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निबन्धमाला

परिसरीयशोधपत्रिका

मुख्यसम्पादकः

आचार्य ई.एम्. राजन्, निदेशकः

सम्पादकौ

आचार्यः के.के. हर्षकुमारः

डा. श्रीनिवासन् पि.के.

द्वादशं पुष्पम् (वर्षम् - २०२२)



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शुभकामनाः

ऐषमोऽपि केन्द्रीय-संस्कृत-विश्वविद्यालयान्तर्गतेन गुरुवायूर्परिसरेण
 निबन्धमालाख्या वार्षिकशोधपत्रिकां प्रकाशयतीत्यधिगत्य नितरां मोमुद्यते मम मनः।
 एषा निबन्धमाला प्रतिवर्षं भगवतः विष्णोर्वनमालेव सहृदयैर्विद्वद्भिश्च वक्षसि धरिष्यत
 इति नूनं मे विश्वासः। एतस्यां निबन्धमालायां नानाविश्वविद्यालयस्थैः गुरुवायूर
 परिसरीयैः नानाभाषाभिर्नानाशास्त्रविषयैः लिखिता निबन्धस्सन्तीति मे मतिः। अपि च
 विषयाणां सङ्कलनं तत्तद्विषयज्ञातृभिरेव विहितमासीदिति नूनं
 समेषामुपकारिणीयं निबन्धमाला भवेदेव। अत्र ये ये नीरक्षीरन्यायेन विषयान्
 स्वीकुर्वन्तस्तेषां समेषामन्येषां पठितृणाञ्चासीमानन्दं भगवान् गुरुपवनपुरेशः
 विदधात्वित मे प्रार्थना। अनया सहामुं मालां विद्वत्समक्षमर्पयामि ॥

इति विद्वद्विधेयः

आचार्यः ई. एम्. राजन्

मुख्यसम्पादकः, निदेशकः

केन्द्रीय संस्कृत विश्वविद्यालयः गुरुवायूर परिसरः

सम्पादकीयम्

केन्द्रीयसंस्कृतविश्वविद्यालयाख्येन प्रसिद्धायाः विश्वविद्यालयस्य केरळप्रदेश-केन्द्रद्वारा गुरुवायूर्परिसरेण प्रकाश्यमानायाः शोधपत्रिकायाः निबन्धमालायाः द्वादशतमंपुष्पं विकसितं जातम्। मम मौल्यां सम्पादकपदं प्रदाय मम अङ्गीकार प्रदत्त अस्माकं परिसरनिदेशकवर्याः। प्रदत्तकार्ये अस्मिन् ममानुभवः पत्रिकायाः प्रकाशनाय मया समुचितं प्रदत्त इति मे मतिः। सम्पादकमण्डलानां अत्यन्तयोगदानेन अस्मिन् वर्षेपि निबन्धमालायाः प्रकाशनं सद्योजायमानं वर्तते इति मोमुद्यते मे मनः।

एतस्यां मालायां नानाभाषाकुसुमैः नानाविद्वन्मालाकरैः गुंफिता वनमाला भवेदिति मे विश्वासः। एतस्यायाः वनमालायाः प्रकाशने ये ये कर्मणिनिरतास्ते सर्वेपि प्रशंसार्हा इति तेभ्यः कृतज्ञतां वितनोमि। अपि चात्र मालायां संस्कृत-मल्याल-हिन्दी-आङ्ग्लेयभाषासु निबन्धा वर्तन्ते ते बहूनामुपकाराय कल्पन्ताम्।

एतस्य शोधपत्रिकायाः सम्पादकमण्डलं समये समये यथोचितमार्गदर्शनं प्रदत्तवन्त इत्यस्मात् तेभ्यः कार्त्तज्ञं विनिवेदयामि आदौ। तथा अस्माकं निदेशकवर्यः मम गुरवः रेवतीपट्टत्तानपुरस्कृतः इ.एम्. राजन् महोदयस्य मार्गदर्शनेनैव एतस्याः मालायाः रचना सञ्जाता। अवसरेस्मिन् तेभ्य आधमर्ण्यं प्रकटयामि। सम्पादनदक्षतां उपयुज्य शोधपत्रिकायाः प्रकाशनं क्रमबद्धसमये एव कर्तुं उपकृते सम्पादनकुशलाय डा० श्रिनिवासन् पी.के. वर्याय कृतज्ञतामर्पयामि।

मालामिमां सुन्दरीं विधातुं लेखनसम्पत्तिं यथोचितं समये एव प्रदत्तवद्भ्यः सर्वेभ्यः कृतज्ञता कुसुमाञ्जलिं समर्पयामि। परम् अस्माकं परिसरस्य मुखमुद्रेयं निबन्धमाला लोकाय तथा संस्कृतक्षेत्राय च उपकृतः भवतु इति आशास्ये। इयं माला यथा फलग्राहिणी भवेत्तथा भगवान् गुरुपवनपुरेशोऽनुग्रहं दद्यादिति सम्प्रार्थ्यं ग्रन्थरत्नमिदं समेषां पुरस्समर्पयामि।

विद्वज्जनविधेयः

शोधप्रकाशनविभागाध्यक्षः

आचार्यः के.के. हर्षकुमारः

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द्वितीयाविभक्त्यर्थविमर्शः

डॉ. किरण खींची^१

पाणिनीयं महाशास्त्रं पदसाधुत्वलक्षणम्।
सर्वोपकारकं ग्राह्यं कृत्स्नं त्याज्यं न किञ्चन।।

इति सुविदितमाभाणकम्। तत्रापि व्याकरणं पाणिनीयमिति अतिशयोक्तिर्नास्ति। अस्मिन् सर्वोपकारके शास्त्रे परमोपकारकं 'कारकमिति' भवति। यतोहि कारकं विना क्रियाऽपि सिद्धा न भवति, न च वाक्यस्वरूपं सुस्थिरं भवति। तत्कारकस्य 'करोतीति कारकम्' इति व्युत्पत्तिलभ्योऽर्थः। करोति - 'क्रियां निर्वर्तयति' इत्यर्थः कर्त्रादीनां कारकाणां प्रयोगस्वरूपं प्रथमाद्वितीयादिविभक्तिमाध्यमेन निर्दिश्यते आचार्यैः। "चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य" इति ऋग्वेदोक्तमन्त्रः व्याकरणाध्ययनस्य गौणप्रयोजननिरूपणप्रसङ्गे महाभाष्यकारेणोपस्थापितः। तत्र सप्त हस्तास अर्थात् सप्त विभक्तयः इति स्वीकृताः। किन्तु कर्तृ-कर्म-करणसम्प्रदानापादानाधिकरणेति भेदेन कारकाणि षट् भवन्ति, सम्बन्धस्य कारकरहितत्वात् नव्यवैयाकरणाचार्याणां मते।

कारकाणामथवा विभक्तीनामर्थविचारप्रसङ्गे भाष्योक्तिः मार्गनिर्देशिका भवति -

सुपां कर्मादयोऽप्यर्थाः संख्या चैव तथा तिङाम्।

प्रसिद्धो नियमस्तत्र नियमः प्रकृतेषु वा।। इति।

(महाभाष्यम् - 1/4/21)

अर्थात् सुब्विभक्तीनां कर्मकरणकर्तृसम्प्रदानापादानाधिकरणानि एकत्वद्वित्वबहुत्वरूपसंख्या च अर्थाः भवन्ति। अपि च, 'सप्तमीपञ्चम्यौ कारकमध्ये'^२

^१ सहा. आ. (व्याकरणम्) के.सं.वि. गुरुवायूर परिसरः केरलम्

इति सूत्रभाष्ये शक्तिः कारकमिति पक्षमुपस्थापयता भाष्यकारेण विभक्तीनां शक्तिरित्यर्थोऽपि निर्दिश्यते। विभक्तीनां सामान्यतोऽर्थमुपस्थाप्य शोधशीर्षकमाश्रित्य द्वितीयाविभक्तेरर्थः विमृश्यते। तत्र -

आश्रयोऽवधिरूद्देश्यः सम्बन्धः शक्तिरेव वा।

यथायथं विभक्त्यर्थाः सुपां कर्मेति भाष्यतः।।

इति कौण्डभट्टस्य कारिकामाश्रित्य आश्रयोऽर्थः द्वितीयाविभक्तेः सिद्ध्यति। स च आश्रयः फलव्यापारान्यतराश्रयो भवति। क्रियाजन्यफलाश्रयो कर्म इति कर्मलक्षणे क्रियाफलस्य धातुनाऽर्थलाभाद् आश्रय इति द्वितीयार्थो लभ्यते। अपि च, 'कर्तुरीप्सिततमं कर्म'³ 'कर्मणि द्वितीया'⁴ इत्यादि सूत्रानुशासनेन कर्मणः क्रियाजन्यफलाश्रयार्थकत्वस्वीकारेण द्वितीयार्थ आश्रय इति। यथाहि - 'ओदनं पचति' इत्यत्र विक्लित्याश्रयत्वाद् ओदनस्य कर्मता, 'ग्रामं गच्छतीत्यत्र' संयोगाश्रयत्वाद् ग्रामस्य कर्मता सिद्ध्यति।

इदञ्च द्वितीयाविधानमनुक्तकर्मणि भवति। कर्म च ईप्सिततमनीप्सितं भवति इत्यपि उल्लेखनीयम्। 'कर्तुरीप्सिततमं कर्म'⁵, 'तथायुक्तं चानीप्सितम्'⁶ इति कर्मसंज्ञाविधायकसूत्रद्वयम्। सूत्रार्थश्च - कर्तुः क्रियया आप्तुमिष्टतमं कारकं कर्मसंज्ञं स्यात्, ईप्सिततमवत् क्रियया युक्तमनीप्सितमपि कारकं कर्मसंज्ञं स्यादिति। कर्तुः क्रियया इष्टतममनिष्टं वा फलं जन्यते, तत्फलस्य आश्रयः कर्म एव भवति। एवं प्रकारेण कर्तुः क्रियया जन्यं यत् फलं तदाश्रयः कर्म, तादृशकर्मण एव कर्तुः इष्टतमत्वात् फलाश्रयस्य एव कर्तुरिष्टतमत्वमिति स एव द्वितीयार्थो भवति। अत्र अनीप्सितमपि कर्म क्रियाजन्यफलाश्रयत्वात् कर्मत्वमेति। किन्तु एतदुभयविधकर्मणोः शाब्दबोधे भेदाऽभावेन 'ग्रामं गच्छन् तृणं स्पृशति' अत्रेच्छया ग्रामं गच्छता, अनिच्छया तृणं

² पा.अ.सू. 2.3.7

³ पा.अ.सू. 1/4/49

⁴ पा.अ.सू. 2/3/2

⁵ पा.अ.सू. 1/4/49

⁶ पा.अ.सू. 1/4/50

स्पर्शता कर्त्रा समानबोधस्यानुभवसिद्धिः क्रियते। तथा सति, अत्र एकविधबोधस्यानुभवसिद्धत्वात् ईप्सिततममनीप्सितं कर्मेति संज्ञाद्वयविधानमनावश्यकमिति न विचारणीयम्, कर्मसंज्ञायामेतयोर्द्वयोरपि उपयोगात्। एवञ्च 'फलव्यापारयोर्धातुः' इति सिद्धान्तेन फलव्यापारयोर्वाचको धातुः। अतः धातुनैव फलव्यापारयोरर्थलाभः, "अनन्यलभ्यो हि शब्दार्थः" इति न्यायात् आश्रयमात्रं द्वितीयाविभक्तेरर्थः। आश्रयत्वं च 'अखण्डशक्तिरूपमवच्छेदकम्' भवति। अत्र शक्तिः अर्थात् धर्मः इतरपदार्थाघटितधर्मविशेषरूपमिति अवच्छेदकम्। अर्थात् आश्रयनिष्ठद्वितीयावाच्यताया अवच्छेदकम्। एवञ्च सकलधर्मानुस्यूता आश्रयशक्तिरेकैव इति तदवच्छिन्ने शक्तेरूपगमान्न शक्त्यानन्त्यापत्तिरिति भावः। फलाश्रयत्व-व्यापाराश्रयत्वयोः फलव्यापाराभ्यां सह आश्रयत्वस्य मिश्रितत्वात्तस्य सखण्डोपाधित्वं भवति, अपि च इतरपदार्थनिरपेक्षत्वे निरूपाधित्वात् तदखण्डशक्तिरूपम् अवच्छेदकमाश्रयत्वं भवति। यथाहि - 'ओदनं पचति' इति वाक्यगत-ओदनपदं भाव्योदननामकत्वेन तण्डुलपरम्, विक्लिन्ने सति ओदनत्वमेति। अत्र विक्लिन्त्याश्रयत्वेन विवक्षितत्वात् ओदनस्य कर्मत्वं, विक्लिन्तेः पूर्ववर्तितया व्यापारकाले तस्या असत्त्वेऽपि कर्मत्वोपपत्तिरिति भावः। अतः विक्लिन्त्याश्रयत्वाद् ओदनस्य कर्मता सिद्ध्यति।

एवमेव, घटं जानातीति वाक्यगतज्ञाधातोः आवरणभङ्गरूपधात्वर्थफलाश्रयत्वात् घटादेः कर्मता भवति। घटादिविषयकाज्ञानाद्यावरणभङ्गानुकूलव्यापारो ज्ञाधात्वर्थः। व्यापारश्च घटविषयकज्ञानम्, तज्जन्यावरणभङ्गश्च फलम्। एवम्, तादृशज्ञानजन्यावरणभङ्गरूपधात्वर्थफलाश्रयत्वाद् घटस्य कर्मता सिद्ध्यति।

किन्तु विद्यमाने घटे तादृशज्ञानसम्भवेऽपि भाविविनष्टस्थले 'घटं जानाति' इत्यादिप्रयोगानापत्तिः इत्यपि न शङ्क्यम्। यतोहि भूतभविष्यदादिपरोक्षत्वविशिष्टस्थलेऽपि 'घटं जानाति' इति विवक्षायां ज्ञानजन्यावरणभङ्गरूपफलाश्रयस्य अवश्यं स्वीकृतत्वात्। यद्येवं न स्वीक्रियेत, तर्हि 'घटं यथापूर्वं जानामि' इति प्रयोगस्थलेऽपि 'यथापूर्वं न जानामि' इति प्रयोगापत्तिः स्यात्। यतोहि ज्ञानसमये घटस्यासत्त्वेन तत्र ज्ञानाश्रयत्वस्यापि अभावो स्यात्। किन्तु एतादृशवाक्यस्य अप्रामाण्यात् अनिष्टापत्तिर्मा

भूदतः अतीतानागतादिपरोक्षस्थलेऽपि ज्ञानजन्यावरणभङ्गस्य अनिवार्यता स्वीकार्येति। ननु एवं सत्यपि, विनष्टे भविष्यति वा घटे वास्तविकी आश्रयता न सम्भवति, न चारोपिता भवितुमर्हति, अधिष्ठानाऽभावात्। तर्हि कथं तत्र ज्ञानजन्यावरणभङ्गरूपफलाश्रयता सिद्ध्येत इति विचारणायां अतीतानागतकालविशिष्टो घटः विषयतासम्बन्धेन ज्ञानाश्रयो भवतीति अवश्यं स्वीकरणीयम्। अयञ्च विषयतासम्बन्धः सर्वकालेषु सम्भवति, येन अतीतानागतघटादिविषयेऽपि 'अतीतं घटं जानामि, भविष्यन्तं घटं जानामि' इति वर्तमानकालिकप्रयोगाः साधवो भवन्ति।

वस्तुतस्तु प्रकृतस्थलयोः घटेऽविद्यमानेऽपि विषयतासम्बन्धेन ज्ञानाश्रयो घटः, अथवा ज्ञानजन्यावरणभङ्गाश्रयो घटो विद्यते एव। अतः विनष्टस्य भविष्यतो वा घटस्य विषयतासम्बन्धेन आश्रयता सिद्ध्यति।

किञ्च पूर्वोक्तमतमिदं नैयायिकानुसारि वर्तते। नैयायिकमतेऽपि अनुभवानुरोधेन अतीतानागतयोरर्थयोः विषयतासम्बन्धेन ज्ञानाश्रयता स्वीक्रियते। अत्रापि अतीतानागतविषये तादृशघटस्य विषयतासम्बन्धेन ज्ञानाश्रयता भवतु किन्तु आवरणभङ्गाश्रयतायान्तु न तथा साधकोपलब्धिरिति नैयायिकमते उपपादयितुमशक्यत्वात् सांख्यीयसत्कार्यवादसिद्धान्तानुसारेण उपपादनं सम्भवति। सिद्धान्तेऽस्मिन् सर्वमपि कार्यजातं सदेव भवति, किमपि अपूर्वं नोत्पद्यते, न च किमपि नश्यति। कार्यस्य कारणे सूक्ष्मरूपेण अवस्थानमेव तत्प्रागभावः। तस्यामेवावस्थायां 'स भविष्यति' इति व्यवहारः। एवंप्रकारेण पूर्वोक्तसिद्धान्तेन अतीता अनागता अपि कार्यस्थितिः कारणे सूक्ष्मतया विद्यते एव। अतः तत्र फलाश्रयत्वमपि उपपद्यते।

किञ्च सत्कार्यवादसिद्धान्तमाश्रित्य यदि सर्वं कार्यं सदिति स्वीक्रियते तर्हि 'घटो नष्टः, घटो नश्यति' इत्यादिवाक्यप्रयोगः कथं सिद्ध्येत। अस्य समाधानमुच्यते श्रीभर्तृहरिणा -

तिरोभावाभ्युपगमे भावानां सैव नास्तित्वा।

लब्धक्रमे तिरोभावे नश्यतीति प्रतीयते।। इति।

तात्पर्यमिदं यत् घटादिपदार्थानां सूक्ष्मरूपेण कारणे तिरोभावः अर्थात् लीनता (कार्यसत्ता) स्वीक्रियते, तेषां पदार्थानां तिरोभाव एव नास्तित्वा भवति। स च पदार्थतिरोभावः 'जायते' इत्यारभ्य 'नश्यति' पर्यन्तं क्रमं लभते। अत एव कार्यं कारणे

क्रमशः लीनतां प्राप्नोति। प्राप्तक्रमे तिरोभावे घटादिपदार्थः नश्यति अथवा नष्ट इत्यादिव्यवहारोत्पत्तिर्भवति।

एवमेतत्सांख्यीयसिद्धान्तानुसारेण अतीता अनागता च घटकार्यस्थितिः मृद् रूपकारणे सूक्ष्मतया विद्यते एव, तस्मात् अतीतानागतघटस्य क्रियाजन्यावरणभङ्गादिरूपा फलाश्रयता उपपद्यते।

किञ्च 'क्रियाजन्यफलाश्रयं कर्म' इति लक्षणस्वीकारे तु 'चैत्रो ग्रामं गच्छति' इति वाक्यगत चैत्रोऽपि ग्राम इव क्रियाजन्यसंयोगरूपफलाश्रयो भवति। अतः फलाश्रयत्वात् चैत्रस्यापि कर्मत्वं प्राप्नोति चेत् चैत्रश्चैत्रं गच्छतीति अनिष्टापत्तिः स्यात्। अपि च, क्रियायाः विभागरूपफलाश्रयस्वीकारे 'प्रयागतः काशीं गच्छति चैत्रः' इत्यत्र यथा काश्यां क्रियाजन्यसंयोगरूपफलाश्रयत्वं वर्तते तथैव प्रयोगेऽपि क्रियाजन्यविभागरूपफलाश्रयत्वमस्ति। अतः संयोगविभागरूपे क्रियाजन्यफलाश्रयत्वस्य सत्त्वात् प्रयागस्यापि कर्मत्वमापद्येत। प्रयागतः गच्छतीति वक्तव्ये 'प्रयागं गच्छति' इत्यनिष्टापत्तिः पूर्वोक्तकर्मलक्षणस्वीकरणेन सम्भवेत्। पूर्वोक्तापत्तिद्वयमेवं समाहियते -

यद्यपि प्रथमस्थले चैत्रोऽपि क्रियाजन्यसंयोगरूपफलाश्रयो किन्तु एवं सत्यपि 'स्वतन्त्रः कर्ता'^७ इति शास्त्रेण स्वातन्त्र्येण विवक्षितस्य या कर्तृसंज्ञा विधीयते सा कर्मसंज्ञातः परा भवति। अतः 'आकडारादेका संज्ञा'^८ इत्यधिकारात् परा एकैव कर्तृसंज्ञा प्रभवति। फलस्वरूपम्, कर्तृस्थले कर्मसंज्ञाऽभावात् चैत्रश्चैत्रं गच्छतीति अनिष्टप्रयोगस्य आशङ्कैव नास्ति। अपि च, द्वितीयाविभक्त्युत्पत्तौ कर्मसंज्ञाया नियामकत्वात् कर्तुः द्वितीयाविधानं निर्मूलं सिद्ध्यति।

यद्येवं संज्ञानियामकत्वं न स्वीक्रियेत तर्हि 'गमयति कृष्णं गोकुलम्' इति वाक्यगतगमिधात्वर्थव्यापारजन्यसंयोगानुकूलव्यापाररूपफलाश्रयत्वाद् यथा कृष्णपदाद् द्वितीया विहिता। तथैव 'पाचयति कृष्णेन' इति

⁷ पा.अ.सू. 1.4.54

⁸ पा.अ.सू. 1.4.1

वाक्यगतपाचिधात्वर्थव्यापारजन्यविक्रित्यनुकूलव्यापाररूपफलाश्रयत्वात् कृष्णपदाद् द्वितीयापत्तिः प्रसज्येत। किन्तु द्वितीयोत्पत्तौ कर्मसंज्ञाया नियामकत्वेन अत्रापि परया कर्तृसंज्ञया कर्मसंज्ञाबाधो भवति। वस्तुतः अत्र 'गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणि कर्ता स णौ'⁹ इत्यादिनियमेन कर्मत्वाऽभावे द्वितीयाप्रसङ्ग एव नास्ति। अतः क्रियाजन्यफलाश्रये द्वितीयेति स्वीकारेऽपि कर्मसंज्ञा नियामकत्वेन स्वीकर्तव्या।

अपि च, द्वितीयासम्भावनायां चैत्रश्चैत्रं गच्छतीत्यत्र चैत्रकर्तृकं चैत्रकर्मकं गमनमित्यर्थकः चैत्रवृत्तिसंयोगानुकूलचैत्रकर्तृको व्यापार इति शाब्दबोधः स्यादिति न विचारणीयम्। यतोहि धात्वर्थफलनिष्ठविशेष्यतानिरूपितप्रकारतासम्बन्धेन शाब्दबोधे विशेष्यतासम्बन्धेन फलाश्रयोपस्थितिः कारणं भवति, बोधस्य हि स्वस्वव्युत्पत्त्यनुसारित्वमिति भावः। 'ग्रामं गच्छति चैत्रः' इति विवक्षायां 'चैत्रश्चैत्रं गच्छति' इति वाक्यात् न कस्यापि शाब्दबोध इत्यनुभवसिद्धतया कार्यकारणभावान्तरं स्वीकर्तव्यम्। अत्र शाब्दबोधः कार्यम्, प्रकारतासम्बन्धेन धात्वर्थफलविशेष्यकबोधं प्रति धात्वर्थव्यापारानधिकरणाश्रयोपस्थितिः हेतुरिति स्वीकरणीयः। अनेन, उक्तशाब्दबोधापत्तिरूपदोषो न सम्भवति। यतोहि तादृशफलाश्रयस्यैव कर्मसंज्ञा भवति यः व्यापाराधिकरणं न स्यात्। प्रकृतोदाहरणे चैत्रस्य व्यापारानधिकरणत्वाभावान्न कर्मत्वम्। एवमेव द्वितीयस्थले 'प्रयागताः काशीं गच्छति चैत्रः' इत्यत्रापि प्रयागमिति अनिष्टकर्मत्वरूपदोषो न सम्भवति। यतोहि क्रियाजन्यफलाश्रयं कर्मेति लक्षणं समभिव्याहृतधात्वर्थफलशालित्वस्यैव स्वीकृतम्। अत्रापि प्रकृतगम्धात्वर्थसंयोगरूपफलाश्रयत्वं काश्यां वर्तते, तादृशाश्रयत्वाऽभावात् प्रयागस्य कर्मत्वं सम्भावितमपि न।

उपर्युक्तप्रथमस्थले 'चैत्रश्चैत्रं गच्छति' इत्यादौ द्वितीयापत्तिरूपदोषं निराकर्तुं कर्मलक्षणे परसमवेतत्वं स्वीकुर्वन्ति नैयायिकाः। अर्थात् द्वितीयाप्रकृत्यर्थभिन्ने

⁹ पा.अ.सू. 1.4.52

(परस्मिन्) समवायसम्बन्धेन वृत्तित्वमिति परसमवेतत्वं व्यापारे विशेषणत्वं भवति। इदञ्च परसमवेतत्वं विशेषणत्वेन धातुवाच्यार्थक्रियायामन्वेति। तस्मात् क्रियायां परसमवेतत्वस्य, फले च धात्वर्थतावच्छेदकत्वस्य विशेषणत्वेन कार्यकारणभावान्तरकल्पनमावश्यकं भवति। द्वितीयार्थपरसमवेतत्वनिष्ठप्रकारतानिरूपितविशेष्यतासम्बन्धेन शाब्दबोधं प्रति समभिव्याहृतधातुजन्योपस्थितिर्भावनात्वावच्छिन्नविषयतासम्बन्धेन कारणमिति कार्यकारणभावोऽयं कल्पनीयो भवति। अत्र द्वितीयार्थपरसमवेतघटकं परत्वं द्वितीयया स्वप्रकृत्यर्थापेक्षया बोध्यते। प्रकृतस्थले द्वितीयायाः प्रकृतित्वेन विवक्षितोऽर्थः चैत्रो विद्यते, तस्य परत्वं द्वितीयया स्वप्रकृत्यर्थापेक्षया नैव सम्भवति। अतः चैत्रे समवायसम्बन्धेन यो व्यापारः तज्जन्यफलाश्रयस्य कर्मसंज्ञाया असम्भवात् न द्वितीयापत्तिरूपदोषप्रसक्तिः।

एवमेव, 'प्रयागतः काशीं गच्छति चैत्रः' इति स्थलेऽपि प्रयागमिति अनिष्टद्वितीयाप्रयोगं निरसितुं धात्वर्थतावच्छेदकत्वं फले विशेषणं द्वितीयावाच्यमिति स्वीकुर्वन्ति नैयायिकाः। तन्मते, प्रकृते प्रयागः द्वितीयायाः विवक्षितार्थः तद्भिन्नोऽस्ति चैत्रः, तच्चैत्रे समवायसम्बन्धेन यः गमनानुकूलो व्यापारः तज्जन्यधात्वर्थतावच्छेदकत्वसंयोगरूपफलमेव विद्यते, न तु विभागरूपफलम्। अतः प्रयागः विभागरूपफलस्याश्रयो भवति, किन्तु विभागे प्रकृतगम्धात्वर्थतावच्छेदकत्वं नास्ति। तदभावे विभागरूपफलाश्रयस्य प्रयागस्य न तु कर्मत्वं न च द्वितीयोत्पत्तिरिति।

किन्तु उपर्युक्तनैयायिकमतं वैयाकरणमतदृष्ट्या निर्दुष्टं नास्ति। यतोहि कर्मत्वलक्षणे परसमवेतत्व-धात्वर्थतावच्छेदकत्वाग्रहेण एतयोरपि द्वितीयावाच्यत्वमापद्येत, तन्निराकरणञ्च गौरवपूर्वकं स्यादिति। यतोहि प्रथमस्थले परसमवेतत्वस्य वाच्यत्वकथनेऽपि अतिव्याप्तिरूपदोषस्थितत्वात् कर्मत्वापत्तिः द्वितीयाप्रसक्तिश्च स्यात्। यथा 'गमयति कृष्णं गोकुलम्' इत्यादौ णिजर्थनिरूपितकर्मत्वस्य कृष्णे सत्त्वेन कर्मप्रयोगो साधुः। किन्तु अनयैव रीत्या

'पाचयति कृष्णेन गोपः' इति वक्तव्ये कृष्णमिति द्वितीयासिः स्यात् । पचिप्रकृतिकणिजर्थकर्मत्वस्य कृष्णे सत्त्वेन प्रयोज्यकर्तृवाचकात् कृष्णपदात् तृतीयास्थाने द्वितीया प्राप्नोत्येव। अतः द्वितीयोत्पत्तौ कर्मसंज्ञाया एव नियामकत्वं पूर्वोक्तवैयाकरणमतं सुदृढं भवति।

अपि च, चैत्रश्चैत्रमित्यत्र धात्वर्थव्यापारानधिकरणाश्रयोपस्थितिरूपहेतुं स्वीकृत्य कार्यकारणभावान्तरेण अनिष्टापत्तिः निराक्रियते। किन्तु अस्मिन् समाधानेऽपि परसमवेतत्वस्य द्वितीयावाच्यत्वे स्वीकृते सति परत्वस्य द्वितीयाप्रकृत्यर्थस्य प्रतियोगितासम्बन्धेन परसमवेतत्वस्य एकदेशे परत्वे, परसमवेतस्य आश्रयता सम्बन्धेन धात्वर्थक्रियायामन्वयः इष्यते। तस्य लाभाय अनेकविधकार्यकारणभावाभ्युपगमे गौरवतरत्वात् मतमिदं वैयाकरणेभ्यः न रोचते।

एवं प्रकारेण द्वितीयाविभक्तेः आश्रयोऽर्थः विभिन्नपक्षरीत्या निर्दुष्टं सिद्ध्यति। भाविनिष्टघटस्थले विषयतासम्बन्धेन आश्रयतां स्वीकृत्य सांख्यनैयायिकमतपुरस्सरं वैयाकरणमतं प्रतिष्ठितम्। क्रियाजन्यफलाश्रयं कर्मेति कर्मलक्षणस्थापनायां नैयायिकमतोल्लेखपुरस्सरं तद्गतदोषनिराकरणपूर्वकेण वैयाकरणमतं सुदृढं भवति।

सहायकग्रन्थसूची -

1. वैयाकरणसिद्धान्तकौमुदी (बालमनोरमा-तत्त्वबोधिनीव्याख्या)
2. व्याकरणमहाभाष्यम् (प्रदीपोद्योतसहितम्)
3. वैयाकरणभूषणसारः (सरलाव्याख्या)
4. वैयाकरणभूषणसारः (सारदीपिकाव्याख्या)

प्रणवः सर्ववर्णात्मकः-एकं चिन्तनम्

डॉ.प्रदीपवर्मा.पी.के¹

आमुखम्

अस्माकं संस्कृतिः आगममूला भवति। भारतीये वाङ्मये निगमागमशब्दौ बहुलप्रचारौ। निगमशब्दस्तु वैदिकवाङ्मयमभिलक्ष्य प्रवर्तते, आगमस्तु तान्त्रिकं वाङ्मयं सूचयति। परन्तु तन्त्रागमयोः अभेदेन व्यवहारो लोके दृश्यते। तान्त्रिकाः अक्षरब्रह्मणः विवर्तोऽयं प्रपञ्च इत्यामनन्ति। शब्दब्रह्मणः जगदुपादानत्वं वैयाकरणाः अपि अङ्गीकुर्वन्ति। उक्तञ्च-

‘नित्यानन्दवपुर्निरन्तरगलत्पञ्चाशदर्णैः क्रमात्
व्याप्तं येन चराचरात्मकमिदं शब्दार्थरूपं जगत्।
शब्दब्रह्म यदूचिरे सुकृतिनश्चैतन्यमन्तर्गतम्
तद्वोऽव्यादनिशं शशाङ्कसदनं वाचामधीशं महः’।।¹इति।

अयं निबन्धः प्रणवस्य सर्ववर्णात्मकत्वं प्रतिपादयति।

पूर्वपठनानि-

उपनिषत्सु सर्वत्र प्रणवः उद्धोषितः। तन्त्रग्रन्थेषु अपि अक्षरब्रह्मरूपेण प्रणवः स्मृतः। महर्षिणा गार्ग्यायणेन प्रणववादः इति ग्रन्थं विलिख्य प्रणवस्य महत्त्वं ख्यापितम्। वैयासकिविरचितायां त्रैवेदिकसन्ध्यापद्धत्यां प्रणवस्य प्राधान्यविषये चर्चा दृश्यते। परन्तु निबन्धे मार्गान्तरेण प्रणवस्य प्राधान्यं चिन्तयतीति विशेषः।

¹ सहायकाचार्यः, व्याकरणविभागः राजकीयसंस्कृतमहाविद्यालयः, अनन्तपुरी

भाषा

भाष्यते इति भाषा। आशयविनिमयोपाधिः भवति सा इत्यर्थः। आधुनिकाः आशयः इत्यस्य idea इति नाम्ना व्यवहरन्ति। किन्तु 'आशेरते चित्तभूमावित्याशयाः संस्काराः' इति निरुक्त्यनुसारं संस्कृतेः विनिमयः भाषया सम्भवति। सा संस्कृतिः शब्दब्रह्मनिरूपणपर्यन्तं गच्छति भारते। वाक्यपदवर्णानां दार्शनिकं चिन्तनमत्र वर्तते। वर्णोत्पत्तिः, वर्णविन्यासः, वर्णसंयोगश्च चिन्त्यते आचार्यैः। इच्छया मूलाधारादुत्थितः पवनः कण्ठादिस्थानेष्वभिहत्य तत्तद्वर्णरूपेण विवर्तते इति केषाञ्चन दार्शनिकानां मतम्।

वैयाकरणमतम्

वैयाकरणानां परं सिद्धान्तः भवति स्फोटः। स्फुट्यते अवबुध्यते अर्थः अस्मात् इति स्फोटः। भाष्यकारमते स्फोटः शब्दः ध्वनिः शब्दगुणः। येनोच्चारितेन सास्त्रालाङ्गूलककुदखुरविषाणानां सम्प्रत्ययो भवति स शब्दः इति वदता पतञ्जलिना स्फोटस्य प्राधान्यं निरूपितम्। भगवान् भर्तृहरिः वाक्यपदीयग्रन्थं चिकीर्षुः श्रुतिस्मृतिपुराणैरुद्धोषितं शब्दानुशासनप्रतिपाद्यञ्च शब्दब्रह्म स्वरूपकथनपूर्वकं प्रतिपादयति। परा, पश्यन्ती, मध्यमा, वैखरीति शब्दब्रह्मणः चातुर्थ्ये द्योत्येऽपि यदुत्पत्तिविनाशरहितं नित्यं व्यापकं पूर्वापरीभावरहितं शब्दार्थोभयरूपं परावाग्रूपं स्फोटात्मकं शब्दब्रह्म पदार्थान्तरैर्भासमानात् जगत प्रवृत्तिः सर्वलोकव्यवहारश्च इति। तथा शब्दस्य परिणामोऽयमन्नायविदो विदुः इति च।^३ 'स चायं स्फोटः आन्तरप्रणवरूप एव। ओंकार एव सर्वा वाक् सैषा स्पर्शोष्मभिर्व्यज्यमाना बह्वी नानारूपा भवति इति श्रुतेः' इति भट्टनागेशश्च।^३ श्रीमद्भागवते द्वादशस्कन्धे प्रणवस्य स्फोटत्वं स्फुटमेवोक्तं दृश्यते। सः प्रणवः सर्वमन्त्राणामुपनिषद्ग्रहस्य वेदबीजम्। निरुक्तभाष्ये अपि व्याप्तिमत्वात्तु शब्दस्य इत्यत्र पुरुषयत्नजाः वक्रोद्धाताः नश्यन्ति, न शब्दः इत्युक्तम्।

तान्त्रिकमतम्

तान्त्रिकास्तु अक्षरब्रह्मणः विवर्तोऽयं प्रपञ्च इत्यामनन्ति। यथा चराचरात्मकमिदं जगत् पञ्चभूतात्मकं तथा वर्णाः अपि पञ्चभूतात्मकाः। उक्तञ्च माण्डूक्योपनिषदि-ओं इत्येतद् अक्षरमिदं सर्वं तस्योपव्याख्यानम्। भूतं भवत् भविष्यति सर्वं ओंकार एव। एष सर्वेश्वरः एष सर्वज्ञः एषोऽन्तर्यामी। एष योनिः सर्वस्य प्रभवाप्ययौ हि भूतानामिति।^४ अकार-उकार-मकारैः विष्णुशिवब्रह्मदेवाः उद्दिष्टाः। ते एव जन्मादिहेतवः। सर्वे वर्णाः प्रणवाद्ब्रूताः। उक्तञ्च-

ओंकाराद्यञ्जितस्पर्शस्वरोष्मान्तःस्थभूषितां

विचित्रभाषाविततां छन्दोभिश्चतुरुत्तरैः।

अनन्तपारां बृहतीं सृजत्याक्षिपते स्वयं।। इति।^५

शब्दब्रह्म घटपटाद्यर्थरूपेण विवर्तते इति कथं युज्यते इति चेत्-शब्दात् व्योम इति ब्रह्मसूत्रम्। ततः आकाशात् वायुः वायोरग्निः अग्नेरापः अद्भ्यः पृथिवीति क्रमः। एवं पञ्चभूतात्मकप्रपञ्चस्य अधिष्ठानं आकाश एव। गुणगुणिनोः सम्बन्धश्च नित्यः। शब्दगुणकम् आकाशमिति तार्किकाः। शब्दस्य प्रादुर्भावविषये स्कान्दपुराणे बहुत्र विचारः दृश्यते।

शब्दोत्पत्तिः समष्टौ

ओं



बिन्दुः

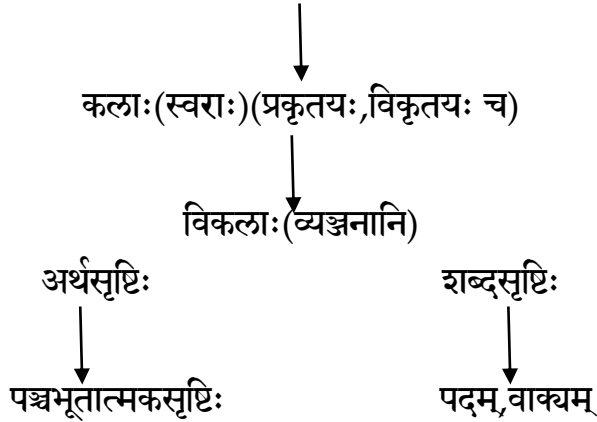


नादः (आदिशक्तिः)



इच्छाशक्तिः,

ज्ञानशक्तिः, क्रियाशक्तिः



‘हकारः शब्दगुणवान् अकारमसृजत् पुरा व्योम्नः स्पर्शगुणो वायुः स्पर्शाख्या
कादयोऽभवत्

पञ्चपञ्चाक्षरात्तो स्युःपञ्चवर्गास्त्विनात्मकाः याद्यक्षरचतुष्कं तु वाय्वग्निक्षमांभसां तनुः।

स्पर्शा रूपं तथा गन्धो रसाख्यसस्तद्गुणाः क्रमात्।

शेषास्तु व्यापकाः शाद्याः साग्नीषोमाः स्वरस्पृशः।

इत्थं पञ्चाशदुत्पन्ना वर्णाः शक्तिप्रभेदतःकादयः वपञ्चविंशार्णा यादयः शादयस्तथा

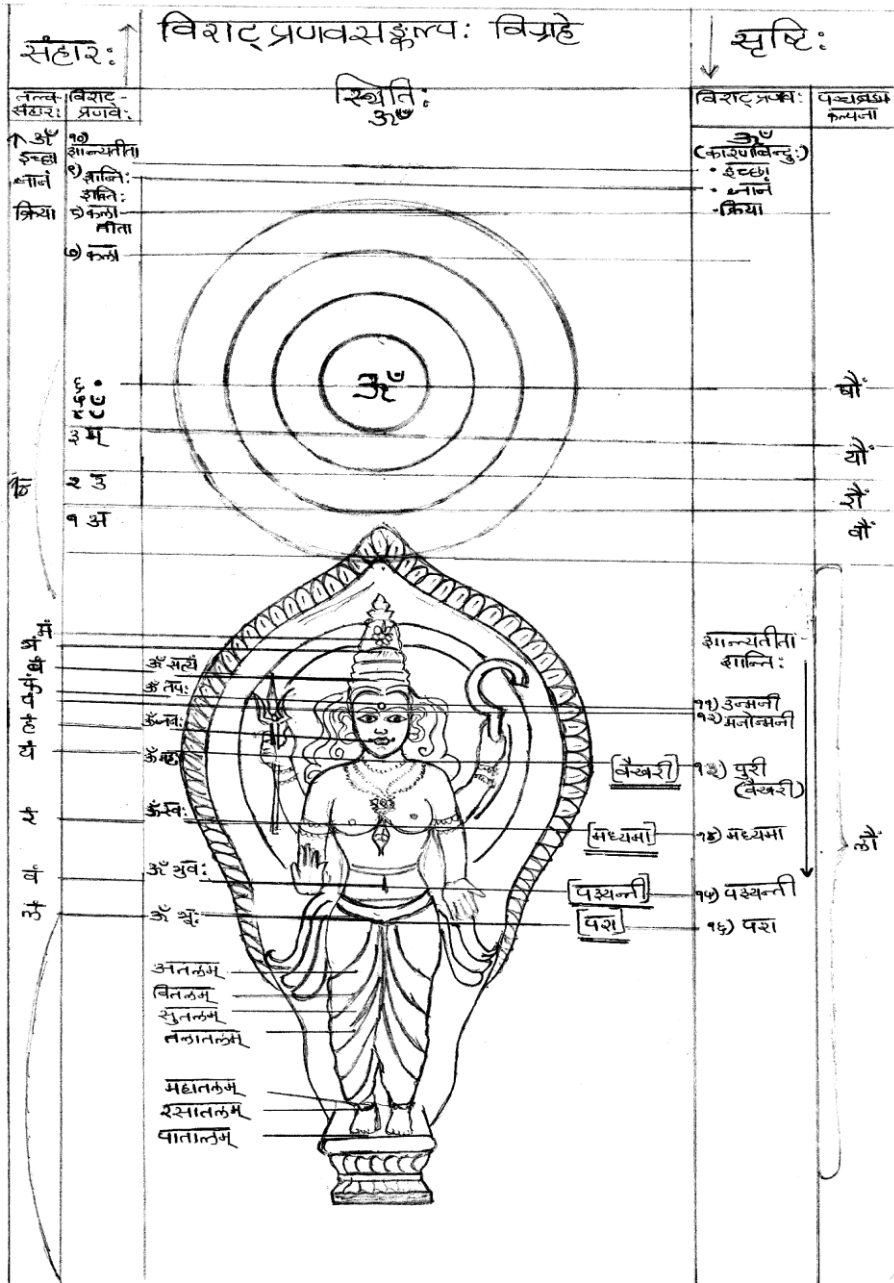
स्थानप्रयत्नभेदेन जायते खल्वकारतः। अकारादिस्वरैर्युक्तः हलांयोगान्मिथोपि च

शब्दप्रपञ्च सर्वेऽपि विचित्रं जायते स्फुटम्।

इति ईशानशिवगुरुदेवपद्धतौ।^६

लिपिन्यासे प्रणवस्य महत्वम्

आचार्यः ‘ओं हंसः’ इति मन्त्रेण मूलाधारात् जीवीत्मानं सुषुम्नानाड्या ऊर्ध्वमुन्नीय द्वादशान्तस्थितपरमात्मनि संयोज्य विध्यनुसारं पृथिव्यादितत्त्वसमूहं स्वे स्वे कारणे संयोज्य देहस्य शोषणाक्रियाः कुर्यात्। अनन्तरम् अण्डोत्पत्तिं ध्यात्वा ‘सोऽहं ह्रीं ओं’ इति जप्त्वा जीवं हृदयपद्मे संयोज्य तत्त्वसृष्टिं करोति। तान्त्रिकाः लिपिन्यासप्रयत्ने धारयेन्मन्त्रसिद्ध्यर्थं शब्दब्रह्ममयं वपुः इत्यनुसारं अक्षरामृतवर्षं सङ्कल्प्य ‘भारतीन्तां नमामीति’ संप्रार्थ्य अं नमः, आं नमः, इं नमः, ईं नमः-----क्षं नमः इति



वागर्थाविव सम्पृक्तौ इति कालिदासोऽपि। एतदेव Words and Concepts इति वदामः। शब्दैः प्राप्यः अर्थः। शक्त्या एव अर्थबोध इति तदर्थः। शक्तिं विना अर्थबोधोऽपि

नास्ति। शिवश्शक्त्या युक्तो इति आचार्यपादाः। अत एव ललितासहस्रनामस्तोत्रे बहूनि नामानि शब्दब्रह्मपरतया प्रतिपादितानि। (नादरूपा, वाग्वादिनी, परा, पश्यन्ती, मध्यमा, वैखरी...) इत्यादयः। प्रतिष्ठायामपि शब्दब्रह्मणः स्थानमद्वितीयम्। एवम् आशयानां चित्तवृत्तीनां संघातो जगत्। भाषायाः पदानाञ्च मूलभूतत्वेन शब्दः तिष्ठति। नाभेः ऊर्ध्वं प्रस्थितः वायुः यदा कण्ठादिस्थानेष्वभिहतः भवति तदैव वर्णभावमावहति। अत एवोक्तं शारदातिलके-

ततो व्यक्तिं प्रवक्ष्यामि वर्णानां वदने नृणाम्।

प्रेरिता मरुता नित्यं सुषुम्नारन्ध्रनिर्गताः।। इति।^८

ओमित्यस्य उच्चारणावसरे वायुः अकारस्थाने अभिहत्य सर्वाणि स्थानान्यतिक्रम्य मकारस्थाने ओष्ठे पर्यवसतीत्यतः सर्वेषामक्षराणां सर्वासां भाषाणाञ्च मूलभूतत्वेनोद्धारस्तिष्ठति।

सर्वभाषाप्रबोधाय सिद्धान्तज्ञापनाय च।

सर्वं व्याकरणं नित्यमध्येयं प्रणवार्णवम्।। इति प्रणववादे गार्ग्यायणः।

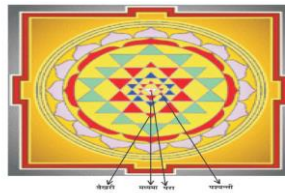
एवम् अक्षरेभ्यः पदानि स्युः। पदेभ्यः वाक्यम्। सर्वे मन्त्राः, शास्त्राणि, पुराणानि, काव्यानि च वाक्यात्मकानि। विविधाः भाषाः सप्तस्वराश्च सरस्वत्याः नादधारा एव। उक्तञ्च-

एषा सरस्वतीदेवी सर्वभूतगुहाशया

वायुवा वह्नियुक्तेन प्रेर्यमाणा शनैश्शनैः

-तद्विवर्णपदैर्वाक्यैरित्येवं वर्तते सदा। इति।

श्रीचक्रे अपि एतदेव सिद्धान्तः व्यवस्थापितः वर्तते।



श्रीचक्रम्

विद्यारम्भे अपि परां वाचमेव स्तौति। ग्राम्यकलायां गोदावरियादृष्टेऽपि इदं एवं वर्णयते-

ഹരിയെന്നുമേ ശ്രീയെന്നുമെന്നല്ലോ മുൻമുലക്കു പേര
ഓമെന്നുമേയോക്കാരുമാകുന്നുമേ മറുമുലക്കും പേര ഇതി।⁹
गोदावर्याः स्तनचतुष्टयन्तु हरि,श्री,ओं,ओंकारः च। तान्त्रिकदृष्ट्या पादद्वयमिदं बहूनां
तत्त्वानां भाण्डागारं भवति। तथाहि-गां वाचं वाग्विशेषं ददाति इति गोदा,गोदा चासौ
वरा च गोदावरी।

परापरविभागेन प्रणवस्तु द्विधा मतः। परः परतरं ब्रह्म प्रज्ञानानन्दलक्षणम्।
प्रकर्षेण नवं यस्मात् परं ब्रह्मस्वभावतः। अपरं प्रणव साक्षात् शब्दरूपस्तु निर्मलः।।
प्रकर्षेण नवत्वस्य हेतुत्वात्प्रणवः स्मृतः। परमप्रणवप्राप्ति हेतुत्वात् प्रणवोऽथवा।
इति स्कान्दपुराणे सूतसंहितायाम्। एवञ्च ओमिति ओङ्कारमिति स्तनद्वयं परापरब्रह्मणः
प्रतीकम्। अपरब्रह्मणः अनुसन्धानेन परमप्रणवावाप्तिः। उक्तञ्च भागवते-शब्दब्रह्म
परंब्रह्म ममोभे शाश्वती तनू इति। इदं शब्दब्रह्म एव पश्यन्ती मध्यमा वैखरी क्रमेण
परश्रोत्रेन्द्रिय- विषयतां प्राप्नोति। हरि ,श्री शब्दयोः पश्यन्त्यादीनां
बीजमन्तर्भवति। अतः गोदावर्या स्तनानि वाचां प्रतीकानि।

हरि-----ह्+अ+र्+इ —ह्+र्+ई---हीं ---मध्यमा

अ+इ - ए+ अ(आद्याशक्तिः) +ई--- ऐ --- पश्यन्ती

श्री----- श् +ह्+र्+ई--- श्रीं---वैखरी

उक्तञ्च दीक्षितैः-मूलाधारक्षेत्रस्थितं परादि चत्वारि वागात्मकं प्रणवस्वरूपं वक्रतुण्डम्
इति।

छान्दोग्योपनिषदि अपि वाचः धेनुरूपत्वमुक्तम्।

एवञ्च प्रणव एव सर्वमूलम्। उक्तञ्च-

शब्दब्रह्म यदेकमक्षरमजं चैतन्यमात्रं यतो

विश्वोत्पत्तिविनाशपालनविधौ नित्योत्थिता मूर्तयः।

तस्मादक्षरविग्रहा भगवती जाता स्वयं मातृका
तच्छाक्तं प्रणवस्य बीजमखिलं न्यग्रोधबीजं विदुः ॥ इति ॥^{१०}

उपसंहारः-

कारणस्यैव सत्ता, न कार्यस्य। कारणव्यतिरेकेण कार्यं नास्ति। अत एव
कार्यकारणयोः अनन्यत्वम्। तस्य वाचकः प्रणवः इति पतञ्जलिः। ओमित्यस्य
उच्चारणाप्रसङ्गे वायुः अकारस्थाने अभिहत्य सर्वाणि स्थानानि अतिक्रम्य मकारस्थाने
ओष्ठे पर्यवस्यतीत्यतः सर्वेषामक्षराणां सर्वासां भाषाणाञ्च मूलभूतत्वेनोद्धारस्तिष्ठति।
अत एव उक्तम्-

ओंकारप्रभवा वेदा ओकारप्रभवा स्वराः।

ओंकारप्रभवं सर्वं त्रैलोक्यं सचराचरम्।।

प्रणवाद्यास्तथा वेदाः प्रणवे पर्यवस्थितः।

वाङ्मयं प्रणवं सर्वं तस्मात्प्रणवमभ्यसेत्।। इति प्रणवप्राप्त्यर्थं अजिह्वा राजपद्धतिः
भवति व्याकरणम्।

.....

टिप्पणिः

१. शारदातिलकम्-लक्ष्मणदेशिकेन्द्रः- पदार्थादर्शव्याख्या- चौखम्बासंस्कृतप्रतिष्ठान-
पुनर्मुद्रितसंस्करणम्-२००३, मङ्गलश्लोकः।

२. वाक्यपदीयम्-ब्रह्मकाण्डम्-भर्तृहरिः-कारिका-१२०

३. वैयाकरणसिद्धान्तलघुमञ्जूषा- नागेशभट्टः-सम्पूर्णानन्दविश्वविद्यालयः-वाराणसी-
१९९०, पु.सं-५७७

४. माण्डूक्योपनिषद्-आगमाख्यं प्रथमं प्रकरणम्।

५. श्रीमद्भागवतम्-एकादशस्कन्धः-२१ अध्यायः- ३९,४०

६. ईशानशिवगुरुदोवपद्धतिः-पूर्वार्धम्-प्रथमपटलम्-४८-५३

७. वा.प-१२३

८. शा.ति-द्वितीयपटलम्- कारिका १

९. कोतामूरियाट्टम्।

१०. ई.शि.प-पू-९।

सहायकग्रन्थाः

१. ईशानशिवगुरुदेवपद्धतिः-ईशानशिवगुरुदेवः- ट्रिवान्ड्रं सान्स्क्रट् सीरीज्-
१९२०।
२. तन्त्रसमुच्चयः-नारायणः(चेन्नास)- ट्रिवान्ड्रं सान्स्क्रट् सीरीज्(१५१)-१९४५.
३. पाणिनीयव्याकरणमहाभाष्यम्-पतञ्जलिः-(प्रदीपोद्योतसहितम्)-
श्रीभार्गवशास्त्रिणा संशोधितम्-चौखम्बा संस्कृतप्रतिष्ठान्-१९८७।
४. ललितासहस्रनामस्तोत्रव्याख्या-सौभाग्यभास्करा- तिरुमलतिरुपति देवस्थानम्-
तिरुपति-१९८५।
५. वाक्यपदीयम्-ब्रह्मकाण्डम्-(भावप्रदीपः)-श्री सूर्यनारायणशुक्लः-चौखम्बा
संस्कृतप्रतिष्ठान्-१९९०।
६. वैयाकरणसिद्धान्तलघुमञ्जूषा-नागेशभट्टः-आचार्यरामप्रसादत्रिपाठिनः व्याख्या-
सम्पूर्णानन्दविश्वविद्यालयः-वाराणसी-१९९०।
७. शब्दाद्वैतदर्शनबिन्दुः-ब्रह्मदत्तद्विवेदी- गङ्गनाथझा प्रवचनमाला-
सम्पूर्णानन्दविश्वविद्यालयः-१९८१।
८. शारदातिलकम्-लक्ष्मणदेशिकेन्द्रः- पुनर्मुद्रितसंस्करणम्- चौखम्बा
सुरभारतीप्रकाशन-२००३।
९. शाक्तदर्शनम्- श्रीचक्रेश्वरभट्टाचार्य दलै- चौखम्बा संस्कृतसीरीस् आफ्-
१९७०।
१०. श्रीमद्भागवतम्-वेदव्यासः-(श्रीधरी टीका)-चौखम्बा सुरभारती प्रकाशन-
१९८८।

तद्धितेषु विकाराद्यर्थप्रत्ययाः

Dr. Sreehari Varma K.M.,¹

उपोद्धातः

शब्दानाम् अनुशासनं भवति व्याकरणम्। व्याक्रियन्ते असाधुशब्देभ्यः साधुशब्दाः विविच्य क्रियन्ते येन तत् व्याकरणम्। व्याकरणं शब्दशास्त्रं भवति। महाभाष्ये लक्ष्यलक्षणसमुदायो व्याकरणमिति सिद्धान्तितम्²। सुबन्तं तिङन्तमिति भेदेन पदानां द्वैविध्यं भवति³। सुबन्तं नामपदं तिङन्तं क्रियापदं च।

पाणिनीयव्याकरणे बहुविधाः प्रत्ययाः सन्ति। ते च सुप्रत्ययाः, स्त्रीप्रत्ययाः, धात्वधिकारे विहिताः कृत्प्रत्ययाः, लकाराः, तथा तिङ्प्रत्ययाः, धात्वधिकारे अवर्तमानाः तथा नामभ्यः विहिताः तद्धितातिरिक्ताः अन्ये प्रत्ययाः एवं तद्धितप्रत्ययाः इत्येवं नानाप्रकाराः प्रत्ययाः सन्ति।

नामभ्यः नामान्तराणां व्युत्पादनाय तद्धितप्रत्ययाः उपयुज्यन्ते। तद्धिताः इति अधिकारसूत्रादारभ्य पञ्चमाध्यायस्य समाप्तिपर्यन्तं ये प्रत्ययाः सन्ति ते तद्धितसंज्ञकाः भवन्ति। यद्यपि पाणिनिना तद्धितशब्दस्य अर्थः अष्टाध्याय्यां न वर्णितः तथापि अर्वाचीनेषु ग्रन्थेषु तस्यार्थः प्रतिपादितो दृश्यते। तेषु च तद्धित इति शब्दः अन्वर्थसंज्ञया प्रतिपादितः। अतः सर्वैरपि तद्धितशब्दस्य तस्मै हितः इति व्युत्पत्तिः प्रदर्श्यते।

तद्धितप्रत्ययानां भेदाः

तद्धितप्रत्ययाः सार्थकतद्धिताः, स्वार्थिकतद्धिताः, अत्यन्तस्वार्थिकाश्च इत्येवं त्रिप्रकाराः भवन्ति। यत्र तद्धितप्रत्ययस्य विशिष्यार्थो वर्तते सः सार्थकतद्धितः

¹ Guest Teacher in Vyakarana, CSU, Guruvayoor campus, Puranattukara, Kerala

² लक्ष्यलक्षणे व्याकरणम्। म.भा., पस्पशाह्निकम्।

³ सुप्तिङन्तं पदम्। अष्टा. १/४/१४।

इत्युच्यते। यथा दाशरथिः इति। अत्र दशरथस्य अपत्यं पुमान् इति विग्रहेण इज् प्रत्ययः सार्थकतद्धितो भवति। यत्र तद्धितप्रत्ययस्य अर्थः प्रकृत्यैव प्रतिपाद्यते, सः स्वार्थिकतद्धितः इत्युच्यते। यथा कुमारकल्पः इति। ईषदूनः कुमारः इति विग्रहः। अत्र ईषदसमाप्तिविशिष्टेर्थे वर्तमानात् प्रातिपदिकात् स्वार्थे कल्पवादयो विधीयन्ते इति स्वार्थे कल्पप् प्रत्ययो भवति। यत्र तु तादृशोऽप्यर्थः तद्धितस्य नास्ति, सः अत्यन्तस्वार्थिकः इत्युच्यते। यथा यावकः इति। याव एव यावकः इत्यत्र यावशब्दात् कन् प्रत्ययः अत्यन्तस्वार्थिको भवति। एवं तद्धितप्रकरणस्य अनुशीलने सति पाणिनिना शब्दव्युत्पत्तावेव यत्नः कृतः इति सिद्ध्यति।

तद्धितेषु अनुबन्धानाम् आसङ्गने प्रयोजनानि

एषु प्रत्ययेषु ठक्, ढक्, ईकक् इत्यादिषु ककारः किति च⁴ इति सूत्रेण आदिवृद्धर्थो भवति। यथा रोचनया रक्तं रौचनिकम्। अण्, ट्यण् इत्यादौ णकारः तद्धितेष्वचामादेः⁵ इति सूत्रेण आदिवृद्धर्थो भवति। यथा कषायेण रक्तं काषायं वस्त्रम्। अञ्, वुञ्, ठञ् इत्येतेषु ञकारः तद्धितेष्वचामादेः इत्यादिवृद्धर्थं तथा ङिनत्यादिर्नित्यम्⁶ इति सूत्रेण आद्युदात्तार्थं च। ठक्, ठञ् इत्येतत् प्रत्ययान्तत्वे, तथा ट्यण् इत्यत्र टित्वे च स्त्रीलिङ्गे ङीप् प्रत्ययलाभः प्रयोजनम्। ग्रामच्, खण्डच्, स्कन्धच् इत्येतेषु चकारः चितः⁷ इति सूत्रेण अन्तोदात्तार्थः। यथा भूतानां ग्रामः समूहः भूतग्रामः।

यद्यपि अष्टाध्याय्यां तद्धितप्रत्ययेषु विभिन्नाः अवान्तराधिकाराः सन्ति, तथापि विभिन्नप्रकरणरूपेण निर्देशो नास्त्येव। अर्वाचीनाः वैयाकरणाः विभिन्नप्रकरणरूपेण तद्धितप्रत्ययान् वर्गीकुर्वन्ति। ते च प्रत्ययाः अपत्याधिकारः, रक्ताद्यर्थः, चातुरर्थिकः, शौषिकः, प्राग्दीव्यतीयः, प्राग्वहतीयः, प्राग्घतीयः, छयद्विधिः, आर्हीयः, ठञ् अधिकारः, भावकर्मार्यः, नञ्स्तञ् अधिकारः, पाञ्चमिकः, मत्वर्थीयः, प्राग्दिशीयः, प्रागिवीयः,

⁴ अष्टा. ७/२/११८।

⁵ अष्टा. ७/२/११७।

⁶ अष्टा. ६/१/१५७।

⁷ अष्टा. ६/१/१६।

स्वार्थिकः, समासान्तः इत्येवम् अष्टादशभिः प्रकरणैः प्रतिपाद्यन्ते। अस्मिन् प्रबन्धे विकाराद्यर्थप्रत्ययाः विचार्यन्ते।

विकाराद्यर्थप्रत्ययाः

सिद्धान्तकौमुद्यां तद्धिताधिकारे प्राग्दीव्यतीयप्रकरणं वर्तते। तस्मिंश्च विकाराद्यर्थप्रत्ययविधायकानि त्रयस्त्रिंशत् सूत्राणि तथा चत्वारि वार्तिकानि भवन्ति। यथा तस्य विकारः⁸ इति। विकारादयोर्थाः बहवो भवन्ति। ते च तस्य विकारः, तस्यावयवः, गोः पुरीषः, व्रीहेः पुरोडाशः इति भवन्ति। तत्र अण्, अञ्, प्लञ्, मयट्, कन्, वुञ्, ढञ्, यत्, वय, यञ् इत्येते प्रत्ययाः तथा प्रत्ययानां लुक्, लुप् च भवन्ति।

अण् प्रत्ययः

अस्मिन् प्रकरणे अण् प्रत्ययविधायकानि नव सूत्राणि भवन्ति। तानि च -

१. तस्य विकारः - तस्य विकारः इत्यर्थे षष्ठ्यन्तात् प्रातिपदिकात् अणादिप्रत्ययाः भवन्तीति सूत्रार्थः। यथा - आश्मः। अश्मनो विकारः इति विग्रहः।
२. अवयवे च प्राण्योषधिवृक्षेभ्यः - प्राणिवाचिनः ओषधिवाचिनः वृक्षवाचिनः प्रातिपदिकात् विकारार्थे अवयवार्थे च अणादिप्रत्ययाः भवन्तीति सूत्रार्थः। प्राणिवाचिनः उदाहरणं मायूरः इति। मायूरस्य अवयवः विकारो वेति विग्रहः। ओषधिवाचिनः उदाहरणं मौर्वम् इति। मूर्वायाः विकारः इति विग्रहः। वृक्षवाचिनः उदाहरणं पैप्पलम् इति। पिप्पलस्य अवयवः विकारो वेति विग्रहः।
३. बिल्वादिभ्योऽण् - बिल्वादिभ्यः प्रातिपदिकेभ्यः विकारार्थे अवयवार्थे च अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - बैल्वम् इति। बिल्वस्य विकारः इति विग्रहः।
४. कोपधाच्च - ककारोपधात् प्रातिपदिकात् विकारार्थे अवयवार्थे च अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - तार्कवम् इति। तर्कोः अवयवो विकारो वेति विग्रहः।

⁸ अष्टा. ४/३/१३४।

५. त्रपुजतुनोः षुक् - त्रपु, जतु अनयोः प्रातिपदिकयोः विकारार्थे अण् प्रत्ययः, प्रकृतेः षुगागमश्च भवतीति सूत्रार्थः। यथा - त्रपुषम्, जातुषम् इति। त्रपुनः विकारः, जतुनः विकारः इति विग्रहौ स्तः।

६. तालादिभ्योऽण् - षष्ठ्यन्तेभ्यः तालादिभ्यः शब्देभ्यः विकारार्थे अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - तालमिति। तालस्य विकारः इति विग्रहः।

७. जातरूपेभ्यः परिमाणे - षष्ठ्यन्तेभ्यः जातरूपवाचिभ्यः शब्देभ्यः परिमाणे विकारे चार्थे अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - सौवर्णो निष्कः इति। सुवर्णस्य निष्कपरिमाणको विकारः इति विग्रहः।

८. प्लक्षादिभ्योऽण् - षष्ठ्यन्तेभ्यः प्लक्षादिभ्यः शब्देभ्यः विकारार्थे अवयवार्थे च अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - प्लक्षम् इति। प्लक्षानां विकारोऽवयवो वेति विग्रहः।

