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VEERSHAIVITE WOMAN SAINT AKKA MAHADEVI



Venkatesha T. S.

UGC-post Doctoral Fellow, Department Of Studies And Research In History
And Archaeology, Tumkur University, Tumkur.

ABSTRACT

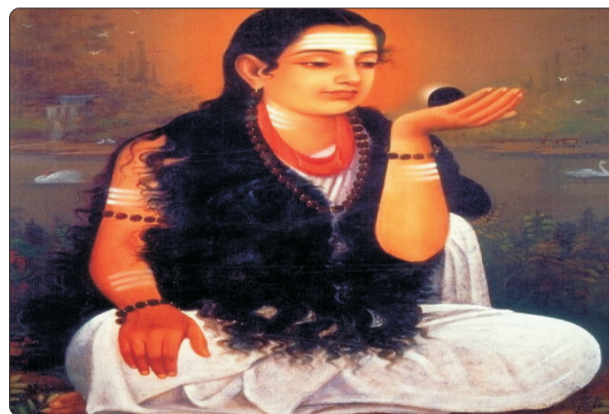
The entire movement of Veershaivism was propelled by the contemporary needs of social reformation in 12th century Kamataka. The medieval kingdom of lord Bijjala incorporated a substantial region of present day Kamataka and Andhra Pradesh and had its capital at the city of Kalyana. Lord Bijjala had given colossal flexibility of activity to his to a great degree radical head administrator Basveshvara, who was the pioneer of the Sharana development lastly likewise got to be instrumental in conveying the development to an startling summit. What is striking about this development, is less the social change that it made during the time spent battling the conventionality of the station

framework, that verging on decimated the city of Kalyana, however the undying soul of progress that it could inhale into the conventional religious orders of the day.

KEYWORDS: *Veershaivism, orthodoxy, etc.*

INTRODUCTION

Veershaiva development like the first soul of its guardian religion of Siva did not ever make refinements in the middle of everyday and the sacrosanct. Furthermore, consequently the development reasonably kept up its attention on two vital parts of human presence social and profound. Both these perspectives discovered focal spot in the socio-political and profound motivation of Veershaiva development. Both the plans in this way frame the topic of the vachanas created by Sharanas and Shaames. Their social plan ended up being an imperative leap forward in the socio-verifiable development of Hindu society in India particularly in South of India. It tested the station and sex based segregation and skimmed some exceptionally positive option ideas for the general public like 'Kayaka • (lit. work done by the body) and "Dasoha" (lit. administration to men). The idea of "Kayaka" straightforwardly tested the age old hazard of "



Varnashrama Dharma " (standing refinements taking into account conception of a person).

By reasoning, no work is viewed as humble. All work is taken up as a hallowed endeavor and the products of the work are surrendered at the 'administration of other men' (Dasoha) or at the group or for social welfare. For instance, woman vachana artist, Ayadakki Lakkamma affectionately scolds her spouse Sharana Marayya in one of her vachanas, letting him know, Jest he ought to overlook, that Kayaka in itself is the leafy foods not to be viewed as a way to a prize - physical or profound: "*If you need to work to go to paradise By doing work and rendering service, Do you think paradise is a pay for your work? On the off chance that you stay consumed in your work Imagining no future and recalling no past, Where Marrayya Priya Amareshvaralinga is There is heaven.* [Yaravintelimath:2006:28.]

Hence 'Sharana development' was a change development in the social setting and a change development in profound connection also. Vachana writing alludes to both these features of Veershaiva development and not generally in avoidance to one another as is apparent from the vachana cited previously. Truth be told, this development without precedent for the religious history of India straightforwardly included the measurement of an individual otherworldly way heretofore accessible just to the ones who left the material world and took to recondite types of 'sadhana-s' (profound practices). Through this development, decision of opportunity from the accessible religious ways was made accessible to normal individuals in their own social setting (house - holder or austere drifter) and at their own societal position (paying little mind to their rank and class).

