekadhanā* water and it is poured into the extracted Soma which is kept in a container called *pūtabhṛt*.

ऋक्-४

सायणभाष्यम्-

चित्रभानो चित्रदीप्ते हे इन्द्र अस्मिन् कर्मणि आ याहि आगच्छ। सुताः अभिषुताः इमे सोमाः त्वायवः त्वां कामयमाना वर्तन्ते। अण्वीभिः ऋत्विजामङ्गुलिभिः सुता इत्यन्वयः। किञ्च एते सोमाः तना नित्यं पूतासः पूताः शुद्धा दशापवित्रेण बहुधा शोधितत्वात्।

इन्द्रशब्दं यास्को बहुधा निर्वक्ति- इन्द्र इरां दृणातीति वेरां ददातीति वेरां दधातीति वेरां दारयतीति वेरां धारयतीति वेन्दवे द्रवतीति वेन्दौ रमत इति वेन्धे भूतानीति वा तद्यदेनं प्राणैः समैन्धंस्तदिन्द्रस्येन्द्रत्वमिति विज्ञायत इदंकरणादित्याग्रायण इदंदर्शनादित्यौपमन्यव इन्दतेर्वैश्वर्यकर्मण इच्छत्रूणां दारयिता वा द्रावयिता वादरयिता च यज्वनाम् (निरुक्तम्, 10.7) इति।

अस्यायमर्थः। 'दृविदारणे' इति धातुः। इरामन्नमुद्दिश्य तन्निष्पादकजलसिद्ध्यर्थं दृणाति मेघं विदीर्णं करोतीतीन्द्रः। 'डुदाञ् दाने' इति धातुः। इरामन्नं वृष्टिप्रदानेन ददातीतीन्द्रः। धाञ् पोषणार्थः। इरामन्नं तृप्तिकारणं सस्यं दधाति जलप्रदानेन पुष्पातीतीन्द्रः। इरामुत्पादयितुं कर्षकमुखेन भूमिं विदारयतीतीन्द्रः। पूर्वोक्तपोषणमुखेनेरां धारयति विनाशराहित्येन स्थापयतीतीन्द्रः। इन्दुः सोमो वल्लीरसः। तदर्थं यागभूमौ द्रवति धावतीतीन्द्रः। इन्द्रौ यथाक्ते सोमे रमते क्रीडतीतीन्द्रः। 'जिइन्धी दीप्तौ' इति धातुः। भूतानि प्राणिदेहान् इन्धे जीवचैतन्यरूपेणान्तः प्रविश्य दीपयतीतीन्द्रः। एनं परमात्मरूपमिन्द्रं देवं प्राणैः समैन्धन् उपासका ध्यानेन सम्यक् प्रकाशितवन्तः, तत् तस्मात् कारणात् इन्द्रनाम सम्पन्नम्। अस्मिन् पक्षे इध्यते दीप्यते इति कर्मणि व्युत्पत्तिः। आग्रायणनामको मुनिः 'इदंकरणादिन्द्रः' इति निर्वचनं मन्यते। इन्द्रो हि परमात्मरूपेणेदं जगत्करोति। औपमन्यवनामको मुनिरिदंदर्शनादिन्द्र इति निर्वचनमाह। इदि परमैश्वर्ये इति धातुः। स्वमायया जगद्रूपत्वं परमैश्वर्यम्। तद्योगादिन्द्रः। इनशब्दस्येश्वरवाचकस्य अकारलोपे सति नकारान्तं इन् इति पदं भवति। 'दृ भये' इति धातुः। स च परमेश्वरः शत्रूणां दारयिता भीषयितेतीन्द्रः। 'दृ गतौ' इति धातुः। शत्रूणां द्रावयिता पलायनं प्रापयितेतीन्द्रः। यज्वनां यागानुष्ठायिनामादरयिता भयस्य परिहर्ता। एवमेतानि निर्वचनानि द्रष्टव्यानीति।

Exposition :

Indra is invoked here to come to the sacrifice to receive the offerings of the worshippers. He is addressed as *citrabhāno*, of variegated lustre, i.e. shinning with light. Indra is the god of rain and lightning and so he is called shinning with light. The Soma-juice which is offered in the sacrifice is already strained with the fingers of the priests and these are always pure being purified by a piece of cloth which is known as *daśāpavitra*. The Soma libations are said to have longed for Indra as he becomes exhilarated by these offerings.

The meaning of the term *indra*

Yāska, in his *Nirukta* (10.8) has furnished many derivations of the term *indra*, which are interpreted by Sāyaṇācārya in the following way.

(i) Indra is called so as he causes the clouds to burst into pieces in order to

bestow rainwater for producing food (*irā*). This derivation is shown as *irā+dr*: (to split) (*irām dr̥ṇātīti*).

(ii) Indra gives food by way of causing rainfall in the earth. Thus, from *irā+dā*, the term *indra* is alternatively derived (*irām dadātīti*).

(iii) Indra maintains food which grows due to the rainfall he imparts. Thus, from *irā+dhā* also, the term can be derived (*irām dadhātīti*).

(iv) Indra sends forth the cultivators to plough the land in order to produce food. Thus, the term may be derived from *irā+dār* (*dr̥ + ṇic*) (*irām dārayatīti*).

(v) Indra is stated to have protected the food from being destroyed. The term, thus, can be derived from *irā+dhār* (*dhr̥ + ṇic*) (*irām dhārayatīti*).

(vi) Indra speedily moves for the Soma draught (*indu*) in the sacrifice. Thus, from *indu + dru* (to rush), the term *indra* can be derived (*indave dravatīti*).

(vii) Indra always takes delight in having the Soma-juice. So from *indu + ram* (to be delighted) also, the term can be derived (*indau ramate iti*).

(viii) Indra illuminates the beings by way of residing in their body as Supreme Spirit (*jīvacaitanya*) which is considered as the source of all sensation. Thus, from the root *indh* (to light), the term *indra* can be derived (*indhe bhūtānīti*).

(ix) Indra is praised by the worshippers with the words full of vital power (*prāṇaiḥ*), i.e. with the invigorating words and, therefore, from being lighted, i.e. from *indh* (in passive – *idhyate dīpyate iti*), the term may be alternatively derived.

(x) According to Āgrāyaṇa, the term *indra* is derived from the expression *idaṁkaraṇa*, literally from doing, i.e. Indra as a Supreme Being creates this universe.

(xi) Aupamanyava, another etymologist, holds that the term *indra* can be derived from the expression *idaṁ darśanāt*, i.e. Indra is perceptible to the senses through the power of separating the invisible Spirit from the visible world (*viveka*).

(xii) The term *indra* can be derived from the root *ind* (to be powerful) as Indra manifests the whole world through his power (*indateraiśvāryakarmanah*).

(xiii) *Ina* means the lord of the universe and when *a* (अ) in *ina* is elided the stem *in* (इन्) is derived. The term *indra* can be derived from *in + dr̥* (to frighten) as Indra frightens the enemies (*śatrūṇām dārayitā*). Also, Indra disperses his enemies. Thus from *in + dru* (to drive away) also, the term *indra* can be derived (*śatrūṇām drāvayitā*). Indra takes care of the sacrificers as he keeps away their fear. Thus, it is possible to derive the term *indra* from *in + (ā) dr̥* (to care for) (*yajvanāmādarayitā*).

These are the probable derivations of the term *indra* furnished by Yāska and thoroughly interpreted by Sāyaṇācārya.

Stop to Consider :

Daśāpavitra is a fringed woolen filtering cloth, which is kept over the *dronakalaśa*, a bucket made of Vaikañkata tree, for purifying Soma-juice. It has fringes, i.e. loose ends which is called *daśā*.

ऋक्-५

सायणभाष्यम्-

हे इन्द्र, त्वम् आ याहि अस्मिन् कर्मण्यागच्छ । किमर्थम् । वाधतः ऋत्विजः ब्रह्माणि वेदरूपाणि स्त्रोत्राण्युपेतुम् । कीदृशस्त्वम् । धिया अस्मदीयया प्रज्ञया इषितः प्राप्तः अस्मद्भक्त्या प्रेरित इत्यर्थः । विप्रजूतः । यथा यजमानभक्त्या प्रेरितस्तथान्यैरपि विप्रैर्मेधाविभिर्ऋत्विग्भिः प्रेरितः । कीदृशस्य वाधतः । सुतावतः अभिषुतसोमयुक्तस्य ।

Exposition :

The seer invokes Indra to come to the sacrificial ground so that he can attend to the panegyrics of the priests. They have already pressed the Soma-juice for performing their oblations. The prayers which are intended to Indra are visualized through the wisdom of the seers and other priests as well.

ऋक्-६

सायणभाष्यम्-

हरिशब्दः इन्द्रसंबन्धिनोरश्वयोर्नामधेयं हरी इन्द्रस्य रोहितोऽग्रेः (निरुक्तम्, १.१५) इति तदीयाश्वनामत्वेन पठितत्वात् । हे हरिवः अश्वयुक्त इन्द्र त्वं ब्रह्माणि उपैतुम् आ याहि । कीदृशस्त्वम् तूतुजानः त्वरमाणः । आगत्य च अस्मिन् सुते सोमाभिषवयुक्ते कर्मणि नः अस्मदीयं चनः अन्नं हविल्क्षणं दधिष्व धारय स्वीकुर्वित्यर्थः ।

Exposition :

Indra is often praised as *harivat* in the Vedas. Here also, Indra is addressed as *harivah*, i.e. having the two horses called Hari yoked to the chariot. Indra's horses are named Hari which is stated in the *Nirukta*. Indra is entreated to come to the sacrifice for receiving the eulogies intended to him and to partake the sacrificial offerings of Soma-juice. He is moving with speed as he is always suited for speedy performances.

ऋक्-७

सायणभाष्यम्-

हे विश्वे देवासः एतन्नामका देवविशेषाः दाशुषः हविर्दत्तवतो यजमानस्य सुतम् अभिषुतं सोमं प्रति आ गत आगच्छत । ते च देवाः ओमासः रक्षकाः चर्षणीधृतः मनुष्याणां धारकाः दाशवांसः फलस्य दातारः ।

Exposition :

The Viśve-devāḥ, i.e. the All-gods are invoked by the seer for coming to the sacrifice where the Soma-juice is already extracted and offered as oblation. The All-gods are the protector of mankind-*omāsaḥ*. They are also praised as *carṣaṇ idhṛtaḥ*, i.e. supporting men as they can bring rainfall to the devotees for their livelihood. They grant the sacrificer the desired objects of the sacrifice - *dasvāmsaḥ*.

ऋक्-८

सायणभाष्यम्-

विश्वे देवासः एतन्नामकगणरूपा देवविशेषाः सुतं सोमम् आ गन्त आगच्छन्तु । कीदृशाः । अप्तुरः तत्तत्काले वृष्टिप्रदा इत्यर्थः । तूर्णयः त्वरायुक्ताः यजमानमनुग्रहीतुमालस्यरहिता इत्यर्थः । विश्वेषां देवानां सोमं प्रति आगमने उस्त्रा इत्यादिदृष्टान्तः । उस्त्राः सूर्यरश्मयः स्वसराणि अहानि प्रति आलस्यरहिता यथा समागच्छति तद्वत् ।

Exposition :

The All-gods are supplicated to come to the sacrifice where the offerings of Soma-draught is made. The seer introduces a suitable example while he is entreating the All-gods to come to the sacrifice. The sun-rays always follows the day. At the daybreak they appear immediately in the sky. This natural phenomenon is drawn as a simile to the approach of the All-gods to the sacrifice. The All-gods are praised as *apturah*, i.e. they can cause rainfall in time. They are expeditious (*tūrnayah*) as they never hesitate to favour the sacrificers longing for their well-being.

ऋक्-९

सायणभाष्यम्-

विश्वे देवासः एतन्नामका देवविशेषाः मेधं हविर्यज्ञसंबद्धं जुषन्ता सेवन्ताम् । कीदृशाः । अस्त्रिधः क्षयरहिताः शोषरहिता वा । एहिमायासः सर्वतो व्याप्तप्रज्ञाः । यद्वा सौचीकमग्निमप्सु प्रविष्टम् 'एहि मा यासीः' इति यदवोचन् तदनुकरणहेतुकोऽयं विश्वेषां देवानां व्यपदेश एहिमायास इति । अद्रुहः द्रोहरहिताः वह्नयः वोढारो धनानां प्रापयितारः । मेधम् । मेध्यते देवैः संगम्यते इति मेधं हविः ।

Exposition :

In this *mantra* also, the All-gods are supplicated to receive their offerings in the sacrifice. The word *medha* in the *mantra* is meant for *haviḥ*, i.e. sacrificial offerings. All the gods assemble to partake the sacrificial oblations and so it is called *medha* derived from the root *medh*, to meet one another. The All-gods are *asṛdhah*, i.e. not failing. They are *ehimāyasaḥ*, i.e. whose knowledge is all-premeating. The term *ehimāyasaḥ* is also resonant with the words *ehimāyasaḥ* which were being told by them to Saucika Agni who was about to enter the deep water. So the term may be an appellation of the All-gods. They are *adruhah*, i.e. without any treachery. And also they are called *vahnayah*, i.e. bearers of riches.

ऋक्-१०

सायणभाष्यम्-

सरस्वती देवी वाजेभिः हविलक्षणैरनैर्निमित्तभूतैः । यद्वा यजमानेभ्यो दातव्यैरनैर्निमित्तभूतैः । नः अस्मदीयं यज्ञं वष्टु कामयताम् । कामयित्वा च निर्वहत्वित्यर्थः । कीदृशी सरस्वती । पावका शोधयित्री वाजिनीवती अन्नवत्क्रियावती धियावसुः कर्मप्राप्यधननिमित्तभूता ।

Exposition :

The River Goddess Sarasvatī is implored by the devotees to come to the sacrifice and enjoy it. And thereby it is meant that Sarasvatī leads the sacrifice to a fruitful completion. She attends the sacrifice, being enriched with food (*vājebhiḥ*), to be offered as an oblation in the sacrifice or the food to be presented to the sacrificers. Sarasvatī is the purifier (*pāvākā*) as the patroness of the sacrifice. She is praised as possessed of food (*vājinivati*), as the river causes the grain-fields abundantly fertile resulting in profuse yield of harvest. She also bestows wealth upon the devotees which they acquire through their respective works. Therefore, she is praised as *dhiyāvasuḥ*, i.e. rich in devotion.

ऋक्-११

सायणभाष्यम्-

या सरस्वती सेयमिमं यज्ञं दधे धारितवती । कीदृशी । सूनृतानां प्रियाणां सत्यवाक्यानां चोदयित्री प्रेरयित्री । सुमतीनां शोभनबुद्धियुक्तानामनुष्ठातृणां चेतन्ती तदीयमनुष्ठेयं ज्ञापयन्ती ।

Exposition :

Sarasvatī is praised as the sustainer of the sacrifices as she nourishes them. Allusions are made in the hymns of the Vedas to the sacrifices being performed on the banks of the holy river. She is the promoter of truth-telling (*śūnṛtānām codayitrī*). She is the inspirer of all gracious thoughts (*sumatīnām cetantī*). Sarasvatī is, therefore, besought to bless the sacrificers for proper performance and success of their sacrifices.