९. जम्ब्वा वा - षष्ठ्यन्तात् जम्बूशब्दात् फलेऽर्थे अण् प्रत्ययो भवतीति सूत्रार्थः। यथा - जाम्बवम् इति। जम्ब्वाः फलमिति विग्रहः।

अञ् प्रत्ययः

अञ् प्रत्ययविधायकानि षट् सूत्राणि भवन्ति। तानि च -

१. ओरञ् - उवर्णान्तात् षष्ठ्यन्तात् प्रातिपदिकात् विकारार्थे अञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - देवदारवम् इति। देवदारोः विकारः इति विग्रहः।

२. अनुदात्तादेश्च - षष्ठ्यन्तात् अनुदात्तादेः प्रातिपदिकात् विकारार्थे अवयवार्थे च अञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - दाधित्थम् इति। दधित्थस्य अवयवो विकारो वेति विग्रहः।

३. पलाशादिभ्यो वा - षष्ठ्यन्तात् पलाशादिभ्यः प्रातिपदिकेभ्यः विकारार्थे अवयवार्थे च अञ् प्रत्ययो वा भवतीति सूत्रार्थः। यथा - पालाशम् इति। पलाशस्य विकारः अवयवो वेति विग्रहः।

४. प्राणिरजतादिभ्योऽञ् - षष्ठ्यन्तात् प्राणिवाचिनः रजतादिभ्यश्च विकारार्थे अञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - शौकम्, बाकम्, राजतम् इति। शुकस्य विकारः, बकस्य विकारः, रजतस्य विकारः इति विग्रहः।

५. जितश्च तत्प्रत्ययात् - जिदन्तात् विकारावयवप्रत्ययान्तात् विकारार्थे अवयवार्थे च अञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - शामीलम् इति। शामीलस्य विकारः इति विग्रहः।

६. कंसीयपरशव्योर्यञ्जौ लुक् च - षष्ठ्यन्ताभ्यां कंसीयपरशव्यशब्दाभ्यां यञ्जौ प्रत्ययौ स्तः छयतोः प्रत्यययोः लुक् च भवतीति सूत्रार्थः। यथा - कांस्यम्, पारशवः इति। कंसीयस्य विकारः, परशव्यस्य विकारः इति विग्रहः।

मयट् प्रत्ययः

मयट् प्रत्ययविधायकानि षट् सूत्राणि भवन्ति। तानि च -

१. मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः - षष्ठ्यन्तात् प्रातिपदिकात् विकारार्थे अवयवार्थे च मयट् प्रत्ययो वा भवतीति सूत्रार्थः। यथा - अश्ममयम् इति। अश्मनो विकारः इति विग्रहः।

२. नित्यं वृद्धशरादिभ्यः - षष्ठ्यन्तात् वृद्धसंज्ञकात् प्रातिपदिकात् तथा शरादिभ्यश्च विकारार्थे अवयवार्थे च मयट् प्रत्ययो भवतीति सूत्रार्थः। यथा - आम्रमयम् इति। आम्रस्य अवयवः विकारो वेति विग्रहः।

३. गोश्च पुरीषे - गोशब्दात् पुरीषार्थे मयट् प्रत्ययो भवतीति सूत्रार्थः। यथा - गोमयम् इति। गोः पुरीषमिति विग्रहः।

४. पिष्टाच्च - षष्ठ्यन्तात् पिष्टशब्दात् विकारार्थे मयट् प्रत्ययो भवतीति सूत्रार्थः। यथा - पिष्टमयम् इति। पिष्टस्य विकारः इति विग्रहः।

५. व्रीहेः पुरोडाशे - पुरोडाशात्मके विकारे षष्ठ्यन्तात् नित्यं मयट् प्रत्ययो भवतीति सूत्रार्थः। यथा - व्रीहिमयः पुरोडाशः इति। व्रीहेः विकारः इति विग्रहः।

६. असंज्ञायां तिलयवाभ्याम् - षष्ठ्यन्तात् तिलशब्दात् यवशब्दाच्च विकारार्थे असंज्ञायां मयट् प्रत्ययो भवतीति सूत्रार्थः। यथा - तिलमयम्, यवमयमिति। तिलस्य विकार, यवस्य विकारः इति विग्रहौ। संज्ञायां तु अण् प्रत्ययो भवति।

वुञ् प्रत्ययः

वुञ् प्रत्ययविधायके द्वे सूत्रे स्तः। ते च -

१. उष्ट्राद्बुञ् - षष्ठ्यन्तात् उष्ट्रशब्दात् विकारार्थे बुञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - औष्ट्रकम् इति। उष्ट्रस्य विकारः इति विग्रहः।

२. उमोर्णयोर्वा - षष्ठ्यन्तात् उमाशब्दात् ऊर्णाशब्दात् विकारार्थे बुञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - औमकम्, और्णकम् इति। उमायाः विकारः, ऊर्णायाः विकारः इति विग्रहौ।

यत् प्रत्ययः

यत् प्रत्ययविधायके द्वे सूत्रे स्तः। ते च -

१. गोपयसोर्यत् - षष्ठ्यन्तात् गोशब्दात् पयस् शब्दात् अवयवार्थे विकारार्थे च यत् प्रत्ययो भवतीति सूत्रार्थः। यथा - गव्यम्, पयस्यम् इति। गोर्विकारो अवयवो वा इति, पयसो विकारो वेति विग्रहौ।

२. द्रोश्च - षष्ठ्यन्तात् द्रुशब्दात् विकारार्थे अवयवार्थे च यत् प्रत्ययो भवतीति सूत्रार्थः। यथा - द्रव्यम् इति। द्रोः अवयवः विकारः वा इति विग्रहः।

प्लञ् प्रत्ययः

प्लञ् प्रत्ययविधायकं सूत्रं भवति शम्याः प्लञ्^९। तस्य च षष्ठ्यन्तात् शमीशब्दात् विकारार्थे अवयवार्थे च प्लञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - शामीलम् इति। शम्याः विकारः इति विग्रहः।

^९ अष्टा. ४/३/१४२।

कन् प्रत्ययः

कन् प्रत्ययविधायकं सूत्रं भवति संज्ञायां कन्¹⁰। तस्य च षष्ठ्यन्तात् पिष्टशब्दात् विकारार्थं संज्ञायां कन् प्रत्ययो भवतीति सूत्रार्थः। यथा - पिष्टकः इति। पिष्टस्य विकारविशेषः इति विग्रहः।

ढञ् प्रत्ययः

ढञ् प्रत्ययविधायकं सूत्रं भवति एण्या ढञ्¹¹। तस्य च षष्ठ्यन्तात् एणीशब्दात् अवयवार्थं विकारार्थं ढञ् प्रत्ययो भवतीति सूत्रार्थः। यथा - ऐणेयम् इति। एण्याः अवयवो विकारो वा इति विग्रहः।

वयप्रत्ययः

वयप्रत्ययविधायकं सूत्रं भवति माने वयः¹²। तस्य च षष्ठ्यन्तात् द्रुशब्दात् माने विकारे च गम्ये वय प्रत्ययो भवतीति सूत्रार्थः। यथा - द्रुवयम् इति। द्रोः विकारभूतं प्रस्थादिपरिमाणमिति विग्रहः।

यञ् प्रत्ययः

यञ् प्रत्ययविधायकं सूत्रं भवति कंसीयपरशव्ययोर्यज्जौ लुक् च। तस्य च षष्ठ्यन्ताभ्यां कंसीयपरशव्यशब्दाभ्यां यज्जौ प्रत्ययौ स्तः छयतोः प्रत्यययोः लुक् च भवतीति सूत्रार्थः। यथा - कांस्यम्, पारशवः इति। कंसीयस्य विकारः, परशव्यस्य विकारः इति विग्रहौ।

अत्रायं विशेषः। क्वचित् विकारावयवप्रत्ययस्य लुक् भवति। यथा - आमलकम् इत्यत्र फले लुक् इति सूत्रेण प्रत्ययस्य लुक् भवति। आमलक्याः फलमिति विग्रहो भवति। लुकि सति लुक्छितलुकि इति सूत्रेण उपसर्जनस्त्रीप्रत्ययस्य लुक् भवति। एवं क्वचित् विकारावयवस्य लुबपि भवति। यथा - जम्बूः इत्यत्र लुप् च इति सूत्रेण

¹⁰ अष्टा. ४/३/१४७।

¹¹ अष्टा. ४/३/१५९।

¹² अष्टा. ४/३/१६२।

जम्बूशब्दात् परस्य फलप्रत्ययस्य लुप् भवति। जम्बूः फलमिति विग्रहः। एवं हरीतक्यः इत्यत्र हरीतक्यादिभ्यश्च इति सूत्रेण फलप्रत्ययस्य लुप् भवति। हरीतक्याः फलानीति च विग्रहो भवति। लुपि सति लुपि युक्तवद्यक्तवचने इति सूत्रेण प्रकृतिवत् लिङ्गवचनानि भवन्ति इति विशेषः।

विकाराद्यर्थप्रकरणे विद्यमानानि वार्त्तिकानि

अस्मिन् प्रकरणे चत्वारि वार्त्तिकानि भवन्ति। तानि च -

१. अश्मनो विकारे टिलोपो वक्तव्यः - तस्य विकारः इति सूत्रे विद्यमानमिदं वार्त्तिकम्। तेन वार्त्तिकेन विकारार्थे अण् प्रत्यये कृते अश्मन् शब्दस्य टिलोपो विधीयते। विकारार्थे अण् प्रत्यये परे अश्मन् शब्दस्य टिलोपो भवतीति वार्त्तिकार्थः। यथा - आश्मः इति।

२. एकाचो नित्यम् - नित्यं वृद्धशरादिभ्यः इति सूत्रे विद्यमानमिदं वार्त्तिकम्। तेन वार्त्तिकेन एकाचः शब्दात् विकारार्थे नित्यं मयट् विधीयते। एकाचः शब्दात् विकारार्थे नित्यं मयट् प्रत्ययो भवतीति वार्त्तिकार्थः। यथा - त्वञ्जयम् इति। त्वचो विकारः इति विग्रहः।

३. फलपाकशुषामुपसङ्ख्यानम् - लुप् च इति सूत्रे विद्यमानमिदं वार्त्तिकम्। तेन वार्त्तिकेन फलप्रत्ययस्य लुप् विधीयते। फलपाकशुषः परस्य फलप्रत्ययस्य लुप् भवतीति वार्त्तिकार्थः। यथा - व्रीहयः, मुद्गाः इति। व्रीहीणां फलानि, मुद्गानां फलानि इति विग्रहौ।

४. पुष्पमूलेषु बहुलम् - लुप् च इति सूत्रे विद्यमानमिदं वार्त्तिकम्। तेन वार्त्तिकेन विकारावयवप्रत्ययस्य लुप् विधीयते। पुष्पमूलेषु गम्येषु विकारावयवप्रत्ययस्य लुप् भवतीति वार्त्तिकार्थः। यथा - मल्लिका, जाती, विदारी इति। मल्लिकायाः पुष्पम्, जात्याः पुष्पम्, विदार्याः मूलमिति विग्रहाः।

उपसंहारः

तद्धितान्तानां शब्दानां प्रयोगेण भाषायाः सौन्दर्यं वर्धते। दाक्षिणात्यानां तद्धितशब्दानां प्रयोगे तात्पर्यम् अधिकं भवतीति महाभाष्यकाराः वदन्ति¹³। काव्येष्वपि तद्धितशब्दानां सुलभतया प्रयोगः अस्माभिः द्रष्टुं शक्यते। भट्टिकाव्यस्य सुभद्राहरणस्य च अनुशीलने एतत् स्पष्टं भवति। तद्धितशब्दानां प्रयोगेण एकस्य शब्दशास्त्रे पाण्डित्यं भवतीति निश्चेतुं शक्यते।

ग्रन्थसूची

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¹³ प्रियतद्धिताः दाक्षिणात्याः। यथा लोके वेदे चेति प्रयोक्तव्ये यथा लौकिकवैदिकेष्विति प्रयुञ्जते।

म.भा., पस्पशाह्निकम्।

शाब्दिकानां शब्दपरामर्शाः

डा. मालिनि पि.¹

शब्दब्रह्मणः साक्षात्कारिणः वैयाकरणाः शब्दस्य स्थूलसूक्ष्मविचक्षणाः वर्तन्ते । ते शब्दस्य दार्शनिकसृष्टिं दृष्टिं च ज्ञातुं बहुपरिश्रमान् कृतवन्तः । जगतः आधारो वागिति वैयाकरणानां मतम् । काव्यादर्शे शब्दस्य महत्वविषये एवमुच्यते –

इदमन्धं तमःकृत्स्नं जायेत भुवनत्रयम् ।

यदि शब्दाह्वयं ज्योतिरासंसारं न दीप्यते ॥ इति ।

यदि शब्दज्योतिः नास्ति तर्हि भुवनत्रयम् अन्धकारं प्रति याति इत्याशयः । शब्दविषये शब्दब्रह्मविषये च यद्यपि सर्वेषामपि शास्त्रकाराणां प्रीतिरासीत्, तथापि वैयाकरणानां शब्दविषये विशिष्टपरिकल्पना आसीत् । तस्मादेव वैयाकरणानां शाब्दिकाः इति नामान्तरमपि प्राप्तम् ।

श्रोत्रोपलब्धिः बुद्धिनिर्ग्राह्यः प्रयोगेणाभिज्वलितः आकाशदोशः शब्दः इति पञ्चलिरभिप्रैति । अर्थात् शब्दो नाम श्रवणेन्द्रियेण स्वीकृत्य बुद्ध्या सङ्गृह्य प्रयोगेण प्रस्फुरितः आकाशव्यापी ध्वनिः इत्युच्यते । भाष्यकारेण सविस्तरेण शब्दविषये विचारः क्रियते – प्रतीतपदार्थको लोके ध्वनिः शब्दः इति । अर्थात् यः ध्वनिः येन व्यवहारेण लोके पदार्थस्य प्रतीतिं जनयति स शब्दः । तस्मात् शब्दस्य अर्थेन सह सम्बन्धः नित्यतया भवति, एवम् अर्थो हि नित्यत्वं वहति ।

सिद्धे शब्दार्थसम्बन्धे इति भाष्यवचनमत्र सम्मतिः । शब्देन सह अर्थस्यापि सम्बन्धः सिद्धः भवति । शब्देन सह अर्थग्रहणमपि सम्भवति इत्याशयः । अनेन ऐदम्प्राथम्येन शब्दार्थसम्बन्धः प्रकाशितः । तत्रैव सिद्धशब्दस्य कः पदार्थः इति पूर्वपक्षे सति नित्यपर्यायवाची सिद्धशब्दः इति समाधानम् उक्त्वा सिद्धस्यैव नित्यत्वं कल्पते ।

¹ Guest Lecturer in Sanskrit, Sree V T Bhattathirippad collage , Mannampatta.

तत्र नित्यः शब्दः जातिस्फोटलक्षणो व्यक्तिस्फोटलक्षणो वेति शङ्कायां सत्यां कार्यशाब्दिकानां मते प्रवाहनित्यतया इति प्रदीपः । यथा देवदत्तः पन्थानं पृच्छति इत्यत्र प्रत्येकं वर्णं परस्परसन्निधिं भजते पाणिनीयसूत्राधारेण (परः सन्निकर्षः संहिता) । अस्मिन्नेव वाक्ये प्रथमपदात् द्वितीयपादस्य द्वितीयपदात् तृतीयपदस्य च पदानाम् अर्थानाञ्च प्रवाहत्वं भजते इति आशयः । तेन एव वर्णानां मध्ये सन्निधिः वर्तते तद्वत् पदानामपि । एवं प्रवाहनित्यतया वाक्यस्य नित्यत्वात् शब्दस्यापि नित्यत्वमित्यर्थः ।

तत्रैव उच्यते – अर्थस्यापि जातिलक्षणस्य नित्यत्वम् इति । सम्बन्धस्यापि व्यवहारपरम्परया अनादित्वात् नित्यता, तथैव प्रवाहनित्यता शब्दार्थयोः तथा च व्यक्तेरर्थस्य ब्रह्माभिन्नतया नित्यतेति भावः । तस्मादेव शब्दार्थसम्बन्धानां नित्यत्वं मत्वा पाणिनिरष्टाध्यायीं प्रणीतवान् (तत्वालोकः) इति भावः । एवं नित्यपर्यायवाचीसिद्धशब्दत्वेन शब्दस्य शब्दार्थयोश्च नित्यत्वे ब्रह्मतत्त्वं कल्पयति कात्यायनोक्त्या भाष्यकारः पतञ्जलिः स्वग्रन्थे महाभाष्ये ।

शब्दविचारस्य व्यवस्थितदार्शनिकरूपस्य प्रदर्शनाय भगवता भर्तृहरिणा द्विविधशब्दविषये इत्थं परामृश्यते ।

द्विधा कैश्चित् पदं भिन्नं चतुर्धा पञ्चधापि वा ।

अपोद्धृत्यैव वाक्येभ्यः प्रकृतिः प्रत्ययादिवत् ॥ (वाक्यपदीयम् 1-3)

यास्काचार्येण वैखरीमभिलक्ष्य षडक्षाः समुपस्थिताः । तत्र वैयाकरणानां नामारख्याते चोपसर्गनिपाताश्चेति पक्षानुसारं नामारख्यातोपसर्गनिपातभेदेन चत्वारि पदानि परिकल्पितानि । किन्तु कर्मप्रवचनीयभेदेन भेदं स्वीकृत्य तु पञ्चधात्वं जायते । यथा प्रतिपदिकशब्देन धातुभिन्नानां सर्वेषामेवार्थवतां ग्रहणं कर्तुं शक्यते । नाम शब्देन धातुभिन्नानां ग्रहणं भवति, तथा च पदभेदसङ्कल्पना द्विधात्वमेव सङ्गच्छते । विशेषभेदस्वीकृतौ तु अव्ययस्यापि भेदेन भेदवत्वाच्च षड्रकारत्वं वक्तव्यम् । तेन सुप्तिङन्तं पदम् इत्याधारीकृत्य पाणिनिना सुबन्तं तिङन्तं च द्विप्रकारक – शब्दकल्पना कृता । इदन्तु वाक्यपदीये सामान्यतया उक्तम् ।

शाब्दिकाः तु स्फोटवादिनः भवन्ति । केवलोच्चारणेन यः कः अपि शब्दः नोत्पादयति । अनुत्पादनत्वात् नाशः अपि न सम्भवति । तेन नित्यः शब्दः उच्चारणेन अभिव्यञ्जयति इति शाब्दिकानां मतम् । एतान्युच्यन्ते भर्तृहरिणा –

कार्यत्वे नित्यतायां वा केचित् एकत्ववादिनः ।

कार्यत्वे नित्यतायां वा केचिन्नानात्ववादिनः ॥ (वा.प. 1/70) इति ।

शब्दनित्यत्ववादिनां मध्ये शब्दः एको भवति इत्यत्र नास्ति पक्षान्तरम् । तेषां मतानुसारं शब्दानां नानात्वम् अर्थभेदैः आरोप्यन्ते । शब्दस्य कार्य इति पक्षे सत्यपि, तस्य एकत्वं वर्तते । पूर्वोच्चारित – वर्णस्य, पदस्य, वाक्यस्य च पुनरुच्चारणे भेदे सत्यपि तेषां (वर्णपदवाक्यानां) रूपसामान् परिगणय्य पूर्वोच्चारिताः पौनपुन्येन उच्चार्यन्ते । स एवायम् इति प्रत्यभिज्ञानमूलकत्वात् शब्दस्य एकत्वमुच्यते । एकत्वे सत्यपि कालैः शब्दान्तरैश्च व्यवधानं जायेत, तत्तु उपलब्धौ वर्तमानं व्यवधानं भवति, न तु शब्दस्य । एवम् एक एव शब्दः एकैव काले भिन्नदेशेषु जायमाने सत्यपि शब्दनानात्वं न सम्भवति । यथा एकस्मिन्नेव समये अनेकेषु उपाधिषु अनेकेषु स्थानेषु सूर्यदर्शनं साध्यं किन्तु सूर्यस्य एकत्वमेव न तु नानात्वम् । एतदेव ब्रह्मकाण्डे प्रथमश्लोकेन हरिणा कथितम् –

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।

विवर्तते अर्थभावेन प्रक्रिया जगतो यतः ॥ (वा. प. 1/1) इति ।

यथा सूर्यस्य विविधोपाधियुक्तभावो वर्तते तद्वत् अनादिनिधनं शब्दतत्त्वम् अर्थभावेन विवर्तते इति स्पष्टीक्रियते । उत्पत्तिविनाशरहितं सर्वचराचरेषु अन्तर्लीनं भवति शब्दतत्त्वम् । इदं निमित्तीकृत्य प्रपञ्चे सकलभेदभावाः सम्भवति । नानातत्त्वात्मकम् अक्षरब्रह्म प्रपञ्चे अस्मिन् व्यत्यस्तरूपयुक्तं वस्तु इव विवर्तते ।

शब्दतत्त्वं नाम परात्मिका पश्यन्ती भवति । परा, पश्यन्ती, मध्यमा, वैखरी इत्येताः शब्दस्य चतुरः प्रभेदाः वर्तन्ते । वैखरी नाम अन्यश्रवणसाध्या कण्ठदेशस्था, मध्यमा हृदयदेशस्था, पश्यन्ती नाभिदेशगा च भवति, इयं योगिनां

ज्ञानसाध्या भवति । क्रमरहितायाम् अस्यां योगिनः सक्रमत्वं दर्शयन्ति । परा नाभिस्थानीया क्रमरहिता च भवति । पारमार्थिकदशायां परा-पश्यन्ती अनयोः मध्ये भेदो नास्ति । एवं पश्यन्ती एव परा भवति । इदं शब्दब्रह्मतादात्म्यकं प्रमाणम् ।

एकस्यैव शब्दाख्यतत्त्वस्य परापश्यन्तीत्यादि भेदेन चतुर्विधं स्वरूपं प्रतिपादितं दृष्टिगोचरी भवति । तथा च उक्तं पातञ्जलमभाष्ये पस्पशाह्निके –

चत्वारि वाक्परिमिता पदानि, तानि विदुर्ब्राह्मणा ये मनीषिणा ।

गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचो मनुष्या वदन्ति ॥

चत्वारि वाक्परिमिता पदानि नाम, चत्वारि पदजातानि नामाख्यातोपपसर्गनिपाताश्च तानि विदुर्ब्राह्मणाः ये मनीषिणः (मनसः ईषिणः मनीषिणः) । गुहा त्रीणि निहिता नेङ्गयन्ति – गुहायां त्रीणि निहितानि नेङ्गयन्ति, न चेष्टन्ते । न निमिषन्तीत्यर्थः । तुरीयं वाचो मनुष्या वदन्ति – तुरीयं वा एतद्वाचो यन्मनुष्येषु वर्तन्ते । चतुर्थमित्यर्थः ।

पदजातानि - परा-पश्यन्ती-मध्यमा-वैखरीरूपाणीत्यर्थः । अत एव अग्रे निपाताश्च इत्यत्र चकारः सङ्गच्छते । नामाख्यातेत्यत्र नामशब्देन सुबन्तम्, नमति आख्यातार्थं प्रति विशेषणी भवति ति व्युत्पत्तिः । आख्यातं तिङन्तम् । उपसर्गनिपातयोः पृथगुपादानं गोवलीवर्दन्यायेन भवति । अत्र मन्त्रे गुहास्त्रीणि निहिता नेङ्गयन्ति इत्यनेन परापश्यन्तीमध्यमेति शब्दत्रयस्य तुरीयं वाचः इत्यनेन स्थानकरणादिव्यापाराभिव्यक्तायाः वैखर्या वाचः सङ्केतः स्पष्टतया प्रतीयते । आदिमवेदेन विख्यातः ऋग्वेदः परापश्यन्तीमध्यमावैखरीति चतुर्विधं शब्दस्वरूपं प्रतिपादयति । एतेषां मध्ये परेत्यादि शब्दत्रयं गुहायां प्रच्छन्तत्वात् मानवैर्न व्यवहियते ।

गुहाश्च तिस्रः – मूलाधारः, नाभिस्थानम्, हृदयश्च । मूलाधारः परयाः वाचः, नाभिश्च पश्यन्त्याः, मध्यमायाश्च हृदयं गुहस्थानं (आवरणस्थानम्) क्रमशो वेदितव्यम् । चत्वारि पदजातानि नामाख्यातोपपसर्गनिपातश्चेति विभागस्तु लोके

अर्थबोधमेच्छया प्रयुक्तायाः वैखर्याः वाच एव, न तु परादीनां, तत्र वर्णवाक्यपदानां विभागशः क्रमशश्च प्रतीत्यभावात् ।

अत्र मन्त्रे नामारख्यातेति भेदेन अर्थबोधनेच्छया प्रयुक्तस्य शब्दस्य यत् व्याख्यातं तद् वैज्ञानिकं, यच्च मध्यमेत्यादि भेदेन अलौकिकं व्याख्यानं, तत्तु दार्शनिकमवधारितव्यम् । एवं शब्दस्वरूपस्य वैज्ञानिकदार्शनिकभेदेन यद् व्याख्याद्वयं तद् ऋगादिवैदिकयुगसम्बन्धं प्राचीनकालिकम् एव प्रतिभाति, न तु केवलं पौराणिकं तान्त्रिकं यद्वा कस्यचित् आधुनिकस्य कृत्यं विद्यते । तदेवं रीत्या पातञ्जलमहाभाष्ये चत्वारि वाक् परिमितानि इति ऋग्वेदीयमन्त्रस्योद्धारणात् तत्र च परादिभेदेन शब्दस्वरूपस्य व्याख्यानात् एते वैयाकरणाः शब्दतत्त्वस्य चतुर्विधत्वं भजन्ते ।

शब्दाख्यतत्त्वस्य परात्यादि भेदेन चतुर्विधत्वे अपि व्याकरणशास्त्रस्य वाक्यमेव प्रतिपाद्यविषयरूपेण स्वीक्रियते । तथा च उक्तं भर्तृहरिणा वाक्यपदीयस्य ब्रह्मकाण्डे –

वैखर्या मध्यमायाश्च पश्यन्त्याश्चैतदद्भुतम् ।

अनेकतीर्थभेदायाः त्रय्याः वाचः परं पदम् । (वा.प. 1/143)

प्राणबुद्धिहृदयारख्येन अनेकस्थानेन विभिन्नायाः वैखर्यादेः वाचः इदम् अनुभूतं व्याकरणशास्त्रं परं स्थानं विद्यते । व्याकरणेन वाक् त्रयं ज्ञातुं शक्यते इति तत्तात्पर्यम् । परा वाक् व्याकरणेन वाक् त्रयं ज्ञातुम् अशक्या इत्यतः सा तस्य प्रतिपाद्यतत्त्वं भवितुं नार्हतीति दृष्ट्या त्रय्या वाचः परं पदम् इत्युक्तं, न तु वाक्यमेवास्ति इत्येतावता तदुक्तम् ।

अस्मिन्नेव सन्दर्भे कैयटकृतप्रदीपे गुहा त्रीणि निहिता नेङ्गयन्ति, तुरीयं वाचो मनुष्या वदन्ति इत्यस्य चतुर्णां नामारख्यातोपसर्गनिपातानां चतुर्थं भागं मनुष्याः अवैयाकरणाः वदन्तीति तातापर्यं समवलम्ब्य वाचस्त्रित्वमेव स्वीकुर्वन्ति । तत्तु दुराग्रहमात्रं प्रतिभाति । लोके नामारख्यातोपसर्गनिपातेति शब्दजातस्य सर्वैः वैयाकरणैः च बहुशो व्यवहियमाणतया तेषाम् एकैकस्य गुहायां प्रच्छन्नत्वप्रतिपादने अस्य मिथ्यात्वापत्तिः स्यात् । वैखर्या मध्यमायाश्च.... इत्यस्यां कारिकायां पश्यन्तीमध्यमावैखरीति वाचस्त्रित्वं स्वीकृत्य तासां मध्ये प्रत्येकं स्थूला सूक्ष्मा परेति भेदेन त्रिविधं प्रतिपाद्यते ।

तत्सर्वं च सङ्कलय्य वाचां नव भेदाः स्वीक्रियन्ते । तदप्यप्रामाणिकं काल्पनिकमेव प्रतिभाति । किञ्च विवक्षा-रहिता परसम्बिद्रूपा परा वैखरी इति कथनमपि न युज्यते । अतः पश्यन्तीत्यादि वाचां पराभेदमपरिकल्प्य तदपेक्षया पश्यन्ती-मध्यमा-वैखरीवाक् चतुर्थी च परावाक् स्वीक्रियताम् । कुत इति चेत् प्रति पक्षिणा अपि परायाः वाचः सत्ता स्वीकृता । तथा च उक्तं तदा सर्वावस्थाकारणं परावाक् दशमी इत्याख्यायते इति ।

लोके अर्थबोधनाय वैखरी वागेव व्यवहियते । मध्यमा पश्यन्ती पराख्येति शब्दत्रयन्तु गुहायां प्रच्छन्नत्वात् मनुष्येषु परप्रत्यायनाय न प्रयुज्यते इत्येव तस्याः श्रुतेः स्वारस्यं वेदितव्यम् । अपरं त्रितयन्तु सर्वथानुभूतिगम्यमेव । एकः शब्दः सम्यक् ज्ञातः सुष्ठुः प्रयुक्तः स्वर्गे लोके च कामधुग् भवति इत्युक्तिम् अनुसृत्य एकेनैव शब्दप्रयोगेण ब्रह्मप्राप्तिः साधयति तर्हि तत्तु शब्दस्यैव शक्तिः, नान्यस्य कस्यापि । तेन शब्द एव सकलप्रपञ्चस्य आधारः इत्यपि दृढीकरोति ।

धात्वर्थविषये नैयायिकमीमांसमतखण्डनं कौण्डभट्टमते

DR. JYOTSNA.G¹

भट्टोजिदीक्षितः वैयाकरणसिद्धान्तान् उपस्थापयन् वैयाकरणसिद्धान्तकारिकाः
व्यरचयत्। ताः कारिकाः आधारीकृत्य कौण्टभट्टः नाम आचार्येण भूषणसारः नाम
ग्रन्थे वैयाकरणसिद्धान्ताः निरूपिताः। तत्र प्रथमं धात्वर्थं निरूपयन् कारिकां प्रस्तौति-
फलव्यापारयोर्धातुराश्रये तु तिङः स्मृताः
फले प्रधानं व्यापारस्तिङ्गर्थस्तु विशेषणम्।² इति।

फलव्यापारयोः धातुः स्मृतः। आश्रये तु (फलाश्रये व्यापाराश्रये च) तिङः
स्मृताः। फले व्यापारः प्रधानम्। तिङ्गर्थः तु विशेषणम् इति कारिकार्थः।
फलव्यापारयोर्धातुरिति कारिकायाः अर्थं सामान्येन उक्त्वा तत्र प्रतिज्ञातं धातोः
व्यापारवाचित्वं व्यवस्थापयति। तदर्थं प्रथमं प्राभाकरादीनां मतं निरस्यते। प्राभाकराणां
मते तु फलमेव धात्वर्थः, आख्यातार्थः भावना इति स्थितिः। तन्निरासाय उक्तम् –
व्यापारो भावना सैवोत्पादना सैव च क्रिया
कृञोऽकर्मकतापत्तेर्न हि यत्नोऽर्थ इष्यते। इति³

व्यापारः भावना उत्पादना क्रिया इत्येतानि समानार्थकानि पदानि। कृञ् धातोः
अकर्मकतापत्तेः यत्नः एव धात्वर्थः इति न वक्तव्यम् इति कारिकार्थः।

¹ ASSOCIATE PROFESSOR, GOVT. SANSKRIT COLLEGE, TRIPUNITHURA, KERALA
– 682301

² *Vaiyakarana Bhusanasara* Edited with Prabha of Balakrisnapncoli and
Darpana of Harivallabhasastri, Chaukhamba Sanskrit Santhan,
Varanasi, 1998. कारिका 2

³ *Ibid* कारिका 5

व्यापारः भावना उत्पादना क्रिया इत्येते समानार्थकाः। तत्र प्रमाणमुच्यते – पचति इत्यस्य पाकम् उत्पादयति, पाकानुकूला भावना, पाकानुकूला उत्पादना इत्यादिविवरणं दृश्यते। विव्रियमाणस्य अर्थस्य तत्समानार्थकशब्दान्तरेण कथनं हि विवरणम्। व्यापारपदञ्च फूत्कारादीनाम् अयत्नानामपि ग्रहणार्थम्। पचति इत्यत्र अधः सन्तापनत्वं, फूत्कारत्वं, चुल्युपरिधारणत्वम् इत्यादिव्यापाराणां बोधः।

अत्र नैयायिकाः वदन्ति – फूत्कारत्वादीनां प्रत्येकं शक्यतावच्छेदकत्वे गौरवम्। अतः कृतित्वजातिरेव शक्यतावच्छेदकत्वमस्तु, इति। ननु रथो गच्छति इत्यादौ अचेतने रथे प्राणिधर्मस्य कृतेः अभावाद् तादृशप्रयोगानापत्तिः इति चेद् तत्र लक्षणया व्यापारबोधः अस्तु। एवं पचति इत्यादावपि कृतित्वं शक्यतावच्छेदकम्, फूत्कारादित्वं लक्ष्यतावच्छेदकम् इति। इदमपि न युक्तम्। नैयायिकमते शक्यतावच्छेदकत्वे गौरवाभावेऽपि लक्ष्यतावच्छेदकत्वे गौरवम् वर्तते। लक्ष्यतावच्छेदकम् अनेकमिति नैयायिकानां गौरवम्। तद्वद् वैयाकरणानां शक्यतावच्छेदकत्वे गौरवम् अस्तु। शक्यतावच्छेदकत्वे लक्ष्यतावच्छेदकत्वे वा गौरवं सर्वत्रापि तुल्यमेव।

नैयायिकानामयमपरः पक्षः, पचति इत्यस्य पाकं करोति इति विवरणं दृश्यते। तत्र कृञ् धातोः यत्नः अर्थः। अतः यत्नः एव धात्वर्थः इति। इदमपि न युक्तम्। यत्नः चेतनेष्वेव इति पूर्वमुक्तम्। रथः गच्छति इत्यस्य रथः गमनं करोति इति विवरणं दृश्यते। तत्र अचेतने रथे यत्नत्वाभावेऽपि कृञ् धातुना विवरणं करोति। अतः कृञ् धातोः यत्नार्थकत्वं नास्ति। तस्य यत्नार्थकत्वाभावे च कृञ् धातुना विवरणं करोति इत्यतः धातोः यत्नार्थकत्वं वक्तुं न शक्यते।

एवं नैयायिकमतं निरस्य पुनरपि फलमेव धात्वर्थः इति वदन्तं मीमांसकं प्रति उच्यते – यदि व्यापारो न धात्वर्थः तर्हि घटं भावयति इतिवद् घटो भवति इत्यत्रापि द्वितीयापत्तिः। यतो हि फलमात्रं धात्वर्थं वदतः मीमांसकस्य धात्वर्थफलाश्रयत्वं कर्मत्वम्। घटो भवति इत्यत्र भू धातोः उत्पत्तिः अर्थः। उत्पत्तिरेव फलम्। तदाश्रयत्वञ्च घटे वर्तते इति घटस्य कर्मत्वापत्तौ द्वितीयापत्तिः। अत्र उत्पत्तिं प्रति

घटस्य कर्तृत्वात् कर्तृसंज्ञया कर्मसंज्ञायाः बाधात् न द्वितीया इति वक्तुं न शक्यते। चेतनाचेतनसाधारणस्य कर्तृत्वं मीमांसकमते वक्तुं न शक्यते। एवञ्चेत् कृत्याश्रयत्वं कर्तृत्वम्, कारकचक्रप्रयोक्तृत्वं वा कर्तृत्वम् इति स्वीक्रियताम् इति चेत् तदपि न युक्तम्। कृत्याश्रयत्वम् इत्यस्य धात्वर्थफलानुकूलव्यापारस्य आश्रयत्वमित्यर्थः। तत्र उत्पत्तिरूपफलानुकूलव्यापारस्य घटे असत्वाद् तस्य कर्तृत्वं नास्ति। कारकाणां चक्रं सकलकारकम्। तत्प्रवर्तकत्वञ्च प्राणिनामेव भवतीति तदपि घटे नास्ति। किञ्च धात्वर्थफलानुकूलव्यापाराश्रयत्वम् इतरकारकेष्वपि वर्तते इति तत्र अतिव्याप्तिरपि स्यात्। एवञ्च सर्वथा घटो भवति इत्यत्र घटस्य कर्तृत्वं दुर्लभम्। अतःकर्मसंज्ञायां द्वितीयापत्तिः। वैयाकरणमते तु भूधातोः उत्पत्तिरूपफलं उत्पत्त्यनुकूलव्यापारश्च अर्थः। तथा च तादृशव्यापाराश्रयस्य घटस्य कर्तृत्वात् कर्तृसंज्ञया कर्मसंज्ञायाः बाधात् न द्वितीयापत्तिः।

धातूनां सकर्मकत्वाकर्मत्वविभागः उच्छिन्नः स्यात् इति द्वितीयो दोषः। स्वार्थफलव्यधिकरणव्यापाराश्रयत्वं स्वार्थव्यापारव्यधिकरणफलाश्रयत्वं वा सकर्मकत्वम्। तत्र स्वशब्देन धातुः गृह्यते। तथा च फलव्यापारयोरुभयोः धातुवाच्यत्वे सत्येव एषः विभागः सङ्गच्छते। यथा देवदत्तः पचति इत्यत्र फूत्कारादिव्यापारः देवदत्ते वर्तते। तद्भिन्नाधिकरणे तण्डुले विक्लित्तिरूपं फलं वर्तते इति पच् धातोः सकर्मकत्वम्। देवदत्तः तिष्ठति इत्यादौ तु फलं व्यापारश्च देवदत्ते एव वर्तते इति स्थाधातोरकर्मकत्वम्। अत्र केनचिद् एवमुच्येत -सकर्मकत्वप्रकारकप्रमात्मकज्ञानविषयीभूतान् अर्थात् प्रयोगे सकर्मकत्वेन प्रसिद्धान् पच्यादीन् सर्वान् पठित्वा एतदन्यतमत्वं सकर्मकत्वम् इति। तदपि न युक्तम्। एकानुपूर्वीविशिष्टस्यैवार्थभेदेन सकर्मकत्वाकर्मकत्वदर्शनाद्। यथा वह् धातुः प्रापणार्थं सकर्मकः- भारं वहति। स्यन्दनार्थं तु अकर्मकः- नदी वहति। अत एव फलमात्रस्य धात्वर्थत्वे कृञ् धातोः अकर्मकतापत्तिः प्रतिपाद्यते – कृजोऽकर्मकतापत्तेर्न हि यत्नोऽर्थ इष्यते इति। तस्यायमर्थः – व्यापारस्य अवाच्यत्वे फलमात्रं धात्वर्थः स्यात्। तथा सति करोति इत्यादौ फलस्थानीययत्नमात्रस्य धात्वर्थत्वं स्यात्। एवं सति

यती प्रयत्ने इति धातुः यथा अकर्मकः तद्वद् कृञ् धातोरपि अकर्मकत्वं स्यात्। अत्र कारिकायां यत्नशब्देन फलस्थानीयः यत्नः उच्यते। कृञ् इति धातुमात्रोपलक्षणम्। एवञ्च यदि व्यापारो न धात्वर्थः तर्हि स्वार्थफलवाचकत्वं सकर्मकत्वम् , स्वार्थफलवाचकत्वं अकर्मकत्वम् इति उभयोरपि लक्षणं समानं स्यात्। तेन च सर्वेषां धातूनां सकर्मकत्वम् अकर्मकत्वं वा स्यात्।

एवं मीमांसकं प्रति कृजोऽकर्मकतापत्तेः इति प्रतिपाद्य नैयायिकं प्रत्यपि स एव दोषः प्रतिपाद्यते। प्राचीननैयायिकानां मते यत्न एव धात्वर्थः। तथा च फलस्य अवाचकत्वाद् कृञ् धातोः अकर्मकत्वं स्यात्। फलांशस्य अवाच्यत्वे व्यापार एव धात्वर्थः स्यात्। एवं स्थितेऽपि पूर्वोक्तरीत्या सकर्मकत्वाकर्मकत्वविभागः न स्यात्। कृजादौ लक्षणया सकर्मकत्वव्यवहारः इति वक्तुं न शक्यते। लक्षणया तथा व्यवहारेऽपि प्रधानकर्मत्वाभावाद् कर्मणि द्वितीया इति द्वितीया न स्यात्। तीरे गङ्गापदस्य भाक्तत्वेऽपि तेन स्नानादिकार्यं कर्तुं न शक्यते। अस्मिन् पक्षे न हि यत्नोऽर्थ इष्यते इत्यत्र यत्नशब्दस्य व्यापारस्थानिकः यत्नः इत्यर्थः।

धातोः अर्थः फलमात्रमिति वदतां यत्नमात्रमिति वदताञ्च मते दोषदर्शनादुच्यते –

किन्तूत्पादनमेवातः कर्मवत्स्यात् यगाद्यपि
कर्मकर्तर्यन्यथा तु न भवेद् तद् दृशेरिव।।⁴

कृञ् धातोः अर्थः अत्रोच्यते। उत्पादनम् इत्यस्य उत्पत्तिरूपफलसहितः यत्नः इत्यर्थः। एवमर्थस्वीकाराद् कृञ् धातोः विषये कर्मकर्तरिप्रयोगः कर्मवत्कर्मणा तुल्यक्रियः इति कर्मवद्भावश्च सिद्ध्यति। तेन च सार्वधातुके यक् इति यगाद्यपि भवति। अन्यथा धातोः उभयवाच्यत्वाभावे दृश् धातोरिव कृञ् धातोरपि यगादि न सिद्ध्यति इति कारिकार्थः। दृश् धातोः दृश्यते घटः स्वयमेव इति कर्मकर्तरिप्रयोगः यथा न भवति तद्वद् कृञ् धातोरपि क्रियते घटः स्वयमेव इति कर्मकर्तरिप्रयोगः न स्यात्।

⁴ *Ibid.* कारिका 6

कृजादीनामिव जानाति इत्यादीनामपि सकर्मकत्वसिद्ध्यर्थं धातोः फलवाचित्वं वक्तव्यम्। अत्र विषयविशिष्टावरणभङ्गः फलम्। फलवाचित्वाभावे सकर्मकत्वं न भवति इति दोषः। तथा च क्रियते घटः स्वयमेव इतिवद् ज्ञायते घटः स्वयमेव इति प्रयोगः आपद्येत। तस्य समाधानमुच्यते –

निर्वर्त्ये च विकार्ये च कर्मवद्भाव इष्यते

न तु प्राप्ये कर्मणीति सिद्धान्तो हि व्यवस्थितः।।⁵

निर्वर्त्ये विकार्ये च कर्मवद्भावः इष्यते। प्राप्ये कर्मणि तु न इष्यते इति सिद्धान्तः व्यवस्थितः हि इत्यन्वयः। ईप्सितं कर्म , निर्वर्त्ये, विकार्ये, प्राप्यम् इति त्रिप्रकारेण वर्तते। यत्र क्रियाकृतविशेषः कर्मणि दृश्यते, तत्र निर्वर्त्ये विकार्ये चेत्युभयम्। काष्ठं छिनत्ति इत्यादि निर्वर्त्यस्योदाहरणम्। सोमं सुनोति इत्यादि विकार्यस्योदाहरणम्। तत्र उभयत्रापि कर्मवद्भावः भवति। कर्मणि क्रियाकृतविशेषस्य अनुपलभ्यमानत्वे प्राप्यं कर्म। तत्र कर्मवद्भावः नास्ति। अयं घटः केनापि दृष्टः अथवा ज्ञातः इति, अयं ग्रामः केनचिद् गतः इति वा घटग्रामादिदर्शनेन अवगन्तुं न शक्यते। अतः तयोः प्राप्यकर्मत्वाद् कर्मवद्भावः नास्ति। काष्ठं छिनत्ति , सोमं सुनोति इत्युभयत्रापि क्रियाकृतविशेषः उपलभ्यते इति तयोः प्राप्यत्वं न। अतः तत्र कर्मवद्भावः भवति। एवञ्च धातोः फलवाचकत्वेऽपि ज्ञायते घटः स्वयमेव इत्याद्यापत्तिरूपः दोषः नास्ति।

अपि च धातूनां फलवाचकत्वाभावे त्यज् गम् इत्येतयोः पर्यायतापत्तिः स्यात् खलु इति शङ्का उदेति। यतो हि व्यापारः एव धात्वर्थः इति स्वीक्रियते तर्हि पूर्वदेशविभागरूपव्यापारस्य तुल्यत्वाद् एतयोः धात्वोः पर्यायतापत्तिः। अत्रायं संशयः – यद्यपि धातोः फलवाचकत्वं नास्ति तथापि फलस्य उपलक्षणमस्तु। उपलक्षणत्वञ्च अशक्यत्वे सति शक्यव्यावर्तकत्वम्। तथा च पूर्वदेशविभागवद् उत्तरदेशसंयोगस्यापि सत्त्वाद् तयोः पर्यायत्वं नास्ति। तत्रेदं समाधानम्- उपलक्षणत्वेन उत्तरदेशसंयोगः यदि

⁵ *Ibid.* कारिका 7

गम् धातौ स्वीक्रियते तर्हि तद् त्यज् धातावपि स्वीकर्तुं शक्यते इति उभयोः तुल्यार्थत्वाद् पर्यायतापत्तिः। फलांशस्यापि धातुवाच्यत्वे तु त्यज् धातुविषये फलस्याभावाद् गम् धातुविषये तु तत्सत्त्वाद् तयोः पर्यायतापत्तिः न भवति। एवञ्च सकर्मकाणामपि धातूनां फलवाचकत्वम् आवश्यकम्। भू सत्तायाम् इत्यनुशासनाद् अकर्मकाणां फलवाचकत्वं निर्विवादमेव। अत एव द्वर्थःपचिः इति भाष्ये उक्तम्। तस्यायमर्थः – विहृत्तिः, तदनुकूलव्यापारश्च पचेरर्थः। तण्डुलान् विहृदयन् ओदनं निर्वर्तयति इति। तथा च धातोः फलावाचकत्वे सति इदं भाष्यम् असङ्गतं स्यात्।

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Padārthabodha and Vākyārthabodha in Ancient Indian thoughts:

Dr. Lakshmi C¹

The land of Bharata is immortalised as the unending receptacle of unique spiritual and cultural tradition. The basement of this glorious hierarchy is nothing other than our blessed Vedas and related *Śāstras*. The literature, philosophic and other works ensued from the spring of Vedas have converted this legacy into a broad and dense reality. The glorious container of knowledge, which is characteristically Indian, has been transferred from generation to generation on the wings of a well-planned system of education. At a time when there were no books for learning, knowledge got transferred for the purpose of memory and practical application, with the help of this unwritten methodology of transaction. The strategies employed by the *Ācāryas* to impart Padārthabodha and vākyārthabodha are referred to here briefly.

Padārthabodha (Word meaning association):

The ancient stream of Indian thoughts possessed clear awareness regarding various means by which diction communicated its meaning. The attributes related to diction meaning had been highlighted convincingly in the Sanskrit works of ancient and medieval India, encompassing the areas like *Mīmāṃsā*, *Nyāya*, *Vaiśeṣika*, *Vyākaraṇa* and *Vimarśana*.

Padajñānam Tu Karaṇam Dvāram Tatra Padārthadhīḥ |

Sābdabōdhah Phalam Tatra Śaktidhīḥ Sahakāriṇī ²

Eight means have been prescribed for realisation of the exact meaning of words:

Śaktigrahaṃ Vyākaraṇōpamāna Kōśāptavākyād Vyavahārataśca |

Vākyasya Śēṣād Vivṛtērvadanti Sānnidhyatah Siddhapadasya Vṛddhāḥ || ³

¹ Assistant Professor, Department of Sanskrit, Payyanur College

² Nyaya Siddhanta Muktaivali, 81, P: 291

³ Ibid, Sabdakhandam, P: 296, Kavyaprakasam, 2.10, P:

Meanings of the words can be comprehended at first impulse through the systems of *Vyākaraṇa* (Grammar), *Upamāna* (Comparison), *Kōśa* (Dictionary), *Āpthavākya* (The word of the learned and the right person), *Vyavahāra* (Communication), *Vākyaśeṣa* (After the vedic sentence), *Vivaraṇa* (Explanation) and *Prasiddha Pada Sānnidhya* (The presence of a familiar word). The major part of our knowledge consists of sound awareness. Knowledge of sound is considered to be the science of learning itself by experts. “*Śāstram Śabda Vijñānāt Asannikṛṣṭe Arthavijñānam*”⁴ The above mentioned sources are illustrated below.

Vyākaraṇa :

Vyākaraṇa is highly helpful in learning a language easily and correctly. It is the source of learning about *Dhātu* (root), *Pratyaya* (Suffix) and *Niṣpannarūpa* (Diction). Sound is categorized as *Sadoṣa* (diffeective) and *Nirdoṣam* (flawless) *Vyākaraṇa* is the science of differentiating between *Suśabda* (grammatically correct) and *Apāśabda* (grammatically incorrect). It gives the basic culture to a word “*Samskāreṇa Yadhā Hīnām Vācamarthāntaram Gatām*”. Experts opine that the *Vyākaraṇa śāstram* contributes greatly to meaningful comprehension. “*Samskāravatyēva Girāmanīṣṭ*”⁵ The expression of Kālidāsa is very relevant here. The Science of *Vyākaraṇa* provides the following formula for identifying the meaning of a word ‘*Dakṣasyāpatyam Pumān Dākṣīh*’. Here, the suffix ‘*iñ*’ is ordained by the *sūtra* (aphorism) “*Atah iñ*”. Accordingly this word acquires the meaning son of *Dakṣa*, as per *Vyākaraṇa Śāstra*. In ‘*Pach-pāke*’, the meaning of the root ‘*Pach*’ is fixed as ‘cooking’ by Grammar. The suffix ‘*ṇval*’ or ‘*aka*’ means doer. Therefore the word ‘*pācaka*’ means one who cooks (cook)⁶

Upamana (Inference):

It is the means of acquiring knowledge through perception and information about an object from previous description. Inference is considered to be the instrument of valid knowledge by both *Mīmāṃsakas* and *Naiyāyikas*. The *Amarakōśa* looks at *Upamāna*⁷ as the names that stand for similarity and

⁴ Sabarabhasyam, P: 105

⁵ Kumarasambhavam

⁶ Sahityadarpanam, 2. P:37

⁷ Amarakōśa P. 662

equality of objects the *Sāhityadarpaṇa* describe *Upamāna* as *Sādriśyajñānam*⁸ (identical knowledge).

Eg : *Gavaya* is an animal similar to cow. Such a one locates the meaning of *Gavaya* in something that looks like cow. Here the meaning is assessed through similarity of appearance. The *Nyāyasidhānta Muktaṅgalī* states thus:

Grāmīṇasyah Prathamatah Paśyatō Gavayādikam
Sādrśyadhīrgavādīnām Yā Syāt Sā Kāraṇam Matam
Vākyaṛthasyātidēśasya Smṛtivyāpāra Ucyatē
Gavayadi Padānām Tu Śaktidhīrupamāphalam.⁹

Kōśa (Dictionary):

The *Kōśa* or the dictionary refers to the essential science which contributes to the solid existence of language. They provide with the meaning and explanations of diction or terms. They are the breath and soul of any language. There are many *Kōśagranthas* in the Sanskrit language. They help in the meaningful awareness of words and their practical application. They describe the secondary meaning of certain terms too. For example, the word '*Marutvān*' gets the dictionary meaning as, "*Indrōmarutvān Maghavo...*". On search for the synonyms of *Marutvān* we get the meaning '*Indran*' also for it.

Āptavākyaṃ (The word of the learned and the right person):

The meaning of the sound is comprehended through the precise skill of presentation of the right exponent. '*Āptastu Yathārtha Vaktā*'.¹⁰ The views of Patañjali is '*Āpto Nāma Anubhavēna Vastutattvasya Kārstnyēna Niścayavān Rāgādivasādapi Nānyadhāvādī Yah Sah Āptah*'.¹¹ *Āptavākyaṃ* says that the meaning of a particular word is sensed out from the explanation given to it by a learned person. '*Āptōpadeśasāmardhyād*'.¹² For example: The one who is ignorant of the term *Aśva* gets its meaning from the learned one who shows him a horse and explains it to be a horse '*Ayamaśvaśabdavācyah*'. This system

⁸ Sahityadarpanam, 2. P.37

⁹ Nyaya Siddanta Muktaṅgalī , Upamana Khanda, 77-80, P.288.

¹⁰ Viswanathakavirāja, Sahityadarpanam , P.10

¹¹ Viswanathakavirāja, Sahityadarpanam vyakhya – 2 P.36.

¹² Nyaya Soothra 2.1.52

of learning words is the fundamental step in the acquisition of any language. It is very common that those children who have no linguistic capability are trained by showing them various objects like crow, cat, goat, hen etc. This gives us the impression that acquisition of vocabulary is essential in the learning of a language.

Vyavahārajñāna (knowledge through interaction):

The one who learns things through the words of scholars acquires the skill of application through effective interaction. The most fruitful means of learning words and their meaning is *Vṛddhavyavahāram* or listening to the sayings of a learned and aged man. It is classified by Nāgēśa Bhatta,¹³ the Grammarian and Jagadīśa Tatkālankāra, the *Naiyāyika*. According to them *Vyavahārajñāna* or interactive expression is the extreme point of knowledge acquisition. Its significance is explained so: ‘*Nacātra Vṛddhavyavahāramuktivā Anyatkāraṇamupalabhāmahē*’,¹⁴ as quoted by Dr. N.V.P. Unittiri. Gangesaopadhaya opines of ‘*Sankētasya Grahah Pūrvam Vṛddhasya Vyavahāratah*’ in the *Śabdaśakti Prakāśika* (P.103) and ‘*Vṛddhavyavahārādēva Sarvēṣām Ādyāvyutpattih*’ in the *Tattvacintāmaṇi*.¹⁵ For Example: Uttama Vṛddhēna Madhyama Vṛddhamuddīśya Sankētamavatārayati.¹⁶ On the old man’s saying- when giving direction to the middle aged man -“bring the cow”- the child, having observed the man to whom the order was given by his senior, employing himself in bringing the cow; determines, first that the meaning of this sentence was fetching of a body possessing a dewlap ,&c.” and afterwards, *Avāpōdvāpābhyām* through the insertion and omission of the portions of the sentence “bring the cow” which he has yet understood only in the lump, in such other sentences heard by the child as “fasten the cow” –“bring the horse” etc, he ascertains the convention that the word “cow” shall mean “the thing with a dewlap &c” and the word “bring” shall mean “fetching”. This is the common way through which children generally learn the use and practical application of language. This methodology is natural. The opinion of Katyāyaṇan about words and

¹³ Nagesabhatta, Paramalaghu Manjusha, P.64.

¹⁴ Brhati, P.258

¹⁵ Gangesa Upadhyaya, *Tattvacintāmaṇi*, Vol.4, Sec. 2 P.46

¹⁶ Viswanathakaviraja, *Sahithyadarpanam*, P35.

meanings is also relevant here that sense is often derived from the effective utilisation of words.

Vakyaśesa (After the vedic sentence):

If ever any doubt arises about the words used in Vedic mantras, the meaning is derived only after listening to the remaining portion of it. Jaimini Mahārṣi explains it effectively as ‘*Sandhigdeṣuvākyaśeṣāt*’.¹⁷ For example, in the expression ‘*Yavamayaścarurbhavathi*’,- The term *Yava* implies *Dīrkhasūkam* (paddy) when used by Āryans and ‘*Kaṅkau*’(corn) when it is used by the *Mlēcchās* or non- Āryans. In case of doubt the entire *śloka* has to be focused on:

Yatrānyāh Ōśadhayō Mlāyantē
Athaitēmōdamānā Ivōttiṣṭanti
Vasantē Sarvasasyānām Jāyatē Patraśādanam
Mōdamānāśca Tiṣṭanti Yavāh Kaṅśāśālinah

This makes it clear that corn cannot exist in spring season and so the object that remains without shedding leaves is *dīrkhasūka* itself.

Vivṛti (Commentary):

Whenever doubt arises with regard to the meaning of a word, it has to be fixed on the commentary of the interpreter. Patañjali explains the relevance of commentary in the *Mahābhāṣya* as: ‘*Vyākhyānatō Viśeṣapratipattih*’.¹⁸ It involves the method of clarifying doubt through contextually relevant meaning. Example is the expression, ‘*Śaktih Kavitva Bijarupa Samskāra Viśeṣa*’, the meaning of *Śakthi Padam* has to be obtained as traits of culture from situational interpretations. From the explanation ‘*Ghaṭōsti-Kalaśōsti*’, the term ‘*Ghaṭa*’ attains the meaning of ‘*kalaśam*’.

Siddhapadasānnidhyam (The presence of a familiar word):

The presence of familiar words also helps in the comprehension of meanings. For eg: ‘*Sahakāratarau Pikaḥ Routi*’, provides with the sense as singing melodiously from sweet mango tree due to the presence of the word ‘*Sahakāratarau*’ (mango tree). So, the word ‘*pika*’ gives the sense of ‘cuckoo’. Ancient exponents make it clear where to focus meaning after the effective

¹⁷ Jaimini Mahārṣi, *Mīmāṃsāsūtram*, 1.4.24

¹⁸ Patanjali, *Mahābhāṣyam* vol. 1 p.42

explanation of *Abhidhāvyāpāra* and *Śaktigrahōpāya*. ‘*Sankētō Grhyatē jātau Guṇadravya Kriyāsu Ca*.¹⁹

A Convention whereby the expressed meaning of a word is settled accepted, by men among themselves, in regard to kinds, qualities, things and action.

Here Viśvanāthakavirāja is seen to have accepted the view of Patañjali himself, ‘*Sankētitaścaturbhēdo Jātyādir Jātirēva Vā*’²⁰

It is so explained by Mammatabhatta in the *Kāvyaparakāśa* too. The *Mīmāmsakas* accept ‘*Jāti*’ (universal) only.

‘*Anēkārthasya Śabdasya Vācakatvē Niyantritē Samyōgādairavācyārthadhīkṛtyāpṛtirañjanam*’²¹

When a word having several primary meanings has the range its denotation restricted by ‘connection’-etc., if there appears the cognition of a meaning other than the denoted one, that function which brings about this cognition is suggestion.

‘Context’ determines the accurate meaning of words. The meaningful concept of Vedic *mandras* and material communication can be usefully discerned through the idea highlighted its meaning or objective, its utility value, the context of use, lingam or hint from other sources, *Aucitya* (propriety), *Kāla* (time), *Dēśa* (place) and *Svara* (tonal quality). In certain context the use of ‘*Śakāra*’ instead of ‘*Sakāra*’ or ‘*Ṇakara*’ instead of ‘*Nakara*’ also becomes helpful in comprehending sense or meaning. In other context *Samāsa* also becomes helpful in the identification of meaning – difference. For eg: the compound word ‘*Kṛṣṇasarpa*’ refers to black cobra and ‘*Kṛṣṇah Sarppah*’ gives the sense of a snake in black colour only. Similarly the expressin ‘*Dēva Priyah*’ communicates the sense of being favourite to Dēvas, whereas ‘*Dēvānām priyah*’ gives the plain meaning as stupid only. *Dāsyāh Putrah* is an ominous expression but *Dāsīputraha* refers to the son of a servant- maid only. This concept, as explained in the ancient work the *Bṛhaddēvata*, is further quoted by Dr. N.V.P. Unittiri in his work the *Śabdārthasidhānta* (2009, P.32). Bhartṛhari defines context in the *Vākyapadīyam* as follows:

Vākyāt Prakaraṇadarthāt Aucityāt Dēśakālatah

¹⁹ Viswanathakaviraja, *Sahityadarpanam*, P:37

²⁰ Mammatabhatta, *Kāvyaparakāśa*, P:39

²¹ Ibid, 2.19, P:37

*Śabdārthāḥ Pravibhajyantē Na Rūpādēva Kēvalāt
Samsargō Viyōgaśca Sāhacaryam Virōdhitā
Arthah Prakaraṇam Liṅgam Śabdasyānyasya Sannidhi.
Sāmrthyamaucitī Dēśah Kālō Vyakti Svarādayah
Śabdārthasyānavacchēdē Viśeṣa Smṛtiḥetavah.*²²

During doubtful situations, meaning has to be ascertained through any of the eight methods known as: *Samyōgah* (connection), *Viprayōgah* (disjunction), *Sāhacarya* (association), *Virōdhitā* (enmity), *Arthah* (use) *Prakaraṇa* (context), *Liṅga* (peculiarity), *Śabdasyānyasya sannidhi* (proximity of another word), *Sāmarthya* (capacity), *Aucitya* (propriety), *Dēśa* (place), *Kāla* (time), *Vyakti* (gender), *Svarādaya* (accent and so forth). These conditions that serve to bring about the idea of the particular meaning of a word, when there is an uncertainty as to its actual meaning in a particular context;-and it is in advance with this that one particular meaning, out of a number of meanings of a word, is understood to be intended, in each of the following expressions respectively.²³

Śābdabōdha / Vākyaṛthabōdha (Verbal Comprehension):

Verbal comprehension is different from the meaning of individual words. Verbal comprehension necessitates the conjoining of diction -meanings with the relevance of the situations in which they are used. In this word meaning is derived from its utterance itself. Some argue that verbal comprehension is the information that is gathered outside the meaning of individual words. But *Naiyāyikas* do not agree to this concept. The meaning of word is available from its utterance of sound itself. But verbal comprehension is something apart from this. Expectancy is one of the greatest contributions to linguistics offered by ancient and medieval India. This treatise has been introduced by *Mīmāṃsakas* in order to explain the assimilation of various words in sentence construction. ‘*Vākyaṃ Syād Yōgyatākāmḥāsattiyuktah Padōcchayah*’.²⁴ Visvanāthakavirājan explains it as such: It is equally highlighted in the *Bṛhaddevata* too. The *Vākyasvarūpam* explains in the *Vākyaḥpadīyam* as:

Sākāmḥsāvayavam Bhēdē Paramākāmḥṣa Śābdakam

²² Bhartrhari, *Vakyapadiyam*. 2.314-316. P: 125&127

²³ Mammatabhatta, *Kavyaprasakha*, 1980, P.35-37.

²⁴ Viswanathakaviraja, *Sahityadarpanam*, P.30

Karma Pradhānam Guṇavadēkārtham Vākyamiṣyatē .²⁵

It pertains to the idea that the meaning of a sentence is obtained in its fullness through the co-ordination of the words used in it and also on the basis of expectancy. Later on concepts like *Āsaktti or Sannidhi* (Proximity) have been incorporated to this by *Mīmāsakas*. They refer to the co-relation of words in sentence as follows:

‘*Ākāmṣā Sannidhānam Ca Yōgyatā Cēti Ca Trayam*’²⁶

Such a move had been tried first by *Mīmāmsakas*. They express their opinion about the meaningfulness of rare sentences as follows:

*Gurustāraṇārthasya Tatrādhyāhāramicchati
Buddhi Sannidhimātrēṇāpyanvētiti Duraśayah*²⁷

It means that it is essential to adopt the necessary meanings of words in relevant contexts. The meaning of a sentence is termed as “*Tālparyam*” (Its implication or suggestive meaning) by *Mīmāsakas*. It is available through six indicators, without referring to either the speaker or the listener.

“*Upakramōpasamhārauvabhyāsāpūrvatā Phalam
Arthavādōpapattiśca Liṅgam Tātparyamucyatē*”²⁸

Here *Abyāsa* refers to the repetition of the main subject. *Upakramōpasamhāra* is the congruity between the introduction and conclusion. *Apūrvatā* refers to the newness of the topic. *Phalam* is the desirable outcome. *Arthavādādam* refers to the opinions that ensue from the main topic. *Upapatti* indicates the arguments supporting the main topic.

