

Madālasā: The Philosopher Queen, Motherhood and Indigenous Feminisms

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Abstract

This paper examines the figure of Queen Madālasā from the Mārkaṇḍeya Purāṇa as an early articulation of female intellectual agency within Indian tradition by undertaking an analysis of the philosophical lullabies attributed to her. Through a close reading of her lullaby, the study argues that Madālasā redefines the role of women in early Sanskrit tradition, as an epistemic authority on divine and metaphysical expressions. It is through these simple yet insightful lullabies, that she was able to produce a female spiritual agency within the classical Indian intellectual tradition.

Situated within the framework of Advaita Vedānta, her lullaby verses challenge the reductive historiographies and speaks for the early Indian philosophical tradition by reaffirming her active role in the production and propagation of classical Indian thoughts.

This paper demonstrates how her teachings challenge the much-eulogised narratives of distinctively patriarchal knowledge hierarchies in India, by combining interdisciplinary methodology with textual analysis and feminist hermeneutics. It also demands for a more detailed study of such pluralistic indigenous genealogy of Indian feminism. The paper hints at the emergence of Indian feminism as a layered and subsequent discourse that was shaped by the historical forces and the undisputed continuity of Indian cultural traditions.

Keywords: Madālasā; Indian Feminism; Philosophical Traditions; Advaita Vedānta; Feminist Epistemology; feminist hermeneutics; Comparative Literature; Indigenous Knowledge Systems; Sappho; Enheduanna.

1. Introduction

The study of feminism in India requires a broader historical perspective that may extend beyond both colonial and postcolonial frameworks. Much of the studies on modern Indian feminism has based their arguments on the nineteenth-century social reform movements that accompanied India's struggle for independence. Such an approach has its limitations, as it may also inadvertently suggest that the intellectual history of Indian feminism begins only with the advent of colonial modernity.

We need to look beyond the colonial interventions, into the intellectual and literary traditions that preceded the colonial encounter. The emergence of postmodern and postcolonial literary studies has opened up new vistas of investigations into the dynamic historical past of this great nation. It has popularised the notion that modernity does not necessitate a complete rupture with the pre-modern past. Contemporary scholarship recognises that modernity and its associated values like feminism may have antecedents in much earlier societies.

As Joan Wallach Scott puts it, "*gender is a primary way of signifying relationships of power*" (Scott 1067). Taking this perspective, the ancient women's writings need not be studied as an attempt to impose a modern feminist ideology retrospectively upon the past. But on the contrary, it can help us investigate the historical texts as a medium through which those ancient women articulated their selfhood, desire, suffering, authority, and even resistance.

This alternative mode of inquiry has encouraged the revaluation of ancient female authors and their voices in an independent way. The lyric poetry of Sappho in ancient Greece, for instance, provides an important early literary articulation of female desire, emotional experience, and interpersonal relationships. Likewise, the epigrams of Nossis—another ancient Greek female poet—offer confrontation to the dominant male literary tradition. The hymns of Enheduanna, the Sumerian high priestess demonstrate not only an authoritative and intellectual position held by an ancient woman, but also testify the literary expression of her highly individualised self. Her *Exaltation of Inanna* combines religious devotion with a strikingly personal identity.

Within the Indian context, Madālasā occupies a particularly intriguing position. The *Madālasā Upakhyāna* in the *Mārkaṇḍeya Purāṇa* presents her as an

intellectually accomplished woman and a devout mother whose powerful lullabies articulates her finer intellect and her deeper sensibilities.

Rather than teaching her child in worldly pleasures of stock materialism, she directs him towards a deeper understanding of the self and the transient nature of the outer world. The episode is therefore not a “feminist” text in the modern sense, but as evidence of a dominant female voice operating within the seemingly staunch patriarchal structure of ancient Indian philosophical and domestic framework.

2. Literature Review

Indian feminist has traditionally been discussed around colonial modernity, social reforms, and nationalist discourse. Foundational works such as *The Wonder That Was India* provide a comprehensive cultural backdrop, yet they often underrepresent gendered analyses of mythological figures. Similarly, *A History of Indian Philosophy* Vol.1 and *Indian Philosophy* Vol.1 elaborate the philosophical frameworks of Advaita Vedanta but do not foreground the role of women as transmitters of metaphysical knowledge.

