

॥ वलनलकसुतलः ॥

.. Vinayakastuti in Devpurana ..

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దేవీపురాణాన్తర్గతమ్ సటీప

విష్ణురువాచ-

స్తోష్యే సురారిదమనం దమనం రిపూణాం

వైరిహాణం గజవక్త్రముదస్తశోభమ్ ।

తం భాతి కున్దహిమశక్ష్మశశాఙ్కదన్తం

తామ్రాభకాన్తివపుషం రుచిరారుణాభమ్ ॥ ౧॥

తాం భస్మవ్యాపితజగచ్ఛశిసూర్యమార్గం var తం భాతి అర్పిత జగ

గాం గచ్ఛతీవ మేరుసురారిహన్తుమ్ ।

తమహం నమామి భగవన్ ప్రమథేశజాతం

తర్జన్ సురారిభయదం దనుదర్పహన్తుమ్ ॥ ౨॥

తారాభమాక్తికకృతం వనమాలగ్రీవం

వారాహవక్త్రదృఢదంష్ట్ర ఇవాంశుశోభమ్ । var వక్షదృఢ

భృజ్గోపగీతమదగణ్ణసునేవ్యమానం

తమహం నమామి వరదం వరదాయకం తమ్ ॥ ౩॥

తారారిణం ప్రమథభ్రాతృవరం సురేశం var సువేశం

శమ్భార్ద్వితీయ ఇవ మూర్తిసుచారువేశమ్ ।

నానావిచిత్రరూపశోభితచారుహారం

జమ్భకాన్తకం చ తమహం మహాప్రమాణమ్ ॥ ౪॥

నాగేన్ద్రభోగకృతశేఖరమూర్ధిమానం

లమ్బస్తచారుచమరం రణకార్యవీరమ్ ।

స్తమ్భస్తశత్రువనకాన్తమహాన్తమన్తం

తం మాతృయోగిగణమర్చితసుష్టమిష్టమ్ ॥ ౫॥

టక్కారహారచనాదితఘ్ణశబ్దం

హుక్కారకారవరనాదఘటాకలాపమ్ ।

పక్కారేణురజపక్కజిచారుకవర్యం

చామీకరాఖచితమరకతసంనేవ్యమానమ్ ॥ ౬॥

లమ్బస్తకర్ణపర్ణశక్ష్మి సుచారుచామరం

రక్తాస్తనేత్రకర్ణాయతచారుతుఙ్గమ్ ।

గమ్భిరగర్జితమహారవమేఘశబ్దం var భేద్యశబ్దం

దణ్ణాఙ్కుశపరశుమేఖలసూత్రధారమ్ ॥ ౭॥

రారాజతే సకలపర్వతసానుకణ్ణం

చణ్ణాతినూపురధ్వనిముఖం విశ్రాంతమ్ ।

var విభ్రాంతం వితాతంతం

తస్మై నమామి సతతం జగతో హితాయ

విష్ణుశ్వరాయ వరదాయ వరప్రదాయ ॥ ౮॥

వామైకహస్తసతతం కృతలడ్డుకాయ

సిద్ధార్థకం సురభిగన్ధవిలేపనాయ ।

బ్రహ్మోన్మచన్ద్రవసుశఙ్కరసంస్తుతాయ

గణ్ణజలౌఘ ఇవ దానమహాప్రదాయ ॥ ౯॥

ఇచ్ఛార్థమీహితఫలప్రదాయ శివాయ

సమ్పూజయస్వ మమ దేవశుభం శుభాయ ।

విఘ్నం వినాశాయ ప్రభో సురసిద్ధశత్రుం

శక్రస్య వ్యాధితదివస్య శుభం ప్రయచ్ఛ ॥ ౧౦॥

స్తుత్వా తు శక్తితనయం ప్రయతేన విష్ణో

స్తుష్టః సమీహితవరం దదతే చ తస్య ।

విష్ణోస్తవార్థమిదం శైలవరం హరేణ

సమ్ప్రేషితో రిపుహరాయ పురన్దరస్య ॥ ౧౧॥

మయోచ్యతాం వద భవాన్ కిమహం కరోమి

త్రైలోక్యనిర్జితరిపుం త్వమహం దదామి ।

స్తుత్వైవం తదా దేవం విష్ణునా ప్రభవిష్ణునా

తుతుష్ట వరదీభూతో విఘ్నస్య నిధనాయ చ ॥ ౧౨॥

ఇతి శ్రీదేవీపురాణే వినాయకస్తవో నామ

త్రయోదశాధికశతతమోఽధ్యాయః ॥ ౧౧౩॥

The vinAyakastava in the devIpurANa

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The concept of gaNapati can be traced back to the Vedic literature. Some scholars opine that worship of gaNesha was in vogue before the advent of the Aryans and the latter had adopted this tradition. The references to gaNapati in the Vedic literature denote gaNAnAm pati or the lord of the herd. He is not the pot-bellied god which we are acquainted with. We do not find gaNapati's references in the main upaniSads. But the gANapatyupaniSad, taittirIya AraNyaka mention names like gaNapati, mahAgaNapati, vakratuNDa, dantI etc. The early gRRihyasUtras and the dharmasUtras do not mention the worship of gaNapati either. The baudhAyana sUtras refer to gaNapati being the elephant headed and the master of obstacles. gaNapati came to eminence as a deity in the Epic-Puranic age. In the purANas various myths regarding his birth appeared. Along with these we find the iconographical descriptions of his forms. The agnipurANa, the brahmavaivartapurANa, the vAmanapurANa, the varAhapurANa, the padmapurANa and the garuDapurANa are the main purANas in which the cult of gaNapati has been dealt with. The gaNeshapurANa and the mudgalapurANa are the only two upapurANas which treat extensively about the gaNesha worship and the cult. We may, therefore, say that gaNesha is a typically Puranic deity. Several theories have been established about the origin of gaNapati as he is the only animal-headed deity in the Indian pantheon. Mostly he has been shown as the son of Lord Shankara

and goddess pArvatI. ShankarAchArya's pa nchAyatanapUjA has several verses in praise of gaNapati. It is said that gaNapati worship had been adopted by the Tantriks during sixth/seventh century. Dr. R.C. Hazra opines that gaNapati came to have elephant's head earlier than the 6th century A. D. which can be determined by the sculptural, epigraphic and literary evidences.[1]