This concept of *Mīmāmsakas* is highlighted in the *Kāvya prakāśa* by Mammācārya ‘*Tātparyārthōpi Kēśucit*’.²⁹ The adopted view of Naiyāyika is ‘*Padasamūhō Vākyārthasamāptau*’ (Nyayasūthra). Nāgeśabhatta in the *Paramalaghumanjūṣa* argues that meaning has to be comprehended through the addition of the *Vākyāśeṣa* (remeaning part of sentence) named *samartha*.

²⁵ Bhartrhari, *Vākyapadīyam*, 2.4 P.6.

²⁶ Kumarilabhatta, *Tandravarttikam* vol.I, P. 455

²⁷ Melpattur Narayanabhatta, *Manameyaodayam* 1.99, P.103.

²⁸ Gautama, *Nyayasūthram* P.714.

²⁹ Mammatabhatta, *Kavyaprakasa*, 2.5, P:34

Abhihitānvayavāda and Anvitābhīdhānavāda:

Two arguments are prominent in verbal comprehension. Sentence comprehension derives from the congruity of words used in it. According to Mammatacāryān Abhihitānvayavāda is ‘*Ākamṣāyōgyatā Sannidhivaśāt Vakṣyamāṇasvarūpāṇām Padārthānām Samanvayē Tātparyārthō Viśēṣavapurapadārthōpi Vākyārthah Samullasati*.³⁰ Further it is explained in the *Tantra Vārttika* also: ‘*Padārthaih Padavijñānair Vākyārthah Pratipadyatē*’.³¹ This theory explains that words refer to specific objects only. The comprehensive idea is obtained from the fusion of words. Kumārilabhata is of the opinion that verbal comprehension can be obtained through arriving at suggestive meaning or implication. According to Prabhākaraḡuru, *Vācyārthah* (denotation) itself refers to *Vākyārthah* (verbal comprehension). ‘*Vchyēva vākyārthah*’³²-‘Sentence is the basic unit of speech’, is the common statement in modern linguistics and it confirms to the concept of *Anvitābhīdhānavāda*. Semantics is one of the latest branches introduced in modern linguistics. Differences of opinion arose among western linguists related to learning expectancy. This has led to a number of deep studies run by great philosophers, logicians, psychologists, anthropologists, literary critics and so on. The learning outcome of these scholars and pedagogical exponents had emerged in the minds of the *Acaryas* of this land years and years back seems to be an amazing fact to everyone concerned.

³⁰ Ibid, P:34

³¹ Kumarilabhata, *Tandravarttikam*, P.445

³² Mammatabhata, *Kavyaprasa* P.35.

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The Prominence of the Word 'Devānāmpriyaḥ' in the Time-Determination of Kātyāyana

Dr. Midhun P.¹

Introduction: Popularly circulated factors

The effort has been made to determine the time of Pāṇini and Patañjali by the main scholars of the scriptures, seems lesser than that in the case of Vārtikakara Kātyāyana. Although while fixing the time of Pāṇini, the time of Kātyāyana, the author of Vārtikas is often taken. However, the time of Kātyāyana is either traditionally taken to be 4th century BC from the evidence of Kathāsaritsāgara, or on the basis of language change, in order to prove the desired period of Pāṇini, from 200 to 350 BC.

Prof. Max Müller, on the basis of Somadeva's Kathāsaritsāgara, places both the principals in the second half of the fourth century BC, considering Kātyāyana and Vararuci to be the same person and the contemporary of Pāṇini. Although he himself does not have a firm belief in the authenticity of the historical facts based on the Kathāsaritsāgara, from the background of the story, he believes that in the 12th century (the period of Kathāsaritsāgara) Kātyāyana was believed to be related to Nanda-dynasty. Thus Kātyāyana can be easily placed in the second half of the fourth century BC with the last Nanda-dynasty king Yogānanda, just before the establishment of the Maurya Empire of Chandragupta. While admitting the weakness of this tactic, he confirms it with another fact. In the first century AD, King Abhimanyu of Kashmir had invited some Brahmins to teach Mahābhāṣya in his kingdom. In the view of Prof. Müller, this much fame of Mahābhāṣya of Patañjali on Pāṇini and Kātyāyana, in the first half of the first century, extends the time of Kātyāyana to the fourth century BC.²

¹ Guest Faculty, Sree Sankaracharya University of Sanskrit, Regional Centre, Tirur

² A History of Ancient Sanskrit Literature, Pg. 216-217

On the basis of the last hundred years of researches, the 19th century-ideas of Prof. Müller, have been proved to be completely inauthentic. There is a huge gap of work between Pāṇini and Kātyāyana, it is now agreed upon. Prof. Gold Stacker proves that Pāṇini predates Kātyāyana on the basis of the changes occurred in the nature and meaning of words and the literary knowledge of both the masters.³ Prof. Muller acknowledges two generations of Śaunaka and Āśvalāyana between Pāṇini and Kātyāyana.⁴ Thus Kātyāyana's synchronicity with Pāṇini definitely proves to be inauthentic. Other parts of the story can be proved on the basis of any historical fact only if it is proved by other evidence. The fame of Mahābhāṣya in the first century may prove the extent of Kātyāyana's life, certainly not his time. Prof. Gold Stucker, in one of his works about Pāṇini, has given a detailed critique of the views of Max Müller.⁵ The time of Kātyāyana cannot be considered to be 350 BC after this tactful review. Prof. Gold Stacker propounds so much about Kātyāyana that he is certainly after Pāṇini.⁶

McDonnell in his book "A History of Sanskrit Literature" written at the end of the nineteenth century, reveals the possibility of Kātyāyana being in the third century, BC.⁷ Later, considering the time of Kātyāyana in detail, fixing Patañjali to 150 BC, and on the basis that there must have been a time difference between the three masters of grammar, fixes Kātyāyana in 250 BC and Pāṇini in 450 AD. McDonnell's view is based on the truthfulness of the interruption of time, but the time period itself is a fiction.

Dr. Ram Gopal has given a detailed thought about the period of Pāṇini and places him in 600–550 BC. On the power of language-change from the evidence of Keilhorn, McDonnell and other scholars, assuming the period of Patañjali as 150 BC, assuming considerable time interruption in Kātyāyana and Patañjali, he places Kātyāyana 200 years before Patañjali, i.e. 350 BC. He corroborates this view, according to Kathāsaritsāgara, Kātyāyana-Nanda-relationship, and with the views of the scholars like Max Muller, Bhandarkar

³ Pāṇini: His Place in Sanskrit Literature, Pg. 93-94

⁴ A History of Ancient Sanskrit Literature, Pg. 217

⁵ Pāṇini: His Place in Sanskrit Literature, Pg. 63

⁶ IBID. Pg. 66-67

⁷ Pg. 435

etc. Subsequently, Pāṇini is considered to be lived two centuries before Kātyāyana. In fact, from the views of Kathāsaritsāgara and correspondingly Max Müller etc., whose rational criticism had been done in the nineteenth century, this type of opinion was not confirmed rather, it is proved to be absurdity. On the basis of time-lapse, only the maturity of the masters can be proved. No other logic helps in reaching this '200 years'.

From the above discussion, two types of logic-sequence emerges clearly in the time-determination of Kātyāyana. Considering Kātyāyana as contemporary of Nanda from the evidence of Kathāsaritsāgara is not desired by any prudent scholar today. There is a clear interruption of time in the three masters of grammar. But, on the basis of language-change, to bind the proven time-interruption in a certain limit, one has to take shelter of any early and historical evidence.

The Vārtikas of Kātyāyana and their nature

There is a substantial time lag between Pāṇini and Kātyāyana. Sanskrit was the colloquial language at that time. As a result, by the time of Kātyāyana, many changes had taken place in him. These changed word-forms were getting out of the bounds of Pāṇinian grammar. By this time, Kātyāyana wrote Vārtika with the aim of making this Pāṇiniyan grammar, which had gained enough fame, according to the language. These may be called appendices or supplements to the sutras. In fact, change of language is the basis of all Vārtikas. The number of such Vārtikas is also not less, which cannot be called purely historical or linguistic. The nature of many Vārtikas is purely classical. On the basis of Parashara-Purana, it is said-

‘उक्तानुक्तदुरुक्तानां चिन्ता यत्र प्रवर्तते ।

तद्ग्रन्थं वार्तिकं प्राहुर्वार्तिकज्ञैर्मनीषिभिः ॥’

This nature of the Vārtikas proposed by Nageshabhatta seems expedient only. Four types of Vārtikas are (a) supplementary type, (b) problem-solving type (c) explanatory type, and (d) repudiating type.

The context of the Vārtika – ‘देवानांप्रिय इति च’

In the chapter of Aluk Samāsa (where the case endings of the former component words do not disappear), there are four sūtras in relation with the

genitive case. There, 'देवानांप्रिय इति च' comes under the sūtra 'षष्ठ्या आक्रोशे' (6.3.21). 'आक्रोश' means derogation. This particular Vārtika only says – 'The word 'देवानांप्रियः' also is to be included in the episode of 'षष्ठी अलुक्' (non-omission of the genitive case)'. But, the word does not have a derogatory or blasphemous meaning, and this feeling comes from the power of its meaning. If there was a sense of derogation in the meaning of the word, then it would have been derived from the sūtra itself, there was no need to write the Vārtika. It is clear from this context of Mahābhāṣya that this Vārtika is not a scientifically derived one. The word 'देवानांप्रियः' was prevalent in all the people in general and even though there was no sense of blasphemy in the meaning, the genitive case had not been omitted. Even though there is no sense of derogation in the meaning of this word, kośa granthas (the dictionary texts) indicate a famous meaning of this word - 'fool'⁸.

From the point of view of Sūtras, Vārtikas and usage, three options can be possible in relation to the word 'देवानांप्रियः' - (1) While making the sūtra 'षष्ठ्या आक्रोशे', Pāṇini did not pay attention to this word. (2) In the time of Pāṇini, the word had an indignant meaning. Later, this sense of derogation was removed from the meaning and Kātyāyana had to amend it by his Vārtika. (3) This word was not used in the time of Pāṇini. It was first used in the language during the period of Kātyāyana. At this time there was no sense of outrage in its meaning. Due to not being regulated by the existing sūtra, Kātyāyana wrote a supplementary Vārtika to the sūtra. It would be very relevant to know here that in the entire Saṁhitā-Literature, Brāhmaṇa, Upaniṣad and Vedāṅga texts, the word 'देवानांप्रियः' is not used as a single word anywhere. Therefore, the chances of the inattention of Pāṇini are greatly reduced. In order to accept the second option, the historical reasons for the change of the opposite meaning of this word have to be found again. In the absence of these reasons, the use of the word first in a blasphemous sense, then

⁸ Apte's Sanskrit-English Dictionary

in a normal sense and then again in a blasphemous sense would be almost a baseless speculation. Here the possibility can be more in favor of the third option, that is, during the time of Pāṇini, the word ‘देवानांप्रियः’ was not used. When its use started in the language, there was no sense of resentment in its meaning. In order to harmonize the lack of this meaning and the non-omission of the genitive case, a supplementary Vārtika had to be composed.

It may be said here, that the mere non-availability of the word in the available Vedic literature does not prove the absolute absence of the word at that time. It may be that, in those texts of that period, which have not been available till date, this word may have been used. Similarly, the possibility can also be expressed that in addition to the written texts, the word has been used in practice. In any case, it would be logical to say that in the time of the Sūtras, if this word was there, then it would be so secondary that it remained inexplicable even from the point of view of a conscious grammarian like Pāṇini. On the contrary, in the time of Kātyāyana, the word was so famous that an independent Vārtika was created for it. Masters of grammar never elaborate redundant words. Kātyāyana could have easily collected this word in the first Vārtika of this context. Certainly, because of the importance and fame of this word, he composed this independent Vārtika for it. On the basis of this whole discussion, it can be said that the period of Kātyāyana, the author of this Vārtika - ‘देवानांप्रिय इति च’, must be when this particular word ‘देवानांप्रियः’ started to be used in the language.

It is almost an indisputable and verifiable opinion that Patañjali, the author of Mahābhāṣya, took place in the middle of the second century BC. He remained mostly in North-East India. Probably here he composed the Mahābhāṣya while teaching the students. Kātyāyana was Dākṣiṇātya (from the south). Even if the south was considered immediately after the Mount. Vindhya, it must have taken some time for the Vārtikas of Kātyāyana on that side to gain such a fame, that they could become the main basis for the discussion of Mahābhāṣya, almost equivalent to the sūtras of Pāṇini. This was proved over time by the evidence of language-form-change. Keeping in view the possibility of opportunities for reconciliation between the people of the

region and the means of transport of the earlier century AD, this period has to be considered at least half a century. Thus, the period of Kātyāyana's period is fixed in 200-210 BC (nearly 50 years before the time of Patañjali).

Origin of the word 'Devānāmpriyaḥ'

In ancient Indian history, Maurya - Emperor Aśoka is the first to present authentic material, in the form of inscriptional monuments, about the history of his period. After Bindusāra, Aśoka became the overlord of the vast Maurya Empire in 273 BC. He was coronated probably four years later in 266 BC. Till date a total of 163 inscriptions of this emperor have been available. In most of his epigraphs, Aśoka refers to himself as the "Devānāmpriyaḥ Piyadasi Rājā". This was the complete royal name of Aśoka. But sometimes it is abbreviated by omitting one or more parts of this denomination. Out of a total of 163 inscriptions, in 137 he is referred to as "Devānāmpriyaḥ Piyadasi Rājā", 20 only as "Devānāmpriyaḥ", 4 as "Rājā Piyadasi" and only 2 as "Devānāmpriyaḥ Piyadasi Rājā Aśoka". Although there is no unanimity among scholars on which is his name in this entire consecration, most scholars consider "Aśokavardhana" to be the full name of this Buddhist king and "Piyasi" as the title. Whatever be the case, 'Devānāmpriyaḥ' was the royal degree of Aśoka.

No firm evidence has been available till date in this regard, when and why he took this degree. Aśoka conquered Kaliṅga in 260 BC, the ninth year of his reign. In Śīlāprajñāpana 13 (Rock Inscription), there is a vivid depiction of the troubles caused by the war on the people of Kaliṅga. The events of Kaliṅga-conquest and Buddhism-eclipse happened almost simultaneously. But the first event was not the cause of the second event⁹. The possibility has also been revealed in this subject that the root cause of Aśoka's adoption of Buddhism was his second wife Devī, when Aśoka was the viceroy of Bindusāra in Ujjain, he fell in love with her. Devī herself was greatly influenced by Buddhism. Due to this love, Aśoka got inclined towards Buddhism. Whatever the reason may be, the minor inscription of Brahma Giri gives definite information that for more than two and a half years he was only an ordinary worshiper. Later that he went to the Sangh and stayed with it.

⁹ Dr. Bhandarkar: Ashoka, Pg. 79

Accordingly, after that he became a monk. This did not hinder him in the discharge of his official duties. He began his monastic life by visiting the Bodhi tree. Simultaneously, there was a lot of distraction and indefatigable enthusiasm for preaching Dharma. About a year later, he himself began to wonder how much work he had done. Thus Aśoka's propagation begins from 257 BC after being fully initiated into Buddhism. The first minor Rock Inscription was written at this time. In this Rock Inscription, he calls himself only 'Devānāmpriyaḥ'. Therefore, it can be said with certainty that Aśoka had adopted this degree even before 257 BC.

The literal meaning of 'Devānāmpriyaḥ' is 'beloved of the gods'. According to the Āpastambha-Dharmasūtra (II. 7.16.1), gods and humans used to live together in the first world. In regardance with the solemnization of Yajña, the gods went to heaven and humans remained on earth. Men who perform sacrifices like gods, live with the gods. Aśoka's Dharma, prescribed for the common man, most of the Buddhist code of ethics. By this, the common man will be benefitted in the world, he will be compatible with the gods and Aśoka will be free from his duty. 'Devānāmpriyaḥ' has stored all these expressions in his words. Being dear to the deities is an indicator of their importance. Aśoka might have considered himself as 'Devānāmpriyaḥ', at least for the reason that he was propagating the Dharma or the code of conduct.

It is almost clear that, after 260 BC, when Aśoka's heart was loathing war and turning to Buddhism, and before 257 BC, when he determined his duty as a result of this change, he When he had started converting into work, then according to his mental state, he assumed this 'Devānāmpriyaḥ'. Nothing can be said authentically about where he took this word from as it is so clear that the Sanskrit form of this word 'देवानांप्रियः' is not used anywhere in the Saṁhitā-Literature, Brāhmaṇa, Upaniṣad and Vedāṅga literature. Even in the Buddhist texts from the 3rd century BC to the 5th century BC, this word seems not found.

At this stage it would not be quite baseless to imagine that Aśoka himself coined the word for himself. It would not be inappropriate to mention here that there was a tradition in that period to possess such a degree according to one's virtues or conduct. Nanda assumed the title of 'Mahāpadma'.

Vāsavadatta's father, Pradyota, the ruler of Ujjayin, was called 'Mahāsenā' because of his military might. In the eighth inscription of Shahbaz Gadhi, Aśoka refers to his ancestors as 'Devānāmpriyāḥ'. From this Ray Chaudhuri, Romila Thapar etc. have deduced that the earlier kings also had this title. But here it seems more likely that Aśoka himself, being respectful, is using this verse for them. Aśoka must have adopted this degree as a state title in the sense of 'His Majesty'. Some of Aśoka's contemporaries or later kings must have adopted this verse. It is known from epigraphic records that the ruler of Lanka, Tissa of Dīpa dynasty, is also mentioned several times by this name. Probably all such kings have been influenced by Buddhism through Aśoka, because of doing the same enterprises as Aśoka in their respective areas.

Thus it is seen that, in the third quarter of 3rd century BC, the third century B.C. By the end of the extended Maurya Empire, 'Devānāmpriyaḥ' had become a popular title of Aśoka which had become almost his own name. In this way, it would not be absolutely baseless to think of 'Devānāmpriyaḥ' as almost Aśoka at that time. After the death of Aśoka in 232 BC, Daśaratha became the overlord of the eastern administration of the Maurya Empire¹⁰. He was the grandson of Aśoka. He was also a believer in Buddhism and Aśoka's propagation of Dharma. He also got three cave inscriptions engraved in the same tradition of Aśoka. In these writings, he has also called himself 'Devānāmpriyaḥ'. Daśaratha ruled for eight years. After this, no other evidence has come to the fore about whether any other king of the decaying Maurya Empire has adopted this degree. Thus, from the point of view of time, from 257 BC to 224 BC, for about 33 years, the word 'Devānāmpriyaḥ' mostly took Aśoka and in terms of meaning 'Majesty', 'Rajādhirājā' etc.

Conclusion: Conforming the Period and Justifying the Vārtika

The language of Aśoka's inscriptions is neither pure Pālī nor any distorted form of Pālī. Not all inscriptions even have the same language. These various articles were written in different regional dialects prevalent at that time. The word 'देवानांप्रियः' is also found in the forms 'देवानांपिय', 'देवानांपियः', 'देवनपियः' etc. Instead of 'पिय', 'प्रिय' has also been available in many

¹⁰ Dr. Romila Thapar: Ashoka and the Decline of the Mauryas, Pg. 196

articles. Its Sanskrit form will be 'devanam dear'. Like the post 'Priyadarśī' this too is a single word. The title, verse or name cannot be in the form of a sentence but can be in the form of a single word. Thus, starting around 257 BC, through the inscriptions of Aśoka, this word, as a whole united word, became widely known in Sanskrit for a decade or two. Being a degree of Aśoka, at this time, the possibility of any kind of resentment in the meaning of this word cannot even be possible. The word was a compound and there was also a षष्ठी inflection in it. The justification of this word could have been caused only by sūtra 'षष्ठ्या आक्रोशे' (6.3.21). But it was inconsistent from the point of view of meaning. This inconsistency of the sūtra was removed by writing Vārtika in this regard. In spite of this, the षष्ठी inflection remained in the word and there was no sense of resentment in the meaning. As a result, Kātyāyana wrote this Vārtika in the sixth or fifth decade of the third century BC, this possibility seems logical.

For a moment, if it is to be assumed that this word was present in the language even before Aśoka, then it has to be accepted that it became famous only after being accepted by Aśoka in the form of a degree. It is worth noting here that if this word has been common, Kātyāyana would have collected it with the words of the first Vārtika. Instead of writing 'षष्ठीप्रकरणे वाग्-दिक्-पश्यद्भ्यो युक्ति-दण्ड-हरेषूपसंख्यानम्', there was no difficulty in keeping the Vārtika in this form - 'षष्ठीप्रकरणे वाग्-दिक्-पश्यद्-देवेभ्यो युक्ति-दण्ड-हर-प्रियेषूपसंख्यानम्'. The second Vārtika- 'आमुष्यायणामुष्यपुत्रिका' is different because of the taddhita(secondary)-suffix-derived words. The next Vārtika is 'शेष-पुच्छ-लाङ्गूलेषु शूनः संज्ञायामुपसंख्यानम्'. Here also, it has been kept apart from being the noun of sages. The word- 'दिवोदासः' derived by the Vārtika-'दिवश्च दासे' was also the name of a king. If 'Devānāmpriyaḥ' was the name of such a minor person, then these two can also be combined in just one Vārtika. But 'Devānāmpriyaḥ' was neither purely a name nor a common word. It was a royal degree of Emperor Aśoka and he used it almost like his name.

Kātyāyana emphasized the importance of the word. For this reason, independent Vārtika was written.

It is certain that 'Devānāmpriyaḥ' became very famous only after becoming the title of Aśoka. In this way, even if some possibility is there for this word of being before Aśoka, the pre-limit of the time of Kātyāyana seems to be logical only in the middle of the 3rd century BC. So it seems prudent to say, Kātyāyana was a contemporary of Aśoka around 250 BC. The scholars like Dr. Keith and McDonald also place Kātyāyana in this period. There has been a lack of any historical evidence in this matter, so far. The word 'Devānāmpriyaḥ' located in the Vārtika - 'देवानांप्रिय इति च' is an internal and historical evidence, which gives strength to this previously accepted view.

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DIFFERENT VIEWS ON THE PROCESS OF COMPREHENDING THE MEANING

Dr.N.S.Sharmila¹

We all knew that speech (vāk) or Śabda (word) which is accepted as a means of communication. This Śabda is one of the four valid means of knowledge (pramāṇa) and it has been recognized to be the means of Śābdabodha. In India, major epistemological systems like Logic (Nyāya), Ritualism (Mīmāṃsā) and Grammar (Vyākaraṇa) have hold contrasting views regarding the nature of speech (Śabda). whether it is eternal (nitya) or non-eternal (anitya)? This is one of the fundamental problems of the linguistic science that has been taken up by all the systems of Indian philosophy.

In the opinion of Naiyāyikas, Śabda is non- eternal. Gautama, the author of Nyāyasūtra has given a number of arguments to establish the non-eternity of Śabda. Naiyāyikas are known as śabdānityavādins and they say that when we pronounce any letter, it is due to the contact of air with the vocal organ. Thus all words are produced by some kind of contact and hence have a beginning and there fore they are not eternal or nitya; but transcient or anitya.

The Mīmāṃsakas are known as śabdānityatvavādins. According to them, the Vedas are eternal and impersonal ie without any author. They were very much careful in asserting the eternity (nityatva) of Śabda. According to the Vaiyākaraṇas, a word is a series of successive sounds called letters. A series of such letter-sound manifests one inarticulate sound essence called sphoṭa. This sphoṭa is an eternal essence that exists corresponding to every word.

The problem of meaning has attracted the attention of the philosophers throughout the ages. We can say that a sentence is like a body, in which words are different parts of body and its meaning is the soul. From this we can understand the importance of meaning.

Words are accepted as means of communication. In this process, words impart or transmit the knowledge or idea of certain objects to our mind. When

¹ Associate Professor, Govt.Sanskrit College, Tripunithura

these objects conveyed an idea to our mind, then they are called meanings. These word- meanings can be stated in general to be what are conveyed by words or padābhideya.

Different epistemologists differed amongst themselves as to what the words exactly convey. The problem is whether a word through śakti signifies a certain generic meaning (jāti) or the idea of a particular object (vyakti) or a form (ākṛti) or more than one of these entities.

In other words, the issue is what does a word like 'cow (go) in "bring the cow'. (gām ānaya) Here the word 'cow', when uttered, can convey -

- (i) the generic notion of a cow (gotva) ie jāti.
- (ii) the form characterized by the dewlap etc. (sāsnādimatva) ie ākṛti and
- (iii) the individual consisting of four legs etc. ie Vyakti.

That is to say that the word 'cow' conveys an object which possesses the generic property of cowness and which has a form characterized by dewlap etc. and also which is an individual consisting of four legs etc. ie prathamāntāntārtha-mukhya viśeṣyakaḥ śābdabodhaḥ.

In the opinion of Mīmāṃsakas, productive activity is the central point or chief qualificand in śābdabodha produced from sentences as well; and all other meanings referred to by the words in a sentence are directly or indirectly related to the productive activity.

Therefore in the view of Mīmāṃsakas, meaning of the finite verb (ākhyātārtha) is the most important word. ie ākhyātārtha-mukhya viśeṣyakaḥ śābdabodhaḥ

Thinkers of different systems of thought differ from their views regarding the admission of cause of verbal comprehension (śābdabodha kāraṇa) . In the opinion of Vaiyākaraṇas, sentence or vākya is the cause of verbal comprehension. Because, they are vākya vādins and they accept the sentence as an indivisible unit. According to Naiyāyikas, the last letter (carama varṇa) along with the impressions of each of the preceding varṇas is the cause of verbal comprehension. Prābhakara Mīmāṃsakas also agree with this view. According to Bhāṭṭa Mīmāṃsakas, the meaning of the words or padārthas are the cause of verbal comprehension.

The Process of Comprehending the meaning

The process of comprehending the meaning of a sentence has been understood differently by different schools. When ever any communication through sentence is apprehended, the different parts of a sentence are apprehended one by one. But the meaning of the sentence depends upon its totality.

The sentence is an ordered succession of words and the process of its apprehension is, therefore, that of succession; but the meaning of a sentence depends upon the total sentence and not upon any individual words which constitute a sentence. Here it is the problem that of reconciliation between the process of understanding, the meaning which demands the simultaneity of the total sentence. The answer to this problem has been given differently by different schools.

All the schools agree that different parts of a sentence are not received together and they are only given in a succession one by one.

Consider a sentence -'this is a book'. When we hear or to read this sentence, there is a necessary succession involved. Firstly we hear or read 'this', then 'is', then 'a' and lastly 'book'. But the meaning of this sentence depends on the simultaneity only. For reaching to simultaneity the different systems put forward different opinions.

According to Naiyāyikas, whenever different parts of a sentence are received in a succession, they are retained in memory till the apprehension of the last part of a sentence and when the last part of the sentence is apprehended, the memory of the distinct parts which were apprehended earlier is revived and added on to that apprehension of the last part of the sentence. But when we come to the last word of a sentence, we remember the meanings of all the preceeding words. So we can say that the meaning of the last word being combined with those of the preceeding words by means of memory, then we have an understanding of the meaning of the sentence as a whole.

The Grammarians differ from the Naiyāyikas and put forth the theory of sphota. According to them every successive apprehension of the different parts of a sentence or a word becomes instrumental in the revelation of a corresponding sphoṭa which is present in the mind of the receiver of communication. Thus, the process of apprehension lies in succession but with

the complete revelation of a sphaṭa, there is the availability of simultaneity in the form of that sphaṭa. Thus though the intermediation of sphaṭa, a word or a sentence is related to its meaning. The Grammmarian theory of sphaṭa seems to be quite convincing as it is supported by our own experience in the form of phenomeno logical reflection upon language and also by the psychological investigations.

According to the Mīmāṃsakas, the words convey both their separate meanings and the constructed meaning of the sentence. Just as in a machine the parts perform their respective functions and at the whole; similarly the word in a sentence presents their individual meanings till these are construed into the unitary meaning of the sentence. Hence according to them, the meaning of a sentence is neither the aggregate meaning of the words nor is it quite independent of their separate meanings. Rather, the sentence is a new combination of the individual meanings of the words and, therefore, conveys a new meaning.

Conclusion

According to the Naiyāyikas, the meaning of a word is presented to the mind of the listener by the last sound aided by the memory impressions of the preceeding sounds. Since the isolated sound of a word cannot individually present its meaning, they must do so jointly. Since they come one after another into the mind, they are not perceived together as a whole. Each sound perceived leaves its impression behind and the apprehension of the last sound, aided by the accumulated impressions of the preceeding sounds present the meaning of the word.

The Mīmāṃsakas, who defined a word as the aggregate of letters which make it up are forced to accept a theory similar to that of the Naiyāyikas .They say that the meaning is conveyed by the last letter aided by the impressions produced in the mind by the preceeding letters.

The main difference between the views held by the Naiyāyikas and the Mīmāṃsakas is that the former considered the letters to be ephemeral, whereas the latter believed that the letters are permanent. Again, the order in which the letters are uttered is only for the act of utterance and not for the letters themselves, which, according to the Mīmāṃsakas, are permanent. But unless

we assume the order of sequence to these impressions: the process of understanding the meaning cannot be explained.

According to the Grammarians, the constituent words have no separate meanings of their own. They convey only the integral meaning of the sentence in different ways and degrees. Hence the words lose their individual meanings in the total meaning of the sentence. In their opinion, every successive apprehension of the different parts of a sentence or a word becomes instrumental in the revelation of a corresponding sphoṭa in the mind of the receiver of communication. Thus, according to Vaiyakaraṇas, the process of apprehension lies in succession, but on the complete revelation of sphoṭa, there emerges simultaneity in sphoṭa.

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Linguistic thoughts of Bhartrhari and Ferdinand de Saussure

Dr.Rajeev. P.P¹

Introduction

The study of Vakyapadiya¹ is very much relevant in the context of present linguistic studies. Bhartrhari is the author of Vakyapadiya. It is the major text on Semantics and Philosophy of grammar. Bhartrhari composed Vakyapadiya in verses (karikas) – a sort of compendium of different Philosophical views and doctrines. Vakyapadiya divided in to three parts (kanda): the Brahmakanda² also called Agamasamuccaya (compendium of traditional teaching), the Vakyakanda and the Padakanda or Prakirnakanda. In his Vakyapadiya Bhartrhari discussed ontological, epistemological and semantic problems underling the central role of language in the universe and in all cognitive process.

Linguistic thoughts of Bhartrhari.

Bhartrhari discussed various linguistic aspects in his Vakyapadiya. Bhartrhari accepts perception, inference and word as valid means of knowledge. However, he acknowledges highest authority to word. In his opinion that there is no knowledge which does not assume the form of word. All knowledge must culminate in verbal knowledge. No object which is not expressed in words exists. Language is the only window to the world. Our knowledge of reality is shaped by the language we use. Thus Bhartrhari has initially accepted an intimate relationship of language with reality. However Bhartrhari shows the superficial character of this intimacy by pointing out how language falls short of reality. At several places in the Vakyapadiya he describes language not only as an inadequate tool to represent reality but also as a wrong means, which, in fact, never takes as to reality. It is very intriguing that the Vakyapadiya begins with a declaration that there is no world beyond

¹ Associate Professor, Dept. of Sanskrit- Vyakarana, Govt. Sanskrit college, Tripunithura,Ernakulam District, Kerala- 682 301

language, whereas it ends with a note of disharmony between the two and declares that reality transcends language.

At another place Bhartrhari refers to the skin deep relationship between language and reality. A word is, according to him, a mere indicator of an object. He says- “The word is only an adventitious mark of an object (upalakshana); it does not express the service which It renders, it is not capable of touching (that is, of expressing) the powers of the object”. The point here is that a word really does not touch an object. It stands far from it and does no more than somehow bring it to the mind, so that it can be talked about. There is no real relation between the two. Like a lamp it merely reveals an object. It does not provide any information about the object. When the word ‘ghata’ (= a jar) is, for instance, uttered, nobody understands its shape, size or colour. These are understood from our repeated observation and usage rather than from words.

Bhartrhari accepts the meaning in mind as a support to grasp the external object but some other scholars not quoted by name identify the mental entity with the object itself.³ To explain, Bhartrhari accepts the mind elements as an instrument to express the external object whereas others do not accept the distinction between the object and the means and accept them as a single entity. It appears that a group of scholars who did not accept the mental category as a separate category existed at the time of Bhartrhari. The opinion of Bhartrhari differed from them. At a number of places, Bhartrhari has accepted the unity and recapitulation of mental category. In his opinion, this unity brakes at its sound stage. For the expression of the parts of grammatical categories, Bhartrhari has given an importance to the mental category.

According to Bhartrhari language is not at all connected with the external world. It is connected with the reality of which it presents a restricted view due to the restricted nature of cognition. The mental reality is a creation of ‘buddhi’ which has a boundless capacity to create objects. Although language is the only window to the world, it is too small to give as a complete picture of reality. Further, whatever view it offers is not necessarily faithful to reality. Words often misrepresent and distort the facts of the external world. The linguistic world and the external world thus do not match with each other. Bhartrhari finally declares that although language claims to have a control over

reality by virtue of its being the only tool to represent it, It never does, in fact, represent reality. Reality transcends language.

Bhartrhari and Ferdinand de Saussure

Bhartrhari's differentiation of Sabda from dhvani needs some careful comparison with Saussure's structuralism. The concept of Langue and Parole in Linguistics was Introduced by the Swiss structural linguist Ferdinand de Saussure in his seminal book '*Cours de linguistique Generale*'- Course in General Linguistics.⁴ Langue and parole are actually French words. In English, langue means Language or tongue and Parole means speech or speaking. La Langue (la is the definite article in French, just like 'the' in English) is the complete, though abstract system of signs of a language and its principles. Parole, on the other hand, is the manifestation of this "abstract system of principles" in to speech. Parole (or utterance) is, thus, not possible without Langue (or language system). Langue comprises the rules of grammar of a language, the syntax, the phonetics, spelling etc. Parole is making use of these rules to produce utterances. Language is the system and Parole is the use of the system. An individual can use the language system to produce speech and also to produce writing. Hence, writing is also an act of Parole. The complete language cannot exist without langue and Parole. Language is thus equal to Langue + Parole.

In Vakyapadiya Bhartrhari's 'Sabda'⁵ occupies a central role, he equates it with Spota to show the metaphysical nature of language. According to Bhartrhari Sabda and dhvani, are different sides of the same coin- sound which is produced by the speaker of the language is taken as dhvani, and Sabda taken as the 'real word' or the universal word. In Vakyapadiya Bhartrhari draws a line of demarcation between two classes of sound, one prakrta sound (original sound) and other vaikrta sound (derivative transformation). Bhartrhari states that without prakrta sound the un manifested spota cannot be comprehended. Bhartrhari's concept of Sabda and dhvani has definitely a metaphysical outlook which helped to him construct a 'Grand Narrative' of language. But in Saussure never we can see such an approach. But in this context the similarity and difference between Saussure's theory of language langue, parole distinction with Bhartrhari is noted. Langue is the social product of speech and is relatively constant. Parole is taken the individual speech

activities which are ephemeral and contingent. If we forget the metaphysical foundations of Bhartrhari's analysis of Sabda and dhvani we can see some lines of similarities between the concept of dhvani with langue and Parole.

Bhartrhari's concept of language sometimes seems coincident with Saussure's theory of sign. Both of these Philosophers talk about the nature of 'sign'. For Saussure the nature of the 'sign' is not a static one with some hidden 'essence'. Every 'sign' gets its meaning through its differentiation with other signs in a system, in this aspect his concept of sign has no similarities with Bhartrhari's concept of Sabda. In fact the concept of sign, which is taken by Bhartrhari and Saussure as the pivot of their study separates them from the old tradition of language Philosophy.

It is not easy to draw a parallel between Bhartrhari's concept of language and Saussure's concept of image. But the concept of language in the writings of the two thinkers is noticeable. Both of them do not believe that the language gives us a clear cut picture of reality. According to them what language presents is only an abstraction of the 'Real'. For Bhartrhari and Saussure the 'Reality' which appears in langue 'as real' is not real as we believe. In fact both these thinkers pointed out the 'fictional nature' of the language.

Bhartrhari's concept of Sphota⁶ involves a complete network of different concepts of his thinking. But Saussure's concept of sign is not as completed as Bhartrhari's. He says about the nature of signification, to him the 'sign' gets its meaning through differentiation. But Saussure misses some important points in his explanation sign. He gives us an unsatisfactory explanation of the nature of sign. He is explaining about the nature of differentiation of sign in a system of sign, but a crucial question emerges here. What is the relation between a word and the object, which stand as a reference of the word, in the external world? Take the example of 'tree'. According to Saussure the word 'tree' acquires its meaning by the differentiation of the word with other words in a system, for example, 'Tree' may differentiate itself from other words like 'thought', 'thick', 'thin' etc. In a system at first this explanation of Saussure, seems as a plausible one. However it does not solve the ontological problem of the existence of the 'real tree' in the external world. Saussure's concept of sign 'Tree' does not refer the external tree which stands

outside of the speaker. Then isn't any relation between the term tree and the object which stands outside of the language. Saussure does not consider this issue. So in the writings of Saussure we can see a deep gulf between language and reality.

Bhartrhari's concept of 'sphota' and Saussure's concept of 'sign' are poles apart. But a basic similarity exists between these two thinkers lay in their analysis of the working of the language. Both of them do not take the language as the 'clear picture giving' mirror. According to them language only gives as the Vikalpas of the reality. The words try to signify the things, but it fails. For Bhartrhari it may be due to the phenomenal nature of the world, in case of Saussure it is due to the nature of language itself.

Conclusion

Relation between language and extra linguistic reality is an important problem of Bhartrhari's linguistic Philosophy. In the Vakyapadiya, this problem is discussed several times. Modern cognitive linguistics and construction grammarians, on their part, may find to their surprise, an extensive amount of investigations in Bhartrhari's work and in the Bhartrharian way of Paniniyan grammar that directly pertain to basic issues in their research programme. An rapprochement between Bhartrhari studies and cognitive linguistics is therefore expected to be most fruitful and stimulating for both parties.

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2. The attainment of Brahman has been declared by Bhartrharito be the ultimate goal of the study of Vyakarana. – Ibid-Page No-98.
3. Bhartrhari- Vakyapadiya- II-132.
4. This book was published posthumously in 1916 by Saussure's students in the form of class notes.
5. According to Bhartrhari *Sabda, Artha* and *its Sambandha* are *Nitya*.

Nityah Sabdartha Sambandha Samamnata Maharshibhih.

Sutranam Sanathantranam Bhashyanam ca Pranetrubhih-

Bhartrhari- Vakyapadiya- I- 27.

6. According to Bhartrhari, the word is the *Sphota*, an entity over and above the sounds or Phonemes. It is not a mere grouping of phonemes on the basis if their figuring in the same cognition and conveying a single unit of meaning.- K.A Subramania Iyer-Bhartrhari, Chapter-III, Poona, 1969, Page No-160..

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हयवरट् सूत्रभाष्ये अयोगवाहविचारः

डा.कीर्त्तिसुधा¹

महाभाष्ये हयवरट् सूत्रव्याख्यानसन्दर्भे अयोगवाहानां विचारः दृश्यते। तत्रादौ अयोगवाहो नाम न विद्यते योगः येषां ते अयोगाः (अक्षरसमाम्नाये अपठिता इत्यर्थः), वहन्तीति वाहाः (प्रयोगं निर्वाहयन्तीत्यर्थः), अयोगाश्च ते वाहाश्च अयोगवाहाः। अतः अक्षरसमाम्नाये अविद्यमाना अपि प्रयोगनिर्वाहकाः ये वर्तन्ते ते अयोगवाहा इत्यर्थः फलति। तदेवोक्तम् – इमे अयोगवाहाः न क्वचिदुपदिश्यन्ते श्रूयन्ते च। तथापि प्रयोगनिर्वाहाय तत्र तत्र तेषामुदेशः कर्तव्यः इति। तदेवोक्तम् – यदयुक्ता वहन्ति, अनुपदिष्टाश्च श्रूयन्त² इति। तर्हि अयोगवाहाः के इति प्रश्ने जाते, तदित्थं विवृणोति महाभाष्यकारः पतञ्जलिः – अनुस्वारविसर्गजिह्वामूलीयोपध्मानीयनासिकव्ययमाः³ इति। एते अनुस्वारादयः पञ्च-अयोगवाहाः प्रयोगेषु श्रूयन्ते। अतः एतेषामुपदेशः कुत्र कर्तव्य इति विचारे आदौ उच्यते –

अयोगवाहानामद्गु णत्वम् -

अयोगवाहानामद्गु णत्व⁴मिति। अतः अङ्कुप्वाङ्गुम्बवायेऽपि⁵ इति सूत्रेण अटा व्यवधानेऽपि णत्वं सिध्यतीति फलम्। उदा – उरःकेण, उरःकेण, उरःपेण, उरःपेण। अद्गु क्रियमाणः उपदेशः अकारात्परं इकारात्पूर्वं कर्तव्यः, तेन इणप्रत्याहारे अयोगवाहानामनन्तर्भावात् पयस्सु इत्यादौ आदेशप्रत्यययोः⁶ इति षत्वापत्तिः नास्ति। एवं –

¹ Guest Teacher in Vyakarana, CSU, Guruvayoor Campus, Puranattukara, Kerala

² महाभाष्ये पुटसंख्या १०८

³ महाभाष्ये पुटसंख्या १०८

⁴ महाभाष्ये पुटसंख्या १०९

⁵ पा.सू. ८.४.२

⁶ पा.सू. ८.३.५९

शर्षु जश्भावः -

शर्षु जश्भावषत्वे⁷ इति। अर्थात् अयोगवाहानां शर्षु पाठः कर्तव्यः, तेन जश्त्वं, षत्वञ्च सिध्यतीति। अत्रादौ जश्भावस्य उदाहरणं दर्शयति – उञ्जिता, उञ्जितुमिति। उञ्ज धातुः उःज् इति उपध्मानीयोपधः पठ्यते। उपध्मानीयस्य शर्षु पाठेन तस्य झल्त्वात् झलां जश् झशि⁸ इति सूत्रेण जश्त्वेन बकारसिद्धौ उञ्जिता, उञ्जितुम् इति रूपद्वयं सिध्यति। किन्त्वत्र पूर्वपक्षी वदति – यदि उञ्जधातुः उपध्मानीयोपधः पठ्यते तर्हि ततः इच्छार्थे धातोः कर्मणः समानकर्तृकादिच्छायां वा⁹ इति सूत्रेण सन्प्रत्यये, सन्यङोः¹⁰ इति सूत्रेण धातोः द्वित्वे कृते उञ्ज स इति स्थिते सपादसप्ताध्यायीस्थद्विर्वचने कर्तव्ये त्रिपादीस्थस्य जश्त्वस्य असिद्धत्वात् अजादेर्द्वितीयस्य¹¹ इति सूत्रेण उपध्मानीयजकारविशिष्टस्य द्वित्वे, ततःपरं उपध्मानीयस्य जश्त्वे च कृते उञ्जिषति इत्यनिष्टं रूपं स्यात्। अतः उञ्जधातुः न उपध्मानोपधः, किन्तु दकारोपधः उद्ज् इति। तदा न न्द्राः संयोगादयः¹² इति सूत्रेण दकारस्य द्वित्वाभावे जिशब्दस्य द्वित्वे कृते उद् जि जि स इति जाते दकारस्य श्रुत्वादिकार्ये कृते उञ्जिषति इति इष्टं रूपं सिध्यति। किन्त्वेवं उञ्जधातुः यदि दकारोपधः पठ्यते तर्हि उञ्जिता, उञ्जितुम् इति रूपद्वयं सिध्येत्, दकारोपधात् उद्ज् धातोः तृचप्रत्यये वा तुमुन्प्रत्यये वा कृते दकारस्य स्तोः श्रुना श्रुः¹³ इति सूत्रेण श्रुत्वे जकारे कृते उञ्जिता, उञ्जितुम् इत्यनिष्टं रूपं स्यादिति शङ्का।

प्रसक्तं दोषं निराकरोति – असिद्धे भ उद्जेः, इदमस्ति। स्तोः श्रुना श्रुः ततो वक्ष्यामि भ उद्जेः¹⁴ इति। अर्थात् स्तोः श्रुना श्रुः¹⁵ इति सूत्रानन्तरं भ उद्जेः इति पठ्यते,

⁷ महाभाष्ये पुटसंख्या १०९

⁸ पा.सू. ८.४.५३

⁹ पा.सू. ३.१.७

¹⁰ पा.सू. ६.१.९

¹¹ पा.सू. ६.१.२

¹² पा.सू. ६.१.३

¹³ पा.सू. ८.४.४०

¹⁴ महाभाष्ये पुटसंख्या ११०

¹⁵ पा.सू. ८.४.४०

सूत्रस्यास्य उद्भवेः चुना सन्निपाते दकारस्य भकारो भवतीत्यर्थः। एवञ्च उद्भू इ तुम् इत्यवस्थायामनेन चवर्गयोगेन दकारस्य भकारः, भकारस्य जश्त्वेन बकारे च कृते उञ्जिता, उञ्जितुम् इतीष्टं रूपद्वयं सिध्यतीति दकारोपधेऽपि दोषः नास्तीति। तदा दकारोपधवादी समादधाति - भुजन्युञ्जौ पाण्युपतापयोः¹⁶ इति पाणिनिसूत्रे भुजन्युञ्जौ पाण्युपतापयोः अर्थे निपात्येते, एवं न्युञ्जेति (उपतापार्थे) निपातनात् दकारस्य बकारः भवतीति, तदर्थं पुनः भ उद्भवेः इति न्यासकरणं न कर्तव्यमिति। अतः अभ्युद्भूः इत्यत्र बकारो भवतीति शङ्का एव नास्ति उपतापाभावात्। अतः एवं फलितार्थः वक्तुं शक्यते - यत्र अकुत्वं तत्रैव बत्वनिपातनम्, तच्च उपतापेऽर्थे इति।

एवञ्च यदि उञ्जधातुः उपध्मानीयोपधः तर्हि अयोगवाहानां शर्षु पाठस्य प्रयोजनं भवितुमर्हति, यदि दकारोपधः तर्हि नास्त्येव फलितार्थः।

शर्षु षत्वसिद्धिः -

अयोगवाहानां शर्षु पाठस्य नुम्बिसर्जनीयशर्व्यवायेऽपि¹⁷ इति सूत्रेण षत्वमपि प्रयोजनं वर्तते, नुम्बिसर्जनीयशर्भिः प्रत्येकं व्यवधानेऽपि इण्कुभ्यां परस्य सस्य मूर्धन्यादेशः स्यादिति सूत्रार्थः। एवं शर्प्रत्याहारे अयोगवाहान्तर्गतविसर्गस्यान्तर्भावात् शर्ग्रहणेनैव इष्टसिद्ध्या पुनः सूत्रे विसर्जनीयग्रहणं न कर्तव्यमिति लाघवमपि वर्तते। एवं नुम्ग्रहणस्यापि आवश्यकता नास्ति नुमः अनुस्वारस्य प्राप्तेरिति आक्षेपे समादधाति अवश्यं नुमो ग्रहणं कर्तव्यमिति। नुमः यत्र अनुस्वारः तत्रैव यथा स्यात् अन्यत्र मा भूदिति नियमार्थं सूत्रेऽस्मिन् नुम्ग्रहणम्। अतः पुंसु इत्यत्र अनुस्वारस्य मकारस्थानिकत्वेन नुम्स्थानिकत्वात् तद् व्यव्याये नुम्बिसर्जनीय इति सूत्रेण षत्वं न सिध्यतीति नियमफलम्।

एवञ्च जश्त्वार्थं षत्वार्थञ्च अयोगवाहानां शर्षूपदेशः कर्तव्यः।

एतावता अयोगवाहानामुपदेशः अद्भु शर्षु च करणीय इति विशेषरूपेण विचार्य ततः अविशेषेण उपदेशः करणीय इति विचार्यते। अविशेषेण इत्यस्य प्रयोजनविशेषमनपेक्ष्य सकलप्रयोजनोद्देशेन यत्र यत्र प्रदेशे प्रयोजनसिद्धिः तत्र तत्र

¹⁶ पा.सू. ७.३.६१

¹⁷ पा.सू. ८.३.५८

उपदेशः कार्यः इत्यर्थः। अविशेषेण संयोगोपधासंज्ञाऽलोऽन्त्यद्विर्वचनस्थानिवद्भावप्रतिषेधाः¹⁸ इति प्रयोजनम्।

संयोगसंज्ञा –

प्रयोजनविशेषं निरपेक्ष्य अयोगवाहानां संयोगसंज्ञा सिद्ध्यर्थं हल्प्रत्याहारे उपदेशः कर्तव्यः। यथा – उः ज इत्यत्र जश्त्वेन बकारे कृते उञ् इति जाते कार्यकालपक्षे संज्ञापरिभाषयोः विधिदेशीयत्वेन संयोगसंज्ञां कर्तव्यायां जश्त्वस्यासिद्धत्वात् संयोगसंज्ञा न स्यात्। उपध्मानीयस्य हल्प्रत्याहारे पाठात् तस्य हलत्वेन हलद्वयस्य हलोऽनन्तराः संयोगः¹⁹ इति सूत्रेण संयोगसंज्ञा सिद्ध्यति। संयोगसंज्ञायां सत्यां संयोगे गुरु²⁰ इति सूत्रेण पूर्वस्य गुरुसंज्ञायाम्, गुरोरनृतोऽनन्त्यस्याप्येकैकस्य प्राचाम्²¹ इति सूत्रेण प्लुते कृते उश्जक इति भवति। किन्तु अयोगवाहानां पाठाभावे तत्र संयोगसंज्ञा न सिद्ध्यति।

उपधासंज्ञा प्रयोजनम्, तन्निराकरणञ्च –

निःकृतम्, दुःकृतम् इत्यादौ विसर्गस्य (अयोगवाहानां) अद्, शर्षु च उपदेशात्, अलत्वेन अलोऽन्त्यात् पूर्व उपधा²² इति सूत्रेण इकारोकारोपधात्वात् तदवयवस्य विसर्गस्य इदुदुपधस्य चाप्रत्ययः²³ इति सूत्रेण षत्वं सिद्ध्यति। अत्र विसर्गस्य अलत्वादेव पूर्वस्य उपधासंज्ञा सिद्धा। प्रयोजनमिदं नास्तीति निराक्रियते, प्रकृते इदुदुपधस्येति सकारस्य विशेषणम्, न तु विसर्जनीयस्य। अतः उपधार्थम् अयोगवाहानाम् अद् शर्षु च पाठः करणीयः इति प्रयोजनं निरस्तम्।

अलोन्त्यविधिः प्रयोजनम्, तन्निराकरणञ्च –

अयोगवाहानाम् अद् शर्षु च पाठस्य अलोऽन्त्यविधिः प्रयोजनम्। यद्येषाम् अलत्वं न स्यात्तर्हि वृक्षस्तत्र इति रूपं न सिद्ध्येत्। तदित्थम् – वृक्षः तत्र इत्यत्र

¹⁸ महाभाष्ये पुटसंख्या १११

¹⁹ पा.सू. १.१.७

²⁰ पा.सू. १.४.११

²¹ पा.सू. ८.२.८६

²² पा.सू. १.१.६५

²³ पा.सू. ८.३.४१

विसर्जनीयस्य सः²⁴ इति सूत्रेण विसर्गस्य सत्त्वं सिध्यति। अलोऽन्त्यस्य²⁵ इति सूत्रेण विसर्जनीयान्तं यत्पदं तदन्त्यस्य विसर्गस्य सत्वमित्यर्थः लभ्यते। सूत्रस्यास्याप्रवृत्तौ सर्वादेशत्वं स्यादिति। किन्त्विदं निराक्रियते, यथा – निर्दिश्यमानस्यादेशाः भवन्तीति परिभाषया विसर्जनीयस्य सः²⁶ इति सूत्रे विसर्जनीयस्य इति निर्दिष्टत्वेन तस्यैव आदेशः भवति, न तु अलोऽन्त्यस्यप्रसङ्गः। अतः अलोऽन्त्यविधिः प्रयोजनं नास्ति। द्विर्वचनं प्रयोजनम् –

अयोगवाहानां यर् प्रत्याहारे पाठात् द्विर्वचनं सिध्यतीति प्रयोजनम्। उरः कः, उरः पः इति जिह्वामूलीयस्य, उपध्मानीयस्य च यर्त्वात् अनचि च²⁷ इति सूत्रेण द्वित्वं सिध्यति।

स्थानिवद्भावप्रतिषेधः –

अयोगवाहानाम् अल्पप्रत्याहारे उपदेशत्वात् स्थानिवद्भावप्रतिषेधः प्रयोजनम्। यथा उरःकेण, उरःपेण इत्यादौ विसर्गस्य अङ्कुष्वाङ्कुम्ब्यवायेऽपि²⁸ इति सूत्रेण णत्वं प्राप्तं तथा व्यूढोरस्केन इत्यादौ सत्वस्य स्थानिवद्भावेन विसर्गत्वात् णत्वं प्राप्नोति। किन्तु विसर्गस्य अल्पत्वेन अलाश्रये विधौ णत्वे कर्तव्ये स्थानिवद्भावनिषेधात् अङ्कुष्वायाभावेन णत्वापत्तिर्नास्तीति प्रयोजनम्। एवं रीत्या अयोगवाहानां विचारः वर्तते। इति शम्॥

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2. श्रीमद्भट्टोजिदीक्षितविरचिता वैयाकरणसिद्धान्तकौमुदी – श्रीमद्वासुदेवदीक्षितप्रणीतया बालमनोरमाव्याख्यया समुद्भासिता, साइन्ट् जोसेफ् इण्डस्ट्रियल् स्कूल मुद्रणालयः, तेप्पकुलम्, १९१०.

²⁴ पा.सू. ८.३.३४

²⁵ पा.सू. १.१.५२

²⁶ पा.सू. ८.३.३४

²⁷ पा.सू. ८.४.४७

²⁸ पा.सू. ८.४.२

पाणिनीयव्याकरणस्वाधीनं केरलपाणिनीये।

भद्रा एं के¹

मलयालभाषायाः संस्कृतभाषासहयोगः सुविस्तृतः। पदसम्पत्तौ कैरली संस्कृतमेव भूरि आश्रियते। अक्षरविधौ लिपिं वर्जयित्वा उच्चारणप्रयोगादिषु मलयालस्य संस्कृताश्रयत्वं भाषापितुः कालादारब्धः। भाषाव्याकरणादिषु विषयेषु मलयालं बहुधा संस्कृताश्रितं स्यादिति सर्वे जानन्ति। ए आर् राजराजवर्मणा विरचितः मलयालव्याकरणग्रन्थः केरलपाणिनीयम् । यथा संस्कृते बहूनि व्याकरणानि प्रचलितानि तथापि पाणिनीयस्य सर्वोत्कृष्टत्वं वर्तते तथा मलयालव्याकरणे केरलपाणिनीयस्य स्थानम्। यद्यप्यनेके व्याकरणग्रन्थाः वर्तन्ते तथापि तेषु केरलपाणिनीयमेव अधिकैराद्रियते। अयं च ग्रन्थः कथं संस्कृतव्याकरणसम्प्रदायाश्रितः इति अत्र विचार्यते। एवमत्र प्रबन्धे चिन्त्यते पाणिनीयव्याकरणतन्त्राणि कियत् केरलपाणिनीये उपयुक्तानि इति। तत्र च प्रथमं ग्रन्थरचनाशैलीमेव पश्यामः।

सूत्र-कारिकाशैली।

यद्यपि 1896 तमे वर्षे केरलपाणिनीयं प्रथमं प्रसिद्धीकृतं तथापि 1917 तमे वर्षे प्रसिद्धीकृतं केरलपाणिनीयमेव इदानीं अङ्गीक्रियते। प्रथममुद्रणस्य संशोधितरूपमस्ति द्वितीयग्रन्थः।

केरलपाणिनीयस्य प्रथममुद्रणं सूत्ररूपेण लिखितमासीत् यथा पाणिनीयादिषु। तत्र प्रथमं अक्षरमालां प्रदर्शयति। तदनन्तरं सूत्राण्युच्यन्ते- "आदियिले पतिनारु स्वरं"² , "शेषं व्यञ्जनम्।"³ इति। सूत्रशैली संस्कृतशास्त्राणां स्वतःशैली अस्ति।

¹ शोधछात्रा, व्याकरणविभागः, श्री शङ्कराचार्यसंस्कृतविश्वविद्यालयः

² केरलपाणिनीयं प्रथममुद्रणम्- सूत्रं 1

³ केरलपाणिनीयं प्रथममुद्रणम्- सूत्रं 2

व्याकरण-न्याय-वेदान्त-योगादीनि शास्त्राणि सूत्ररूपेणैव विरचितानि। तां पथिमाश्रित्यैव प्रथमं केरलपाणिनिना अपि स्वव्याकरणग्रन्थस्य रचना सूत्रशैल्या कृता। किन्तु संशोधिते द्वितीयमुद्रणे आचार्यः सूत्रशैलीं विहाय कारिकाशैलीं स्वीकृतवान्।

वस्तुतया कारिकाशैलिरपि संस्कृतशास्त्राणां मुखमुद्रा एव। यथा व्याकरणे व्याडि-कौण्डभट्ट-भर्तृहरिप्रभृतयः आचार्याः स्वग्रन्थाः कारिकाभिः प्रस्तौति।

"स्वरत्तिनु मुन्यु लोपिकुं संवृतं व्यर्थमाकयात्

अतिने स्वरमायिद्वे वकव्यकेण्टु सन्धियिल्"⁴

इति प्रकारेण भवति केरलपाणिनीयस्य कारिकाशैली।

केरलपाणिनीये तु काश्चन कारिकाः संस्कृतशास्त्रसदृशाः एव। यथा- भूषणसारं एका कारिका वर्तते "फलव्यापारयोर्धातुराश्रये तु तिडः स्मृताः।"⁵ तद्वत् केरलपाणिनीये वर्तते "फलानुकूलं व्यापारं क्रिययिन् पोरुळायत्।"⁶ इति। अत्र धात्वर्थविषये संस्कृतव्याकरणसिद्धान्त एव उपयुक्तः।

अर्थमुळळतु शब्दम् इति आदिकेरलपाणिनीये शब्दविभागस्थम् एकत्रिंशत्तमं सूत्रम्। तत्तु कारिकायाम् उच्यते अर्थयुक्ताक्षरं शब्दमते प्रकृतियेन्नतुम्⁸ इति। इयमपि शब्दविभागः इति अध्याये प्रथमम् उक्तम्। तथा पदसंज्ञाम् उच्यते सूत्रे प्रयोगार्हमाय शब्दं पदम् इति। पदमेन्नाल् प्रयोगिप्पान् सज्जमायुळ्ळ शब्दमाम्¹⁰ इति कारिका च। अत्र सूत्राणाम् अल्पाक्षरत्वादीनि लक्षणानि युज्यन्त एव। कारिकास्तु तानेव अर्थाः विशदीकुर्वन्ति।

⁴ केरलपाणिनीयं कारिका 1

⁵ भूषणसारः कारिका 1

⁶ केरलपाणिनीयं कारिका 76

⁷ केरलपाणिनीयं प्रथममुद्रणम्- सूत्रं 31

⁸ केरलपाणिनीयं कारिका 26

⁹ केरलपाणिनीयं प्रथममुद्रणम्- सूत्रं 32

¹⁰ केरलपाणिनीयं कारिका 27

वर्णपदवाक्यादिक्रमः

केरलपाणिनीये प्रथमाध्यायः पीठिका। तत्र भाषायाः इतिहासः अक्षरविन्यासः इत्यादयः विषयाः सविस्तरं प्रतिपादयन्ति। सिद्धान्तकौमुद्यादिषु यथा प्रथमं माहेश्वरसूत्राणि प्रदर्श्य संज्ञाप्रकरणम् आरभ्यते तदनन्तरं वर्णविषयकसन्धिकार्याणि विचिन्त्य सुबन्त-तिङन्तप्रक्रियादि पदकार्याणि प्रस्तूय वाक्यविज्ञानात्मकसमासादिषु प्रविशति तथैव अत्रापि। वर्णं पदं वाक्यम् इति एकं क्रमं वर्तते शास्त्रप्रवृत्तौ इति द्रष्टुं शक्नुमः। स एव क्रमः प्रायेण उभयत्रापि वर्तते। केरलपाणिनीये प्रथमं पीठिकायां सविस्तरं वर्णानां विषये चर्चा करोति। तदनन्तरं आगच्छति सन्धिप्रकरणम्। पुनः शब्दविभागं प्रदर्श्य नामाधिकारः धात्वधिकारः इति प्रकारेण पदविचारः। तत्रापि नामाधिकारे लिङ्ग- वचन- विभक्ति- कारक- तद्धितकार्याणि विधीयन्ते। धात्वधिकारे काल- प्रकार- प्रयोग- नामधातु- खिलधातु- कृदन्तादि प्रकरणानि च स्युः। तदनन्तरम् आकांक्षाधिकारे वाक्यप्रकरणं समासप्रकरणं च स्तः।

संज्ञाकरणम्

पाणिनीयव्याकरणस्य प्राधान्येषु एकं वर्तते संज्ञाकरणम्। पाणिनिः स्वव्याकरणशास्त्रस्य कृते काचन पारिभाषिकसंज्ञाः प्रयुक्ताः। यथा वृद्धिः, गुणः, घि इति प्रभृतयः। लोके शास्त्रे च तेषां भिन्नार्थाः सन्ति। तादृशपारिभाषिकसंज्ञैः विना सामान्याः संज्ञाः वर्तन्ते सन्धिः, कारकं, समासः इत्यादयः। केरलपाणिनीयस्य रचनायां यद्यपि वृद्ध्यादि संज्ञाः न प्रयुक्ताः तथापि सन्ध्यादि संज्ञाः तथैव प्रयुक्ताः। प्रायेण सर्वाः अपि एतादृशप्रायोगिकसंज्ञाः संस्कृतभाषासदृशाः एव।

मलयालभाषायां कति वर्णानि सन्ति इत्यत्र मतभेदाः वर्तन्ते। केरलपाणिनेः मते 53 अक्षराणि सन्ति। ह्रस्वं दीर्घं सन्ध्यक्षरम् इति 16 स्वराक्षराणि। खरम्, अतिखरं, मृदु, घोषम्, अनुनासिकम् इति वर्गाक्षराणि 25, अन्ये च वर्णाः अन्तस्थाः, ऊष्माणः, खोषी, द्राविडमध्यमानुनासिके च। यद्यपि पाणिनीयव्याकरणे सर्वथा वर्णानां

प्रत्याहारैः अभिधानं तथापि स्वरविभागाः वर्गाक्षरविभागाः अन्तस्थोष्माणौ च संस्कृतनामान्येव।

वर्णानां मेलनस्य सन्धिः इति नाम। तस्य विभागाः लोप- आगम- द्वित्व- आदेशाः। न केवलं संज्ञानां स्वीकरणं परं तु तेषां सङ्कल्पोऽपि समान एव। यथा लोपो नाम प्रसक्तस्य अदर्शनम्, आगमो नाम नूतनवर्णस्य योजनम्, द्वित्वं नाम वर्णस्यैकस्य द्विरुक्तिः, आदेशो नाम एकस्य वर्णस्य स्थाने अपरस्य आदेशः। पाणिनीये सन्धिविषये प्रकरणविभागः वर्णाश्रितः यथा अचां सन्धिः अच् सन्धिः इति। केरलपाणिनीये तु लोपागमादि सन्धिस्वभावाश्रितः प्रकरणविभागः। तत्पुरुषः, बहुव्रीहिः, द्वन्द्वः इति मलयाले समासस्य त्रिप्रकारकत्वम्। तेषां प्रवृत्तिरपि समानः। कारकेषु कर्ता, करणं, अधिकरणम् इत्यादयः संस्कृतसदृशाः। विभक्तीनां तु संज्ञाकरणादौ भेदाः वर्तन्ते। पुनश्च तद्धितः, कृत, धातुः इत्यादयः बहवः संज्ञाः संस्कृतसदृशाः एव प्रयुक्ताः केरलपाणिनीये। किन्तु काश्चन संज्ञाः द्राविडाः अपि प्रयुक्ताः यथा पेरच्चं विनयच्चं मट्टुविना पट्टुविना इत्यादयः।

