



# International Journal of Research in Academic World



Received: 19/September/2024

IJRAW: 2024; 3(10):83-88

Accepted: 28/October/2024

## Aryaa-Rejuvenation of Women Spirit in Historical & Philosophical Perspectives

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### Abstract

The Anthology Aryaa is a proud endeavor of Shiv Kumar GV, a collection of 10 stories, by 10 writers. It is the saga of great women warriors and scholars who contributed in different fields and left their unremittable marks on Indian history and Indian society as well. In present research paper 'Chitrangada-The Way of Warrior' written by Rohini Gupta, 'Damayanti-Finding Nala' by Manjula Tekal, 'Shakuntala-The mother of Bharatavarsha' by Prasad Kulkarni, 'Gargi-The Brahmavadini' by Celia Pillai and 'Maitreyi-The Perfect Match' by Kavita Krishna Meegama, the five stories are studied and analyzed under the lens of history and philosophy.

**Keywords:** Ancient India, glorious women, Vedic culture, philosophy, knowledge, courage

### Introduction

#### A Word about Vedic Period

In Ancient India, women were treated equal to men, and there was no discrimination on the basis of gender, besides that women were honored by society. While in later Vedic period a decline is observed in the status of women. It is believed that foreign conquests diminished and eroded the gender equality and societal values. Before Independence, India witnessed Female Infanticide, Child Marriage, stigma of Dowry and Sati-Pratha. After independence, women got equal constitutional rights yet social equality is yet to be achieved. Hence, Aryaa is a memorandum of Indian women's scholastic ability, chivalry and compassion.

The Vedas contain details of life of this period that has been interpreted and became the primary sources to study this period. The Vedas are composed orally and transmitted with precision by speaker, as a result, are called Shruti. They are liturgical texts, the corresponding archaeological record that provide the information of evolution of the Indo Aryan and Vedic culture and present a glimpse of their social structure, standards and social values. Around C.1200-1000 BCE the Aryan culture spread eastward to the fertile western Ganges Plain. Iron tools were adopted which allowed for the clearing of forest and the adoption of a more settled agriculture way of life. The second half of the Vedic period was characterized by the emergence of town's kingdom and a complex social differentiation distinctive to India and the Kuru Kingdom's codification of orthodox sacrificial ritual.

**Rigveda:** The Rigveda is the earliest of four Vedas and one of the most important texts of the Hindu tradition. It is a large collection of hymns in praise of the God which are chanted in various rituals. They were composed in archaic language named Vedic that gradually evolved into classical Sanskrit.

The Rigveda consist of 1028 hymns organized into ten books known as Mandalas. Each Mandala has Suktas (hymns). The philological and linguistic evidence indicated that the Rigveda is one of the oldest existing texts in India

**Yajurveda:** Yajurveda was composed between 1200 and 800 BCE, roughly contemporaneous with the Samaveda and Atharvaveda. The Yajurveda is the second of the four Vedas or religious texts. It is claimed to have sprouted from Brahms (the creator) southern face. Its mantras are referred to as Yajus. Yajus contains these mantras. The earliest and oldest stratum of the Yajurveda Samhita has around 1875 poems that are unique yet borrowed and built on the basis of Rigvedic verses.

**Samaveda:** The Samaveda is the Veda of melodies and chants. It is an ancient Vedic Sanskrit text and part of the scripture of Hinduism one of the four Veda. It is a liturgical text which consists of 1875 verses. All but 75 verses have been taken from the Rigveda. The Samaveda is divided in two sections, Part-I has Ganga Melodies, while Part-II contain Archika, a three verses book.

**Atharvaveda:** The Atharvaveda or Atharvana Veda is the knowledge store house of Atharvanas the procedures for

everyday life. The text is the fourth Veda and is a late addition to the Vedic scriptures of Hinduism.

These Vedas provide five central guiding principles and emphasizes on various aspects of social and spiritual life.

The five mottos of Vedas are following-

**Dharma (Righteousness and Duty):** Dharma was a fundamental concept in Vedic society representing the ethical and moral code that individuals were expected to follow. It encompassed the principles of duty righteousness and social responsibilities.

