

***Kama Vs Dharma in the Path of Ananda:  
Allasani Peddana's Manucharitramu***

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*Manucharitramu* or *Swarochisha Manucharitramu* is one of the *Pancha Kavyas* (the five best works) in Telugu literature. It was written by Allasani Peddana (1470 -1533 A.D.) who is known as Andhra Kavita Pitamaha (the father of Telugu poesy). Peddana was a part of the *Asthadiggaja* (Eight Great) poets in Sri Krishnadevaraya's court (1471-1529 A.D.). *Manucharitramu* was considered as one of the most prominent texts in Telugu literature after *Ramayanamu*, *Mahabharatham* and *Mahabagavatham*.

*Manucharitramu* is the first erotic *Prabandha* in Telugu literature written in 16<sup>th</sup> century. *Manucharitramu* is an episode in the *Markandeya Purana* which was translated into Telugu by Marana (14th Century) in 150 verses. Allasani Peddana took the theme from *Markandeya Purana* and expanded it into six chapters with 600 poems by adding his ideas and descriptions.

Generally, in Indian literary writings, Sri Ramachandra of *Ramayana* is considered as an *Eka Patni Vratudu* (a man with one wife). After that, it is difficult to find such person in literary writing. After Sri Ramachandra, Pravarakhya, one of the prominent characters in *Manucharitramu* is treated as an *Eka Patni Vratudu* (a man with one wife). Another female character Varuthini fell in love with Pravarakhya at first sight and expressed her love to him, however, Pravarakhya refused her love and went on his own way to follow his dharma.

An outline of the story is given here.

Pravarakhya, a traditional *Brahman* was living along with his wife Somidamma in Arunaspapuram town. In appearance, he looked like a *Manmatha*. He was an excellent scholar and a great devotee who worship his guests as deity. He was known for his donations and never

asked for any kind of economic support from anyone. One day, a Siddha, great sage, visited his house. While having conversation, Pravarakhya asked Siddha about the holy places in this universe. Siddha narrated that he had visited several places around the world. Pravarakhya was surprised and asked him 'how it became possible for you at a very young age'. Siddha told him that though it is a secret, he wants to tell Pravarakhya as he is taking good care of him. He told him that he got a special ointment made from a magical plant by the grace of Lord Parameshwara and once applied on the feet, he can visit any place quickly. Pravarakhya expressed his wish to the Siddha to visit holy places. The Siddha applied the magical ointment to Pravarakhya's feet. Soon after that, Pravarakhya visited some places in the *Himavat* Mountain. But, by afternoon, he remembered his parents, and his duty to perform *puja* too. However, he noticed that there is no ointment on his feet to move quickly. It had vanished because of the sunlight. When he wanted to find his way to Arunaspapuram, he did not find anyone to inquire.

After walking a short distance, he found a beautiful *Ashramam* and thought that it must be a sage's place. In the *Ashramam* he came across a young gorgeous woman. Her name was Varuthini and she belonged to the *Apsarasa Vamsha* (lineage). Rambha, Urvashi, Menaka and other Apsarasas are her friends in *swargaloka*. Varuthini fell in love with Pravarakhya at first sight. She felt that he is more handsome than Manmatha and wondered if he will join her. She would like him the king of her erotic dynasty. Pravarakhya requested Varuthini to tell the way to his place if she knew. However, Varuthini slowly diverted the topic and expressed her love for Pravarakhya. But he refused to reciprocate her love and informed her about his family life and his duties. However, Varuthini kept on insisting. Finally, he understood that she didn't want him to leave and she might give him trouble. At last, he prayed to Agnihotra (the God of Fire) to show the path to Arunaspapuram. With his help, he reached home.

A Gandharva, who had a desire for Varuthini and was rejected by her earlier, noticed the entire episode. He assumed the form of Pravarakhya and succeeded in getting her love by cheating. When he noticed that she was pregnant, he told a lie to Varuthini that he has to go home because his parents and wife are worried about him. Varuthini accepted his request. As a result of their relationship, they had a child named *Swarochi*. Varuthini after giving birth to *Swarochi*, left her at *Deva Loka*. Once he attained youth, *Swarochi* became the ruler and later married four women (Manorama, Vibhavasini, Kalavati and Harinangana) and had a child with Harinangana named *Swarochishamanu*.