उत्सर्गापवादविधयः

शास्त्रप्रवृत्त्यर्थं पाणिनिना प्रयुक्तेषु तन्त्रेषु प्रधानमेकं वर्तते उत्सर्गापवादविधिः। प्रथमं सामान्यतया विधिरेका उच्यते, अयमुत्सर्गः। तदनन्तरं तस्मिन् प्रसङ्गे अन्ये विधयः तस्य अपवादत्वेन च विधीयन्ते। अयमेव उत्सर्गापवादतन्त्रः।

केरलपाणिनीये अपि तत्र तत्र तन्त्रोऽयं प्रयुक्तः। यथा सन्धिप्रकरणे चतुर्विंशतितमकारिकायां प्रथमं विधीयते प्रत्ययादेः खरवर्णस्य अनुनासिकादेशः स्यादिति। "अनुनासिकमादेशं पिन् प्रत्ययस्वरत्तिन्" ¹¹ इति। तदनन्तरमुच्यते यदि स खरः कल् प्रत्ययावच्छिन्नः अथवा टकारः चेत् अनुनासिकादेशो न स्यादिति।

¹¹ केरलपाणिनीयम् कारिका 24

"कल्टावुकळिकल्लतत्रे अतिप्रसरमेन्नत्" ¹² इति। अस्य विधेः अतिप्रसरम् इति नाम च ददाति।

उदाहरणमेवमस्ति- तिन् धातोः भूतकाले तु प्रत्यये तिन् तु इति स्थिते उत्सर्गविधिना अनुनासिकादेशः नकारः। तिन्नु इति रूपम्। अपवादविधौ कल् प्रत्यये रामन् कल् इति स्थिते खरत्वादपि अनुनासिकादेशं विना रामङ्कल् इति रूपम्। तथा टकारे कण् ट् इति स्थिते कण्णु इति न कण्ट् इति रूपम्।

अत्र खराणां अनुनासिकविधिः उत्सर्गः। कल् टकाराणां तन्निषेधः अपवादश्च।

एवं धात्वधिकारे कालप्रकरणे भूतकालप्रत्ययं विधीयते इ इति। "कालत्तिन्नियुमिन्नुकळ् भूतभाविभवत्क्रमात्" ¹³ तत्रोदाहरणं वर्तते इळकि इति। इळक् इति धातोः भूतकाले इप्रत्यये इळकि इति रूपम्। तथा विलस् धातोः विलसि इति च। तत्र अपवादः उच्यते अग्रिमकारिकायाम्।

"धात्वन्तं स्वरमो चिल्लो वन्नाल् भूतं तुकारमाम्" ¹⁴

धातुः स्वरान्तो वा चिल् अन्तो वा चेत् भूतप्रत्ययः तु स्यात् इति अपवादविधिः। तोषु इति स्वरान्तधातोः भूतकाले अनेन नियमेन तु प्रत्यये तोषुत् इति रूपम्। तथा तिन् इति चिल् अन्तधातोः तु प्रत्यये अतिप्रसरेण तिन्नु इति च रूपम्।

पुनश्च विधीयते ककारादेः र(०)कारादेः टकारादेः च एकमात्रिकधातोः अपि तु प्रत्ययः। "एकमात्रकमायुळ्ळ करटान्तत्तिनुं तु तान्" ¹⁵ एकमात्रकधातुः नाम ह्रस्वस्वरैकयुक्तः धातुः। अत्र उदाहरणे इट् धातुः एकमात्रिकः अतः तस्य तु प्रत्ययः। सन्धिकार्ये इट्ट् इति रूपम्। यदि एकमात्रो न स्यात्तर्हि इळकि, तेकि इति इप्रत्ययः।

¹² केरलपाणिनीयम् कारिका 24

¹³ केरलपाणिनीयम् कारिका 96

¹⁴ केरलपाणिनीयम् कारिका 97

¹⁵ केरलपाणिनीयम् कारिका 99

नामधातुप्रकरणे "इ प्रत्ययत्ताल कृतियाय् चमयुं मिक् नामवुम्।"¹⁶ इति सामान्यविधिः उच्यते। तदनन्तरं "नामं स्वरान्तमाणोङ्किल कारितीकरणं मति।"¹⁷ इति विधीयते। यथा वम् इति नामस्य इ प्रत्यये वम्पि इति धातुः वम्पिकुञ्चु इति वर्तमानकालरूपम् च। सामान्यतया नामधातुकरणे इप्रत्ययः एव योजनीयः तथापि स्वरान्तनामानां कारितीकरणं अथवा कारितधातूनां कु योगः भूतप्रत्ययतुकारयोगः वा स्यात् इत्यर्थः। उदाहरणे चुम इति नामस्य चुमकुञ्चु इति क्रियारूपत्वम्। "विकारमेन्निये नामं धातुवाकुमपूर्वमाय्"¹⁸ इति अन्या विधिः। कुत्रचित् तु विकारहीनानां नामानाम् अपि धातुत्वं वर्तते। यथा तोलि, करि, पुक इत्यादयः। तोलियुञ्चु करियुञ्चु पुकयुञ्चु इति रूपाणि।

विभक्तिप्रकरणस्य अनन्तरं विभक्त्याभासप्रकरणमिति एकं प्रकरणमस्ति। विभक्तीनां वैलक्षण्यानि खिलं, लुमं, इरट्टिप्प इति त्रिधा अत्र उच्यन्ते। एते विभक्त्याभासाः। विभक्तिप्रत्ययानधिकृत्य पूर्वोक्तनियमानाम् अपवादत्वेन इमानि परिगणितानि।

विकल्पविधयः

विकल्पविधयः अपि बहवः वर्तन्ते केरलपाणिनीये । सामान्येन एकां विधिं विधीय तस्य भेदः वर्तते कुत्रचित् इति विकल्पविधिना प्रदर्श्यन्ते। सन्धिप्रकरणे लोपसन्धौ विधिरस्ति स्वरे परे उकारान्तक्रियापदानां उकारस्य लोपः इति। तत्र ओकारे परे इयं विधिः विकल्पेन विधीयते। उदाहरणे- कण्टु इल्ला इत्यत्र स्वरे इकारे परे क्रियायाः उकारस्य लोपे कण्टुल्ला इति रूपम्। ओकारे परे तु विकल्पेन लोपे कण्टुवो अथवा कण्टो इति रूपम्।

¹⁶ केरलपाणिनीयम् कारिका 127

¹⁷ केरलपाणिनीयम् कारिका 128

¹⁸ केरलपाणिनीयम् कारिका 129

अन्या विधिरस्ति- स्वरसामीप्ये तालव्यस्वरस्य यकारः, औष्यस्वरस्य वकारश्च आगमः। कर उळळ इति स्थिते करयुळळ इति उदाहरणम्। तत्र विधिः कृतिषु भेदः इति। तत्र यकारस्य स्थाने नकारः वकारस्य स्थाने ककारश्च स्यात्। काट्टि एन् इति स्थिते काट्टियेन् अथवा काट्टिनेन् इति रूपे। तथा च पो उन्नु इति स्थिते पोकुन्नु पोवुन्नु इति च रूपे।

विभक्तिप्रकरणे 59 तमा कारिका वर्तते।

नान्तांगत्तिल् क लोपत्ता-

लु तानुद्देशिकक्करि।¹⁹

नकारान्तशब्दानाम् उद्देशिकाविभक्तौ क् प्रत्ययस्य लोपे उ इति शिष्यते। इयन्तु विधिः विकल्पविधिः। रामन् क् इति स्थिते ककारलोपे औ रामन् (रामनु) इति रूपम्। लोपाभावे रामन्न इति रूपम्।

कारितत्तिल् कु चेन्नङ्गं

स्वरादिप्रत्ययङ्गुळिल्।

नित्यमां विधिमार्गात्तिल्

निषेधत्तिल् विकल्पवुम्।²⁰

एवं कारितधातुषु सर्वेषामपि स्वरादिप्रत्ययानां क् इति इटनिल् योजनीयम्। अयन्तु विधिस्थलेषु नित्यः। निषेधविधिषु विकल्पश्च स्यात्। केळाञ्चु, केळकाञ्चु इति उदाहरणम्।

भाव्यर्थस्पर्शयोगत्ता-

लुवानिन्नादियिल् पुवुम्।

अकारितत्तिलिस्थान-

¹⁹ केरलपाणिनीयम् 59

²⁰ केरलपाणिनीयम् कारिका 102

ततु पोले वकारवुम्।²¹

उ इति भाविकालप्रत्यये, आन् इति पिन्विनयेच्चे, इन् इति मध्यमबहुवचने च परे क् इत्यस्य प् इति च इटनिल स्यात्। उप्रत्यये उदाहरणम् – नटप्पू, नटक्कू इति। आन् प्रत्यये नटप्पान्, नटक्कान् इति। इन् प्रत्यये नटप्पिन्, नटक्किन् इति च। अकारितधातुषु वकारश्च स्यात् इटनिल। उ प्रत्यये च्च्यू, च्च्यू इति। आन् प्रत्यये च्च्वान्, च्च्य्वान् इति, इन् प्रत्यये च्च्विन्, च्च्य्विन् इति च उदाहरणानि।

उपसंहारः

न केवलं ग्रन्थस्य नामकरणे एव पाणिन्याश्रयत्वं वर्तते राजराजवर्मणः व्याकरणस्य। यद्यपि अनेकाः समानताः वर्तन्ते तथापि तत्र तत्र अवश्यपरिणामाः अपि आचार्येण स्वीकृताः यथा परेच्चादिनामस्वीकरणे विभक्तीनां नामकरणे चेत्यादौ। आधुनिकभाषाशास्त्रपरिज्ञानम् बहुत्र आचार्यस्य सहायकम् आसीत् इति द्रष्टुं शक्नुमः। तथापि संस्कृतव्याकरणमेव ग्रन्थरचनायां मातृकावत् स्थितम्।

प्रथमं तावत् केरलपाणिनीयमिति नाम कृतम् आचार्येण। पाणिनीयव्याकरणस्य मातृकामनुसृत्यैव ग्रन्थोऽयं विरचित इति तस्मादेव स्पष्टम्। प्रथममुद्रणं सूत्ररूपेण विरचितम्। द्वितीयन्तु कारिकाभिः। उभयमपि संस्कृतव्याकरणस्य शैल्यामेव भवति। ग्रन्थरचनायां प्रायेण सर्वत्रापि पाणिनीये उपयुक्ताः संज्ञाः स्वीकृतानि यथा सन्धिः समासः, कारकम्, कृत, तद्धितः, लोपः, आगमः, आदेशः इत्यादयाः। ग्रन्थरचनायाः क्रमः अपि वर्णपदवाक्यक्रमे अस्ति। पाणिनीयव्याकरणस्य स्वतःशैल्यः यथा उत्सर्गापवादविधयः विकल्पविधयः च अत्र बहुधा दृश्यन्ते।
सहायकग्रन्थसूची

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²¹ केरलपाणिनीयम् कारिका 103

प्रौढमनोरमानुसारं सवर्णसंज्ञाविचारः

डा. अब्दुल्ला षा आर्.¹

पाणिनिना विरचितायाः अष्टाध्याय्याः प्रक्रियारूपेण एकं विस्तृतं व्याख्यानं भट्टोजिदीक्षितेन कुरुतः। भट्टोजिदीक्षितः महाराष्ट्री ब्राह्मणः आसीत्। अस्य पितुर्नाम लक्ष्मीधरभट्टः। भट्टोजिदीक्षितस्य कालः १६४७-१७०७ इति स्वीकरोति।

भट्टोजिदीक्षितेन त्रयो ग्रन्थाः विरचिताः। वैयाकरणसिद्धान्तकौमुदी, प्रौढमनोरमा, शब्दकौस्तुभः च। दीक्षितः प्रथमं शब्दकौस्तुभः विरचितः। ततनन्तरं सिद्धान्तकौमुदी, कौमुद्यनन्तरं प्रौढमनोरमा च। अष्टाध्यायनुसारं पाणिनीयसूत्राणां विस्तृतं व्याख्यानमस्ति शब्दकौस्तुभः।

भट्टोजिदीक्षितः सिद्धान्तकौमुद्यां पाणिनिकृत अष्टाध्याय्याः प्रक्रियानुसारिणी व्याख्या कृता। भट्टोजिदीक्षितेन विरचिता कौमुदी व्याख्यानं भवति प्रौढमनोरमा।

प्रौढमनोरमाकारः श्री भट्टोजिदीक्षितः संज्ञाप्रकरणे तुल्यास्यप्रयत्नं सवर्णम् इति सूत्रं व्याख्यातुमारभते।

तुल्यास्यप्रयत्नं सवर्णम् इति पदच्छेदः। द्विपदं सूत्रम्। आस्यं मुखम्। आस्ये भवमास्यम्- ताल्वादिस्थानमित्यर्थः। प्रकृष्टः यत्नः प्रयत्नः- आभ्यन्तरप्रयत्न इत्यर्थः। आस्यं च प्रयत्नस्वास्यप्रयत्नौ। तुल्यौ आस्यप्रयत्नौ यस्य तत् तुल्यास्यप्रयत्नम्। सवर्णसंज्ञा अनेन सूत्रेण विधीयते। एवञ्च ताल्वादिस्थानमाभ्यन्तरप्रयत्नश्चेत्येतत् द्वयं यस्य येन तुल्यं तन्मिथः सवर्णसंज्ञं स्यादिति सूत्रार्थः। मिथः- परस्परमित्यर्थः। उदा- अवर्णस्य अष्टादशभेदानामपि स्थानं स्थानं कण्ठः, विवृतं प्रयत्नः। अतः तेषां मिथः सावर्ण्यम्। तद्वत् क, ख, ग, घ, ङ इत्येतेषां परस्परं सावर्ण्यम्।

तुल्यशब्दः सदृशपर्यायः। आस्यं मुखम्। आस्ये भवमास्यं ताल्वादिस्थानम् इत्यर्थः। प्रयत्नं प्रयत्नः स्पृष्टतादिः वर्णगुणः। प्रकृष्टः यत्नः प्रयत्नः। अस्य आशयः

¹ सहायकाचार्यः, व्याकरणविभागः, श्रीशङ्कराचार्यसंस्कृतसर्वकलाशाला, कालटी

आभ्यन्तरप्रयत्नमिति। तुल्यः आस्ये प्रयत्नो वर्णस्य येन वर्णेन सह स समानजातीयं प्रति सवर्णसंज्ञो भवति इति काशिकाकारः। मिथः इत्यस्य परस्परमित्यर्थः। अवर्णस्य अष्टादशभेदानाम् स्थानं कण्डः भवति। अवर्णस्य अष्टादशभेदानां प्रयत्नं विवृतः। अर्थात् तेषां सावर्ण्यम्। अतः क, ख, ग, घ, ङ इत्येतेषां परस्परं सावर्ण्यं भवति।

यत्नः द्विधा भवति। आभ्यन्तरः बाह्यश्च। आभ्यन्तरप्रयत्नाः पञ्चधा- स्पृष्टं, ईषत्स्पृष्टं, ईषद्विवृतं, विवृतं, संवृतं इति। स्पर्शानां प्रयत्नं तु स्पृष्टम्। कादयो मावसानाः स्पर्शाः। अन्तस्थानां प्रयत्नम् ईषत्स्पृष्टः। य, र, ल, व इत्येते वर्णानां प्रयत्नः ईषत्स्पृष्टः भवन्ति। ऊष्माणाम् आभ्यन्तरप्रयत्नः ईषद्विवृतः भवति। श, ष, स, ह इत्येतेषां वर्णानां आभ्यन्तरप्रयत्नः ईषद्विवृतः भवन्ति। स्वराणाम् आभ्यन्तरप्रयत्नः विवृतः भवन्ति। लोकव्यवहारेह्रस्व अकारः संवृतः भवति। व्याकरणदृष्ट्या तु विवृतमेव। अतः ह्रस्वाकारः, दीर्घाकारः, षुताकारश्च सवर्णः भवन्ति।

बाह्यप्रयत्नानि एकादशधा भवन्ति। १. विवारः। २. संवारः। ३. श्वासः। ४. नादः। ५. घोषः। ६. अघोषः। ७. अल्पप्राणः। ८. महाप्राणः। ९. उदात्तः। १०. अनुदात्तः। ११. स्वरितः। खर् प्रत्याहारेषु अन्तर्भवता वर्णानां तु विवारः, श्वासः अघोषः इत्यादि बाह्यप्रयत्नानि सन्ति। हश् प्रत्याहारेषु वर्णाः तु संवारः, नादः, घोषः इत्यादि बाह्यप्रयत्नानि सन्ति। वर्गाणां प्रथम, तृतीय, पञ्चमः, यणः च बाह्यप्रयत्नः अल्पप्राणः। वर्गाणां द्वितीय चतुर्थी, शलः च बाह्यप्रयत्नः महाप्राणाः भवन्ति। उदात्त अनुदात्त स्वरितादि भेदानि स्वराणाम् एव भवन्ति।

तुल्यास्यप्रयत्नं सवर्णम् इति सूत्रे आस्यग्रहणम् इति पदस्य प्रयोजनं किमिति चेदाह तर्ता इत्यत्र पकारस्य तकारे परे झरो झरि सवर्णे इति सूत्रेण लोपो मा भूत्। आभ्यन्तरप्रयत्नयोस्तुल्यत्वाश्रयणेन वाक् श्रोतति इत्यत्र झरो झरि सवर्णे इति सूत्रेण चकारे परे शकारस्य लोपो न

सूत्रे आस्यग्रहणम् इति पदप्रयोगाभावे तर्ता इत्यत्र नकारपकारयोः स्पृष्टं प्रयत्नं स्पर्शानां इति प्रयत्नसाम्यात् तयोः सवर्णे झरो झरि सवर्णे इति पकारलोपोपपत्तिः

स्यात्। आस्य ग्रहणकृतो तु ऊपद्मानीयानामोष्ठौ लृतुलसानां दन्ता इति तकार पकारयोः स्थानभेदात् अत्र सवर्णसंज्ञा नास्ति। लोपो च न। अतः सूत्रे तुल्यास्य इति ग्रहणम् आवश्यकमेव इति उक्तम्।

अनुनासिककारादिनिरूपितं तु न नासिकायाः स्थानत्वम्, नासावच्छेदेन वायुसंयोगं विना अपि यत् वर्णोत्पत्तिः तत् तद् देशस्य तत् वर्णस्थानत्वम् इति भावः। नासावच्छेदेन वायुसंयोगाभावेन ङकारादीनाम् अनुत्पत्तेः नासिकाया ङकारादिनिरूपितं स्थानत्वम्। अनुनासिक ककारादिनिरूपितं तु न नासिकायाः स्थानत्वम्, नासावच्छेदेन वायुसंयोगं विना अपि अकारस्वरूपोत्पत्तिदर्शनात्।

तुल्यशब्दः सदृशपर्यायः, आस्ये भवमास्यं ताल्वादिस्थानम्, प्रयत्नं प्रयत्नः स्पृष्टतादिः वर्णगुणः इति काशिकाकारः। ताल्वादिस्थानमाभ्यन्तरप्रयत्नं श्वेत्येतद्व्यं यस्य येन तुल्यं तन्मिथः सवर्णसंज्ञं स्यात्। इति सिद्धान्तकौमुदीकारः। आस्ये भवम् आस्यम् शरीरावयवाद्यत् इत्यभिप्रेत्याह- ताल्वादीति । अभ्यन्तरेति प्रशब्दबलाल्लभ्यते इति प्रौढमनोरमाकारः।

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संस्कृतव्याकरणे लकाराः।

हन्ना असैनार् . एम्¹

“धीयते सर्वं निःक्षिप्यते सुषुप्त्यादावस्मिन् धातुः” इति वाचस्पत्ये उक्तम्। संस्कृतभाषायां धातवः द्विसहस्रात्मकाः। सकर्मक अकर्मक भेदेन धातवः द्विविधः। तदुक्तम् भूषणसारे श्री कौण्डभट्टेन-

फलव्यापरयोरेकनिष्ठतायामकर्मकः।

धातुस्तयोर्धर्मिभेदेसकर्मक उदाहृदः।² इति।

ये धातवः दशगणेषु विभक्त्वा धातुपाठाः रचिताः। एकैकस्यापि धातोः दशलकाराः संभवन्ति। लट्, लिट्, लृट्, लोट्, लेट्, लङ्, लिङ्, लुङ्, लृङ् एते दश लकाराः। एषु लट्, लङ्, लुङ्, लिट्, लृट्, लृङ् कालवाचकाः। शिष्टः प्रकारबोधकाः। लट्, लङ्, लोट्, लिङ् लकाराः सार्वधातुकाः। अन्ये षट् आर्धधातुकाः।

वर्तमाने परोक्षे श्लोभाविन्यर्थे भविष्यति।

विध्यादौ प्रार्थनादौ च क्रमाद् ज्ञेयो लडादयः।³

इति भूषणसारकारिकया लकारार्थाः प्रतिपादयन्ति। एकैकस्यापि लकारस्य अर्थः अधोनिर्दिश्यन्ते।

¹ शोधछात्रा, एस्. एस्. यु. एस्. कालटी।

² वै. भू. सा. कारिका - १३

³ वा. भू. सा. कारिका-२२

➤ लट्।

लकारेषु प्रथमं भवति लट् लकारः। वर्तमानकाले लट्लकारः प्रयुज्यते। वर्तमाने लट्⁴ इति सूत्रेण लट्लकारः विधीयते। वर्तमानक्रियावृत्तेर्धातोः लट् स्यात् इत्यर्थः।

रामः पाठं पठति इति वाक्यं वर्तमानकाल वाक्यं अस्ति। अस्मिन् वाक्ये पठति इति क्रिया। पठति इत्यत्र पठ धातुः। पठ धातोः वर्तमान क्रियावृत्तित्वात् वर्तमाने लट् इति सूत्रेण लटि तिबि कर्तरि शप्⁵ इति शबि शप् इत्यत्र शकारः लशक्तद्धिते⁶ इति पकारः हलन्त्यम्⁷ इति च इत्संज्ञायां तस्यलोपः⁸ इति लोपे पठति इति रूपम्।

एवं लट् लकारे पठ् धातोः रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|--------|---------|---------|
| प्र.पु। | पठति | पठतः। | पठन्ति। |
| म.पु। | पठसि। | पठथः। | पठथ। |
| उ.पु। | पठामि। | पठावः। | पठामः। |

➤ लिट्।

परोक्ष भूतकाले लिट् लकारः प्रयुज्यते। परोक्षे लिट्⁹ इति सूत्रेण लिट् लकारः विधीयते। भूतानद्यतनपरोक्षार्थवृत्तेः धातोः लिट् स्यात् इति अनेन सूत्रेण विधीयते।

रामः पाठं पपाठ इति वाक्यं उदाहरणम्। अत्र पपाठ इति पठधातोः लिट् लकारे प्रथमपुरुषैकवचनम्।

⁴ . पा.सू. (३.२.११३)

⁵ . पा.सू. (३.१.६८)

⁶ . पा.सू. (१.३.८)

⁷ . पा.सू. (१.३.३)

⁸ . पा.सू. (१.३.९)

⁹ . पा.सू. (३.२.११४)

पठ धातोः परोक्षेलिट् इति लिटि तिबि पठ ति इत्यवस्थायां लिटिधातोरभ्यासस्य¹⁰ इति द्वित्वे पठ् पठ् ति इति जाते परस्मैपदानांणलतुसु स्थलथुसणल्वमाः¹¹ इति णलि अनुबन्धलोपे पठ् पठ् अ इति जाते हलादिः शेषः¹² इति सूत्रेण प पठ इति जाते उपधादीर्घे पपाठ इति रूपम्।

एवं लिट् लकारे पठ धातोः रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|-------------|---------|--------|
| प्र.पु। | पपाठ | पेठतुः। | पेठुः। |
| म.पु। | पेठिथ। | पेठथुः। | पेठ। |
| उ.पु। | पपठ, पपाठ । | पेठिव। | पेठिम। |

➤ लुट्।

अनद्यतन भविष्यत् काले लुट् लकारस्य प्रयोगः। अनद्यतने लुट्¹³ इति सूत्रेण लुट् लकारः विधीयते। भविष्यत्यनद्यतनेऽर्थे धातोः लुट् स्यात् इत्यर्थः। रामः परश्वः पाठं पठिता इति उदाहरणम्। अत्र पठिता इति लुट् लकारस्य प्रयोगः।

पठ् धातोः अनद्यतने लुट् इति लुटि तिबि लुटः प्रथमस्यडारौरसः¹⁴ इति ङादेशे अनुबन्धलोपे पठ् ता इति जाते आर्धधातुकस्येडलादेः¹⁵ इति इटागमे पठिता इति रूपम्।

एवं पठ् धातोः लिट् लकारे रूपाणि भवन्ति,

¹⁰ . पासू (६.१.८)

¹¹ . पा.सू (३.४.८२)

¹² . पासू (६.४.१५०)

¹³ . पा.सू (३.३.१५)

¹⁴ . पा.सू (२.४.८५)

¹⁵ . पा.सू (.७.२.३५)

| | ए.व। | द्वि.व। | ब.व। |
|---------|------------|------------|------------|
| प्र.पु। | पठिता। | पठितारौ। | पठितारः। |
| म.पु। | पठितासि। | पठितास्थः। | पठितास्थ। |
| उ.पु। | पठितास्मि। | पठितास्वः। | पठितास्मः। |

➤ लृट्।

सामान्य भविष्यकाले लृट् लकारस्य प्रयोगः। लृट् शेषे च¹⁶ इति सूत्रेण लृट् विधीयते। भविष्यदर्थाद्धातोर्लृट् स्यात् क्रियार्थायां क्रियायामसत्यां सत्यां च इत्यर्थः। रामः पाठं पठिष्यति इति उदाहरणम्। अत्र पठिष्यति इति लृट् लकारः।

पठ् धातोः लृट् शेषे च इति लृटि तिबि स्यतासि लृलुटोः¹⁷ इति स्य प्रत्यये पठ् स्य ति इति जाते आर्धधातुकस्येद्धलादेः इति इटागमे पठिष्यति इति षत्वे पठिष्यति इति रूपम्।

एवं लृट् लकारे पठ् धातोः रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|------------|------------|-------------|
| प्र.पु। | पठिष्यति | पठिष्यतः। | पठिष्यन्ति। |
| म.पु। | पठिष्यसि। | पठिष्यथः। | पठिष्यथ। |
| उ.पु। | पठिष्यामि। | पठिष्यावः। | पठिष्यामः। |

➤ लोट्।

आज्ञा, अनुमिति, प्रशंसा, प्रार्थना इत्यादिष्वर्थेषु लोट् लकारः प्रयुज्यते। लोट् च¹⁸ इति सूत्रेण विध्यादिष्वर्थेषु आशिषि लिङ् लोटौ¹⁹ इति सूत्रेण आशिषि च लोट्

¹⁶ . पा.सू. (३.३.१३)

¹⁷ . पा.सू. (३.१.३३)

¹⁸ . पा.सू. (३.३.१६२)

¹⁹ . पा.सू. (३.३.१७३)

विधीयते। रामः पाठं पठतु इति उदाहरण वाक्यम्। अत्र पठतु इति पठ् धातोः लोट्लकारस्य प्रथमपुरुषैकवचने रूपम्।

पठ् धातोः लोटि तिबि शबि अनुबन्धलोपे पठति इति जाते तस्य एरुः²⁰ इति उत्वे पठतु इति रूपम्। एवं पठ् धातोः लोट् लकारे रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|---------------|---------|---------|
| प्र.पु। | पठतु/ पठतात्। | पठताम्। | पठन्तु। |
| म.पु। | पठ/पठतात्। | पठतम्। | पठत। |
| उ.पु। | पठानि। | पठाव। | पठाम। |

➤ लङ्।

अनद्यतनभूतकाले लङ् लकारः विधीयते। अनद्यतने लङ्²¹ इति सूत्रेण लङ् लकारः विधीयते। रामः तस्मिन् दिने पाठं अपठत् इति वाक्ये अपठत् इति प्रयोगः पठ् धातोः लङ् लकारे प्रथमपुरुषैकवचने रूपम्।

पठ् धातोः लङि तिबि शबि लुङ्लङ्लृङ्ङुदात्तः²² इति अडागमे इतश्च²³ इति तिबः इकारलोपे च अपठत् इति रूपम्। एवं पठ् धातोः लङ् लकारे रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|--------|----------|--------|
| प्र.पु। | अपठत् | अपठताम्। | अपठन्। |
| म.पु। | अपठः। | अपठतम्। | अपठत। |
| उ.पु। | अपठम्। | अपठाव। | अपठाम। |

²⁰ . पा.सू (३.४.८६)

²¹ . पा.सू (३.२.१११)

²² . पा.सू (६.४.७१)

²³ . पा.सू (३.४.१००)

➤ लिङ्।

लिङ् लकारः द्विविधः। विधिलिङ्, आशीर्लिङ् च। विध्यादिष्वर्थेषु लिङ् लकारस्य प्रयोगः। विधिनिमन्त्रणामन्त्रणाधीष्टसंप्रश्नप्रार्थनेषु लिङ्²⁴ इति सूत्रेण विधिलिङ् विधीयते। रामः पाठं पठेत् इति वाक्ये पठेत् इति विधिलिङ् लकारस्य प्रथमपुरुषैकवचनं रूपम्।

पठ् धातोः लिङि तिबि शबि पठ् अ ति इत्यवस्थायां लिङःसीयुट्²⁵ इति सीयुटागमे लिङःसलोपोऽनन्तस्य²⁶ इति सकारलोपे पठ ईय् ति यकारलोपे गुणे ति इत्यत्र इकारलोपे च पठेत् इति रूपम्। पठ् धातोः विधिलिङ् लकारे रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|---------|----------|---------|
| प्र.पु। | पठेत्। | पठेताम्। | पठेयुः। |
| म.पु। | पठेः। | पठेतम्। | पठेत। |
| उ.पु। | पठेयम्। | पठेव। | पठेम। |

आशीर्वादार्थे आशीर्लिङ् लकारस्य प्रयोगः। आशिषि लिङ्लेटौ²⁷ इति सूत्रेण लिङ् विधीयते। पठ् धातोः आशीर्लिङ् लकारे रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|-----------|--------------|-----------|
| प्र.पु। | पठ्यात्। | पठ्यास्ताम्। | पठ्यासुः। |
| म.पु। | पठ्याः। | पठ्यास्तम्। | पठ्यास्त। |
| उ.पु। | पठ्यासम्। | पठ्यास्व। | पठ्यास्म। |

²⁴ . पा.सू. (३.३.१६१)

²⁵ . पा.सू. (३.४.१०२)

²⁶ . पा.सू. (७.२.७९)

²⁷ . पा.सू. (३.३.१७३)

➤ लुङ्।

‘ रामः पाठं अपठीत् ’ इति वाक्ये अपठीत् इति पठ् धातोः लुङ् लकारे प्रथमपुरुषैकवचनम्। भूतार्थवृत्तेर्धातोः लुङ् लकारः लुङ्²⁸ इति सूत्रेण विधीयते। सामान्य भूताकालार्थे लुङ् लकारस्य प्रयोगः। पठ् धातोः लुङि प्रथमपुरुषैकवचनविवक्षायां तिबि च्लिलुङि²⁹ इति च्लि प्रत्यये च्लेः सिच्³⁰ इति च्लेः सिजि अनुबन्धलोपे अपठीत् इति रूपम्। एवं पठ् धातः लुङ् लकारे रूपाणि भवन्ति,

| | ए.व। | द्वि.व। | ब.व। |
|---------|-----------------------|-----------------------------|-------------------------|
| प्र.पु। | अपठीत्/ अपाठीत्। | अपठिष्टाम्/ अपाठिष्टाम्। | अपठिषुः/ अपाठिषुः। |
| म.पु। | अपठीः/ अपाठीः। | अपठिष्टाम्/ अपाठिष्टाम्। | अपठिष्टा/ अपाठिष्टा। |
| उ.पु। | अपठिषम्/ अपाठिषम्। | अपठिष्व/ अपाठिष्व। | अपठिष्म/ अपाठिष्म। |

➤ लृङ्।

भूतकालस्य प्रभावः वर्तमानपर्यन्तं कस्मिन् लकारस्य प्रयोगः इति चेत् तत्र लृङ् लकारस्य प्रयोगः। लिङ् निमित्ते लृङ् क्रियातिपत्तौ³¹ इति सूत्रेण लृङ् लकारः विधीयते। यदि त्वम् अपठिष्यः तर्हि विद्वान् भवितुम् अर्हिष्यः इति वाक्ये अपठिष्यः अर्हिष्यः उभौ लृङ्-लकारे रूपाणि। पठ् धातोः लृङ् लकारस्य रूपाणि भवन्ति,

²⁸ . पा.सू. (३.२.११०)

²⁹ . पा.सू. (३.१.४३)

³⁰ . पा.सू. (३.१.४४)

³¹ . पा.सू. (३.३.१३९)

| | ए.व। | द्वि.व। | ब.व। |
|---------|------------|--------------|------------|
| प्र.पु। | अपठिष्यत्। | अपठिष्यताम्। | अपठिष्यन्। |
| म.पु। | अपठिष्यः। | अपठिष्यतम्। | अपठिष्यत। |
| उ.पु। | अपठिष्यम्। | अपठिष्याव। | अपठिष्याम। |

लट्, लिट्, लृट्, लोट्, लेट्, लङ्, लिङ्, लुङ्, लृङ् च भवन्ति दश लकाराः। एषु लट्, लङ्, लुङ्, लिट्, लृट्, लृट् कालवाचकाः। शिष्टः प्रकारबोधकाः। लट्, लङ्, लोट्, लिङ् लकाराः सार्वधातुकाः। अन्ये षट् आर्धधातुकाः। लेट् लकारस्य प्रयोगः वेदेष्वेव वर्तते। संस्कृत भाषायाः भाषणे लेखने च लकारस्य अत्यधिकं प्राधान्यमस्ति। संस्कृत व्याकरणस्य संपूर्णं पठनार्थं लकारस्य सम्यक् ज्ञानमावश्यकं भवति

➤ उपयुक्तग्रन्थसूची-

- भट्टोजिदीक्षितः, वैयाकरणसिद्धान्तकौमुदी, चौखम्बासुरभारतीप्रकाशन, वाराणसी, २०१०।
- कौण्डभट्टः, वैयाकरणभूषणसारः, चौखम्बासंस्कृत प्रतिष्ठान, डेल्ही, २०१८।
- ओ.के. मुन्षी, धातुरूपप्रपञ्चः, पब्लिकेशन डिविषन, यूनिवर्सिटी ओफ कालिकट्, २००४।

व्याकरणवाङ्मये शृङ्गारप्रकाशः

शरत् मित्रन्¹

शिष्टप्रयुक्तानां सर्वेषां शब्दानाम् अन्वारख्यानं भवति व्याकरणकार्यम्। कालानुगुणपरिवर्तनानां व्याकरणे संयोजनाय एवं सुव्याकरणपद्धतीनां निर्माणाय च बहवः आचार्याः वैदिककालादारभ्य कृतभूरिपरिश्रमाः सन्ति । तेषु अन्यतमः भवति परमारवंशीयः श्रीभोजदेवः। यद्यपि भोजनामानः राजानः अनेके सन्ति परम् एकादशशतके जीवितः सरस्वतीकण्ठाभरणादीनां कर्ता भोजराजः सिन्धुलपुत्रः धाराधरीशश्चैव । भोजदेवेन बहुषु विषयेषु बहवो ग्रन्थाः संविरचिताः । 'अनवद्यनिखिल विद्याभिज्ञ- सर्वज्ञ सार्वभौमो भोजनामा महाराजः' इत्येव चम्पूरामायणव्याख्यातुः रामचन्द्रस्य कथनम्। भोजराजस्य शासनकाले सरस्वत्याः अनुग्रहेण संवलिता आसीत् धारानगरी। तस्य निधनेन धारानगर्याः शोभैव अस्तं गता इति भोजप्रबन्धे प्रतिपादितं वर्तते । यथा

अद्य धारा निराधारा निरालम्बा सरस्वती

पण्डिताः खण्डिताः सर्वे भोजराजे दिवं गते ।। इति भोजप्रबन्धे ।

चतुरशीति ग्रन्थाः भोजदेवप्रणीताः सन्ति इत्येव विदुषां कथनम्। तेषु सरस्वतीकण्ठाभरणम् नाम इव वाग्देव्याः सरस्वत्याः आभूषणत्वेन विराजते। ग्रन्थः अयं वागुपासकानां हृहयाह्लादकः वर्तते इत्यत्र नास्ति विमतिः ।

भोजराजेन प्रणीतः शृङ्गारप्रकाशः अपि व्याकरणकुतिकिनां जिज्ञासाशमनाय योग्यः इति विषयः बहुषु अद्भुतं जनयेत् । प्रतिपाद्यविषयेषु मुख्यत्वात् अस्य शृङ्गारप्रकाश इति नाम । यद्यपि अस्य साहित्यविमग्रन्थपरम्परायाम् परिगणनं भवति तथापि अस्मिन्

¹ शोधच्छात्रः, गुरुवायूर्परिसरः

विद्यमानव्याकरणांशाः प्रत्येकम् अपि व्याकरणकुतुकिनः जिज्ञासाशमनाय सुयोग्याः। शब्दार्था सहितो काव्यम् इति भामहवचनम् अङ्गीकरोति भोजराजः। शृङ्गारप्रकाशनामके अस्मिन् ग्रन्थतल्लजे शाब्दिकविषयाः, आर्थिकविषयाः, तयोः सम्बन्धविषयाः च सुष्ठु प्रतिपादिताः सन्ति । डा. वि एस् शर्मावर्यस्य मतानुसारं शृङ्गारप्रकाशः कश्चन महान् विज्ञानकोशः भवति। अयं भाषा, साहित्यम्, नाटकम्, चतुष्पष्टिकलाः इत्यादिभिः बहुभिः विषयैः परिपूरितः वर्तते । अस्य प्रथमद्वितीयतृतीयाध्यायेषु शाब्दिकविषयाः एव चर्चिताः सन्ति। ततः चतुर्थपञ्चम-षष्ठाध्यायेषु आर्थिकविषयाः सम्प्रोक्ताः। अथ च सप्तमाष्टमयोरध्याययोः शब्दार्थसम्बन्धविषयाः समवलोकिताः। प्रथमो हि विद्वांसः वैयाकरणाः इति ध्वनिकारस्य वचनम् । तेन च प्राचीनाः आलङ्कारिकाः ध्वनिकाराश्च व्याकरणशास्त्रनिष्णाताः आसन्। भोजराजः व्याकरणशास्त्रपारङ्गतः एव आसीत् इति तस्य प्रत्येकं ग्रन्थस्य परिशीलनेन अवगन्तुं शक्यते एव। भोजराजः तद्वत् अस्य ग्रन्थस्य आरम्भे एव व्याकरणांशान् सुगमतया प्रत्यपादयत्। अत्र व्याकरणविषयाणां कथनकाले पाणिनीयसूत्राणां वार्तिकानां भाष्योक्तविषयाणां च उल्लेखनं कृतं वर्तते । भर्तृहरिप्रणीतवाक्यपदीयादपि अनेकानि उल्लेखनानि विहितानि शृङ्गारप्रकाशस्य प्रथमाष्टाध्यायेषु व्याकरणांशानां प्रतिपादनकाले विभाग-विवरण-पूर्वपक्षसमाधानचर्चा-स्वमतस्थापनादिमार्गः एव भोजराजेन स्वीकृतः । शृङ्गारप्रकाशोक्तव्याकरणविषयाणां अध्यायक्रमेण दिङ्मात्रप्रतिपादनम् अत्र क्रियते ।

प्रथमः प्रकाशः (प्रकृत्यादिप्रकाशः)'मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते' इति वचनमनुपालयन् निर्विघ्नपरिसमाप्तिहेतोः ग्रन्थग्रन्थनकामः भोजराजः स्वष्टदेवं शक्त्याभिन्नं शिवं प्रणमति। तदनु गणाधिपमपि नौति। ततः परं अनुबन्धचतुष्टयप्रतिपादनाय कानिचित् पद्यानि प्रस्तौति अग्रे स्वग्रन्थरचनायाः हेतुं प्रतिपादयनाह भोजराजः यत्

'वीरान्द्रुतादिषु च येह रसप्रसिद्धिः सिद्धा कुतोऽपि वटयक्षवदाविभाति।

लोके गतानुगतिकत्ववशादुपेतामेतां निवर्तयितुमेष परिश्रमो नः।।"

एतदनन्तरं एकोनपञ्चाशद्भाष्येषु रतिः स्थायी, शृङ्गारमेवैक रसः इति दृढतया प्रतिपाद्य अभिनेतृभ्यः कवीनेव, अभिनयेभ्यश्च काव्यमेव उत्कृष्टतरं प्रतिपादितमस्ति। ततपश्चाद् भामहेनोक्तं 'शब्दार्थो सहितौ काव्यम्' इति काव्यलक्षणमेव स्वीकृत्य लक्षणगतपदानां शब्द-अर्थ- साहित्यानां त्रयाणां पदानां पृथक् पृथक् व्याख्यानार्थं प्रत्येकस्य द्वादशभेदाः कृतास्सन्ति। एवं प्रकारेण शब्दादीनां षड्विंशभेदेषु द्वात्रिंशभेदाः व्याकरणसम्मतसिद्धान्तसंबन्धनपराः अवशिष्टाः चत्वारो भेदाः काव्यशास्त्रसिद्धान्तप्रतिपादनपराः सन्ति। महाभाष्ये शब्दस्य यल्लक्षणं कृतं वर्तते तदेव लक्षणं भोजराजेनापि प्रस्तूयते। 'येनोच्चारितेनार्थः प्रतीयते स शब्दः'। तस्य शब्दस्य द्वादशभेदाः कृताः वर्तन्ते। तेषां नामानि सन्ति- 1- प्रकृतिः 2- प्रत्ययः 3 उपस्कारः 4- उपपदम् 5- प्रतिपदिकम् 6- विभक्तिः 7- उपसर्जनम् 8 समासः 9- पदम् 10- वाक्यम् 11- प्रकरणम् 12- प्रबन्धश्च।

अर्थस्य लक्षणमपि महाभाष्यानुसारमेव करोति 'यः शब्देन प्रत्याय्यते स अर्थ' इति। तस्य द्वादशभेदाः एवं सन्ति- 1- क्रिया 2- कालः 3- कारक 4- पुरुषः 5- उपाधिः 6- प्रधानम् 7- उपस्कारार्थः 8- प्रातिपदिकार्थः 9 विभक्त्यर्थः 10- वृत्त्यर्थः 11- पदार्थः 12- वाक्यार्थश्चेति। ततपश्चाद् साहित्यपदस्य लक्षणं करोति 'साहित्यं शब्दार्थयोः सम्बन्धः' इति। तत् सम्बन्धात्मकसाहित्यं द्वादशप्रकारकवर्णयति। 1- अभिधा 2- विवक्षा 3- तात्पर्यम् 4- प्रविभागः 5- व्यपेक्षा 6- सामर्थ्यम् 7 अन्वयः 8- एकार्थीभावः 9- दोषहानम् 10- गुणोपादानम् 11- अलङ्कारयोगः 12- रसावियोगश्च

एवं स्थूलरूपेण काव्यलक्षणस्य परिष्कारं कृत्वा तस्य प्रत्येकभेदस्य विस्तृतं व्याख्यानं सम्पूर्णप्रबन्धे करोति। तत्र प्रथमप्रकाशे शब्दस्य प्रकृतिः-प्रत्ययः उपस्कारः- उपपदम् च चत्वारः भेदाः समुपवर्णिताः सन्ति। प्रकृतेः शब्दभेदस्य धातु-प्रत्यय-प्रातिपदिकञ्च

प्रथमं भेदत्रयं क्रियते पुनः धातुरूपप्रकृतेः परिपठितधतु अपरिपठितधातु-परिपठितापरिपठितधातु प्रत्ययधातु-नामधातु- प्रत्ययनामधातु च षड्भेदानां वर्णनं वर्तते। प्रत्ययरूपायाः प्रकृतेः सुप्, तिङ्, कृत्, तद्धितः धातुप्रत्ययः, स्त्रीप्रत्ययश्चेति षड्भेदानां वर्णनं वर्तते । प्रातिपदिकप्रकृतेरपि नाम्-अव्ययः अनुकरणं- कृत्-तद्धित- समासश्च षड्भेदाः सोदाहरणं व्याख्यायिताः वर्तन्ते । प्रत्ययनामकस्य शब्दभेदस्य प्रथमं धातुः-प्रत्ययः- प्रातिपदिकश्च त्रीन् भेदान् प्रदर्श्य पुनः प्रत्येकस्य षड्भेदाः प्रतिपादिताः वर्तन्ते। उपस्कारनामकस्य शब्दभेदस्य धातुः प्रत्ययः उभयरूपञ्च त्रीन् भेदान् कृत्वा एकैकस्यापि षड्भेदाः प्रदर्शिताः सन्ति। उपपदस्य तिङ्-कृत्-सुपश्च प्रथमं भेदत्रयं कृत्वा प्रत्येक षोढा विभक्तं वर्तते । एवं प्रकारेण शृङ्गारप्रकाशस्य प्रथमे प्रकाशे शब्दस्य आद्याः चत्वारो भेदाः सोदाहरणं व्याख्याताः सन्ति।

द्वितीयः प्रकाशः (प्रातिपदिकादिप्रकाशः)- अस्मिन् प्रकाशे शब्दस्य द्वादशभेदेषु मध्यगाः प्रातिपदिक-विभक्ति-उपसर्जन- समासाः चत्वारो भेदाः सोदाहरणं समुपवर्णिताः विद्यन्ते। प्रातिपदिकस्य विभक्तावयवः अविभक्तावयवः अनुकरणश्च भेदत्रयमुपन्यस्य प्रत्येकेषां त्रयः त्रयः विभागाः कृताः विद्यन्ते । विभक्तिनामकस्य शब्दभेदस्य तिङ्-सुप्-अव्ययश्च त्रीन् भेदान् कृत्वा प्रत्येकस्य च पुनः भेदत्रयं समुपवर्णितं विद्यते । उपसर्जननामकस्य शब्दभेदस्य विशेष्य-विशेषण-तुल्याः त्रयो भेदाः व्याख्याताः वर्तन्ते । समासनामकस्य शब्दभेदस्य उपश्लिष्टक्रियः गमितक्रियः अक्रियश्च सर्वथा नवीनभेदानां सोदाहरणं व्याख्यानं शृङ्गारप्रकाशे प्रस्तौति भोजराजः । समासस्यैतादृशं व्याख्यानं न केनापि आचार्येण अस्मात्पूर्वं कृतमस्ति । एवं प्रकारेण द्वितीयप्रकाशः अवसीयते।

तृतीयः प्रकाशः (प्रकृत्यादिशब्दप्रकाशः)- अस्मिन् प्रकाशे शब्दस्य अन्तिमभेदानां पद-वाक्य-प्रकरण- प्रबन्धानां व्याख्यानमस्ति । तत्र पदस्य लक्षणं करोति भोजराजः "पद्यते अनेन इति पदम्। तदनु पदस्य क्रिया कारकः उपस्कारश्च त्रयो भेदाः सोदाहरणं

व्याख्यायिताः सन्ति। वाक्यनामकस्य शब्दभेदस्य संस्कृतम् प्राकृतम् अपभ्रंशश्चेति प्रथमं भेदत्रयं संदर्भ्य एकादशाख्यातोपाधिषु विभागः प्रदर्शितः वर्तते। प्रकरणस्य शब्दभेदस्य प्रस्तुतं कल्पितम् आकस्मिकं च भेदाः कृताः वर्तन्ते। तदनन्तरं प्रबन्धाख्यः शब्दभेदः विवेचितः वर्तते। तस्य गद्यं पद्यं मिश्रं च भेदं सोदाहरणं प्रतिपादितमस्ति। तत्पश्चात् आचार्येषु लक्षणविषयकं मतवभिन्न्यं विस्तरेण समुपस्थापितं वर्तते। एवं प्रकारेण तृतीयप्रकाशस्य अवसानं भवति।

चतुर्थः प्रकाशः (क्रियाद्यर्थचतुष्टयप्रकाशः) भोजराजेनास्य प्रकाशस्य नाम इति कृतमस्ति। प्रकाशेऽस्मिन् अर्थस्य क्रिया कारक-काल पुरुषाणां प्रथमं चतुर्णां भेदानां वर्णनं विद्यते। भोजराजः क्रिया कारकाणां प्रवृत्तिविशेषं मनुते। तामेव क्रिया वैयाकरणाः धात्वर्थमिति आमनन्ति। इत्येतत् सर्वं तत्र सप्रमाणं प्रतिपादितमस्ति। सः धात्वर्थः असत्यर्थः भवत्यर्थः करोत्यर्थश्चेति त्रिविधः समुपवर्णितः विद्यते। त्रयाणां धात्वर्थानां साम्यावस्थानं निर्विकारम् अनाद्यन्तं शब्दब्रह्म इति कथ्यते इति तत्रैव प्रतिपादितमस्ति। कालनामकस्य अर्थभेदस्य नित्यः नैमित्तिकः स्वाभाविकः वैपरामर्शिकश्चेति त्रिभिर्भेदैस्सह व्याख्यानं वर्तते। तदनन्तरं कारकनामकस्य अर्थभेदस्य उत्तम-मध्यम-अधमभेदरूपेण सोदाहरणं वर्णनं विद्यते। उपर्युक्तवर्णनेन सहैवास्य प्रकाशस्य अवसानं भवति।

पञ्चमः प्रकाशः (उपाध्याद्यर्थचतुष्टयप्रकाशः)- प्रकाशेऽस्मिन् अर्थस्य उपाधि-प्रधान-उपस्कारार्थ-प्रातिपदिकार्थानां चतुर्णां भेदानां वर्णनमस्ति। अर्थभेदानां वर्णनानन्तरं निपातानां वाचकत्वद्योतकत्वयोः विषये विशदं व्याख्यानं वर्तते। अनेन वर्णनेन सहैवास्य प्रकाशस्य समाप्तिः भवति।

षष्ठः प्रकाशः (विभक्त्याद्यर्थचतुष्टयप्रकाशः)- अस्मिन् प्रकाशे वाक्यस्य विभक्त्यर्थः वृत्त्यर्थः पदार्थं वाक्यार्थश्च चत्वारः भेदाः व्याख्यायिताः वर्तन्ते। एतेषु चतुर्षु प्रत्येकं

त्रिविधेषु विभाजयति भोजराजः। अन्ते विवर्तस्य दार्शनिकपक्षः सम्यगतया व्याख्यायितमस्ति ।

सप्तमः प्रकाशः (केवलशब्दसम्बन्धशक्तिप्रकाशः)- अस्य प्रकाशस्य संज्ञा केवलशब्दशक्तिप्रकाशः वर्तते । शब्दार्थयोः सम्बन्धात्मकस्य साहित्यस्य द्वादशभेदानां व्याख्यानमितः प्रारभते। अस्मिन् प्रकाशे साहित्यस्य अभिधा विवक्षा तात्पर्यम् प्रविभागश्च समुपवर्णितः विद्यते। अभिधायाः मुख्या गौणी लक्षणा च भेदत्रयं कृत्वा प्रत्येकस्य द्वौ भेदौ कृतौ विद्यते। तदनु सम्बन्धस्य विवक्षानामकस्य भेदस्य व्याख्यानं वर्तते। साऽपि अपौरुषेय-आर्ष-पौरुषेयनामकैः त्रिभिर्भेदैः समुपवर्णिता विद्यते। पुनश्चास्य लोकव्यवहारे काव्यव्यवहारे च काकादिव्यङ्गा प्रकरणादिव्यङ्गा अभिनयादिव्यङ्गा च त्रयो भेदाः सोदाहरणं व्याख्यायिताः वर्तन्ते। तदनन्तरं तात्पर्यनामकस्य साहित्यभेदस्य व्याख्यानं वर्तते । तात्पर्यस्य लक्षणमस्ति यत्परः शब्दः स शब्दार्थः इति तात्पर्यम्। अस्य तात्पर्यस्य अभिधीयमानं प्रतीयमानं ध्वनिरूपञ्च भेदत्रयं सोदाहरणं समुपवर्णितं विद्यते। तेष्वपि अभिधीयमानस्य तात्पर्यस्य विधिः निषेधः विधिनिषेधः अविधिनिषेधश्चेति चत्वारो उपभेदाः सोदाहरणं व्याख्यायिताः वर्तन्ते । प्रतीयमानस्य तात्पर्यस्य च चत्वारः भेदाः कृताः विद्यन्ते। ध्वनिनामकस्य तात्पर्यभेदस्य अर्थध्वनिः शब्दध्वनिश्च द्वौ भेदौ कृत्वा पुनस्तयोः अनुनादरूपः प्रतिशब्दरूपश्चेति द्ववुपभेदौ सोदाहरणं समुपवर्णितौ वर्तते। अन्ते प्रथमप्रकाशे उक्तस्य मङ्गलश्लोकस्य परिष्कारपूर्वकं व्याख्यानं वर्तते । अनेनैव व्याख्यानेन सह अयं सप्तमः प्रकाशः सम्पूर्णतां याति ।

अष्टमः प्रकाशः (सापेक्षशब्दशक्तिप्रकाशः)- अयं प्रकाशः शब्दार्थात्मकस्य साहित्यस्य व्यपेक्षा सामर्थ्यः अन्वयः एकार्थीभावश्चेति चतुर्णां व्याख्यानं प्रस्तौति । व्यपेक्षायाः वर्णनं संलक्ष्या अभिधानिकी नैयायिकी नैषेधिकी चेति भेदैः सह वर्तते । तदनु आकांक्षा सन्निधिः योग्यता चेति विषयाः विवेचिताः वर्तन्ते। अस्मिन्नेव प्रकाशे

अन्विताभिधानवादिनाम् अभिहितान्वयवादिनाञ्च मतानि समुपवर्णितानि सन्ति । एकार्थीभावस्य साहित्यस्य वर्णनक्रमे एव उपमानोपमेययोः सादृश्यपदार्थस्य तद्धितैकार्थीभावस्य आख्यातैकार्थीभावस्य च विवेचनमस्ति। ततः परं वाक्यैकार्थीभावस्य वर्णनं वर्तते । यत्र युगलक-सन्दानितक-कलापक-कुलक संघात-कोष-प्रकरण-प्रबन्धानां व्याख्यानमस्ति । अस्मिन्नेव क्रमे 'शब्दब्रह्मणः ' विषये सुविस्तृतं व्याख्यानं करोति भोजराजः। तत्र शब्दब्रह्मणः स्वरूपं प्रदर्शयता तेनोच्यते यत् - 'यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणेनोपहसितसंस्कारस्य रामादिवद् वर्तितव्यं न रावणादिवद् इत्यादिविधिनिषेधप्रतिभाविशेषः उपजायते स समस्तविश्वस्यापि चतुर्वर्गैकहेतुः परा महावाक्यैकार्थोऽर्थमूर्त्या विपरिणतमनादिनिधनमखण्डं शब्दब्रह्मेत्युच्यते।' एवं प्रकारेण अयं प्रकाशः समाप्ति गच्छति।

साहित्यग्रन्थः यद्यपि तथापि व्याकरणविशेषप्रतिपादकग्रन्थः भवति शृङ्गारप्रकाशः । व्याकरणविषयज्ञानमन्तरा काव्यशास्त्रीयाध्ययनस्य पूर्णता कदापि सम्भवति इति संसूचयति अयं ग्रन्थः। अस्य व्याकरणवैशिष्ट्यकारणेन एव मेल्युत्तूर नारायणभट्टपादाः स्वीये प्रक्रियासर्वस्वं नामके प्रसिद्धे ग्रन्थे शृङ्गारप्रकाशीयव्याकरणांशान् समसूचयत् बहुत्र सूत्राणाम् उदाहरणकाले । अतः एव व्याकरणजिज्ञासूनां जिज्ञासाशमनाय सुयोग्यः ग्रन्थः भवति भोजराजविरचितः शृङ्गारप्रकाशाख्यः अयं ग्रन्थविशेषः ।

सन्दर्भग्रन्थसूची

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४. महा भाष्यार्थदीपिका-प्रो कृष्णकुमार, चिन्मया इन्टरनाशनल् फौण्डेशन- २०१५
५. समाससमीक्षणम् सि एल् सिसिली, पुरनाट्टकरा २००८
६. ध्वन्यालोकः आनन्दवर्धन, रा.सं. सं नवदेहली
७. प्रक्रियासर्वस्वम्-मेल्युत्तूर नारायणभट्टपादः, गुरुवायूरदेवस्वम्
७. भोजराज शृङ्गारप्रकाश-डा.वि राघवन, मद्रास १९७८

THE CONCEPT OF DEVATAS IN HINDUISM- A SPECIAL REFERENCE TO TANTRAPADDHATI

Dr. J.P. Prajith¹

Key words : Tantra, Dhyāna, Saguṇabrahma, Nirguṇabrahma, Vighraha, Mūrtis, Devata

ABSTRACT

‘The Concept of Devas in Hinduism-A Special reference to Tantrapaddhati, which reveals the Concepts of deities in Hinduism, Orgine and development of Devas concept in Hinduism, Saguṇabrahma, Nirguṇabrahma, Mūrtis or Symbols in religions, Vighraha and its meaning, Idols their distinctive attributes, the word meaning of Devata, Devata concept in Kerala, Devata concept in Tantrapaddhati or Īśānaśivaguru Devapaddhati (ISGP) are also discussed here. Moreover this article focused the multifarious concepts of Tāntric deities and also enumerate the depiction of deities in Tantrapaddhati.

THE CONCEPT OF DEVATAS IN HINDUISM- A SPECIAL REFERENCE TO TANTRAPADDHATI

Hinduism was not founded by a single individual and it has been the product of a gradual evolutionary process which still continues. At a very early stage of their civilization, the ancestors of the Hindus were polytheistic. The deified and Worshipped Earths, Water, Fire, Wind, Sky, Sun, Dawn, Night.

Thunderstorm-Virtually every power of nature. But, While eulogizing through vedic hymns, each of these Gods was addressed or referred to as the supreme God, the Lord of all Gods and the creator of the universe. It is for this reason that Maxmuller, the famous German indologist, Concludes that the earliest ancestors of the Hindus were monotheistic as well as polytheistic.¹

¹ Asst. Professor in Sanskrit , ORI & MSSSL, University of Kerala, Kariyavattom, Thiruvananthapuram

On the authority of the ‘Cāturvarṇya’, theists hold that it is the Brahman, that ‘Nirguṇa’ having no beginning or end, beyond comprehension of the senses, which is eternal formless, unique and the one and only spirit that is mediated upon and worshipped in the form of Devatas.² This not only emphasises the oneness of God but also constitutes the firm foundation of Universality and tolerance in Hinduism. Although the Vedas and Upaniṣads acclaim, extol, venerate and celebrate the power of Rudra, Āditya, Viśvadevatas, Vāyu, Varuṇa and other Gods, in Principle they are fundamentally monoytheistic, in nature considered in a relative perspective, in most upaniṣad texts, God is conceived as the concrete form of the absolutely abstract Brahman and Devatas are the manifold aspects of God.

Nirguṇabrahman

Hinduism also uses such expressions as ‘absolute truth’, ‘consciousness’ and infinite bliss to mean Nirguṇabrahman (the impersonal, attributeless, supreme spirit. Irrespective of the epithets used, Nirguṇabrahman, can never be described accurately or sufficiently by the finite words and expressions of our world with intrinsic limitations.

Saguṇabrahman (Īśvara)

Personal God in Hinduism is called Saguṇabrahman, God with an attribute, Īśvara. From the stand point of man residing in the world of time, space, and causation, Īśvara or saguṇabrahman is the creator of this world. He is omnipotent, omnipresent, and omniscient. By this mere will he manifests himself as the manifold universe. Although formless by His divine magical power Māya, He assumes various forms. Depending upon the needs, tastes and wishes of His votaries or devotees, He can appear to them in any form they like to worship Him in, and respond through that form. He can also incarnate himself amongst human beings in order to lead them to His own kingdom. And this act of incarnating is a continuing process, taking place wherever and whenever He deems it necessary.

Mūrtis or symbols in religion

It is virtually impossible for any religion to be free from symbolism if it is to preserve its forms of worship. Idols, crucifix, crescent moon, rites and rituals, dogmas and doctrines and similar symbols are integral adjuncts to any religion enforcing and consolidating the faith of the adherents or devotees.

As the importance attached to symbols increased in intensity in course of time, it led to idol worship.

Vigraha and its meaning

Icon is the western equivalent for vigraha (idol). According to the Hindu tradition of worship, these idols as we have seen, represent different Gods and Goddesses.

Idols their distinctive attributes

In Indian concepts, idols are not the mere imitations of the visible external world. These idols are subject to and reflective of many principles, laws and varying modes of worship. (The word has evolved from the Greek expression 'ICOL' which means an object worthy of worship).

The idol made as per prescribed measurements (tālās) by the 'Śilpi' (Sculpture) undergoes many elaborate Tāntric rites and rituals performed by Tantrics before it is assumed to have the attributes of divinity and hence worthy of veneration and devotion.

The Viṣṇudharmottarapurāṇa, explains how the tradition of arts was practiced in ancient India, particularly in the Gupta age. When king vajra puts the question, 'what would obtain for his great happiness in this and the other world?' (Ch.1, Sl. 1) without hesitation Mārkaṇḍeya answers the question. Anyone desiring the best of the two worlds must worship Gods (Devatāpūjanam).³

One can notice so many differences between the Deva vigraha Tālamānas (Proportions of the idols) in the southern and northern systems. The chief difference noticeable is the strict and exacting uncompromising adherence to the principles of 'Vigraha Śāstra' in the south. The northern school shows a certain degree of laxity in this respect. The general features common to the Indian Gods and Goddesses are the multiplicity of limbs, animal forms, half human forms, accompaniment of vehicles (vāhana). The multiple limbs in fact represent the many attributes of the respective Devatas.

Depending on the number of limbs, weapons and Bhāvas or Rasa. They can be classified as belonging to Sattva- Raja – Tamoguṇa categories.

An ordinary sculptures is meant to have only a limited purpose and meaning, but a divine idol, by its very nature, has to convey more profound and finer levels of meaning leading to a higher cultural and artistic sublimity which is exactly what is sought to be done and is done through the mudras and other intricate and described Tāntric and Māntric representations. For example, ‘Abhayavarada Mudra’, ‘Dhyānamudra’, ‘Cinmudra’, and Añjalīmudra’ convey a world of meanings.

Tāntric believe that idol in concrete form epitomize that abstract Brahman and naturally idols came to symbolise and exemplify the Devatas or Mūrtis. But it cannot be denied that the subtleties of the mudras integral in early Devata concept has suffered considerable debasement owing to the corruptions over interpretations and misinterpretations carried out by subsequent scholars, commentators, practitioners and followers.

The Āyudha- Bhūṣana- Vāhana accompaniments to Devatas that we now see in the present day have been the attributes of the vedic deities too. For example, the vedic deities like Agni, Rudra, Viṣṇu, Varuṇa and Sūrya are still being worshipped with varying degrees of importance in different parts of India. The inescapable inference is that despite the transformation from vedic to non-vaedic modes of worship and associated rites, the fundamental structure of idols still remains vedic. When temples came into being and Tāntric system of worship became well entrenched deities like Indra, Agni, Vāyu, Yama celebrated in the vedas, were relegated to the status of ‘Dikpālakas’ and deities meant to fortify the power of the main deities of temples and ‘Antarmaṇḍala’ and ‘Bahirmaṇḍala’ Devatas or ‘Balidevatas’.

In the Tāntric tradition, Durgā, Gaṇapati, Subrahmaṇya, Saptamātr, Śāsta and Dakṣiṇāmūrti are also included in this class of Balidevatas. But vaidics maintain that the vedic Devatas installed as Dikpālakas are not Vedic Devatas proper and that they are different duties. However, it may be noted that in the Tāntric ‘Dhyānamantras, ornaments in exactly the same manner as is done in Vaidic texts and hence the contention of the pro-vaedics that they are different deities does not hold much water.