**Yojna (Sacrifice and Rituals):** Yojna or sacrifice was a core practice during the Vedic period. It involved ritualistic offering to various details and natural forces symbolizing the inter connection of human beings with cosmos. Yojnas were believe to maintain cosmic order ensure propriety and seek blessing for the community.

**Agni (Fire and Knowledge):** Agni the scared fire held great significance in Vedic rituals. It represented both physical fire and the symbol of knowledge and signifying. The transformative power of spiritual enlightenment and the purification of thought and actions.

**Karma (Action and Consequences):** Karma was a concept in the Vedic period representing the law of cause and effect. It emphasized that one's action, intentions and deeds influence his future experiences and circumstances. To live a virtuous and righteous life was encouraged to ensure positive outcomes in this life and after life.

**Atman (Soul and Self-realization):** Atman referred to the individual soul or self. The Vedic period encouraged the understanding and realization of the true nature of the self which was considered immortal and beyond the physical body self-realization through introspection, meditation and experiencing the connection of the soul to God.

### Review of Literature

- Dr. Pingali Gopal reviewed this Anthology she writes, the book presents a noble view point on a crucial era in Indian history by questioning assumptions about women role in Vedic society. In addition to being an essential literary work 'Aryaa' also makes a significant contribution to the current discussion of gender equality, women's empowerment and the restoration of women's voices in antiquity. It sheds insight on women's lives, goals and contribution in a period and culture when women's voices have traditionally been ignored.
- Rohan Raghav Sharma reviewed this Anthology he writes, this book is an honest attempt to portray stories that have been given their due in mainstream spaces and present depiction of a women in a far more faithful manner to how they fare in a Vedic or Pauranik society. It doesn't pretend to be utopian or posit that there were no problems or challenges but instead sets the context clearly and truly immerses in their world; urgently needed in the era distorted and deleterious narratives that only seek to reduce our Puranas and Itihas to simplistic and shameful stories that are not worth looking up to. These stories prove that, there were women steeped in the Shastric worldview, they were not purposely debarred from aspiring towards education and a spiritual Path. While Gargi took the unconventional route of choosing not to wed, Maitreyi stuck to the norms in her role as a dutiful householder who nonetheless partook in deep philosophical discussion with her husband

### Objectives

- To investigate the historical, cultural and mythological content of the Mahabharata and how stories reflect societal values and belief of that time.
- To analyze gender equality and women empowerment to restore women voices for cultural, spiritual and intellectual attainments.
- To examine the feminism in these five stories and the concept of women empowerment.
- To analyze the nature of Sakuntala's challenges to the king's dharma in an open assembly and its implication for the society of the time
- To explore the concept of intellectual courage through Gargi life and how she fearlessly challenged established scholars in her quest for truth.
- To investigate how Maitreyi influences Indian society and philosophy.

### Research Methodology

- To attain these objectives, Qualitative and Exploratory methods are used to study and analyze primary and secondary sources.
- This research project aims to investigate the issue of gender identity, humanity and sacrifice in the anthology 'Aryaa', how significant these stories are in present time. It requires a glance over rich and glorified historical past of India and resultant evaluation how much these stories and characters are relevant in Modern India of 21st century.

### The Stories in Preview of Indian Ancient History and Philosophy

#### Chitrangada: The Way of Warrior

Chitrangada is the character from the Indian epic Mahabharata. She was the princess of the ancient kingdom of Manipura. She was the Daughter of Chitravahana or Vashundhara. Chitravahana did not have any other heir, he brought up Chitrangada as a boy, a putrika. He trained her in warfare and royal policies.

She was known for her exceptional beauty and martial skills. Chitrangada, meaning "One who born with bright colors." was named so because of her extra ordinary charm. This story of Chitrangada revolves around her encounter with Arjuna one of the Pandava brothers. Arjuna while on a pilgrimage reached Manipura. Arjuna, a skilled warrior from the kingdom of Indraprastha, found himself aimlessly wandering through the kingdom of Manipura. He encountered a skirmish between a lone woman warrior and a group of bandits. Moved by a cry for help, Arjuna intervened, only to realize that the woman, named Chitrangada, was more than capable of handling the situation herself.