Every individual was welcome in the "Anubhava Mantapa" (lit. the place of experience) set up in the immense capital of Bijjala's domain, Kalyana, by his visionary executive Basavanna. The thought of "Anubhava Mantapa" and "Mahamane" (the considerable house) was to permit a space for each sharana to share and talk about their own bits of knowledge into a way to the Absolute Consciousness imagined as Shiva in this framework. Dr. C.R. Yaravintelimath says "At Kalyana, Basavanna established two major houses-one was the "Mahamane" and the other, the Anubhava Mantapa". The idea of "Mahamane" and the "Anubhava Mantapa" was liquid and element. It didn't allude to any stone building. subsequent to both were 'bayalu - alayas •-'places of space'. Every kitchen where Prasadam was arranged and circulated was a "Mahamane", and every spot where lovers gathered and held spiritualist talks was an "Anubhava Mantapa." truth be told, the home of each fan housed the two houses where Dasoha or the like would go on lastingly. Both the houses were integral to one another one dealt with the body and the other, the spirit. In "Mahamane", Anna Dasoha-dispersion of Prasadam. the sacrosanct nourishment implied for Guru. Linga and Jangamas was going ahead; at the "Anubhava Mantapa" the dispersal of perfect learning would occur. They were consistent components of a Sharanas living arrangement.

The philosophical precepts of the Veershaiva organization were characterized by its later adherents particularly after the lord Proudha Devaraya (1419-1447) of Vijayanagara domain took individual enthusiasm for the accumulation and systemic aggregation of Sharana writing. Notwithstanding, a nearby take a gander at the vachanas of Shiva-sharanas uncovers that every one considered and proceeded onward their own way. A connection that approves this thought, is the way that each vachanakara utilizes an 'ankita ', a mark name which is his/her own origination of the Absolute Shiva Consciousness.

Now this "ankita" has no material sign of the god. This ankita is an individual origination of the mystical thought of Shiva. When we discuss 'ankita ' in Bhakti connection, it turns into the individual divine force of the seeker as is found in the Tamil Alvar and Nayanamar Bhakti. Nonetheless, the real purpose of distinction is that individual divine forces of Alvars and Nayanmars were looked over particular sanctuaries in a particular district while Veershaiva ankita-s were genuinely powerful and

experiential. Experience was the most essential aspect of profound life for sharanas. "Anubhava Mantapa", that was managed by the spiritualists such as Allama Prabhu, accepted all experience on the off chance that it stood the test of seeker-sharana 's own conviction. This again prompts the way that sharana, development really opposed all structures particularly sanctuary structures and foundations which had turned to a great degree exploitative at this point.

Akka Mahadevi's Works and Her Life

Akka Mahadevi's life and her work are indivisible from one another. Truth be told, her verse is the most tried and true wellspring of data about her life, her thoughts and the method for living she picked. No verifiable subtle elements bolster the hagiographies that advanced later as a piece of improvement of Veershaiva religion. Harihara {1190-1230} was the principal biographer and was nearest to Akka in time and area. In his wonderful Mahadeviyakkana Ragale, he outlines the significant occasions in Mahadevi' s life. Mahadevi was destined to devout folks Nirmala and Sumati Shetty in the town of Udutadi, close Balligavi in Shimoga area.

Her guardians, it appears, were at that point on Sharana way. This family more likely than not been accomplished and refined as she appears to have lived in the organization of the shrewd from the earliest starting point. Her vachanas uncover a fine feeling of the scriptural and religious convention. She was additionally started into the Sharana custom right on time in life. One of her vachanas affirms this: *"I got Linga by Guru's elegance And Jangama by Guru's effortlessness I got Padodaka by Guru's beauty And prasada by Guru's effortlessness I chatted with tender fans by master's elegance. Since, no sooner was I conceived Than the heavenly Guru spread The consecrated fiery remains on my forehead, And put Linga on my body [Yaravintellimath:2006: 146.]"*