The word meaning of Deva

The word 'Deva' derived from the root div means to shine.⁴ Hinduism speaks of presiding deities- Devas or Devatas, in Sanskrit, called Adhiṣṭhārhidevas and Adhiṣṭhārdhidevas who controlled various animate and inanimate domains of this universe. These domains can be either subtle or gross, very large or very small. The presiding deity for the sum total of all material bodies in this universe is 'Virāṭ' and Virāṭ considers the entire material universe as his own body (eg. Puruṣasūka).

Devata Concept in Kerala

The Devata concept in India, while remaining uniform in nature in general renders itself to considerable variations in the northern and southern parts with respect to the kṣetra concept and Ārādhāna concept. Even within the confines of the southern tradition, Kerala carved out an identity and niche of its own, earning encomiums from every quarter for its Devata, temple and Vāstu concepts and the way it has developed embellished and sustained them. The development and consolidation of Tantraśāstra into an integral part of worship in Kerala was facilitated on account of large scale construction of temples and consequent cultural enhancements. It also ensured the corresponding spread of the pre eminence and substance of the Ārādhana-mūrttis too. The advent of Āgama texts into Kerala and their popularity gave added impetus to the further consolidation of Tāntric Science.

The most antique Devata concept in Kerala is linked to Ammadāivangal (Mother Goddesses). Snake worship, Yakṣipūja and Pitṛpūja (worship of dead) also existed in Kerala from time immemorial. Of them, Nāgārādhana was related to Avidic worship and hence snake worship in Kerala was basically Śaivaite in nature. There are, likewise, several temples in Kerala where Yakṣi is worshipped as the chief deity or an important upadevata. There are references galore in ever so many Tāntric texts to Yakṣiṇis and their mūrtibhedas. Since the concept of Yakṣi is had originated as part of the worship of trees, this too can chain an antiquity similar to Nāgārādhana. Some scholars maintain that since Yakṣi's are found mentioned in Jain texts, the Yakṣi concept had its roots in Jainism.⁵ There are several references to Yakṣiṇis belonging to different genres in Īsaanśivaguru Deva paddhati (ISGP) or Tantrapaddhati and Mantramahārṇava. Worship of the

dead was also prevalent in Kerala from very ancient times. A close scrutiny of the civilization of every society reveals the fact that worship of the dead formed an integral part of it. In this context it is proper to remember that Pitṛkṛiya and Pitṛtarpaṇa are indispensable to the Indian ethics. There is a long list of names like Rakṣas, Yogīśvara, Munivara, Mantramūrti, Mādan Tampurān, Maruta, Arukola, Muttappan, Tampurān, Ulakūṭyaperumāl, Kānnicācu and others that belong to the class of the dead. They have either been the souls of the victims of ‘apamṛtyu’ (tragic death) or sage like persons who met with natural deaths, or siddhas. They have been invested with a divine halo and worshipped under either śaivite or vaiṣṇavite traditions.

In addition to the above, many ‘Maladaivas’ and Durmūrtis (evil powers) were found worshipped through such temple art forms like kolamtullal and padayaṇi in Kerala. This kind of worship of the dead and Durmūrtis was not confined to Kerala. It was and is still being practiced in several parts of India, especially in South India.

Brahmins in Kerala had never whole heartedly accepted the above mode of worship, nor did they practice it. The belief in such evil powers was none among practicing ‘Mantras’, non-Brahmins and among classes considered inferior by society.

From very ancient times till half a century ago, there was hard and fast, inviolable rules and taboos in society, in the worship of Gods. For example, most of these murtis were treated as Durdevatas and were set apart for worship by the lowest castes in keeping with the inferior or status the society assigned to them in those times.

The inmates of Srimūlavāsa, a Buddhist Centre, are said to have worshipped many Boudhadevatas. They were Mañjusrī, Vajrapāni, Bodhisattva, Kartikeyamañjusrī, Āryavālokiteśvara, Prañjāparāmita and the like. The renowned Buddhist Tāntric text Aryamañjusrīmūkalpa was very popular in Kerala.⁶

By around 12th and 13th centuries temple worship and Hinduism gained in strength in a parallel Stream and gradually got consolidated. Naṭuvazisvarūpangal and Matriarchal system also began to flourish. Each one of these socio-religious institutions adopted, its own “paradevatas, Upāsanāmūrtis, Grāmadevatas and Deśadevates. The interrelation between

these Devatas in brother- sister, husband-wife, father-son aspects and the bathing of the deities during festival in a common holy pond strengthened not only the importance of the deities but also the bond between and the unity of the places of which they were the presiding deities. The evolution of the Devata concept in Kerala is, thus a harmonious blending of the inherently differing and on occasion opposing streams of religious thought, the Vaidic and Aavidic, the chief feature of which has been compromise and concillasion and not confrontation.

Devata Concept in Tantrapaddhati (ISGP)

One can discern a lot of similarities while weighing the Devata concepts in Īsanaśivaguru Devapaddhati (ISGP) or Tantrapaddhati with similar concepts in Kerala. ISGP to a great extent, reflects the integration between Śaivate and Vaiṣṇavite cults that took place between the 9th and 12th centuries in Kerala. Although ISGP gives prominence to Śaivism, this several p̄talas ISGP are devoted exclusively to highlight the importance of Vaiṣṇavite Devata concepts and integrated Mūrti concepts.⁷

Sāmānyapāda the later part of ISGP explains various Nyāsadevatas. They are presented as 'Vāgrūpas' in the form of Svarā and vyañjana under śaiva and vaiṣṇava classification. Appropriate Dhyānavarṇanas are also supplied. Most of these Nyāsas one no longer in use in Kerala. In addition, general descriptions and in certain cases, detailed ones are furnished on Lipidevatas, Kalādevatas, Brahmyādisapta mātaras, Daśadikpāladevatas and others. The author underlines the importance of the Sādhaka, learning the Subtile nuances of the Nyāsādikriya and the related vidhis pertaining to Svaramūrtis and Vyañjanamūrtis, directly from Guru himself for effectively performing Sādhakas and for material. These Nyāsakriyas, suitable to the specific upāsanāmūrti of the Sādhaka one chanted to the accompaniment of recommended touch with fingers on specific parts of the body of the Sādhaka and corresponding parts of the idol he invokes and invite, with powers. What is mainly intended through there Nyāsakriyas is the enhancement of the power of the upāsanāmūrti. The Sāmānyapāda describes in details nuemorous Devata in the form of Nyāsas, Dhyānas,⁸ and mantras. Spread of pūrvārdha and the kriyāpāda of uttarārdha, there is description of the Devata concepts of Prapañcagaṇapati, Śakti, Viṣṇu, Śankaranārāyaṇa, Śāsta, Sūrya as well as

innumerable sub deities or upadevatas. Besides, the author states that there are millions and millions of Balidevatas, Āvaraṇadevatas and Nyāsadevatas. For example, the 54th Paṭala of Kriyāpāda of ISGP provides a long list of Parivāraṅas and Āvaraṇamūrtis belonging to the Harinārāyaṇa concept. Since we are concerned here with the important deities and their related classifications, we need not degree into the concept of minor deities, use confine ourselves to the major ones and their relevance to Kerala.

Traditionally, Kerala gives importance to the installation of Devatas in temple built in strict line with temple architecture. There are in Kerala not less than ten thousand major temples. They are devoted to the worship of deities like Siva, Dakṣiṇāmūrti, Ardhanārīśvara, Śaṅkaranārāyaṇa, Kirātamūrti, Gaṅgādhara, Aghora, Tripurāntaka, Mṛtyuñjaya, Candraśekhara, Vṛṣārūdhā, Sundareśvara, Somaskandha, Śāsta, Viṣṇu, Nṛsimha, Varāha, Kṛṣṇa, Gopālamūrtis, Gaṇapati, Subrahmaṇya, under the śaivace and Vaiṣṇavite classifications and their manifold aspects and their corresponding Śakti aspects like Durgā, Pārvati, Bhadrakālī, Lakṣmī Nārāyaṇa, Tvaritā, Sarasvati, Lakṣmīvarāha and others. Additional to these main Devatas are their myriad aspects including Brahma, Sūrya, Vedavyāsa, Ananta, Aṣṭanāgas, Vīrabhadra, Yakṣiṇis, Asuras, rākṣas, piśācamūrtis, Āvaraṇamūrtis and the like.

Virtually all devatas and their manifold aspects are represented in ISGP. But there are differences in the mode of worship. The most pronounced one is in the style of the Dhyāna. At the same time, there are similarities too. The best examples that can be pointed out is in regard to the description of embellishment of the mūrtis with weapons (Āyudha) and ornaments (Bhūṣaṇa). There are dissimilarities too. One interesting feature, worthy of note, is that there is hardly any similarity between the now prevalent style of dressing of the people of Kerala and the way of dressing ordained for Devatas as a whole.

In short, Devata concept is one of the peculiar characteristic of Hinduism. Numerous contributions are stipulated in this particular area. This is influenced by Puranas, Stotrakavyas, Śāstrakayas, Technical Literature and Vice Versa. Devata concept and their system of worship in Kerala has opened so many research scope in front of the researcher. In addition to the religious

factor, Tāntric literature and concepts of Gods and Worship strongly reveals in social, cultural, literary and historical aspects of the past.

End Notes

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॥ सीमन्तोन्नयनम् ॥

Dr. Eswaran. E.N.¹

आमुखम्

आधानं तनयस्य पुंसवनविधिः सीमन्तजाताह्वयौ
निष्क्रामोन्नविधिः क्षुरोपनयने त्रीणि व्रतानि क्रमात् ।
गोदानं च समापनं व्रतविधेः पाणिग्रहोऽग्न्याहितिः
विप्रादेर्विहिता श्रुतौ निगदिताः कार्या क्रियाः षोडशः ॥¹

इति प्रमाणेन विप्रादेः सर्वस्यापि षोडशक्रियाः कार्याः इति श्रुतौ निगदिताः
इत्यवगन्तुं शक्यते । 1) आधानम्, 2) पुंसवनम्, 3) सीमन्तम्, 4) जातकर्म,
5) नामकरणम्, 6) निष्क्रामः, 7) अन्नप्राशनम्, 8) क्षौरम्, 9) उपनयनम्
10) वार्षिकव्रतम् (उपाकर्म, शुक्रियत्, शाक्यम्) 11) महाव्रतम्, 12) औपनिषदम्, 13)
गोदानम्, 14) समावर्तनम्, 15) विवाहः, 16) अग्न्याधानम् ।

षोडशसंस्कारस्य आवश्यकता

“आचारः परमो धर्मः” “धर्मो रक्षति रक्षितः” “धर्मादर्थश्च कामश्च मोक्षश्च
भरतर्षभ” इति उक्तित्रयसहकारेणैव षोडशसंस्कारकरणस्यावश्यकता प्रबुद्धा भवति।
ज्ञानेनैकेन मुक्तिः स्यात्, नान्यथा कर्मकोटिभिः इति श्रीशङ्करोपि भगवान्
स्वयमेवोक्तवानिति निरर्थकं कर्म। तन्न कुर्यात् इति न भावयेत्। अधिकारिभेदात्
मार्गभेदाः इति। यथा भागवते-चतुर्थस्कन्धे प्राचीनबर्हिषं प्रति कर्म निषिध्य ज्ञानोपदेशं
करोति नवमे तु युधिष्ठिराय नारदः वर्णाश्रमधर्मान् विवृणोति च । तथा च दशम-
एकादशयोः कर्मनिषेधः द्वादशे तान्त्रिकपूजाविधानमपि।

¹ Asst. Professor, Dept. of Jyothisha, Govt. Skt. College, Thripunithura.
Ernakulam, Kerala.

अपि च गीताकारस्य श्रीकृष्णस्य वचनम् प्रमाणम्। यथा-
 न कर्मणामनारम्भात् नैष्कर्म्यं पुरुषोश्नुते।¹
 सर्वकर्माखिलं पार्थ ज्ञाने परिसमाप्यते।² इत्यादि।
 शरीरयात्रापि च ते न प्रसिद्ध्येदकर्मणः कुरु।
 कर्मैव तस्मात्त्वं पूर्वेः पूर्वतरं कृतम्॥³
 न कश्चित्क्षणमपि.....।⁴ इत्यादि।

सङ्गृह्य वदामश्चेत् ज्ञानयुक्तानि कर्माणि एव पुरुषार्थसाधकम् इति वक्तुं शक्यते। कर्मज्ञानसमुच्चयमेव आरुरुक्षोः पन्थाः। यथा उपासनाप्रकार निधिध्यासन पद्धतिरेव कर्माचरणम्⁵ अतः षोडशक्रियाः करणीया एव।

कर्म द्विविधं प्रवृत्तिलक्षणं निवृत्तिलक्षणं चेति। तत्र प्रवृत्तिलक्षणं नित्यं नैमित्तिकं काम्यं चेति त्रिविधम्। अत्र तु सीमन्तोन्नयनं नैमित्तिककर्मणि भवति। गर्भं निमित्तीकृत्य क्रियमाणं कार्यं गर्भसुरक्षायाः तत्पुष्टेश्च निमित्तं स्यात्। आसीनास्तीरेण सरयोनदी तव⁶ इत्यस्मिन् मन्त्रे तत्तन्नदीशब्दप्रयोगेण स्थलकालबोधेन सह सांस्कृतिकबोधनं प्रकृतिमनुष्यसम्बन्धश्च स्मारयति इति सीमन्तोन्नयनविशेषः।

सीमन्तोन्नयनकालः

सीमन्तोन्नयनकर्म एव धवलेपक्षे चतुर्थे मतो
 मासे, नैव परे, करोति तमिमं कौषीतकः सप्तमे।
 हस्तान्योत्तरमात्रजेन्दुमुरजित्-पुष्ये यजुर्वेदवित्
 बुध्यार्याश्विहरीनभाद्रसुरसू-मित्रेषु कौषीतकः ॥
 व्यन्त्याद्याङ्घ्रिषु चाश्वलायन इह ब्रध्नोत्तरे सामवित्
 नात्रारार्किदिनालिकेसरनिशा वध्वाश्च जन्मत्रयम् ॥

इति सीमन्तोन्नयन-शुभमुहूर्तः उच्यते मुहूर्तपदव्या⁷ शाखाभेदक्रमात्।
 उल्कोर्वीचलनो परागगुलिकाः.....⁸। इत्यादि नित्यदोषान् त्यक्त्वा अष्टाशीतितमंशकं

परिहरेत्⁹ षड्दोषान् अचिन्त्य तिथौ शुभायां शुभवासरे च सीमन्तोन्नयनम् इति प्रथममेव विचार्य उपरितनश्लोकोक्तकार्याण्यपि सम्यक् चिन्तनीयानि भवन्ति।

विहितमासाः-प्रथमगर्भस्य चतुर्थे मासि यजुर्वेदिनः सप्तमे मासि कौषीतकाश्च सीमन्तं कुर्वन्ति। विधिपरत्वात् पञ्चमे नैव कर्तव्य इति भावः। तदुक्तम् आचारसंग्रहे-
“चतुर्थे मासि सीमन्तं कुर्यात्, तत्रैव पञ्चमे।

पुंसवनानन्तरं चैतत् प्रथमे कर्म एव तु ॥¹⁰ इति आचारसंग्रहे

तथापि कौषीतकानाम् अष्टमे न निषिद्धः। यतः “कौषीतकानां विप्राणां सप्तमाद्याः शुभाः स्मृताः मासाः”¹¹ इति सप्तमाद्याः इत्युक्तत्वात्।

तिथिः- सर्वेषां शुक्लपक्षे एव सीमन्तक्रिया। अपि च शुक्लप्रतिपदस्य प्रथमपादः चतुर्थी अष्टमी नवमी चतुर्दशी इत्यादीः विहाय अन्याः तिथयः शुभा एव। विष्टिरपि।

वासरः-कुज-शनिवासरौ विहाय अन्ये पञ्च वासराः अपि शुभाः कुजार्किवारौ न शुभौ इत्याचारसंग्रहेपि।

नक्षत्रम्- नक्षत्रस्वीकारे वेदशाखाभेदेन भेदो दृश्यते। तत्र यजुर्वेदिनः- हस्ता रेवती उत्तरफाल्गुनी उत्तराषाढा उत्तरभाद्रपदा पुनर्वसुः रोहिणी मृगशीर्षा श्रवणा पुष्या चेति दश ताराः शुभाः। अन्याः सप्तदश वर्ज्याः।

तत्र कौषीतकाः – पूर्वोत्तरप्रोष्ठपदं पुष्यम् अश्विनी श्रवणं हस्तं पुनर्वसुः अनुराधा चेति अष्ट नक्षत्राणि शुभानि।

तत्र आश्वलायनाः – कौषीतकानां कृते विहितताराणां आद्यान्त्यपादद्वयं च वर्जयित्वा मध्यपादद्वयेषु सीमन्तं कुर्वन्ति।

तत्र सामवेदिनः – हस्तम् उत्तरात्रयञ्चेति चतुर्षु एव नक्षत्रेषु सीमन्तं कुर्वन्ति। गर्भिण्याः जन्मत्रयमपि वर्ज्यं सर्वेषाम्।

क्रियाकलापः

सीमन्तोन्नयनं प्रथमगर्भे एव करणीयमिति पूर्वमेवोक्तं खलु । प्रथमगर्भे न कृतं चेत् अथवा तत्र मृतप्रजा चेत् अनन्तरसर्वगर्भेषु सीमन्तं कार्यमिति विधिः।

पुंसवनसंस्कारात् परमेव सीमन्तं कार्यम्। गर्भकाले न कृतं चेत् प्रसवात् परं कार्यमेव। तत्तु आशौचकालसमाप्त्यनन्तरं पुण्याहादिकं कृत्वा पुंसवनसीमन्तादिकं यदकृतं तत्सर्वं कार्यम्। अथवा नामकरणात् पूर्वं करणीयमेव इति भावः।

अस्य सीमन्तोन्नयनसंस्कारस्य अधिदेवता धाता एव। नान्दीमुखात् प्रसिद्धहोमं सीमन्तोन्नयनं वीणावादनं चेति अत्र प्रधानक्रियाः।¹² समित् यवधान्यं शल्यरोमः दर्भाङ्कुरः वीणाद्वयं चापद्वयं चात्र प्रधानवस्तूनि।

अत्र शूद्राणां अवान्तरजातीनां च सीमन्तप्रतिनिधित्वेन प्रथमगर्भे काचित् औषधसेवा-प्रक्रिया वर्तते। एवं सीमन्तोन्नयनम् सर्वसाधारणं वर्तते।

¹ भगवद्गीता 3-4

² भगवद्गीता 3-4

³ भगवद्गीता 3-8

⁴ भगवद्गीता 4-15

⁵ त्रैवेदिकसन्ध्यापद्धतिः पुटः25

⁶ क्रियारत्नमाला पुटः24

⁷ मुहूर्तपदवी 19

⁸ मुहूर्तपदवी 2

⁹ मुहूर्तपदवी 4

¹⁰ वरदीपिका (मु.प.व्या.)पुटः-120.

¹¹ वरदीपिका (मु.प.व्या.)पुटः-120.

¹² क्रियारत्नमाला (पुटः22)

ग्रन्थसूची

मुहूर्तपदवी

भगवद्गीता

क्रियारत्नमाला

त्रैवेदिकसन्ध्यापद्धतिः

मुहूर्तपदवी वरदीपिका व्याख्यानम्

भारतीयदिननिर्णयपद्धतिः

डा. जयकृष्णन् नम्पूतिरिः एन्. डि.¹

दिग्देशकालज्ञानावाप्तिना एव स्वार्जितशक्तियुक्तः मानवः कर्म कर्तुं प्रभवति। तेषां ज्ञानाय आकाशे दृश्यमानानां ज्योतिःपिण्डानाम् अध्ययनम् अनिवार्यं भवति। तेषां ज्योतिर्गोलानां सुष्ठु अध्ययनेनैव दिग्देशकालानां सिद्धिर्भवति। अतः तेषां ग्रहनक्षत्रादिज्योतिर्गोलानाम् अध्ययनमेव विकसितबुद्धियुक्तैः मानवैः कार्यं भवति। तेषां ज्योतिषां ग्रहनक्षत्रादिज्योतिर्गोलानां विचारः यस्मिन् प्रवर्तते तस्य शास्त्रस्य नाम भवति ज्योतिःशास्त्रमिति। कालान्तरे विकसितस्यास्य शास्त्रस्य फलभागः सिद्धान्तभागः इति द्विधा विभागः जातः। ततः त्रिस्कन्धाः सिद्धान्तसंहिताहोराः, अनन्तरं षडङ्गानि जातकप्रश्नमुहूर्तनिमित्तगोलगणितानि¹ च आविर्भूतानि। ज्योतिःशास्त्रे विद्यमानानां विषयाणां वैविध्यकारणादेव एते विभागाः सम्भूताः।

ज्योतिःशास्त्रस्य कालविधानशास्त्रम् इति ख्यातिः वर्तते। तदेवं लगधमुनि स्वीयग्रन्थे दर्शयति-

वेदा हि यज्ञार्थमभिप्रवृत्ताः कालानुपूर्व्यां विहिताश्च यज्ञाः।

तस्मादिदं कालविधानशास्त्रं यो ज्योतिषं वेद स वेद यज्ञान्।²

वेदकालादारभ्य अभीष्टफलप्राप्त्यर्थं क्रियमाणकर्मणां कालनिर्धारणम् अस्य शास्त्रस्य साहाय्येनैव भवति इत्यतः एव शास्त्रस्यास्य कालविधानशास्त्रम् इति नामान्तरम्। अनुष्ठेयमानानां कर्मणां दिग्देशकालदर्शकं भवति ज्योतिःशास्त्रम् इत्यतः एव शास्त्रस्यास्य वेदाङ्गत्वमुपपन्नम्।

¹ Assistant Professor, Department of Sanskrit Jyothisha, Government Sanskrit College, Thiruvananthapuram, Kerala - 695034

कालविषयकविचारे महती चर्चा शास्त्रेऽस्मिन् दृश्यते। लोकानामन्तकृत्कालः कालोन्यः कलनात्मकः। स द्विधा स्थूलसूक्ष्मत्वात् मूर्तश्चामूर्त उच्यते³ इत्येवं कालस्य आद्यन्तविचाराः शास्त्रेऽस्मिन् प्रवर्तन्ते। एवमग्रे कालस्य सुषुटुग्रहणाय “ब्राह्मं दिव्यं तथा पित्र्यं प्राजापत्यं च गौरवम्। सौरं च सावनं चान्द्रमार्क्षमानानि वै नव” इति नवविधकालमानानि⁴ अपि निर्दिष्टानि वर्तन्ते। तत्रापि सौरसावननाक्षत्रचान्द्रमानानि एव मानवस्य प्रतिदिनव्यवहारार्थं योग्यानि⁵ भवन्ति। तत्तावत् आकाशे विद्यमानज्योतिर्गोलानां स्थितिगत्यादीनाम् अवगमनेनैव सिद्ध्यति।

शृणु विप्र प्रवक्ष्यामि भग्रहाणां परिस्थितिम्।
 आकाशे यानि दृश्यन्ते ज्योतिर्बिम्बान्यनेकशः।।
 तेषु नक्षत्रसंज्ञानि ग्रहसंज्ञानि कानिचित्।
 तानि नक्षत्रनामानि स्थिरस्थानानि यानि वै।।
 गच्छन्तो भानि गृह्णन्ति सततं ये तु ते ग्रहाः।
 भचक्रस्य नगाख्यंशाः अश्विन्यादि समाह्वयाः।।⁶

भुवं परितः विद्यमाने आकाशे राशिचक्रं सङ्कल्प्य तस्मिन् स्थिरस्थानानि ज्योतिर्गोलानि नक्षत्राणि तथा तन्मध्ये नियतगत्या चरन्तः प्रकाशगोलाः ग्रहाः इति च गृहीत्वा कालविषयकचिन्तनानि प्रवर्तन्ते। एषां ग्रहनक्षत्रादीनामाधारेण भारतीयदिननिर्णयपद्धतिः प्रवर्तते। दिनादि प्रतिदीनकालज्ञानं पञ्चाङ्गेन भवति। तानि च पञ्चाङ्गानि तिथिवासरनक्षत्रयोगकरणानि भवन्ति।

तिथिर्वासरनक्षत्रे योगः करणमेव च।
 इति पञ्चाङ्गमारख्यातं व्रतपर्वनिदर्शकम्।।⁷

पुरातने काले एतानि पञ्चाङ्गानि एव दिनादिव्यवहारे उपयुज्यन्ते स्म। एषामज्ञानेन मुहूर्तज्ञानं वा जातकनिर्माणं वा अन्यानि कालाधिष्ठितकर्तव्यानि वा न सिद्ध्यन्ति। अतः एषां पञ्चाङ्गानां विवरणं प्रदीयते अत्र।

तिथिः

सूर्यचन्द्रयोरन्तरं तिथिः । सूर्याच्चन्द्रमसः द्वादशभागात्मकमन्तरं तिथिः। राशिचक्रे सूर्यात् चन्द्रः यावद्दूरे वर्तते इति तिथिना सूच्यते। दृक्सूत्रे सूर्यचन्द्रौ एकस्मिन्नेव स्थाने भवतः चेत् अमावासी। अर्थात् सूर्यचन्द्रस्फुटौ समानौ भवतः इति, तयोर्मध्ये षड्दशान्तरं (180 भागाः) भवति चेत् पौर्णमी च भवति। शुक्लप्रतिपदः आरभ्य पौर्णमीपर्यन्तं प्रतिपदादितिथयः पञ्चदश शुक्लपक्षे, कृष्णप्रतिपदः आरभ्य अमावास्यापर्यन्तं प्रतिपदादितिथयः पञ्चदश कृष्णपक्षे च। आहत्य त्रिंशत्तिथयः। अतः एका तिथिः द्वादशांशात्मिका।

तिथ्यानयनक्रमः

अर्कोन चन्द्रलिप्तास्तु तिथयो भोगभाजिताः।

गता गम्याश्च षष्टिभ्यो नाड्यो भुक्त्यन्तरोद्धृताः।।⁸

चन्द्रस्फुटात् सूर्यस्फुटं विशोध्य द्वादशसंख्यया विभजनीयम् । यत्फलं प्राप्यते सा गततिथिः । शिष्टं (वर्तमानतिथेः भुक्तांशः) द्वादशभागात् विशोध्यते चेत् वर्तमानतिथेः भोग्यांशादयः भवन्ति। ते षष्ट्या सङ्गण्य रविचन्द्रयोः गत्यन्तरेण विभजनीयाः । लब्धिः वर्तमानतिथेः अवशिष्टकालः भवति।

गततिथिः = (चन्द्रस्फुटम् – सूर्यस्फुटम्) / 12

शिष्टं वर्तमानतिथेः भुक्तांशः।

वर्तमानतिथेः अवशिष्टकालः = {(१२ अंशः – तिथेः भुक्तांशः) X ६० } / रविचन्द्रगत्यन्तरम्

एवं प्रवृत्तमानतिथिः का, इतोऽपि कियत्कालः सा तिथिः प्रवर्तते इति च ज्ञायते।

वासरः

ग्रहकक्षाम् अनुसृत्य वारक्रमः प्रवर्तते। सप्तग्रहाः सप्तवासराश्च । ग्रहाणां कक्षाक्रमः तावत् शनिः गुरुः कुजः रविः शुक्रः बुधः चन्द्रः इत्येवं वर्तते ।

भानामधश्शनैश्वरसुरगुरुभौमार्कशुक्रबुधचन्द्राः।

तेषामधश्च भूमिर्मेघीभूता खमध्यस्था।।⁹

एकस्मिन् दिने चतुर्विंशति होराः भवन्ति। दिनस्य प्रथमहोराधिपः तत्तत् वासराधिपः। द्वितीयहोराधिपः कक्षाक्रमानुसारमग्रिमः भवति। एवं पञ्चविंशतितमहोरा अग्रिमदिनस्य प्रथमहोरा भवति। तस्याधिपः वासराधिपः।

उदा : रविवासरे सूर्योदयात् प्रथमहोराधिपः सूर्यः, द्वितीयहोराधिपः ग्रहकक्षाक्रमानुसारं शुक्रः च भवति। ततः क्रमेण बुध-चन्द्र-शनि-गुरु-कुजानां होराः प्रवर्तन्ते। पुनः एतेषां आवृत्तिः भवति। एवं पञ्चविंशतितमहोरा चन्द्रस्य आयाति। तदग्रिमदिनस्य प्रथमहोरा भवति। अतः तत्सोमवासरः। इत्येवं रीत्या अन्येषां वासराणामपि विचारः प्रवर्तते।

नक्षत्रम्

अश्विन्यादि- सप्तविंशति-नक्षत्राणि द्वादशराशिषु वर्तन्ते। मेषाश्विप्रथमा नवर्क्षचरणाः चक्रस्थिता राशयः¹⁰ इति वराहमिहिराचार्यः कथयति। अतः तस्मिन् काले अश्विनीनक्षत्रं मेषादौ आसीत् इति आचार्यः सूचयति। तेषु अश्विन्यादिषु नक्षत्रेषु यस्मिन् ऋक्षे चन्द्रः तिष्ठति, तत् तदानीन्तननक्षत्रम्। एकस्य नक्षत्रस्य मानं त्रयोदशांशाः विंशतिकलाश्च (८०० कलाः) भवन्ति।

नक्षत्रानयनक्रमः

भभोगोऽष्टशतीलिप्ताः खाश्विशौलास्तथा तिथेः।

ग्रहलिप्ता भभोगाप्ता भानि भुक्त्या दिनादिकम्।¹¹

अभीष्टकालचन्द्रस्फुटम् अष्टशतसंख्यया विभज्यते चेत् फलं गतनक्षत्रम्। शिष्टम् अभीष्टकालनक्षत्रस्य भुक्तकलाः। ताः अष्टशतसंख्यायाः विशोध्यन्ते तर्हि नक्षत्रस्य भोग्यकलाः प्राप्यन्ते। ताः भोग्यकलाः षष्ट्या सङ्गण्य चन्द्रगत्या विभज्यन्ते चेत् नक्षत्रस्य एष्यः कालः प्राप्यते।

गतनक्षत्रम् = चन्द्रस्फुटम् / 800

शिष्टं वर्तमाननक्षत्रस्य भुक्तकलाः।

नक्षत्रस्यावशिष्टकालः = (800 कलाः - नक्षत्रस्य भुक्तकलाः) x 60 / चन्द्रगतिः

एवमभीष्टकाले चन्द्रस्थितनक्षत्रं तथा तन्नक्षत्रे कियत्पर्यन्तं चन्द्रः तिष्ठति इति ज्ञातुं प्रभवति।

योगः

रविचन्द्रयोर्योगः योगः। सूर्यस्फुटस्य चन्द्रस्फुटस्य च योगेन नित्ययोगस्फुटस्य लब्धिः भवति। ते च योगाः विष्कम्भप्रीत्यादयः सप्तविंशतिः। एकस्य योगस्य मानम् अष्टशतकलाः(१३अंशः २०कलाः)।

योगानयनक्रमः

रवीन्दुयोगलिप्ताश्च योगा भोगभाजिताः।

गतगम्याश्च षष्टिभ्यो भुक्तियोगाप्तनाडिकाः।।¹²

सूर्यचन्द्रस्फुटयोः योगं कृत्वा अष्टशतसंख्यया विभज्यते तर्हि गतयोगसंख्या प्राप्यते। शिष्टं (वर्तमानयोगस्य भुक्तकलाः) अष्टशतात् विशोध्यते चेत् वर्तमानयोगस्य भोग्यकलादयः भवन्ति। ताः कलाः षष्ट्या सङ्गण्य रविचन्द्रगत्योर्योगेन विभजनीयाः। लब्धिः वर्तमानयोगस्य एष्यकालः भवति।

गतयोगः = चन्द्रस्फुटम् + सूर्यस्फुटम् / 800 कलाः

शिष्टं वर्तमानयोगस्य भुक्तकलाः।

वर्तमानयोगस्य भोग्यकालः = (८००कलाः - योगस्य भुक्तकलाः) X 60 / रविचन्द्रगत्योर्योगः

एवं वर्तमानयोगस्य, तथा तस्य अवशिष्टकालस्य च ज्ञानप्राप्तिः भवति।

करणम्

तिथ्यर्धं करणम्। तिथेरर्धभागः करणमित्यभिधीयते। सप्तचरकरणानि चत्वारि स्थिरकरणानि च मिलित्वा एकादशकरणानि। कृष्णपक्षचतुर्दशयुत्तरार्धे शकुनि, अमावास्यायाः पूर्वार्धे चतुष्पाद्, उत्तरार्धे नागः, शुक्लपक्षप्रतिपदः पूर्वार्धे किंस्तुघ्नम्, एवं स्थिरकरणानि। बवादिचरकरणानि शुक्लप्रतिपदः उत्तरार्धमारभ्य कृष्णचतुर्दशीपूर्वार्धं यावत् पुनःपुनरायान्ति।

करणानयनक्रमः

ध्रुवाणि शकुनि गं तृतीयं तु चतुष्पदम्।
किंस्तुघ्नं तु चतुर्दश्याः कृष्णायाश्चापरार्धतः।।
बवादीनि ततः सप्त चराख्यकरणानि च।
मासेऽष्टकृत्वा एकैकं करणानां प्रवर्तते।।
तिथ्यर्धभोगं सर्वेषां करणानां प्रकल्पयेत्।
एषा स्फुटगतिः प्रोक्ता सूर्यादीनां खचारिणाम्।।¹³

कृष्णपक्षे - गततिथिः द्वाभ्यां सङ्गण्य सप्तसंख्यया विभज्यते चेत् यत् शिष्टमायाति, तस्मिन् एका संख्या योज्यते चेत् वर्तमानकरणं प्राप्यते। शुक्लपक्षे - गततिथिः द्वाभ्यां सङ्गण्य सप्तसंख्यया विभज्यते चेत् यत् शिष्टमायाति तद्वर्तमानकरणं भवति।

कृष्णपक्षे करणम् = गततिथिः X 2 / 7 = शिष्टम् + 1

शुक्लपक्षे करणम् = गततिथिः X 2 / 7 = शिष्टम्

एवं चरस्थिरकरणेषु किम् अभीष्टकालीनं करणम् इति अवगम्यते।

उपसंहारः

मानवस्य दैनन्दिनजीवने कालस्य प्राधान्यम् अत्यधिकं वर्तते। तदर्थं प्रत्येकस्मिन्नपि संस्कारे विभिन्नाः पद्धतयः आविष्कृताः सन्ति। भारतीयप्रणाल्यां

पञ्चाङ्गादयः तदर्थं स्वीकृताः सन्ति। तेन व्रतादीनाम् तथा अन्येषां कालमनुश्रित्य अनुष्ठेयानां कर्मणां योग्यकालप्राप्तिसिद्धिः भवति। गर्भाधानादिषोडशकर्मणाम् अन्येषां शुभाशुभकर्मणां च अभीष्टफलप्राप्तये विहिताः मुहूर्ताः स्वीकर्तव्याः भवन्ति। तथैव जातकफलकथनावसरेऽपि पञ्चाङ्गानां फलानि स्वीकर्तव्यानि भवन्ति। अतः जातकमुहूर्तादीनां चिन्तनकाले पञ्चाङ्गानि नितरां अपेक्षन्ते। तत्पञ्चाङ्गानयनाय रविचन्द्रयोः स्फुटे अपेक्षेते। ते च पञ्चाङ्गाद्वा स्वीकर्तव्ये। एवं लघुरीत्या पञ्चाङ्गानयनप्रकारः उपस्थापितः।

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ज्योतिर्गणितपद्धतयः

Dr. Sudheesh O.S.¹

स्कन्धत्रयात्मकं ज्योतिःशास्त्रं षडङ्गान्वितं भवति। सिद्धान्त-होरा- संहिता इति त्रिषु स्कन्धेषु, खगोलीयज्योतिःपिण्डानां गति-स्थिति-कक्ष्या-युगादि-व्यवस्था-कालमानानि गणितस्कन्धे प्रतिपाद्यन्ते। संहिताशास्त्रोक्ता प्रक्रिया समस्तभूमण्डलस्योपरि सञ्जातग्रहप्रभावस्य मूल्याङ्कनं करोति। वृष्टिः, अनावृष्टिः, भूकम्पोल्कादयः संहितास्कन्धेन ज्ञायन्ते। होरास्कन्धे तु जन्मनः आरभ्य मृत्युपर्यन्तं मानवस्य सर्वापि शुभाशुभकालगणना उपलभ्यते। सिद्धान्तस्कन्धस्य अपरं नाम गणितस्कन्धः। गणितेनानीतेन ग्रहेण एव संहिता-होरास्कन्धौ प्रवर्तते। 1 तेन गणितस्य वैषिष्ट्यम् अवगम्यते। तस्मादेव एव उच्यते गणितं मूर्ध्नि स्थितम् इति। यथा-

यथा शिखा मयूराणां नागानां मणयो यथा

तद्वद् वेदाङ्गास्त्रेषु गणितं मूर्ध्नि स्थितम्।²

ज्योतिःशास्त्रस्य सकलाः क्रियाः गणिते अधिष्ठिताः वर्तन्ते। अतः गणितस्य महत्प्राधान्यं वर्तते। विना गणितं ज्योतिःशास्त्रस्य ग्रहस्फुटादिज्ञानम् असाध्यं भवति। अत प्राचीनाः भारतीयाः ज्योतिर्गणितविषये नितरां चिन्तनं कृतवन्तः। तेषां तपसा प्राप्ता गणितपद्धतिः अद्यापि विराजते। गणितस्य विविधाः पद्धतयः अद्य सन्ति। कल्पादारभ्य ग्रहगणितम्, प्रवर्तमानयुगादारभ्य ग्रहगणितम्, अभीष्टदिनादारभ्य ग्रहगणितम् इत्यादि। यद्यपि गणितस्य विविधाः पद्धतयः सन्ति तथापि कालभेदात् गणितस्य परिष्कारः मध्ये करणीयः वर्तते। तत्तु निरन्तरं ज्योतिःशास्त्राचार्याः

¹ Assistant Professor, Dept. of Jyothisha, Govt. Sanskrit College, Thiruvananthapuram, Kerala

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² वेदाङ्गज्योतिषम्।

कुर्वन्ति। वैदिककाले प्राचीनमहर्षिभिः ग्रहनक्षत्रपिण्डानां विषये अस्य ब्रह्माण्डस्य अनन्तररहस्यानां विषये च बहु विचारितमासीत्। कालान्तरे एतेषाम् आकाशीयपिण्डानां निरूपणार्थं वेदाङ्गेषु स्वतन्त्रं ज्योतिषशास्त्रं स्वीकृतमभवत्। अस्मिन् पञ्च सिद्धान्ताः प्रसिद्धाः सन्ति। ते

ब्रह्मसौरश्रवसिष्ठो रौमशः पौलिशस्तथा।

सिद्धान्ता इति पञ्च स्युः कथ्यन्ते खलु तद्भिदाः।।³

ब्रह्मसिद्धान्तः, सौरसिद्धान्तः, वसिष्ठसिद्धान्तः, रोमशसिद्धान्तः, पौलिशसिद्धान्तः इति पञ्च सिद्धान्ताः दैवज्ञलक्षणसन्दर्भे आचार्यैः सूचितं वर्तते। ज्योतिषफलप्रवचनार्हः देवज्ञः पञ्चसिद्धान्तकोविदः स्यात्। तेषु पञ्चसु सिद्धान्तेषु सूर्यसिद्धान्तः एव स्पष्टतरः। ब्रह्मसिद्धान्तः रोमशसिद्धान्तश्च प्रायेण स्पष्टौ भवतः। इतरौ रोमशपौलिशौ अस्पष्टौ भवतः। उच्यते-

स्पष्टो ब्रह्मस्तु सिद्धान्तः तस्यासन्नस्तु रौमशः

सौरः स्पष्टतरः अस्पष्टौ रौमशपौलिशस्तथा।।⁴

अत्र सिद्धान्तस्य अस्पष्टता न, कालभेदेन अस्पष्टौ जातौ इत्यर्थः। सूर्यसिद्धान्ते एमुच्यते युगानां परिवर्तनेन कालभेदोऽत्र केवलः इति।

भारतीयगणितशास्त्रम्

गण्यते सङ्ख्यायते तत् गणितम्। तत्प्रतिपादकत्वेन तत्संज्ञं शास्त्रमुच्यते। आधुनिकगणकयन्त्रम् अपि अतिशेते भारतीया गणितपद्धतिः। शून्यं, दशांशपद्धतिः, सङ्ख्याः, मूल्यम् इत्यादयः बहवः अंशाः भारतीयानां बौद्धिकव्यापारादेव गणितक्षेत्रं प्राविशन्। "पैथगोरियन्" सिद्धान्तः इति यत् इदानीं पाठ्यते (कर्णवर्गः = पादवर्गः +

³ प्रश्नमार्गस्य प्रथमाध्याये।

⁴ प्रश्नमार्गस्य प्रथमाध्याये।

लम्बवर्गः) स च सिद्धान्तः पैथगोरस्य जननात् त्रिशतवर्षपूर्वम् एव भारते शुल्बसूत्रे निरूपितः आसीत् । भास्कराचार्येण लीलावत्यां तत्कृत्योगपदं कर्णः दोष्कर्णवर्गयोर्विवरात्। मूलं कोटिः कोटिश्रुतिकृत्योः अन्तरात् पदं बाहुः "5। इति उच्यते । पिङ्गलाचार्यः छन्दशशास्त्रे मेरुप्रस्तारम् अधिकृत्य यत् प्रतिपादयति तदेव पास्कल्नामकेन अन्विष्टम् इति वयं पाठ्यपुस्तकेषु पठामः। एवं भवति अस्माकं विद्यादानरीतिः गणितशास्त्रग्रन्थकारेषु आर्यभटः, वराहमिहिरः, भास्करः, महावीरः, श्रीधरः, द्वितीयः भास्करः इत्यादयः गणनार्हाः।

अङ्कगणितम्

अङ्कगणितं, पाटीगणितमिति च arithmetic इत्याख्यं शास्त्रं संस्कृते व्यवहियते। पाटीगणितग्रन्थेषु आचार्यभास्करस्य लीलावती मूर्धन्या। तत्र दशगुणनया शतसहस्रादिसंख्यानां गणना कथं प्रवर्तत इति इत्थं सूचितम्-

एकदशशतसहस्रायुतलक्षप्रयुतकोतटयः क्रमशः।

अर्बुदं अब्जं खर्वनिखर्वमहापद्मशङ्खवः तस्मात्।

जलधिश्चान्तं मध्यं परार्धमिति दशगुणोत्तराः संज्ञाः।

संख्यायाः स्थानानां व्यवहारार्थं कृता पूर्वेः ॥⁶

भास्कराचार्यः न केवलं गणितशास्त्रवित्, अपि तु श्रेष्ठः कविरपि। अतः सः क्लिष्टाः गणितसमस्या अपि सरलया शैल्या प्रकृतिरम्यां दृश्यावलीं उपवर्णयन् प्रस्तौति।

बीजगणितम्

बीजगणिते अनेकाव्यक्तपदात्मकानां समीकरणानां विश्लेषणं, कुट्टकवर्गप्रभृतयः च भारतीयानां वैशिष्ट्यम्। खगोलशास्त्रे बीजगणितस्य उपयोगः, बैजिकसिद्धान्तानां रेखागणितीयं प्रदर्शनं चापि भारतनतीयानां प्रागल्भ्यं सूचयति। अव्यक्तपदस्य सूचनार्थं या. का. नी. पी. लो. इत्यादीनि अक्षराणि उपयुज्यन्ते।

⁵ लीलावती

⁶ तत्रैव

क्षेत्रमिति

क्षेत्रमितौ (Geometry) वेदकालादेव शुल्बसूत्रग्रन्थाः भारते प्रचलिताः यज्ञवेदीनां निर्माणार्थं विभिन्नानामाकृतीनां क्षेत्रफलकमासीत्। अतः अस्मिन् शास्त्रे अतीव प्रौढिचाराः सन्ति। पैतागोरसोपज्ञं इति ऐरोप्याः यं सिद्धान्तं मन्यन्ते सः कात्यायानेन चैवं निरूपितः- 'दीर्घचतुरस्रस्याक्षण्या रज्जुः पार्श्वमानीन्ति तिर्यङ्गानी च यत् पृतग्भूते कुरुतः तदुभयं करोति' इति। एतदेव अनन्तरभवैः पण्डितैः सुलभरूपेण दत्तम्- 'जात्यत्रिभुजैः भुजकोट्योर्वर्गयोगः कर्णवर्गसमः' इति। इदानीमपि सिद्धान्तः एषः पैतागोरसस्य नाम्ना परिगण्यते। अस्य 'शुल्बसिद्धान्तः' इति 'जात्यत्रिभुजसिद्धान्तः' इति वा युक्तं अभिदानम्, प्रागेव भारतीयैः अन्विष्टत्वात्। स्थिराङ्कस्य (पै) इत्यस्य मौल्यं आर्यभट्टनैवं प्रतिपादितम्-

चतुराधिकं शतमष्टगुणं द्वाषष्टिस्तथा सहस्राणाम्।

अयुतद्वयस्य विष्कम्भस्य आसन्नौ वृत्तपरिणाहः ॥⁷ इति ॥

$(100+8) * 6+62000/20000=3.1816$ आधुनिकगणितप्रतिपाद्यमानादपि मौल्यात् निष्कृष्टतरं मौल्यं दत्त्वापि आर्यभट्टः तदपि 'आसन्नम्' इति ब्रवीति। सूक्ष्मतमदृष्टिः खलुः सः। **त्रिकोणमिति**

त्रिकोणमितौ (Trigonometry) उपयुज्यमानं सैन् (Sine), कोसैन् (Cosine), लागरितम् (Logarithm) इत्यादीनि क्रमशः 'शिञ्जिनि' 'कोटिशिञ्जिनि' 'लघुरिक्तादीनाम्' भ्रष्टरूपाणि स्पष्टयति।

षडङ्गेषु गणितम्

मुहूर्तावगमनाय फलप्रवचनार्थञ्च आवश्यकानां ग्रहस्पष्टीकरणादीनां गोलोक्तोपपत्त्यनुसारेण विवरणमस्मिन्नङ्गे दृश्यते। अत्र कल्पादितः युगादितः इष्टशकाद्यादितः वा अहर्गणमानीय तदनुरोधेन मध्यमगत्या ग्रहाणां स्थितिः साध्यते।

⁷ आर्यभटीये गणितपादे।

तस्मात् ग्रहवेधेन सिद्धं मध्य-स्फष्टग्रहयोः परमान्तरं केन्द्रवशात् स्पष्टीकृत्य धनं ऋणं वा अपेक्षानुसारं क्रियते। अस्य कर्मणः संस्कार इति नाम। एवं मन्दशीघ्रफलैः संस्कृतः मध्यमग्रहः दृक्कुल्यः स्पष्टग्रहः च स्यात्। अनेन फलादेशार्थमुपयुक्ता स्फुटा ग्रहस्थितिर्जायते। एवं स्फुटीकरणेनानीतात् सूर्यचन्द्रयोः स्फुटात् धर्माचरणे मुहूर्ते च उपयुक्तानि तिथिवासरनक्षत्रयोगकरणानि पञ्चाङ्गानि ज्ञायन्ते। ततः परं सूर्यचन्द्रयोः ग्रहणगणितं, ताराग्रहाणां युद्धं, चन्द्रताराग्रहयोः समागमः, ग्रहाणाम् अस्तोदयौ, नक्षत्रग्रहयुतिरित्यादीनि निरूप्यन्ते। ज्योतिर्गणितपद्धतयः

गणितस्यास्य सिद्धान्तः तन्त्रं करणम् इति त्रिधा भेदाः सन्ति। यत्र कल्पादितः अहर्गणमानीय ग्रहगणनं क्रियते सः सिद्धान्तः। कल्पो नाम सर्वेषां ग्रहाणां मीनान्त्यप्रवेशः। सहस्रमहायुगानन्तरमेव कल्पः भवति। इष्टयुगवर्षादारभ्य ग्रहानयनं तन्त्रम्। यत्किमपि अभीष्टशकवर्षम् इतरप्रादेशिकवर्षं वा स्वीकृत्य तदारभ्य अहर्गणमानीय तात्कालिकमध्यमग्रहं ध्रुवकं प्रकल्प्य ग्रहस्थितिः निर्णीयते तत् करणमित्युच्यते। एवं गोलगणितेन स्फुटग्रहानयनं भवति। ज्योतिषशास्त्रस्य गणितभागे अनेके ग्रन्थाः अंशाः वर्तन्ते। युगानां परिवर्तेन कालोभेदोऽत्र कोवलः¹⁸ इति कारणात् सिद्धान्ताः मध्ये मध्ये स्पष्टीकरणीयाः। तत्काले ब्राह्म-वसिष्ठ-बृहस्पति-कश्यपप्रभृतीनां सिद्धान्ताः स्पष्टाः। परिवर्तिते काले मयासुरः सूर्यानुग्रहेण सिद्धान्तस्य परिष्कारमकरोत्। कृतयुगान्ते मयासुरेण सूर्यानुग्रहेण ग्रन्थरचना कृता इति च उच्यते।

अल्पावशिष्टे तु कृते मयो नाम महासुरः।

रहस्यं परमं पुण्यं जिज्ञासुर्ज्ञानमुत्तमम्⁹।।

कलियुगारम्भे पराशरमुनिना आर्यभटेन च सिद्धान्ते अपेक्षितः भेदः आनीतः। ततः दुर्गसिंहः, वराहमिहिरः, ब्राह्मगुप्ताचार्यः, भास्कराचार्यः, केशवाचार्यः,

⁸ सूर्यसिद्धान्ते मध्यमाधिकारे

⁹ तत्रैव

गणेशदैवज्ञश्च सिद्धान्तस्यास्य परिष्करणमकुर्वन्। सिद्धान्तस्कन्धे विद्यमानाः केचन प्रमुखग्रन्थाः भवन्ति आर्यभट्टस्य आर्यभटीयं, वराहमिहिरस्य पञ्चसिद्धान्तिका, ब्राह्मगुप्तस्य बाहस्फुटसिद्धान्तः, श्रीपतेः सिद्धान्तशेखरः, भास्कराचार्यस्य सिद्धान्तशिरोमणिः, नीलकण्ठस्य सिद्धान्तदर्पणः, गणेशदैवज्ञस्य ग्रहलाघवम्, कमलाकरस्य सिद्धान्ततत्त्वविवेकः इत्यादयः। यज्योतिषस्य ग्रहगत्यादिविचारको भागः गणितपदेनोच्यते। मध्यमाधिकारः स्पष्टाधिकारः दिग्देशकालेति त्रिप्रश्नाधिकारः ग्रहणाधिकारः छेद्यधिकारः ग्रहयुत्यधिकारः उदयास्ताधिकारः चन्द्रशृङ्गोन्नत्यधिकारः पाताधिकारः भूगोलाध्यायः मानाध्यायः च गणितज्योतिषे प्रतिपाद्यन्ते। युगवर्षायनर्तुमासपक्षाहोरात्रयाममुहूर्तनाडी- विनाडीप्राणत्रुट्यादिना तथा सौरचान्द्रादिमासानां विवेकः तद्गणितम्। इत्थं ग्रहगणितविषये विद्यमानाः दशभेदाः एवं सूच्यन्ते-

द्वयुगणानयनं खेटमध्यमस्फुटयोरपि।

ग्रहणद्वितयं खेटकलहस्तत्समागमः।।

अस्तोदयौ च खेटानां नक्षत्राणां च सङ्गमः।

इति भेदास्तु विज्ञेयाः ग्रहाणां गणितं दश।।¹⁰

1. अहर्गणानयनम् (दिनकलिसाधनम्)।
2. ग्रहमध्यमगणना।
3. ग्रहमध्यमस्पष्टीकरणम्
4. सूर्यग्रहणगणना।
5. चन्द्रग्रहणगणना।
6. कुजादीनां पञ्चताराग्रहाणां परस्परयुद्धगणना।
7. ग्रहसमागमगणना (ग्रहाणां चन्द्रसमागमः)
8. चन्द्रादिग्रहाणां मौढ्यगणना (अस्तमयः)

¹⁰ प्रश्नमार्गे प्रथमाध्याये

9.ग्रहोदयगणना (मौढ्यानन्तरम् उदयकालः)

10.ग्रहाणां नक्षत्रस्थितिगणना।

मयाचार्यस्य सूर्यसिद्धान्तः, आर्यभट्टस्यार्यभटीयं वराहमिहिराचार्यस्य पञ्चसिद्धान्तिका ब्राह्मगुप्तस्य ब्राह्मस्फुटसिद्धान्तः चोल्लेखनीयगणितग्रन्थाः। तन्त्रग्रन्थानां प्रवेशनेन सिद्धान्तस्य परिष्करणे आधुनिकाचार्याः अकृतपरिश्रमाः जाताः। तथापि सिद्धान्तस्कन्धस्य, तस्य विचारितविषयाणाञ्च महत्त्वं सर्वे अङ्गीकुर्वन्ति। करणपद्धतीनां प्रवेशनेन सिद्धान्ततन्त्रपद्धत्योः प्रयोगः विरलः जातः। करणपद्धतौ गणितक्रिया मध्ये मध्ये अचार्यैः परिष्क्रियन्ते। ग्रहलाघवं, परहितगणितं, दृग्गणितं, केतकीयग्रहगणितं, शुद्धदृग्गणितम् इत्यादयः करणग्रन्थाः भवन्ति।

ज्योतिर्गणितस्य केरलीया पद्धतिः

यद्यपि बहवः ग्रन्थाः सन्ति तथापि केरलीय काचित् पद्धतिः वर्षेभ्यः आरभ्य अत्र प्रचलति एव। नियमानां साम्यं भवेदेव तथापि सौरसम्प्रदायानुसारेण सिंहमासाः प्रथममासः इति आचारं स्वीकृत्य केरले दृग्गणितपद्धतिः विकसिता अभवत्। दक्षिणकेरले गणितप्रकाशिका, मध्ये तु गणितनिर्णयः उत्तरात् शुद्धदृग्गणिञ्च आविरभूत्।

गणितनिर्णयः

पुलियूर पुरुषोत्तमन् नम्पूतिरिमहोदयेन रचितोऽयं ग्रन्थः। कटपयादिवाक्यानां द्वारा प्रत्येकं ग्रहाणां ध्रुवादयः उक्ताः। कालभेदेन तत्र त्रुटयः आगताः। तद्वारा स्वीकृतग्रहस्फुटस्य यदा आरभ्य दृक्समता न जाता तदा अस्य ग्रन्थस्य परिष्कारः करणीयः अभवत्।

गणितप्रकाशिका

गणितप्रकाशिकायाः कर्ता के.वी.रामपोतुवाल् महोदयः भवति। पूर्वग्रन्थानाम् आशयं सङ्गृह्य तत्र योजिताः। अत्र योजिताः मूलसङ्ख्याःआधुनिकाः भवन्ति। प्रादेशिकवैविध्यानि अङ्गीकृत्य प्रादेशिकपञ्जाङ्गनिर्माणाय अपि अयं ग्रन्थः उपकरोति।

युगानां वरिवर्तेतन कालभोदोऽत्र केवलः इति प्रमाणानुसारेण अत्रापि त्रुटयः आगताः। तस्यापि परिषदकारः आवश्यकः अभवत्।

शुद्धगणितम्

वी.पी.के. पोतुवाल महोदयेन रचितोऽयं ग्रन्थः। आधुनिककेरलीयपञ्चाङ्गं ग्रहस्फुटं च अस्याधारेण क्रियते। भारतस्य स्वातन्त्र्यदिनम् आगस्तमासस्य पञ्चदशे दिने सूर्योदयः करणारम्भदिनत्वेन स्वीकृत्य तद्दिनस्य ध्रुवाः अस्मिन् सूचिता। तद्दिनस्य पाताः, पाताः, मन्दोच्चाः उक्ताः। अभिष्टदिने पाताः के मन्दोच्चाः के इत्यादीनाम् आनयनव्यवस्था इत्यादयः ग्रन्थेषु उक्ताः। कलिदिनानयनम्, खण्डशेषानयनं, ग्रहाणां गत्यानयनम् इत्यादयः सविस्तरं प्रतिपादितम्। देशान्तरसंस्कारः, प्राणकलान्तरसंस्कारः, चरसंस्कारः, अयनांशसाधनं, मन्दफलं, शीघ्रफलम् इत्यादिद्वारा ग्रहस्पष्टीकरणे सिद्धान्ताः रचिताः। मन्दफलं, ज्याः, कर्णः इत्यादयः पट्टिकारूपेण ग्रन्थेऽस्मिन् लिखितं वर्तते। अक्षांशः रेखांशः तद्वारा ग्रहाणां स्थानभेदः उदयः इत्यादिषु विषयेषु अयं ग्रन्थः उत्तमः मार्गदर्शकः। इदानीन्तनकाले अस्मिन् अपि त्रुटयः आगताः सन्ति। अतः गणितस्य परिष्कारकालः जातः इति अवगम्यते।

ग्रहस्फुटगणितम्

360 भागपरिमिते भचक्रे सूर्यादिग्रहाः भुवं परितः भ्रमन्तीति दृश्यते। भुवि स्थित्वा पश्यामश्चेत् प्रत्येकं ग्रहः यस्मिन् राशौ भवति इति शास्त्रद्वारा अवगम्यते। त्रिंशत्भागपरिमितस्य एकस्मिन् राशौ 60 कलाः भवन्ति। एकस्यां कलायां 60 विकलाः, एकस्यां विकलायां 60 तत्पराश्च भवन्ति। अभीष्टसमये प्रत्येकं ग्रहस्य स्थानं कस्मिन् राशौ, कस्मिन् भागे, कस्यां कलायां, कस्यां विकलायाम् इति गणितक्रियया स्वीक्रियते। एवं ग्रहस्य स्थितिः ग्रहस्फुटमित्युच्यते। ग्रहाणां भिन्नाः गतयः भवन्ति। सूर्यस्य द्वादशराशिप्रवेशपूर्तीकरणम् एकेन वर्षेण सम्भवति। चन्द्रस्य सप्तविंशतिः दिनानि, शुक्रबुधयोः एकवर्षं, कुजस्य सार्धैकवर्षं, गुरोः द्वादशवर्षाणि, शनेः त्रिंशत् वर्षाणि च भवन्ति। छायाग्रहयोः राहुकेत्वोः भगणपूर्तीकरणाय अष्टादश वर्षाणि

आवश्यकानि। एवं विभिन्नग्रहाणां विभिन्नवेगः भवति। अतः ग्रहस्फुटानयने गणितस्य महत् प्राधान्यमपि अस्ति।

कालस्य भेदेन ग्राहाणामपि भेदः भवति। सः भेदः ज्योतिर्गणिते आनेतव्यः भवति। तादृशेषु केरलीयज्योतिर्गणितग्रन्थेषु शुद्धदृग्गणितम् प्रथमस्थानीयं भवति इति अध्ययनद्वारा अवगतम्। ग्रहाणां दृश्यमानुभवाधारेण गणितं कालानुसारेण परिष्करणीयं भवति। पञ्चसिद्धान्तानां कालादारभ्य एवं परिष्कारः सञ्जातः एव।

इति शम्-

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रामायणे महाभारते च निरूपितवास्तुविचारविमर्शः

डा.गणेशकृष्णभट्टः¹

अस्माकं पूर्वजाः ऋषिमुनयः आश्रयार्थम् आवासार्थं गृहादीनाम् आवश्यकताम् अनिवार्यताञ्च विशेषरूपेण ज्ञात्वा कांश्चन सिद्धान्तान् प्रतिपादितवन्तः। ते च सिद्धान्ताः कालान्तरे वास्तुशास्त्रत्वेन निरूपिताः। तैरुक्ताः नानाविधसिद्धान्ताः वास्तुशास्त्रेऽन्तर्भाविताश्च। तद्वत् रामायणे महाभारते च वास्तुसम्बद्धविषयाः बहुधा दृश्यन्ते। अहमत्र तेषां विचाराणां सङ्ग्रहणं कृत्वा यथाशक्ति यथामति निरूपयामि।

वाल्मीकिना प्रणीते रामायणे उत्कृष्टगृहवास्तोः बहुप्रमाणानि दृष्टिपथे समायान्ति। बालकाण्डस्य पञ्चमसर्गे महाराजेन मनुना निर्मापितस्य एवं राजादशरथेन रक्षितस्य अयोध्यापुर्याः वर्णनं प्राप्यते। तस्याश्च पुर्याः दैर्घ्यं द्वादशयोजनात्मकं तथा विस्तृतिः पादोनचतुर्योजनात्मिका आसीत्। तस्मिन् राज्ये सर्वेषु जनपदेषु विशालः राजमार्गः भवति स्म। तच्च वृक्षाणां पङ्क्त्या शोभते स्म। तस्मिन् राजमार्गे पुष्पाः विकसिताः भवन्ति स्म तथा जलसेचनव्यवस्था अपि आसीत्।

बृहत् फाटकैः सुशोभितः नगरः विभिन्नैः आपणैः एवम् अनेकैः यन्त्रैश्च सुशोभितः आसीत्। विभिन्नैः लताभवनैः, चित्रमन्दिरैः कैकेयीमन्दिरं सुशोभते स्म। तथा युवराजस्य रामस्य भवनवर्णनं तत्काले निर्मितानां भवनानां वैशिष्ट्यं भव्यतां च दर्शयति। एवं रूपेण अट्टैः, विमानाकारयुक्तैः क्रीडागृहैः च संयुतं कौसल्याभवनं वास्तुशास्त्रीयशैलीं पुष्टीकरोति। यथा –

अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ।
मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयम् ॥

¹ ज्योतिषविभागः

अयता दश च द्वे च योजनानि महापुरी ।
 श्रीमती त्रिणि विस्तीर्णा सुविभक्तमहापथा ॥²
 कवाटतोरणवतीं सुविभक्तान्तरापणाम् ।
 सर्वयन्त्रायुधवतीमुपेतां सर्वशिल्पिभिः ॥³

चित्रकूटे पर्णकुटीरस्य निर्माणं तथा तत्र आवासार्थं प्रवेशात्पूर्वं श्रीरामः
 लक्ष्मणाय वास्तुशान्तिसम्बद्धं निर्देशं दत्तवान् । यथा –

लक्ष्मणानय दारोणि दृढानि च वराणि च ।
 कुरुष्वावसथं सौम्य वासे मेऽभिरतं मनः ॥⁴

एवमेव स्वयं बलिवैश्वदेवकर्म, रुद्रयागः, विष्णुयागः इत्यादि वास्तुदोषनिवारकान्
 शान्तिकर्मान् आचर्य लक्ष्मणाय यः मार्गनिर्देशः कृतः तेन तस्मिन् काले
 वास्तुसम्बद्धकर्मणां बोधः भवति । तथैव तस्मिन्नेव पर्णकुटीरे अष्टदिक्पालकानां कृते
 बलिस्थानम्, वेदीस्थानम्, चैत्यस्थानमित्यादि स्थानानां निर्माणम् एवं स्थापना च तस्य
 कालस्य वास्तुविधानानां दर्शनं कारयति । यथा -

वैश्वदेव बलिं कृत्वा रौद्रं वैष्णवमेव च ।
 वास्तुसं शमनीयानि मङ्गलानि प्रवर्तयन् ॥
 जपञ्च न्यायतः कृत्वा स्नात्वा नद्यां यथा विधि ।⁵

सप्तखण्डैः युक्तैः, अनेकैः स्तम्भैः सुशोभितः, हस्तिदन्तैः एवं स्वर्णेन च
 निर्मितानि भवनानि, स्वर्णेन आच्छादिताः प्रासादाः एवं सुन्दरया भूम्या सुशोभितं
 रावणभवनम्, नगरञ्चेति रावणसाम्राज्यवर्णनं तस्य कालस्य भव्यां राजभवनपरम्परां
 दर्शयति । यथा –