Feminist scholarship in India, particularly in the works of Uma Chakravarti, has emphasized the historical construction of gender and caste, highlighting the structural constraints imposed on women. However, such analyses often focus on social realities rather than textual or mythological representations of agency. Her passing remarks for Brahmanical patriarchy are often tending to overlook such gems hidden beneath the seemingly patriarchal texts of Hinduism.

For all these reasons, classical narratives like that of Madālasā remain underdeveloped. This paper addresses this gap by integrating textual, philosophical, and feminist perspectives.

3. Ancient Female Preceptors

Women are the *Ṛṣikās* (i.e. the preceptors or seers) of the Vedas and the creators of the Upaniṣadas. Wherever the myth of ‘Brahminical patriarchy’ has been fabricated in academic fields, there exist women who defy and mock this narrative. In the pages of the Torah, Bible, Quran or any Western religious-philosophical text, one finds no authoritative presence of women; the Quran and Hadiths reduced her status to that of a mere ‘field’ of secondary importance. Yet, these Abrahamic faiths were never branded with the label of ‘Abrahamic patriarchy.’

In contrast, the Brahminical tradition preserved the dialogue between Gārgī Vācāṅkavī and Yājñavalkya. Since refuting this fact was nearly impossible, the

colonial mindset instead expended all its energy on interpreting a single soliloquy by Yājñavalkya as an act of misogyny. However, this is not the only instance.

Female seers appear in almost every *Mandala* (book) of the Vedas. Names like Ghoshā Kākṣivātī, Apālā Atreyī, and Lopamudrā have become legendary, frequently cited in common discourse, while figures like Godhā, Viśvavārā Atreyī, and Sarmā Devaśuni are undeniable. Deceptive colonial narratives—propagated by the likes of Wendy Doniger—dismiss figures such as Śachī Paulomī, Indrāṇī, Maitrāyaṇī, Kātyāyāni, Śraddhā Kāmāyaṇī, Uṣā, and Rātri Bhāradvājī merely as metaphors. Indeed, the entire body of Vedic literature is often consumed by the effort to construct a false myth regarding Brahminical patriarchy.

Yet, amidst all these paradoxes, the distant yet gentle voice of an Upaniṣadaic woman, singing softly a lullaby to the ears of her younger one, is heard—

Thou art pure, my child; without a name,
For names are hues in illusion's frame.
This form, born of fivefold elements, thou art free,
Nor thou belong to it. Why weepest, then thee?¹
(*Mārkaṇḍeya Purāṇa* 25.24–25).

This is the voice of Madālasā. Even as she sings a lullaby to her newborn infant, she imparts an understanding of the true nature of the world. The poetic verses are imbued with the elegance of Classical Sanskrit; the language clearly belongs to the post-Ramayana and post-Mahabharata era.

Madālasā's character is truly remarkable. It is surprising that why she has hitherto been ignored and escaped our notice. While the indifference of the colonial regime is understandable, how much have nationalist thinkers themselves truly grasped her significance? It seems that even these thinkers are compelled to build their own intellectual foundations upon the scraps left by the colonial narratives. Consequently, while there are numerous lectures—often defensive in tone—regarding Ghoshā, Apālā, and Lopamudrā, there is not a single substantial discourse on Madālasā. Yet, she provides a fundamental basis for independent female authority in ancient India and offers an opportunity for assertive expression.

¹ □□□□□□□□ □□ □□□ □ □□□□□□ □□□

कृतं हि तत्कल्पनयाधुनैव।
पच्चात्मकं देहं इदं न तेऽस्ति
नैवास्य त्वं रोदिषि कस्य हेतो ॥

The story of Madālasā appears in The *Episode of Madālasā*² in the *Mārkaṇḍeya Purāṇa*, (chapters 20-36). It presents one of the most remarkable reflections on motherhood, kingship, and self-knowledge in Sanskrit literature. Her mention provides us with the two seemingly opposing ideals of Indian thought—renunciation (*nivṛtti*) and worldly engagement (*pravṛtti*)—and discusses them within the framework of Indian ascetic tradition. But the most remarkable thing is the authorship of such proverbial cadences, which is attributed to a queen, a mother, a woman.