### **How to Live: Varuthini's Perspective on Life**

In Puranas, there are several stories about Apsarasas who are more beautiful and who entertain the gods and other residents of the *swargaloka*. In some stories, it is mentioned that Indra, the king of gods, used to send these Apsarasas to disturb the Tapas (concentration) of

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sages who are vying for his chair in *Devaloka*. The Puranas have mentioned 14 Vamshas of Apsarasas in this universe and these Vamshas are created by Brahma with his mind.<sup>1</sup> Gods and human who will be fortunate enough to go to *Swarga*\* will have all kinds of rights over Apsarasas.

Varuthini's character is described in two chapters in *Manucharitramu*. According to Peddana's *Manucharitramu*, Varuthini is an Apsarasa who is a young and beautiful woman; she might be a teenager, dancer, singer, musician and great scholar who has special knowledge of *Kamashastra*.

“A body gleaming like a lightning  
eyes unfolding like flowers,  
hair black as bees,  
a face lit up with beauty,  
proudly curved breasts,  
a deep navel-  
a woman, but from another world”

(Peddana, Allasani. *Manucharitramu*,  
Trans. Velcheru Narayana Rao,  
David Shulman, Stanza 25, Chapter 2.)

Though she was born in the Apsarasa's (*Deva Veshya*) clan, she was not happy with her clan and place; she did not want to go with everyone. She might have seen several handsome people in the *devaloka* but those handsome people have relationships with several women, which she did not like at all. She stayed in the Himalayas in a beautiful house. She is unlike other Apsarasas who want to dance in the court of Indra and get appreciation from him and other *devatas*. She is eagerly waiting for a meaningful and aesthetic life and waiting to experience it. She became very sad when she looked at the sages who were spending their valuable life for Tapas and not enjoying the life with food and women. Before looking at Pravarakhya, one Gandharva expressed his love for Varuthini but she rejected his proposal. She expected physical beauty and good character as well. When she had seen Pravarakhya for the first time, she was attracted to his physical appearance and body language; she had fallen in love with him. She thought about Pravarakhya in her mind:

“Where did he come from, this man  
more lovely than Kubera's son or spring  
or the moon or Love himself <sup>2</sup>? There is no one  
to compare to him

<sup>1</sup> Not with the hand, that's why they are looking so beautiful.

<sup>2</sup> Nalakubara (Kubera's Son) Spring (Vasanata), the Moon and the love god are all exemplars of male beauty. (Peddana, Allasani. *Manucharitramu*, 581)

Can a Brahman be so handsome? If only  
he would take me, love  
Would be my slave

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We've seen them all.  
Gods, *garudas*, *nagas*,  
Those who move through the sky like *kinneras*, *siddhas*, *sadhyas*,  
*charanas*, *vidyadharas*, *gandharvas* and then humans-  
We 've seen young males from all these classes.  
None of them can compare with him”

(Ibid. Stanzas 35 & 37, 2 chapter)

Varuthini had great art that she knew very well when, where and how to hide or express her inner feelings to others.

### **How to Live: Pravarakhya's Perspective on Life**

The Kavya begins with the narration of the city of Arunaspadapuram.

“There was a city called Arunaspada in the country where good people live,

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The Brahmins there were so proud of their learning in all fields that they disdained even Bramha, the first god, for growing senile. The warriors were so tough they could send a servant to summon even Rama of the ax to their presence.

The merchants were rich enough to put Kubera back in business with a start-up loan if ever he went bankrupt.

The farmers prospered from their plows. They could give so much to Shiva,

The first beggar, that he'd never need to beg again.

The courtesans were so expert in dancing that they could dismiss the most beautiful women from heaven, with single flourish of their saris.

There even a budding branch was harder than iron”.