As Arjuna observed the aftermath of the fight, he realized that Chitrangada was not the victim but the victor, having dispatched the bandits with remarkable skill and efficiency. Despite her initial resistance, Arjuna learned that Chitrangada was the daughter of the King of Manipura and served as the kingdom's military commander.

"You might as well come out she said. She continued cleaning her sword. Who are you lady? Where did you learn such warrior skills? I have no need to answer you stranger, she said. I know you tried to help, and I thank you for that, but I have no need of your help.

Have you no husband, father, brothers or family? Who are you to question me? I am Arjuna. She looked up, startled. Arjuna, son of Pandu? Yes. Are you really Arjuna?" (p.22-23) The encounter with Chitrangada prompted Arjuna to reflect on his own sense of purposelessness and frustration. He confessed to Chitrangada that he felt useless and had left his own kingdom due to a lack of fulfillment. Chitrangada, too, revealed that she was fleeing from something, though she avoided divulging further details. As they shared their stories and aspirations, Arjuna and Chitrangada's bond deepened, culminating in a heartfelt exchange where Arjuna pledged to stand by her side as they faced the challenges ahead together. His willingness to fight alongside her and support her in her quest for independence underscored the strength of their connection and his unwavering commitment to her well-being.

Chitrangada, with a mixture of amusement and resignation, began to reveal the complex history that had brought the Kurus to her kingdom's doorstep. She spoke of her lineage, tracing back to King Prabhajana, whose fervent prayers had resulted in a unique blessing from Mahadeva: a single child in each generation, always male. This peculiar legacy, alternately seen as a curse and a gift, had bestowed upon Chitrangada the status of being her father's sole heir.

As she delved into her family's past, Arjuna listened intently, the crackling of the fire punctuating her narrative. With each detail revealed, a deeper understanding of Chitrangada's predicament emerged. She bore the weight of her lineage's legacy, standing as the solitary hope for her kingdom's future amidst the looming threat of the Kurus' encroachment.

As the conversation unfolded, Arjuna's admiration for Chitrangada's resilience grew, mingled with a sense of empathy for her plight. He sought her hand for marriage. Despite the uncertainty hanging over them, there was a shared sense of camaraderie and mutual respect between the two warriors, forged in the crucible of unexpected circumstances and imminent challenges.

However, their journey was not without obstacles, as evidenced by the clash of Kshatriya traditions that eventually led to Arjuna's temporary demise at the hands of his own son, Babhravahana. Despite this tragic turn of events, Chitrangada's unwavering devotion to Arjuna was evident as she mourned his death, only to witness his miraculous resurrection through the intervention of Ulupi.

Chitrangada story highlights the idea of gender equality. She was raised as a Warrior and displayed strength and valor typically associated with men. This challenges traditional gender roles and encourage the idea that women are just as capable as men in various fields. She inspires us to believe that both men and women can be strong and brave, challenging stereotypes. Her experiences show the importance of personal identity and being true to oneself regardless of societal expectations. She proves that woman as capable and strong as men in areas traditionally reserved for men, such as warfare.

Her ability to wield weapons, engage in combat and demonstrate physical prowess challenges the stereotype that women are physically weaker. Her unwavering courage in the face of battle defies the notion that women are timid or incapable of facing the hardship of warfare. Her bravery as a testament to the courage of female warriors. The conclusion of their story brought them full circle, with Arjuna and Chitrangada attending the grand Ashwamedha ceremony in Hastinapura, where they stood together amidst the splendor of the event, united in their shared experiences and enduring bond. As they

bid farewell to the Pandavas and embarked on their separate journeys, the legacy of their love and companionship lived on, immortalized in the annals of epic mythology.

### **Damayanti: Finding Nala**

Damayanti is a prominent character in ancient Indian Mythology, particularly in the Indian epic known as the Mahabharata. She is the princess of Vidarbha kingdom and the daughter of Bhima and is known for her extraordinary beauty, grace and intelligence. Her story is most famously narrated in the "Swayamvar" episode of Mahabharata. Damayanti holds a "Swayamvar" to choose her husband and she is sought after by four gods: Nala, Indra, Agni and Varuna. She is in a state of confusion and desire to choose the most virtuous husband, so she sends a message to these gods through a 'Swan'. Nala, the human king of Nishada kingdom and the son of Veersena. He was known for his skill with horses and for his culinary expertise. He married Damayanti, but their union is tested by various trials, including a separation due to a curse. Nala was deft in various skills like fire making, finding and purifying water, looking for fresh herbs and flowers and most of all, cooking. Their marriage had been idyllic and they were blessed with twins. However, in the twelfth year, Nala faced mental turmoil and lost everything through gambling, he lost his kingdom also.