4. Who is Madālasā?

Madālasā, the daughter of the Gandharva King Viśwāvasu was married to King Ṛtadhvaja, also known as Kuvalayāśva (Kumari 29–33). She is portrayed as a philosopher queen in the truly Vedāntic tradition. She educated her sons through lullabies. The cradle itself becomes the first school, in Indian tradition, and the mother the first guru. The transmission of knowledge begins here only (Kane 412). Madālasā embodied this ideal in an exceptional manner.

When her first son was born, King Ṛtadhvaja named him as Vikrānta meaning “one endowed with heroic valour”. Madālasā, however, gently smiled at the act of naming itself, but said nothing. She was aware of the transient nature of matter and the names they bear. To her, names belong to the realm of convention, whereas the Self (*Ātman*) transcends all social identities. She would sing lullaby to her weeping son thus:

“You are pure, my child; you have no name. Names are only imagined conventions. This body composed of the five elements is not your true Self. Why then do you weep?” (*Mārkaṇḍeya Purāṇa* 25.24–25).

The child eventually grew more insightful towards the true nature of things and, upon attaining maturity, renounced worldly life in pursuit of spiritual realization. The King was naturally disappointed.

When the second Son was born to her, King Ṛtadhvaja Named him “Subāhu” meaning “One who possess powerful and beautiful hands and shoulders”. Madālasā laughed and later instructed him in the same way. Subāhu too embraced the life of renunciation and retired to the forest in search of liberation. Things weren't different when the third son was born to her. Again, she smiled at the futility of naming; when the king named the boy “Śatrumardana” meaning “One who conquers his enemies”.

² मदालसोपाख्यानम्

Queen Madālasā would laugh at the King's naming method. Eventually, the third son too became an ascetic.

By this time King R̥tadhvaṇa had grown anxious. Age was telling upon him, and the future of the kingdom seemed uncertain. Too pathetic to say anything, the king pleaded her with dignity that at least one son should inherit the throne and preserve the dynasty. Madālasā understood the legitimacy of his concern. When their fourth son was born; instead of naming himself, the king requested Madālasā herself to choose the name. Also, he put the condition that she would teach him in worldly ways of governance and not in asceticism. Madālasā nodded, but the king was surprised when she named her fourth son as "Alarka" (meaning a "mad dog") and chanted the verse "Long live by observing righteousness"³. The King though seemingly shocked but said nothing, owing to his trust in the wisdom of his consort.

Unlike his elder brothers, Alarka was educated in *Rājadharmā* (duties of kingship), *Varṇāśrama Dharma*, and *Gr̥hastha Dharma*. Madālasā taught him justice, restraint, and compassion and advises him to be a learned scholar and a Model King. She entrusted Alarka with a golden ring containing a secret teaching known as the *Madālasā Rahasya* and instructed him to open it only when he found himself overwhelmed by difficulties and unable to discern the right course of action. With all these instructions, the King and the queen entrusted upon him the kingship and retired to the jungle for their Vānprasthāśram (stage of forest-dwellings).

Alarka eventually emerges as an ideal ruler, demonstrating that self-knowledge and kingship need not be mutually exclusive. The narrative therefore refuses to privilege renunciation over action absolutely. Rather, it suggests that worldly duties performed with inner detachment constitute an equally valid path. In this respect, Madālasā anticipates the synthesis later articulated in the *Bhagavad Gītā*, where action without attachment becomes the essence of ethical life (*Gītā* 2.47; 3.19).

Years later, when King Alarka faced grave political and financial crises, he remembered his mother's counsel and opened the ring. Inscribed within were words of profound wisdom, which read thus:

"If you are not capable to solve any problem, then you need to exit the Society. If you are not able to leave the Society, then you should join the Sadhus (righteous men), since the company of Sadhus alone would prove to be your medicine".⁴

³ "चिरं जीवतु धर्मात्मा"

⁴ सङ्गः सर्वात्मना त्याज्यः स चेत् त्यक्तुं न शक्यते ।

This teaching reflects a central ethical ideal of Indian philosophy: the fourth stage of human life, i.e. *Samnyāsa*, and the transformative power of *satsaṅga* or noble company. Spiritual growth, according to many Hindu texts, is not achieved in isolation but through association with the wise (Bhagavata Purāṇa 3.25.25).