² वा.रा. बा.5/6-7

³ वा.रा. बा.5/10

⁴ वा.रा.अ.का. 56/19

⁵ वा.रा.अ.का. 53/31,32

निवेशनानां विविधाश्च शालाः प्रधानशङ्खायुधचापशालाः ।
मनोहराश्चापि पुनर्विशाला ददर्श वेश्माद्रिषु चन्द्रशालाः ॥
गृहाणि नानावसुराजितानि देवासुरैश्चापि सुपूजितानि ।
सर्वैश्च दोषैः परिवर्जितानि कर्पिर्ददर्श स्वबलार्जितानि ॥
तानि प्रयत्नाभिसमाहितानि मयेन साक्षादिव निर्मितानि ।
महीतले सर्वगुणोत्तराणि ददर्श लङ्कादिपतेर्गृहाणि ॥⁶

इत्थं आश्चर्यजनकयुक्ता कला, एवमेव विचित्रया स्थपत्यकलायाः दर्शिका, तथा विश्वकर्मणा निर्मिता रावणेन सेविता च या लङ्कापुरी तस्याः वर्णनं तत्कालीन योजनाबद्धशैलीं प्रदर्शयति ।

एतान् सर्वान् अवलोकयामश्चेत् स्पष्टतया एतत् वक्तुं शक्यते यत् वैदिककाले उद्भूतोऽयं वास्तुशास्त्रं रामायणकाले स्वसम्पूर्णवैभवेन विकसितः आसीदिति ।

महाभारतकाले ज्ञानविज्ञानस्य, कलायाः एवं सर्वेषां शास्त्राणां यावान् विकासः विस्तारश्च जातः तावत् विकासः विस्तारो वा अन्यस्मिन् यस्मिन् कस्मिन्नपि काले न जातम् । अर्थात् वास्तुकलायाः चरमोत्कर्षस्थितिः महाभारतकाले एवासीत् । यतोऽहि एकस्मिन् पार्श्वे हस्तिनापुरस्य राजभवनम्, राजसभा, रङ्गशालाः, विस्तृतानि राजमार्गाणि, चतुर्षु दिक्षु चतस्रः वीथ्यः, उन्नतानि अट्टयुक्तानि भवनानि इत्येतानि वैभवपूर्णायाः वास्तुकलायाः प्रदर्शनं कुर्वन्ति । तथैवापरस्मिन् पार्श्वे मयेन निर्मिताः अनेकाः अद्भुताः निर्मितयः, तैर्युक्तं इन्द्रप्रस्थनगरं तस्य वर्णनं च पश्यामश्चेत् तत्कालीनस्थापत्यकलायाः वैशिष्ट्यं अभिव्यक्तीभवति इत्यत्र नास्ति संशयः ।

महाभारतस्य आदिपर्वणि द्रौपद्याः स्वयंवरप्रसङ्गे पाञ्चालदेशस्य राजधान्याः ईशानकोणे निर्मितस्य, अनेकद्वारैः समलङ्कृतो भूत्वा सुशोभितस्य, विचित्रैः मण्डपैर्युक्तस्य सुसज्जितस्वयंवरमण्डपस्य वर्णनम् उपलभ्यते । यथा –

⁶ वा.रा.सु.का. 7/2-4

प्रागुत्तरेण नगरात् भूमिभागे समे शुभे ।
 समावाटः सुशुभे भवनैः सर्वतो वृतः ॥
 प्राकारपरिखोपेतो द्वारतोरणमण्डितः ।
 वितानेन विचित्रेण सर्वतः समलङ्कृतः ॥
 कैलासशिखरप्रख्यैः नभस्तलविलेखिभिः ।
 सर्वतः संवृतः शुभ्रैः प्रासादैः सुकृतोच्छ्रयैः ॥⁷

तदनन्तरं पाण्डवानां खाण्डवप्रस्थगमनानन्तरं पाण्डवाः
 राजधानीस्वरूपयुक्तमेव खाण्डवप्रस्थं निर्मितवन्तः । तच्च सुनियोजितायाः
 पुरयोजनायाः प्रमाणं वर्तते ।

तदनन्तरं सभाभवनानां निर्माणस्य वैशिष्ट्यविषये सभापर्वणि विवरणमुपलभ्यते
 । मयेन निर्मितायाः दशसहस्रहस्तविस्तृतायाः युधिष्ठिरस्य दिव्यसभायाः वर्णनं वर्तते ।
 सा च सभा कान्तिमती, अतिविस्तृता, दोषरहिता, मणिमालाभिः सुशोभिता च आसीत्
 । एवमितोऽपि बहूनां सभास्थानानां विवरणं वर्णनं च महाभारते उपलभ्यते । एतेषां
 सर्वेषां भवनविशेषाणां वर्णनं महर्षनारदः कृतवान् । तेन कथितरीत्या तस्मिन् काले
 निर्मितानां विशिष्टानां सभाभवनानां वर्णनेन एतदवगम्यते यत् महाभारतकाले
 निर्माणकौशलं कथमासीदिति । यथा –

तां तु कृत्वा सभां श्रेष्ठां मयश्चार्जुनमब्रवीत् ।
 एषा सभा सव्यसाचिन् ध्वजोह्यत्र भविष्यति ॥
 वादित्रैर्विविधैर्दिव्यैर्गन्धर्गैश्चावचैरपि ।
 पूजयित्वा कुरुश्रेष्ठो देवतानि निवेश्य च ॥⁸

⁷ म.भा.आ.प. 184/16-19

⁸ म.भा.स.प. 4/1,6

शान्तिपर्वणि राज्ञः कृते वासोचितस्य दुर्गस्य निर्माणम्, तत्रापि षड्विधाः दुर्गाः कथिताः । ते च दुर्गाः धन्वदुर्गः, महीदुर्गः, गिरिदुर्गः, मनुष्यदुर्गः, जलदुर्गः, वनदुर्गः इति । एवमेतेषां दुर्गाणामुल्लेखः दर्गे सङ्ग्रहणीयानां पदार्थानां निर्देशः च प्राप्यते ।

इत्थमुपर्युक्तानां विषयाणां समीक्षणेन एतदवगम्यते यत् महाभारतकाले साधारणजनावासस्यातिरिक्तरूपेण अत्यन्तं भव्यानाम् अतिमूल्यानां रत्नानां मणीनां च संयोगेन सुसज्जितानां गृहाणां निर्माणं क्रियते स्म इति । अत्युत्कृष्टानां सभाभवनानां निर्माणं तस्य युगस्य वैशिष्ट्यमासीत् । हस्तिनापुरस्य इन्द्रप्रस्थस्य एवमन्येषां नगराणां वर्णनेन दूरदृष्टियुक्ता, पूर्वयोजिता इयं पुरातननिर्माणयोजना तावदवगम्यते । षट् प्रकाराणां दुर्गाणामुल्लेखेन नगरयोजनान्तर्गतभूतायाः सुरक्षाकेन्द्रितयोजनायाश्च ज्ञानं भवति । इत्थम् अतिमूल्यैः रत्नैः एवं मणिभिः समन्वितानां राजभवनानां वर्णनेन गृहवास्तुकौशलस्य प्रकटीकरणं दृश्यते । तेन सहैव एतदपि सङ्केतितो भवति यत् तस्मिन् द्वापरयुगेऽपि भवनमित्येतत् साम्प्रतिककालमिव वैभवस्य सम्पन्नतायाश्च प्रदर्शनस्य साधनमासीदिति ।

वैदिक एवं वैदिकोत्तरकालीन वास्तु विद्या

श्री कान्त भईया जी¹

सृष्टि में होने वाली घटनायें अनायास ही घटित नहीं होती, अपितु इनके पीछे सृष्टि के नैसर्गिक नियम कार्य करते हैं। ऐसे ही कुछ निश्चित नियम और सिद्धान्त हैं, जो प्राकृतिक घटनाओं के साथ-साथ मानव जीवन के घटनाओं को भी नियंत्रित करते हैं। वास्तुशास्त्र ऐसे ही कुछ महत्त्वपूर्ण और प्रभावशाली नियमों पर आधारित विज्ञान है। वास्तुशास्त्र एक ऐसा शास्त्र है जो अपने सिद्धान्तों, नियमों एवं प्रविधियों के माध्यम से प्राणियों को ऐसा वातावरण बनाने का निर्देश देता है जिससे प्राणियों को अधिकतम सुख-सुविधा एवं सुरक्षा प्राप्त हो सके। भारतीय चिन्तनधारा के आदि स्रोत के रूप में वेद सभी शास्त्रों का मूल आधार है। इसमें कोई सन्देह नहीं की संसार में जितनी भी ज्ञान-विज्ञान की परम्परा प्राप्त होती है। उन सभी का आदि वेद ही है। वेद ही हमारे सभी विद्याओं का मूल है। भारतीय संस्कृत वांगमय में चतुर्दश विद्याओं की परिकल्पना की गई है। हमारे ऋषियों ने जिन चतुर्दश विद्याओं का निर्देश किया वे हैं-

षडंग मिश्रिता वेदा धर्मशास्त्रं पुराणकम्।

मीमांसातर्कमपि च एता विद्याश्चतुर्दश।।

इन चौदह विद्याओं के अतिरिक्त आचार्यों ने अष्टादश (18) विद्याओं का भी उल्लेख किया है। जिनमें चारों वेदों के एक-एक उपवेद आख्यायित हैं।

| <u>वेद</u> | <u>उपवेद</u> |
|------------|--------------|
| ऋग्वेद | आयुर्वेद |
| यजुर्वेद | धनुर्वेद |
| सामवेद | गन्धर्ववेद |

¹ अतिथि अध्यापक, केन्द्रीय संस्कृत विश्वविद्यालय, गुरुवायूर-केरल

अथर्ववेद

स्थापत्यवेद

स्थापत्य का अभिप्राय निवास योग्य स्थान है। अतः स्थापत्य वेद को ही वास्तुशास्त्र कहते हैं।

वास्तु शब्द की उत्पत्ति एवं भेद

वास्तु शब्द की निष्पत्ति निवासार्थक वस् धातु से तुण् प्रत्यय के योग से होता है। जिसका अर्थ निवास करना है। “वसन्ति प्राणिनो यत्र” अर्थात् जहाँ प्राणि निवास करते हैं वह ही उनका वास्तु है। वास्तु की परिभाषा करते हुए आचार्य विश्वकर्मा कहते हैं कि-

“देवतानां नराणां च गजगोवाजिनामपि।

निवासभूमि शिल्पज्ञै वास्तु सन्ज्ञमुदीरितं।”¹

वास्तुशास्त्र वेदों से आरम्भ होकर ब्राह्मण, आरण्यक, उपनिषद् एवं पौराणिक काल में विकसित हुआ। साथ ही रामायण एवं महाभारत काल में वास्तुविद्या का पूर्ण विस्तार देखने में मिलता है। षड्वेदांगों में नेत्र रूपी ज्योतिष शास्त्र के संहिता स्कन्ध में सर्वाधिक रूप से वास्तु विद्या का उल्लेख किया गया है। वेद के अन्य अंगों की अपेक्षा अपनी विशेष योग्यता के कारण ही ज्योतिषशास्त्र लोक में सर्वाधिक प्रसिद्ध है। ज्योतिष शास्त्र सिद्धान्त-संहिता-होराा रूपी तीन स्कन्धों में विभक्त है।

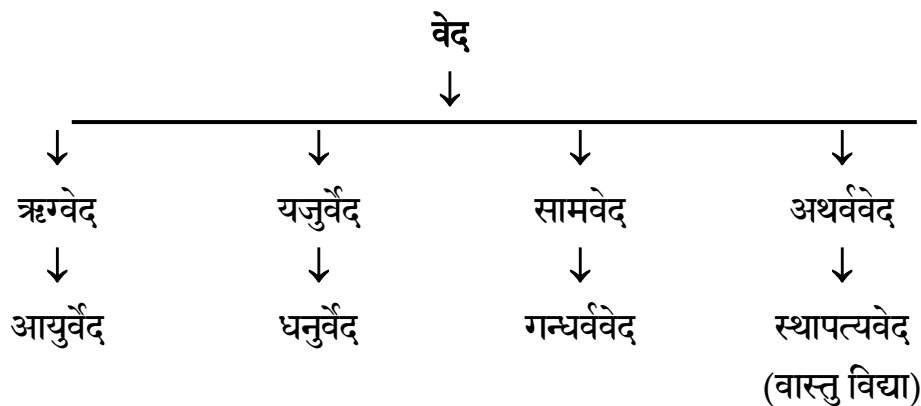
ज्योतिषशास्त्रमनेक भेद विषयस्कन्धत्रयाधिष्ठितम्।”²

सिद्धान्त स्कन्ध के अन्तर्गत सूक्ष्म से स्थूल काल की गणना तथा ग्रहण विचार, ग्रह-नक्षत्रों गति स्थिति एवं यज्ञादि का वर्णन किया गया है। वहीं जातकशास्त्र (स्कन्ध) मानव जीवन के जन्म से लेकर मृत्यु पर्यन्त सभी शुभाशुभ फलों का कथन एवं सभी प्रश्नों का समाधान करता है।

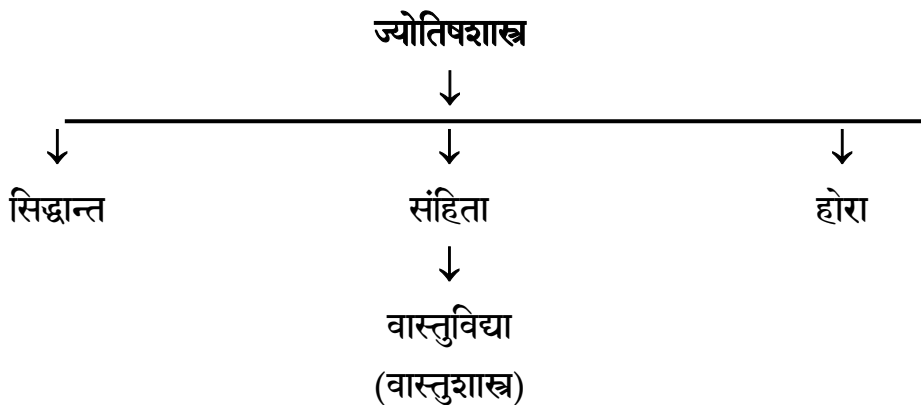
तृतीय स्कन्ध संहिता स्कन्ध है। जिसमें ग्रह नक्षत्रों का भू-पृष्ठ पर सामूहिक प्रभाव, मेघलक्षण, वृष्टिविचार, विभिन्न शकुन तथा वास्तुविद्या आदि का वर्णन प्राप्त होता है।

इस प्रकार वास्तुशास्त्र अपनी स्वतंत्र सत्ता रखते हुए भी ज्योतिषशास्त्र के साथ विशेष सम्बन्ध रखता है।

उपवेद के रूप में वास्तुविद्या



ज्योतिषशास्त्र में वास्तु विद्या



वैदिक कालीन वास्तुशास्त्र

वास्तुशास्त्र मूल रूप से वेदों का ही हिस्सा रहा है। कालान्तर में इसी उपवेद को आधार बनाकर वास्तुशास्त्र का विकास हुआ। ऋग्वेद में वास्तु के कई सिद्धान्त

मिलते हैं। ऋग्वेद में वास्तोष्पति नामक देवता का उल्लेख वास्तु के संदर्भ में किया गया है। जिसमें वास्तोष्पति से प्रार्थना करते हुए कहा गया है कि “हे! वास्तोष्पते तुम हमको समझो हमारे घर को निरोग करने वाले हो। जो धन हम तुम्हारे पास से मांगें तुम हमको दे दो। हमारे द्विपद, चतुष्पदों के लिए कल्याणकारी हो।”³

इससे सम्बन्धित वर्णन अग्रिम मन्त्रों में मिलता है कि हे! वास्तोष्पते तुम हमारे तारक हो, धन के विस्तारक हो। हे सोम! गाँवों और अश्वों से युक्त होकर हम जरा रहित हों। तुम्हारी मित्रता से हम रहें, पिता जैसे पुत्रों का पालन करता है वैसे ही आप हमारा पालन करें।⁴

हमारे मनिषियों ने भौगोलिक एवं पर्यावरणीय वातावरण के अनुरूप गृह निर्माण, प्रकार आदि का विशद वर्णन वास्तुशास्त्र में किया है। अथर्ववेद के काण्ड 3 सूक्त 12 के प्रथम मंत्र में ‘गृहे निर्माण के विषयों की चर्चा की गई है। जिसमें शाला (आवास) भी निर्माण एवं शाला से रक्षा; निरोगादि की प्रार्थना की गई है। ऋग्वेद में भी दो सूक्त “वास्तोष्पति” नामक विशेष देवता के संदर्भ में है जो कि निर्माण कार्यों का अध्यक्ष माना गया है। शुक्ल यजुर्वेद में श्मशान का वर्णन वास्तु विद्या का ही प्राथमिक रूप माना जा सकता है। अथर्ववेद में वास्तु विद्या की अपेक्षाकृत अधिक जानकारी मिलती है। अथर्ववेद का शाला निर्माण सूक्त महत्त्वपूर्ण है। अथर्ववेद के शाला सूत्र में द्विपक्षा, चतुष्पक्षा, षटपक्षा, अष्टपक्षा तथा दशपक्षा शालाओं का वर्णन प्राप्त होता है। इसके अतिरिक्त और बहुत से वास्तु विवरण इस वेद में मिलते हैं। वैदिक काल में यज्ञ वेदी एवं गृहों का निर्माण ही वास्तु माना जाता था। कालान्तर में गृहों के साथ ग्राम एवं नगर भी वास्तुशास्त्र के अन्तर्गत आ गए।

ब्राह्मण साहित्य में वास्तु विद्या

ब्राह्मण साहित्य में भी यूप, वेदी, श्मशान आदि का वर्णन मिलता है। ऐतरेय ब्राह्मण में ‘शिल्प’ शब्द का प्रथम बार प्रयोग किया गया है। कठोपनिषद् में अग्नि विद्या के अन्तर्गत एक मंत्र प्राप्त होता है जिससे शिल्प विद्या का संकेत मिलता है।

“लोकादिमग्नि तमुवाच तस्मै.....”⁵

शांखायन और अश्वलायन गृह्यसूत्र के तीन अध्याय गृह निर्माण सम्बन्धी नियमों की जानकारी देते हैं। शुल्ब सूत्र इस सन्दर्भ में महत्वपूर्ण है। इसके अन्तर्गत यज्ञ वेदी निर्माण की विधि बताई गई है। वेदी निर्माण के वास्तुशास्त्रीय सिद्धान्त ही प्रासाद निर्माण में वैदिक कालीन वास्तु के आधारभूत सिद्धान्त हुए।

उत्तर वैदिक कालीन ग्रन्थों में वास्तु विद्या

वैदिक कालीन स्थापत्य वेद ही उत्तर वैदिक काल में वास्तुशास्त्र के रूप में परिणित हुआ। उत्तर वैदिक काल में काल में साहित्य की अपेक्षा पुराणों में वास्तु विद्या का वर्णन अधिक विस्तार से किया गया।

मत्स्य पुराण, अग्नि पुराण, भविष्य पुराण, गरुड पुराण, नारद पुराण, वायु पुराण, स्कन्ध तथा विष्णुधर्मोत्तर पुराणादि में वास्तु विद्या का उल्लेख किया गया है। इनमें भी मत्स्य पुराण एवं अग्नि पुराण प्रमुख रूप से वास्तु विद्या का वर्णन करते हैं।

मत्स्यपुराण में वास्तु विद्या

मत्स्यपुराण के आठ अध्याय वास्तु विषयों से सम्बन्धित हैं। जिनमें तीन अध्याय प्रतिमा विज्ञान को एवं शेष पांच अध्याय भूमि चयन, वास्तु पुरुष पर और निर्माण विधि को समर्पित है। मत्स्य पुराण में भगवान के मत्स्यावतार को वास्तु का प्रथम ज्ञाता कहा गया है जिसमें उनके द्वारा वैवस्वत् मनु को वास्तु विद्या का संक्षेप में ज्ञान दिया गया है। इस पुराण में वास्तु शास्त्र के अष्टारह प्रवर्तकों का उल्लेख किया गया है।

भृगुरत्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा।

नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः।।

ब्रह्मा कुमारोः नन्दीशः शौनको गर्ग एव च।

वास्तुदेवोऽनिरुद्धश्च तथा शुक्र बृहस्पतिः।।

अष्टादशैते विख्याताः शिल्पशास्त्रोपदेशकाः।।⁷

मत्स्य पुराण में ही नगर निर्माण योजना के अन्तर्गत नदी के तट पर स्थित अर्धचन्द्राकार नगर को पुर का सर्वश्रेष्ठ आकार स्वीकार किया है।

“अर्धचन्द्रं प्रशन्सन्ति नदी तीरेषु तद्सन”

अग्निपुराण

अग्निपुराण में वास्तुशास्त्र से सम्बन्धित कुल 16 अध्याय हैं जिनमें से एक अध्याय नगर वास्तु, दो अध्याय गृह निर्माण तथा अन्य 13 अध्याय प्रतिमा विज्ञान से सम्बन्धित हैं। अग्नि पुराण में वास्तु पुरुष के नामोल्लेख का वर्णन भी प्राप्त होता है। यथा-

“पूर्व भासीन्दमहभूतं सर्वभूतभयंकरम्, तदेवैनिहितं भूमो स वास्तु पुरुषःस्मृतः।।”⁸

इसके अतिरिक्त अग्निपुराण में मूलरूप से चौसठ पर वास्तु का कथन भी प्राप्त होता है।

गरूण पुराण में वास्तु विद्या

गरूण पुराण में भी वास्तु विषयक पर्याप्त जानकारी देखने को मिलती है। गरूण पुराण के चार अध्याय आवासीय, सैन्य एवं धार्मिक निर्माणों से सन्दर्भित है। दो अध्याय मुख्य रूप से प्रतिमा विज्ञान से सम्बन्धित प्रतीत होता है।

स्कन्ध पुराण में वास्तु विद्या

स्कन्ध पुराण के माहेश्वर खण्ड तथा वैष्णवखण्ड में वास्तु विद्या का वर्णन प्राप्त होता है। महानगर स्थापन, स्वर्णशाला, रथनिर्माण, स्थपति निर्देश, विवाह मण्डल, चित्रकर्म आदि का विवरण इस पुराण में व्यापक रूप से मिलता है। संभवतः इस समय तक वास्तु कर्म, शिल्प कर्म का पर्याय हो गया होगा। जिस कारण रथ निर्माण, तक्षक कला से सम्बन्धित कर्म वास्तु के अन्तर्गत संचालित होने लगे थे। चित्रकला के साथ वास्तु का सम्बन्ध सर्वप्रथम यहीं देखने को मिलता है।

रामायण एवं महाभारत कालीन वास्तु विद्या

संस्कृत वांगमय में रामायण की गणना महाकाव्य के रूप में किया जाता है। सामाजिक, राजनीतिक, धार्मिक, आध्यात्मिक तथा कलात्मक प्रत्येक दृष्टि से रामायण में वर्णित विषय अद्वितीय है। वास्तु सम्बन्धी महत्वपूर्ण विषयों का उल्लेख रामायण में प्राप्त होता है। रामायण के प्रत्येक निर्माण कार्य में कुशल शिल्पियों को वरीयता दी

जाती थी। अयोध्या नगरी की नगर रचना, विविध भवनों का निर्माण, वाटिका आदि सभी वास्तु के नियमानुसार थे। अयोध्यापुरी मनु द्वारा निर्मित थी।⁹

श्री राम द्वारा बनाई गई पर्णकुटी की वास्तु के अनुरूप ही थी।¹⁰ श्री राम द्वारा भारत से लंका तक सेतु निर्माण भी वास्तुशास्त्र का एक उत्कृष्ट नमूना है। जिसे विश्वकर्मा के पुत्र नल की सहायता से निर्मित किया गया। वाल्मिकी रामायण के अनुसार ज्ञात होता है कि नल-नील महान् शिल्पी थे।

“स वानर वरः श्रीमान् विश्वकर्मात्मजो.....।।”¹¹

स्थापत्य के क्षेत्र में इस काल तक विशेष प्रगति की गई थी। रामायण में मय और विश्वकर्मा को क्रमशः दक्षिण भारत एवं उत्तर भारत का शिल्पी कहा गया है।

रामायण में चार प्रमुख प्रकार के दुर्ग कहे गये जो वास्तु विद्या का ही क्षेत्र है-

“ना देयं पार्वतं वान्यं कृत्रिमं च चतुर्विधम्.....।”¹²

रामायण काल में स्थापत्य विज्ञान अत्यन्त विकसित हो चुका था। इसका सशक्त प्रमाण अयोध्या नगरी, लंका नगरी तथा राम सेतु आदि हैं। रामायण में महान् शिल्पकार, वास्तुकार के रूप में ‘मय-दानव, विश्वकर्मा एवं उशनस की चर्चा हुई है।

महाभारत कालीन वास्तु विद्या

महाभारत काल में वास्तु विज्ञान, उन्नत दिशा में था। इसका प्रमाण ग्रन्थ के भवन निर्माण, मूर्तिकला, चित्रकला, उद्यान, त्रिपुर आदि के वर्णन से जाना जा सकता है। महाभारत के आदि पर्व में द्रोणाचार्य द्वारा रंगमण्डल के लिए भूमि चयन एवं भूमि को समतल कराने का उल्लेख प्राप्त होता है।

“सर्वेषां चैव वर्णानां समभूमिः शुभावहाः।”

सभापर्व में भी युधिष्ठिर द्वारा सभाभवन के निर्माण कार्य के उपरान्त गृह प्रवेश तथा पूजन किये जाने की चर्चा वैशम्पायन द्वारा राजा जनमेजय के प्रति की गयी है।¹³

महाभारत में श्रीकृष्ण की नगरी द्वारकापुरी की शिल्पकला का विस्तृत उल्लेख प्रस्तुत किया गया है। महाभारत के सभापर्व में सभा भवन का उल्लेख है जिसे देखने आया दुर्योधन उसकी विचित्रता के कारण हँसी का पात्र बनता है। इस भवन में अनेक

ऐसे स्थल बनाये गये थे जो जल से युक्त होते हुए भी थल प्रतीत होते थे तथा थल होते हुए भी जल से युक्त प्रतीत होते थे। इसके अतिरिक्त बिना द्वार के ही द्वार की आकृति बनी हुई थी, जिसे द्वार समझकर दुर्योधन टकरा जाता है।¹⁴ महाभारत काल में मूर्तिकला अत्यन्त विकसित थी। इस संदर्भ में आदिपर्व में एकलव्य द्वारा द्रोणाचार्य की मूर्ति बनाकर अभ्यास किये जाने का वृत्तान्त मिलता है।¹⁵

“वास्तुमूर्तिः परम ज्योतिः वास्तुदेवो परमशिवः।
वास्तु देवस्तु सर्वेषां वास्तुदेवं नमाम्यहम्।।”

संदर्भ

- 1- विश्वकर्मा प्रकाश
- 2- बृहत्संहिता 9/9
- 3- ऋग्वेद 7/54/1
- 4- ऋग्वेद 7/54/2
- 5- the early upanisada's (Patrick.olivdle)
- 6- मत्स्य पुराण
- 7- अ०पु० 40/1
- 8- वा०रा० 5/6
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- 10- वा०रा०पु० 22/73
- 11- वा०रा०पु० 3/21
- 12- महा०स० 4/1/8
- 13- महा०स० 50/25-32
- 14- महा०आ० 3/33-34

Scope and Relevance of Graphical Narration in *Vāstuvidyā*

Devahar V.¹

Abstract

From the archaic periods to the last available, *vāstuvidyā* deal with more than what is understood; in *vāstuvidyā*, the term *vāstu* is taken in the broader sense and implies what is built or constructed.

Thus, in the first place, it denotes all kinds of buildings, religious, residential, and military, and their auxiliary members and component mouldings.

Secondly, it covers town planning, laying out gardens, constructing marketplaces including ports and harbours, making roads, bridges, gateways, triumphal arches, digging wells, tanks, trenches, drains, sewers, moats, and many others.

It even includes making ornaments sculptures and deals with the carving of idols of deities, and statues. It is also concerned with such preliminary matters as site selection, soil testing, planning, designing, finding cardinal points through a gnomon, dialling, and astronomical and astrological calculations.

This comprehensive knowledge was depicted in the literature of Sanskrit and other sources. Many commentaries and translations are already available. Even though it does not seem enough, in these modern times, it would be appropriate if we could represent the ideas and theorems in graphics and make them more easily obtainable for the upcoming years without disregarding the original text and commentaries.

This paper takes a fragment of *Mānasāra*, text on *vāstuvidyā* and tries to give some idea and relevance on how could relate and illustrate concepts to

¹ Research Scholar, Department of Sanskrit Sahitya, Sree Sankaracharya University of Sanskrit, Kalady, Ernakulam District, Kerala, India

a graphic. Graphic narrative—calls a reader's attention visually and spatially to the act, process, and duration of interpretation.

Keywords: Graphic narrative, *Vāstuvīdyā*, *Mānasāra*, Illustration

Scope and Relevance of Graphical Narration in *Vāstuvīdyā*

Graphic storylines, like picture books from the past, frequently include both pictures and words. The images on the page usually reinforce or complete the textual narrative in those picture books.

A visual narrative (also known as visual storytelling) is a story often told with images. Photography, illustrations, or video would be used to narrate, which can be improved with graphics, music, voice, and other audio.

Graphic narrative, through its most basic composition in frames and gutters—in which it can gesture at the pacing and rhythm of reading and looking through the various structures of each individual page—calls a reader's attention visually and spatially to the act, process, and duration of interpretation.¹

The term 'graphic narrative' has been used to describe several genres of visual storytelling, from news and information (photojournalism, photo essay, documentary film) to entertainment (art, movies, television, comic books, the graphic novel). In a nutshell, a visual narrative is any story told visually.

Scholars, intellectuals, and educators have been interested in a visual narrative to understand better the impact and power of image and narrative on individuals and society. Visual narratology seems to be the relevant discipline. The visual narrative might include stories from the point of view, images, still or moving, glimpses of a specific subject, and an appeal for transformation in attitudes and behaviours.

Elements of Graphical Narration

Because the graphic narrative undertakes the task of narration, at least in part, through drawing - making the question of style legible - it is a form that always refuses problematic transparency by being conscious of its surfaces. A graphic story is an autographic form in which the mark of handwriting is an

inherent component of the rich extra-semantic information received by the reader due to the foregrounding of the hand's labour. Furthermore, the graphic narrative provides a profoundly layered narrative vocabulary—the language of comics—that includes the verbal, and the visual, and how these two modalities of representation interact on a page.

Graphical Narration in Connection with *Vāstuvidyā*

In *vāstuvidyā*, ideas could explain graphically. The simple to the most complicated structures was explained through verses only. Only a person with proper knowledge of the language and the art could understand and get avail those verses into constructions and artforms. As the decades pass, it is getting difficult to find such talented personalities, and it becomes much more difficult for someone to understand all that practical knowledge in a short period.

***Vāstu* texts and their basic pattern of narration**

The extent to which architectural terms have been truly understood—In the *vāstusāstras*, architecture is defined as "what is built or constructed" in its fullest definition. As a result, it refers to a wide range of structures, including religious, residential, and military constructions, as well as their auxiliary members and component mouldings. Second, it entails town planning, garden design, marketplace construction, road, bridge, and gate construction, as well as the excavation of wells, tanks, trenches, drains, sewers, and moats, as well as the construction of enclosure walls, embankments, dams, railings, flights of steps for hills, ladders, and other structures. Third, it refers to items like bedsteads, couches, tables, chairs, crowns, fans, closets, docks, baskets, conveyances, cages, nests, mills, and other types of household furniture. Architecture also includes sculpture; it includes the creation of phallic, deity idols, sage statues, and animal and bird figures. It entails the creation of clothing and jewellery, among other things.

The architecture includes preliminary considerations such as site selection, soil testing, planning, designing, identifying cardinal points with a gnomon, dialling, and astronomical and astrological calculations. Such various matters can be a challenge when it comes to preparing illustrations.

Unveiling the Concepts from Verses

This comprehensive knowledge was depicted in the literature of Sanskrit and other sources. Many commentaries and translations are already available. Even though it does not seem enough, in this in these modern times, it would be appropriate if we could represent the ideas and theorems in graphics and make them more easily obtainable for the upcoming years without disregarding the original text and commentaries.

This paper takes a fragment of *Mānasāra*, text on *vāstuvidyā* and tries to give some idea and relevance on how could relate and illustrate concepts to a graphic. In the fifteenth chapter of *Mānasāra*, *stambhalakṣaṇa-vidhāna* gives detailed descriptions of pillars of various kinds. As we could see in various temples, palaces, courts, and other constructions, the shape, measurement, material, and ornamentation varied.

In detail, the height of a pillar is measured from above the base to below *uttara*, or above the pedestal from *janman* to the *uttara*. The height of a pillar, in other words, is measured from the plinth up to the lowest member of the entablature so as to include the capital. In an important passage in the *Kāśyapa*, quoted by Rām Ráz, it is stated that the measurement may also be taken from the cimbria of the shaft, exclusive of the base.

The height of a pillar is twice, $1\frac{1}{2}$ or $1\frac{1}{4}$ time that of its base or the height of the pillar begins at $2\frac{1}{2}$ *hastas* and ends at 8 *hastas*, the increment being by 6 *aṅgulas* or $\frac{1}{4}$ *hasta*. But according to Kāśyapa, the height of the pillar may be 3 times that of the base; or 6 or 8 times that of the pedestal. The width (diameter) of a pillar may be $\frac{1}{6}$, $\frac{1}{7}$, $\frac{1}{8}$, $\frac{1}{9}$ or $\frac{1}{10}$ of its height; $\frac{1}{3}$, $\frac{1}{4}$ or $\frac{1}{6}$ of the height, if it is a pilaster (*kuḍyastambha*). The width of the pilaster, according to the *Mānasāra*, is 3, 4, 5 or 6 *mātras* (*aṅgulas*), and twice, thrice, or four times of these should be the width of the *kampa*. The height of a pillar is divided into 12, 11, 10, 9, or 8 parts, one of these parts is the breadth of the pillar and at the top, it is diminished by one-fourth. (Acharya, A Summary of the Manasara)

The column admits to different shapes. A square pillar is called *brahmakānta*. An octangular one is called *viṣṇukānta*. A sixteen-sided or circular one is known as *rudrakānta*. A pentagonal one is called *śivakānta*, and

the hexagonal one *skandakānta*. These shapes are stated to be uniform from bottom to top. But the base may be quadrangular.

With respect to dimensions and ornaments, the five kinds of columns, *brahmakānta*, *viṣṇukānta*, *rudrakānta*, *śivakānta*, and *skandakānta*, are called *citrakarṇa*, *padmakānta*, *citra-kambha*, *pālikāstambha*, and *kumbhastambha*. The sixth one, *kośthastambha*, in the latter division, is stated to be two-sided and is the same as the *kuḍyastambha* or pilaster.

It should be noticed that the former set of five names refers to the shapes of the shafts, whilst the latter set of five names is based on the shapes of the capitals, but in the detailed description (which is given below), both the capital and shaft are included.

Columns, when in rows, must be in a straight line. The general rule is this: "The intercolumniation maybe two, three four, or five diameters; it is measured in three ways, 1st from the inner extremity of the base of one pillar to that of another, 2nd, from the centre of the two pillars; and 3rd from the outer extremities of the pillars including the two bases". "There is no fixed intercolumniation in *vāstu*.

This has been left to the discretion of artists who are, however, required to be particularly careful concerning beauty and utility. Minor pillars are to be proportionate to the main pillar. The main pillar with one minor pillar (*upapāda*) is called *ekakānta*, with two minor pillars *dvikānta*, and with three minor pillars *trikānta*. The main pillar with four minor pillars is *Brahma-kānta*; with five *śivakānta*; six *skandakānta*, and eight minor pillars, it is called *viṣṇukānta*. The composition of these pillars cannot be expected to be quite clear from the meagre description without ocular observation.

The tedious description of the collection of wood for pillars might as well be omitted. The details point out that when the *Mānasāra* was composed, wood was frequently used to make columns; stone pillars are also mentioned, but pillars made of brick alone are not mainly dealt with. However, it is stated that stone, brick, and wood were used to make different column parts. The square *ādhāra*, or the base of a stone pillar should be made of stone and a wooden pillar of wood. However, at the end of the next chapter, it is stated that all the parts of a column should be made of stone (*śila*), wood (*dāru*), or brick

(*iṣṭaka*). The use of these three materials is elaborately discussed in the middle of the same chapter. The pillars etc., are called *śuddha* (pure) when made of one material, *miśra* (mixed) when made of two materials, and *saṁkīrṇa* (amalgamated) when made of all three (or more) materials. (Acharya, Architecture of Manasara: Translated from Original Sanskrit).

The concluding part of this chapter deals with ceremonies connected with erecting columns. They are essentially ritualistic. It is directed that the column should be posted at the side of a *maṇḍapa*.

Get to know with Graphic Illustration

Even from the above-translated paragraph, the numerals and fractions might trouble most. The effort required to go through these *vāstu* concepts gets into the light.

In Figure - 1, the author prepared a sectional plan using the verses connected to the previous 11 chapters. Even while looking at the illustration, it can be seen how detailed the pillars' components are.

Here, the column admits to different shapes. A square pillar is called *brahmakānta*. An octangular one is called *viṣṇukānta*. A sixteen-sided or circular one is known as *rudrakānta*. A pentagonal one is called *śivakānta*, and the hexagonal one is *skandakānta*. These shapes are stated to be uniform from bottom to top. But the base may be quadrangular.

For example, this piece is transformed into illustrated images, which gives the idea of each kind of polygon.

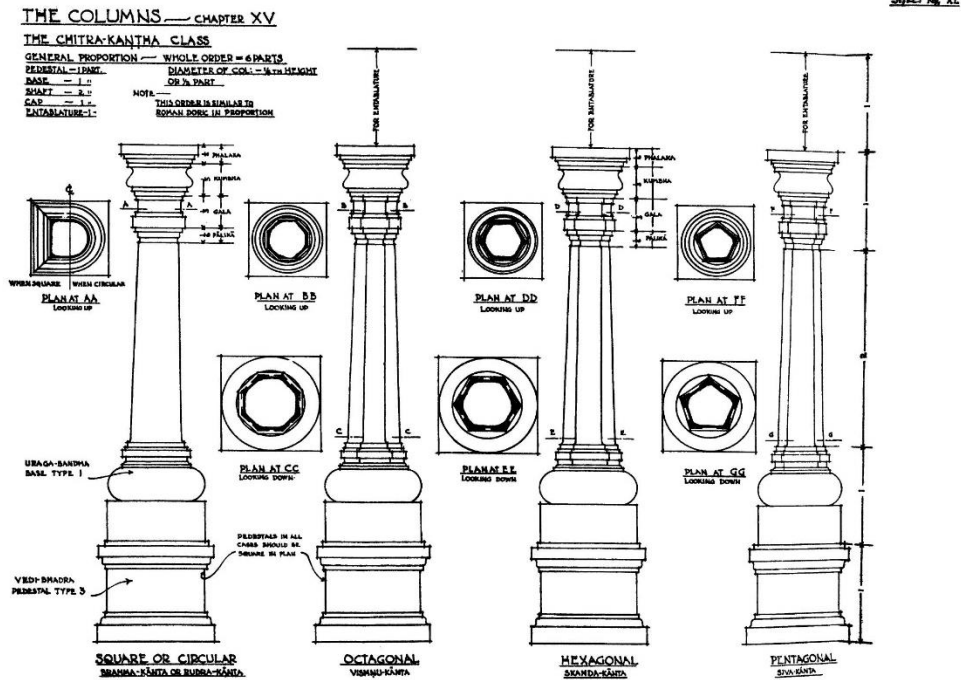


Figure - 1: Pillers illustrated in the Mānasāra series (Mānasāra XV)

In this manner, even the complicated strings of verses can be brought down to compare, analyse and study the peculiar feature of each of its kind.

The authors tried to give the illustrations as well as the original text.

Mānasāra series² by Prasanna Kumar Acharya is the best example for us while checking the illustrated images from the *vāstuvidyā*. In this series, a book the series titled 'Architecture of Manasara-Illustrations of Architectural and Sculptural Objects'³ illustrates a variety of plans, ornamentation and structure in its detail. He also references which part of the text he used to make that figure.

Mayamatam: Treatise of Housing, Architecture and Iconography (Dagens) is another example of how to include pictures understandably and adequately. Here the author tries to use an artist's help to recreate the idea well narrated in the text.

The importance of the original text will not restrain but will be more accepted and appreciated. Those images have the power to regain the lost enthusiasm in various areas. The essence of all this immense knowledge will be presented in a new medium, like old wine in new bottles.

Graphical Narration; does it possible?

Digital technology has changed people's perceptions of space and given rise to a new modelling process, resulting in a modern graphics concept. Its implications are manifested in multiple ways of reading and narrating the architectural project; therefore, the current characteristics of objectification and expression in contemporary representations are treated. Finally, there is a space for reflection on the importance of the knowledge of the text in approaching the most modern techniques. Softwares like AutoCAD, Adobe Illustrator, Photoshop, Corel Draw, InDesign, Maya, Lumion, SketchUp and the like are capable enough to meet our needs in the first place.

Readers of Graphical Narration

The future generation would likely taste the ripe fruit of these various kinds of interpretation and preserved narratives. The literature of Sanskrit and other sources depicted this comprehensive knowledge. Many commentaries and translations are already available. Even though it does not seem enough, in these modern times, it would be appropriate if we could represent the ideas and theorems in graphics and make them more easily obtainable for the upcoming years without disregarding the original text and commentaries.

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¹ <https://www.wheremag.com/is-graphic-novel-narrative-or-non-narrative/>

² *Mānasāra* series consists of 7 volumes;

- i. *A Dictionary of Hindu Architecture Manasara Series*
- ii. *Indian Architecture According to Manasara-Silpasastra: Manasara Series*
- iii. *Manasara on Architecture and Sculpture: Sanskrit Text with Critical Notes Manasara Series*
- iv. *Architecture of Manasara Manasara Series*
- v. *Architecture of Manasara: Illustrations of Architectural and Sculptural Objects*
- vi. *Hindu Architecture in India and Abroad Manasara Series*
- vii. *An Encyclopaedia of Hindu Architecture Manasara Series*

³ Acharya, Prasanna Kumar. *A Summary of the Manasara*. Leiden: E. J. Brill Ltd., Leiden, 1918.

सप्तम्यर्थनिरूपणे जगदीशगदाधरयोः संवादविवादौ

डा. देवन्.ई.एम्¹

लोके जनिमुपलभ्य दुःखमनुभवतां मानवानां आत्यन्तिकदुःखनिवृत्तये परमकारुणिको भगवान् महर्षिगौतमः न्यायसूत्राणि रचयामास। यद्यपि गौतमात् प्राक् न्यायशास्त्रनिष्णाताः विद्वांसो बहवः आसन् तथापि तत्काले अस्य शास्त्रस्य न्यायशास्त्रमिति व्यपदेशो नासीत्। आन्वीक्षिकीति वा स्थापना इति वा नाम्ना शास्त्रमिदं प्रसिद्धमासीत्। आन्वीक्षिकी, न्यायविद्या, न्यायशास्त्रं, हेतुविद्या, हेतुशास्त्रं, तर्कविद्या, वादविद्या, प्रमाणशास्त्रं फक्किकाशास्त्रं, इत्यादिभिः नामभिः इदं शास्त्रं प्रसिद्धमासीत्। एषु व्यवहारेषु प्राचीनतमो व्यपदेशः आन्वीक्षिकीति। “आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्चेति विद्याः”¹ इति कौटिल्यः। न्यायभाष्येऽपि “ इमास्तु चतस्रो विद्याः पृथक् प्रस्थानाः प्राणभृतामनुग्रहाय उपदिश्यन्ते, यासु चतुर्थीयं आन्वीक्षिकी न्यायविद्या ”² इत्युक्तं वत्स्यायनेन। कौटिल्योऽपि अर्थशास्त्रे शास्त्रस्यास्य प्राशस्त्यं प्रतिपादयति –

“ प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणां।

आश्रयस्सर्वधर्माणां शाश्वदान्वीक्षिकी मता।।”³ इति।

श्रीमद्वाल्मीकिरामायणे अयोध्याकाण्डे आन्वीक्षिकीशब्दस्य प्रयोगो दृश्यते –

“धर्मशास्त्रेषु मुख्येषु विद्यमानेषु दुर्बुधाः।

बुद्धिमान्वीक्षिकीं प्राप्य निरर्थं प्रवदन्ति ते।।”⁴

नामलिङ्गानुशासने अमरसिंहेनाप्युक्तं –

“आन्वीक्षिकी दण्डनीतिः तर्कविद्यार्थशास्त्रयोः”⁵ इति।

तथा च आन्वीक्षिकीति व्यपदिष्टमिदं शास्त्रं कालान्तरे न्यायशास्त्रमिति प्रसिद्धं गतम्। नीयते प्राप्यते विवक्षितार्थसिद्धिरनेनेति न्यायः इति न्यायशब्दस्य व्युत्पत्तिः।

¹ सहायकाचार्यः, न्यायविभागः, सर्वकारीयसंस्कृतमहाविद्यालयः, अनन्तपुरम्

“प्रमाणैरर्थपरीक्षणं न्यायः”⁶ इति न्ययसूत्रभाष्ये न्यायशब्दस्य विवरणं दत्तं वर्तते। तत्रैव भाष्ये शास्त्रस्यास्य प्राशस्त्यं एवं निरूपितं –

“ प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणां।

आश्रयस्सर्वधर्माणां विद्योद्देशे प्रकीर्तिताः।।”⁷

न्यायमञ्जरीकारः जयन्तभट्टः न्यायमञ्जर्यां न्यायदर्शनापरपर्यायतया न्यायविस्तरः इति शब्दं प्रयुङ्क्ते –

“न्यायविस्तरस्तु मूलस्तंभभूतः सर्वविद्यानां वेदप्रामाण्यहेतुत्वात्।”⁸

प्रमाणशास्त्रमित्यपराभिधे न्यायशास्त्रे प्रत्यक्षादीनि चत्वारि प्रमाणानि अङ्गीकुर्वन्ति। तदेव सूत्रितं परमकारुणिकेन महर्षिणा गौतमेन- “प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि”⁹ इति। एवं विभक्तेषु चतुर्षु प्रमाणेषु अन्यतमं भवति शब्दप्रमाणम्। सूत्रकारादारभ्य उदयनाचार्यपर्यन्तं ये प्राचीनाः नैयायिकाः आसन् ते यद्यपि स्वकीयग्रन्थेषु शब्दप्रमाणं बहुधा न्यरूपयन् तथापि नव्यनैयायिकैरेव प्रमाणविषये सुष्ठु विचारः कृतः इति द्रष्टुं शक्यते। तत्र नैयायिकदिग्गजेन गङ्गेशोपाध्यायेन स्वकीये ग्रन्थे तत्त्वचिन्तामणौ शब्दप्रपञ्चं सविस्तरं निरूपितं विद्यते। तद्व्याख्यायां दीधितौ रघुनाथशिरोमणिः मणिग्रन्थस्य गूढं अर्थं संक्षेपेण प्रत्यपादयन्। दीधितेश्च नैकाः व्याख्याः विद्यन्ते यासु जगदीशतर्कलङ्कार-विरचिता जागदीशी एवं गदाधरभट्टाचार्यविरचिता गादाधरी च विद्वन्नभोमण्डले सूर्यचन्द्रौ इव चकासेते। उभावप्याचार्यौ स्वव्याख्यायां यद्यपि शब्दप्रमाणं सुष्ठु प्रतिपादितवन्तौ तथापि प्रकृतिप्रत्ययादीनां अर्थविचारः तत्र नैव कृतः इति उभाभ्यां स्वतन्त्ररूपेण तद्विचारपरः ग्रन्थः लिखितः। तत्र जगदीशतर्कालङ्कारेण रचितः ग्रन्थः भवति शब्दशक्तिप्रकाशिका। गदाधरस्तु प्रकृत्यर्थनिरूपणं शक्तिवादाख्ये ग्रन्थे, एवं प्रत्ययार्थनिरूपणं व्युत्पत्तिवादाख्ये ग्रन्थे सविस्तरं कृतवान्। तथा च तर्कशास्त्रे विभक्त्यर्थनिरूपणपरेषु ग्रन्थेषु शब्दशक्तिप्रकाशिकायाः व्युत्पत्तिवादस्य च प्राधान्यं सुविदितमेव समेषां विदुषां । न केवलं तर्कशास्त्रे अपि तु शास्त्रान्तरेष्वपि अनयोः ग्रन्थयोः प्रभावः दृश्यते। उभावपि ग्रन्थकारौ स्वीयया गभीरया शैल्या विभक्त्यर्थं

स्वस्मिन् ग्रन्थे प्रतिपादितवन्तौ। विभक्त्यर्थनिरूपणे उभयोरप्याचार्ययोः क्वचित् संवादः क्वचित् विवादश्च दृश्यते। तत्र सप्तम्यर्थनिरूपणे तयोः संवादविवादौ किञ्चिदत्र परिशीलयितुं प्रयते।

1. जगदीशमतम्

1.1. जगदीशमते सप्तम्यर्थविचारः -

जगदीशः अधिकरणकारकमेवं निर्वक्ति -

“यत्क्रियायां यादृशार्थः सप्तम्या विग्रहस्थया।

बोध्यस्तस्यां तदेवाधिकरणं नाम कारकम्।।”

कारिकार्थं स्वयमेवोपपादयति जगदीशः - “ यद्धातूपस्थाप्ययादृशार्थं विग्रहस्थया सप्तम्या यो यः स्वार्थः अनुभाव्यते तदेव तद्धातूपस्थाप्य-तादृशक्रियायां अधिकरणं नाम कारकम्” । तथा च शाब्दबोधनिरूपिता या यद्धातूपस्थाप्ययादृशार्थनिष्ठविशेष्यतानिरूपिता सप्तमीज्ञानप्रयोज्या प्रकारता तदाश्रयः यः अर्थः सः तद्धातूपस्थाप्यतादृशार्थं अधिकरणं इति निष्कृष्टार्थः। “रामः अयोध्यायां तिष्ठति” इत्यत्र स्था धातूपस्थाप्ये स्थितौ अयोध्यापदोत्तरवर्तिविभक्त्यर्थस्य अधिकरणत्वस्य आधेयत्वस्य वा विशेषणतया अन्वयः। अतः विग्रहस्थया सप्तम्या धातूपस्थाप्यार्थनिष्ठविशेष्यतानिरूपिता प्रकारता अनुभाव्यते इति स्था धातूपस्थाप्यस्थितिक्रियायां तत् अधिकरणत्वकारकं भवति।

ग्रन्थे जगदीशस्तु स्थलान्तरे लक्षणस्य समन्वयं प्रादर्शयत्। यथा “ ग्रामे गन्ता ग्रामगन्ता ” इत्यत्र विग्रहस्थया ग्रामपदोत्तरसप्तम्या धत्वर्थं गतौ, ग्रामनिष्ठं अधिकरणत्वं वा ग्रामनिरूपितं आधेयत्वं वा अनुभाव्यते इति तद्धातूपस्थाप्यक्रियायां तदेव अधिकरणत्वकारकम्।

तदुपरि तत्र सम्भवतां आक्षेपाणां समाधानं वदति ग्रन्थकरः - समवायेन कर्तृनिष्ठस्य गत्यादिव्यापारस्य ग्रामवृत्तित्वं बाधितमिति कथं तदृशान्वयबोधः इति शङ्का। समवायेन चैत्रदिनिष्ठः व्यापारः कलिकेन ग्रामे वर्तते इत्यपि न साधु, तथा

सति स्पन्दे कालिकेन गतेः वृत्तित्वात् “ स्पन्दे गच्छति ” इत्यपि प्रयोगापत्तिः। अतः ग्रमे गच्छत्ययं नतु गृहे इत्याद्यनुभवसक्षिकः कश्चित्स्वरूपसम्बन्धविशेषः तत्र स्वीक्रियते।

संयोगावच्छिन्नक्रियायाः गतित्वात् तदैकदेशे संयोगे ग्रामवृत्तित्वस्य समवायेन सत्वात् न क्षतिरित्यपि न साधु। तथा सति धत्वर्थतावच्छेदकीभूतफलान्वयित्वेन ग्रामस्य कर्मत्वापत्या ग्रामं गच्छतीत्येव नियमतः प्रयोगापत्तेः, अधिकरणत्वापेक्षया कर्मतायाः परत्वात्। अपि च “ स्थाल्यां तण्डुलं पचति ” इत्यत्र धात्वर्थः पाकः। स च विक्लित्यवच्छिन्ना क्रिया। तदैकदेशे विक्लित्तौ स्थालीवृत्तित्वासंभवः। तण्डुलाद्यवयवविभागप्रभेदस्यैव विक्लित्तित्वात्।

“ घटत्वं घटे भासते ” इत्यत्र धात्वर्थः भासनं। तच्च विषयतारूपं। तत्र घटपदोत्तरसप्तम्यर्थः विशेष्यत्वं अवच्छेद्यत्वसम्बन्धेन अनुभाव्यते इत्यतः अत्र विशेष्यत्वमेवाधिकरणत्वम्। “ ज्ञाने घटत्वं भासते ” इत्यादौ धात्वर्थे विषयतायां ज्ञाननिरूपितत्वं अनुभाव्यते इति तत्र अधिकरणत्वं निरूपितत्वमेव। “ घटे घटत्वं जानाति ” इत्यत्र सप्तम्यर्थस्य विशेष्यत्वस्य न धात्वर्थे अन्वयः, तथा सति यत्र घटः पटश्च इति समूहालम्बनप्रमा जायते तत्रापि घटे पटत्वं जानाति इति प्रयोगापत्तिः। उभयत्रापि ज्ञाने घटत्वप्रकारकत्वस्य घटविशेष्यकत्वस्य सत्वात्। अतः तत्र सप्तम्यर्थस्य विशेष्यत्वस्य द्वितीयार्थे घटत्वप्रकारकत्वे एव अन्वयः। क्वचित् विभक्त्यर्थयोरप्यन्वयः स्वीक्रियते।

1.2. जगदीशमते अधिकरणत्वविचारः

जगदीशस्तु अधिकरणपदस्य शक्यतवच्छेदकं (अधिकरणत्वं) न सम्बन्धमात्रं, तथा सति तादात्म्यसंबन्धेन घटस्यस्वस्मिन् सत्वात् स्वस्य स्वाधिकरणत्वप्रसङ्गः। वृत्तिनियामकः सम्बन्धः तथा इत्युच्यते चेत् कुण्डस्य बदराधिकरणत्ववत् बदरस्य कुण्डाधिकरणत्वापत्तिः, संयोगस्य द्विनिष्ठत्वात्। यदि बदरे कुण्डसंयोगः वृत्तिनियामकः इत्युच्यते तथापि वृत्तिनियामकत्वं नाम अधिकरणतावच्छेदकत्वम्। तथा च अधिकरणपदार्थाज्ञाने अधिकरणतावच्छेदकत्वरूपवृत्तिनियामकत्वाग्रहः

इत्यन्योन्याश्रयः। एवमाधेयतानिरूपकत्वमधिकरणत्वमित्युक्तौ अधिकरणतानिरूपकत्वस्याधेयत्वेन परस्परश्रयप्रसङ्गः। अतः अधिकरणत्वं अधिकरणभेदेन भिन्नः स्वरूपसम्बन्धविशेषः। प्रतीत्यनुगमः रूपत्वेन रूपस्येव अधिकरणतात्वेन अधिकरणत्वस्य भवत्येव। न च आधेयतावच्छेदकैक्त्यात् तदवच्छिन्ननिरूपितमधिकरणत्वमपि एकमेवेति वाच्यम्, रूपत्वेन नीलस्याधिकरणं स्फटिकमिति प्रत्ययापत्तेः। एवं समनियतयोरपि तद्रूपाधिकरणत्वतद्रसाधिकरणत्वयोः ऐक्यं न वक्तव्यं, अन्यथा तद्रसत्वेन तद्रूपस्याधिकरणं घटः इति प्रयोगापत्तिः। एवं अधिकरणत्वं अधिकरणभेदेन भिन्नः स्वरूपसम्बन्धविशेषः।

2. गदाधरमतम्

2.1 गदाधरमते अधिकरणत्वविचारः

गदाधरस्तु अधिकरणत्वं अतिरिक्तमिति नाङ्गीकुर्वन्ति। तत्रैवं विचार्यते भट्टाचार्यैः – यद्याधाराधेयभावः संयोगादिरूपसम्बन्धात्मकः तर्हि कुण्डसंयोगस्य बदरे सत्वात् बदरस्य कुण्डाधारतापत्तिः। अतः अधिकरणत्वं पदार्धान्तरं इत्यङ्गीक्रियते। तथा च तस्य बदरे अभावात् न पूर्वोक्तापत्तिः। संयोगेनाधिकरणं, समवायेनाधिकरणं इत्यादिव्यवहारानुरोधेन अधिकरणत्वं सम्बन्धविशेषावच्छिन्नं इति स्वीक्रियते। तत्र च समवायेनाधारत्वं समवायरूपमेव इति स्वीक्रियते। संयोगेनाधारत्वं अतिरिक्तं इति च स्वीक्रियते। अत्रेयं शङ्का – समवायेनाधारत्वस्य समवायरूपत्वे समवायस्य सम्बन्धत्वेन द्विनिष्ठतया पटसमवायस्य रूपादौ सत्वात् रूपादीनमपि पटाधिकरणत्वप्रसङ्गः। तथा सति तुल्ययुक्त्या समवायेन आधारत्वमपि द्विनिष्ठमिति वक्तव्यम्। तथा च पूर्वोक्तातिप्रसङ्गः दुर्वारः। आधारतायाः आधेये प्रतियोगित्वं सम्बन्धः, आधारे अनुयोगित्वं सम्बन्धः। आधारानुयोगितायाः एव आधारत्वव्यवहारप्रयोजकत्वं इति स्वीक्रियते। तथा च रूपस्य आधारताप्रतियोगित्वात् न पटाधारत्वापत्तिः इति यद्युच्यते तदा समवायस्यापि तुल्ययुक्त्या अतिप्रसङ्गाभावात् अतिरिक्ताधारतायां मानाभावः।

केचन आधेयभेदेन आधारभेदं अङ्गीकुर्वन्ति। स्पर्शाद्याधारवाच्चादेः रूपाधारतावरणाय आधेयभेदेन आधारभेदः अङ्गीकरणीयः इति तन्मतम् । तन्न युक्तं, यतः आधेयभेदेन अनन्तानां अधिकरणतानां अतिरिक्तसमवायस्य च कल्पनामपेक्ष्य आधेयभेदेन समवायस्य भेदस्वीकारः एव उचितः।

पुनः शङ्कते – समवायेन अधिकरणत्वस्य यथा अधिकरणस्वरूपत्वं यथा स्वीकृतं तथा संयोगेनाधिकरणत्वमपि संयोगस्वरूपं इत्यङ्गीक्रियतां। कुण्डबदरसंयोगस्य कुण्डादिकमनुयोगी, न तु बदरादिकमपीति न बदरस्य कुण्डाधिकरणत्वप्रसङ्गः। किन्तु एवं सति बदरादेः कुण्डनिष्ठसंयोगस्य अनुयोगित्वात् कुण्डाधारतापत्तिः। तन्न यतः तत्प्रतियोगिकसम्बन्धानुयोगितायाः एव तदाधारव्यवहारप्रयोजकत्वात् बदरादेः कुण्डनिष्ठसंयोगानुयोगित्वेऽपि कुण्डस्य तत्प्रतियोगित्वं नाभ्युपगम्यते। अतः नोक्तदोषः। ननु अयं यः संयोगः कुण्डे बदरविशिष्टबुद्धिप्रयोजकः सैव बदरे कुण्डविशिष्टप्रयोजकोऽपीति उभयानुयोगिकः उभयप्रतियोगिकश्च भवति इति चेन्न, आधेये संयोगेनाधिकरणविशिष्टबुद्धेरप्रामाणिकत्वात्। कुण्डे बदरमित्यादिविशिष्टबुद्धौ संयोगप्रतियोगितायाः एव सम्बन्धत्वात्। अतः संयोगवच्छिन्नाधारताऽपि संयोगान्नातिरिच्यते। एवं च सम्बन्धावच्छिन्नाधारता सम्बन्धान्नातिरिच्यते इति सिद्धान्तः।

अत्र केचन बदरस्य कुण्डाधिकरणत्वापत्तिपरिहाराय तत्पतनप्रतिबन्धकसंयोगवत्त्वं तदधारत्वं इति व्याख्यान्ति। बदरपतनप्रतिबन्धकत्वस्य कुण्डे सत्त्वात् कुण्डस्याधारत्वम्। बदरस्य कुण्डपतनप्रतिबन्धक-संयोगवत्त्वाभावात् न कुण्डाधारत्वम्। किन्तु मतमिदं न विचारसहं, यस्य पतनमप्रसिद्धं तदाधारत्वाप्रसङ्गात्। अपि च स्वपतनप्रतिबन्धकसंयोगवत्त्वेन स्वस्य स्वधारताप्रसङ्गः। अतः तद्वारणाय स्वान्यत्वे सति स्वनिष्ठपतनानुत्पादप्रयोजकसंयोगवत्त्वं तदाधारत्वं इति परिष्कारेऽपि एतदनुपस्थितिदशायामपि अधिकरणत्वव्यवहारात् मतमिदं अयुक्तं इति प्रतिभाति।

2.2. गदाधरमते स्थलविशेषेषु सप्तम्यर्थं विचारः

भट्टाचार्यमते आधारसप्तम्याः आधेयत्वं अर्थः। कटे आस्ते देवदत्तः इत्यत्र कटपदोत्तरसप्तम्याः आधेयत्वमर्थः। प्रकृत्यर्थस्य तत्र निरूपितत्वसम्बन्धेनान्वयः।

आधेयत्वस्य च आश्रयत्वसम्बन्धेन क्रियायामनवयः। तथा च कटनिरूपिताधेयत्वाश्रयोपवेशनक्रियावान् देवदत्तः इति बोधः तत्र जायते। यत्र आधेयत्वं धात्वर्थः भवति- भूतले वर्तते घटःइत्यादौ, तत्र आधारत्वं निरूपकत्वरूपं। अतः सप्तम्याः निरूप्यत्वमर्थः इति स्वीक्रियते। उक्तवाक्ये सप्तम्यर्थः निरूप्यत्वं, तत्र प्रकृत्यर्थस्य निरूपितत्वसम्बन्धेनान्वयः। निरूप्यत्वस्य च आश्रयतासम्बन्धेन वृत्तु धात्वर्थे आधेयत्वे अन्वयः। भूतलनिरूपितनिरूप्यत्वाश्रयःआधेयत्वं इत्यर्थः। भूतलनिरूपितं आधेयत्वं इति यावत्। आधेयत्वस्य निरूपितत्वसम्बन्धेन आख्यातार्थे आश्रयत्वे अन्वयः। तथा च भूतलनिरूपिताधेयत्वाश्रयः घटः इति तत्र शाब्दबोधः। अथवा वृत्तु धातोः आधारत्वं अर्थः। सप्तम्याः अपि आधारत्वमर्थः। प्रकृत्यर्थस्य आधारत्वे आधेयत्वसम्बन्धेन अन्वयः। सप्तम्यर्थस्य आधारत्वस्य धात्वर्थे आधारत्वे निरूपकत्वसम्बन्धेन अन्वयः। तथा च भूतलनिष्ठाधारतानिरूपकाधिकरणनिरूपको घटः इति शाब्दबोधः। घटनिरूपिताधिकरणत्वस्य भूतलमाधारः। अतः भूतलनिष्ठाधिकरणतानिरूपकं भवति घटनिरूपितं अधिकरणत्वं। अतःभूतलनिष्ठाधारतानिरूपकं यदधिकरणत्वं तन्निरूपकः भवति घटः। भूतलनिष्ठाधारतानिरूपको घटः इति यावत्।