ऋक्-१२

सायणभाष्यम्-

द्विविधा हि सरस्वती विग्रहवद्देवता नदीरूपा च । तत्र पूर्वाभ्याम् ऋग्भ्यां विग्रहवती प्रतिपादिता । अनया तु नदीरूपा प्रतिपाद्यते । तादृशी सरस्वती केतुना कर्मणा प्रवाहरूपेण महो अर्णः प्रभूतमुदकं प्र चेतयति प्रकर्षेण ज्ञापयति । किञ्च स्वकीयेन देवतारूपेण विश्वा धियः सर्वाण्यनुष्ठातृप्रज्ञानानि वि राजति विशेषेण दीपयति । अनुष्ठानविषया बुद्धीः सर्वदोत्पादयतीत्यर्थः ।

Exposition :

Sarasvatī is celebrated both as a river and as a deity, having form or shape. In the earlier two verses, Sarasvatī is praised as a deity. In this verse, she is mainly praised as a river. The river Sarasvatī by her act of flowing displays opulent waters (*maho arṇaḥ*). The Sarasvatī, thus, appears to be a mighty river which manifests copious flood. She, as a deity, is said to have brightened every pious

thought – *dhiyo viśvā virājati*. She is, thus, praised in this passage as the directress of the sacrificial performances also who intimates the proper knowledge to the sacrificers about their institutions.

Grammatical Notes :

1. **दस्त्रा** – In classical Sanskrit the nominal stems ending in अ have the case-ending औ in Nominative, Accusative and Vocative dual. Thus, the form दस्त्रा is दस्त्रौ in classical Sanskrit. But in the Vedas, आ is frequently substituted for औ by the rule सुपां सुलुक्पूर्वसवर्णाच्छेयाडाड्यायाजालः (7.1.39). The form दस्त्रा is in Vocative case and the first syllable of a Vocative gets the acute (उदात्त) accent by the rule आमन्त्रितस्य च (6.1.198). Thus, the word दस्त्रा is formed.
2. **नासत्या**– नासत्या is नासत्यौ in classical Sanskrit. By the rule सुपां सुलुक्पूर्वसवर्णाच्छेयाडाड्यायाजालः, the आ is substituted in place of the case-ending औ in Vocative dual of the nominal stem नासत्य . नासत्या means न विद्यतेऽसत्यमनयोरिति नासत्यौ . The negative particle न remains unchanged in नासत्या (न +असत्यौ) by the rule नभ्राण्नपान्नवेदानासत्यानमुचिं (6.3.75). As the word is in Vocative case and it stands at the beginning of the *pāda*, the first syllable gets the acute accent by the rule आमन्त्रितस्य च (6.1.198). Thus, the form नासत्या is derived.
3. **पूतासः** – In classical Sanskrit, the form for पूतासः is पूताः. The nominal stem पूत which ends in अ takes the augment असुक् (अस्) after the case-ending जस् of the Nominative plural by the rule आज्जसेरसुक् (7.1.50) . पूत+जस् ऽ पूतास्+असुक् (अस्) ऽ पूतासः. All these words ओमासः, देवासः are formed by the rule आज्जसेरसुक्.
4. **वाजेभिः** –वाजेभिः is an optional form of वाजैः, used in the Vedas which is derived by the rule बहुलं छन्दसि (7.1.10). In classical Sanskrit, the words ending in अ take the case-ending ऐस् in Instrumental plural by the rule अतो भिस ऐस् (7.1.9). But in the Vedic language, भिस् is more frequently used to form the words in Instrumental plural.
5. **अर्णः** – Here the root is ऋ, to go. The suffix असुन् (अस्) comes after the root ऋ, to go and also the augment नुट् (न्), when the derivative form means water by the rule – उदके नुट् च (उणादिसूत्रम्, 4.196). Thus, ऋ +नुट्+असुन् ऽ अर्णस् and the form अर्णः is in Nominative singular in Neuter gender.

Check Your Progress

1. Write notes on the following sacrificial terms–
प्रउगशस्त्रम्, वसतीवरी, एकधना, दशापवित्रम्
2. Discuss the derivative meaning of the term *indra* as given by Yāska and interpreted by Sāyaṇācārya.

3. Explain the following *mantra* according to *Sāyaṇābhāṣya* citing the seer, deity, metre and its application.

दस्त्रा युवाकवः सुता नासत्या वृक्तबर्हिषः ।

आ यातं रुद्रवर्तनी ॥

4. Write grammatical notes on the following words—

दस्त्रा, नासत्या, पूतासः, देवासः, ओमासः, वाजैभिः, अर्णः

Aranyāṅīsūkta (Maṇḍala 10, Sūkta 146)

3.6 The *Saṁhitāpāṭha* and the *Padapāṭha* of Each *Mantra* (10.146)

ऋक्संहिता

दशमं मण्डलम्

षट्चत्वारिंशदधिकैकशततमं सूक्तम्

देवमुनिः ऐरंमदः ऋषिः | अरण्यानी देवता | अनुष्टुप् छन्दः

ऋक्-१

संहितापाठः

अर॒ण्यान्य॑र॒ण्यान्य॑सौ या प्रेव नश्यसि ।

क॒था ग्रामं॑ न पृच्छसि॒ न त्वा

भीरि॑व विन्दती॑ ३ ॥ १ ॥

पदपाठः

अर॒ण्यानि॑ | अर॒ण्यानि॑ |

असौ॑ | या | प्रऽइव॑ | नश्यसि॑ |

क॒था | ग्रामम्॑ | न | पृच्छसि॑ |

ना | त्वा | भीःऽइव॑ | विन्दती॑ ३ ॥ १ ॥

ऋक्-२

वृषा॒रवाय॑ वदते॒ यदुपाव॑ति चिच्चि॒कः ।

आघा॑टिभि॒रिव॑ धावय॒न्नर॒ण्यानि॑र्महीयते ॥ २ ॥

वृषा॒ऽरवाय॑ | वदते॑ |

यत् | उ॒पऽअव॑ति | चिच्चि॒कः |

आघा॑टिभिःऽइव॑ | धावयन्॑ |

अ॒र॒ण्यानिः॑ | म॒हीय॑ते ॥ २ ॥

ऋक्-३

उ॒त गाव॑ऽइवा॒दन्त्यु॑त वेश्मै॒व दृश्य॑ते ।

उ॒तो अ॒र॒ण्यानिः॑ सायं॑ शक॒टीरि॑व सर्जति ॥ ३ ॥

उ॒त | गावःऽइव॑ | अ॒दन्ति॑ |

उ॒त | वेश्म॑ऽइव॑ | दृश्य॑ते |

उ॒तो इति॑ | अ॒र॒ण्यानिः॑ | सायम्॑ |

शक॒टीःइव॑ | सर्ज॑ति ॥ ३ ॥

ऋक्-४

गाम्ङ्गौष आ ह्वयति दार्वङ्गौषो अपावधीत् ।
वसन्नरण्यानां सायमक्रुक्षदिति मन्यते ॥ ४ ॥

गाम् | अङ्ग | एषः | आ | ह्वयति |
दारु | अङ्ग | एषः | अप | अवधीत् |
वसन् | अरण्यानाम् | सायम् |
अक्रुक्षत् | इति | मन्यते ॥ ४ ॥

ऋक्-५

न वा अरण्यानिर्हन्त्यन्यश्चेन्नाभिगच्छति ।
स्वादोः फलस्य जग्ध्वाय
यथाकामं नि पद्यते ॥ ५ ॥

न | वै | अरण्यानिः | हुन्ति |
अन्यः | च | इत् | न |
अभिगच्छति |
स्वादोः | फलस्य | जग्ध्वाय |
यथाकामम् | नि | पद्यते ॥ ५ ॥

ऋक्-६

आञ्जनगन्धिं सुरभिं बह्वन्नामकृषीवलाम् ।
प्राहं मृगाणां मातरमरण्यानिमशंसिषम् ॥ ६ ॥

आञ्जनगन्धिम् | सुरभिम् |
बहुऽअन्नाम् | अकृषिऽवलाम् |
प्र | अहम् | मृगाणाम् | मातरम् |
अरण्यानिम् | अशंसिषम् ॥ ६ ॥

3.7 Prose-order and Translation of the Mantras (10.146)

- 1 (हे) अरण्यानि, अरण्यानि, या असौ प्रेव नश्यसि । (सा त्वम्) कथा ग्रामम् न पृच्छसि । त्वा भीरिव न विन्दति ।
Oh Goddess of Forest, who seems to vanish from sight, why do you not ask (the way to) the village? Are you not afraid (of your solitude)?
- 2 वृषारवाय वदते चिच्चिकः यत् उपावति आघाटिभिरिव धावयन् अरण्यानिः महीयते ।
When the Ciccika bird answers to the roar of the crickets, (it appears) as if the singer sings playing the lute and thus the Goddess of Forest is adored.
- 3 उत गावइव अदन्ति, उत वेश्मेव दृश्यते । उत अरण्यानिः सायम् शकटीरिव सर्जति ।
The cows and deer feed on in the forest, the dwelling-houses appear to be seen. And in the evening, the Goddess of Forest seems to discharge the carts.

4. अङ्ग (हे अरण्यानि), एषः गाम् आ ह्वयति। अङ्ग, एषः दारु अपावधीत्। सायम् अरण्यानानाम् वसन् अक्रुक्षत् इति मन्यते।
Oh (the Goddess of Forest), on man calls to his cows, another fells a tree. In the evening, a man dwelling in the forest conceives that someone has screamed.
5. न वै अरण्यानिः हन्ति (यदि) अन्यः च इत् न अभिगच्छति। स्वादोः फलस्य जग्ध्वाय यथाकामम् नि पद्यते।
The Forest Goddess never kills, if no one else assils. A man rests there as he likes after eating the delicious fruits.
6. आज्जनगन्धिम् सुरभिम् बहवन्नाम् अकृषीवलाम् मृगाणाम् मातरम् अरण्यानिम् अशंसिषम्।
(I) praise the Forest Goddess, the mother of wild beasts, the musk-smelling, the fragrant, who provides plenty of food without tilling.

3.8 Select Portions of the *Sāyaṇabhāṣya* on Each *Mantra* (10.146) and Its Expositions with Some Grammatical Notes

ऋक्-१

सायणभाष्यम्-

‘अरण्यानि’ इति षडृचं सूक्तमिरंमदपुत्रस्य देवमुनेरार्षम्। महदरण्यमरण्यानी। तद्देवताकम्। आनुष्टुभम्।

हे अरण्यानि। अरण्यस्य पालयित्री काचिदधिदेवतारण्यानीति नैरुक्ताः। वैयाकरणास्तु हिमारण्ययोर्महत्त्वे इति अरण्यस्य महत्त्वे डीषं स्मरन्ति। अरण्यान्यधिदेवते अरण्यानि कान्ताराणि प्रति या असौ त्वं प्रेव नश्यसि। इवः सम्प्रत्यर्थे। सम्प्रति रक्षणाय प्राप्नोति॥ यद्वा निर्जने देशे वर्तमानत्वान् नष्टेव प्रतीयसे। सा त्वं कथा कथं ग्रामं न पृच्छसि। निर्जनेऽरण्ये कथं रमसे। नूनं त्वा त्वां भीः भयं न विन्दति न लभते किम्। वितर्के प्लुतः। इवः सम्प्रत्यर्थे परिभयार्थे वा।

Exposition

The hymn beginning with *araṇyāni* etc., consists of six ṛks and the seer of the *sūkta* is Devamuni, son of Irammada. *Araṇyānī*, i.e. Forest Goddess is the deity of the hymn. The metre is Anuṣṭup. The application of the hymn is stated as *gatavinijoga*.

Araṇyānī is the presiding deity of the vast wilderness as she is the protector of the forest which is stated by the etymologists (*nairuktāḥ*). The grammarians hold that a large forest is called *araṇyānī*, i.e. *mahad aranyam* and likewise *mahad himam* is *himānī*. The feminine suffix *ñiṣ* is added to the nominal stems *hima* and *aranya* to form the terms *himānī* and *araṇyānī* in the sense of a mass of snow and a large forest respectively.

The poet fancies that the Forest Deity is an elusive figure who vanishes from sight and avoids villages. The seer poetically describes that she remains alone and enquires about the matter why the goddess is not willing to ask about the way to the village. He is inquisitive to know whether the deity is afraid of her solitude or not. The last vowel in the term *vindati* in the *mantra* is prolated, i.e. *pluta*, i.e.

lengthened as a vowel to three mātrās to express dubious matter (*vitarka*). The term *iva* means rightly or exactly (*samprati*) or apprehension (*paribhaya*). The poet rightly perceives that the forest, which seems to be elusive in nature might be afraid of staying alone in vast wilderness.

Stop to Consider

The term *gataviniyoga* means the application, i.e. *viniyoga* of the present hymn in the *Prātaranuvāka* and *Āśvinaśāstra*. (The two terms *Prātaranuvāka* and *Āśvinaśāstra* are explained in earlier contexts.) In case of the hymns, where the particular application, i.e. *viśeṣaviniyoga* is not stated distinctly in the *Brāhmaṇas* or in the *Śrautasūtras*, there the application is to be understood as in the *Prātaranuvāka* and in the *Āśvinaśāstra*, because a large number of hymns are recited during the performance of both the sacrificial rituals. In most cases of the hymns of the tenth *Maṇḍala* of the *Rgveda*, the application is stated by *Sāyanācārya* as *gataviniyoga*.

SAQ

1. What do you mean by the term *aranyān ī* ?

.....

2. In which *maṇḍala* of the *Rgveda* the Forest Goddess is praised ?

.....

3. Name the seer, deity and the metre of the *Aranyān īsūkta*.

.....

4. What do you mean by the term *gataviniyoga* ?

.....

ऋक्-२

सायणभाष्यम्-

वृषारवाय । वृषा सेचनसमर्थो रवः शब्दो यस्य सूक्ष्मजन्तुविशेशस्य झिल्लाख्यस्य स तथोक्तः । कटुकशब्दान्तिथर्थः । तस्मै वृषारवाख्याय वदते चीचीशब्दं कुर्वते चिच्चिकः चीचीशब्दं कुर्वन्नन्यो

जन्तुः यत् यदा उपावति वृषारवोक्तस्य शब्दस्य प्रत्युत्तररूपेण चीचीशब्दकरणेनोपगच्छति । तत्र दृष्टान्तः । आघाटिभिरिव । आघाटयो घाटलिकाः काण्डवीणाः । ताभिः धावयन् निषादादिसप्तस्वराणि शोधयन् गायक इव । तदा अरण्यानिः सा अरण्यानी महीयते पूज्यते ।

Exposition :

Here in this verse, the Vedic seer conceives that the chirp produced by the combination of the *ci-ci* sound of the Ciccika bird and the harsh sound of the grasshoppers in the forest appears as if a singer is performing with cymbals. The Ciccika bird is stated to have joined the noisy and bitter sounds of Jhilli– a grasshopper-like insect, the male of which produces a high-pitched sound. It appears as if the Ciccika bird is answering the noisy sound of the grasshoppers with its *ci-ci* sound.

The union of the two sounds resembles the notes of the musical scale and the seer draws the simile that the mixed sound is as if a singer's voice who is playing on the lute with seven svaras *niṣāda* etc. The word *āghāṭi* means a kind of lute composed of joints of reed. And thus the Forest Deity is praised.

ऋक्-३

सायणभाष्यम्-

उत अपि च गावइव गवयाद्या मृगा अस्यामरण्यान्याम् अदन्ति तृणादिकं भक्षयन्ति । उत अपि च लतागुल्मादिकं वेश्मेव गृहमिव दृश्यते । उतो अपि च अरण्यानिः इयमरण्यानी सायं सायंकाले । इवः सम्प्रत्यर्थे । सम्प्रति शाकटीः शकटान् दार्व्याहरणायागतान् सर्जति विसर्जयति । अहनि महदरण्यं शकटीभिः प्राप्य सर्वे जना अपेक्षितं काष्ठादिकं शकटीष्वध्यारोप्य सायंकाले तस्मान्निर्गच्छन्ति ।

Exposition :

The forest nourishes the beasts. Various species of cattle and deer graze in the forest. The natural bowers of branches and creepers which surround the forest appear, as if they are the dwelling-houses. The woodcutters who frequently visit the forests in the day time for collecting the timbers dare not to stay there when it is plunged into darkness. The seer says that the Forest Goddess herself discharges the wagons in the evening which are in the forest for carrying the loaded timbers.