4.1 The Madālasopākhyāna

Her teaching in the lullabies rest firmly upon the Upaniṣadic distinction between the eternal Self and the transient body. The child is reminded that identity based on name, body, status, or lineage belongs to the empirical world and not to ultimate reality (Radhakrishnan 633). Through such instruction Vikrānta attains self-realization and embraces the life of renunciation. The same pattern follows with Subāhu and Śatrumardana, both of whom abandon royal ambition for spiritual liberation.

The narrative thus places before the reader an important philosophical proposition: true education is not the accumulation of power but the awakening of consciousness. In Madālasā's vision, liberation is superior to sovereignty, and knowledge superior to inheritance. Her teaching resonates with the Upaniṣadic dictum that the knower of the Self transcends sorrow and fear.

Yet the *Mārkaṇḍeya Purāṇa* does not advocate a complete rejection of worldly life. Concerned with dynastic continuity, King R̥tadhvaṇya requests that their fourth son be prepared for kingship. Madālasā responds not by abandoning her philosophy but by adapting it to social necessity. Thus, the fourth son, Alarka, is instructed in *Rājadharmā*, *Varṇāśrama Dharma*, and *Gṛhastha Dharma*. The same mother who taught renunciation now teaches responsible rulership, ethical governance, and domestic virtue.

The naming of Alarka is itself symbolic. While the term is often interpreted as “mad dog,” Madālasā's intent is precisely to expose the arbitrariness of names. Names do not constitute identity; conduct does. The philosophical position recalls the Indian distinction between *nāma-rūpa* (name and form) and the transcendental Self that lies beyond them (Hiriyanna 147). Shakespeare also bears the testimony of futility of naming thus:

“What's in a name? That which we call a rose

By any other word would smell as sweet.”

(Shakespeare, *Romeo and Juliet* 2.2.43–44)

सत्सङ्गः सह कर्तव्यः सतां हि भेषजं स्मृतम् ॥

The story of Madālasā thus occupies a unique place in Indian intellectual tradition. It presents a woman as philosopher, educator, and political theorist; a mother whose lullaby becomes scripture; and a queen who reconciles liberation with governance. Her voice reminds us that the highest knowledge does not always arise in forests and monasteries. Sometimes it is sung beside a cradle.

4.2 Madālasā as a Philosopher Queen

Ancient Indian history preserves a rich tradition of philosopher-kings, rulers who combined political authority with spiritual wisdom—Janaka, Aśvapati Kaikeya, Ajātaśatru, and even Yudhiṣṭhira in certain contexts—but comparatively few philosopher-queens (Altekar 196). The relative scarcity of such female figures reflects not an absence of women's intellectual contributions but the predominantly male structures of textual preservation and political historiography. Women often appear as teachers, seers, or interlocutors rather than sovereigns.

Yet Indian tradition preserves important exceptions. Gārgī Vācaknavī publicly debates Yājñavalkya in the court of Janaka (*Brhadāranyaka Upaniṣad* 3.6–8). Maitreyī inquiries into immortality and the limits of wealth (2.4). In later periods, women such as Āṇḍāl, Akka Mahādevī, and Lallā Ded articulated profound philosophical visions through devotional and mystical poetry. Nevertheless, these women exercised intellectual authority primarily through discourse, poetry, and spirituality rather than kingship.

Madālasā is exceptional in her own right. She unites the domestic and the philosophical; on the one hand and maternal affection with metaphysical instruction, on the other. Unlike Plato's philosopher-king, whose legitimacy rests upon rational governance, Madālasā's authority derives from self-realization and ethical formation.

Queen Madālasā of the *Mārkaṇḍeya Purāṇa* emerges as one of the most sophisticated examples of female philosophical agency in Sanskrit literature. Janaka might represents the ideal of enlightened rulership; Madālasā represents the ideal of enlightened motherhood or queenship. Together, they embody two complementary modes of wisdom in classical Indian thought.

Janaka is repeatedly celebrated in the Upaniṣads as a *rājarṣi*—a king-sage who remained engaged in governance while attaining spiritual realization. In the *Brhadāranyaka Upaniṣad*, his court becomes a centre of philosophical debate where sages such as Yājñavalkya expound the highest knowledge of the Self (Olivelle 58). Janaka is not merely a patron of learning but also a seeker of truth. His kingship exemplifies *karma-yoga*: action without attachment. Later texts frequently cite him

as proof that liberation can be attained without abandoning worldly duties (*Bhagavad Gītā* 3.20).