अथवा सप्तम्याः सर्वत्र आधेयत्वमेवार्थः इति स्वीकृत्य शाब्दबोधः वर्णयितुं शक्यते। तदित्थं – भूतले घटो वर्तते इत्यत्र सप्तम्याः आधेयत्वमर्थः प्रकृत्यर्थस्य तत्र निरूपितत्वसम्बन्धेनान्वयः। आधेयत्वस्य धात्वर्थे आधारत्वे आश्रयत्वसम्बन्धेनान्वयः। आख्यातस्य निरूपकत्वरूपं कर्तृत्वं अर्थः। तथा च भूतलनिरूपिताधेयत्वाश्रयाधिकरणतानिरूपको घटः इत्यर्थः। भूतलनिष्ठाधारतानिरूपको घटः इति यावत्। अयं च पक्षः भट्टाचार्यैः सप्तम्याः आधेयत्वार्थसंरक्षणार्थं प्रतिपादितः। अतः सर्वत्र कारकसप्तम्याः आधेयत्वं अर्थः इति स्वीकारेऽपि क्षतिर्नास्तीति प्रतिभाति।

सर्वत्र कारकसप्तम्याः आधेयत्वार्थकत्वं स्वीक्रियते चेत् वैषयिकसप्तमीस्थले घटे ज्ञानं वर्तते इत्यादौ का गतिः इति चेदुच्यते- तत्र ज्ञानस्य विषयितासम्बन्धेन

घटवृत्तित्वात् पूर्वोक्तरीत्या सप्तम्याः आधेयत्वार्थकत्वं स्वीकृत्य घटनिष्ठाधिकरणतानिरूपकं ज्ञानं इत्याकारकः शाब्दबोधः उपपादनीयः। अथवा अनन्यगतिकत्वात् अत्र सप्तम्याः विषयित्वं अर्थः। अन्यत्र आधेयत्वं अर्थः इति स्वीक्रियते।

अत्रेयं शङ्का - आधारसप्तम्याः धत्वर्थं प्रकृत्यर्थाधिकरणकत्वं, प्रकृत्यर्थनिरूपिताधेयत्वं वा यदि बोध्यते तदा चैत्रे चैत्रो गच्छति इति प्रयोगापत्तिः। धात्वर्थगमनक्रियायाः चैत्राधिकरणकत्वेन चैत्रनिरूपिताधेयत्वाश्रयत्वेन चैत्रनिरूपिताधेयत्वाश्रयगमनाश्रयः इति वाक्यार्थस्याबाधितत्वात्। एवं चैत्रः भुवि गच्छति इति प्रयोगः न स्यात्, चैत्रनिष्ठगमनक्रियायाः भूमिवृत्तित्वाभावात्। तत्रेयं समाधिः - तादृशस्थले स्वाश्रयकर्त्राश्रयत्वरूपपरम्परासम्बन्धावच्छिन्नायाः आधारतायाः आधेयतायाः वा सप्तम्यर्थत्वं स्वीक्रियते। चैत्रः गमनक्रियायाः साक्षादाश्रयः नोक्तपरम्परासम्बन्धेन इति चैत्रः चैत्रं गच्छतीति प्रयोगस्य नापत्तिः, भूमेः गमनाश्रयचैत्राश्रयत्वेन भूमौ गच्छति चैत्रः इति प्रयोगस्योपपत्तिश्च।

एवमेव क्वचित् अवच्छेद्यत्वमपि आधारसप्तम्याः अर्थः। यथा वीणायां शब्दः, वृक्षाग्रे कपिसंयोगः इत्यादौ। तत्र क्रमशः वीणावच्छेद्यः शब्दः, वृक्षावच्छेद्यः कपिसंयोगः इति बोधः। अथवा सप्तम्यधिकरणे च इति चकरेण अकारकाधरवाचिशब्दादपि सप्तमी बोध्यते। अतः एव साध्यवद्भिन्नसाध्याभाववदवृत्तित्वं इति द्वितीयलक्षणे साध्यवद्भिन्ने यः साध्याभावः इति सप्तमीतत्पुरुषाश्रयः दीधितिकरेण कृतः। अन्यथा तत्र वर्तते इति क्रियाध्याहारे समासाघटकतत्सापेक्षतया असामर्थ्येन समसानुपपत्तिः। चर्मणि द्वीपिनं हन्ति इत्यादौ निमित्तात् कर्मयोगे इति वार्तिकेन चर्मपदोत्तरं सप्तमी। कर्मणा योगे सति निमित्तवाचकात् शब्दात् सप्तमी भवतीति वार्तिकस्यार्थः। निमित्तशब्देन हेतुभूतं फलमुच्यते। कर्मयोगो नाम कर्मणा संयोगसमवायात्मकः सम्बन्धः। अत्र व्याघ्रस्य चर्मणश्च समवायः सम्बन्धः। अत्र सप्तमी चर्मणः हननक्रियानिमित्तत्वं बोधयति। निमित्तत्वं च न कारणत्वं चर्मणः हननक्रियाकारणत्वे प्रमाणाभावात्। हननपूर्ववृत्तित्वेपि

इच्छाकृत्यादिना अन्यथासिद्धत्वात्। अपि तु क्रियाजनिका या विनियोज्यत्वेनेच्छा तद्विषयत्वम्। सप्तम्याः विषयित्वाश्रयेच्छाधीनत्वमर्थः। विषयित्वे निरूपितत्वसम्बन्धेन प्रकृत्यर्थस्य चर्मणः अन्वयः। चर्मनिरूपितविषयित्वाश्रयेच्छाधीनव्याघ्रकर्मक-हननानुकूलकृतिमान् इति बोधः।

गोषु दुह्यमानासु गतः इत्यत्र यस्य च भावेन भवलक्षणं इति सूत्रेण गवादिपदात् सप्तमी। यस्य क्रियया क्रियान्तरं लक्ष्यते ततः सप्तमीति सूत्रार्थः। गवां दोहनक्रियया गमनक्रिया ज्ञाप्यते इति गोपदात् सप्तमी। तत्र गपदोत्तरसप्तम्याः समभिव्याहृतगोदोहनादिक्रियैवार्थः। तस्याः समानकालीनत्वसम्बन्धेन क्रियान्तरे गमनक्रियायामन्वयः। दोहने कर्मतया गोः प्रकृत्यर्थस्यान्वयः। तथा च वर्तमानदोहनकर्माभिन्नगोकर्मकदोहनसमानकालीनगमनवान् इति बोधः गोषु दुह्यमानासु गतः इति वक्यात् बोधः। भविष्यदर्थककृत्समभिव्याहारस्थले गोषु दोग्धव्यासु गतः इत्यादौ प्रकलीनत्वं सम्बन्धः। तथा च भविष्यदोहनकर्माभिन्नगोकर्मकदोहनप्राक्कालीनगमनवान् इति बोधः। अतीतार्थककृत्समभिव्याहारस्थले उत्तरकालीनत्वं सम्बन्धः। तथा च गोषु दुग्धासु गतः इत्यत्र अतीतदोहनकर्माभिन्नगोकर्मकदहनोत्तरकालीनगमनवान् इति बोधः।

पाथसि पीते तृष्णा शाम्यति इत्यादौ अतीतार्थककृत्समभिव्याहरात् कर्यकारणभावोपि सम्बन्धतया भासते। तथा च पानकर्माभिन्नजलकर्मकपनोत्तरकालीनं तादृशपानहेतुकं यत् शमनं तदाश्रयः तृष्णा इति बोधः।

गुणान्यत्वे सति सत्वात् इत्यत्र सतीत्यनन्तरं सतः इति पञ्चम्यन्तं पदमध्याहार्यम्। तथा च गुणान्यत्वे सति सतः सत्वात् इति वाक्यं सम्पन्नम्। असधतोः आधारत्वमर्थः। शतृ प्रत्ययस्य निरूपकत्वमर्थः। तस्य अभेदसम्बन्धेन गुणान्यत्वे अन्वयः। गुणान्यत्वे इति सप्तम्याः आधारत्वमर्थः, तत्र निरूपितत्वसम्बन्धेन गुणान्यत्वस्यान्वयः। सप्तम्यर्थाधारतायाः सामानाधिकरण्यसम्बन्धेन पञ्चम्यन्तसच्छब्दार्थैकदेशासधात्वर्थाधारतायामन्वयः। तत्र शतृ प्रत्ययस्य

निरूपकत्वमित्यर्थः। तस्याभेदेन सत्वे अन्वयः। तथा च आधारतानिरूपकाभिन्नगुणान्यत्वनिरूपिताधारतासमानाधिकरणाधारतानिरूपकाभिन्ना त् सत्वात् इति बोधः।

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2. न्या.भा.पृ.सं.5
3. अ.शा.1.2.6.पृ.सं.12
4. श्रीमद्वाल्मीकिरामायणम् अ.का.स.100.श्लो.30.पृ.सं.270
5. अ.को.1.6.5.पृ.सं.83
6. न्या.भा.1.1.1.पृ.सं.4
7. न्या.भा.1.1.1.पृ.सं.8
8. न्या.म.1.1.1.पृ.सं.3
9. न्या.सू.1.1.4

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2. न्यायभाष्यम्. वाल्स्यायनः. चौखम्बा, वाराणसी।
3. श्रीमद्वाल्मीकिरामायणम्. ज्वलाप्रसाद् मिश्र. खेमराज् श्रीकृष्णदास्।
4. नामलिङ्गानुशासनम्. अमरसिंहः. तिरुवनन्तपुरम्।
5. न्यायमञ्जरी. जयन्तभट्टः. मोतिलाल बनारसीदास्
6. तत्वचिन्तमणिः. गङ्गेशोपाध्यायः. एष्याटिक् सोसैट्टि
7. शब्दशक्तिप्रकाशिका. जगदीशः. चौखम्बा.
8. व्युत्पत्तिवादः. गदाधरः. राष्ट्रीयसंस्कृतविद्यापीठम्, तिरुपतिः।
9. शक्तिवादः. गदाधरः. चौखम्बा

स्त्रीप्रत्ययशक्तिविमर्शः (नैयायिकमतरीत्या)

डा. एन्.आर्. श्रीधरन्¹

अष्टाध्याय्यां चतुर्थाध्याये प्रथमपादे सूत्रत्रयं ङ्याप् प्रातिपदिकात् (4-1-1) स्त्रियाम् (4-1-3), अजाद्यतष्टाप् (4-1-4) इति पठितमस्ति। तत्र प्रथमसूत्रस्थः 'प्रातिपदिकात्' इति भागः, 'स्त्रियाम्' इति संपूर्णाद्वितीयसूत्रञ्च 'अजाद्यतष्टाप्' इति तृतीयसूत्रे अधिक्रियते। अपि च अस्मिन् स्त्रीप्रत्ययप्रकरणे प्रातिपदिकात् इत्यधिकारेऽपि ङ्यापौ अर्थात् ङीप् आप् च न संबध्यते, इहैव तयोः ङ्यापोः विधेयत्वात्। अपि तु प्रातिपदिकमात्रमेव। तच्च अकारेण विशेष्यते। विशेषणेन च तदन्तत्वलाभः। तथा च अजादिगणपठितेभ्यः अकारान्ताच्च प्रातिपदिकात् स्त्रियां टाप् स्यात् इति 'अजाद्यतष्टाप्' इति सूत्रार्थः। एवञ्च प्रातिपदिकप्रकृतिकाः 'स्त्रियाम्' (4-1-3) इत्यनेन विहिताः टाबादयः क्वचित् स्त्रीत्वं प्रकृत्यर्थविशेषणतया बोधयन्ति – यथा अजा अश्वा, श्यामा, चपला, गौरी, सुकेशी, गर्भिणी इत्यादयः स्त्रीत्वविशिष्टा अजा इत्यादिरीत्या प्रतिपादयन्ति इति तात्पर्यम्। स्त्रीत्वं च योनिमत्वम्।

यद्यपि स्त्रीतात्पर्यकाजादिशब्दात् प्रयोगसाधुत्वार्थः टाबादिप्रत्ययः, न तु स्त्रीत्वं तस्यार्थः। क्वचित् स्त्रीत्वबोधश्च स्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वरूपात् लिङ्गात् जायते। तथापि 'खद्वा' इत्यादौ प्रकृतितात्पर्यविषयत्वरूपकारणस्य खद्वायां सत्वेऽपि योनिमत्वाख्यस्त्रीत्वबोधरूपकार्यस्याभावेन अन्वयव्यभिचारात् तादृशप्रकृतितात्पर्यविषयत्वरूपहेतोः स्त्रीत्वासाधकत्वात्। खद्वायां स्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वसत्वेऽपि स्त्रीत्वबोधाभावेन अन्वयव्यभिचारात् स्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वस्य स्त्रीत्वबोधं प्रति अप्रयोजकत्वात् इति भावः।

¹ सहाचार्यः, न्यायविभागः, केन्द्रिय संस्कृत विश्वविद्यालयः, गुरुवायूर परिसरः, पुरनाट्टुकरा, तृशूर, केरला – 680 551

यद्वा स्त्रीत्वबोधः लिङ्गजः इत्यस्य लिङ्गजन्यानुमितिरूपः इत्यर्थः। तथा च इत्थमनुमानं प्रयोक्तुं शक्यते- अजा – स्त्री – स्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वात् इति। परन्तु 'खद्वा' इत्यत्र खद्वायां योनिमत्वरूपं स्त्रीत्वं अर्थात् साध्यं नास्ति, स्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वरूपः हेतुः वर्तते – साध्याभाववति हेतोः वृत्त्या अयं हेतुः व्यभिचरितः। यद्यत्र हेतौ प्राणित्वे सति इति विशेषणं दीयते, तथा च खद्वायां प्राणित्वविशेषणविशिष्टस्त्रीप्रत्ययप्रकृतितात्पर्यविषयत्वरूपहेतुः न वर्तते-अर्थात् खद्वारूपपक्षे साध्यमपि नास्ति हेतुरपि नास्तीति नायं हेतुः व्यभिचरितः (अर्थात् अत्र हेतुघटकदलानां व्यभिचारवारकतया सार्थक्यम् इति नियमः स्मर्तव्यः) इत्युच्यते तदा देवतादौ व्यभिचारः तथाहि इन्द्रादिदेवतासु टाप्रकृतिदेवताशब्दतात्पर्यविषयत्वस्य प्राणित्वमस्ति योनिमत्वरूपस्त्रीत्वं नास्ति इति।

वस्तुतः पुरूपाजवत्यपि प्रदेशे 'अजा नास्तीति' प्रयोगात् नञर्थप्रतियोगितावच्छेदकतया स्त्रीत्वभानमावश्यकम्। पुरूपाजवति प्रदेशे स्त्रीत्वावच्छिन्नाजनिष्ठप्रतियोगिताकाभावसत्वात् न दोषः। अन्यथा अजत्वावच्छिन्नप्रतियोगिताकाभावस्य तत्र असत्वेन पुरूपाजवत्यपि प्रदेशे 'अजा नास्तीति' प्रयोगस्य प्रामाण्यं न स्यात्। एवं च स्त्रीत्वस्य टाप्रत्ययार्थत्वमावश्यकम् इति भावः।

अत्रेयं वैयाकरणानाम् आशङ्का – 'अजा' इत्यादौ प्रातिपदिकार्थ एव स्त्रीत्वम्, न तु टाबादिप्रत्ययार्थः। तस्य च अजत्वादिजातिमति प्रातिपदिकान्तरे विशेषणतया अन्वयः। स्त्री प्रत्ययास्तु टाबादयः स्त्रीत्वद्योतकाः एव न तु स्त्रीत्ववाचकाः। स्त्रीत्वद्योतका इत्यस्य टाप्रकृतिगतस्त्रीत्ववाचकत्वतात्पर्यग्राहकाः इत्यर्थः। अत एव-

स्वार्थो द्रव्यं लिङ्गञ्च सङ्घा कर्मादिरेव च।

अमी पञ्चैव नामार्थाः त्रयः केषाञ्चिदग्रिमाः।।

इति वैयाकरणाभियुक्तोक्तं सङ्गच्छते। तत्र स्वार्थः जात्यादिरूपः गवादिपदमुख्यार्थः। द्रव्यं गवादिरूपः तद्धर्मी। तन्मते औपचारिको गवादिपदार्थः। लिङ्गस्य

प्रातिपदिकार्थत्वमावश्यकम्। नात्र ब्राह्मणः, अपि तु ब्राह्मणी इत्यादौ पुंस्त्वबोधकपदाभावेन पुंस्त्वस्य नञ्प्रतिभवाप्रतियोगितावच्छेदकतया भानानुपपत्तेः। ब्राह्मणादिपदाच्च जात्यादेः द्रव्यस्य च भानं नियतमेव। लिङ्गभानं तु तात्पर्यवशात् योग्यतावशाच्च क्वचित्कम्। 'ब्राह्मणी' इत्यादौ पुंस्त्वाद्ययोगात् इति।

वैयाकरणशङ्कायाः समाधानमिदं भवति – पूर्वोक्तयुक्त्या पुंस्त्वस्य प्रातिपदिकार्थत्वेऽपि अनन्तानां प्रातिपदिकानां स्त्रीत्वार्थकत्वे गौरवात् लाघवेनाल्पीयसां स्त्रीप्रत्ययानां स्त्रीत्वार्थकत्वकल्पनस्य उचितत्वात्। अत एव स्त्रीत्वसङ्ग्रहाय 'प्रातिपदिकार्थलिङ्गपरिमाणवचनमात्रे प्रथमा'(2-3-46) इति सूत्रे लिङ्गग्रहणम्। अन्यथा प्रातिपदिकार्थ एव स्त्रीत्वान्तर्भावेण पृथक् लिङ्गपदोपादानानुपपत्तेः इति।

अपि च क्वचित् स्त्रीप्रत्ययः भार्यात्वविशिष्टं स्त्रियं स्त्रीप्रत्ययप्रकृत्यर्थविशेष्यतया बोधयति। यथा 'आचार्याणी' इत्यादौ आचार्यभार्या इति बोधः। भार्यात्वं संबन्धविशेषः। तत्र आचार्यस्य निरूपितत्वसंबन्धेन अन्वयः। आचार्यनिरूपितभार्यात्ववती इति बोधः इति पर्यवस्यति। स्त्रियः प्रकृत्यर्थविशेष्यत्वं भार्यात्वद्वारकम्। खट्वा अटवी, देवता इत्यादिपदेषु स्त्रीप्रत्ययाः नार्थबोधकाः। तत्र प्रकृत्यर्थे योनिमत्वरूपस्त्रीत्वस्य अयोग्यतया अनन्वयात्। किन्तु पदसंस्कारकाः।

ननु खट्वा, अटवी इत्यादावपि खट्वादिशब्दगतमेव स्त्रीत्वं स्वाश्रयपदवाच्यत्वरूपपरंपरासंबन्धेन अर्थगततया भासते इति चेत् – न – उक्तपरंपरासंबन्धेन स्त्रीत्वस्य अर्थगततया भाने प्रमाणाभावात्।

ननु अटवी इत्यादिशब्दानां स्त्रीत्वविशिष्टार्थबोधकत्वाभावात् 'यूस्त्र्याख्यौ नदी' (1-4-3) इति भगवत्पाणिन्युक्तनदीसंज्ञा न स्यात्। नदीसंज्ञायाः अभावे अटव्याः आडागमश्च न भवेत्। 'यूस्त्र्याख्यौ नदी' इति सूत्रेण हि स्त्रीत्वविशिष्टवाचकपदानामेव 'नदी' इति संज्ञायाः अनुशासनात् इति चेत् – न – 'यूस्त्र्याख्यौ नदी' इति सूत्रे विद्यमानस्य स्त्र्याख्यपदस्य स्त्रीलिङ्गशब्दपरत्वम्। न तु स्त्रीत्वविशिष्टार्थकशब्दपरत्वम्। तेन अटव्यादिशब्दानां स्त्रीत्वविशिष्टाबोधकत्वेऽपि स्त्रीलिङ्गत्वात् न नदीसंज्ञायाः

अनुपपत्तिरिति भावः। अपि च 'यूख्यारख्यौ नदी' इति सूत्रस्थस्य ख्यारख्यपदस्य स्त्रीलिङ्गशब्दपरत्वादेव 'श्री,भू' इत्यादिशब्दानां स्त्रीप्रत्ययान्तत्वाभावेन स्त्रीत्वविशिष्टाबोधकत्वेऽपि स्त्रीलिङ्गत्वेन नदीसंज्ञाप्रसक्तौ नेयडुवड्स्थानावस्त्री (1-4-4) इति नदीसंज्ञानिषेधः सङ्गच्छते। इयडुवडोः स्थितिः ययोः तावीदूतौ नदीसंज्ञौ न स्तः, न तु स्त्री इति तत्सूत्रार्थः। ननु 'यूख्यारख्यौ नदी' इति सूत्रस्थस्य ख्यारख्यपदस्य स्त्रीलिङ्गपरत्वे 'सेनान्ये, स्त्रियै' इत्यत्रापि सेनानीशब्दस्य स्त्रीलिङ्गतया नदीसंज्ञायां आण्णद्याः (7-3-112) इति आडागमे आटश्च (6-1-10) इति वृद्धौ सेनान्यै इति स्यात् न तु सेनान्ये इति-इति चेत् – न प्रयोगानुसारेण विशेष्यसमभिव्याहारानधीनायाः स्त्रीलिङ्गताया एव सूत्रस्थख्यारख्यपदेन विवक्षितत्वात् सेनानीशब्दस्य विशेष्यनिघ्नत्वात् विशेष्यलिङ्गानुसारिलिङ्गत्वात् न नदीसंज्ञेति भावः । तथा च ख्यारख्यपदं नित्यस्त्रीलिङ्गशब्दपरम् इति सिद्धम्।

॥इति शम्॥

न्यायदर्शने उदयनाचार्यस्य स्थानम् ।

Niveditha Sathyan¹

आमुखम्।

भारतीयदर्शनेषु प्रसिद्धम् अद्वितीयञ्च न्यायदर्शनम्। न्यायदर्शनमधिकृत्य चर्चा वेदकालादारभ्य एव प्रचलिता आसीत्। उक्तं –“आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यश्च”^१। दर्शनेतरेषु न्यायदर्शनस्य प्राधान्यमस्ति- मतभेदान् शास्त्रीयरीत्या विशकलनं कृत्वा एव कथयति इति। एवं नीयते प्राप्यते विवक्षितार्थसिद्धिरनेनेति न्यायः। “प्रमाणैरर्थपरीक्षणं न्यायः”^२ इति महर्षिवात्स्यायनवचनम्। न्यायः, मीमांसा च धर्मशास्त्राणि इत्यपि उच्यते। उक्तं च –

“पुराणन्यायमीमांसा धर्मशास्त्राङ्गमिश्रिताः।

वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश”^३ ।। इति।

एवञ्च मीमांसकानां अनेकग्रन्थेषु न्यायशब्देन सूच्यमानाः बहवः ग्रन्थाः सन्ति । यथा आपदेवकृतः मीमांसान्यायप्रकाशः, वाचस्पतिमिश्रेण रचितो न्यायकणिकः पार्थसारथिमिश्रस्य न्यायरत्नाकरः इत्यादि ।

शास्त्रमिदं बहुषु नामसु व्यवहियते। यथा हेतुविद्या, हेतुशास्त्रं, तर्कविद्या, प्रमाणशास्त्रम्, आन्वीक्षिकी इत्यादि। अस्य दर्शनस्य प्रारम्भकाले आन्वीक्षिकी इति नाम्ना प्रसिद्धमासीत्। अनु ईक्षणम् - प्रत्यक्षेण आगमेन वा ईक्षितस्य हेतुभिः चिन्तनम्। आन्वीक्षणेन प्रवर्तते इति आन्वीक्षिकी। उक्तं च–

“प्रदीपः सर्वविद्यानाम् उपायः सर्वकर्मणाम्।

आश्रयः सर्वधर्माणाम् शश्वदान्वीक्षिकी मता”^४ ।। इति।

¹ PhD Scholar, SSUS, Kalady

अमरकोशस्तु -

“आन्वीक्षिकी दण्डनीतिस्तर्कविद्यार्थशास्त्रयोः ।

आख्यायिकोपलब्धार्था पुराणं पञ्च लक्षणम्”^५ ।।

‘प्रत्यक्षागमाभ्यामीक्षितस्य अन्वीक्षणमन्वीक्षा, तथा प्रवर्तते इत्यन्वीक्षिकी न्यायशास्त्रम्’^६ इति वात्स्यायनमतम्। विद्याभूषणेन आन्वीक्षिकी नाम आत्मविद्येति कथ्यते । प्रारम्भकाले आत्मविद्येति प्रसिद्धम् इदं शास्त्रं परं न्यायविद्येति रूपेण व्यवहियते। मनुस्मृत्यां शास्त्रमिदं हेतुशास्त्रमिति नाम्ना परामृश्यते। उक्तं च-

“योऽवमन्येत ते मूले हेतुशास्त्राश्रयाद्विजः ।

स साधुभिर्बहिष्कार्यो नास्तिको वेदनिन्दकः”^७ ।। इति।

प्रमाणेन दर्शितविषयस्य युक्ताऽयुक्तविचारः तर्क इत्युच्यते। स च प्रमाणसाधनभूतः । अतः तर्कस्य प्राधान्येन शास्त्रस्याऽस्य तर्कशास्त्रम् इति नामान्तरम्। महाभारते न्यायपदस्य तर्कशास्त्रमिति संज्ञा सर्वत्र प्रयुज्यते। उक्तं च –

“न्यायतन्त्राण्यनेकानि तैस्तैरुक्तानि वादिभिः।

हेत्वागमसदाचारैर्यदुक्तं तदुपास्यताम्”^८ ।। इति।

मानाधीना मेयसिद्धिः इत्यनेन प्रमाणस्य अधिकप्राधान्येन इदं शास्त्रं प्रमाणशास्त्रमित्यपि उच्यते।

महर्षिः गौतमः।

न्यायशास्त्रस्य उपज्ञाता गौतममुनिरिति पूर्वं पञ्चाशतधिकपञ्चशततमे वर्षे मिथिलादेशे जनिमलभत सः न्यायशास्त्रस्य प्रवर्तकत्वेन अन्येषु नामस्वपि प्रसिद्धोऽभवत्। तस्य अक्षपादः, मेधातिथि गौतमः, गौतमः इत्यादीनि नामानि पुराणेतिहासात् ज्ञायन्ते। पद्मपुराणे नैषधीयचरिते एवं स्कन्धपुराणे च गौतम इति नाम्ना प्रसिद्धम्। उक्तं च –

“कणादेन तु सम्प्रोक्तं शास्त्रं वैशेषिकं महत्।

गौतमेन तथा न्यायं सांख्यन्तु कपिलेन वै”^९ ।। इति।

“गौतमः स्वेन तर्केन खण्डयन् तत्र तत्र हि” ।। इति स्कन्धपुराणे।

भासविरचित प्रतिमानाटके मेधातिथिगौतम इति द्रष्टुं शक्यते। एवं न्यायभाष्ये , न्यायवार्तिके, तात्पर्यटीकायां तथा न्यायमञ्जर्यां च गौतमः अक्षपादः इति व्यवहियते, सः एव न्यायशास्त्रस्य प्रवर्तकः इति मन्यते च। उक्तं च-

“योऽक्षपादमृषिं न्यायःप्रत्यभाद्वदतां वरम्।
तस्य वात्स्यायन इदं भाष्यजा तमवर्तयत्”^{१०}।।

एवं न्यायवार्तिके-

यदक्षपादः प्रवरो मुनीनां शमाय शास्त्रं जगतो जगद।
कुतार्किकज्ञाननिवृत्तिहेतोः करिष्यते तस्य मया निबन्धः^{११}।।

न्यायवार्तिकतात्पर्यटीकायाम् एवमुक्तं-अथ भगवता अक्षपादेन निश्चेयसा हेतौ शास्त्रे प्रणीते..।

“अक्षपादप्रणीतो हि विततो न्यायपादपः।
सान्द्रामृतरसस्यन्द फलसन्दर्भ निर्भरः”^{१२}।। इति न्यायमञ्जर्याम्।

न्यायशास्त्रस्य प्रवर्तकः अक्षपादः,मेधातिथिः,गौतम इत्यादि नामान्तरेण ज्ञायमानः गौतम एव।

उक्तं च महाभारते –

“मेधातिथिर्महाप्रज्ञो गौतमस्तपसि स्थितः।
अक्षपादो महायोगी गौतमाख्यो महामुनिः”^{१३}।। इति।

विश्वनाथपञ्चाननस्तु तस्य न्यायसूत्रवृत्तिनामकग्रन्थे गौतममुनिं गोतम इति नाम्ना प्रयुक्तवानस्ति । उक्तं च –

“एषा मुनिप्रवरगौतमसूत्रवृत्तिः श्रीविश्वनाथकृतिना सुगमाल्पवर्णा ।

श्रीकृष्णचन्द्रचरणाम्बुजचञ्चरीकश्रीमच्छिरोमणिवचः प्रचयैरकारि”^{१४}।। इति।

गौतमः इति नाम तद्गोत्रे आगतानां बहूनां दृश्यते। वेदे –इतिहासपुराणादिषु च बहूनां पुरुषाणां इदं नाम अत्यन्तं प्रसिद्धम्।

न्यायसूत्रम्

गौतमप्रणीतं न्यायसूत्रं नाम ग्रन्थ एव न्यायदर्शनस्य प्रथमः, मूलञ्च। पञ्चाध्यायात्मके ग्रन्थेऽस्मिन् प्रत्यध्यायम् आह्विन्वकद्वयं आहत्य अष्टाविंशत्युत्तरपञ्चशतानि सूत्राणि, चतुरशीतिः प्रकरणानि, षण्णवत्युत्तरैकशतम् पदानि, चतुरशीत्युत्तर त्रिशताधिकाष्टसहस्रम् अक्षराणि च न्यायसूचीनिबन्धानुसारेण निर्दिष्टानि। तत्र च प्रथमाध्याये षोडशपदार्थानां लक्षणं, द्वितीयाध्याये संशयप्रमाणानां परीक्षा, शब्दस्य अनित्यत्वस्थापनं च वर्तते। तृतीयाध्यायादारभ्य चतुर्थाध्यायस्य प्रथमाह्निकपर्यन्तं प्रमेयाणां परीक्षा, चतुर्थाध्यायस्य द्वितीयाह्निके तत्त्वज्ञानं, तत्फलं, परमाणोः नित्यत्वञ्च निरूपितम्। पञ्चमाध्याये जाति-निग्रहस्थानानां निरूपणं च क्रियते।

न्यायसूत्रस्योपरि चत्वारि व्याख्यानानि वर्तन्ते। तानि - न्यायसूत्रस्योपरि महर्षि वात्स्यायनकृतं न्यायभाष्यम्, भाष्यस्योपरि उद्योतकरस्य न्यायवार्तिकम्, तस्योपरि वाचस्पतिमिश्रस्य न्यायवार्तिकतात्पर्यटीका, परं उदयनाचार्यप्रोक्तं न्यायवार्तिकतात्पर्यटीकापरिशुद्धिः च। एवं जयन्तभट्टस्य न्यायमञ्जरिः, श्री विश्वनाथपञ्चाननस्य न्यायसूत्रवृत्तिः, महामहोपाध्याय सर्. गङ्गानाथज्ञा विरचित खद्योतः, आचार्य रघूत्तमस्य भाष्यचन्द्रः, श्री सुदर्शनाचार्यस्य प्रसन्नपद इत्यादि अनेकानि स्वतन्त्रव्याख्यानानि वर्तन्ते। तत्र च न्यायशास्त्रे उदयनाचार्यस्य अधिकप्राधान्यं वर्तते।

उदयनाचार्यः

उदयनाचार्यः अथवा उदयनकरः क्रिस्तोः परं दशमशतके मिथिला प्रदेशे 'दरबा' नाम ग्रामात् विंशति मैल् दूरात् 'कमला' नामके नद्याः पूर्वभागे मणारोणी नामकग्रामे जनिमलभत। सः ब्राह्मणः तार्किकः आसीत्। उदयनाचार्यस्य लक्षणावली नामकग्रन्थस्य अन्तिमभागे तस्य ग्रन्थरचनाकालः उक्तः इत्यनेन दशमशतके (ए.टि ९८४) उदयनाचार्यस्य कालः इति सतीष् विद्याभूषणः अभिप्रैति। तदुक्तं यथा-

“तर्काम्बराङ्कप्रमितेष्वतीतेषु शकान्तः।
वर्षेषूदयनश्चक्रे सुवोधां लक्षणावलिम्।”^{१५}

न्यायशास्त्रे स्वस्य श्रेष्ठत्वेनैव उदयनः आचार्यः इति पदवीं लब्धवान्। भविष्यपुराणे आचार्यस्य जीवितकथा अतीवविपुलतया वर्णयते।

“अथ वक्ष्ये तृतीयस्य हरेरंशस्य धीमतः।
उदयनाचार्यनाम्नस्तु माहात्म्यं लोमहर्षणम्”^{१६}---इत्यादयः।

बौद्धदर्शनस्य खण्डनार्थं, वैदिकधर्मस्य पुनःस्थापनार्थं सः अवतरद् इति तत्र वर्णयते। गौतमप्रोक्तस्य न्यायसूत्रस्योपरि, गौतमबुद्धस्य बौद्धदर्शनात् बहूनि मतवैरुद्धानि उत्पद्यते इत्यतः वात्स्यायनस्य न्यायाभाष्यं आरभ्य बौद्ध-न्यायसंघर्षः व्यकसत्। वाचस्पतिमिश्रस्य तात्पर्यटीकाग्रन्थस्योपरि प्रवृत्तां बौद्धमतभिन्नतां निराकृत्यैव उदयनाचार्यस्य तात्पर्यटीकापरिशुद्धेः रचना। आचार्यस्य अस्य काले प्रवृत्तौ बौद्धतार्किकौ भवतः कल्याणरक्षितः, तथा धर्मोत्तराचार्यः च।

उदयनाचार्यस्य कृतयः।

न्यायदर्शने उदयनाचार्यस्य ग्रन्थानां प्रभावः अधिकः वर्तते। तेन विरचिताः
ग्रन्थाः –

1. न्याकुसुमाञ्जलिः
2. आत्मतत्त्वविवेकः (बौद्धाधिकारः अथवा बौद्धधिकारः)
3. लक्षणावलिः
4. लक्षणमाला

व्याख्यानग्रन्थानि

5. न्यायवार्तिकतात्पर्यटीकापरिशुद्धिः। (न्यायवार्तिकतात्पर्यटीका व्याख्यानम्)
6. न्यायपरिशिष्टः अथवा न्यायबोधिनी। (गौतमसूत्रस्य व्याख्यानम्)

7. किरणावली। (प्रशस्थपादभाष्यस्य व्याख्यानम्)

1.न्यायकुसुमाञ्जलिः – यदा बुद्धमतप्रवर्तकः कल्याणरक्षितः स्वस्य ईश्वरभङ्गकारिका ग्रन्थे ईश्वरः नास्तीति समर्थयितुं प्रयतते, तदा तन्निवारयितुं ईश्वरास्तित्वं स्थापयितुं च न्यायकुसुमाञ्जलिः इति ग्रन्थः आचार्येण विरचितः। ग्रन्थेऽस्मिन् पञ्चस्तबकाः सन्ति। तत्र प्रथमस्तबके चार्वाकमतं निवारयति। द्वितीयस्तबके मीमांसकानां वादान् निराकरोति। तृतीयस्तबके बौद्धमतनिवारणं, चतुर्थस्तबके जैनमतखण्डनं एवं पञ्चमस्तबके सांख्यमतखण्डनं च कृत्वा ईश्वरं स्थापितवान् अयं श्रेष्ठः।

“सत्पक्षप्रसरः सतां परिमलप्रोद्धोधबद्धोत्सवो
विम्लानो न विमर्दनेऽमृतरसप्रस्यन्दमाध्वीकभूः।
ईशस्यैष निवेशितः पदयुगे भृङ्गायमाणं भ्रम-
चेतो मे रमयत्वविघ्नमनघो न्यायप्रसूनाञ्जलिः।।”^{१७}

इति श्लोकेन न्यायकुसुमाञ्जलिग्रन्थस्य प्रारम्भः। न्यायदर्शनस्य प्रयोजनं केवलं परमतरखण्डनमेव न। अत एव न्यायकुसुमाञ्जलिनामके ग्रन्थे उदयनाचार्येणोक्तम् –

“न्यायचर्चेयमीशस्यमननव्यपदेशभाक् ।
उपासानैव क्रियते श्रवणानन्तरगता^{१८}।।”इति ।

न्यायकुसुमाञ्जलिग्रन्थस्य व्याख्यानानि –

- श्री हरिदास् विरचिता विवृतिः
- श्री वसन्तत्रयम्बक केशवडे वर्यस्य तत्त्वप्रकाशिका
- श्री डि. वीरराघवाचार्यस्य विस्तरः
- श्री शङ्करमिश्रस्य आमोदम्
- श्री वरदराजस्य बोधिनी
- श्री दिवाकरोपाध्यायस्य परिमलम्
- त्वान्तोपाध्यायस्य मकरन्दम्

- नव्यन्यायभाषाशैलीं रचिता विवेकटीका इत्यादयः प्रसिद्धाः।

2.आत्मतत्त्वविवेकः -ग्रन्थेऽस्मिन् आत्मनः स्वरूपं अस्तित्वं च अधिकृत्य चर्चा प्रचलिता। अस्य ग्रन्थस्य बौद्धाधिकारः अथवा बौद्ध-धिकारः इत्यादि नाम्नाऽपि व्यवहारः। पञ्चाध्यायात्मकः अयं ग्रन्थः। क्षणभङ्गः, वाह्यार्थभङ्गः, गुण-गुणिभेदभङ्गः, अनुपलम्बः इति चत्वारः बौद्धसिद्धान्तान् खण्डनं कृत्वा एव आत्मनः अस्तित्वं आचार्यः स्थापितवान्।

3.लक्षणावलिः -उदयनाचार्यस्य ग्रन्थेषु प्रथमः भवति लक्षणावलिः। अस्मिन् ग्रन्थे वैशेषिकदर्शने उक्ताः पदार्थाः तथा पदार्थ-उपविषयाश्च विशदीकृताः। अत्र ग्रन्थे वैशेषिक पदार्थेषु अभावस्य स्वतन्त्ररूपेण व्याख्यानं करोति। अस्य ग्रन्थस्य व्याख्याकारः केशवभट्टः प्रसिद्धः पण्डितः कविः च आसीत्।

4.लक्षणमाला -ग्रन्थोऽयं न्यायसूत्रोक्तानां षोडशपदार्थानां तथा वैशेषिकोक्तानां षड् पदार्थानां च स्पष्टं निरूपणं करोति।

5. न्यायवार्तिकतात्पर्यटीकापरिशुद्धिः - न्यायसूत्रस्य प्रसिद्धायां व्याख्यानपरम्परायां अन्तिमम् उदयनाचार्यविरचितं न्यायवार्तिकतात्पर्यटीकापरिशुद्धिः। वाचस्पतिमिश्रस्य न्यायवार्तिकतात्पर्यटीकायाः उपव्याख्यानमेव अयं ग्रन्थः। न्यायवार्तिकतात्पर्यटीकापरिशुद्धेः व्याख्यानग्रन्थो भवति वर्धमानेन प्रोक्तः परिशुद्धिप्रकाशः। परिशुद्धिप्रकाशस्य व्याख्यानं भवति पद्मनाभमिश्रेण विरचितं वर्धमानेन्दु नाम ग्रन्थः। उदयनाचार्यस्य न्यायपरिशुद्धेः अन्यत् व्याख्यानं भवति जानकीनाथभट्टाचार्येण प्रोक्तः चूडामणीग्रन्थः। ग्रन्थोऽयं अधुनापि न प्रकाशितः इति परिशुद्धिप्रकाशस्य भूमिकायां अनन्तलाल् टाकूर् वर्येण उक्तम्।^{१९}

6. न्यायपरिशिष्टः - न्यायपरिशिष्टस्य न्यायबोधिनी इति नामान्तरं वर्तते। ग्रन्थोऽयं न्यायसूत्रे पञ्चमाध्याये उक्तानि केवलं जाति-निग्रहस्थानानि विचारयति।

7. किरणावली – वैशेषिकदर्शनव्याख्यानस्य प्रशस्तपादभाष्यस्य व्याख्यानभूतो ग्रन्थः भवति किरणावलिः। तदुक्तं-

“बौद्धसिद्धान्तमुगधान्तः सुखाय हितकारिणीम्।
व्यातेन विदुषां प्रीत्यै विमलां किरणावलीम्।।”^{२०}

ग्रन्थोऽयं अपूर्णः। गुणप्रकरणेन समाप्यते। किरणावलि ग्रन्थस्य तथा आचार्यस्य प्राधान्यं अस्मात् श्लोकात् सुव्यक्तम्। यथा-

“मिथिलायां तु तदन्वयभवद्विजः।
विद्वांसः शास्त्रसम्पन्नाः पाठयन्ति गृहे गृहे।।”^{२१}

किरणावल्याः प्रधानव्याख्यानग्रन्थाः-

1. प्रकाशः (वर्धमानाचार्यः)
2. रससारः (वादीन्द्रः)
3. भास्करः (पद्मनाभः)
4. युक्तिकल्पतरुः (बालभद्रः) इति।

एवं उदयनाचार्यस्य अवदानं अन्यशास्त्रापेक्षया अधिकतया न्यायशास्त्रे द्रष्टुं शक्यते। सः स्वस्य प्रतिभया न्यायशास्त्रस्योपरि बौद्धानां अनात्मवादम् आत्मतत्त्वविवेकद्वारा, तथा ईश्वरस्य अनित्यत्वादि मतभेदान् न्यायकुसुमाञ्जलि ग्रन्थद्वारा च खण्डयित्वा तस्य धर्मस्य प्रभावं प्रबलयति।

ग्रन्थसूची।

१. बृहदारण्यकोपनिषद्, २/४, पु.सं.२०९
२. न्यायभाष्यम्, पु.सं.७
३. याज्ञवल्क्यस्मृतिः, आचाराध्यायः, श्लो.सं. ३

४. अर्थशास्त्रम्, विनयाधिकारिकम्, श्लो.सं. १२
५. अमरकोशः, श्लो. सं. ५
६. न्यायभाष्यम्, पु.सं. ६
७. मनुस्मृति, श्लो.सं. २/११
८. महाभारतम्, शान्तिपर्वम्, पु.सं. १०५
९. न्यायभाष्यम्, भूमिका, पु.सं. ८
१०. न्यायभाष्यम्, पु.सं. ४९
११. न्यायवार्तिकम्, पु.सं. १
१२. न्यायमञ्जरी, पु.सं. १
१३. महाभारतम्, शान्तिपर्वम्, श्लो.सं. ४५
१४. न्यायवार्तिकम्, भूमिका, पु.सं. १६
१५. A History of Indian Literature, P.142
१६. भविष्यपुराणम्, अध्यायं. ३०
१७. न्यायकुसुमाञ्जलिः, पु.सं. २
१८. न्यायकुसुमाञ्जलिः, पु.सं. १९
१९. न्यायवार्तिकतात्पर्यपरिशुद्धिः, भूमिका, पु.सं. २
२०. Nyayakusumanjali of udayanacharya, Introduction P.2
२१. A History of Indian Literature, P.144

प्रक्रियासर्वस्वपद्यानामलङ्कारसमीक्षणम्

डा. नारायणन्, ई. आर्.¹

मङ्गलाचरणम्

दक्षाधःकरपङ्कजे रवमयीं वीणां वहन्तीं सदा
दक्षोर्ध्वे जपमालिकां मणिगणैराभूषिताङ्गां वराम्।
वामाधःकरसम्भृताखिलपराविद्यासुपुस्तान्वितां
सुस्मेरस्फुटिताधरां सुनयनां वाचामधीशां भजे ॥

उपोद्धातः

प्रक्रियासर्वस्वं नाम कश्चन व्याकरणशास्त्रग्रन्थो यं मेल्युत्तूर-नारायणभट्टपादो रचयामास। तत्र सुमधुराणि ९२२ पद्यानि सन्ति, यानि हि कवेः कवित्वं प्रकटयन्ति तमाम्। व्याकरणशास्त्रकर्कशा बुद्धिर्नातिलोलां काव्यकामिनीमनुसरतीति लोकपवादं निरासयितुमिव नारायणभट्टपादः समग्रमपि ग्रन्थप्रकरणं प्रचुरतया पद्यैः प्रापूरयत्। प्रयासोऽयं मदीयः क्वचन सूक्तिसहस्रद्योतितात्मनः कवेर्नारायणभट्टपादस्य प्रक्रियासर्वस्वपद्येष्वहंपूर्विकया परापततां पद्यानामलङ्कारसमीक्षणमेव। निबन्धेऽस्मिन् ग्रन्थपरिचयः, कविपरिचयः, शब्दालङ्कारनिरूपणम्, अर्थालङ्कारनिरूपणम्, उपसंहारश्चेति विषयविभागः ॥

ग्रन्थपरिचयः।

नारायणभट्टपादस्य कृतिषु प्रधानस्थानं वहति पाणिनीयसूत्राणां सम्पूर्णव्याख्यानात्मकं प्रक्रिया-सर्वस्वम्। चम्पकशेरी देवनारायणराज्ञः आज्ञया भट्टपादेन प्रक्रियासर्वस्वस्य रचना कृता। ग्रन्थनाम तथा खण्डाविभागाः, तेषां नामानि

¹. सहाचार्यः, साहित्यविभागाध्यक्षश्च, केन्द्रीयसंस्कृतविश्वविद्यालयः, गुरुवायूर-परिसरः, पुरनाट्टकरा, तृशूर-६८०५५१

च देवनारायणेन निर्दिष्टानि। तदाज्ञानुसारेणैव ग्रन्थरचनां कृतवान् नारायणभट्टपादः।
अस्मिन् ग्रन्थे विषयविभागमनुसृत्य देवनारायणेन निर्दिष्टाः विंशतिखण्डाः सन्ति।
तदुक्तम्,

इह संज्ञा परिभाषा सन्धिः कृत्तद्धिताः समासाश्च
स्त्रीप्रत्ययाः सुबर्थाः सुपां विधिश्चात्मनेपदविभागाः।
तिङ्पि च लार्थविशेषाः सनन्त यञ्जङ्लुकश्च सुब्धातु-
न्यायो धातुरूणादिश्छान्दसमिति सन्तु विंशतिः खण्डाः ॥ इति।

एवं विंशतिखण्डात्मकस्यास्य रचनाकालः १६१७ तमवर्षादारभ्य १९१९
तमवर्षपर्यन्तमिति पण्डितानामभिप्रायः।

रासविलासविलोमं स्मरत मुरारेर्मनोरमं रूपं
प्रकृतिषु यत् प्रत्ययवत् प्रत्येकं गोपिकासु सम्मिलितम्।

इति प्रकृतिप्रत्ययरूपव्याकरणतत्त्वोदाहरणरूपेण मंगलश्लोके
श्रीकृष्णगोपिकामेलनस्मरणेन प्रक्रियासर्वस्व-मारभ्यते। प्रथमे संज्ञाखण्डे
माहेश्वरसूत्रानन्तरं हलन्त्यमिति प्रथमसूत्रम्। अनन्तरम् आदिरन्त्येन सहेता, तस्य
लोपः इति क्रमेण सूत्राणि घटितानि। अष्टाध्यायीक्रमं परित्यज्य सूत्राणि
प्रक्रियासौकर्यार्थं विषयक्रमेण कथितानि। सूत्राणां विषयक्रमे प्रक्रियाकौमुदी एव
मार्गदर्शिका। अस्मिन् ग्रन्थे पाणिनीयसूत्राणां, वार्त्तिकानां, परिभाषाणां, गणानां,
धातूनाम्, उणादीनां च प्रतिपादनमस्ति। यथायोग्यं वार्त्तिकानि उदाहृतानि। सूत्ररूपेण
पाणिनिना स्वीकृताः परिभाषाः परिभाषाखण्डे निबद्धाः। ज्ञापकन्यायरूपेण
परिगणिताः परिभाषाः समाहृत्य न्यायखण्डे प्रतिपादिताः च।
माधवीयधातुवृत्तिमनुसृत्य सर्वे धातवः धातुखण्डे उदाहृताः। सूत्राणां व्याख्यानावसरे
यथाक्रमं गणान्तर्गतानि पदानि सम्पूर्णतया उदाहृतानि। 'इष्टादिभ्यश्च'
इतीष्टादिगणगतशब्देभ्यो विहितमिनिप्रत्ययं भट्टपादः देवनारायणस्तुतिपराभ्यां "इष्टी
सर्वमुखे, श्रुती श्रुतिशते तत्त्वे गृहीत्यर्चिती"१ इत्यारभ्य द्वाभ्यां पद्याभ्याम् उदाहरति।

तत्र इष्टादिगणीयान् सर्वान् शब्दान् उदाहृताः। अव्ययानि अपि सुबन्तप्रतिरूपाव्ययानि, तद्धितप्रतिरूपाव्ययानि इत्येवंविधं यथायोग्यमुदाहृतानि।

कविपरिचयः।

केरलस्य उत्तरभागे निलानद्याः उत्तरतीरे चन्दनक्कावुनामकग्रामे मेल्लुत्तूर इति प्रतिथे नम्पूतिरिब्राह्मणकुले नारायणभट्टस्य जन्म अभवत्। तस्य पिता मातृदत्तः, माता पय्यूर-द्विजकुलान्तर्गतैका च आस्ताम्। मातृदत्तः बहुशिष्यसम्पन्नः वेदपण्डितः आसीत्। भट्टपादेन स्वजीवनविषयतः सूचितः। तद्यथा,

भूखण्डे केरलारव्ये सरितमिह निलामुत्तरेणैव नावा-
क्षेत्राद् गव्यूतिमात्रे पुनरुपरिनवग्रामनाम्नि स्वधाम्नि।
धर्मिष्ठाद् भट्टतन्त्राद्यखिलमतपटोर्मातृदत्तद्विजेन्द्रा-
जातो नारायणारव्यो निरवहदतुलां देवनारायणाज्ञाम्। इति।

अस्य जीवनकालविषये प्रमाणानि उद्धृत्य डा. के कुञ्जुणिराजेनोक्तं यद् श्रीमन्नारायणभट्टपादः १५६० तमवर्षतः १६६६ तमवर्षं यावद् जीवितवानिति। मीमांसादिशास्त्राणि स्वपितुः सकाशात्, वेदान् माधवाचार्यात्, तर्कशास्त्रं दामोदरार्यात्, व्याकरणशास्त्रम् अच्युतपिषारकात् च अधीतवान् इति प्रक्रियासर्वस्वश्लोकात् ज्ञातुं शक्यते। तेन प्रक्रियासर्वस्वम्, धातुकाव्यम्, अपाणिनीयप्रामाण्यसाधनम् इति त्रयः संस्कृतव्याकरणग्रन्थाः विरचिताः। तन्त्रवार्त्तिकनिबन्धनम्, मानमेयोदयः इति द्वौ पूर्वमीमांसाग्रन्थौ, श्रीमन्नारायणीयम्, श्रीपादसप्ततिः, गुरुवायुपुरेशस्तवः, सूक्तश्लोकाः, इत्याद्याः स्तोत्रग्रन्थाः, राजसूयः, दूतकाव्यम्, अष्टमीप्रबन्धः, कोटिविरहप्रबन्धः, निरनुनासिकप्रबन्धः, वामनावतारप्रबन्धः, दक्षयागप्रबन्धः, सन्तानगोपालचम्पूः, कुचेलवृत्तचम्पूः, स्वाहासुधाकरचम्पूः, मत्स्यावतारचम्पूः, सुभद्राहरणचम्पूः, पाञ्चालीस्वयंवरचम्पूः, इत्याद्यनेके प्रबन्धाः, गोश्रीनगरवर्णना, वीरकेरलप्रशस्तिः, देवनारायणप्रशस्तिः, बिंबलीशगोदवर्मप्रशस्तिः, मानविक्रमप्रशस्तिः इत्याद्याः अनेकाः प्रशस्तयः, आश्वलायनक्रियाक्रमः, चतुरंगाष्टकम्, मुक्तकश्लोकाः इत्यादयः

नारायणभट्टपादेन विरचिताः केचन प्रशस्तग्रन्थाः। नारायणभट्टपादस्य सर्वासु कृतिषु विशेषप्रयोगेषु काव्यशोभा इव व्याकरणपाटवमपि द्रष्टुं शक्नुमः। तेन विरचिताः त्रयः व्याकरणग्रन्थाः तस्य व्याकरणपाण्डित्यप्रतिपादकाः भवन्ति ॥

शब्दालङ्कारनिरूपणम्।

अलङ्काराः शब्दार्थभेदेन द्विधा। तत्र शब्दगता अलङ्काराः शब्दालङ्कारा अनुप्रासादयः, अर्थगताश्चो-पमादयः। वर्णसाम्यमनुप्रासः, विभिन्नार्थैकरूपाया याऽऽवृत्तिर्वर्णसंहतेरव्यपेतात्मा यमकं तन्निगद्यत इति यमकम्, पदानामन्यार्थत्वे श्लेषः इति शब्दालङ्कारभेदाः। प्रक्रियासर्वस्वे यथा,

विवृतिः संवृतिः श्वासो नादोऽघोषः सघोषता।
सोष्मानूष्मत्वरूपे च महाल्पप्राणते इति ॥ १९ ॥ इति ॥

अत्र पद्ये तकारस्यावृत्त्याऽनुप्रासः, षकारस्यानुवृत्त्याऽनुप्रासः स्पष्टः। यथा वा,
गहनतरग्रन्थार्थानतिविततान् वीक्ष्य मङ्गु संक्षिपताम्।
स्खलितमपि संभवेन्नस्तत्र तु विबुधा विमत्सराः शरणम् ॥ ५० ॥

इत्यत्रापि तकारस्यावृत्त्याऽनुप्रासः, क्षकारस्यानुवृत्त्याऽनुप्रासः स्पष्टः। यथा वा,
रासविलासविलोलं स्मरत मुरारेर्मनोरमं रूपम्।
प्रकृतिषु यत्प्रत्ययवत् प्रत्येकं गोपिकासु सम्मिलितम् ॥ १ ॥

इत्यत्र रेफसकारलकारतकाराणामावृत्त्याऽनुप्रासः। एवं बहून्युदाहरणानि सन्त्यपि नात्र प्रपञ्चन्ते ॥

अर्थालङ्कारनिरूपणम्।

अर्थगताश्चोपमादयः। काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षत इति न्यायेनार्थालङ्काराणां शोभाकर्तृत्वा-दलङ्कारत्वम्। प्रक्रियासर्वस्वे यथा,

अनर्घराघवाद्याङ्के स्वाहाकारमितीह च।

पञ्चिकापि तथैवाह न जाने महतां मतिम् ॥ १८२ ॥

इत्यस्मिन् पद्ये, न जाने महतां मतिमिति समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनमिति न्यायेन काव्यलिङ्गा-लङ्कारः। उक्तं च, 'समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्' इति। यथा वाऽन्यत्र,

अनन्वयत्वादिष्यन्ते ण्वुलणौ लृट् च कर्तारि।

भोजको व्रजतीत्युक्ते भोक्ष्यमाण इतीर्यते ॥ १३९ ॥

इति ण्वुलणलृटां कर्तर्यर्थे धर्मैक्याद् वर्ण्यावर्ण्ययोर्धर्मैक्यस्थापनाद् दीपकालङ्कारः।

'वदन्ति वर्ण्यावर्ण्यानां धर्मैक्यं दीपकं बुधाः' इति। अपि च,

अपत्यं रक्तयुक्ते च दृष्टं परिवृतोद्धृते।

संस्कृतं पौर्णमासी च देवताव्यूहनीवृतः ॥ १९२ ॥

इत्यत्र रक्तयुक्ते, पौर्णमासी इत्याभ्यां वाक्ययोरेकसामान्यत्वात् प्रतिवस्तूपमालङ्कारः। अन्यत्र हि,

यो वृन्दावनवासिनो नियमिनः साक्षात्कृताधोक्षजात्

दुष्प्रापं खलु नारदाद् ध्रुव इव प्रापोपदेशं परम्।

यस्यापास्तसमस्तवस्तुकुतुकं कृष्णावलोकोत्सव-

क्रीडाकौतुकि मानसं विजयते सोऽयं महात्मा नृपः ॥ ३ ॥

इति पद्ये, ध्रुव इवेत्यादिनोपमालङ्कारः, महात्मनो नृपस्योत्कर्षणोदात्तालङ्कारः। अपि च,

कालाख्यानं प्राप्तकाल उत्थातव्यं सखे! त्वया।

मीमांसकैर्विधौ चोक्तं लक्ष्यस्त्वावश्यकादसौ ॥ ५२ ॥

इत्यत्र प्राप्तकाल उत्थातव्यमिति तत्त्वं मीमांसकैर्विधौ चोक्तं लक्ष्यस्त्वावश्यकादसाविति समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनमिति न्यायेन काव्यलिङ्गालङ्कारः। उक्तं च, 'समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम्' इति। यथा वाऽन्यत्र,

यच्चोक्तमप्रधानत्वमुपसर्जनलक्षणम्।

ते च प्राग्वदशिष्ये स्तो लोकसिद्धत्वहेतुतः ॥ ३० ॥

इत्यत्र हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते इति न्यायेन हेत्वलङ्कारः। अन्यत्र हि,

योग्याद्यर्थं विना कृत्याः कर्ममात्रेऽपि सन्त्यमी।

ज्ञानेन मृज्यमानं हि ज्ञानमृज्यं मुनेर्मनः ॥ ५३ ॥

इति पद्ये ज्ञानेन मृज्यमानं हि ज्ञानमृज्यं मुनेर्मनः इति उपमानविरहादुपमेयस्यैवोपमानत्वादनन्वयालङ्कारः। तथा हि,

लाभो ज्ञानं च धात्वर्थः प्रशंसा द्योत्यते परम्।

उपलम्भ्यः प्रशंसार्ह इत्येवाचष्ट शङ्करः ॥ ५८ ॥

इत्यत्र समुच्चयालङ्कारः, बहूनां युगपद्भावभाजामेकत्र गुम्फादिति न्यायात्, अत्र तु लाभो ज्ञानं च धात्वर्थः प्रशंसा इत्यादीनां परमद्योतनाच्च। अन्यत्र हि,

योग्यमुत्थानमारभ्य योग्यात् प्रस्वपनात् पुरः।

कालोऽद्यतन इत्यादि यत् कालपरिभाषणम् ॥ २९ ॥

इति पद्ये कालपरिभाषणस्य समर्थनीयत्वात्, तस्यैव समर्थनात् काव्यलिङ्गमिति ज्ञेयम्। यथा वाऽन्यत्र,

रासविलासविलोलं स्मरत मुरारेर्मनोरमं रूपम्।

प्रकृतिषु यत्प्रत्ययवत् प्रत्येकं गोपिकासु सम्मिलितम् ॥ १ ॥

इत्यत्र मुरारेर्मनोरमं रूपं स्मरणयोग्यम्, रासविलासविलोलत्वात् इति हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते इति न्यायेन हेत्वलङ्कारः। अन्यत्र हि,

विश्रामस्यापशब्दत्वं वृत्त्युक्तं नाद्रियामहे।

मुरारिभवभूत्यादीनप्रमाणीकरोति कः ॥ १४८ ॥

इति कैमुतिकन्यायेनार्थापत्तिरलङ्कारः स्पष्टः। अपि च मुरारिभवभूत्यादीनामप्रमाणीकरणासम्भवादन्यापेक्षया समुत्कर्षादुदात्तालङ्कारश्च। एवमेवमग्रे,

विश्रामशाखिनं वाचां विश्रामो हृदयस्य च।

विश्रामहेतोरित्यादि महान्तस्ते प्रयुञ्जते ॥ १४९ ॥

इत्यादौ पद्ये महतां प्रयोगस्यैवोत्कर्षदर्शनादुदात्तालङ्कारः। यथा वाऽन्यत्र तु,

प्रिया मनोज्ञा कल्याणी सुभगा दुर्भगा समा।

सचिवा चपला बाला तनया दुहिता तथा ॥ ३९४ ॥

इत्यत्र बहुधोल्लेखादुल्लेखालङ्कारः, बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यत इति न्यायात्। अपि च,

क्षान्ता कान्ता वामना स्वा वामा भक्तिः प्रियादयः।

भक्तिशब्दः प्रसिद्धोऽत्र ग्राह्यो नो सेव्यवाचकः ॥ ३९५ ॥

इत्यत्र भक्तिशब्दस्य प्रसिद्धस्योत्कर्षाधायकत्वादुदात्तालङ्कारः कल्पनीयः। एवमेवम,

वर्णागमात् कुञ्जलं स्यात् सिंहो हिंसविपर्ययात्।

दीर्घं ह्रस्वविकारेण पृथिवी पृथिविः किल ॥ ४१५ ॥

इत्यस्मिन् पद्ये, विषमालङ्कारः, विषमं वर्णयते यत्र घटना ननु रूपयोः इति न्यायेन। तथैवात्रापि,

मारिषः किल मार्षोऽपि परिषत् पर्वदप्यतः।
मह्यां सातिशयं रौति मयूरोऽतिशये त्विदम् ॥ ४१८ ॥

विषमालङ्कारः, विषमं वर्णयते यत्र घटना ननु रूपयोः इति न्यायेन। तथैवात्रापि,
रमते रमते कृष्णः पौनःपुन्यमिहोच्यते।
गोपी गोपी हरिं प्राप्ता ताः सर्वा इति गम्यते ॥ ६३४ ॥

इत्युत्तरोत्तरमुत्कर्षात् सारालङ्कारः। एवमेवम्,
दश तत्र लकाराः स्युर्लट् च लिङ् लोट् च लङ् क्रमात्।
लुङ्लिङ्गशीर्लिङ्गो लुट् च लृट् च लृङ् चेति लौकिकाः ॥ ६६७ ॥

इत्यत्र परिसङ्खालङ्कारः। अपि च,
भूवादौ शब्दादिकेषु लुगापि श्लुः स्याज्जुहोत्यादिषु
श्यन् दैवादिकघातुषु श्लुरपि च स्वादौ तुदादौ तु शः।
रुध्यादौ श्रमथो तनादिषु भवेदुप्रत्ययः क्र्यादिषु
श्ना स्यात् स्वार्थिकणिच्चुरादिषु पुनस्तत्रापि शब् जायते ॥ ६६९ ॥

इत्यत्र यथासङ्ख्यमलङ्कारः। अन्यत्र तु,
किं जेता भवसीति त्वं मन्ये कंस जळाशय।
अत्र जेता भवामीति मन्यसे त्वमितीर्यते ॥ ६७५ ॥

इत्यत्रार्थापत्तिलङ्कारः, किं जेता भवसीति त्वं मन्ये इति काक्वा निर्देशात्। अपि च मन्ये
इति इत्युत्प्रेक्षालङ्कारश्च। अन्यत्र तु,

पाणिन्युक्तं प्रमाणं न तु पुनरपरं चन्द्रभोजादिशास्त्रं
केऽप्याहुस्तल्लघिष्ठं न खलु बहुविदामस्ति निर्मूलवाक्यम्।

बह्वङ्गीकारभेदो भवति गुणवशात् पाणिनेः प्राक् कथं वा
पूर्वोक्तिं पाणिनिश्चाप्यनुवदति विरोधेऽपि कल्प्यो विकल्पः ॥ पृ.८८० ॥

इत्यत्र, न तु पुनरपरं चन्द्रभोजादिशास्त्रमित्यादिना व्यतिरेकः, गुणवशात् पाणिनेः प्राक् कथं वेत्यर्थापत्तिः, बह्वङ्गीकारभेदो भवतीति, पूर्वोक्तिं पाणिनिश्चाप्यनुवदति विरोधेऽपि कल्प्यो विकल्पः इति च काव्यलिङ्ग-मिति बहवोऽलङ्काराः सूक्तिसहस्रघोतितात्मनः कवेः काव्येष्वहंपूर्विकया परापतन्तीत्यानन्दः। अपि च,