(Ibid. Stanza 50, 1 chapter)

The above-mentioned stanza shows that Arunaspadapuram is the symbol for Vedic based *varnashrama dharma* system and has mentioned everyone from Brahmana to Shudra along with the courtesans. Everyone is following their Dharma by following their duties and due to that, it became an ideal place for human life where one can achieve their principal object in life. In that ideal society, there was a Brahmana called Pravarakhya, a very handsome person, and people thought that he was Kamadeva (The God of Love), reborn in human form. He was a great scholar, and was treated as a jewel of a *Brahman*, a wonderful teacher and he was intent on following all

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kinds of rights and duties. He was happy with his wife and parents and was rich too. He even performed several Yagnas at a very young age. Apart from all these, he was free from desire. So his beauty was totally beyond the reach of all women, like Champak flower for all hovering bees.<sup>3</sup>

### ***Purusharthas* in Indian Scriptures**

According to Indian scriptures, the principal object in life is to complete *purusharthas*, viz. *dharma*, *artha*, *kama* and *Moksha*\*. They denote virtue, wealth, desire and emancipation respectively.<sup>4</sup> In many scriptures *dharma* is mentioned first, *artha* second, *kama* third and finally *moksha* at the fourth position.

### ***Dharma* as *Purushartha***

From time immemorial, the word *Dharma* has been used by different authorities in several senses and it has different meanings in dictionaries and scriptures. It is not required to quote all those meanings here; however, one or two quotations are essential for the paper.

“*Dharma* as the privileges, duties and obligations of a man, his standard of conduct as a member of the Aryan community, as a member of one of the castes, as a person in a particular stage of life”

(Banerjee. *Apaddharma in the Mahabharata – A critical study*, 30)

“*Dharma* is said to be the instruction, discipline, duty and the law of the right path for man. In the Indian tradition, *Dharma* is not limited to just one manifestation. Individual and social expressions of religious experience are subject to the diversity of *Math* (religious belief), *Marga* (a way), *Panth* (religious brotherhood), *Samaja* and *Sampradaya*. *Sampradaya* means, tradition and traditional doctrine or knowledge, a particular system of religious teaching, a religious doctrine of worshipping one particular deity.”

(Pair. *The Concept and Treatment of Purusartha in Indian Philosophy*, 22-23)

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<sup>3</sup> Generally, hovering bees never go to Champak flower because if the bee goes close to *Champak* flower, it will die. In poetic convention, there is hostility between hovering bee and *champak* flower. Similarly, though he was a handsome man, no woman ever goes to him because he is free from desire for other women.

<sup>4</sup> (*Purusasya Arthah* means *purusasyaprayojanam* i.e. goal of person).

The above mentioned definitions speak about every aspect of social life of a person. It means the person has to follow social customs, manners and his behavior is very important for personal life as well as his social life. Therefore, the person who is following *dharma* Shastras should have systematic life to attain *Moksha* (Salvation).

### ***Kama* as Purushartha**

*Kama* is the ultimate cause of all creation.

“There are two happiest things in this world; one is Tapas at Ganga river and the other is physical union with women”  
(Peddana, Allasani. *Manucharitramu*, Ed. Anantaacharya, 285).

According to Sanskrit rhetoricians, one of the happiest things in the universe is male and female physical relationship.<sup>5</sup>

Though it is common to human beings and nonhuman beings, human beings have set up some rules to live a better life in society. It has a very important role in the social setup. The word *Kama* has different meanings and applications in different contexts. But when it comes to the narrow sense, it has just one meaning i.e. sexual desire. In ancient and medieval time, *Kama* was an important concept, which had many positive applications and it was explained from several points of view.