ऋक्-४

सायणभाष्यम्-

अङ्ग हे अरण्यानि एषः त्वदधिष्ठिते महारण्ये सम्प्रति वर्तमानः गाम् आ ह्वयति । एषः चान्यः दारु काष्ठम् अपावधीत् अपहन्ति । तथा सायं सायंकाले रात्रौ अरण्यान्यां महारण्ये निवसन् मनुष्यो नानाविधं पक्षिमृगादिशब्दं शृण्वन् अक्रुक्षत् कश्चित् तस्करादिराक्रोशति इति भीतः सन् मन्यते बुध्यते ।

Exposition :

The seer depicts the forest very lively. In the forest, someone is busy calling his cows which are grazing here and there. Someone is felling a tree for collecting

wood from the forest. He who is returning from the forest in the evening, feels as if someone is screaming in the forest. Actually, the solitary man feels unsafe in the loneliness of the forest and the shrill sound coming from all the corners of the darkening forest frightens him like a scream of the robbers.

ऋक्-५

सायणभाष्यम्-

न वै न खलु अरण्यानी हन्ति तत्र निवसन्तं हिनस्ति । यदि अन्यः व्याघ्रचौरादिः नाभिगच्छति । तर्हि स्वादोः रसवत आम्रादेः फलस्य । फलं जग्ध्वाय भक्षयित्वा तत्र निवसन् पुरुषः यथाकामं यथेच्छं नि पद्यते निगच्छति वर्तते ।

Exposition :

The Forest Goddess is always calm and quite. She never harms anyone unless provoked by some muderous enemies like tiger, robbers etc. She provides plenty of fruits to the visitors of the forest. People can pass their time comfortably in the forest by eating the luscious fruits like mangoes etc.

ऋक्-६

सायणभाष्यम्-

आञ्जनगन्धिम् । अञ्जनस्येदमाञ्जनं कस्तूरीदि । तस्य गन्ध इव गन्धो यस्यास्तादृशी । अत एव सौरभ्योपेतां बहवन्नां बहुभिरन्नैरदनीयैः फलमूलादिभिरुपेताम् । अकृषीवलाम् । कृषिरेषामस्तीति कृषीवलाः कर्षकाः तैर्वियुक्तां तादृशीं मृगाणां मातरं जनयित्रीम् अरण्यानिम् अरण्यानीम् अहं प्र अशंसिषम् उक्तेन प्रकारेण स्तुतवानस्मि ।

Exposition :

The seer exceptionally praises the grandeur of the forest who is the mother of all forest animals as she shelters and nourishes them all. She is rich in food as she produces abundance of fruits and roots, which are raised without tillage. She is musk-scented and thereby the forest is fragrant. Musk is the strong-smelling animal perfume supposed to come out of the navel of the musk deer.

Grammatical Notes

1. **अरण्यानिः** – In classical Sanskrit the form अरण्यानिः is अरण्यानी. The augment आनुक् (आन्) and the feminine suffix डीष् (ई) are added to the nominal stem अरण्य to form the word अरण्यानी by the rule इन्द्रवरुणभवशर्व रुद्रमृडहिमारण्यवयवनमातुलाचार्याणामानुक् (4.1.59). In अरण्यानिः , the short vowel इ takes place due to Vedic irregularity.

2. **वेशमेव** – The word इव in the sense of comparison is always compounded in the Vedas with the word after which it stands. In वेशमेव, वेश्म and इव are the two constituents of the compound. But it cannot be disjoined and therefore in the *Padapāṭha* also, the form is written as वेश्मइव .

3. **जग्ध्वाय** – Here the root is अद् , to eat and the suffix is क्त्वाच्. जग्धि is the

substitution of the root अद् when added with the suffix क्त्वाच् by the rule अदो जग्धिर्ल्यप्ति किति (2.4.36). In the substitution जग्धि, इ is merely for the sake of articulation. But in the Vedas, the forms ending in क्त्वाच् gets the augment य by the rule क्तो यक् (7.1.47). Thus, the form becomes जग्ध्वाय. In classical Sanskrit the form is जग्ध्वा.

4. अकृषीवलाम् – न + कृषीवलाम् → अकृषीवलाम्. The term कृषीवल means the cultivators. The suffix वलच् is added to the nominal stem कृषि in the sense कृषिः एषाम् अस्ति, by the rule रजःकृष्यासुतिपरिषदो वलच् (5.2.112). The lengthening of the vowel इ in कृषि takes place by the rule वले (6.3.119) which enjoins that the final of the preceding word is lengthened before the suffix वलच्.

Check Your Progress :

1. Explain the following *mantra* according to *Sāyaṇabhāṣya* citing the seer, deity, metre and its application.

वृषारवाय॑ वद॒ते॒ यदु॑पावति॒ चिच्चि॑कः ।
आघा॑टिभिरिव॒ धाव॑यन्नर॒ण्यानि॑र्महीयते ॥

2. Write grammatical notes on the following words

अ॒र॒ण्यानिः, वे॒शमे॑व, ज॒ग्ध्वाय॑, अकृ॑षीवलाम्

3. Write a note on the appreciation of the Goddess *Aranyānī* as found in the *Rgveda* (10.146)

3.9 Summing-up

After going through this unit, you have got an idea of the Vedic gods, viz. the Aśvins, Indra, the Viśve-devāḥ. Sarasvatī and Aranyānī. You are familiar with the characteristic features of these gods and goddesses and now, you are in a position to comprehend the basic concepts of the Vedic gods as treated in the *Rgveda*. Moreover, you have noticed that the language of the *Veda* bears a sharp distinction to that of the classical Sanskrit. Some few Vedic words are, therefore, selected on which grammatical notes are furnished and these have helped you to understand the peculiarity of the Vedic language. The poetic acumen of the Vedic seers is well-displayed in the delineation of the Forest Goddess (10.1146) which enthralled you to appreciate the beauty of the Rgvedic poetry.

3.10 References and Suggested Readings

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Unit IV

Arrangement of the Ṛgveda

Contents :

- 4.1 Introduction
- 4.2 Objectives
- 4.3 The *Ṛgveda* : arrangement
 - 4.3.1 Recensions
 - 4.3.2 Text
 - 4.3.3 Nature and structure of the hymns
 - 4.3.4 Language
 - 4.3.5 Vocabulary
 - 4.3.6 Syntax
 - 4.3.7 Accent
 - 4.3.8 Metre
- 4.4 *Ṛgveda* : a poetic composition
- 4.5 Commentators of *Ṛgveda*
- 4.6 Summing up

ā

4.1 Introduction

The Vedic age is the dawn of Indian History and Vedic literature is the oldest Indo-European literary monument in which the culture and civilization of the ancient Indian people are reflected. And the oldest Indian, and, at the same time, the oldest **Indo-European** literary monument, the Vedic literature has owned a prominent place in the history of world literature.

Indo-European : A language family. There are seven language family in the world. Sanskrit is included in this Indo-European language family.

The word 'Veda' means 'knowledge', then 'the knowledge par excellence' i.e., 'the sacred, the religious knowledge'. It does not mean one single literary work, but a whole great literature, which arose in the course of many centuries, and through centuries has been handed down from generation to generation by verbal transmission.

Veda comprises of four different classes of literary works, viz. Saṁhitās (collections of hymns), Br hmaṇas (text of theological matter), Āraṇyakas

(forest texts) and Upaniṣads (revealed text on God, the world and mankind). Each of these four texts has a greater or a smaller number of separate texts.

Of the two constituents of Vedic literature, *Mantra* and *Brāhmaṇa*, the *Mantra* is undoubtedly an earlier text. The *Mantra* text is in the metrical form to a large extent. Otherhand, the *Brāhmaṇa* text is in prose form, which contains theological matters with reference to sacrifice and their mythical import. It is clear that, of these two constituents, the *Mantra* literature enjoys a place of paramount importance. The *Brāhmaṇa* literature possesses much value and importance as it aims at unfolding the deeper implications and purposes of the *Mantras*, most of which have their application in different rituals.

The *Mantra* literature is divided into four parts called *Saṁhitās* or collections. They are generally known as : *Ṛgveda-Saṁhitā* or simply *Ṛgveda*; *Sāmveda-Saṁhitā* or Simply *Sāmaveda*; *Yajurveda-Saṁhitā* or Simply *Yajurveda* and *Atharvaveda-Saṁhitā* or simply *Atharvaveda*. According to the tradition, Dvaipāyana Kṛṣṇa, also called *Veda-Vyāsa* or *Vyāsa*, collected the *mantras* and divided them into four parts. After dividing the *Matras* into four *Saṁhitās*, *Vyāsa* initiated his four students, namely *Paila*, *Vaiśampāyana*, *Jamini* and *Sumantu* respectively into them and asked them to enlighten the people with the knowledge they had received from him. Besides the four-fold classification into *Saṁhitās*, there is yet another classification but for which *Veda* is described as *Trayī*. According to this classification *Mantras* are of three types-*ṛk*, *sāman* and *yajus*.

SAQ :

What do you understand by the term ‘Veda’?

.....
.....

4.2 Objectives :

The objectives of this unit is to help you in

- arranging of the *Ṛgveda*
- familiarizing the recensions of the *Ṛgveda*
- familiarizing with the text, language, accent etc.
- acquainted with the commentators of the *Ṛgveda*

4.3 The R̥gveda : Arrangement :

Among the four Vedas, the *R̥gveda* is the most important and regarded as the first of all. The *R̥gveda* probably assumed its present shape around 900 B.C. The *R̥gveda* is purely a lyrical collection, comprising the store of song which the Aryans brought with them from their ancient home on the banks of the Indus. By far the greater part of the poetry the *R̥gveda* consists of religious lyrics, only the tenth book containing some secular poems. Its hymns are mainly addressed to the various gods of the Vedic pantheon, praising their mighty deeds, their greatness and their beneficence or beseeching them for wealth in cattle, numerous offspring, prosperity, long life and victory.

This *Veda* is arranged in two different ways. These two are known as the Aṣṭaka division and the Maṇḍala division. The first division comprises of Aṣṭakas which further subdivided into Adyāyas (chapters) and vargas. The latter is divided into ten Maṇḍalas (Books), 85 Anuvākas (chapters), and Sūktas. This latter division is very popular and convenient. Each *Maṇḍala* contains so many Sūktas (hymns) which are poems devoted to a particular topic, e.g., hymns to Agni, hymns to Indra, hymns to Sūrya etc. Because of this division into ten Maṇḍalas, the *Veda* is known as ‘dśatay’.

Out of the ten Maṇḍalas or Books, the six books, II-VII, have a homogeneous character. These six books are regarded as ‘*Kula maṇḍala*’ or family books, because each one contains hymns of seer belonging to one particular family. The six families are those of Gṛtsamada, Visvāmitra, Vāmadeva, Atri, Bharadvāja and Vaśiṣṭha. There is a principle according to which the deities of these books were arranged. In each *maṇḍala* there is a collection of hymns addressed to Agni in the beginning. This is followed by a collection of hymns to Indra. There after, come the hymns addressed to other gods. The deity to whom the largest number of hymns is addressed finds the first place in the order. Where the number of hymns is equal, the deity to whom a large number of stanzas is addressed in the first hymn, gets the priority in the order. It is found that Agni, Indra and Soma are the three most important R̥gvedic gods and the number of hymns dedicated to them is the highest. In the *R̥gveda*, one finds the largest number of hymns in honour of Agni and Indra. Hymns in honour of Soma are to be found in the eighth book where they are separately collected. The eighth book called as ‘*Prag tha-maṇḍala*’, which has a collection of ‘*Pragāthas*’ by different seers. In this *maṇḍala*, it is notable that stanzas in *Gāyatri* metre are placed before those in Jagati and *Triṣṭubh* metres. Verses in other metres come next. *Maṇḍala* I and X having an equal number of hymns (191) contain collection of stanzas by seers belonging to different families. So, the four books, viz.

Pragatha : a kind of Mantra and of a sacrifices in which they are used.
The word is derived from gāthā.

I, VIII, IX and X are generally described as *Prakīrṇa* (heterogeneous) maṇḍalas. Some European scholars are inclined to think that while the family-books constitute the earlier part of the *Ṛgveda*, the other four books are later additions. They base their hypothesis on both the external and the internal evidence of the style of composition and language as also of the nature of their contents. Of the four books, VIII and IX are described as supplements to the family-books.

Sri Anirvāṇa, a Vedic critic, admits that the six Family-books and the other four books differ in respect of their style of composition. He asserts that the collection of hymns in the eight books, i.e., II-IX unmistakably reflects a course of well-coordinated sacrificial discipline. The major portion of the Family books is a collection of prayers which are offered by the Hotṛ-priest. The VIII book is a collection of such hymns which are sung. The IX book is related not only to Soma but also to Pavamāna Soma.

The first book of the *Ṛgveda* is ascribed roughly to fifteen seers. It is a principle in the arrangement of hymns which usually starts with those addressed to Agni. It is found that among the gods Agni and Indra are more prominent. The first part of the first book bears much affinity with the eighth book. Of its hymns, more than half, are attributed to the members of the Kāṇva family.

The tenth book appears to be a later appendage. Here the arrangement in the first part follows the pattern in the first part of in the first book. The second part is a collection of a few heterogeneous hymns, where the longer hymns have been placed before the smaller ones. Some of the well known philosophical hymns are included in this part. Some of the important Dialogue hymns (*Saṁvada Sūkta*) are also found in this part.

SAQ

1. What are the family books?

.....
.....
.....

2. What is the maṇḍala division?

.....
.....
.....

4.3.1 Recensions

The *Ṛgveda* has three recensions (śākhā)– *Śākala*, *Vāṣkala* and *Śāṅkhyāyana*. The *Śākala Samhitā* is the only recension that has been preserved for us. It is divided into ten maṇḍalas (books). Each maṇḍala is divided into anuvākas. There are eighty five anuvākas. Each anuvāka again consists of a number of hymns. The *Vāṣkala Samhitā* is divided into eight *aṣṭaka*. This division is purely external. Each *aṣṭaka* is divided into adhyāyas and there are eight adhyāyas in each *aṣṭaka*. The total number of adhyāyas being sixty four. Again, each *adhyāya* consists of thirty-three vargas, usually consisting of five verses.

It is already stated that in the *Śākala Samhitā*, the number of hymns is 1028. This included eleven *Vāḷakhilya* hymns. These *Vāḷakhilya* hymns are inserted in the middle of the eight book. All these hymns contain 10,552 verses which are called *ṛk*. In this *Śākala Samhitā*, the *Vāḷakhilya* hymns are found as a from of an additional section, whereas in the *Śāṅkhyāyana* recensions they are included in the body of the text. The *Samjñāna* hymn also is found in the appendix of the *Śākala* recension but in the *Śāṅkhyāyana* it is included in the *Samhitā*. It may be mentioned that the extant *Śākala* recension does not preserve all the *Ṛgveda* hymns. It is said that this recension of the *Ṛgveda* is not a complete collection. There were stanzas belonging to this Veda which have been lost to us. But, the *Śākala* recension preserves the best tradition of the text of the *Ṛgveda*.

4.3.2 Text

The *Caranavyūha*, a work on the Vedic schools, holds that the *Ṛgveda* text was found in five different recensions. The later Vedic literature has two main schools– viz., the *Aitareya* and the *Kausitaki*. The entire *Ṛgveda* text is found in two major recensions, viz. *Śākala* and *Vāṣkala*. The *Vāṣkala* recension contained many more hymns, but it is no longer extant. In the introduction of his commentary to the *Ṛgveda*, Sāyana says that the total number of Vedic schools is 1127. The *Śākala* recension follows the *maṇḍala* division.

