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SCHEME OF 'ETYMOLOGICAL ANALOGY' EMPLOYED IN THE NAMES OF CERTAIN
HEROES AND THEIR DERIVATIONS IN THE EPIC 'MAHABHARATA'

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ABSTRACT

When it comes to the chronological ranking of the most popular ancient mythologies of the world the Mahabharata tops that chart unequivocally. This marvelous religious scripture dates back to thousands of years preceding at all possible parameters that could be used to mark the excellence of a text written in any language in the world. The nature of discovering the beauty of Mahabharata is always kaleidoscopic as at every significant turn one comes across multi-dimensional facets of the beauty of wisdom of the writer and matter. The Mahabharata is indubitably a treasure discovery for Philosophy, Politics, Kingship, Linguistic enthusiasts, as it unravels such grand scopes of research in ancient Indian literature of such great significance and stature. In the contemporary culture this text still is considered as a handbook to the moral, ethical and political conduct in forms of local folklore, story books and studied widely as a spiritual tale of metamorphosis. In this paper, the focus would be on the derivations of the names of Heroes in the tales described in ādi Parva also known as the Book of Beginning. The Upanishads as we know for a fact are the first scriptures of Philosophy ever written by humans it is not at all ironical that their influence can be observed in the Mahabharata too. This paper will analyze the linguistic analogy employed in the Epic Mahabharata and the significance of it from the point of view of ancient Indian Philosophy.

Keywords: Mahābhārata, Brihadāraṇyaka Upanishad, Philosophy, Linguistic Analogy, Heroism, Ancient Indian Civilization.

INTRODUCTION

Human civilization has been characterized by the excellence of discourse or for the matter of that the thought pattern or the idea they have come to create over the period of time. According to the ideational foundation Indian civilization has been distinct and really very unique accordingly. It suits so well to the cultural and ethical ethos that so sharply categorized the Indian civilization yet ones again we will have to mention of fact that the civilization becomes great only on the accordance of the greatness of representative text which comes to embody the spirit of concerned culture and civilization. Consequently, Mahabharata is a representative universal text which has nearly defined and still keep defining the pervasive spirit of civilization, now question arises what are ultimately the unique works of civilization, answer is more simple than the question the text

which stands out simple in reasonableness in which the discursivization of the form and content has been brought about makes a text distinguished. In Mahabharata for example, every great character is an institution unto himself/herself. Consequently comes to be universal embodiment of a Hero and Heroism. The aspect that is taken up as a highlight in this paper is the schematic interpretation involved in the naming of certain Heroes of the mini narratives in the epic.

The Mahabharata was made a vehicle of moral and religious instruction and it is so apparent that it hardly requires any proof. In fact, the work has lost its character as an epic poem and has become and has always been acknowledged, as Smriti and Dharma shāstra.

Word usage and meaning

In ādiparva also known to all as the book of beginning we come across the tales of origin and lives of certain Heroes who were named on the basis of their origin and sometimes renamed with *Upādhias* a reward of actions. It is believed according to Brihadāranyaka Upanishad that the part which does not leave the Individual soul at the time of death is Nāma, which is not accessible to the senses. Name and shape together make an individual. The Nāma is not the name but the IDEA, the arch type of the essential character whereas Rūpa is existential context, the visible embodiment of the idea. Nāma is the inner power and Rūpa is its sensible manifestation. It is stated in the Brihadāranyaka Upanishad that, while the world form is Mūrta, its soul is Amūrta. The form is shaped, corporeal that is Sa-Sariram and Amūrta is incorporeal, A-Sariram.

The notion of involvement of Philosophy in language is etymologically inclined when we speak of the Mahabharata. The ancient texts like Upanishads paid more heed to the nature of speech itself. According to a realistic semantics a word as a phonetic or graphic entity becomes meaningful by virtue of having a proposition, an object or a concept assigned to it as its meaning, so that along with meaningful words there are always antecedently existing objective even if not necessarily concrete entities which are their meanings.

In the first book popularly known as ādi Parva there are several instances where we come across the impact and practice of the scheme of analogy of this Upanishad.

The language of the Epic

The Mahabharata is mostly told in the Anūstubh meter and the upjāti meter is also frequently used these are the recognized meter of an epic poem in Sanskrit Language. The well known Mahākāvyas are composed in these meters with the sprinkling of other meters. The Anūstubh meter has lost its dignity owing to the use of it in the Purānas, the Upa-Purānas in the works of sciences and art. It is apparently as hackneyed and easy meter but we must remember that in the hands of capable authors Anūstubh shlokas are still dignified and powerful. Like the iambic in English the Anūstubh though the recognized meter for all heroic or epic works, gains and losses in dignity, accordingly, as the author is a real poet or a mere versifier. The language is dignified in three characteristics: simplicity, depth and correctness. Later Mahākāvyas are distinguished by dignity of expression but they have to it at the expense of perspicuity. The reader is charmed and pleased by the sound, but he has to stop and ponder over the letters before he gets at the meaning. It is not the issue in Mahābhārata.