They left their kingdom and on the way she lost Nala and faced many problems. At last, she reaches her parents with the help of Sudeva. She sat next to her mother Chandramati and asked

"My darling daughter, you are emaciated, and your legs look like sticks!" (p 55)

Chandramati, with tearful eyes, caressed her daughter's face and moved her finger on her hands. Damayanti's skin was cracked. Chandramati could feel her pain. Damayanti, hungry for affection, hid her face in her mother's lap. Damayanti was treated well as a Sairandhri by Princess Sunanda in Chedi. When she found out they were related, she treated her like a princess. But Damayanti longed to come home. Damayanti had suffered a lot. She never thought she would be able to bear so much pain.

"Tell me everything, Nala. It will ease your heart. When Varshneya dropped the kids off, he told us in detail about how Nala had lost everything in the game of dice to Pushkara. How could Nala's own brother act like his enemy? Then we heard through spies that both you and Nala had left Nishadha. After that, there was no news. That was when your father sent out search parties to look for you. Thank god, Sudeva finally found you!" (p 56)

She tells about her hazardous journey, adversities and her life as a maid servant at the palace of Queen Bhanumati of Chedi. After returning from Chedi, Damayanti's father King Bhima sent his messenger Paranda to many cities and towns in search of Nala, he visited the court of Rituparna, the king of Kosala in Ayodhya. He had sung Damayanti's message in poetry in many meetings. He had failed to get a response even in Rituparna's court. As he was leaving sadly, an ugly looking, deformed man Bahuka stopped him and said a virtuous woman overcomes all difficulties and attains heaven. That woman he talked about would not be angry at her foolish husband. That man did not understand what he said. But, after reaching Vidarbha, he reported about Bahuka, the head of the stable of king Rituparna. He was not a good-looking man. His body was strangely deformed and his arms were short, but he was the personal charioteer of Rituparna and was considered great with horses. He had also famous an excellent cook. Nala was famed for his good looks. Bahuka could not be Nala! But



despite Parnada doubts, she was happy and gave him gift as a token of her grateful. She ran to her mother in joy and request her to find Sudeva. Damayanti told Sudeva respectively, please go to Ayodhya and tell king Rtuparna personally that the daughter of king Bhima of Vidarbha had decided to hold a second Swayamwara next day because Nala is alive or not. Rituparna reaches Kundnipura with Bahuka. She called her messenger Keshini to find out about the charioteer Bahuka and arranged meeting of Nala and Damyanti and they got united.

The story of Damayanti reveals the great Hindu values of conjugal bliss where marriage is not a temporary relation, it is a relation for ages which brings together true souls. And the other message is of optimism. Damayanti does not give up hope of meeting with her husband. Their marriage relation strives hard and become victorious in the end.

### **Shakuntala: Mother of Bharatavarsha**

Shakuntala is a famous character from ancient Indian mythology, particularly in the Indian epic known as the "Mahabharata". Her story is famously told in the play "Shakuntala" by the ancient Indian playwright. She is the central character in the "Adi Parva" of the Mahabharata. She is the daughter of the sage Vishwamitra and a heavenly nymph Menka. She abandoned as an infant, she is raised in the hermitage of the sage Kanva. The name Shakuntala was bestowed upon her by Kanva as she found surrounded by the Shakuntala bird. She spent her entire childhood under the care of Kanva and enjoyed taking care of the animal around her. She is known for her beauty, intelligence and her love story with king Dushyanta. They two fell in love and have a secret marriage. Dushyanta leaves after a while but promises to return for her. Shakuntala narrated the story of her birth to Dushyanta. For a moment she felt hatred with Maharishi and Menaka. Shakuntala read Dushyanta's mind and said that his rudeness is painful. She knew about her future. He proposed her. Shakuntala accepted the proposal of Gandharva marriage, but he put one condition before him. Seeing a slight sadness on Dushyanta's face, Shakuntala said,

"You have to promise me that our child will be the heir to your throne. The king closed his eyes and said that I cannot do this. Shakuntala was surprised. Dushyanta opened his eyes and said, my kingdom is not my property to be mortgage for some unknown future. What if our child proves unfit?" (p-95)

Shakuntala's eyes became moist with praise. Shakuntala held the king's hand and said that he is right. It is appropriate that he has to prove his worth. She accepted to live in ashram as she had firm belief that the simplicity of the ashram will inculcate in him great values.