4.3.3 Nature and Structure of the hymns :

It is found that in *Ṛgvedic* poetry the natural unit is the stanza in which an idea is completed. In a hymn, a group of stanzas are collected which has a common theme. Usually in a stanza or a hymn, the god is invoked. Sometimes different themes are introduced in the same hymn. The *Dānastuti* section and the dialogue hymns can be cited as example. The *Ṛgveda* poets probably reflected some primitive attitudes. They believed that the hymns

worked as some cosmic activities and sustaining the god's power. They offered food as oblation to the gods. A very common idea was that the hymns help the gods to grow. For instance, the praise fosters Indra's growth-presumably as a warrior in the battlefield – who then fights victoriously and ensures the Aryan's victory, prosperity, peace, health and wealth. The gods gain their strength and powers through hymns sung to them. Hymns have a magic of words and they are applicable to sacrifice with the proper intonation, accent, melody and ritual. The hymns themselves were thus powerful agents. A good song ensures long life, the normal span being a hundred years. The man who does not sing never flourishes in life. Praise is meant not only for the god's food which strengthens them, but it also beautifies them. The seer says that Agni adorns his own body with ancient hymns which ensure his growth and power. The right kind of praise prompts Indra to harness his horses for battle.

Doxology can also be creative in a cosmic sense. Hymns have a cosmic function, through them one can gain the level of the cosmokrators. One purpose of composing hymns is that the gods love to be entertained with them so they are called upon to come and 'enjoy' them. Praise is not always merely an expression of poetic rapture, it has direct reference to the boons solicited. It is found that the god Indra is asked to supply wealth and strength-giving food through the new hymns. Poets pray for divine protection in return of praise. Praise is the most significant form of worship. The seer says, 'this speech has been fashioned for the god as a chariot by a clever craftsman, by men desirous of wealth. (*Rgveda*, I. 130.6)

SAQ :

1. What kind of nature and structure of the hymn you have found in the *Rgveda*?

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4.3.4 Language :

According to scholars, the language of the *Rgveda* is not homogeneous but belong to different periods. J. Bloch, a foreign scholar, states that it is a collection of different epochs, certain elements of which date perhaps before the establishment of the Aryans in India. Unity of style and grammar is maintained, but the phraseology shows that this unity is to some extent artificial. The presence of phonetic colloquialisms and at the same time their rarity confirms the fact that there has been selection. As soon as the old hymns

became difficult to understand various scholars preserved the meaning, studied grammatical peculiarities and interpreted phrases. In the expression of the *Ṛgveda-Saṁhitā*, the word *Saṁhitā* means ‘collection’. The Mantras must have been composed at any early time before they came to be collected. The purpose of the collection was to guard them against the possibility of any change or loss.

4.3.5 Vocabulary

The early Vedic vocabulary is largely unfamiliar to readers of classical Sanskrit because nearly half of the words are unknown in classical Sanskrit. The Indo-Aryan people however, when they arrived in India, brought with them not only this vocabulary but all the words they had met and with whom they had lived for some time on their way to India.

The speech of the *Ṛgveda* which is our sole representative for all these dialects is a kind of literary language, a speech based primarily on one of these dialects only, but admitting forms from other dialects as well, specially when towards the end of the *Ṛgvedic* period of mass of the Vedic hymns became the common property of most Aryan tribes.

At the time, when the Vedic hymns were being composed on the soil of India, Dravidian and Austric words were entering the Aryan vocabulary. Some of the hymns entered in India. Some common strophes and metres between the Vedic and Avestic hymns perhaps attest to this fact.

T. Burrow in his book ‘*Sanskrit Language*’ has a very instructive chapter on the non-Indo-European influence in the Sanskrit language. The vocabulary of the *Ṛgveda* may have exceeded that of the spoken language of any tribe at any given point of time. It represented the word stock of many different poets living and composing in different regions and different periods.

4.3.6 Syntax

Scholars opine that the verse compositions of the *Saṁhitās* do not follow any precise rules of syntax. Indian grammar has no rules for syntax. For the meaning of a sentence does not depend on word order which is completely free both in prose and verse. Metre and accent predominate in oral poetry and these determine the syntax. According to the exigency of the metre and accent, adjectives which in general prose speech precede the noun do not do so in verse where it can be moved to any frequently as substitutes for clauses. The adjectives in the *Ṛgveda Saṁhitā* are completely precise, essential and the briefest possible expression for the poet’s intended idea. In most of the cases, adjectives to god’s names or epithets signified their mythological functions or actual historical facts. For instance, the *Purandara Indra*, *Vṛtrahan* can be cited.

R̥gvedic language have some peculiarities. In case of euphonic combination, declension, conjugation, compound, tense, prefixes, suffixes etc., there are some special features in the Vedic language. Vedic conjugation has following special features :

- (a) The stem of the finite verb, to which terminations are added, falls into four systems – Present system, Perfect system, Aorist system and Future system.
- (b) No *dhātu* is restricted to a specific *gaṇa*.
- (c) Subjunctive (*let*), injunctive moods and pluperfect are peculiar to the Vedas.
- (d) Aorist system with multiple forms is frequent in the Vedas.

4.3.7 Accent :

One of the most striking features of the *R̥gveda* text as well as the other Saṁhitās and Brāhmaṇas (not all the Brāhmaṇas) is the accented form. Vedic Sanskrit has best preserved the Indo-European accent which goes entirely by the grammatical structure. The most conspicuous feature of Vedic phonology which marks it off from classical Sanskrit is the use of a free musical accent as an integral part of the word. It is differently noted in different works and possesses different values.

The Vedic accent is threefold – *udātta* (the rising accent), *anudātta* (the low-pitch accent) and *svarita* (the falling accent). The low pitch accent precedes the rising accent which is usually followed by the falling accent. There are four systems of marking accent in the *R̥gveda* is as – (a) The *udātta* or rising or acute accent is not marked at all, the *anudātta* or low-pitch accent is marked with a horizontal line below and the *Svarita* or falling accent with a vertical stroke above. For example :

अग्निना रयिमश्नवत् पोषमेव दिवेदिवे ।
यशसं वीरवत्तमम् ॥

Here, in the word 'अग्निना', the 'अ' is *anudātta* accent. the 'ग्नि' is *udātta* accent and 'ना' is *svarita* accent.

Accent is the part of the phonetic structure of a word. From the earliest Vedic hymns the rules for accentuation appear to have been fixed by the conventional system of recitation.

4.3.8 Metre :

Almost all the hymns of *R̥gveda* and the *Atharvaveda* are metrical. Generally the stanzas are of four lines (*pāda*). Some of them again are in three lines

and sometimes in five. There are seven metres which are used frequently in the *Ṛgveda*. These seven metres are : *Gāyatrī*, *Uṣṇik*, *Anuṣṭup*, *Bṛhātī*, *Pañkti*, *Triṣṭbh* and *Jagati*. The *Gāyatrī* has 24 numbers of syllables, while *Uṣṇik* has 28, *Anuṣṭup* has 32, *Bṛhātī* has 36, *Pañkti* has 40, *Triṣṭbh* has 44 and *Jagati* has 48 numbers of syllables. Among them, *Tristubh*, *Gāyatrī* and *Jagati* are the most common and about a two third of the total number of stanzas of the *Ṛgveda* is composed in them. The Vedic metres are said to be the root of all the classical metres and have a quantitative rhythm in which short and long syllables alternate. Generally a hymn of the *Ṛgveda* consists of stanzas in the same metre through out.

4.4 Ṛgveda : a poetic composition :

The *Ṛgveda Saṁhitā* is one of the world's earliest oral compositions. It is a collection of lyrics, ballads and hymns. The Mantras are metrical and they are initially have been a simple mode of praise and song. Many short lines, not strictly classifiable metrically are formed, as also just one-*pāda* verses. One important aspect of Vedic verse is its formulaic and imitative nature. In the *Ṛgvedic* mantras, simile, metaphor, pathetic fallacy and alliteration are the most common.

There are various kinds of gods to whom poems are addressed. Some animals like the horse, features of nature like rivers, mental traits like devotion (*Śraddhā*), agencies like creator (*Dhātṛ*) and various implements like mortar and pestle that are used at the religious ceremonies, are deified, and poems are addressed to them.

The seers of the *Ṛgveda* were great poets of deep vision, who could see far below the surface which alone the ordinary men could not see. They could vision some lusters in such depths beyond the sight of men and they could have direct communion with such powers. The great poets never led the nation along paths supposed to lead to certain goals beyond, promised and tempting, but at the same time unattainable in truth, abandoning the facts of the world. They also guided them clear of aimless materialism, making life noble and purposive. That is the great value of the *Ṛgvedic* poetry.

Ṛgveda as a poetry, reveals certain features that are not seen in the record of other ancient civilization. Love of nature is one such feature that is very prominent in the poetry of the *Ṛgveda*. The *Ṛgveda* is essentially Nature poetry, dealing with certain powers in Nature and also embellished with allusions to the familiar objects of Nature like rivers, animals and birds. Among the objects of nature, cows and rivers form the most prominent objects that attracted the attention of the poets of those days.

4.5 Commentators of Ṛgveda :

The correct interpretation of the Vedas has posed a problem to both ancient and modern scholars. A correct knowledge of the Vedas is imperative for a proper understanding of the religious beliefs, rituals and cultural background of India. For proper understanding of the Vedic words various methods have been utilised from early period. Vedic commentators have done tremendous hard-work for proper understanding of the Vedic words. The earliest Vedic commentaries were oral and have not been preserved.

Among the more famous Ṛgvedic commentators whose works have come down to us, are Skandasvāmī, Nārāyaṇa, Udgītha, Hastāmalaka, Uvaṭa, Veṅkaṭamadhāva, Ānandatīrtha, Ātmānanda, Sāyaṇa, Rāvaṇa, Caturvedasvāmī, Devasvāmī, Bhaṭṭabhāskara, Haradatta, Sudarśanasuri, Dayānanda Sarasvat etc.

As a Vedic commentator, Sāyaṇa occupies a unique position in the history of Vedic exegesis. As many as five Veda-Bhāṣyas, eleven *Brāhmaṇa Bhāṣya*, and two *Āraṇyaka-Bhāṣyas* are found ascribed to Sāyaṇa. Among the extant Bhāṣyas on the *Ṛgveda*, Sāyaṇa's Bhāṣya is most comprehensive and lucid. Sāyaṇa's attempt in his Bhāṣya, at explaining in detail the grammatical formation, etymologies and accent of the Vedic words. In his Bhāṣya, Sāyaṇa has made full use of the Pāṇinian grammar, *Nighaṇṭu*, *Nirukta*, *Unāḍisūtra* etc.

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SAQ :

1. Who are the commentators of the Ṛgveda?

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4.6 Summing up

In this unit, you are acquainted with the arrangement of the *Ṛgveda*. You are also aware with the division of the *Ṛgveda*. Here, the Recensions of the *Ṛgveda*, text of the *Ṛgveda*, structure of the hymns of the *Ṛgveda*, accent and metre of the *Ṛgveda* etc. are also introduced with introductory ideas.

Check Your Progress :

(Attempt answers of about 500 words on these topics)

1. Show your acquaintance with the arrangement of the *R̥gveda*.
2. Write a note on the divisions of the *R̥gveda*.
3. Give a brief introduction regarding the *R̥gvedic* commentators.
4. Write notes on Vedic accents and metres.

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Unit – V

Content and Date of the Ṛgveda

Contents :

- 5.1 Introduction
- 5.2 Objectives
- 5.3 Type of Hymns
- 5.4 Content of the *Ṛgveda*
 - 5.4.1 Saṁvāda hymns
 - 5.4.2 Philosophical hymns
 - 5.4.3 Dānastutis
 - 5.4.4 Vākhilyas
 - 5.4.5 Āpri hymns
 - 5.4.6 The Soma-maṇḍala
 - 5.4.7 The Sūryā hymn
 - 5.4.8 Riddles and Legend
 - 5.4.9 Other hymns
- 5.5 Date of *Ṛgveda*
- 5.6 Summing up
- 5.7 Suggested readings

5.1 Introduction :

The *Ṛgveda* is the oldest literary document of the Indo-European speaking people. There are ritualistic texts in it but it also enunciates the supremacy of the cosmic and transcendent *Ṛta* (truth) which can be the basis for promulgating a philosophy of eternal and natural laws. The *Ṛgveda* is full of ideas relating to the Primordial Omnipotent Reality.

This Veda *Ṛgveda* consists of metrical prayers or hymns, termed *Sūktas*, addressed to different divinities, each of which is ascribed to a *Ṛṣi* or seer. These hymns are put together with little attempt at methodical arrangement, although these are dedicated to the same deity.

The *Ṛgveda* contains direct and indirect references to the political concepts and entities of a patriarchal humanity. The *Ṛgvedic* political system was sustained by hereditary priesthoods, monarchical concentration of authority, agricultural economy and all pervading feeling of group cohesiveness. There are elements of systematic linkage and communication transmission and efforts were encouraged for the realization of some identifiable dominant objectives.

The name *Ṛgveda* means the Veda of adorations, and this indicates the general nature of the contents of the *Veda*. The *Veda* contains mostly adorations of gods. Such adorations are either directly addressed to the gods or form the poetic flow of the feelings in the hearts of the poets when they have the form of the gods shining in their hearts. In the traditional interpretations, the former variety is termed *pratyakṣa-Kṛta* (what are made directly) and the latter are termed *parokṣa-Kṛta* (what are indirectly made).

All the poems that are of the nature of philosophical speculations, dialogues and secular ideas put together form only a very small part of the text of the *Ṛgveda*. The real *Ṛgvedic* text as it stands today is of the nature of adorations of the gods. Such poems of adoration addressed to gods were utilised during the grand religious as well as other ceremonies during the vedic age.

5.2 Objectives :

The objectives of this unit is to help you in

- familiarizing the types of hymns of *Ṛgveda*
- knowing the Saṁvāda, philosophical etc. hymns
- acquiring the knowledge of Vālakhilyas and Āpri hymns
- understanding the date of *Ṛgveda*.

5.3 Types of hymns :

All the *Ṛgveda* verses are self-contained units and most hymns follow one single metre. Generally, a hymn expresses a single theme.

V.M.Apte divided *Ṛgvedic* hymns into five categories according to their setting. These categories are : (a) Sacramental : those which are used in *Gṛhya* rituals like wedding, funerals etc., (b) Invocational : like blessings, atonement etc., (c) Mythological : hymns containing myths which are more important for the rites in which they are used, (d) Oblational : hymns which though without any direct bearing on the sacrifices in which they are used are yet quite suitable for the occasions, and (e) Accidental : hymns which are only loosely connected with the rites in which they are used.

There is another division of *Ṛgvedic* hymns. In this division, hymns are classified into eight categories. They are – (a) Devatā Sūktas, (b) Saṁvāda Sūktas, (c) Dānastuti Sūktas, (d) Tattvajñana Sūkta, (e) Saṁskāra Sūktas, (f) Māntrika Sūktas, (g) Laukika Sūktas and (h) Āpri Sūktas.

Broadly the *Ṛgveda* hymns may be divided into two classes– religious and secular.

Prayers frequently sound as if the relationship between the god and his

votary is one of give and take. The god is specifically reminded of the precious gifts offered to him and informed that the benefits solicited are proportionate to these. The tone varies from poet to poet and from hymn to hymn. Some are propitiatory and conciliatory, some supplicatory and coaxing.

5.4 Content of the Ṛgveda

The *Ṛgveda* presents a great variety of themes besides praise-prayer which is the commonest. There are lyrics of various kinds, ballads of heroes and heroism, love-charms, fertility and spells, legends, doxology, nature poems (e.g., *rātri* hymn), drinking song (e.g., x. 119), work songs (e.g., x. 101), elegies (e.g., x. 105), wedding songs (e.g., x. 85), lament (e.g., x. 34) and various other subjects.

