



## A Study on Danastutis in Rig Veda

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### Abstract

Dakshina as mentioned in X. 107 is a celestial and distinct gift of the Gods. While a hymns or verses expressing the idea of the dakshina in other way is called Danastutis. The Brhad-devata is the first place the phrase "danastuti" appears. As per Indian tradition, not every verse that expresses gratitude for a donation qualifies as a dānastuti; rather, this term is used to refer to a certain type of expression of gratitude. In spite of this, many verses that assert they should be treated as dānastutis are not. Dānastutis, as defined by the Brhad- devata either serve as the code of a hymn or stand alone as hymns. In the text Anukramani the Danastutis are in the name of kings. The Indian commentator explains that only a royal giver is the target of a dānastuti, and that this shouldn't happen inside a certain hymn.

Key words: Dakshina, Danastutis, Raibhis, Nāragamsis, Gathas, mantra, generosity and gratitude.

Rig Veda, the oldest and the most venerated book consist of 1028 hymns divided into ten chapters conserved in the Sakala recension. Most of the Rig Veda hymns are secular and in reverence to God's Indra, Agni, Varuna, Maruts, Asivins, Savitr etc. They are mainly prayers, requests and adoration to the Gods performed through sacrifices. The central element of the sacrifice ceremony was poetry. The poet received his anticipated benefits, known as Dakshina, if the sacrifice was satisfied with the performance. The poet hardly ever demands his reward;

occasionally, he makes a flowery allusion to it or informs the sacrificer of his wish. The Dakshina played a major role. Nearly all hymns that mention generosity make some reference to it.

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Post-vedic Nārāamsis and Danastutis are later forms of prashastis. These have a wide range and are frequently found in the inscriptions. They laud princes for their chivalrous actions, plunder, and generosity. The Gupta monarchs' prashasti around 400 A.D. is comparable to the nārāamsis. The Anukramani can be dated to the middle of 400 A.D., as per Macdonell. The

Anukramani also mentions Danastuti traditionally attributed to Katyayana. The Danastuti were redrawn by the scholars writing the text Anukramani following the Brhad-devata while attempts have been made by western Indologist to restructure Danastutis. In the book Index of Devas Max Muller mentions Danastutis<sup>8</sup>. Grassmann in his translation of Rig Veda, Ludwig in his translation of Rig Veda, Vol. III, pp 274, Olderberg in his Noten Geldner and Dr. Manilal Patel in his Die Danastuti des Rig Veda<sup>9</sup>. All the scholars have fixed the number of Danastutis which help us to find the relation between danastutis and hymns in which they occur. Should we take Grassmann and other intellectuals into account as recent additions?<sup>10</sup> Is Karegi correct when he claims that they are additional passages where the singer at a later time lauded the generosity of the contributing prince rather than being interspersed in the distinctive hymns? Here, whole hymns that are danastutis are forbidden. This includes (1) 1.125, which contains a praise of Dakshina, (2) 1.126, which is a danastuti by the poet Kaksivat in allusion to the king Svanaya Bhavya for numerous donations made at the conclusion of the great satra, (3) 5.27, which is a thanksgiving from many kings, and (4) ) 8.55 and (5) 56, which are the two valakhilya hymns. The remaining hymns can be split into two categories: (a) hymns having connections to the corresponding hymns that can be established on an internal basis, (b) hymns that appear as constituent portions of larger hymns. and (c) hymns where such a link cannot be directly ascertained. The detailed analysis of such hymns refutes the claim made by Grassmann that they are later interpolations because they do not conform to the context<sup>11</sup>. The poet of the Danastuti and the poet of the hymns are one person. When listening to hymns that mention battle, we can see that the danastuti is written to honour the king or monarchs who offer a portion of their plunder as gifts to their admirers. In other instances, a poet recites the hymn in front of the wealthy lord during a sacrifice. The use of the aorist in the -dānastutis, as in 5. 30. 12. 15, is particularly noteworthy. The poet Babhar praises the monarch for the gift granted at that time.

The names of the rulers mentioned in the danastutis are Tryaruna Manu Sävarni or Sävarpya Sahadeva, Tradsadasyu, Prayiyu, Vayiyu, Purumilha, Abhyavartin, Somaka, Divodäsa, Sudäs, Tirindira, Parsu, Pvthu'ravas. The rivers mentioned in their account. are Saraswati (8.21.17-18), Parusni (8.74.15), Gomati (8.24.30), Suvastu (8.19.37), Yamuna (5.52.17), Ganga (6.45.31), and Sindhu (X. 62. 9). The rivers are the evidence on which the sacrifices were offered. These rivers were arranged from West to the East to form the original homeland of the Rig Vedic people. Suvastu, Gomati, Sindhu, Parusni, Saraswati, Yamuna and the Ganga. Danastutis don't provide anything about the Rig-Vedic period's historical form. The hymns don't provide enough historical evidence.