The devIpurANa, one of the important shAkta upapurANas from the medieval period, is considered as a great authority on the worship of the Mother Goddess. The work professing shaktism, had been recognized by the early smRRiti writers of different parts of India, as an authoritative hand book of religious and social matters. Many digest texts based on the devIpurANa are prevalent in Bengal and are considered as the manual of religious rites. The society and social structure have changed considerably, but these texts are even now important as far as the religious instructions are concerned. Besides dealing with the exploits and worship of the devI, the purANa gives an account of eulogies by/of Lord viShNu, Lord sUrya and Lord vinAyaka. The legend of vinAyaka depicted in the three chapters of the purANa, is however, quite different from those delineated in other purANas. It is Lord viShNu who eulogizes vinAyaka to get rid of the demon vighnAsura. The story of the origin of the demon vighna, his rise and his end has been interwoven with the worship of Lord vinAyaka. (Chs. 112-114)

Lord brahmA, while seated in penance, was once infatuated by ego. He began to think himself as the whole and sole of the three worlds by neglecting Lord sha Nkara and Lord viShNu. All or a sudden a fire broke out from the left side of his face and from there emerged a terrific demon named vighna who

overpowered all the gods including brahmA. In order to subdue the demon, viShNu created vighnesha gaNapati and sought help by eulogizing him.

The myth regarding the birth of gaNapati in the text is as follows- Once Lord viShNu, while sporting with goddess lakShmI in the mount mAlavya, created gajAnana suddenly by rubbing his hand (11.112). Immediately all the gods contributed their power in the growth of gaNesha. The sun and the moon became his eyes, brahmA his head, the trees became his hair and the Rudras were his throat, the stars and planets were his teeth. The dharma and adharma became his lips, and goddess sarasvatI was his tongue and the ten directions were his ears. Lord indra appeared in gaNapati's nose, Lord mahAdeva sat in between his eyebrows, the seas became his stomach. yakSha, rakShas, gandharvas, pishAchAs were settled in his abdomen, shriyAdevI was seated in his heart. It is to be noted that gaNapati, in the devIpurANa, has been referred to as svayambhU and anAyaka. He is again addressed as pramatheshajAta, born from pramathesha and shaktitanaya, son of shakti.

viShNu prays to gajavakra, the elephant faced god who is copper coloured complexion and has tooth as white and bright as conch shell or moon or the kunda flower, to intervene in the demon-god battle and help the god to subjugate vighnAsura. gaNapati has such a huge body that it obstructs the orbits of sun and moon and even it pushes meru mountain downwards. The demons are very much apprehensive to face his valour. He is wearing a huge garland string with wild flowers and designed in row of stars. The bees are humming near his secreted throat. Like Lord pramatha his head is crowned with serpents and yoginIs are offering service to him. His roar

sounds like the bell. The demons elephants are stuck on the tip of his tooth. His complexion is as red as red lotus. He is served by the jeweled fan. His huge ears are like the leaf of palAsha. His beautiful eyes extend up to his ears. He is holding some weapons in one hand and in one of his left hands he holds a lADDu. Lords like brahmA, indra, chandra, vasu, shankara are gratifying him. gaNesha is the god who bestows his devotee with whatever he desires. He helps his devotees to overcome all hurdles.