M. Winternitz opines that many of the hymns are not addressed to a sun-god, nor a moon-god, nor to a fire-god, nor to a god of the heavens, nor to storm-gods and water-deities, nor to a goddess of the dawn and earth-goddess, but the shining sun itself, the gleaming moon in the nocturnal sky, the fire blazing on the hearth or on the altar or even the lightning shooting forth from the cloud, the bright sky of day, or the starry sky of night, the roaring storms, the waters of clouds and of rivers, the glowing dawn and the spread-out fruitful earth—all these natural phenomena are, as such, glorified, worshipped, and invoked. Only gradually is accomplished in the songs of the *Ṛgveda* itself, the transformation of these natural phenomena into mythological figures, into gods and goddesses such as Sūrya (Sun), Soma (Moon), Agni (Fire), Dyaus (Sky), Uṣas (Dawn), Pṛthivī etc.

Devatā Sūkta

In the *Ṛgveda*, largest number of hymns are eulogies of the deities. The gods have been praised and the praises are closely interspersed with prayers. Praises and prayers are mixed together and that forms the bulk of the text of the *Ṛgveda* and which is regarded as the religious section of the *Ṛgveda*.

The Sanskrit expression for ‘god’ is ‘*deva*’ which is derived from the √‘div’. The √‘div’ denotes light or luminosity. God is called ‘*deva*’ because he gives his blessings to those who worship him. The learned man is also called ‘*deva*’ because he imparts knowledge to his fellow men. The sun, the moon and the sky are all devas because they give light to all creation. Even the parents and spiritual guides are devas because they give so much to their sons and disciples. The universe appeared to the seers of *Ṛgveda* to be divided into the three domains. The three domains are the earth, air and heaven. The light on earth is described as Agni, in air as Indra or Vāyu and in heaven the Sun, Aśvins and Uṣas.

One important trait of Vedic gods is that they are often associated with *ākāśā*, or *vyoman*, the firmament. The firmament is described as the seat of gods. Another character of Vedic gods is their greatness, but they are not only great but full of rhythm too. Of the numerous attributes ascribed to the gods of *Ṛgveda* the two most important are those of freedom from decay (*ajara*) and freedom from death (*amṛta*). Decay and death are the order of the world, but god is beyond them.

The Vedic god is omnipresent and it is he who has become all within and without. The number of gods mentioned in the *Ṛgveda* is thirty-three. At places this number has been equally divided into three, each division containing eleven. In one hymn of the *Ṛgveda*, the number is mentioned as three thousand, three hundred and thirty nine. But, as the *Saṁhita* mentions the three worlds, so there should be only one principal deity in each one of them. According to Yāska, the author of *Nirukta*, the three principal gods are Agni, Vāyu or Indra and Sūrya.

Nirukta : It is a work on Vedic etymology, written by Ācharya Yāska. It is a Vedanga literature.

Here, is a short introduction of some important Ṛgvedic Gods.

(a) Agni :

The most important of the terrestrial gods is Agni, the fire god. Next to Indra he is the most prominent of the Vedic gods. He is celebrated in at least 200 hymns of the *Ṛgveda*, and in several hymns he is invoked conjointly with other deities. His physical aspects are manifest from his descriptions in the vedic texts. He thus possesses a tawny beard, sharp jaws and burning teeth. His food is butter and wood. Smoke is his banner. He is the messenger travelling between heaven and earth. He has a two fold functions— he invokes the gods to the place of the altar and carries the oblation to them. Agni is said to have many births. He is one but he assumes diverse forms and has many names. All gods are comprehended in him. Agni is a benefactor of his worshippers and strikes down those who are malevolent. Agni is the brightest and the most scorching deity. He burns all impurities. He takes us to the highest light. He is youthful and destitute of decay. He is the leader and stands in the front.

(b) Indra :

Indra is the favourite national god of the Vedic Indians. He is an atmospheric god and his importance is indicated by the fact that about 250 hymns celebrate his greatness, more than those devoted to any other god and very nearly one-fourth of the total number of hymns in the *Ṛgveda*. He is described as the rain god. His conquest over Vṛtra, drought or darkness, is highly significant. He is

born of water and the cloud. He wields a thunderbolt. When he slays Vṛtra and releases the water, the two worlds of heaven and earth find great relief. Indra's fight with Vṛtra and his ultimate triumph over the latter have been explained by scholars as referring to some natural phenomenon. Indra has a body, a head, arms, and hands. His belly is often spoken of in connection with his powers of drinking Soma. Indra is sometimes said to be armed with a bow and arrows. He also carries a hook that bestows wealth or which he uses as a weapon. Agni is Indra's twin brother and Puṣana is also his bother. Indra's wife is Indrānī.

(c) Sūrya :

Ten hymns of the *Ṛgveda* may be said to be devoted to the celebration of Sūrya specifically. He is the brightest luminary, the radiant light whom Uṣas bring to the world. He is described as the eye of gods that beholds the activities of all the mortals. He is far seeing, all seeing, is the spy of the whole world, beholds all beings and the good and bad deeds of mortals. Sūrya's path is prepared for him by Varuṇa. Sūrya measures the days and prolongs the days of life. He drives away sickness, disease and every evil dream. All creatures depend on Sūrya. By his greatness he is the divine priest of the gods. Sūrya shines for all the world, for men and gods. He dispels the darkness with his light. He rolls up the darkness as a skin. His rays throw off the darkness as a skin into the waters. He triumphs over beings of darkness and witches.

(d) Varuṇa :

Varuṇa is the greatest of gods of the *Ṛgveda*. The number of hymns dedicated to his praise is not a sufficient criterion of his exalted character. The most important trait in his character is that he is described as the custodian of law and order and of physical and moral order. Varuṇa's ordinances are so very rigid that even gods dare not to disobey them. The descriptions of his person and his equipment are scanty, more stress being laid on his activity. He has a face, an eye, arms, hand and feet. Varuṇa alone, or conjointly with Mitra, is often called a king, like the other leading deities and Yama. He is king of all, both gods and men, of the whole world, and of all that exists. Varuṇa is also a self-dependent ruler, a term generally applied to Indra, Varuṇa is often spoken of as a regulator of the waters.

SAQ :

1. What is devatā sūkta?

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2. Who is Agni and Indra?

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5.4.1. Saṁvāda Sūkta (Dialogue Hymn)

Among the hymns of the *Ṛgveda*, there are about twenty hymns which are called as Saṁvāda Sūktas or Dialogue hymns. These are connected with epic and dramatic poetry. H. Oldenberg called them the “*Akhyāna* hymns”. He stated that “the oldest form of epic poetry in India was a mixture of prose and verse, the speeches of the person only being in verse. While the events connected with the speeches were narrated in prose, Originally only the verses used to be committed to memory and handed down, while the prose story was left to be narrated by every reciter in his own words. Now in the dialogue hymns of the *Ṛgveda* only the verse portion, containing conversations, have been preserved, while the prose portion of the narrative are lost to us only of some prose portion can partly be restored with the help of Brāhmaṇas or the epic literature or event of commentories where those aids failed nothing remains for us. But try to guess the story from the conversations.”

In this regard, M. Winternitz said that - “All these poems are nothing else but ancient ballads of the same kind as are found also in the literatures of many other peoples. This ancient ballad poetry is the source both of the epic and drama for these ballads consist of a narrative and of a dramatic element. The epic developed from the narrative elements of the ancient ballads.”

The dialogue hymns are found in the *Ṛgveda* are as follows- (i) Dialogue between a priest and a Pious liberal prince (I.125); (ii) Dialogue between Indra and Maruts (I. 165); (iii) Dialogue between Indra and Agastya (I. 170); (iv) Dialogue between Agastya and Lopamudra (I. 179); (v) Dialogue between Viśvāmitra and the Rivers (III.33); (vi) Dialogue among Indra, Aditi and Vāmadeva (IV. 18); (vii) Dialogue between Indra and Varuṇa (IV. 42); (viii) Dialogue among Agni, Nema Bhṛgava and Indra (VIII. 100); (ix) Dialogue between Yama and Yamī (X. 10); (x) Dialogue between Indra and Varsukra (X. 27); (xi) Dialogue between Indra and Vasukra (X. 28); (xii) Dialogue between gods and Agni (X. 51); (xiii) Dialogue between gods and Agni Szaucika (X. 52); (xiv) Dialogue between Szaucika Agni and gods (X. 53); (xv) Dialogue among Indra, Indrāni and Vṛcākapi (x. 86); (xvi) Dialogue between Pūruvas and Urvaśī (X. 95); (xvii) Dialogue among Devāpi, Sāntanu and Bṛhaspati (x. 98); (xviii) Dialogue between Pūruvas and Sarmā and Paṇi (x.108); (xix) Dialogue between Indra and Agni (X.124); and (xx) Dialogue between Yama and a boy (x.135).

The most famous of the *Saṁvāda* hymn is the *Pūriravas-Urvaśī Saṁvāda* (x.95). This poem consists of 18 verses. It contains a dialogue between Pūriravas, a mortal and Urvaśī, a nymph. Urvaśī lived for four years with Pūriravas on certain conditions and left him after she gave birth a son to Pūriravas. There after the mortal king went in search of her. He discovered her among some other nymphs swimming in a lake. There after a conversation took place between the two lovers, which form this Ṛgvedic dialogue.

Another outstanding *Saṁvāda* hymn is the *Yama-Yami Saṁvāda* (x.10). In this hymn, Yami, the twin sister of Yama tries to tempt her brother Yama to incest, in order that human race may not die out. In passionate words, glowing with desire the sister draws the brother on to love. In calm, quiet words Yama rejects, pointing to the eternal laws of the gods that forbid the union of blood-relations.

The hymn 3.33 of the *Ṛgveda* consists of a dialogue between Viśvāmitra and the rivers. There are 13 stanzas in this dialogue hymn. In this hymn, the sage Viśvāmitra prayed the rivers to stay a little to cross them. The two rivers Vipāt and Śutudri, initially argued that they are flowing along the path ordained by the gods. Ultimately however the rivers yielded to Viśvāmitra's entreaties and favoured him with a fordable passage.

SAQ

1. What are the Sūktas stated as dialogue hymns?

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5.4.2 Philosophical hymns :

The revelations of the *Ṛgveda* show certain philosophical ideas where the problem of the creation of the universe has been beautifully expressed with the depth of sincerity. The *Ṛgveda* as a whole is definitely polytheistic, but at the same time it can be seen about the distinct leaning towards monotheism in a number of hymns. Even in the family book also, doubt as to the power, even as to the existence of the gods arose in the minds of the seers. In the *Sajanīya Sūkta* (II.12), it is said that the people raised doubt as to the existence of Indra : “of whom they ask ‘where is he?’ Of him indeed, they say, ‘He is not’ and then one answers, “he, oh men, is Indra.” To assert his view point the seer describes all the heroic activities of the god, unless people would not believe in god's existence.

In this, we have a dozen hymns which show a gradual growth of the philosophical speculation in those times. Among the hymns of this nature, we see a good number of them in the collection of the 1st, 8th and 10th maṇḍalas in the *Ṛgveda*. Some example of this type of hymns are—Asyavāmiya hymn (I.164); Jñāna Sūkta (x.71); the Puruṣa Sūkta(x.90); the Hiraṇyagarbha Sūkta (x.121); the Devī Sūkta (x.125); the Nāsadiya Sūkta (x.129) etc.

In the *Hiraṇyagarbha Sūkta* (x.121); the Hiraṇyagarbha is the main theme. Hiraṇyagarbha is the golden egg or germ of creation. He is praised there as the creator and preserver of the universe and as the ‘one god’. In this hymn, it is found that some people were doubting as to whom they should offer oblation.

The famous *Puruṣa Sūkta* (x.90) describes creation as an emanation of the concrete, created universe from the spiritual entity called Puruṣa. The entire hymn is cosmogonical by nature. The Puruṣa has a human form, he is lord of all, timeless and immortal. He is over and above the earth and is possessed of greatness.

The *Nāsadiya* hymn (x.129) traces creation of the existent (sat) to the non-existent (*asat*). Here the poet succeeded in stretching his imagination to a point of time when creation had not yet come into being. He can visualize the primeval darkness of non existence and complete void in time and space.

One important philosophical hymn of the *Ṛgveda* is the *Devī Sūkta* or *Vāk Sūkta* (x.125). It is ascribed to Vāgdevī, the daughter of sage Ambhṛin. Here, Vāk herself identifies with all the gods. She claims to have entered the heaven and earth immanently and yet to exist transcendentally beyond all creation. This hymn has an impact on the later Indian philosophical thought of the Upaniṣads and Vedānta.

Hymn (I.164) popularly known as the Asyavāmiya hymn from its two opening words (asya and vāmiya), has been studied by number of scholars. Its semi-mystic and apparently esoteric content is quite baffling for the interpreter. Certain doubts regarding creation are expressed and those are partially answered too. A few verses rather stand out because of their poetic power. Verse 46 of this hymn, says that the priest-berds call the same ‘one being’ by different names of Indra, Mitra, Varuṇa, Agni etc.

The *Viśvakarman* hymns (x.81 and 82) are found to be an abstraction of the cosmocreator function of all the major gods, like Indra, Agni, Soma, Varuṇa, Prajāpati and Bṛhaspati. The concept, however, is limited to the mere personification of a particular function.

5.4.3 Dānastuti :

Another type of hymns quite common in the *Ṛgveda* is the *Dānastuti* or praise of generosity. These poems present a useful information relating to

the poets who composed them as panegyrics of liberal donors. These are historical documents of ancient gifts enumerated in order to prompt contemporary patrons to emulate their predecessors. One complete hymn (I.117) and a few stanzas strewn here and there chiefly in the first and the tenth books furnish important genealogical data about their composers and their patrons for whom they were written. It may be noted that the *Dānastuti* part of a hymn is artistically inferior and poor as verse could not stand on their own and their claim to attention and immortality depended on their being appended to established hymns.

SAQ

1. What is philosophical hymn?

.....

2. What do you mean by Dānastuti?

.....

 ā

5.4.4 Vāḷakhilya :

The so-called Vāḷakhilya hymns at the end of book VIII, hymn No. 49-59, constitute the best known part of the entire supplementary section of the *Ṛgveda*. They are evidently a later addition presenting mixed authorship, and are not universally recognised. Sāyaṇa, a famous Vedic commentator, has not commented on them. Of the four pairs, viz., 1-2, 3-4, 5-6 and 7-8, each part of the pair is a repeated version of the other.

A small section of Khilas after I.73 is called the *Suparṇa* chapter. Most of these hymns are addressed to Indra, Agni, Śrīya, Varuṇa and the Aśvins. These hymns do not present any new thematic, structural or literary characteristics.

Some other *Khila* or supplementary hymns are appended at the end of the entire collection of the *Ṛgveda*, which include the Nivids, Puroruc, Praiṣa and Kuntīpa hymns. All together the entire supplementary section is known as *Ṛkpariśiṣṭa*. Max Muller counts thirty-two Khila-Sūktas. Though they are late inclusion, however, they do not in any way reflect their lateness, as it is seen that many of them are older than the main corpus of the *Ṛksaṃhitā*. Another sign of their late inclusion is the different mode of

marking the accent adopted in them. The Khilas appear to be recognised as part of the *R̥gveda* by the *Vāṣkala* recension text although most of them are prior to the *Sākala* text.