We can get the name of the poets from the danastutis like- Samvarana, Rjrasva, Medhyatithi, Nabhanedistha, Sahadeva, Dvita etc. The Anukramani mention these names- Devatithi, Vatsa, Bharadvaja, Samyu as authors. A number of legends are associated with these authors of which we get reference in later Vedic literature. In passages like 5. 27. 5; 7. 18. 23; 8. 46. 24 We get the names of donated animals : cows, camels, sheep, horses of different colours, asses and dogs. A chariot drawn by cows and a reddish-brown mare was brought to Rjrasva and his companions (1. 100. 16). Prksayama received 100 cows (1. 122. 7), Kaksivat received 100 dark-brown horses that drew ten chariots (1. 126. 2-3), and a herd of 60,000 cows (v. 4). (v. 3). The poet of 4. 32 was given two brown horses (vv. 22–24) and 10 jars filled with valuable objects. A chariot and fifty horses were given to Dvita Mrktavara (v. 3 and 5). On the banks of the Yamuna, Babhru received 4,000 cows from Rnamcaya (5.30.12), while Syavasva earned 100 animals from each of his sponsors (5. 52.17). Ten chariots with two horses each and one hundred cows were acquired by Atharvan and Payu (6. 47. 24). Bharadvaja 6. 63. received from Purayu two mares.

Along with the animals, they received women, useful items, clothing, and sacrifice tools (5. 30. 15 cd.) the skin that the Soma was applied to. Perhaps the sheer quantity of animals mentioned, such as 60,000 horses. countless cows, 2,000 camels, 1000 mares with three red spots on their backs, and 1,000 dark-brown horses. 10,000 cows (8. 16. 22) are a part of the imaginary world. They were frequently overstated. It could be the outcome of boasting or consciousness. The Danastutis have a distinctive personal style. The tone and characteristics of the preceding hymns are only seldom present in the danastutis, for example, in 7. and 18. They distinguish themselves from one another mainly by their unique language and meter. The danastuti verses lack the clarity of the other verses and are filled with ellipses, as in X. 83. 14c, where the verse should be taken from v. 15. The placement of words is frequently quite arbitrary, as shown, for instance, in 8. 1. 30d (Maghasya is wide apart from Manhisthaso. 8. 4. 19).

Danastuti poets favoured precise terminology or usages, such as *cit*, which means "to grab the sight, to become characteristic" in 1.100.16 (*ciketa*), 1.125. (*cikitvan*), 52.7.1. (*cetistha* and *ciketa*), and 8.1.31c (*ciketatti*). 8. 56. 5a, 8. 68. 18 (*cetat*) (*cikituh*). *Sadyah* in 1. 122. 7; 126. 2; X. 62. 8; 6. 45. 32; X. 93, 15 cd. 62. 10 *smaddisti* in 6. 63. 9, 8. 18. 23; X. 62 10. *San* with *saca* in 1. 122. 8, 8. 25, 24, and 68. 17, *asura* in 1. 126. 2, 5. 27, 1, and X. 93. 14b. *Samaha* in 8. 70. 14, It occasionally has a satirical tone. The recipients frequently expressed dissatisfaction with their gifts. An ironic danastuti of Sara (8. 70. 13–15), who presented a calf only in common to the three of them, is spoken by Puruhanman and two other people (v. 14). The tone changes when women are donated. 1. 126. 6. 7 and 8. 1. 34.<sup>12</sup>, they are sensual.

The danastutis are gratitude given to contributors for their generosity. Still, poets believe that they were given to them by the gods; the benefactors serve as the middlemen. Thus, Indra, Agni, Asvins, Vayu, Maruts and Usas are the gods listed in the danastutis. The poet of the danastutis rarely speaks of a different god from the god mentioned in the hymns. The Marusts in 5. 36. 6

In the preceding verse the God becomes Indra. The poet in 4. 15. 9-10 addresses Asvins which precedes God Agni. The change in name of the Gods is unknown. Other Gods mentioned in danastutis Ushas (1. 122. 14), Indra and Agni (5. 27. 6) and MitraVaruna (1. 122. 7-9, 15).