THE STORIES INVOLVING THE DERIVATIONS OF NAMES OF THE HEROES

Sage Somshravā had two diligent pupils Aruni and Upmanyu as his attendees. One day, Sage Somshravā instructed them to go and mend the fences around the flower bed *kyāri*, after long hours of sweating efforts gone in vain and realizing the incapability of performing the order Aruni lays beside the flower bed fencing it with his own body. Sage Somshravā, moved by seeing such dedication and determination to follow one's duty hails Aruni and as a reward names him with Upadhi of 'Uddālaka' meaning one who got up from fence. According to Brihadāranyaka Upanishad, Names represent the concept of forms also it does not have a gender distinction, It is gender neutral. A unique instance could be found in the entire Epic of the Mahabharata where a husband and wife both have same name, Jaratkāru.

According to Ugrashravā, Jar means *kshay*(corrode) And Kāru means Sharp. According to Ugrashravā, the story behind his name is that earlier Ugrashravā's body was in great masculine shape but after practicing arduous

austerities he made his body *ksheen* meaning thin, therefore he is called Jaratkāru. This was also the reason behind his wife being called by the same name. Their son named āstika has a story too. When one day Jaratkāru the husband decides to set to continue his journey, his wife approaches him saying that she is with a child. Jaratkāru, the husband responds in a word ‘āsti’ meaning “the child in your womb is my son”. Hence the offspring of Jaratkāru came to be known as āstika who would later save the Nāgās and Takshak from their inevitable doom dictated by Janmjeya.

The importance of Philosophy cannot be denied from the social point of view and also from the linguistic point of view. There can be various terms that we come across that which may help us understand better as in how many aspects are language and Philosophy seem to connect. We see that “Philosophy of Language is the name of a subject matter within Philosophy and Linguistic Philosophy is primarily the name of philosophical method”. The two, subject and method are closely connected.

There is another famous instance of a king named Chedirāj Vasu who was given the task to rule the Earth by God Indra, King Vasu had never set foot on the plains and used to sit on a floating chariot and did not dwell on the Earth. Thus, He was known to all as Uparichar. Such instances are not limited only to the male protagonists. Satyavati, wife of Shāntanu, was born from a fish named Adrika a cursed Nymph. Satyavati, in Rūpa and Guna, was Satva.

Hence, she was named Satyavati and because she was born out of a Fish. She had the odor of that species, she used to dwell among the fisherman who collectively preferred calling her ‘Matsyagandhā’ for some time. Not so much afterwards when Sage Parāshar courts Satyavati, He eventually gives a boon of fragrance, and thus she was also named Gandhvati. Another notable and interesting story is that of the name of Shakuntalā, the daughter of Mainika and Vishwamitra. Mainika left for Indralok right after giving birth to Shakuntalā at the time of her infancy she was safeguarded by the feathers of *shakunt* (birds), their feathers protected her and kept her safe from the fatal reach of wild animals. Therefore, she got her name Shakuntalā. The narrator of the Epic, Sage Vyāsa too got his famous name out of consequences. When Satyavati gave birth to Sage Parāshar’s son, She left the infant on the shores of Yamunā river, thus earning him the name ‘Dvaipāyana’ after living among people for some years Dvaipāyana realized that “Dharma” is slowly descending to nothingness so he took up the mammoth task of compiling the Vedas and with his ‘Vistāra’ of the Vedas, He became renowned as Rishi Vyāsa.

Conclusion

It is a saying in popular culture that sometimes myth dies of its own hollowness but as we certainly make it clear that the scriptures such as Mahabharata known as the largest mythological text in the world which is an embedded narrative has survived and sustained its importance not through just tradition but belief. Qualifying itself as a work where we read the Unknown Known. It has encapsulated not just the beauty of writing but the knowledge sometimes beyond the imagination of a so-called modern reader’s grasp. It is not marred by the sheer terms of logic and reason and their minimal application in today’s world. . The absolutism of the virtuous conduct, its role and most importantly the significance of practicing the same in our lives, the abstract sculpting of the most profound elements of Heroism and Heroic discourse by none other than the grandeur and magnificent mind of Vyāsa. And the course of time in which the text evolved than just being a ‘Book of battle’ to a more splendid viewpoint of being read as ‘Book of extraordinary ethics’.

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