5.4.5 Āpri Sūktas :

The *Āpri* hymns, ten in number, have distinct characteristics. The derivative meaning of the word *Āpri* is derivatively means 'delectable to all'. These hymns have a quite definite use at the animal sacrifice. They all consist of eleven or twelve verses, and Agni is invoked in them under various names, that he may bring the gods to the sacrifice. In sacrifices, the *Āpri* hymns are sung or recited before the offering of oblation or libation. The ten *Āpri* Sūktas are : I. 13; I. 142; I. 188; II.3, III.4; V.5; VII.2; IX. 5; X. 70; X. 110. In the *Āpri* Sūktas, Agni, the god of supreme sacrificial importance is praised under different names viz., *iddhma*; *tanūnapāt*; *narāśā sa*; *ila*; *barhis*; *devīrdvāra*; *uṣāsānaktā*; *daivyā hotārā*; *tisro devī*; *tvastā*; *Vanaspati* and *Svāhākṛti*.

5.4.6 The Soma maṇḍala :

The entire ninth book of the *R̥gveda* is devoted to god Soma. It consisted in merely transferring hymns to one particular god, viz. Soma from the earlier books and collecting these in a separate book. Soma symbolized Kingship. Soma's rise to Kingship synchronizes with the glorification of the Soma cult. At the coronation Soma is said to be the King of the brāhmaṇas, which is yet another proof of supremacy and magic power being associated with it. The *R̥gveda* hymns are mostly addressed to Pavamāna Soma, in other words, the juice as it was being filtered through a woolen sieve. Soma, according to the *R̥gveda* myths, was originally divine, brought to the earth by an eagle. Later on, it grew on mountains and had to be procured through many obstacles.

Soma, an earthly plant, was later raised to a heavenly being, called 'king' and 'emperor' and made the sovereign of the brāhmīns. Soma bears intimate connection with Indra, therefore, many passages of the ninth book though primarily Soma hymns belong to Indra as well. Priests of the Kāṇva, Bhṛgu and Aṅgīras families figure as chief poets of these hymns. These families and other poets praised the plant as plant, as a god and also as the moon in the sky. They used all the Vedic metres although more than half the hymns are in *Gāyatrī* metre.

5.4.7 The Sūryā hymn : (x. 85)

The *Sūryā* hymn is known as wedding hymn (x. 85) in the *R̥gveda*. This hymn deserve special attention because of its unique content. It has forty-

5.4.9 Other hymns

(a) Didactic hymns : These hymns are characterised of instructive ideas. Out of a total of four hymns the *Akṣasūkta* (Revelation on the Dice, X.34) is a remarkable one. It is a monologue that brings out the picture of a person who because of his addiction to dice-play is completely ruined but cannot resist the temptation even when he is landed in a miserable condition. Beginning with praise of dice as an irresistibly enticing game providing infinite pleasure, exhilarating like a drink of soma, the poet goes on to describe the pitiable plight to which the gamester is reduced. Gambler's wife, whom he had to sell to pay gambling debts laments over her fate, so does the mother. The hymn ends in a note of repentance and advice to other gamblers to resist the fatal temptation and engage in cultivation for a living. Other three didactic poems are IX. 112; X. 117 and X. 61.

(b) Funeral hymns : A group of hymns (X. 14-16, 18; X. 135; X. 154) known as the *Yama-Saṁhitā*. In these hymns Yama is named after the name 'funeral'. Bṛḥgu, A giras, Agni and the fathers figure prominently. Several moods and attitudes find expression in them of which the most basic one is the fear of death. Since knowledge and experience of this life are hopelessly inadequate for allaying this fear, man is exposed to various levels of emotion. *Yama* who was the first of the mortals to die will surely look after the dear departed and introduce him to the company of the A girasas, M tali and Bṛḥgu where they can all have a pleasant time together. The hymn for the dying sacrificer (X. 154) has a prayer are offered to ancestors for the well-being of the survivors, for warding off evil from them.

(c) The Frog-Song : The *Maṇḍūka Sūkta* or Frog-Song (VII. 103) is given no ritual application. Scholars differ widely regarding its interpretation. They are not clear whether it is a solemn rain-spell or whether it contains an undercurrent of satire. In the very first verse, it is found that the br hmins utter words for getting rain, brāhmins kept vows and remained silent like frogs for a whole year and vociferous during sacrifices. The hymn may very well be a rain charm which adopts a bantering tone towards the Br hmins.

(d) Rātri-Sūkta and Araṇyāni Sūkta : The hymn of *Ṛgveda* X. 127 is a hymn addressed to Night. The ancient Indian night was as if forest-encircled hamlets, pitch black, mysterious and awesome. The power of darkness is inscrutable, so the poet supplicates the night for protection from danger. Let night be like a mother whom her children may cling to, as sleeping birds lie in relaxed confidence on the branches, so let men sleep fearlessly in their homes.

The hymn to Araṇyāni (forest) (X. 147) is some what similar. In those days the Aryan settlement were encircled by deep, impenetrable forests. People ventured into them in day time– the wood cutter for his timber, the fruit gatherer for his fruits, and the hunter for his game.

5.5 Date of Ṛgveda

The Vedas are regarded as eternal. The *Ṛgveda* itself is said to be originated from the sacrifice. Still, scholars has opined different dates for the Vedas. Of the four Saṁhitās, the *Ṛgveda-Saṁhitā* is unquestionably the oldest. There are different lines of approach for determining the age of the *Ṛgveda*. The age of *Ṛgveda* can be ascertained from the following point of view : (1) Linguistic date, (2) Geographical conditions, (3) Archaeological evidence and (4) Astronomical evidence.

The first attempt at determining approximately the cronology of Vedic literature was made by Professor Max Mullar. He put forwarded a tentative scheme of chronology based mostly on subjective considerations. His presumption is that the mantras could not have been composed before 1400 B.C. The Indian scholars think that the Vedic literature existed before 6th century B.C. Their thinking based on the fact that the Vedas are Pre-Buddhistic and even the S tra literature is anterior to Buddhism, which derives many ideas from the Upani ads and makes reference to the Br hmaṇas and the Vedas. Buddha died some where in time 548 B.C.

All the philosophical thoughts contained in the Upaniṣads are not the result of a year or even a few decades. According to Max Mullar, it must have taken at least two hundred years for those accumulated thoughts. The Upaniṣads may be placed before the date of Buddha, i.e., between 800-600 B.C. The Brāhmanas which are certainly earlier works may be placed between 1000-800 B.C. and the Vedas between 1200B.C.– 100 B.C.

Two scholars working quite independently in different countries carry the Vedic age much earlier than as suggested by Max Muller. These scholars are Herman Jacobi from Germany and Lokamanya Balgangadhar Tilak from India.

Jacobi argues that in the *Brāhmaṇa* works there is a statement that Kṛtikā, a star, was to rise exactly at the eastern point from which it never swerved. It is said that this was the position of constellation in the sky in 2500 B.C. In the *Ṛgveda*, it is found that the position of Kṛtikā as stated in the Brāhmanas is occupied by Mṛgaśīras. According to the equinotical points with reference to constellations it would have taken a period of 2000 years for Kṛtikā to occupy the point at the vernal equinox which was occupied by Mṛgaśīras at the time of the *Ṛgveda* as 4500 B.C. So , the age of *Ṛgveda* must go to a period which is 2000 years earlier to the date of 4500 B.C. Balgangadhar Tilak fixed the date of *Ṛgveda* at 6500 B.C.

In a summary it may be state that the composition of the *Ṛgveda* cannot be accurately dated. There is hardly anything to prove that Aryan culture of Ṛgvedic India was not older than the culture represented by the ruins of Mohenjodaro.

There is yet no unanimity among scholars concerning the date of the *Ṛgveda*.

Modern opinion on the issue may be classified in three heading such as having favoured an early, a late or an intermediary date. At one extreme stand B.G. Tilak and Jacobi who on the basis of astronomical calculations would carry back the Ṛgvedic date beyond 2500 B.C., as far at least as 3500 B.C., and according to Tilak farther still, i.e., 6500 B.C. Professor Buihlar is of the opinion that the conquest and brahmanization of India requires a much earlier date than 1200-1000 B.C. Prof. Bloomfield, too, declares “now much more inclined to listen to an early date say 2000 B.C., for beginning of Vedic literary production, and to a much earlier date for the beginning of the institutions and religious concepts thereof.”

On the other hand Prof. Hopkins of Yale and Prof. Jackson of Columbia, both urge upon a late date, i.e. 1000-600 B.C. According to them, the date of zoroaster is now generally fixed at B.C. 600-583 and since there is only a dialectic difference between the language of the *Ṛgveda* and that of *Avesta*, there can be no great interval in time between the two works, the date of zoroaster, of course, determining the date of the oldest part of the *Avesta*.

The third group of scholars stands between those extremes and bases its convictions largely upon considerations of the time necessary for the linguistic, literary and historical development in India. In his pioneer volume, *A History of Ancient Sanskrit literature*, Max Muller suggested the chronological system, which appears to be acceptable. Its essential features are as follows : (1) 1200-1000 B.C., the chandas period, when the earlier hymns of the *Ṛgveda* were composed. (2) 1000-800 B.C., the *mantrā* period, when the later hymns were composed and the *Sāmaveda* and the *Yajurveda* were compiled.

This much is clear that the different parts of the *Ṛgveda Sa hit* were composed at different times.

SAQ

1. What is the appropriate date of *Ṛgveda*?

.....
.....
.....

5.6 Summing up

A study of the Ṛgvedic hymns shows that it is mostly religious in character. It contains prayers and praises, philosophical thoughts and also ideas of secular nature. In this unit, you are acquainted with this fact of the *Ṛgveda*. You are also aware of the various contents of the *Ṛgveda*. You have also got some informations regarding the age of the *Ṛgveda*.

Check Your Progress :

(Attempt answers of about 500 words on these topics)

1. Write a note in brief on the contents of the *Ṛgveda*.
2. Give a brief summary on the dialogue hymns of the *Ṛgveda*.
3. Write a note on the Philosophical hymns.
4. Give a short discussion on the date of the *Ṛgveda*.

5.7 Suggested Readings :

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Winternitz, M : *A History of Indian Literature*, Vol.I. Part. I, University of Calcutta, Calcutta, 1962

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Sastri, Gaurinath : *A History of Vedic literature*, Sanskrit Pustak Bhandar, Calcutta, 1982

Musalgaonkar, G and Rajeshwar Musalgaonkar : *Vedik Sāhitya Kā Itihasa* (Hindi), Chowkhamba Sanskrit Sansthan, Varanasi, 1994

Sarmah Thaneswar : *Vaidik Sahityar Ruprekha* (Assamese), Asom Veda Vidyalaya, Guwahati, 1997

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Unit-VI

An Idea of Vedic Accents

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- 6.2 Objective
- 6.3 Meaning of the term *svara*
- 6.4 The number of accents and the system of marking them in different Vedic texts
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 - 6.7.1 Definition of *ud tta*
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 - 6.9.4 *J tya svarita*
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 - 6.9.6 *Kampasvara*
- 6.10 The *pracaya* accent
- 6.11 The procedure of determining the accentuation of a word
- 6.12 The importance of the accents

6.1 Introduction

Accents play a very important role in the Vedic texts. As a matter of fact, a distinct characteristic of the Mantras of the Vedas is that these are always recited with accents. In ancient times it was considered sinful to recite the Vedic Mantras without proper accents. As we know, the name by which the Vedas are collectively known is *śruti*. Vedas are called so, because in ancient India these were orally handed down from one generation of pupils to another. The students learned the

Vedic texts from their teachers by memorising the texts. In this process the accents played a vital role. They not only enhanced the auditory aspect of the *śruti* texts but also facilitated the process of learning by rote. The accents also helped in understanding the meanings of Vedic Mantras.

Stop to consider

In ancient times learning involved repetition of the words and sentences uttered by the Guru. So the word *adhyayana* is defined as– गुरुमुखोच्चारणानुच्चारणम् ।

6.2 Objective

The objective of this unit is to acquaint the student with (a) the nature and characteristic features of the accents, (b) the system of marking the accents in different Vedic texts, (c) the process involved in the production of accented speech, (d) the procedure of accentuation of Vedic words, (e) the importance of the accents and other relevant topics.

6.3 Meaning of the term *svara* (स्वर)

The Sanskrit word for the term ‘accent’ is *svara*. The word is derived from the root *svr* (स्व्) by adding the suffix *gha*. This root is used in the sense of ‘producing a sound’. Hence, the word *svara* may be explained as स्वर्यते शब्दते पदं वाक्यं वा अनेन इति स्वरः । Again in the *Nighñtu* which is a gloss of Vedic words, there occurs the verb स्वरति and it is listed as a synonym of the verb गच्छति । This means that according to the *Nighñtu* the root *svr* is also used in the sense in which the root *gam* is used. When considered from this point of view the meaning of the word *svara* can be explained as स्वर्यते गग्यते मन्त्रार्थः येन सः स्वरः । The question as to how do accents help in understanding the meaning of a *mantra* will be dealt with in due course of time.

SAQ :

What is the meaning of the word स्वर ?

.....

.....

.....

.....

6.4 The number of accents and the system of marking them in different Vedic texts

Accents are primarily three in number. These are *udatta*, *anudatta* and *svarita*. The corresponding words used in English language for these accents are acute, grave and circumflex. These three accents should always be remembered and written in this order. There is a fourth accent known as *pracaya*. However, it is nothing but an *anudatta* succeeding a *svarita* and is pronounced like an *udatta*.

The *Saṁhitās* of all the four Vedas, the text of the *śatapathabrāhmaṇa* along with the *Bṛhadāraṇyaka Upaniṣad* and the text of the *Taittirīya Brāhmaṇa* including the *Taittirīya Āraṇyaka* and the *Taittirīya Upaniṣad* are marked with accents.

In the *Ṛgveda Saṁhitā* an *udatta* syllable is left unmarked; an *anudatta* is marked by a horizontal stroke below the syllable and a *svarita* is marked by using a vertical stroke above the syllable. As a *pracaya* is pronounced like an *udatta* it is left unmarked. Some examples are –

अग्निना, जुहोति, इन्द्र, वरुण, क्व, कन्या, त्वा, मा etc.

The *Ṛgvedic* method of marking the accent has been followed by the *V jasaneyī Saṁhitā*, the *Atharvasaṁhitā*, *Taittirīyasaṁhitā*, the *Taittirīya Brāhmaṇa*, the *Taittirīya Āraṇyaka* and the *Taittirīya Upaniṣad*, the *Satapatha Brāhmaṇa* and the *Bṛhad āraṇyaka Upaniṣad*.

In the *Maitrāyaṇī Saṁhitā* and in the *Kāṭhaka Saṁhitā* of the Black *Yajurveda*, an *udatta* syllable is marked by a vertical stroke above it. In the *Maitrāyaṇī* the *svarita* is marked by a symbol which looks like the English syllable *w*, used below the syllable. Examples are—अग्निना, जुहोति, इन्द्र, But when a *svarita* is immediately followed by an *anudatta* it is shown by using the symbol *w* below the *svarita* syllable as in वसिष्ठ. In this example व is *udatta*, सि is *svarita* and छ is *anudatta*. In the *Kāṭhaka Saṁhitā*, a *svarita* is marked by a dot below the syllable. Thus *Ṛgvedic* form of अग्निना appears in this *Saṁhitā* as अग्निना.

The practice of marking an *udatta* syllable with a vertical stroke above it has been followed in the *Paippalāda Saṁhitā* of the *Atharvaveda*. In this *Saṁhitā* an *anudatta* is marked by a vertical stroke below the syllable and a *svarita* syllable is marked by a dot below it. Examples are अग्निना, जुहोति, इन्द्र।

According to western scholars like Weber, Caland, Macdonald etc. in the *Śatapatha Brāhmaṇa*, the *udatta* is shown by a horizontal stroke below the syllable and the *anudatta* is left unmarked, as in अग्नि. But according to *Bhāṣika Paribhāṣā Śāstra* in this word the *udatta* accent is on अ and not in ग्नि. It should be mentioned here that in the *Śatapatha Brāhmaṇa* there is no *svarita* accent.

