

Vinayakastuti in Devpurana

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விநாயகஸ்துதி:

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Vinayakastuti in Devpurana

விநாயகஸ்துதி:



தே³வீபுராணந்தர்க³தம் ஸடப

விஷ்ணுருவாச-

ஸ்தோஷ்யே ஸுராரித³மநம் த³மநம் ரியூணம்
வைரிஹாணம் க³ஜவக்த்ரமுத³ந்தஸோப⁴ம் |
தம் பா⁴தி குந்த³ஹிமஸங்க²ஸஸாங்கத³ந்தம்
தாம்ராப⁴காந்திவபுஷம் ருசிராருணாப⁴ம் || 1 ||

தாம் ப⁴ஸ்மவ்யாபிதஜக³ச்ச²ஸரிஸூர்யமார்க³ம் var தம் பா⁴தி அர்பித ஜக³
கா³ம் க³ச்ச²தீவ மேருஸுராரிஹந்தும் |
தமஹம் நமாமி ப⁴க³வந் ப்ரமதே²ஸஜாதம்
தர்ஜந் ஸுராரிப⁴யத³ம் த³நுத³ர்பஹந்தும் || 2 ||

தாராப⁴மௌக்திகக்ரு³தம் வநமாலக்³ரீவம்
வாராஹவக்த்ரத்³ரு⁴த³ம்ஷ்ட்ர இவாம்ஸுஸோப⁴ம் | var வக்ஷத்³ரு⁴
ப⁴ரு³ங்கோ³பக³தமத³க³ண்ட³ஸுஸேவ்யமாநம்
தமஹம் நமாமி வரத³ம் வரதா³யகம் தம் || 3 ||

தாராரிணம் ப்ரமத²ப⁴ராத்ரு³வரம் ஸுரேஸம் var ஸுவேஸம்
ஸம்போ⁴ர்த³விதீய இவ மூர்திஸுசாருவேஸம் |
நாநாவிசித்ரரூபஸோபி⁴தசாருஹாரம்
ஜம்ப⁴காந்தகம் ச தமஹம் மஹாப்ரமாணம் || 4 ||

நாகே³ந்த³ரபோ⁴க³க்ரு³தஸேக²ரமூர்த³தி⁴மாநம்
லம்ப³ந்தசாருசமரம் ரணகார்யவீரம் |
ஸ்தம்ப⁴ந்தஸத்ருவநகாந்தமஹாந்தமந்தம்
தம் மாத்ரு³யோகி³க³ணமர்சிதஸுஷ்டமிஷ்டம் || 5 ||

டங்காரஹாரரசநாதி³தக⁴ண்டஸப்³த³ம்
ஹுங்காரகாரவரநாத³க⁴டாகலாபம் |

பங்காங்கரேணுரஜபங்கஜசாருகவர்யம்

சாமீகராக²சிதமரகதஸம்ஸேவ்யமாநம் || 6 ||

லம்பி³ந்தகர்ணபர்ணஸங்க²ஞ்ச ஸுசாருசாமரம்

ரக்தாஸ்தநேதர்³கர்ணயதசாருதுங்க³ம் |

க³ம்பீ⁴ரக³ர்ஜிதமஹாரவமேக⁴ஸப்³த³ம் var பே⁴த³யஸப்³த³ம்

த³ண்டா³ங்குஸபரஸுமேக²லஸு³த்தரதா⁴ரம் || 7 ||

ராராஜதே ஸகலபர்வதஸாநுகண்ட²ம்

சண்டா³திநூபுரத்⁴வநிமுக²ம் விஸ்ராந்தம் |

var விப்⁴ராந்தம் விதாதந்தம்

தஸ்மை நமாமி ஸுததம் ஜக³தோ ஹிதாய

விக்⁴நேஸ்வராய வரதா³ய வரப்ரதா³ய || 8 ||

வாமைகஹஸ்தஸுததம் க்ரு³தலட்³டு³காய

ஸித்³தா⁴ர்த²கம் ஸுரபி⁴க³ந்த⁴விலேபநாய |

ப்³ரஹ்மேந்த³ரசந்த³ரவஸுஸங்கரஸம்ஸ்தூதாய

க³ங்கா³ஜலௌக⁴ இவ தா³நமஹாப்ரதா³ய || 9 ||

இச்சா²ர்த²மீஹிதப²லப்ரதா³ய ஸிவாய

ஸம்பூஜயஸ்வ மம தே³வஸுப⁴ம் ஸுபா⁴ய |

விக்⁴நம் விநாஸாய ப்ரபோ⁴ ஸுரஸித்³த⁴ஸுத்³ரும்

ஸக்ரஸ்ய வ்யாதி⁴ததி³வஸ்ய ஸுப⁴ம் ப்ரயச்ச² || 10 ||

ஸ்துத்வா து ஸக்திதநயம் ப்ரயதேந விஷ்ணே

ஸ்துஷ்ட: ஸமீஹிதவரம் த³த³தே ச தஸ்ய |

விஷ்ணேஸ்தவார்த²மிதி³ம் ஸைலவரம் ஹரேண

ஸம்ப்ரேஷிதோ ரிபுஹராய புரந்த³ரஸ்ய || 11 ||

மயோச்யதாம் வத³ப⁴வாந் கிமஹம் கரோமி

த்ரையலோக்யநிர்ஜிதரிபும் த்வமஹம் த³தா³மி |

ஸ்துத்வைவம் ததா³தே³வம் விஷ்ணுநா ப்ரப⁴விஷ்ணுநா

துதுஷ்ட வரதீ³பூ⁴தோ விக்⁴நஸ்ய நித⁴நாய ச || 12 ||

இதி ஸ்ரீதே³வீபுராணே விநாயகஸ்தவோ நாம

த்ரயோத³ஸாதி⁴கஸுததமோ⁵த⁴யாய: || 113 ||

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 gaNapati as 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 gajavaktra, 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 aSNkusha, 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. aSNkusha 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 indicatinig 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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