*Kamashastra* became an important text in India during medieval period and several commentaries are available in Sanskrit as well as in regional languages. Some independent works on *Kamashastra* were also written by several poets during the medieval period. Some of the known texts are:

Yashodhara's *Jayamangala* commentary, Veerabhadra's *Kandharpa Chudamani*, Bhaskara Nrusimha's *Vatsayana Sutra Vritti*, Padmasri Baudha Bikshu's *Nagara Sarvasvamu*, Kokkaka Kavi's *Rati Rahasyamu*, Jyotishvaracharya's *Kancha Sayakamu*, Harihara Bhattu's *Rati Rahasyamu*, Rudra Kavi's *Smara Deepika*, Meena Natha's *Rati Ratna Pradeepika*, Deviraju Maharaju's *Rati Ratna Pradeepika*, Kalyana Mallu's *AnangaRanga*, Ranti Deva's *Yogadhikaramu*, Nagarjuna's *Vasheekaranatantram*, Kshemandra's *Kamasutra Saramu*, Saumidatti's *Vitavruttamu*, Acharya Dattaka's *Dattaka Sutramu*, Kuchamara's *Kuchamara Tantram*, Kanchi Natha's *Deepika*, Ramachandra Bhupendra's *Prakashika*, Revanaradya's

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<sup>5</sup> The Sanskrit Acharyas had given the highest honor for *Sringara Rasa* in *Rasa theory* ever since the beginning of poetics. There is a separate chapter entitled *Sringara: Rasa Raja* in *Glimpses of Indian Poetics* by Satya Dev Choudhary.

*Smaratattva Prakashika*, Erraya Kavi's *Kokkokamu*, Nelluri Shivarama Kavi's *Kamakala Vilasamu*, Gopinatha Venkata Kavi's *Brahmanada Shatakamu*, Mushtipalli Soma Bhupala's *Andhra Rati Rahasyamu*, Revanaradhya's *Smara Tatva Prakashika*, Veeranaradhya's *Pancha Ratnamu*, Raja Anupa Simha's Wife's *Kama Prabodham*, Kamadeva Kavi's *Kama Saram*, Jyotishwaracharya's *Pancha Sayakamu*, Kavi Prabhuvu's *Rati Rahasya Teeka*, *Kama Kautuka Manjari* by unknown author, Nelluri Shiva Rama Kavi's *Kama Kalanidhi*, Bhagavat Kavi's *Ashta Nayika Darpanam*, Pokala Narasimha Rao's *Sarasa Jana Manobhi Ramam*, Gunakara's *Kama Pradeepam*, Nityanatha's *Kama Ratnam*, Vidyadhara's *Rati Rahasyam*, Sharanga Dhara's *Sringara Paddhati*, Vishwesvara Kavi's *Rasa Chandrika*, Akbar's *Sringara Manajari*, Chitradhara Kavi's *Sringara Sarini*, Deveswara Kavi's *Stee Vilasam*, Varadacharyas' *Kamanandam*, Ananta Pandita's *Kama Samuham*, Nagarjuna's *Rati Shastram*, Keshava's *Kama Prabhuta*, Arjuna Varma's *Eswara Kamitam*, Nareshwaradatta's *Durta Vita Samvadam*, Shyamilaka's *Pada Tadanam*, Panchagnula Adinarayana Shastri's *Kamasutramu*, and *Kalavidhi Tantram*, *Kautuka Manjari*, *Madana Sanjeevani*, *Kama Yoga Ratnavali*, *Rati Saramu*, *Rati Sarvaswam*, *Veshyangana Kalpam*, *Vajeekarana Tantram*, *Suratotsava Kamashastramu*, *Srungaram Moda Pradeepam*, *Smara Rahasyam* texts' author's names are not available. There are around ten to fifteen works along with the above-mentioned writings.

The above-mentioned works show the importance and popularity of *Kamashastra* in medieval India. It was taught as a literary text to the students after a certain age in medieval and also a prescribed text in medical science. *Dharma Shastra's* mentioned that a person is eligible to get salvation after marriage only. Human life is incomplete without experiencing *Kama*. But *Kama* should be experienced in *Dharma* method only.