At sixteen years old, she appears to have gotten the consideration of a primitive ruler regularly specified as a Jaina lord named Kaushika. Kaushika needed to wed this excellent young lady definitely. Akka however was not enthusiastic about wedding anyone. She trusted, similar to sixteenth century Rajasthani lady holy person Meera, that her marriage had officially occurred and that her spouse is Shiva (Chennamallikarjuna). Yet, most likely King Kaushika debilitated her guardians into giving Mahadevi' s hand in marriage to him. Marriage did happen yet didn't last as Kaushika couldn't keep the guarantees he had made to Mahadevi before getting married with her. Therefore Mahadevi basically left the marriage abandoning all humility and disgrace. Harihara's record completes right now where Mahadevi, now Akka Mahadevi, (sister Mahadevi) goes on her profound excursion adoring Shiva in each type of creation.

Akka Mahadevi was an extraordinary aficionado of Shiva and picked the type of Chennamallikarjuna as her own god or Ishta devata. Chennamallikarjuna is likewise her ankita i.e.the signature utilized by her as a part of all her idyllic expression. Her association with Shiva, her picked god, can't be characterized only in wording that are normally utilized by commentators and researchers like 'marriage otherworldliness' or even by other routine types of perusing Bhakti Poetry. It is basically past every single possible meaning of affection. This enchanted relationship encourages on the indefinable, soothsayer religion of Shiva. Her vachanas mirror a tremendous scope of feelings which illuminate of her connection to her Ishta-Chennamallikarjuna.

Akka's Vachanas

Akka Mahadevi is thought to be one of the finest vachanakaras among the Sharana(s). Her name is taken in same breath as the names of the Sharana stalwarts like Allama, Basavanna, Siddharammya, (Ajaganna's structures are not accessible but rather his vachanas were respected by different

vachanakaras particularly his sister Muktayakka in high regard) and Chennabasavanna. Akka's vachanas have assumed an extremely critical part in expositing Veershaiva philosophy. Furthermore a substantial number of them appear to have been composed only in view of such a reason. Nearly 360 of her vachanas are surviving. Other than vachanas, she composed four different works: Yoganga Trividhi, Shrstiya Vachana, Padagalu, Akkagala Pithike.

The assemblage of her vachanas by different anthologists hurls an intriguing certainty. All the treasuries masterminded her vachanas as indicated by Shatsthala (Six stage/stage framework) reasoning and all the anthological assemblages happened after Shoonya Sampadane. Shoonya Sampadane was aggregated to start with of the fifteenth century which was three hundred years after the Sharana development occurred in Kalyana. This sudden spotlight on uniting Sharana pieces was not without a reason. Vijayanagara sovereigns, during the time spent fortifying their domain, began belittling Veershaiva confidence which amid the 11th century Sharana development had united all areas of society in its fold and now could be advantageously maintained as state belief system that bolstered every single social gathering. What's more, because of its affiliations with "Shaiva Siddhanta" theory, it appropriated the Shaiva-Mathas which had turned out to be capable in Kamataka at this point. Thus, it must be remembered, while contemplating the vachanas, that Shoonya Sampadane is a content built with a positive political reason. There is no chance to get of knowing the real grouping of the vachanas in the oeuvres of Sharanas incorporated into Shoonya Sampadane. The Shatsthala plan could have been forced on the accessible creations of the vachanakaras by Shoonya Sampadane editors.

In this way, it is hard to decide the succession of Akka Mahadevi's vachanas too. Another component connected with Akka's vachanas and her life is her excursion to "Anubhava Mantapa" in Kalyana, which, truth be told, is the purpose of center in Shoonya Sampadane. Be that as it may, this adventure is not specified at all by her first biographer Harihara's in his content Mahadeviyakkana Ragale. Actually, Harihara does not say "Kalyana" by any means, not even in his records of Prabhudeva's and Basavanna's life. It is unusual that however truly, topographically and even as far as time or open memory, Harihara was nearest to the focal point of Sharana rising. It gives off an impression of being abnormal, that he couldn't have cared less to expound on "Kalyana" and "Anubhava Mantapa". In one of his expositions, called "Traveling to Kalyana", Prof.H.S. Shivaprakash says *"Encompassing a lake on the edges of the city, are the hollows where the main holy people are said to have performed their sadhana more than eight hundred years back. These and a couple of old structures adjacent are the main signs that history tried to revamp itself in this very put. [Sen and Kaushal:2004: 215]"*