The attributes of vinAyaka in the devIpurANa illustrate nicely his character as the one who is the destroyer of vighna, the problem personified. Image of the god can be classified into terrific and pacific types according to the portrayal of nature of the deity. The terrific or the raudra image is characterized by sharp, long tusks and nails, and a large number of hands carrying weapons. It also has wide eyes and fire round its head. The raudra form of images are worshipped for the attainment of objects requiring for violence. The shAnta form of images are peaceful looking in appearance and are worshipped for the attainment of peaceful aims and objects. The Hindu theism attributes various names and powers to a particular deity and sculpt images according to the attributed nature. We find almost 91 types of gaNapati with four hands, six hands, ten hands and twelve hands from the iconography described in the purANas, tantras, Agamas and the idols found in different temples. In the devIpurANa we find the vinAyaka gaNapati in raudra form as he has been depicted as the protector of the three worlds. The text does not mention the number of hands vinAyaka has. He must be having at least six hands as he is holding a daNDa, an aNkusha, parashu, mekhalA, and sUtra in his hands. The weapons in the deity's hands are

all of symbolic significance. parashu is a battle axe. gaNesha is parashudhara, the destroyer of the evil. aṅkusha is an elephant's driver's hook. This symbolizes the control power, control over the misdeeds. It is also j nAnashakti. The controlling weapon in the right hand indicates controlling capacity of the brain. mekhalA is a girdle or belt, may be a serpent indicating the latent kulakuNDalinI. daNDa is a staff or a club. laDDu is a type of sweet resembling happiness and bliss. It also symbolizes life. vinAyaka is wearing a crown, a coiled snake. It represents the kuNDalinI shakti which has been elevated to the head. This means vinAyaka has attained the yogic power and has become yogeshvara. He has beautiful broad ears like conch shell. The broadness represents the hearing power of the oMkAra by which one can be free from life and death circle. He has a huge body, an elephant face and a big tusk. The elephant having a gigantic body is an irresistible force that can face as well as progress through all odds. The elephant head stands for the organs of cognition and action. The tusk stands for concentration. vinAyaka is stated to have served by the yoginIs. Since ancient times vinAyaka had a close connection with the seven mAtRRikAs. The devIpurANa does not mention the number of yoginIs, the text may have indicated the seven mAtRRikAs. The seven mAtRRikAs or the yoginIs are the forces of gaNesha. No reference to mouse as gaNesha's mount is referred to here.

Digressions from the main theme are numerous in the devIpurANa. Though this is a shAkta upapurANa yet it establishes gaNapati as the supreme, even superior than the other gods. The text mentions some practices or methods of worship or the vows or rituals connected with the gaNapati worship in two separate chapters.[2] It does not contain any instruction for making

of image. But the iconographic feature of gaNapati described in the text shows some Tantric influence. In Tantric rituals worship of gaNesha, mAtRRis and grahas are performed prior to every auspicious event. The yoginIs' association with the deity and the weapons and ornaments mentioned bear the same significance. The text, though, is lacking in enough material regarding the gaNesha cult the stava depicted here may be an important addition to the gaNapati stotras as the devIpurANa is a very little known work and is not much studied.

REFERENCES

1. Hazra R.C., "gaNapati Worship and the upapurANas Dealing with It," Journal of the Ganganath Jha Kendriya Sanskrit Vidyapeeth, Vol. V, p. 269.
2. Chapter 69 in the devIpurANa explains gaNayAga where it has been said that one, who has experienced a terrible dream should perform a ritual in order to satisfy gaNapati. The rite includes offering of meat, fish and wine along with sweetmeats like curd, pAyasa,(milk with rice) modakas prepared with jaggery etc. to gaNapati and also offering of flowers, durvA and white mustards to his mother ambikA. Chapter 70 mentions rakShAvidhAna of gaNapati. The mantras like oM vinAyakAya gaum namaH, gAM hRRidayAya namaH, gIM shiraH, gUm shikhA, gaiM netre, goM kavacham, gaH astram should be written in silver plate or in bhurjapatra (birch bark) and one has to perform some rites so that he can live long and healthy and can get rid of all obstacles.

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