“Vatsyayana considers that individual ethics, meaning the accomplishment of one's individual social duty, are essential for success in the domain of prosperity and love” (Danielou, Alain. *The Complete Kamasutra*, v)

### ***Kama Vs Dharma: Varuthini and Pravarakhya's Perspectives on life***

By the end of 15<sup>th</sup> century, *Prabandha* has become a popular genre in Telugu literature and several poets have tried to compose erotic Kavyas. Some of the critics also mentioned that *sringara rasa* became a relative to several poets and they became Ekalavya<sup>6</sup> Shishyas (students) to Vatsayana. *Prabandha* poets' heroines became popular characters in *Prabandha* literature because of their beautiful physical appearance.

Though Indian scriptures mentioned *Chaturvidha Purusharthas*, there is no consensus among philosophers in their order. Different philosophers hold different views regarding this

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<sup>6</sup> Ekalavya is a self-learned person in The Mahabharata

order. As mentioned earlier in this paper, in many scriptures, *Dharma* is mentioned at first, *Artha* at second, *Kama* at third and *Moksha* at the fourth. Some scholars mentioned that *Artha* is at first because entire human life depended on money. Without money, one cannot achieve economic value in the life and cannot complete even family life peacefully and without peaceful life, no one can get salvation.

*Charvaka*<sup>7</sup> philosophical school had given first place for *Kama*. According to *Charvakas*,

“Enjoyment is the only end of human life.

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They believe that there is no heaven, no final liberation nor any soul in another world

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In Ethics, *charvaka* regards sensual pleasure as the summum bonum of life. Eat, drink and be merry, for once the body is reduced to ashes there is no hope of coming back from here again. There is no other world. There is no soul surviving death.

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Out of the four human values- *Dharma*, *Artha*, *Kama* and *Moksha*- only *Kama* or sensual pleasure is regarded as the end and *Artha* or wealth is regarded as the means to realize that end, while *Dharma* and *Moksha* are altogether rejected”. (Sharma, Chandradhar. *A Critical survey of Indian philosophy*, 42 ,46)

In *Manucharitramu*, Pravarakhya is representative for Vedic *Dharma* who followed his dharma very systematically in his life whereas Varuthini argues like a *Charvakas* though she doesn't belong to same school and moreover she does not belong to *Chaturvarna* system as well as *Chaturvidha Purushartha* system because she belongs to *Deva Veshya* clan. Varuthini's clan is supposed to spend time with people who like them, having physical relationship with them is not a *papa* (Sin) and she doesn't need *Swargaloka* because her birthplace itself is *swargaloka* and she doesn't have to face death at all.

Whereas Pravarakhya is a *brahman*, who is serving his parents and is happy with the wife, who prefers *Yagna* and Vedic lifestyle. He has control over the *Arishad Varga*<sup>8</sup> His ultimate goal is to follow Vedic *Dharma* and achieve the last stage of *purushartha*, i.e. *Moksha*. When Pravarakhya had seen Varuthini for the first time, he asked her about her details and requested the way to his hometown and gave benediction to her as a *Brahman*.

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<sup>7</sup> Charvaka or Lokayata is one of the philosophical schools of ancient India and the followers of this school rejected Vedas, Vedic ritualism, and supernaturalism.

<sup>8</sup> Kama (Lust), Krodha (Anger), Lobha (Greed), Moha (Delusory Emotional Attachment or Temptation), Mada (Pride), Matsarya — (Jealousy).



While introducing herself to Pravarakhya, she mentioned that

“My name, young man  
is Varuthini you must have heard  
of Ghritaci, Tilottama, Harini,  
Hema, Rambha and Sasirekha.  
They are my friends.