After a few months, she delivered a strong beautiful boy, she named him Sarvadamana. Shakuntala, Sarvadaman, and Brihaspati reach the royal hall of Hastinapur. Dushyanta is sitting on the great legacy of the Kauravas, protected by two guards. He is adorned with a golden crown and is wearing a bright yellow Dhoti and purple bodysuit. It is a thrilling moment for Shakuntala to see her master after right years. Dushyanta is also happy to see Shakuntala. She told about their son Sarvadamana. But King Dushyanta retorted by saying that she is telling a shameless lie. Dushyanta replied in a thundering voice,

"You are making a fool of yourself. Why would anyone believe you? What evidence do you have of our meeting and the so-called promises, you are the daughter of Menaka who dance in the courts of Shakra. What's the credibility of harlot's spawn? Find that man. I find your character as questionable as

your mother. Go and find the father of your son if you remember who he was." (p. 111)

Being angry at his mother's insult, Sarvadaman took out his sword and Brihaspati took out his arrow and Shakuntala stopped them and said resorting to violence shows a lack of an wavering faith, Shakuntala turned towards Dushyanta and said angrily he is a fool, he is blaming on her character, he does not know that she is daughter of the great Maharishi Vishwamitra. As far as evidence is concerned the royal logo is surrounded by two crescent moons with an elephant symbolizing the Chandravanshi origin is at the arm of the boy. At the same time Maharishi Vishwamitra entered with a thunder in the sky. Shakuntala immediately recognized her father. There were tears of happiness and pain in Shakuntala's eyes. Bramharishi knew the thoughts of Shakuntala. He scolded him-

"Dushyanta apologized to Bramharishi and said that what Shakuntala said was true? I had to tell this lie to make Shakuntala's claim true otherwise people would have questioned my honesty. Dushyanta apologized to Shakuntala. After saying this, Dushyanta proudly adopted Shakuntala and Sarvadaman. Then Shakuntala went to Vishwamitra to seek blessing.

The Bramharishi declared, "Since this boy will carry the burden of this clan, I rename him as Bharata." (p. 113)

This story shows, Shakuntala is remains true oneself and never gives up hope. She is an inspiration to womanhood She was able to overcome the obstacles that she faced and emerged stronger than ever. She is the symbol of strength, courage and determination. Her perseverance and determination helped her to find a way to reunite her family. The deep love and devotion Shakuntala and Dushyanta serve as an enduring power of love. Their story emphasizes the importance of love in our lives

### **Gargi: The Brahmavadini**

Gargi was the daughter of sage Vachaknu in the lineage of sage Garga and hence named after her father as Gargi Vachaknavi. She was an Indian Philosopher and scholar who lived during the Vedic period. She is one of the earliest symbols of feminism in the world. She is born in 9th to 7th century BCE is mentioned in several text and is particularly known for her contributions to philosophy and her participation in philosophical debates in Brihadarnyaka Upanishad is notable.

From young age she evinced keen interest in Vedic scriptures and became very proficient in the field of philosophy. She held intellectual debates with philosophers. In Indian mythology, Gargi is revered sage and philosopher. She is known for her wisdom and is mentioned in several ancient texts such as the Upanishads, which are a part of Hindu scriptures. She is said to have been a disciple of the sage Yagnavalkya and is known for her philosophical discussion and debates with him.

To find the best teacher, King Videha Janaka decided to conduct a generous sacrifice, inviting scholars and knowers of Brahmans. He decided to conduct a Bahudakshina Yajna, his aim was to discover the knowledgeable among them. He invited the greatest scholars, Brahmans, from across the land. A vada was planned to find the best among them. Many Rishis were invited.