In the *Saṁhitā* of the *Sāmaveda* the accents are shown by using the numerals

१, २ and ३, above the syllables. In the *Sāma saṁhitā*, while the numeral १ indicates an *udatta*, numeral २ is used to mark a *svarita* and the numeral ३ shows an *anudatta*: अग्निना.

There is a type of *svarita* known as *jātya*. In the *Ṛksaṁhitā* when a *jātyasvarita* is followed by an *udatta* or by another *svarita*, the numeral २ is used when the *jātyasvarita* rests on a short vowel. When the accent rests on a long vowel the numeral ३ is used after the *jātyasvarita*. The numerals are marked by the signs of both *svarita* and *anudatta*. Examples are : न्यन्य२म् and अभी३दम्। In the *Maitrāyaṇī Saṁhitā*, a *jātyasvarita* is marked by a curve below the syllable. An example is वी॒र्य॑. The *Ṛgvedic* form is वी॒र्य॑। In the *Kṛthaka Saṁhitā* a *jātya* is marked in this manner only when it is followed by an *anudatta*. When a *jātya* is followed by an *udatta* or another *svarita* it is marked by a hook below the syllable, as in अभी॑दम्. In the *Vajrasaneji Saṁhitā* a *jātyasvarita* is usually marked by the symbol L below the syllable, as in या॒तु धान्यः. But in this *Saṁhitā* when a *jātya* is followed by an *udatta* or another *svarita*, the *jātya* is marked by the symbol , below the syllable. An example is त॒न्वा॑ शन्त॑मया.

As it has been already stated in the ‘Introduction’, the Vedas were orally handed down by the teacher to their disciples. However, when with the introduction of the process of writing in India the Vedas too were written down, it became necessary to mark the accents in the texts. These marks or symbols of the accents form an integral part of the Vedic verses and passages of the written text and hence of Vedic learning.

SAQ

1. How are the accents marked in the *Ṛksaṁhitā* ?

.....

2. What are the symbols used in the *Paippalāda Saṁhitā* to mark the accents?

.....

6.5 Texts that deal with accents and the rules of accentuation

The characteristics of the Vedic accents and the rules of accentuation have been primarily dealt with in the *Ṛkprā tis zā khyā*, the *Taittir ya Pr tis z khyā* and the *V jasaneyi Pr tis z khyā*. P ṇini is his Aṣṭ dhy yī has discussed in detail the rules of accentuation in a systematic manner. In doing so he has referred to the views of many of his predecessors whose works are no longer available to us. P ṇini's Sūtras on Vedic accents have been further discussed in detail by K ty yana in his *V rtika*. In his work he has taken into account the accentuation of words which has not been covered by the S tras of P ṇini. Bhaṭṭoji D kṣita in his *Siddh nta Kaumud* has included most of the P ṇinian S tras on Vedic accents and has arranged them scientifically under the heading –*Vaidika Svaraprakriy* . Accents have also been dealt with in detail with illustrations by Patañjali in his *Mah bh ūya*. The Phits tras of Śantanava also contain rules of accentuation. The accentuation of various Vedic words and their importance have been discussed in a very lucid manner in a work called *Svarama jar* written by Narasimha Suri in 1400 A.D. The commentators of the *Ṛksa hit* viz. S yaṇa, Skandasv min and Ve kaṭa M dhava have also dealt with the accentuation of the Ṛks in their works.

1.6 The Mechanism of producing accented speech.

1.6.1 The relation between accents and syllables (Akṣaras)

Vedic speech is made up of Mantras and Mantras are made up of accented words. Each accented word is again made up of syllables and each and every syllable in it is accented. In other words, accents of a *Mantra* rest on the syllables, as their *dharmā* i.e. quality. The syllable (*akṣara*) is the *dharmā* . Thus, the relation between an accent and a syllable is that of *dharmā* and *dharmā* . An उदात्तक्षरम् means an उदात्तगुणकम् अक्षरम् । In this way Vedic speech is made up of उदात्तगुणक, अनुदात्तगुणक and स्वरितगुणक syllables (*Akṣaras*). In the *Ṛkpr tis khyā* an *akṣara* i.e. a syllable is defined as सव्यञ्जनः सानुस्वारः शुद्धो वापि स्वरोऽक्षरम् . This means that a pure vowel or a vowel accompanied by a consonant or an *anusv ra* is known as *akṣara*. In this *Pr tis khyā* it has been also pointed out that a consonant or an *anusv ra* is simply a part of an *akṣara*: अनुस्वारो व्यञ्जनं चाक्षराङ्गम् । So in the ultimate analysis an *akṣara* i.e. a syllable is primarily a vowel. And it is with the help of the vowels that accented speech is produced. If a vowel is an *ud tta*, the consonant or the *anusv ra* accompanying it also becomes *ud tta*. This may be explained by taking up the word अग्नि as an example. In this word there are two syllables viz. अग् and नि. Of these the first is *anud tta* and the other one is *ud tta* and it is made up of ग्न् and इ.

Stop to consider :

In the *Rkpr tis khya* the accents are referred to as अक्षराश्रयाः । Commenting on this statement Uvāta says अक्षरमाश्रयीभूतं येषां ते तथोक्ताः । स्वराणामक्षरैः धर्मधर्मीसम्बन्धो न व्यञ्जनैः ।

6.6.2 The physical effort involved in the production of accented speech.

In the *Rkpr tis khya* the effort needed to produce the three accents is stated as follows—

उदात्तश्चानुदात्तश्च स्वरितश्च त्रयः स्वराः ।

आयामविश्रम्भाक्षेपैस्ते उच्यन्ते.... ॥

As stated in this verse *ud tta* is produced with *y ma* of the organ of speech i.e the larynx. *Anud tta* is produced through *Viśrambha* of larynx and *svarita* through *akṣepa* of the larynx. Uvāta in his commentary on this verse has made the following observation— आयामो नाम वायुनिमित्तम् उर्द्धगमनं गात्राणाम्, तेन य उच्यते स उदात्तः -आ, ये । विश्रम्भ नामाधोगमनं गात्राणां वायुनिमित्तम्- नः, नौ । आक्षेपो नाम तिर्यग् गमनं गात्राणां वायुनिमित्तम्- क्व, न्यक् । Thus according to Uvāta breath (*v yu*) plays an important role in the production of the accents. He explains *y ma* as the upward movement of the vocal organs (*g tr ṅ m*) caused by breath (*v yunimittam*). *Viśrambha*, according to him means downward movement of the vocal organs caused by breath. *Akṣepa* is a curved movement (*tiryaggamanam*) i.e. a combination of upward and downward movement of the vocal organs in quick succession, caused by breath.

The word *y ma* derived from *-√yam* denotes the act of stretching. The word *viśrambha* derived from *vi-√sr̥ mbh* has been used in the verse in the sense of going down or in the sense of compression. And the word *ākṣepa* derived from *-√kṣip* denotes the act of throwing out. This means that in the production of *svarita* there is an act of throwing out of the voice. *Ud tta* is a high tone with a high pitch. When we utter a high-pitched sound the throat becomes stretched out. As a result, the passage of the throat through which our breath moves becomes small and this produces a high-pitched tone. *Anud tta* is a low tone. For producing a tone with a low pitch we lower our throat, as a result of which the muscles of the throat get slackened and the passage through which the breath passes becomes wider. As a result of these physical efforts a low tone is produced. *Svarita* is produced by first stretching and then by immediately compressing the throat which result in the production of a rising and falling tone. And *svarita* is a rising and falling tone, because it is a combination of *ud tta* and *anud tta*.

SAQ:

1. Show your acquaintance with the mechanism of producing accented speech.

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.....

2. What is the relation between an accent and the syllable on which it rests?

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.....
.....

3. What is an *akṣara*?

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.....
.....

6.7 The *udātta* accent



6.7.1 Definition of *udātta*

In the *Aṣṭādhyāyī* of Pāṇini *udātta* is defined as उच्चैरुदात्तः. In the *Ṛṣi* this *śāstra* is explained as उच्चैरूपलभ्यमानो योऽच् स उदात्तसंज्ञो भवति। This means that a vowel which is seen as having a high tone is known by the term *udātta*. Production of a tone depends upon the organ from which the vowel is produced such as the throat, the palate, the lips and so on. When the vowel is produced from the higher part of such an organ it becomes *udātta*. The above stated *śāstra* of Pāṇini is found in the *Taittirīya Prātiśākhya* also. Uvaṭa in his commentary on this *śāstra* has made the following observation— ‘आयामो दारुण्यम्’ इति लक्षणलक्षितः स्वर उदात्तमुच्यते’ i.e. the accent which is characterised by stretching of the vocal organ and harshness of voice is called *udātta*. Stretching of the vocal organ and harshness of the voice as the characteristics of *udātta* have been spoken of in the following *śāstra* of the *Taittirīya Prātiśākhya* – आयामो दारुण्यमणुता र्वस्य इत्येतत् उच्चैः कराणि शब्दस्य। On this *śāstra* Uvaṭa says ‘आयाम’ गात्राणां दैर्घ्यम्। ‘दारुण्यं’ स्वरस्य कठिनता ‘अणुता खस्य’ गलविवरस्य संवृतता। एतानि साधनानि शब्दस्य ‘उच्चैः कराणि’ शब्दमुच्चैः उदात्तं कुर्वन्ति इत्यर्थः। When an *udātta* vowel is produced there occur stretching of bodily parts, contraction of the larynx and harshness of tone. Some examples of *udātta* syllables are आ, ये, अग्नि, इन्द्र, शकुन .

6.7.2 *Udātta* in euphonic combinations of syllables (सन्धिज उदात्तः)

When two accented vowels are euphonicly combined the accents also become combined. Out of such a combination is produced another accented vowel. In the *R̥kpr tiś khya* (chapter 3) it is shown that when an *ud tta* vowel is euphonicly combined with another *ud tta* or an *datta* or *svarita* or *pracita* vowel the resultant vowel becomes an *ud tta*. In the *R̥kpr tiś khya* it is said— उदात्तवति एकीभावे उदात्तं सन्ध्यम् अक्षरम्। In an *ud ttav nek bh va* the syllable resulting from the *ek bh va* becomes *ud tta*. *Ek bh va* means a *sandhi* (euphonic combination). An *ud ttav nek bh va* has been explained by Uvaṭa as follows— यस्मिन् एकीभावे पूर्वम् (अक्षरम्) उत्तरं (अक्षरम्) वा उदात्तं भवति इतरस्तु (स्वरः) चतुर्णां स्वराणामन्यतमः स उदात्तवान् एकीभावः। The combinations in such sandhis can be as follows—

(a) Between two *ud tta* syllables— An examples is जजुषाणा उपे < जुजुषाणोपे . In this *Sandhi* the syllable णो resulting from the combination of *ud tta* णा and *ud tta* उ becomes an *ud tta*. In the *sa hit p tha* the reading will be जुजुषाणोपे, whereas in the *padap tha* it will be shown as जुजुषाणा/उपे. Some other examples are— परिभूः असि < परिभूरसि; सातिम् ईमहे < सातिमीमहे; आत् अहं < आदहं।

॥

(b) Between and *anud tta* syllable and an *ud tta* syllable—

Examples— अस्ति इति < अस्तीति; पातु अंहसः < पात्वंहसः; वः अश्वाः < वोऽश्वाः.

(c) Between and *ud tta* syllable and an *anud tta* syllable—

Examples— आ इहि < एहि; धिया इषितः < धियेषितः; हि ईम् < हीम्; कृण्वन् अकेतवे < कृण्वन्नकेतवे।

(d) Between and *svarita* syllable and an *ud tta* syllable—

Examples— क्वं अवरम् < क्वावरम्; इन्द्र आ < इन्द्रा; मत्सि अन्धसः < मत्सयन्धसः।

(e) Between and *pracita* syllable and an *ud tta* syllable—

Examples— नयाति इन्द्र < नयातीन्द्र; पार्थिवात् अधि < पार्थिवादधि; वस्त्राणि अधः < वस्त्राण्यधः।

Stop to consider

A *pracita* syllable means a syllable with *pracayasvara*. For *pracaya* see 6.10

SAQ

1. How would you define an *ud tta* accent?

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.....

2. What is *ud ttav nek bh va*? What are its characteristics?

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6.8 The *anud tta* accent.

P ṇini defines *anud tta* as नीचैरनुदात्तः In the *Vṛtti*, this *s tra* is explained as नीचैरुपलभ्यमानो योऽच् सोऽनुदात्तो भवति. A vowel which is seen as having a low tone is known by the term *anud tta*. This *s tra* occurs in the *Taittir ya Pr tiś khya* also and on it Uvaṭa has made the following comment— ‘अन्वगवसर्गो इति सूत्रलक्षणलक्षितः स्वरोऽनुदात्त उच्यते। In the *Taittir ya Pr tiś khya* the nature of an *anud tta* accent has been described in the following *s tra*— अन्वगवसर्गो मादर्वमुरुता श्वस्य इति नीचैः कराणि। Uvaṭa has explained this *s tra* as follows— ‘अन्वगवसर्म’गात्राणां विस्तृतता, ‘मार्दवं’ स्वरस्य स्निग्धता। ‘श्वस्य उरुता’ कण्ठस्य स्थूलता इत्येतानि साधनानि शब्दस्य ‘नीचैः कराणि’ शब्दं नीचैः अनुदात्तं कूर्वन्ति। ... नीचैः कुर्वन्तीति ‘नीचैः कराणि’। In the production of an *anud tta* there occur slackening of the bodily parts, expansion and widening of the larynx and softness of voice. Some examples of *anud tta* words are— वः, नः, नौ, च, इव, त्वा, वाम्, etc.

SAQ

1. What is the difference between an *ud tta* and an *anud tta*

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.....
.....

6.9 The svarita accent

6.9.1 Definition of svarita

In the *Aṣṭ dhy y* as well as in the *Taittir ya Pr tiś khya* the *svarita* accent has been defined as समाहारः स्वरितः । In the *Vṛtti* on *Aṣṭ dhy y* this *s tra* is explained as उदात्तानुदात्तस्वरसमाहारो योऽच् सः स्वरितो भवति । Uvāta in his commentary on *Taittir ya Pr tiś khya* gives a lucid explanation of the *s tra*. He says— तयोरुदात्तानुदात्तयोः यः समाहारः सः स्वरित उच्यते । ... समाह्रियते इति समाहारः । तयोः (उदात्तानुदात्तयोः) मेलनजन्यः स्वरः स्वरित इत्यर्थः ।

The word *sam h ra* means combination. This combination of *ud tta* and *anud tta* takes place in a syllable which itself is the result of a euphonic combination between two syllables. Of these two syllables the first is *ud tta* and the second is an *anud tta* and never vice versa. We may further explain this by taking into account the following statement from the *Rkpr tiś khya*— पूर्वयोः (उदात्तानुदात्तयोः) एकाक्षरसमावेशे स्वरितः स्वरः (जायते) । Some examples are— स्त्रुचि इव् < चीव; चम्वि इव् < चम्वीव; दिवि इव् < दिवीव । In these examples there is euphonic combination between two इ- k ras of which the first is an *ud tta*. and the second an *anud tta*. In the *Rkpr tiś khya* a euphonic combination in which two vowels merge into one is called *Prasliṣṭa Sandhi*. It should also be mentioned here that according to this *Pr tiś khya* in case of *Prasliṣṭa Sandhi* a *svarita* accent is produced only when there is a combination between two इ- k ras of which the first is *ud tta* and the second is an *anud tta*. This is why in case of *Prasliṣṭa Sandhis* between other vowels *svarita* accent is not produced, as in examples like— आ इहि < एहि; हि ईम् < हीम् । In the same way even in case of a *Prasliṣṭa Sandhi* between two इ- k ras if the first इ is an *anud tta* and the second an *ud tta*, the combination produces an *ud tta* ई instead of a *svarita* ई, as in the case of अस्ति इति < अस्तीति ।

Svarita is also produced when there is *Kṣaipra Sandhi* between on *ud tta* and an *anud tta* syllable. Examples are— त्रि अम्बकम् < त्र्यम्बकम् ; नु इन्द्र < न्विन्द्र; हि अस्य < ह्यस्य.