(Peddana, Allasani. *Manucharitramu*,  
*Trans.* Velcheru Narayana Rao,  
David Shulman, stanza 44, 2 chapter)

She also had given her complete bio data for Pravarakhya where she shows her relationship with godly people and her talent

“The Goddess born from the ocean of milk<sup>9</sup>  
In the wake of the crescent moon  
is our sister. Our gift is in making  
music to fan desire, with voice and lute,  
so pure it can melt a stone.  
The arts and sciences of making love  
come naturally to us, with our mother's milk.  
men go through huge sacrifices- offering up  
horses crowning Kings- just  
to win our hand. We Perform  
on stages set with emeralds, in the shade  
of wishing trees on Golden Mountain,  
and the courts of the great gods  
are where we hone our skills”. (Ibid, Stanza 43, 2 chapter)

She gave him a hint that ‘she is staying alone in her house; you please come and take my hospitality’. It means she expressed her physical desire for Pravarakhya. In scriptures, it is mentioned that a guest can have physical relationship with the host.<sup>10</sup> Similarly Varuthini offered hospitality to Pravarakhya. He too has knowledge about scripture and he understood when Varuthini offered hospitality at her house. He requested her only one thing that is how to go to his place.

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<sup>9</sup> Lakshmi

<sup>10</sup> There was tradition in ancient India that host should treat guest as deity and deity expects three things from the host i.e. Food, Sleep and Sangamam (Intercourse), so the host should provide these three things to guest; without these, *Athithi pooja* is incomplete and the host will get sin if he does not provide. (Dharma Rao, Tapi. Devalayalameedabutubommalenduku, 38).

When Pravarakhya did not respond to her hint, Varuthini openly informed Pravarakhya that she had fallen in love with him at first sight and she desired him. However, Pravarakhya addressed Varuthini as a mother; it shows his mindset about other women and he further says that

“A Brahman lost in his senses is prey to the sharp arrows  
of the love god, who is skilled at leading one astray  
Such a man will be ruined, falling from the path  
that leads to the kingdom of pure joy” (Ibid. Stanza 60, 2 chapter)

People will be attracted to gold, but gold is never attracted to anyone. Similarly, many people are attracted to the Apsarasas, but not all Apsarasas are attracted to human beings. Here, she herself surrendered to Pravarakhya, yet was rejected. She understood that he has control over his senses. She asked him several questions. When heaven of happiness is right in front of you, what is the need of torturing your body by fasting and killing your senses?

“Would a blind man miss the moonlight?  
You’re rejecting the company of a godly woman.  
You prefer to fall back into the dark well  
of a family life. You are like an owl who sees daylight  
and rushes to hide in its dark corner”.  
(Ibid. Stanza 56, 2 chapter)

Even Pravarakhya understood her knowledge and informed her:

“You talk like a scholar. We have never seen one  
like you before. You seem to be an expert in the science  
of love. You say the path of the Vedas  
is wrong, and making love is right. Why argue  
with you? This is how your tradition interprets  
the text about the path to final freedom”  
(Ibid, Stanza 64, 2 chapter)

Varuthini did not stop her interpretation on scriptures and asked him one important question about illegitimate relationship in scripture.

“Did Brahmins expel Parashara from his caste because of what he did with  
that fisher girl?  
Did Vishwamitra lose status in his clan because he took Menaka?  
Did the sage Mandakarni lose his powers when he lived with godly woman?  
Did the Gods dismiss Indra from his throne just because he was Ahalya's  
lover?  
Are you greater than all of them?”

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All those pseudo sages who pretended to live on wind, water and leaves who  
wear chastity the belts made of iron-  
Aren't they prisoners in the arms of ravishing women?  
(Ibid. Stanza 73, 2 chapter)

She directly asked Pravarakhya the meaning of '*Anando Brahma*' (*Blissful Brahma*). She told him that *Anandam* is also available through intercourse. Generally, inscriptions mention that people will go to *Swarga* after the death; meaning people are eligible to go to *Swarga* without body. Finally, in *swarga*, people will enjoy with Apsarasas. She told that she is a Apsarasa, he can enjoy *Swarga* experience on earth with the body. She requested 'whatever luxury items are available in heaven is available with me and you get all these items and enjoy with me'.