Madālasā, by contrast, does not govern directly. Her authority is pedagogical rather than institutional. Through her lullabies, she transmits Vedāntic knowledge to her sons, transforming the domestic sphere into a site of metaphysical inquiry (*Mārkaṇḍeya Purāṇa* 25). If Janaka's court is a public academy, Madālasā's nursery is a private gurukula. The former teaches through debate; the latter through nurture. Both figures share a common metaphysical foundation. Janaka seeks knowledge of the imperishable Self, while Madālasā repeatedly instructs her children that they are not the body but pure consciousness.

5. Spiritual Feminism in Indian Traditions: The Madālasā Paradigm

In the Indian imagination, a child is never regarded merely as a biological offspring or a new member of the family. The child is perceived as the inheritor of dharma, culture, and ancestral memory. For this reason, child-rearing has traditionally been understood as a sacred and cultural discipline rather than a purely domestic activity. The lullaby forms an important part of this discipline. Although Sanskrit literature does not preserve an independent anthology of lullabies in the modern sense, Vedic hymns, Purāṇic narratives, and classical poetry contain few examples of maternal songs, cradle hymns, and verses intended to soothe or instruct children.

Sanskrit sources employ terms such as *lālanagītam*, *śisugītam*, *dolanagītam*, and *nidrāgītam* for songs associated with nurturing and putting children to sleep. The centrality of the mother in this tradition arises from the belief that she is the child's first teacher. The Mahābhārata declares, "The mother is weightier than the earth" (*mātā gurutarā bhūmeḥ*), emphasizing her formative role in shaping the child's character (Mahābhārata, Śānti Parva 265.9). Consequently, the first lessons in morality, affection, and spirituality are transmitted through the mother's voice.

5.1 The Tradition of Lullabies in Vedic and Sanskrit Literature

One of the earliest examples of a lullaby in Indian literature occurs in the Vedic corpus. A hymn found in the R̥gveda (7.55.5), also repeated in the Atharvaveda (4.5.6), invokes sleep upon every member of the household:

*Sleep the mother, sleep the father,
Sleep the dog and sleep the master;
Sleep all the kinsmen and relations,
Sleep the people all around.*
(Hopkins 155)

The verse is intended to induce sleep and tranquillity among the households including humans as well as domestic animals of the house. This is a telling example of Vedic harmony (Macdonell 146). More importantly, the hymn demonstrates that the act of putting others to sleep had already acquired poetic and ritual significance in the Vedic age.

The emotional foundation of Sanskrit lullabies is the sentiment of parental affection or vātsalya-rasa. Yet these songs are seldom limited to expressions of tenderness. They frequently carry ethical and spiritual meanings. In the Bhāgavata Purāṇa, the episodes of Yaśodā caring for the infant Kṛṣṇa repeatedly depict the mother soothing and entertaining her child through songs and gentle speech (Bhāgavata Purāṇa 10.8).

The Viṣṇu Purāṇa and the Harivaṃśa describe the maternal affection of Devakī and Yaśodā and suggest that singing to children was a natural feature of household life. These narratives present music and affectionate speech as instruments through which love, memory, and cultural values were transmitted from one generation to another (Hardy 384).

Modern developmental psychology has reached conclusions that resonate with this ancient insight. John Bowlby argues that early auditory and emotional experiences fundamentally shape the child's psychological development (28). Indian tradition appears to have recognized this principle long before the emergence of modern psychology. Lullabies became one of the earliest means by which values, memory, and cultural identity were implanted in the minds of children.

The tradition of Sanskrit lullabies reveals a remarkable synthesis of affection and instruction, intimacy and philosophy, domesticity and spirituality. In these songs, the mother's voice becomes the first school, the first scripture, and the first expression of culture itself.

5.2 Madālasā and Lullaby Poetry in Sanskrit

But the most celebrated example of a philosophical lullaby in Sanskrit literature is found in the Madālasopākhyāna of the Mārkaṇḍeya Purāṇa, where Queen Madālasā instructs her son in the truths of Advaita Vedānta.