Among them there was a young woman. Her name was Gargi, and she was a famous debater and knower of brahman. After the ceremonial ritual, Janaka initiated the vada. He declared,

"The reward for this vada is a thousand cows with 10 gold coins on the horns of each. The best among you, the best knower of Brahman, may take this home!" (p. 255)

King Janaka looked around the room, everyone was silent, wondering who knew the Brahmins best. Yajnavalkya, a famous sage confidently stood up and asked his people to take the cause as a reward. The room filled with murmurs and chaos. Then Gargi questioned him, how can we proclaimed himself to be the greatest scholar. Asvala, Janaka priest, challenged Yajnavalkya to prove his knowledge before claiming the reward. Asvala suggested a debate before him to take the reward home. Then he asked him on various aspects of Vedic rituals, in response of Asvala, he said about the four priests in a Yajna, "Hotr, the first three kinds of hymns, he recites He is speech, which is fire that liberates, that emancipates

Adhvaryu, the second three oblations he offers He is eye, which is sun that liberates, that emancipates

Udgatr, the third three classes of hymns he chants He is vital air, which is vital force that liberates, that emancipates

Brahman, the fourth through one god, he protects He is mind, which is moon that liberates, that emancipates" (p.257)

Gargi was impressed by his words and after she had talked him about Yajna. Asvala has quietly admired Yajnavalkya knowledge and accepted him her Guru.

In the night of Sharad Purnima, she gave her first public discourse, speaking about Brahnavidya as the foundation of all knowledge. She urged people to seek a reality beyond material existence for true liberation from ignorance. Over time, she revealed across the kingdom and beyond exploring higher truths. She was gifted in her vad shakti', the power of speech, her words cut through debates, defeating scholars. At time passed, her parents accepted the path and they were proud of her.

She transformed into Brahnavadini, a sage self-realised sage. She became a role of model for women pursuing knowledge. She encouraged women from all background to take up the practice of Yoga. She propagated the use of asanas and pranayama for wellbeing. As the wheel of time moved forward, the supreme, all-pervasive Brahman became firmly established in her heart centre and the crown of her head. She became one with the imperishable, unmanifest, imperceptible substratum and one with the Krishna she longed for. In that Brahman she resides forever.

In the Indian tradition, Gargi is an example of a learned woman who was respected for her knowledge and wisdom. She is often mentioned as a symbol of female empowerment and education.

### **Maitreyi: The Perfect Match**

Maitreyi was a great scholar and the renowned Rishika of ancient India. Her name is mentioned in the Brihadnayaka Upnishada. She was one of the two wives-Katyayani and Maitreyi of Vedic sage Yajnavalkya. Maitreyi was a true disciple of Rishi Yajnavalkya. In Rigveda ten hymns are devoted to the dialogues between Maitreyi and Yajnavalkya as they discussed the nature of Atman and Brahman which is the core philosophy of Rigveda. It is known as Advaita Darshan. It tells that 'Brahman Satyam Jagat Mithya'. It talks about relation of God and soul. Sat-Chit-Ananda and truth consciousness are the ultimate state of soul.

It is estimated that she lived around the 8th century BCE. She is known as Brahnavadini, a scholar of the Vedas. She was the daughter of Rishi Maitri and named after him. She was also the niece of Rishi Gargi. Maitreyi was born in Mithila in

Eastern India at the time of the rule of king Janaka. From a very young age she was taught all the Shastras by her father and she was unattached to material pleasure and had reached the stage of high spiritual purity. Maitreyi is a model of contemporary partnership. It emphasizes upon the importance of mutual support, shared intellectual and spiritual interest and the development of a deep association between partners.

His first wife Katyayani brought her to the Ashvamband. She belongs to a poor family. Since her childhood she was inquirer, obedient, affectionate and responsible girl. She managed all the responsibilities of the ashram. She used to finish her work very quickly and rush towards her husband guru Yajnavalkya to take lessons of Vedas and Puranas. Rishi Yajnavalkya also knew her inquisitiveness about knowledge of shastras. He also admires her.