Additionally the Veershaiva recommendation, that Akka's profound advancement happened precisely in the six stages as elucidated by Veershaiva logic, is a guess which may have been forced by the fifteenth century vachana compilers who were working with a set system for combination of Lingayat religion under the administration of Vijayanagara heads. Another complaint for this sort of sequencing is, that it presupposes a developmental model for human cognizance. In spite of the fact that a typical personality appears to accomplish development in continuous phases of improvement, there have been cases all through history where people have demonstrated to themselves equipped for uncommon inventive forces at an exceptionally youthful age. Aadi Shankaracharya emerges as a case. An innovative personality need not as a matter of course show larger amounts of imagination or development in progressive phases of an expanding time span. Holy person artists including Akka Mahadevi were exceedingly advanced and innovative people.

Akka Mahadevi was just sixteen years of age, when she resisted the social standards by leaving her marriage and shedding all indications of common humility including her garments. The works that she has deserted in the limited ability to focus her life show her profound and supernatural

accomplishment. This, for a lady in the 12th century, is exceptional! Hence, all the accessible edges of examining verse miss the mark regarding understanding her verse and her life

Strictly when giving that she was an exceptional lady, one can continue to take a gander at her imaginative expression. It is entirely likely that her quality as a poetess and her imaginative virtuoso were unmistakably seen by the pioneers of the Sharana development. What's more, when she was gotten at "Anubhava Mantapa" after an intense and careful examination of her otherworldly accomplishments by boss sharnas like Allama Prabhu, she was allocated this work of clarifying Veershaiva ideas and convictions in her creations. As it were, it is entirely conceivable that she was utilized by these pioneer holy people as one of their ladies spokespersons. In the meantime a generous number of her vachana arrangements appear to be blasting out of this figure of speech of purposeful publicity into finest articulation of her otherworldly encounters. In such vachanas, one does not locate any philosophical piece or religious purposeful publicity, rather a straightforward proclamation of quick direness of the experience of an alternate condition of awareness.

Finally, another edge for her adventure on the otherworldly way in the light of aforementioned recommendations must be imagined, where, however the physical and geological excursion to Kalyana and after that to "Kadalivana", is given criticalness, yet the advancement towards the last objective is viewed as more as mental procedure than as a physical advancement. Akka Mahadevi's vachanas are similar to a supernatural content that opens itself just on the page which suits the seeker right now of decision. They uncover a broad scope of her engagements with recondite methods for sadhana. Her vachanas investigate a basic pathway to the picked divinity, elucidate real principles of Veershaivism and uncover the sufferings and euphorias of a lady in affection. Most importantly, her vachanas hold a key to the exclusive methods of Yoga and Tantra. This subject is managed finally by her in a less mainstream work called Yoganga Trividhi. What is uncommon about Akka's journey is that she urges Bhakti i.e. cherishing dedication with Yogic and Tantric sadhana. for her, as actually for all bhaktas, freedom or "Moksha" is optional to "Bhakti" or adoring union with the divinely selected individual. Akka Mahadevi turns out to be more settled in her unity with Shiva, "Chennamallikarjuna" as she crosses every other obstacle on the way of 'Bhakti' - the body, the mind, the astuteness and the sense of self through bhakti and through other Yogic systems that she says in her vachanas in a profoundly typical dialect wrapped up in misleadingly straightforward vocabulary.

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Venkatesha T. S.

UGC-post Doctoral Fellow, Department Of Studies And Research In History
And Archaeology, Tumkur University, Tumkur.

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