Madālasā's lullaby stands as a remarkable convergence of motherhood and metaphysics, where the cradle is transformed into a site of philosophical transmission. Instead of promising worldly success or royal glory, Madālasā teaches detachment from bodily identity and recognition of the eternal self. Her lullabies collapse the boundaries between domesticity and spirituality. Unlike conventional lullabies that soothe through sensory imagery, her verses awaken the child to the illusory nature of

worldly existence (Samsara) and affirm the innate purity of the self. This positions Madālasā among other Vedantic preceptor like Gārgi, Godhā and Lopamudrā.

P. V. Kane rightly observed that the story reflects the ancient Indian belief that spiritual education begins from infancy and that the mother's voice serves as the earliest medium of instruction (Kane 412).

6. Critical Analysis

Through calm and rhythmic cadences, Madālasā gently peels away the layers of physical identity—name, body, sensory traits—revealing to her child the radiance of the *ātman* (the immutable Self). Rather than indulging in sentimentality, she educates that the body is transient and so is the identity of self. Karma is a garment stitched over many lives, and māyā (the illusion of separateness) lures beings into false identification with the ephemeral. Her repeated refrain, affirming the child's essential purity and urging detachment, becomes a meditative invocation in itself.

The cultural context in which it is spoken, makes it all the more interesting. In a time when women's voices were often underrepresented in formal *śāstraic* discourse and *smṛiti* tradition, Madālasā's instruction places her within the lineage of Brahmvādīnīs. Yet unlike the hymns of the *ṛṣikās* are preserved in the Rīgveda, her voice emerges in the Purāṇic and Itihāsa traditions, expanding the sacred feminine beyond ritual into the domain of *jñāna* (knowledge).

From the perspective of literary aesthetics, Madālasā's songs are equally remarkable. Conventional lullabies are dominated by *vātsalya-rasa*, but her songs blend parental affection with *śānta-rasa* and the contemplative spirit of Vedānta.

All religious traditions grapple with the body, but in different registers. Here Madālasā deconstructs bodily identity through metaphors of elemental dissolution and karmic garments. The Vedic seers, while not denying embodiment, often transcend it through identification with cosmic forces—Vāk becomes the breath of the gods. The *Therīgāthā* nuns confront the body as a site of suffering and impermanence. But Madālasā's voice is exceptional in its authority—she is a queen, a mother, and a philosopher—all combined in one.

7. Conclusion

Indian feminism emerges not as a singular linear trajectory but as a plurality of spiritual, cultural, and philosophical voices, woven across caste, creed, and region. In this context, Madālasā shines apart as an emblem of spiritual assertion. She does not present an archetype of the submissive kind of wifely devotion, instead, assert her pedagogical role as a mother which outshines everything else. She neither denies her

maternal role nor her royal duties, yet transcends them by rooting her children in spiritual renunciation and inner freedom.

Her voice echoes the silent yet powerful wisdom of women across ancient Indian narratives—Ghoshā the hymn composer, Gargī the philosopher, and Vidulā the warrior mother. Like them, Madālasā does not resist power; she redefines it—not in confrontation, but through illumined detachment. Her teachings dissolve bondage and attachment and present liberation not as male-exclusive but as a universal goal.

This study argued that feminism in India must be studied as an indigenous, historically layered discourse that encompasses mythological, philosophical, and modern dimensions. By recovering figures like Madālasā, it becomes possible to construct a more inclusive and nuanced feminist historiography.

Madālasā's lullaby is unique because it transforms the universally familiar space of motherhood into a space of philosophical instruction. The mother becomes a teacher who instructs her child into deeper layers of existence. The conventional binaries of the domestic and the intellectual, melt into singularity.

We do never claim Sappho, Nossis, Enheduanna, or Madālasā to be “feminists” in the contemporary sense. Such a claim would risk anachronism. Rather, we believe in their agencies and discard the notion that the intellectual history of women's emancipation begins only with modernity. As Rita Felski notes, feminism has historically involved “*a critique of the social structures and practices that perpetuate women's subordination*” (Felski 1).

Placing Madālasā alongside Sappho, Nossis, and Enheduanna does not erase the cultural and historical differences between them. In this wide historical frame, Madālasā's lullaby ceases to be a mere piece of ancient religious literature. It becomes an important site for the intersection of gender and female intellectual authority in early Indian thought. This paper situates Madālasā within a broader genealogy of Indian feminist thought. Unlike many royal figures who are remembered for military achievements or political power, Madālasā is celebrated for her wisdom and her profound understanding of Vedānta.

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