One day when sage Yajnavalkya returned after his Shastrartha from Janakpuri with Gargi, she wanted to listen each and every word but she could not. One day she got opportunity to talk with sage Yajnavalkya, she asked-

"It seems to me that wealth will not lead me to that Amritatva, so why should I bother myself with the trifles that you are gifting us. Give me that which YOU have, which YOU are after." (p.275)

She wanted to learn about moksha. The sage was highly surprised. He answered that Amritatva lies in the man, it is in himself. It is in oneself. He says,

"Amritatva is nothing but the truth of you and I; we are the sat, we are the chit, and we are the Ananda-and nothing but. We are truth, consciousness, eternal joy. This is our real nature. This is what we call Amritatva." (p-275)

He was highly influenced by her philosophical questions and felt sad, why he had not recognised her philosophical-hunger. When he was going to tell her more, a disciple comes and informs that a cow was in labour. For the first time she felt said about her duty as she missed the Gyan given to her soul.

Meanwhile sage Yagnavalkya declared that he is going to be a Sanyasi. She didn't agree upon. She wanted to ask why he cannot be sanyasi while leaving in the ashram. Rishi told about Moksha and eternity of the soul, he said-

"Moksha is a cognitive shift and nothing more. We must simply own up to the fact that we are complete and let go of our body mind sense complex identification that is all." Maitreyi knew it before, she knew there is no death of the soul only body leaves the shell. Rishi also told her that he is a Brahman and he should adopt sanyas." (p-280)

After some years, Maitreyi also thought that she should also be Sanyasini. Katyayani never took the responsibility of the ashram seriously; she became angry but knew her Yajnavalkya also knew her inquisitiveness about knowledge of shastras. He also admires her.

After some years, Maitreyi also thought that she should also be Sanyasini. Katyayani never took the responsibility of the ashram seriously, she became angry but knew her determination, she also explored her not leave the ashram. The whole night she struggled hard between the duties for ashram and self. The day broke up with the clarity and light. It was the time for her sanyas. She saw that sage Yagnavalkya was coming like a swan to give her Sanyasadiksha.

Her story inspires individuals to seek partners who share their intellectual interest and how these shared pursuits can strengthen their bond. It inspires individual to actively support their partners in their spiritual and intellectual quest. She serves as an equal partner in intellectual and philosophical discussion.

## Conclusion

These stories reveal the glorious history of India and express the profound philosophy propounded by Indian Sages and Rishikas. The anthology Aryaa reminds and reinstates Indian philosophy of Satyam Shivam Sundaram leading to Sat-Chit-Ananda that is the summam bonum of life. Arjuna and Chitrangada's story was a testament to the transformative power of love and companionship, transcending societal norms and individual challenges to forge a bond that withstood the test of time. Their journey embodied themes of resilience, independence, and the pursuit of freedom, weaving a rich tapestry of mythology that continued to captivate audiences across generations.

Damayanti story highlights the enduring power of true love and devotion. She never gives up her love for her husband, even after he loses everything and disappears. Despite being separated by challenging circumstances, her love for Nala remains constant. They both were determined to reunite despite steadfast in their path, but remained steadfast is the face of challenges adversities. Her unwavering belief in Nala return and Nala belief in his love for her show the importance of trust in building and maintaining relationship. Nala's eventual victory over the influence of Kali of the ultimate victory of a good evil.

The story Shakuntala also reflects concept of Karma, where the result of one's life action, whether good or bad falls on one's life. Shakuntala suffering and eventual reunion with Dushyanta illustrates the idea that are action have results. While Shakuntalam by Kalidasa different from Mahabharata story. He shows, the Durvasa cursed Shakuntala and this made Dushyanta forget her. He forgets that she was his wife and he named her through Gandharva-vivah. While in Mahabharata he was only pretending that he didn't know her.

Gargi Vachaknavi was an ancient Indian sage and philosopher. In Vedic literature, she is honored as a great philosopher, renowned expounder of the Vedas and known as Brahmavadini a person with knowledge of Brahma Vidya. In the sixth and the eighth Brahma Brihadaranyaka Upanishad, her name is prominent as she participates in the Brahmayojna, a philosophic debate organized by king, Janaka of Videha and she challenges the sage Yagnavalkya with perplexing questions on the issue of soul. She is also said to have written many hymns in the Rigveda. She remained a celibate all her life and was held in veneration by the conventions Hindus.

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