Similarly, *svarita* is produced when there is *Abhinihita Sandhi* between an *ud tta* and an *anud tta*. Examples are ते अवर्धन्त < तेऽवर्धन्त; ब्राह्मणः अस्य < ब्राह्मणोऽस्य ; सः अब्रवीत् < सोऽब्रवीत्

Stop to consider

- 1 *Prasliṣṭa Sandhi* corresponds to *d rgha, guṇa* and *vṛddhi* of P ṇini.
- 1 *Kṣaipra Sandhi* is called *Yansandhi* found in P ṇini's grammar.
- 1 In *Abhinihita Sandhi* अ is elided and the same is indicated by the sign of लुप्त अकारः (s)।

6.9.2 Svarita resulting from euphonic combination between a svarita and an anudatta

There is yet another type of *sadhija svarita* which is produced by a euphonic combination between a *svārīta* syllable and an *anudatta* syllable. Examples are— मधु उदकम् < मधूदकम् ; परा इहि < परेहि ; प्रति आयम् < प्रत्यायम् ; असि आदित्यः < अस्यादित्यः ।

1.9.3 Udāttapūrva Svarita

Besides the *sandhija Svaritas* there is another type of *svārīta* known as *udāttapūrva*. It occurs in a single word i.e. it is not produced by any euphonic combination of syllables. *udāttapūrva svarita* is defined in the *Aṣṭ dhyay* as उदात्तादनुदात्तस्य स्वरितः । In the *Vṛtti* the *sūtra* is explained as उदात्तात् उत्तरस्यानुदात्तस्य स्वरितादेशो भवति which means that an *anudatta* following an *udatta* is replaced by a *svārīta*. Examples are इन्द्र < इन्द्र ; योजा < योजा ; शकुन < शकुन ; अग्निना < अग्निना । Thus, when in a single word we see a *svārīta* syllable following an *udatta* syllable we should know that this *svārīta* is in reality an *anudatta*. This being so when an *udāttapūrva svarita* is followed by yet another *udatta* it is reversed to its original status of an *anudatta*. Thus for examples

- (a) इन्द्रम् इत् (padapatha)
इन्द्रमित् (sanihitapatha)
- (b) योजा नु इन्द्र (padapatha)
योजान्विन्द्र (sanihitapatha)

6.9.4 Jātya Svarita

Jātya svarita is also known as *svatantra svarita* i.e. independent *svārīta*. In the *Rkpratiśākhya* it is defined as follows— अतोऽन्यत् स्वरितं स्वारं जात्यमाचक्षते पदे. The *svārīta* seen in a single word which is different from *udāttapūrva svarita* is known as *jātya*. In Uvaṭa's commentary on the afore mentioned statement it is said अतः प्रकृतात् उदात्तपूर्वात् स्वरितात् स्वरात् यत् अन्यत् एकस्मिन्नेव पदे स्वरितं स्वारं तत्

जात्यम् ... It is different from *ud tta rva svarita* because, it is produced without there being any apparent juxtaposition between an *ud tta* and an *anudatta*. Uvāta says— जात्या स्वरूपेणैव उदात्तनुदात्तसंगतिं विना जातो जात्यः । *J tya svarita* is of two types— *ap rva* and *n cap rva*. *Ap rvaj tya svarita* occurs in words constituted by single syllables, as in स्वः, क्व, न्यक् etc. Examples of *nīcap rva j tya* are तन्वः, नाव्यः, देव्यः, हविष्यः, हृदय्यः etc. In all of these examples the *svarita* is preceded by *nīcasvara* i.e by *anud tta svara*.

This *j tya svarita* has not been recognised by P ṇini. He has covered the examples of *j tya svarita* shown above by the *s tra* तित् स्वरितम्. According to this *s tra* a suffix which has an indicatory त् which is called तित् (तकार इत् यस्य प्रत्ययस्य सः तित्). A तित् suffix has a *svarita* accent and this *svarita* governs the accentuation of the word which is formed by adding this suffix. Examples are— कु + अत् < क्व ; सु + अत् < स्व ; तनु + अत् < तन्व ; नौ + यत् < नाव्य ; पच् + प्यत् < पाक्य ; दह + प्यत् < दाह्य etc.

1.9.5 The ratio of *ud tta* and *anud tta* in a *svarita*.

We have learnt that a *svarita* is basically a combination of *ud tta* and *anud tta*. This is true even in case of *j tya svarita* in which there is apparently no juxtaposition between *ud tta* and *anud tta* accents.

The ratio of *ud tta* and *anud tta* in a *svarita* has been defined by P ṇini in the *s tra* तस्यादित उदात्तम् अर्धह्रस्वम् । In the *Vṛtti* this *s tra* is explained as follows— तस्य स्वरितस्यादौ अर्धह्रस्वम् उदात्तं भवति i.e of a *svarita* the first portion to the extent of half a *m tr* is *ud tta*. This means that the rest of the *svarita* is *anud tta*. If the *svarita* is produced on a short vowel the first $\frac{1}{2}m tr$ becomes *ud tta* and the other $\frac{1}{2}m tr$ becomes *anud tta*. If the *svarita* rests on a long vowel the first $\frac{1}{2}m tr$ becomes *ud tta* and the rest i.e $1\frac{1}{2}m tr$ becomes *anud tta*.

In the *Rkpr tis' khya* it is said that at the time of actually pronouncing a *svarita* the *ud tta* portion is pronounced as *ud ttatara* and the *anud tta* portion is pronounced like an *ud tta*. Thus in actual practice *svarita* becomes the highest tone.

Stop to consider

The word *sv ra* is used in the *Rkpr tis' khya* only to mean a *svarita* accent.

6.9.6 Kampa Svāra

The *Kampa svāra* can be called a by-product of *svārita* accent. It occurs when a *sandhija svārita* or a *j tyā svārita* is immediately followed by an *ud tta* or another *svārita*. The *svārita* as we have learnt begins with a pitch which is higher than that of an *ud tta* (*ud ttatara*). We have also learnt that in the second half of a *svārita* the pitch falls down to become an *ud tta*. But when an *ud tta* or another *svārita* follows this second half of the *svārita* instead of being uttered like an *ud tta* it is reverted to its original status of *anud tta*. As a result at the time of its pronunciation while the first half of the *svārita* remains *ud ttatara* in the second half the pitch falls down to become an *anud tta* before rising again to produce the next *ud tta* or *svārita* syllable. As a result there occurs a jerk in the tone for the fraction of a second; leading to undulation (*kampanam*) of the voice. This is known as *kampasvāra*. If the *svārita* rests on a short vowel there occurs *hrasvakampasvāra*. It is marked by the numeral २ with— a vertical stroke at the top and a horizontal stroke at the bottom. Examples are – नि अ॒न्यम् < न्य॒र॒न्यम् ; पा॒हि उ॒त < पा॒ह्यु॒र॒तः ; स्व॒र्यम् प॒र्वतम् स्व॒र्य॒र॒ प॒र्वतम् ; हि उ॒ग्र < ह्यु॒र॒ग्र; स्व॒र॒गच्छ॒ etc. When the *svārita* occurs on a long vowel a *d rghakampasvāra* is created. It is marked by the numeral ३ with a vertical stroke above and a horizontal stroke below the numeral as well as with a horizontal stroke below the *svārita* syllable in which the *kampa* is produced. Examples are— अ॒भि इ॒दम् < अ॒भी॒र॒दम् ; दि॒वः अ॒स्मे < दि॒वो॒३स्मे ; वृ॒णा॒नः अ॒यम् वृ॒णा॒नो॒३यम् । Examples of *d rgha kampa* in *j tyā svārita* are दु॒द्ये॒३ अनु॑ ; अ॒ह॒न्यो॒३ यः ; आ॒ध्यो॒३ वृ॒कः ॥

SAQ

1. What are the distinctive features of a *svārita* accent?

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2. How many types of *sandhija svāritas* are there?

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3. What is *j tyā svārita*?

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4. What is the difference between *ud ttap rva* and *j tyā svārita*?

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5. How does Pāṇini explain a *j̄ tyā svarita*?

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6. What causes a *kampasvara*?

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7. How many types of *Kampasvaras* are there?

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8. 'In reality *svarita* is the highest tone' – Discuss.

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6.10 The *pracaya* accent

A *pracaya* is nothing but an *anud tta* which comes after a *svarita*. In the *Ṛkpr̥ tis̄ khyā* the nature of *pracaya* is stated as follows –

स्वरितादनुदात्तानां परेषां प्रचयः स्वरः ।

उदात्तश्रुतितां यान्ति एकं द्वे वा बहूनि वा ॥

When rendered into prose order the verse runs as स्वरितात् परेषामनुदात्तानां प्रचयः स्वरः (भवति) । एकं (प्रचितम्) द्वे वा (प्रचिते) बहूनि वा (प्रचितानि) उदात्तश्रुतितां यान्ति । *Pracaya* is pronounced like an *ud tta* (उदात्तश्रुतितां यान्ति) and hence is left unmarked. Examples are

(a) मादयस्व ; (b) नासत्याभ्याम् ; (c) अदब्ध्रतप्रमतिः । In example (a) there is one *pracaya*, in (b) there are two *Pracayas* and in (c) there are six *Pracayas*. If a *pracaya* is immediately followed by an *ud tta* or a *svarita* it remains an *anud tta*. Examples are मादयस्व स्वरः ; अदब्ध्रतप्रमतिर्वसिष्ठ । In the first example due to the succeeding *j̄ tyā svarita* स्वरः the last syllable of the word मादयस्व does not become a *pracaya*. In the second example due to the *ud tta* accent on the first syllable of the word वसिष्ठ the last syllable of the word अदब्ध्रतप्रमति remains an *anud tta*. Such an *anud tta* is called *sannatara* i.e. *nīcatara*. This is so because it is pronounced in a tone lower than that of an *anud tta*.

SAQ

1. Show your acquaintance with the characteristic features of a *pracaya*.

6.11 The procedure of determining the accentuation of a word

Every Vedic word is as a rule, accented and has only one primary or main accent. Barring the instances of *j̄ tyā svarita* and a few words which are *sarv nud tta*, in all other Vedic words the main accent is *ud tta*. For determining the accentuation of the syllables of a word the procedure is as follows –

After the primary accent of a word becomes known, barring the syllable on which this primary accent rests, the remaining syllables should be made *Anud ttas*. The Pāṇinian rule for this is अनुदात्तं पदमेकवर्जम्. It means that in a word with the exception of one syllable (with the primary accent), the rest is *anud tta*. Whenever the primary accent of a word be it an *ud tta* or a *svārita* has been determined this *s trā* must be applied. The primary accent of a word is to be determined as per the rules laid down in the *Ast dhy y*. Thus for example as per the rule आद्युदात्तश्च all suffixes are generally accented i.e. have *ud tta* accent on the first syllable. Once the primary accent of the suffixes becomes known the rest of the syllables in them should be made *Anud ttas*, as in examples like उ॒न; त॒व्य; अ॒ध्वै etc. As the next step the *anud tta* accent on the syllables should be replaced by *svārita* accent as per the rule उदात्तादनुदात्तस्य स्वरितः. The words formed with the help of these suffixes retain the primary accent of the suffixes. Examples are शक् + उ॒न < श॒कु॒न < श॒कु॒न; √ कृ + त॒व्य < क॒र्त॒व्य < क॒र्त॒व्य. Similarly in case of *j̄ tyā svarita*, barring the syllable which has the *j̄ tyā* accent the other syllables are made *Anud ttas*. Examples are– ह॒वि॒ष्य; अ॒ह॒न्य; हृ॒द॒य्य etc.

SAQ :

1. Show your acquaintance with the process of determining the primary accent of a word.

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6.12 The importance of the accents

The accents being musical in nature helped the students, in ancient India in memorising the Mantras of the Vedas and also enhanced the auditory aspect of

the *Śruti*. However, the most important role the accents played and still play in the field of Vedic studies is that these are of great help in the interpretation of the Mantras.

The words of the Vedas are most ancient and many of them are quite obscure. Many of them are open to multitudes of interpretations. In such cases the accents help in breaking the words into correct components which in turn help in correct interpretation of these words. This may be explained by taking up an example from the *Ṛksa hit*. In the *N sad yas kta* occurs the following passage—
किमावरीवः कुह कस्य शर्मन्. R vaṇa a commentator on the *Ṛksa hit* has taken the words कुह and कस्य as forming one word (कुहकस्य) and has interpreted the word as ऐन्द्रजालिकस्य। But this interpretation has no compatibility with the comprehensive meaning of the verse in which the words कुह and कस्य occur. The *ud tta* accent on the first syllables of कुह and कस्य clearly indicates that these are two independent words and should be interpreted separately, as S yaṇa has done. He has shown that कुह means कुत्र and कस्य means कस्य जीवस्य.

A single word can express two different meanings depending on its accentuation. This can be illustrated by taking up the examples of (a) इन्द्रशत्रु and (b) इन्द्रशत्रुः. In example (a) *ud tta* rests on the first syllable and in (b) in the last syllable. The meaning of इन्द्रशत्रुः is इन्द्र यस्य शत्रुः सः i.e. one who has Indra as his killer. Thus, इन्द्रशत्रुः is a *bahubr hi* compound. In a *bahubr hi* compound the word retains the primary accent of its *p rvapada*. In the word इन्द्र *ud tta* accent is on the first syllable and hence, in the word इन्द्रशत्रुः too इ-*k ra* is *ud tta*. Again the word इन्द्रशत्रुः means Indra's killer – इन्द्रस्य शत्रुः। This is a case of *śaṣṭhitatpuruṣa*. In a *tatpuruṣa* compound the final syllable has the *ud tta* accent. Thus, the words इन्द्रशत्रुः and इन्द्रशत्रुः express two diagonally opposite meanings.

Veikāṭa M dhava, in his *Ṛgvedic* commentary has clearly stated that if the accentuation differs the interpretations should be changed. A few examples from his commentary are given below –

	Words	Meanings
1.	जठरः	fire
	जठरः	stomach
2.	ज्येष्ठः	better
	ज्येष्ठः	elder
3.	यमः	by whom one moves
	यमः	the god of death

Some examples from the Phits tras of Śantanava are also given below—

	Words	Meanings
1.	कृष्ण कृष्ण	black black deer
2.	आशा आशा	hope direction
3.	अक्ष अक्ष	axle of a chariot dice
4.	भ्रातृव्य भ्रातृव्य	enemy nephew

Stop to consider :

The word *śatru* is used in the Vedas in the sense of a killer which is the derivative meaning of the word. The word is derived from the root *sad* (to kill, to slay, to knock off).

SAQ :

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1. How do accents help in interpreting a Vedic Mantra?

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Suggesting Readings :

1. *R̥gvedapr̥ tiṣ̄ ḳhya* of Śaunaka, ed.
Dr. Virendrakumar Verma, Chowkhamba Sanskrit Pratisthan, Delhi.
2. ऋग्वेद प्रातिशाख्य (एक परिशीलन), वीरेन्द्र कुमार वर्मा, काशी हिन्दु विश्वविद्यालय शोध प्रकाशन, वाराणसी।
3. वैदिक स्वर बोध, ब्रजबिहारी चौवे, होशियारपुर (वैदिक साहित्य सदन ग्रन्थमाला 2)
4. *A Vedic Grammar For Students*, A.A Macdonell, Oxford University Press, Calcutta.

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