The aforementioned succinct dialogue demonstrates how engaging and educational the danastutis's task is. It is instructive in a variety of ways. They help us understand the bond between Vedic writers and their patrons. The act of giving was ceremonial in nature. The ceremonial procession of the donated animals is vividly described by the poet in 1.126. The dark-brown horses led the parade, which was then comprised of ten chariots pulled by women (v. 3). Stanza 4 provides more details. A line of 1000 cows was headed by forty crimson horses with pearl decorations pulled by ten chariots. The second offering follows the first and consists of three yoked chariots and eight cows<sup>13</sup> for the poets' families (V. 5). The women who were present when the donation was made filled the entire area. According to 8. 1. 34, the sacrificer's wife was present, and 8. 56. 4 states that even Dasavye Vrka's mother, Putakratu's wife, was fully dressed. The generosity of many princes present was sung by several singers simultaneously, as in 8. 1. 16, which clearly refers to a so-called Sadhastuti (a joint song of praise). At the sacrifice the lead singer and his family were present (I. 126. 4 cd.). 7. I8. v, 21. raises the possibility that the singer accompanied the client to the battleground. After the triumph (7. I8), the sacrifice was made, and the prize was given out from the war-plunder. (6. 27. 22). The giver must avoid falling into debt and sin, the song's singer sings in verse 1.125. 7. The patron must fulfil his or her obligations and cannot be feeble because of age. He ought to experience his woes once more. The mourning should come to the avaricious. The kind should not be put down. (8. 65. 10). Dakshina is a source of reputation (X. 62. 7 cd). The poet's self-consciousness is constantly in the foreground. The poet begs the gods to give his patron, protection (5. 27. 2) and long life (X. 62. 11, etc.)<sup>14</sup>. Thus, the poet directly acknowledges the patron and indirectly thanks the gods in the danastutis.

## Conclusion

One may claim that the Vedic poet had two souls living inside of him. On the one hand, he strives to convey the sincerest regard he has for the gods in order to gain honour for his lyrical ability. On the other hand, the Vedic poet gave the patron the necessary sense of humour to understand that only those who are well compensated can produce beautiful poetry. In the first section of the 8th Mandala of the Rig Veda, or hymns 1.66, we also find a significant number of Danastutis. This section might be referred to as the Kanvides family book. The eight Mandala has the maximum number and the third Mandala consists of none.

The discussion above demonstrates that there is a distinct group of hymns known as the Danastutis, or praises of presents. They serve as the priests' expressions of gratitude for gifts they received from their royal benefactors. All of these exhibit a contemporary tone and must be classified as being from the Mantra time, much like the Latin panegyrics. However, throughout the Brahmana period, stories that had to be repeated at sacrifices served to highlight the generosity of these royal patrons for later generations to admire and imitate.

## References

1. VIII: 31-33; 2. 41-42; 3. 21-24; 4. 19-21; 5. 35-cd-39; 6. 46-48 etc.
2. I. 125; 126; VIII. 55. 56 etc.
3. Praryu stuse tuvimaghasya danam.
4. T.S. VII. 5. II. 2; Ait. Br. Vi. 32; K. Br. XXX. 7
5. Cf Avestan Nairyosanha
6. A. V. XX. 128. 12-16.
7. A. V. XX. 127. I- 3
8. Vol. VI. of his large ed. of the Rig Veda.

9. Patel Manilal (1939) "Die Danastutis des Rig Veda", Harrassowitz, Leipzig, Germany, pp. 20-28.
10. Keith A. Berriedale (1920) "History of Sanskrit Literature", Digital Library of India, p. 49 considers danastutis as added verses.
11. Olderberg (ZDMG 39, 83 ff) and Pischel ( Vedische Studien I. 4) attempting to refute the common perception that the Danastuti are a later addition.
12. Syana has the information . Through a divine curse, King Asanga lost his ability to reproduce. Sasavati, his wife, yearned for it. He regained his manhood as a result of her atonement. One evening, much to her shock, she noticed that he had regained his manhood. Compared to Brh. D. 6. 40 and Senior Sr. s. 16. II. 17.
13. The cows that were donated as dakshina were blessed when they entered the artists' home, the new owners. Possibly with hymns 6 and 28. It was used for the blessing of the cow that was going home in a later ritual. For instance, Kaus, 21. 8, Sankh G. S. 3. 9, and A. V. 4. 2I, which is R. V. 6. 28. I-7 According to Vait. S. 2I 24, the sacrificer anticipates the cows intended for the daksina.
14. The poets express a wide range of requests and prayers for their patrons, including I. 123. 13; 79. 6-7; 8. 20. 24; 3. 8; 5. 9; 16. 7-9; 32. 7-15; 34. 18; 90. 9, etc.