Pravarakhya replied to Varuthini

"Young lady, how could you possibly know  
that happiness that comes from the god of fire  
when he is satisfied by offering made to him day  
after day, morning and evening? Nothing is dearer to me  
than the fire sticks, *darbha* grass, and the three fires  
themselves. Will the body last? Don't speak to me  
about these fleeting pleasures, like Honey on mustache"

(Ibid, Stanza 65, 2 chapter)

Varuthini understood that it is difficult to make him understand her love through conversation and finally rushed at him and fell on him but Pravarakhya put his hands on her shoulder and pushed her hard. She almost fell but stood her ground. Then immediately she started blackmailing him emotionally by crying. She said you have hurt me here with your nails. She showed him. She said:

"You said you've made offerings to the fire  
and prayed. Did any good come from all those things  
you've done with no kindness in your heart?  
All you need is the kindness- and the rest  
will follow. What use is your learning if you don't know this simple truth."  
(Ibid. stanza number 72, 2 chapter)

Pravarakhya understood that it is difficult to talk to her, he prayed to the lord, and with his grace he reached his home immediately. Varuthini was surprised and she thought that he may come back to her. But a Gandharva understood the entire episode and he assumed the form of Pravarakhya and came back to her. They stayed together for some time, when she became pregnant he requested her permission to go to his home. Varuthini also delivered a baby boy and left him in the *Himalayas* and went back to *Devaloka*.

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## Conclusion

“In human life, there is a constant conflict between *Atma* (soul) and the senses and the same has been delineated in *Manucharitramu*.”

(Achyuta Rao, Tekumalla. *Manucharitramu; Katha samvidhanam- Shilpamu; Vimarsha – Samadhanamu*, 217).

Human beings always expect happiness in life. This happiness can be divided into two ways. First is carnal pleasure (happiness through the material world); the second is divine bliss (*Brahmanandam*). The first one, carnal pleasure, is experienced by all beings which is available in the material world, but it is temporary and will end very quickly. The second one, *Bramhanandam*, does not require any material and does not have an end. It requires devotional life and concentration on good things. Very few people get to experience *Brahmanandam* in life. According to *Dharma Shastras*, *Brahmanandam* is possible when a person follows the Vedic lifestyle in a systematic manner from birth to death.

However, Varuthini mentioned Parashara, Vishwamitra, Mandakarni, Indra from Indian scriptures. It is true that Parashara was treated as *Brahman*. Viswamitra did not lose his place. Mandakarni did not lose his power, and gods did not dismiss Indra. Her argument is correct from her point of view but still there is a story that Parashara, Viswamitra and Mandakarni's were treated as great sages in the universe, at the same time again same scriptures mentioned that they have not left their desire over women which is negative attribute to their characters. If they had not been attracted to women, certainly they could have become king of gods and occupied Indra's position. They just lost their years of extreme Tapas for women only. In Indra's case, it is different in various scriptures, due to his weakness for women, though he was the king of gods, he was cursed by human being and lost his image.

“Vatsayana has written a few stanzas about features of *Maha Pativrata* and mainly focused on other aspects of women, their features, illegitimate relationship and other things. Finally, he mentioned in the text that readers should imbibe only good qualities from the book”

(Narayanacharyulu, Puttaparthi. *Prabandha Nayikalu*, 109)

According to Pravarakhya, he would have enjoyed *Swarga* on earth with Varudhini if he had accepted her proposal. But whatever merit he earned as *Sat Brahmana* in his lifetime would be lost and also, he would be away from parents and wife. According to *Dharma Shastras*, *Atma* may leave earthly attachment after human's death but when a person does not perform his duties in his lifetime, it may be a great sin. As per Varudhini's *Loka Dharma*, her role and behaviour

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with Pravarakhya is justified. When it comes to Pravarakhya, a *Sat Brahmana*, he was also supposed to perform his *Dharma* and he chose the right path and did not expect *swarga* because once *Atma* goes to *swarga*, it means rebirth for *Atma*. Rather he chose *Moksha* where there is no rebirth and *Atma* gets merged into God.

\*In Indian Mythology, *Swarga* is define as a place where *Atma* (soul) can get complete happiness up to certain time, after that *Atma* will get rebirth and pain where as *Moksha* is that *Atma* (soul) will merge into God and there won't be any rebirth and pain.

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