आस्तामन्यदिहार्थशब्दपटलीं तच्चिन्तनादिक्रियां
शब्दव्याकृतिजन्यपुण्यनिवहं पापं च वाग्दोषजम्।
सर्वं तत् प्रजुहोमि नन्दतनये मन्दस्मितार्दानने
पूर्णब्रह्मणि तूर्णमेष करुणासिन्धुर्मयि प्रीयताम् ॥ पृ.९५८ ॥

इत्यत्र, करुणासिन्धुर्मयि प्रीयतामिति भक्तेर्भावस्योदयेन वाक्यार्थाङ्गत्वाद् रसवदलङ्कारः। यथा च,

अस्माद्धातोरियं संज्ञा साध्येति मुनिशासने।
किं कुर्मोऽर्थान्वयः कश्चिल्लब्धश्चेत् कृतिनो वयम् ॥ ८५२ ॥

इत्यत्र सिद्धस्यैव विधानात् सिद्ध्यलङ्कारः। अन्यत्र हि तावत्,

सदसद् वापि यत्किञ्चिदुक्त्वा व्युत्पाद्यमित्यदः।
टीकासर्वस्वकारादिवचने शरणं हि नः ॥ ८५३ ॥

इति समर्थनीयस्य वचने शरणगमनस्य समर्थनात् काव्यलिङ्गमलङ्कारः ॥

उपसंहारः।

एवमलङ्काराणां स्थालीपुलाकन्यायेन प्रक्रियासर्वस्वगताः शब्दालङ्काराः, अर्थालङ्कारश्चात्र दर्शिताः, अन्यानि चोदाहरणानि सहृदयैः स्वयं प्रक्रियासर्वस्वादेव परिशीलनीयानीत्यलमतिविस्तरेणेत्योम् ॥

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अभिनवगुप्तोक्तं प्रातिभम्

डा० रामचन्द्रः जोयिस¹

[काश्मीरदेशीयेषु पण्डितेषु अभिनवगुप्तः अन्यतमः। प्रत्यभिज्ञादर्शनस्य प्रतिपादकः सः। तन्निर्देशानुसारं कविः शुद्धहृदयः। शुद्धा काचित् अवस्थितिरेव प्रतिभा। काव्यकारणभूता प्रतिभा एवेति स्वीकारे अभिनवगुप्त एव पण्डितराजजगन्नाथस्य मूलमिति भाति। अतः अयं प्रतिभाविषयकः परामर्शः]

प्रतिभातत्त्वस्य परामर्शः बहुभिराचार्यैः बहुधा कृतः। तत्रादौ दण्डी²—

नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम् । अमन्दश्चाभियोगोऽस्याः कारणं काव्यसम्पदः ॥ इति कथनात् काव्यस्य इतरहेत्वपेक्षया प्रतिभायाः प्राधान्यं नास्ति । यतः तेनैव अग्रिमकारिकायां —

न विद्यते यद्यपि पूर्ववासना गुणानुबन्धिप्रतिभानमद्भुतम् ।

श्रुतेन यत्नेन च वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम्³ ॥ इति ।

भामहमते तु – काव्योत्पत्तौ प्रतिभैव हेतुः । प्रतिभानवतः सकाशादेव काव्यं प्रसरेत् । उक्तं च –

काव्यं तु जायते जातु कस्यचित् प्रतिभावतः ॥⁴इति ।

मम्मटेन प्रतिभा शक्त्यपरपर्यायत्वेन स्वीकृता चेदपि, तस्याः मुख्यत्वं नाभ्युपगतम् ।

राजशेखरस्तु – सा केवलं काव्ये हेतुः⁵ ।

¹ सहायकप्राध्यापकः, साहित्यविभागः

² काव्यादर्श 1-103

³ तत्रैव 1-104

⁴ काव्यालङ्कारे

⁵ काव्यमीमांसायाम्

हेमचन्द्रस्तु ⁶ - प्रतिभास्य हेतुरिति कथितम् ।

महिमभङ्गेन – रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः। क्षणं स्वरूपस्पर्शात्था प्रज्ञैव प्रतिभा कवेः।

सा हि चक्षुर्भगवतस्तृतीयमिति गीयते । येन साक्षारोत्येष भावास्त्रैलोक्यवर्तिनः ⁷ ॥
वचसो विस्तारःचतुर्भिःस्तरैः भवतीति अभिनवगुप्तः। त एव श्लोकाः ध्वन्यालोकस्य प्रत्येकं चतुर्णामपि उद्योतव्याख्यानानाम् अन्ते निरूपिताः । ते च इत्थं सन्ति ---

यदुन्मीलितशक्त्यैव विश्वमुन्मीलति क्षणात् ।

स्वात्मायतनविश्रान्तां वन्दे तां प्रतिभां पराम् ⁸ ॥

प्राज्यं प्रोल्लासमात्रं सत् भेदेनासूत्र्यते मया ।

वन्देभिनवगुप्तोहं पश्यन्तीं तामिदं जगत् ⁹ ॥

आसूत्रितानां भेदानां स्फुटतापत्तिदायिनीम् ।

त्रिलोचनप्रियां वन्दे मध्यमां परमेश्वरीम् ¹⁰ ॥

स्फुटीकृतार्थवैचित्र्यबहिः प्रसरदायिनीम् । तुर्यां शक्तिमहं वन्दे प्रत्यक्षार्थनिदर्शिनीम् ¹¹ ॥

एते चत्वारः श्लोकाःकाव्यसृष्टेः विषये अपि समन्विताः भवन्ति । कवेः स्वात्मनि विश्रान्ता या वाक् सा परावाग् इत्युच्यते । इयमेव प्रतिभा । विषयरूपेण विद्यमानां तां प्रतिभा पश्यतीति समाह्वयन्ति । मध्यमायां तु ज्ञाता ज्ञेयम् इति पदार्थं भिन्नतया अवलोकयन्ति । ज्ञातृ ज्ञेययोःसामानाधिकरण्यं भवति । वैखरी प्रकारे चतुर्थे वाक् स्थूलरूपयुक्ता भवति । इयं ज्ञात्रा पृथगिव अनुभूयते ,अन्येभ्यः श्रूयते च । सङ्गीतशास्त्रे

⁶ काव्यानुशासने

⁷ व्यक्तिविवेके 2-117/2-118

⁸ ध्वन्यालोके प्रथमोद्योतान्ते

⁹ द्वितीयोद्योतान्ते

¹⁰ तृतीयोद्योतान्ते

¹¹ चतुर्थोद्योतान्ते

परा , नादः इत्युक्ता शक्तिःवचोसन्दर्भे परावाग् इत्याम्नाता भवति । काव्यसृष्टिगता सा एव शक्तिः प्रतिभा इत्याम्नाता । तदेवोक्तं यथा –

प्रज्ञा नव नवोन्मेषशालिनी प्रतिभा मता¹²। इति

सा इयं प्रतिभा पूर्वजन्मोपार्जितःसंस्कारः कश्चित् इत्यपि अभिनवगुप्तः । प्रतिभा पदार्थस्य विवेचनमत्र किञ्चिदिव विस्तार्यते । यथा—आध्यात्मिक –धार्मिक – तात्त्विकवर्णनसन्दर्भे अथवा रसानुभूतिरित्यादि विविधसन्दर्भेषु उल्लिखितः प्रतिभापदार्थः । प्रतिभायाः परिचयार्थं शिवाद्वैतदर्शनस्य अंशाःकेचन ज्ञातव्याः । शिवाद्वैती चितःसर्वव्यापित्वम् अङ्गीकरोति । स एव महेश्वरः । महेश्वरः विविधानि ज्ञानानि एकीकर्तुम् अथवा पृथक्कर्तुं स्वतन्त्रः । इयं स्वतन्त्रता शक्तिः ज्ञानं ,स्मृतिः ; अपोहनमिति शक्त्या समावृता ,महेश्वरे तिष्ठति तत्रैव एकीभूता भवन्ति च । स एव स्व इच्छानुसारं ताः शक्तीः व्यष्ट्या समष्ट्या वा उपयोक्तुं स्वस्मिन् एव लयं वा कर्तुं समर्थोस्ति । अतः तादात्म्यसम्बन्धेन महेश्वरे ज्ञानं ,स्मृतिः; अपोहनमिति शक्तयो भवन्ति । विषयत्वं प्रत्यक्षज्ञानस्याथवा स्मृतेः उताहो कल्पितपदार्थस्य वा सम्बन्धितं भवतु नाम । विषयत्वस्य ज्ञानं किमिति जिज्ञासायां ---तत्र अंशद्वयम् 1. ज्ञानसाधनम् (प्रमाणम्) 2. तस्य विकारश्च (बाह्य वस्तुनः प्रतिबिम्बरूपः अथवा अन्तस्थवस्तुनः प्रतिबिम्बरूपः । शिवाद्वैतदर्शनपरिभाषायां विषयज्ञानस्यैव प्रतिभा इति संज्ञा । विषयज्ञानस्य स्वतन्त्रम् अस्तित्वं नास्ति । तत् चितः आन्तरप्रकाशं तथा चितं च आश्रयते । चितः अन्तरप्रकाशः बुद्धेः बाह्यप्रकाशेण सह सम्मिलितो भवति । नियन्त्रयति च । स्वप्नानां कल्पनानां च स्वतन्त्रतया प्रकटीकरणाय स्वतन्त्रा चिच्छक्तिः महेश्वराय भवति ।

काव्येषु वर्णितानां वर्णनविषयाणां विन्यासं नियन्त्रयति या शक्तिः सा एव प्रतिभा । 'प्रति' उपसर्गपूर्वकात् भा धातोः योगे प्रतिभा शब्दः निष्पन्नो भवति । प्रतिभातीति प्रतिभा । पदमिदं प्रमात्रे प्रकाशमानः इत्यर्थं प्रकटयति । । स्वयं तस्य प्रकाशो नास्तीति अभिप्रायः । यथा – तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति । इत्यादि प्रयोगेषु अनुभाति इति प्रयोगः कृतः । प्रति इति अव्ययपदं लक्षणार्थं

¹² काव्यादर्श

सूचयति । विषयाणां स्वतन्त्रः प्रकाशो नास्ति । तत्रकाशः आत्मनः अथवा ब्रह्मणः (सत्यस्य) प्रकाशमवलम्बते ।

विषयस्य ज्ञानरूपेण प्रतिभा प्रत्येकस्यापि अनुभवविषय इति अभिनवगुप्तः । आन्तरज्ञानरूपस्य प्रकाशस्य व्याख्याने सर्वोपि असमर्थ एव । प्रत्यभिज्ञादर्शने प्रतिभायाः उद्देश्यं बाह्यज्ञानस्य आन्तरदर्शनं प्रति नयनम् । बाह्यविषयत्वं विश्वचित्तः चिन्तनात् न भिन्नः । जीवचित् मूलभूतरूपेण विश्वचित् एव । तदा एव प्रतिभा महेश्वरः इति ज्ञातं भवति ।

प्रत्यभिज्ञाकारिकानुसारं उत्पलाचार्यः ---

या चैषा प्रतिभा तत्तत् पदार्थक्रमरूपिता । अक्रमान्तचिद्रूपः प्रमाता स महेश्वरः ¹³ ॥

प्रत्यभिज्ञादर्शने परतत्त्वं विश्वोत्तीर्णरूपं तथा विश्वमयमिति उभयम् अपि भवति । विश्वोत्तीर्णरूपे तत् अनुत्तरम् इति , विश्वमयरूपे महेश्वर इति व्यवहारः । जीवस्यानुभवः ईश्वरस्यैव , प्रतिभा तु सत्यं स्वस्वरूपेण आत्मभिन्नतया ग्रहणयोग्या सद्विद्या एव भवति ।

प्रतिभा महेश्वरस्य स्वातन्त्र्यशक्तिः, रसकल्पनायां तु कवेः स्वतन्त्रा इच्छा । उक्तं च आनन्दवर्धनेन -

अपारे काव्यसंसारे कविरेव प्रजापतिः । यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥
इति

प्रजापतिः जगतः स्रष्टा । वस्तुनः निर्माणार्थं लोके उपादानकारणं निमित्तकारणादिकम् अपेक्षयते । प्रजापतिरपि जगत्सृष्ट्यर्थं तदिच्छति । परं कविसृष्टिः विलक्षणा भवति । उक्तं च प्रत्यभिज्ञाहृदये --- चिति स्वतन्त्रा विश्वसिद्धिहेतुः स्वेच्छया स्वभित्तौ सिद्धम् उन्मीलयति । कविः काव्यप्रपञ्चरूपेण स्वात्मानं प्रकटीकरोति । काव्यनिर्माणप्रतिभां विना नान्यमाश्रयति । इच्छाशक्तेः स्वातन्त्र्यमिदं काव्यालोकनसन्दर्भे प्रतिभा इति कथयति । कविकल्पनायाः प्रतिभायाः मूलं परा प्रतिभा , महेश्वरे विद्यमाना ।

¹³ प्रत्यभिज्ञाकारिकायाम्

कविप्रतिभा काव्यकल्पनाभिः पूर्णा। पराप्रतिभा सृष्टिगतानां पदार्थानाम् वैविध्येन पूर्णा। कविप्रतिभा कल्पनाभिरेव नूतनतया विश्वं सर्जनसामर्थ्यवती। यथास्मै रोचते विश्वं तथेदं परिवर्तते इति आनन्दवर्धनाघोषः। क्षेमराजस्तु -- सा स्वेच्छया स्व भित्तौ विष्वचित्तम् उन्मीलयति इति प्रोवाच।

अभिनवगुप्तः पराप्रतिभाम् –

अनन्यापेक्षिता चास्य विश्वात्मत्वं प्रतिप्रभोः। तां परां प्रतिभां देवीं सङ्गिरन्ते ह्यनुत्तमाम्¹⁴ ॥

उक्तं चान्यत्रापि ---

तां प्रातिभसंवित्त्यै शास्त्रमस्मत्कृतं त्विदम् । इति कथयन् काव्यप्रतिभां नवनवोल्लेखशालिनी प्रज्ञा इति कथयति¹⁵। अलङ्कारसर्वस्वस्य भाविकसूक्ष्मालङ्कारयोः व्याख्याने एतावलङ्कारौ व्यङ्ग्यव्यञ्जकभावम् अवलम्बेते। कवेः विद्येश्वरदशायां तल्लेखन्या लेखरूपमायाति इति कथयति।

आनन्दवर्धनानुसारं प्रतिभा व्यङ्ग्यार्थात् स्फुरन्त्याः काव्यकृतेः निर्माणात्मिका शक्तिः। महाकविरिति गणनायामपि इदमेव कारणम्। न केवलं काव्यनिर्माणे अपि तु काव्यस्य व्यङ्ग्यार्थावगमे अपि सहृदयेभ्यो अनिवार्यम्। प्रतिभायाः प्रक्रिया कवेः रसावेशेन स्थितौ आरभते। सहृदयं पाठकम् अपि रसावेशात् सम्पूरितं करोति। कविपक्षे सृष्टिशक्तिं, सहृदयपाठकपक्षे आस्वादनाभिरुचिं च कारयति प्रतिभा।

प्रतिभा इयं नानुमानस्य विषयः। भट्टनायकस्यापि मतमिदम् अभिप्रेतमेव। रसावेशवैवश्यसुन्दरकाव्यनिर्माणक्षमत्वम् इति अभिनवगुप्तः। प्रतिभैका आध्यात्मिका शक्तिः, एतच्छक्तियुतं जनं परमप्रकाशरूपे शिवे लीनं करोति। शिवादभिन्न इति प्रतीतिं कारयति। गुरोः उपदेशात्, दीक्षया, कर्मणः अनुष्ठानेन योगाभ्यासादिभिः सा स्फुटा भवति। भस्मनः दूरीकरणेन यथा अग्नेः व्यक्तता भवति, बीजम् उर्वरक – जलादिदानेन

¹⁴लोचनारम्भश्लोकेषु

¹⁵अभिनवगुप्तः

यथा प्रस्फुटितं ,अन्ते महान् वृक्षश्च भवति तथा प्रतिभां प्रकाशमानां करोति
सद्गुरोरुपदेशादयः । वाक्यपदीये हरिणापि प्रतिभा निरूपिता --

तथा च --- शब्देष्वेवाश्रिता शक्तिः विश्वस्यास्य निबन्धनी । यन्नेत्रः प्रतिभात्मायं भेदरूपः
प्रतीयते ¹⁶ इति ।

अन्ते च – वाग्धेनुर्दुग्ध एकं हि रसं यद्वालतृष्णया ।
तेन नास्य समः स स्यात् दुह्यते योगिभिर्हि यः ।
स एव प्रतिभायुक्तः शक्तितत्त्वं निगद्यते ।
तत्पातावेशतो मुक्तः शिव एव भवार्णवात् ॥

इत्यादिभिर्वचनैः प्रतिभामहत्त्वम् अभिनवगुप्ताचार्येण हृदयपीठे ध्यानपरायणेन
लोकोपकाराय आविष्कृतमिति स्मारं स्मारं विस्तरभयात् विरम्यते।

सहायकग्रन्थसूची

1. ध्वन्यालोकः लोचनसहितः
2. रसगङ्गाधरः
3. काव्यादर्शः
4. काव्यानुशासनम्
5. वाक्यपदीयम्
6. तन्त्रालोकः
7. जगन्नाथसिद्धान्तपरिशीलनम् –श्रीष्टि लक्ष्मीधरशर्मा विरचितम् ।

राष्ट्रीयसंस्कृतविद्यापीठम् तिरुपतितः प्रकाशितः 2007

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¹⁶ वाह्यपदीये 1

NARRATIVE ASPECTS IN MAHABHARATA

Dr. V.P. Udayakumar¹

According to the Indian tradition, Itihasas and Puranas perform the elaborate description of the meanings of Vedas for the knowledge of common people. From beginning to the end, the *Mahabharatha* (*MB*) retains the features of the Vedic tradition of storytelling within context of the sacrifices. The theme of the narration is centred on the great lives of the Pandavas and Kauravas and the great war of Kurukshetra. The weight and greatness of the text give it's the name *Mahabharata*¹. It is a grand narrative spread in more than one lakh of verses. This is also called as पञ्चमवेदः।

Some scholars opine that there were three distinct stages in the development of *MB* as a grand narrative². In the first stage it had 8000 verses and was called as *Jaya* which narrated the war between the Pandavas and Kauravas³. In the second stage it had 24,000 verses and was named as *Bharatasamhita*. The story having more than one lakh of verses and narrated by the Suta named *Ugrasrava* in the *Naimisharanya* is the text now available. This is called as *MB* and this denotes the third and final stage in the history of the development of the text⁴. The following verses found in *MB* also justify this

अष्टौ श्लोकासहस्राणि ओष्टौ श्लोकशतानि च।

अहं वेद्मि शुको वेत्ति सञ्जयो वेत्ति वा न वा।। I-81

चतुर्विंशति साहस्रीं चक्रे भारतसंहिताम्।

उपाख्यानैर्विना तावद्भारतं प्रोच्यते बुधैः।। I-82

इदं शतसहस्रं तु श्लोकानां पुण्यकर्मणाम्।

उपाख्यानैर्सह ज्ञेयं महाभारतमुत्तमम्।। I-101

The history of evolution of *MB* within the hands of the Sutas, who were the much honoured story tellers and custodians of ancient chronicles and legends, shows that a number of secondary narratives were placed around a central

¹ Associate Professor, Govt. Sanskrit College Tripunithura, Tripunithura Post, Eranakulam, Kerala 682 306

narrative, skilfully relating one another. The folk nature of these legends gave the structure of the text much of its flexibility and complexity. From time to time new additions were made to the already existing bulk of stories. These were called Upakhyanas or secondary narration saddled with the main narration.

The story of *MB* is written down in 18 books or Parvas namely आदिपर्व, सभापर्व, वनपर्व, विराटपर्व, उद्योगपर्व, भीष्मपर्व, द्रोणपर्व, कर्णपर्व, शल्यपर्व, सौप्तिकपर्व, स्त्रीपर्व, शान्तिपर्व, अनुशासनापर्व, अश्वमेधपर्व, आश्रमवासिकापर्व, मौसलपर्व, महाप्रस्थानिकापर्व and स्वर्गारोहणपर्व। Besides these books a Khilaparva called Harivamsa is also added to the text. Harivamsa describes the story of Srikrishna. Each Parva has been divided into Upaparvas. These Upaparvas are also divided into Adhyayas. Vyasa (Krishna Dvaipayana) is regarded as the author of MB.

The quarrel between Kauravas and Pandavas is the main theme of the *MB*. It narrates the series of events, which begins with the story of Santanu, the old king of Hastinapura and culminates in the great war. This is the main body of the text. However, in this main body, the story which begins with the birth of Yudhishtira is more important. Several other sub-stories are more or less related to the main body of the story. नळोपाख्यानम्, रामायणोपाख्यानम्, वसिष्ठोपाख्यानम्, सुन्दोपसुन्दोपाख्यानम्, सावित्र्युपाख्यानम्, ऋष्यशृङ्गोपाख्यानम्, etc. are the well known upakhyanas of the MB. The diversity of these sub-stories increases the quaintness of the work.

The text of MB now available begins with the entering of the Suta to the Naimisharanya⁵. He had heard the story of MB from Vaisampayana at the Sarpayajna (serpent – sacrifice) of the king Janamejaya. Suta arrives the Naimisharanya after visiting many holy places. There, the sage Saunaka and others were in a sacrificial initiation. On the request of Saunaka and others Suta narrates the story of MB that he had already heard from Vaisampayana during the serpent sacrifice. The MB that we get now is the narration made by Suta to Saunaka and others.

Sutas were well-versed in Sastras and Puranas. Their hereditary occupation was story telling, Sutas were the sons of Kshatriyas in Brahmana women, so they were called Pratilomajas6.

Even though the Sutas are the authorial narrators in MB, another style of narration also occur in the text. i.e. the narration of events by the characters themselves. All the sub-stories are narrated in this way. We can take the सुन्दोपसुन्दोपाख्यानम्⁷ as an example. With the intention that the brotherly love of Pandavas should not break due to their quarrel about Draupadi, Narada narrates this story to Yudhishtira. Sunda and Upasunda were born as the sons of Nikumbha, in the family of Hiranyakasipu. They performed great penance and got the blessing from Brahman that they could not be killed by anybody but death is sure if they kill each other. Arrogant by this blessing they started for a triumphant march and conquered the whole world. They destroyed the sacrifices and rituals in earth. The Gods and Brahmins appealed Brahman for rescue from Sunda and Upasunda. Upon the orders of Brahman, Viswakarma created Tilottama, the most beautiful woman in the three worlds. She was employed by Brahman to create conflict between the brothers. Both of them were attracted in Tilottama and quarrelled each other for her. At last they killed each other in fighting. Likewise if the sons of Pandu begin to fight one another to get Draupadi they would also perish. This Upakhyana points out to the need of harmony among the brothers and legitimizes the taking of Draupadi as the common wife of Pandavas.

Ramopakhyana is one of the important Upakhyanas in MB⁸. This deals with the story of Ramayana. During the period of Vanavasa of Pandavas in Kamyakavana, once Sage Markandeya comes there. Yudhishtira asks the sage whether there is any person in the world, who is so unfortunate like him. In this occasion, to console him, Markandeya narrates the story of Rama.

Likewise we can come across so many sub stories that teach the moral and spiritual values. The story of Savitri teaches the glorious of chastity, and the story of Upamanyu teaches the greatness of the respect for teachers, the story of Yayati teaches the impermanence of the worldly pleasures.

The sub stories, most of them collected from the folk traditions and independent in their own nature, are placed in MB along with the main events of the story. Each sub story which is self sufficient in itself is joined to the main narrative in a proper context. This is a technique of conjoining. At the same time MB behaves as an open text, always ready to incorporate new elements from other sources and texts and gives endless freedom to the

narrator to enrich the narration. It goes without saying that even by the deletion of some of the sub stories the main plot of MB will not be affected. This fact underlines the free and flowing relationship of the sub stories to the main narrative. The Bharata became the MB due to this stretchable quality of narration.

MB like the Puranas serves as a great treasure of a number of ancient Sastras and Darśanas. Bhagavadgita, Viduravakya, Sanatsujatiya etc. are the invaluable philosophical treatises in the MB⁹. Traditional Sastras like Astronomy, Geography and the doctrines of Sankhya philosophy etc. have also been discussed repeatedly¹⁰. The greatness of MB exists not only in its length or in the plentifulness of the substories but in its respectable status as a source of ancient wisdom. It is not an overstatement that MB is an exhaustive encyclopaedia of different branches of knowledge.

यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्कचित्।। (Mahabharata Adiparva)

This verse itself in MB justifies this. In a strict sense the lengthy and tedious philosophical discourses and the encyclopaedic treatment of the themes are not suited to the progress of the narration since these may be harmful to the unity and proportion of a work of art. It is a matter of great surprise that in works of Itihasa-purana tradition the narration forges through all such impediments and carries such matters of non-narration along with it. Like the energetic and perpetual current of a great river carrying the impeding rocks and woods along with it.

Narrative Situations in Mahabharata

If we analyse the narrative structure of MB we can identify a number of narrative situations as conceived by the theory of modern Narratology. The narrative situations vary according to the position of the narrators. Thus according to F.K.Stanzel the narrative situations are divided into three main heads namely - First person narrative situation, Authorial narrative situation and Figural narrative situation¹¹. In the first person narrative situation the narrator belongs to totally to the fictional realm of the characters of the novel just as other characters are there. The world of characters is completely identical to the world of the narrator. In the authorial narrative situation the narrator is outside the world of characters. The narrators world exists on a different level of being from that of the characters. In the figural narrative situation, the narrator is replaced by a reflector, a character in the novel, who thinks, feels and perceives, but does not speak to the reader like a narrator. The reader looks at the other characters of the narrative through the eyes of this

reflector character. Since nobody narrates in this case. The presentation seems to be direct¹². In these the first person narrative situations and figural narrative situations are rarely seen in MB. While the authorial narrative situations are prominent.

There are three main narrators in the MB who could be named as the great narrators. They are Vyasa, Vyasampayana and Suta. In addition to this many minor narrators, Bhishma, Sanjaya, Narada, Brihadswa, Markandeya and so on are who take part in the narration. All of them are outside the world of narrative events they deal with. It have been noted that in MB the first person and figural narrative situations are rare and the authorial narrative situations are in plenty. This may be result of the popular story hearing and story telling tradition of ancient Indians. In a great assembly of people one hears a new story and afterwards he becomes the narrator and transmitter of that particular story in another great assembly. In ancient India stories were communicated orally in this manner. Naturally this made the narrators outsiders of the narrated events and they acted the role of reporters and informers.

Narrators in MB

One can see uniformity in the narrative structure of MB. That is no story is narrated without the media of the grand narrators i.e. Vyasa, Vaisampayana and Suta. Stories narrated by others are reported through the media of these three grand narrators. Bhishma, Sanjaya, Narada, Markandeya and Brihadswa etc. are these secondary types of narrators.

Moreover, though rarely the characters of the story also become narrators. For example we can see in Udyogaparva, Kunti as a narrator. Krishna meets Kunti after his peace mission in Vidura's house. At that time Kunti gives a message to her sons through Krishna. To evoke the braveness of the sons she narrates the story of a heroic lady, Vidula.

Vidula was a very brave woman. Once her son Sanjaya, having defeated by Sindhuraja, returned home. But Vidula did not accept him as her son. She told him that a son killed in the battlefield was more preferable than he who flees after defeat. Thus she stimulated her son's patriotism and he started fighting again. Hearing this story Krishna became happy and when he returned to the Pandavas he narrated the same to them¹³.

But these types of narrative techniques in which the character tells the story, are used mostly in the literary works which came after the age of MB. In Kadambari, Dasakumaracharita etc. we can see this type of narration. In MB if we remove the narrators like Suta, Vaisampayana etc. the sense of the main

body would not be lost. But in Kadambari, Dasakumaracharita etc. the narrators are complicatedly linked to the main body of the story. Authors used this technique as first person narrative situation to increase the intensity of the emotion.

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Narratees

Narratees are also different according to the narrators. The first narratees who appear in the text are the saints in the Naimisaranya; on the request of Saunaka and others Suta narrates the story¹⁴. This is the beginning of the MB. But if we enter the inner layers of the story the narrators and narratees change again and again. At first Suta heard the story from Vaismpayana when he narrated the story to Janamejaya and others in the Sarpayajna. If we enter further into the story it could be understood that it was from Vyasa that Vaisampayana had heard the story. Such contexts i.e. Narrators functions as narratee are commonly seen in MB.

In addition to these narratees the characters like Yudhishtira, Arjuna, Dhritarashtra etc. are also take the role of the narratees in many contexts.

The Concept of Implied Reader

If we accept Vyasa as the authorial narrator, in one sense we can say that Vyasa intended all types of readers. He describes all types of stories such as the stories of the kings, heroes, common folk, saints etc. without any partiality or personal interest. He notices the defects of Yudhishtira and qualities of Duryodhana also. The stories of Vibhandaka, Parasurama and his own are narrated by him. Thus Vyasa must have intended all kinds of readers by giving philosophy for a philosopher, devotion for a devotee, detachment for a detached person and appreciation for an appreciator. The verse यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित्॥ (Mahabharata Adiparva) also reveals the intention of Vyasa.

Perspectives in MB

How the reader perceives the fictional reality is considered in perspective. This depends essentially on the point of view. The narration is oriented according to the point of view. The point of view can be located either inside or outside of the story. If it is inside it may be either in the protagonist or in the centre of action. If it is outside it may be in a narrator who does not belong to the world of characters. The perspectives of the narratives in MB are located outside the story. Because none of the narrators such as Suta Vaismpayana,

Sanjaya, Brihadaswa Narada, Markandeya etc. belong to the world of characters of the story which they narrate.

The case of Sanjaya is a special one. He is in fact a character in the MB, a follower of king Dhritarashtra and Duryodhana. In order to tell Dhritarashtra the truthful accounts of what happened in the battlefield of the Kurukshetra, he is temporally endowed with a gift of the divine perception (दिव्यदृष्टिः) Non identity detachment, close observation and faithful reporting are the distinct features of this perspective.

Conclusion

Narratology is a scientific approach of literary criticism developed by the western scholars in the second half of the 20th century as a by product of structuralism. According to narratologists, the narratological approach make possible new readings of the text.

When we examine the Sanskrit literature from the beginning to the end, we can see that the authors of these texts uses narratives to convey an idea. From Vedic period itself the seers used various techniques of narration. At the time of Itihasa, an effort was done to utilize the possibilities of narrative techniques of the myths and legends in its maximum. All these narrative techniques will get a new form and level when we analyse the Indian narratives on the basis of structural theories of Narratology. The first person narrative in Ramayana is helpful to nourish the main sentiment i.e Karuna. On the contrary in MB the first person narrative situations are rare. The realm of existence of the narrators is outside of the events that they narrate. Thus the author of MB might have used this external perspective in order to nourish the main sentiment,

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¹ महत्वाद्भारवत्वाच्च महाभारतमुच्यते – MB, Anukramanikaparva in Adiparva, Verse 274

² AA Mac Donel, Histry of Sanskrit Literature. Motilal Banarsidas, New Delhi, 1985, P 5

³ For details Vide K.Kunjuniraja and M.S.Menon, Eds. संस्कृतसाहित्यचरित्रम्, Kerala Sahitya Academy, Trichur,1991, P.28

⁴ Ibid.

⁵ Vide MB, Anukramanikaparva in Adiparva.

⁶ क्षत्रियाद्विप्रकन्यायां सूतो भवति जातितः। Vide Manusmrithi, Com. Prof. N.Gopinathan Nair, Vidyarambham Publishers, Alappuzha, 1998, X-V-11

⁷ MB, विदुरागमराज्यलाभपर्वः in Adiparva, Chapters, 209-2012

⁸ Ibid, Ramopakhuana in Vanaparva.

⁹ Vide Introduction by Vadakkankur Rajarajavarma in Srimahabharata, Trans. Kunjukuttan Tampuran, Sahitya Pravarthaka Co-operative Society Ltd. Kottayam, 1981, P 57.

¹⁰ Ibid

¹¹ Stanzel F K, A Theory of Narrative, Trans. Charlotte Goedsche, Press Syndicate of the University of Cambridge, 1984, 4

¹² Ibid.

¹³ MB, Udyogaparva, Chapters, 134-137.

¹⁴ Vide MB, Anukramanikaparva in Adiparva.

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പഞ്ചതന്ത്രം കഥകളിലെ അന്യാപദേശങ്ങൾ

ഡോ. സരിത മഹേശ്വരൻ¹

ആമുഖം

ലോകത്തെല്ലാവർക്കും അറിയാവുന്ന കഥകളാണ് പഞ്ചതന്ത്രത്തിലുള്ളത്. നീതിക്കുവേണ്ടി ധർമ്മത്തിനുവേണ്ടി എല്ലാം ഈ കഥകൾ നിലനിൽക്കുന്നു. ഭാരതത്തിന്റെ പാരമ്പര്യമാണവ. പലപ്പോഴും അവ വിവർത്തനങ്ങളും വിവർത്തനങ്ങളുടെ വിവർത്തനങ്ങളും ആയി ലോകമെമ്പാടും സഞ്ചരിച്ചിട്ടുണ്ടാകാം. പേർഷ്യ അറേബ്യ സിറിയ എന്നിവിടങ്ങളിലെല്ലാം ഇതിന്റെ സ്വാധീനങ്ങൾ കാണുന്നു. ഏതാണ്ടു രണ്ടായിരം കൊല്ലങ്ങളായി പഞ്ചതന്ത്രം കഥകൾ ആസ്വാദകരെ രസിപ്പിച്ചും ചിന്തിപ്പിച്ചും ഇവിടെ നിലനിയക്കുന്നു. പാശ്ചാത്യരുടെ ഈസോപ്പുകഥകളും ഇതുപോലെയാണ്. ആരാണ് ഈ ഈസോപ്പെന്നോ എവിടെനിന്നാണ് ഈ കഥകൾ പുറപ്പെട്ടതെന്നോ അറിയാത്ത ചില അജ്ഞാത കർതൃകളായ ഗുണപാഠകഥകൾ. ഈസോപ്പെന്ന ഒരാൾ ഗ്രീക്ക് രാജ്യത്തുണ്ടായിരുന്ന ഒരു അടിമയാണെന്നും വിശ്വസിക്കപ്പെടുന്നു. പക്ഷെ അദ്ദേഹത്തിനു അക്ഷരാഭ്യാസം ഉണ്ടായിരുന്നതു മൂലം കഥകളെഴുതാൻ അനുവാദമുണ്ടായിരുന്നത്രേ. ദാർശനികന്മാരായ ഹെറഡോടസ്, അരിസ്റ്റോട്ടിൽ എന്നിവർ ഈസോപ്പ് ജീവിച്ചിരുന്നതായി അംഗീകരിക്കുന്നില്ല.

പഞ്ചതന്ത്രകഥകളുടെ ഇംഗ്ലീഷ് വിവർത്തനം നിർവഹിച്ച ഡോ. ഹെർടൽ പറയുന്നത് ഏതാണ്ട് 200 ബി സി യോടെ കാശ്മീരിലാകാം ഈ ഗ്രന്ഥം നിർമ്മിക്കപ്പെട്ടതെന്നാണ്. എന്നാലും ഇവയെല്ലാം ഒറ്റക്കവിയുടെ കൃതികളാണെന്നും പറയാനും വയ്യ. അതിന്റെ ആഖ്യാനത്തിലുള്ള ഭേദം അവസാനഭാഗങ്ങളിൽ കാണാം. ഭാരതത്തിലെ മിക്കവാറും എല്ലാഭാഷകളിലേക്കും പഞ്ചതന്ത്രത്തിനു ഭാഷാന്തരീകരണം നടന്നിട്ടുണ്ട്. അതതു ദേശങ്ങളിൽ അതതു പാഠഭേദങ്ങളോടെ കാല ദേശ ഭേദങ്ങളോടെ അവ ഇന്നും നിലനിൽക്കുന്നു. അതുകൊണ്ടുകൂടിയാകാം കഥകൾ പല കവികളെഴുതിയതാണെന്നു പറയപ്പെടുന്നതും. പഞ്ചതന്ത്രത്തിനു ഭാരതത്തിലുടനീളം 25 ഓളം പാഠങ്ങൾ കാണപ്പെടുന്നുണ്ട്. ബ്രാഹ്മണമതത്തിന്റെ പുനസ്ഥാപനത്തോടെയാണ് പഞ്ചതന്ത്രം എഴുതപ്പെട്ടതെന്നു എ ബി കീത്ത് വിശദീകരിക്കുന്നുണ്ട്. രാജാക്കന്മാരുടെ മുഖ്യ

¹ അസ്സോ.പ്രൊഫ., സാഹിത്യവിഭാഗം, ഗവ. സംസ്കൃത കോളജ്, തൃപ്പൂണിത്തുറ

ഉപദേശിക്കുകയായിരുന്നു ബ്രാഹ്മണർ. യാഗങ്ങൾ നടത്തുന്നതിനും ഏ ഡി 520 ഓടെ രാജാക്കന്മാർ അവരുടെ രാജശാസനങ്ങൾ സംസ്കൃതത്തിലാക്കിയെന്നും കരുതപ്പെടുന്നു.¹

പഞ്ചതന്ത്രം നീതിശാസ്ത്രത്തിന്റെ ഗ്രന്ഥമാണെന്നു പറയപ്പെടുന്നു. നീതിയെന്നാൽ ഇവിടെ the wise conduct of life എന്നർത്ഥം. ഇതിൽ പണത്തിനോ ജീവിതസൗകര്യങ്ങൾക്കോ പദവിക്കോ പ്രത്യേകസ്ഥാനമില്ല. സമയം പ്രത്യുത്പന്നമതിതാം ബുദ്ധിശക്തി സാമർത്ഥ്യം എന്നിവകാണ് എപ്പോഴും പ്രാധാന്യം. പലരും സമർത്ഥന്മാരാകുന്നതോടെ ജീവിതംതന്നെ മാറിപ്പോകുന്നത് പലകഥകളിലും കാണാം.

പഞ്ചതന്ത്രകഥകളുടെ തുടക്കം

പഞ്ചതന്ത്രം കഥകൾ ആരംഭിക്കുന്നതിങ്ങനെയാണ്. തെക്കൻദിക്കിൽ മഹിളാരോപ്യമെന്ന രാജ്യമുണ്ടായിരുന്നു. അവിടെ അമരശക്തി എന്നു പേരുള്ള ഒരു രാജാവുണ്ടായിരുന്നു. അദ്ദേഹത്തിനു മൂന്നു പുത്രന്മാർ ജനിച്ചു. പക്ഷേ അവർ മന്ദബുദ്ധികളായിരുന്നുവത്രേ. **तस्य पुत्राः परमदुर्मधसो बहुशक्तिरुग्रशक्तिरनन्तशक्तिर्नामानो बभूवुः।²** അവർക്കാകട്ടെ പഠനത്തിൽ യാതൊരു താല്പര്യവുമില്ലായിരുന്നു. ശാസ്ത്രവിമുഖന്മാരുമായിരുന്നു. ഇതു തിരിച്ചറിഞ്ഞ രാജാവ് മന്ത്രിമാരുടെ യോഗം വിളിച്ച് ഒരു പരിഹാരമാരാഞ്ഞു. മൂലപുത്രന്മാരുണ്ടാകുന്നതിലും ഭേദം പുത്രമരണമോ ഭാര്യയുടെ വന്ധ്യതയോ ആണെന്നായിരുന്നു രാജാവിന്റെ ധാരണ. ബുദ്ധിമാന്മാരായ രാജാക്കന്മാരുടെ മക്കൾ ദുർബുദ്ധികളായാൽ അത് രാജപരമ്പരക്കു തന്നെ മോശംവരുത്തുമെന്ന് രാജാവു ചിന്തിക്കുന്നു.

वरमिह वा सुतमरणं वा मूर्खत्वं कुलप्रसूतस्य येन विबुधजनमध्ये जारज इव लज्जते मनुजः।।³

മന്ത്രിമാരിൽ മിടുക്കൻ സുമതി രാജാവിനെ ഇങ്ങനെ ഉപദേശിച്ചു. കഥകളിലൂടെ കാര്യങ്ങൾ പഠിപ്പിക്കാൻ മിടുക്കനായ വിഷ്ണുശർമാവെന്നു പേരുള്ള ഒരു ബ്രാഹ്മണനുണ്ടെന്ന് അദ്ദേഹം പറഞ്ഞു. **विष्णुशर्मा नाम सर्वशास्त्रपारंगतः शास्त्रसंसदि लब्धकीर्तिःतस्मै समर्पयतु एतान् । नूनं द्राक् प्रबुद्धान् करिष्यति इति ।⁴** വൈകാതെ രാജാവ് ആ ഗുരുവിനെ വരുത്തി. വിഷ്ണുശർമാവ് രാജാവിന്റെ പുത്രന്മാരെ മിത്രഭേദ മിത്രപ്രാപ്തി തുടങ്ങിയ തന്ത്രങ്ങളിലൂടെ നയകോവിദന്മാരും രാജനീതിശാസ്ത്രനിപുണന്മാരും ആക്കിയെന്നാണ് കഥ.

പഞ്ചതന്ത്രങ്ങൾ

മിത്രഭേദം മിത്രപ്രാപ്തി കാകോലുകീയം ലബ്ധപ്രണാശം അപരീക്ഷിതകാരകം എന്നിവയാണ് പഞ്ചതന്ത്രങ്ങൾ. മിത്രങ്ങളെ തമ്മിൽ ഭിന്നിപ്പിച്ചു തൻകാര്യം നേടലാണ് മിത്രഭേദമെന്ന കഥയിൽ കവി വർണിക്കുന്നത്. മിത്രപ്രാപ്തി യഥാർഥമിത്രത്തെ വിവേചിച്ചു മനസ്സിലാക്കി കണ്ടുപിടിക്കലാണ്. തെറ്റായ മിത്രങ്ങളെ സ്വീകരിച്ചാലുണ്ടാകുന്ന ഭവിഷ്യത്തുകളാണ് മിത്രപ്രാപ്തിയിൽ വർണിക്കുന്നത്. കാകോലുകീയം ശത്രുവിമർദ്ദനത്തിനുള്ള വഴി കണ്ടുപിടിക്കലാണ്. കഠിനശത്രുക്കളായ കാക്കകളും മൃഗങ്ങളും പ്രധാനകഥാപാത്രങ്ങളാകുന്നു ഈ കഥയിൽ. അതുകൊണ്ടാണ് ഈ തന്ത്രത്തിനു കാകോലുകീയമെന്ന പേരുവന്നത്. ലബ്ധപ്രണാശം രാജാക്കന്മാർ ശ്രദ്ധിക്കേണ്ട മറ്റൊരു വിഷയമാണ്. മത്സരമുള്ള ഇക്കാലത്തു എന്തെങ്കിലും നേടിയെടുക്കുകയെന്നത് വളരെ വിഷമം പിടിച്ച പണിയാണ്. നേടിയെടുത്തതിനെ വിട്ടുകളയുകയെന്നത് പരമവിപ്ലിത്തമാണ്. ലബ്ധമായതിനെ നശിപ്പിച്ചതുകൊണ്ടു വന്ന ദുരിതങ്ങളെക്കുറിച്ച് ലബ്ധപ്രണാശത്തിൽ വിവരിക്കുന്നു. അപരീക്ഷിതകാരകം പരീക്ഷിക്കാതെ ചെയ്യുന്ന പ്രവർത്തികൾക്കു കിട്ടുന്ന തിക്തഫലങ്ങളുടെ ചിത്രീകരണമാണ്.

ഈ വിഷയങ്ങൾ പശുപക്ഷികഥകളിലൂടെ വർണിക്കലാണ് പഞ്ചതന്ത്രത്തിൽ ചെയ്യുന്നത്. കഥകളിലെ നായകന്മാർ പക്ഷികളും മൃഗങ്ങളും ജലജീവികളും സാധാരണ മനുഷ്യരും രാജാക്കന്മാരും ഒക്കെയാണ്. പഞ്ചതന്ത്രങ്ങൾ രാജഭരണത്തിനു വളരെ ആവശ്യമാണ്. രാജാക്കന്മാർക്കു സദ്ഭരണം കാഴ്ചവെക്കണമെങ്കിൽ ചുറ്റുപാടുകളെക്കുറിച്ചും ജനങ്ങളെക്കുറിച്ചുമെല്ലാം അറിഞ്ഞേ തീരൂ. ഈ തന്ത്രങ്ങൾ നമ്മുടെ കാഴ്ചപ്പാടുകളെ മാറ്റിമറിക്കുമെന്നതിൽ സംശയമില്ല.

മിത്രഭേദം.

മഹിളാരോപ്യമെന്ന നഗരത്തിൽ വർദ്ധമാനകനെന്നു പേരുള്ള ഒരു വ്യാപാരി ഉണ്ടായിരുന്നു. അയാൾക്കു കച്ചവടത്തിൽനിന്നും കണക്കറ്റു സ്വത്തുണ്ടായി. സ്വത്തു് വേണ്ടവിധം സംരക്ഷിക്കുന്നതിന് അയാൾ മറ്റുരാജാക്കന്മാർക്കു മാറിത്താമസിക്കാൻ തീരുമാനിച്ചു. കാളവണ്ടിയിലായിരുന്നു യാത്ര. നന്ദകനെന്നും സഞ്ജീവകനെന്നും പേരുള്ള രണ്ടു കാളകളാണ് വണ്ടി വലിച്ചിരുന്നത്. യാത്രാമദ്ധ്യേ സഞ്ജീവകൻ യമുനാനദിയുടെ തീരത്തുള്ള ചെളിയിൽ താഴ്ന്നു. പലരും ശ്രമിച്ചിട്ടും കാളയെ ചെളിയിൽനിന്നും കയറ്റാൻ സാധിച്ചില്ല. അവസാനം എല്ലാവരും അതിനെ ഉപേക്ഷിച്ചു മറ്റുരാജാക്കന്മാർക്കു പോയി.

മഞ്ഞുകാലം കഴിഞ്ഞതോടെ ചെളിയുണങ്ങി.കാള ചെളിയിൽ നിന്നും പുറത്തുവന്നു.കുറെക്കാലമായി ക്ഷീണിച്ചുകിടന്ന കാള വിശപ്പു സഹിക്കാതെ അവിടെയുള്ള നല്ല പച്ചപ്പുല്ലു തിന്നു. കാട്ടിൽ ജീവിച്ച കാള പതിയെ തടിച്ചുകൊഴുത്തു പരമശിവൻറെ നന്ദിയെപ്പോലെയായി . പിന്നീടൊരിക്കൽ യമുനാതീരത്തെ കാടുപ്രദേശത്തേക്കു പിംഗളകൻ എന്നു പേരുള്ള ഒരു സിംഹം വന്നു. ആ സിംഹം കാളയുടെ ഒച്ച കേട്ടു പേടിച്ചു. യമുനാതീരത്ത് ഒറ്റപ്പെട്ട കാളയുടെ കഥ തത്കാലത്തേക്കുനിർത്തി സിംഹത്തിൻറെ മന്ത്രിമാരായ ദമനകനും കരടകനും ചേർന്നു നടത്തിയ സംഭാഷണത്തിൽ വരുന്ന കഥകളാണ് പിന്നീടു പറയുന്നത്.കീലോത്പാടീ വാനരഃ എന്ന കഥ.ഈ കഥ വളരെ പ്രസിദ്ധമാണ്. ആശാരിമാർ വച്ചുപോയ മരച്ചീളു വലിച്ചടുത്ത് മരത്തിൻറെ രണ്ടു പാളികൾക്കിടയിൽ അകപ്പെട്ടു പോയ കുരങ്ങൻറെ കഥയാണിത് ഓരോ കഥയിലെയും ചോദ്യങ്ങളും ഉത്തരങ്ങളും പറയുന്നത് പരമ്പരയായാണ്. കാളയുടെ ശബ്ദം കേട്ടു ഭയന്ന സിംഹത്തെ, ശബ്ദം കേട്ടു മാത്രം ആരേയും പേടിക്കരുതെന്ന് പിന്നീടുവരുന്ന കഥയിലാണ് ഉപദേശിക്കുന്നത്.ഒരു കാട്ടിലെ .ഒരു കുരങ്ങൻ ആരോ ഉപേക്ഷിച്ചു പോയ ചെണ്ടയിൽ മരക്കൊമ്പു തട്ടി വന്ന ശബ്ദം കേട്ടു ആദ്യം പേടിച്ചു. അതെന്തോ ഭൂതപ്രേതാദികളെന്നു ചിന്തിച്ച അവൻ ആ പ്രദേശത്തുപോലും ചെന്നില്ല. ഒടുവിൽ അതെന്താണെന്നറിയാൻ അവനു ജിജ്ഞാസയായി. അടുത്തു ചെന്നപ്പോളാണ് അത് ജീവനില്ലാത്ത ഒരു ചെണ്ടയാണെന്നു മനസ്സിലായത്. ഇത് മുഖ്യകഥയിലേക്കുള്ള ഉപദേശമാണ്.ശബ്ദം മാത്രം കേട്ടു ഒന്നിനെയും പേടിക്കരുതെന്നുള്ള ഉപദേശം കവി നൽകുന്നു. മുഖ്യകഥയിലേക്കു സാവധാനമാണ് പ്രവേശിക്കുന്നത്. അവസാനം ദമനകനും കരടകനും കാളയെ കൈയ്യിലെടുത്തു. കാള പിംഗളകനെ സിംഹത്തിൻറെ അടുത്ത സുഹൃത്തായി.കാള എല്ലായ്പ്പോഴും സിംഹത്തിനോടെപ്പുമായി ജീവിതം. കഥകളും ഉപദേശങ്ങളുമായി അവൻ രാജാവിനെ സന്തോഷിപ്പിച്ചുകൊണ്ടുനടന്നു. രാജാവിനു കുറുക്കന്മാരെപ്പോലും വേണ്ടാതായി. കുറുക്കന്മാർ രാജാവിനേയും കാളയേയും തമ്മിൽതെറ്റിക്കാൻ കഥകൾ മെനഞ്ഞു.രാജദ്രോഹിയാണ് കാളയെന്നു രാജാവിനെ വിശ്വസിച്ചു അവസാനം സിംഹത്തെക്കൊണ്ടു കാളയെ കൊല്ലിച്ചു. നിരവധി കഥകൾ ഇതിനിടയിൽ സാന്നിദ്ധ്യംകൊണ്ടു വരുന്നുണ്ട്.അവസാനം സുഗാലന്മാരുടെ പദ്ധതിയിൽ കാള കൊല്ലപ്പെട്ടു.മിത്രങ്ങളെ തമ്മിലടിപ്പിച്ചു കാര്യം കാണുന്ന കഥ ഇങ്ങനെയാണ് വിഷ്ണുശർമ്മ കുട്ടികളെ പഠിപ്പിക്കുന്നത്. സുഹൃത്തുക്കളെ തിരിച്ചറിയാനുള്ള ശ്രദ്ധ എല്ലായ്പ്പോഴും വേണമെന്നാണ് കവി ഉദ്ദേശിക്കുന്നത്. ആരെയും കണ്ണടച്ചു വിശ്വസിക്കരുത്.

മിത്രലാഭം

സന്മിത്രങ്ങളെ ലഭിക്കലാണ് ഈ കഥയുടെ ഉള്ളടക്കം.

असाधना अपि प्रजाबुद्धिमन्तो बहुश्रुताः। साधयन्त्याशु कार्याणि
 काकाखुमृगकूर्मवत्⁵ || മഹിളാരോപ്യമെന്ന രാജ്യത്തെ കഥ തന്നെയാണ് വീണ്ടും ആരംഭിക്കുന്നത്. വടവൃക്ഷത്തിൽ താമസിക്കുന്ന ലുബ്ധപതകൻ എന്നു പേരുള്ള ഒരു കാക്ക ക്രൂരനായ ഒരു പക്ഷിപിടുത്തക്കാരനെക്കണ്ടു. ആ കാക്ക വടവൃക്ഷത്തിലായിരുന്നു താമസിച്ചിരുന്നത്. അവിടെ വേറേയും ധാരാളം പക്ഷികൾ താമസിച്ചിരുന്നു. കാക്ക വടവൃക്ഷത്തിലെ തന്റെ സുഹൃത്തുക്കളെ മുഴുവൻ വിളിച്ചുകൂട്ടി വരാൻ പോകുന്ന അപകടത്തെക്കുറിച്ച് പറഞ്ഞുകൊടുത്തു. പക്ഷേ കാക്ക പറഞ്ഞതു കേൾക്കാതെ ദൂരയാത്രക്കായി പറന്നുപോവുകയായിരുന്ന ചിത്രഗ്രീവനെന്നു പേരുള്ള പ്രാവും കൂട്ടുകാരും ലുബ്ധകൻ വീശിയ വലക്കുള്ളിലകപ്പെട്ടു. പക്ഷേ ചിത്രഗ്രീവൻ സുഹൃത്തുക്കളോടു ഇങ്ങനെ പറഞ്ഞു. വലയിലാണെങ്കിലും ആരും പേടിക്കരുത്. എല്ലാവരും ശക്തിയോടെ ഒരുമിച്ച് പറന്നാൽ വലയോടൊപ്പം പൊങ്ങിപ്പറക്കാം. മുകളിലെത്തിയാൽ വല താഴേക്കു വീഴുകയും ചെയ്യും. നമുക്കു രക്ഷപ്പെടുകയും ചെയ്യാമെന്ന്. പ്രാവുകൾ ഒരുമയോടെ പ്രവർത്തിച്ചു. എല്ലാവരും ഉയർന്ന ഉടനെ വല താഴേക്കുവീഴുകയും ചെയ്തു. അങ്ങനെ പ്രാവുകൾ രക്ഷപ്പെട്ടു. ലുബ്ധകൻ ഹതാശനാവുകയും ചെയ്തു. അപകടം പിണഞ്ഞാലും ഒത്തൊരുമയോടെ നിന്നാൽ അപകടത്തെ ഒരു പരിധിവരെ തടയാനാകുമെന്നു ഈ പക്ഷികൾ നമ്മെ പഠിപ്പിച്ചു. മിത്രങ്ങളുടെ സഹകരണമാണ് അതിനു സഹായിച്ചത്. ഇതുതന്നെയാണ് ഈ കഥയിലെ ഗുണപാഠം. പ്രാവിനു കിട്ടിയതുപോലെ ഒത്തൊരുമയുള്ള സഹകരണമുള്ള മിത്രങ്ങളെ ലഭിച്ചാൽ രാജ്യകാര്യങ്ങൾ രാജാക്കന്മാർക്കു സുഗമമായി നടത്താൻ സാധിക്കും.

കാകോലുകീയം.

ബദ്ധശത്രുക്കൾ തമ്മിൽ സദാ കലഹം നടന്നുകൊണ്ടേയിരിക്കുമെന്നതിനു ഉദാഹരണമാണ് കാകോലുകീയമെന്ന കഥ. വാളുകൊണ്ടു വെട്ടിയാലും കത്തികൊണ്ടു മുറിച്ചാലും മരം പിന്നെയും തളിർക്കും പക്ഷേ വാഗ്ധ്രുവം കൊണ്ടുണ്ടാകുന്ന മനുഷ്യമനസ്സിലെ മുറിവു ഉണങ്ങില്ല. ആ ഗുണപാഠം നൽകുന്ന കഥയാണ് കാകോലുകീയം. ഗരുഡനാണ് പക്ഷികളുടെ രാജാവ്. പക്ഷേ തിരക്കുകൾ കൊണ്ടു ഗരുഡനു എല്ലാ പക്ഷികളെയും ശ്രദ്ധിക്കാൻ സാധിച്ചില്ല. അതുകൊണ്ട് പക്ഷികളെല്ലാം ചേർന്നു മുങ്ങിയെ രാജാവായി. എന്നാൽ കാക്കകൾക്കതു സഹിച്ചില്ല. പകൽ സമയത്ത് അന്ധനായ മുങ്ങിയെ രാജാവായിയിൽ അവർ തമ്മിൽ വീണ്ടും അടിപിടിയുണ്ടായി. കാക്കകൾ ദൂരേ

ഒരു മരപ്പൊത്തിലേക്കും മൃണകൾ ഒരു പാറക്കെട്ടിലെ ഗുഹയിലേക്കും താമസം മാറ്റി. മൃണകളെ എന്നേക്കുമായി നശിപ്പിക്കാനുദ്ദേശിച്ചു കാക്കകൾ ചിരിഞ്ചീവിയെന്നൊരു കാക്കയെ മൃണകളുടെ അടുത്തേക്കു പറഞ്ഞുവിട്ടു.ദിവാന്ധന്മാരായ മൃണകളെ പറ്റിച്ച ചിരഞ്ചീവിക്കാക്ക മൃണകളുടെ ഗുഹയിൽ വിറകു ശേഖരിച്ചുവെച്ചു.അവസാനം മൃണകളെ തീകൊളുത്തി നശിപ്പിച്ചു.

ആശ്രയമാവശ്യപ്പെട്ടുവന്ന ചിരഞ്ചീവി വളരെ ക്ഷീണിതനും മുറിവേറ്റവനുമായിരുന്നു. മൃണകൾ അവനെ ആദ്യം വിശ്വസിച്ചില്ല. അവൻറെ പ്രവൃത്തികൾ കറേക്കാലം നിരീക്ഷിച്ചതിനു ശേഷമാണ് കൂടെ താമസിപ്പിച്ചത്. പക്ഷേ ശത്രു എന്നും ശത്രു തന്നെ. അത് രാജാക്കന്മാർ ഓർക്കണം. ഒരിക്കൽ അകന്നുപോയ ശത്രുക്കളെ പിന്നീടു വിശ്വസിക്കരുത്.അവർ കൂടെക്കൂട്ടുന്നത് ചതിക്കാനായിരിക്കുമെന്ന പാഠം ഇതിൽനിന്നും മനസ്സിലാക്കണം.

ലബ്ധപ്രണാശം

കിട്ടിയ ഭാഗ്യങ്ങളെ രാജാവു തഴഞ്ഞാൽ രാജ്യം നശിക്കുമെന്ന കാണിക്കുന്ന തന്ത്രമാണ് ലബ്ധപ്രണാശം. വളരെ പ്രസിദ്ധമായ കുരങ്ങൻറെയും മുതലയുടെയും കഥ ലബ്ധപ്രണാശത്തിലാണ് വരുന്നത്. അത്തിപ്പുഴ കഴിച്ചുകൊണ്ടു കുരങ്ങൻറെ കരളു വളരെ മധുരമുള്ളതാണെന്നു കരുതി സുഹൃത്തു മുതല. ഒരിക്കൽ മുതലയുടെ ഭാര്യക്കു കുരങ്ങൻറെ മധുരമുള്ള കരൾ കഴിക്കാനാശ തോന്നി. അങ്ങനെ പറഞ്ഞു വിശ്വസിച്ചിച്ച് മുതല കുരങ്ങനെയും കൊണ്ടു് തൻറെ വീട്ടിലേക്കു നീന്തി. വഴിയിൽ വെച്ചു ഭാര്യയുടെ മോഹം കുരങ്ങനോടു പറയുകയും ചെയ്തു. പേടിച്ചു മുതലായനായ കുരങ്ങൻ വാക്ലാമർത്ഥ്യം കൊണ്ടു രക്ഷപ്പെട്ടു. കരൾ അത്തിമരത്തിൽ വെച്ചിരിക്കുകയാണെന്നു പറഞ്ഞു കുരങ്ങൻ തിരിച്ചു മുതലയെ കരയിലേക്കു നീന്തിച്ചു. രക്ഷപ്പെട്ട കുരങ്ങൻ അത്തിമരത്തിൻറെ മുകളിലെത്തുകയും ചെയ്തു. കുരങ്ങൻറെ ബുദ്ധിസാമർത്ഥ്യം അപ്പോഴാണ് മുതലക്കു മനസ്സിലായത്. കുരങ്ങൻ മുതലയെ കണക്കിനു കളിയാക്കിവിട്ടു. കിട്ടിയത് കളഞ്ഞ മുതല നാണംകെട്ടു വാനരൻറെ ചീത്തയും കേട്ടു വീട്ടിലേക്കു പോയി. അത്യഗാധ സൌഹൃദം നശിക്കുകയും ചെയ്തു. മറ്റൊന്നു പ്രസിദ്ധമായ സിംഹത്തിൻറെയും മുയലിൻറെയും കഥ. എല്ലാം ഒരേ ഗുണപാഠമണ് നമുക്കു തരുന്നത്. നിസ്സാരമാണെങ്കിലും പ്രയത്നിച്ചു കിട്ടിയതിനെ കളയാതെ സൂക്ഷിക്കണമെന്നു രാജാവിനോടു് ഉപദേശിക്കുകയാണ് ഇവിടെ ചെയ്യുന്നത്.

അപരീക്ഷിതകാരകം

അഞ്ചാമത്തെ തന്ത്രമാണ് അപരീക്ഷിതകാരകം. പ്രസിദ്ധമായ ബ്രാഹ്മണീ നക്ഷത്ര കഥ ഇതിലാണ് വരുന്നത്. ബ്രാഹ്മണബാലകനും കീരീക്കുട്ടിയും

ഒരുമിച്ചാണ് വളർന്നത്. ബ്രാഹ്മണിയാണ് അവരെ വളർത്തിയത്. ഒരിക്കൽ ആരുമില്ലാത്ത നേരത്ത് ബാലകനെ കടിക്കാൻ വന്ന സർപ്പത്തിനെ കീരീക്കട്ടി കൊന്നു. രക്തത്തിൽ കുളിച്ച കീരീയെക്കണ്ട അമ്മ പുത്രനെയാണ് കീരി ആക്രമിച്ചതെന്നു കരുതി അതിനെ കൊന്നു. പിന്നീടാണ് സർപവൃത്താന്തം അറിയുന്നത്. പരീക്ഷിക്കാതെ തിരിച്ചറിവില്ലാതെ ചെയ്യുന്ന പ്രവൃത്തികൾ ദുഃഖത്തിൽ ചെന്നു കലാശിക്കുമെന്നു ബ്രാഹ്മണീ നക്ഷത്ര കഥ പഠിപ്പിക്കുന്നു. മറ്റൊന്നു സ്വപ്നലോകത്തിൽപെട്ടു കയ്യിലുണ്ടായിരുന്ന ഭിക്ഷയെടുത്തു സൂക്ഷിച്ചു യവപ്പെടിവച്ചു പാത്രം ചവിട്ടിപ്പൊട്ടിച്ചു ബ്രാഹ്മണന്റെ കഥയാണ്. വെറുതെ കിടന്നാലോചിച്ച് മനോരാജ്യം കല്പിച്ചുകൂട്ടി വന്ന അപകടം അപരീക്ഷിതകാരകത്തിന്റെ ഉദാഹരണമാണ്.

ഉപസംഹാരം

പഞ്ചതന്ത്രം കഥകൾ ചങ്ങല-ചങ്ങലയായാണ് രചിച്ചിട്ടുള്ളത്. ഒരു കഥയുടെ അവസാനം തന്നെ അടുത്ത കഥയിലേക്കുള്ള ചുണ്ടുപലക തന്നിട്ടുണ്ടാകും. ഇത്തരം കഥകൾ ഒരു കാലഘട്ടത്തിന്റേതാണ്. ആകാംക്ഷ നിലനിർത്തിക്കൊണ്ട് തുടർച്ചയായി രാത്രികളിൽ കഥപറഞ്ഞുകൊടുത്തുകൊണ്ട് ഭർത്താവിനെ ഉറക്കാതെ സ്വയം മരണത്തിൽനിന്നും രക്ഷനേടിയ ഷഹറസാദിന്റെ അറബിക്കഥകളും ഇത്തരത്തിൽ തന്നെയാണ്.

ബൈബിൾ കഴിഞ്ഞാൽ ഏറ്റവും കൂടുതൽ പ്രചാരം നേടിയതും തർജ്ജമ ചെയ്യപ്പെട്ടതുമായ സാഹിത്യരചനകളാണ് പഞ്ചതന്ത്രം കഥകൾ. ഗ്രീക്ക്, സിറിയ, എബ്രായ, ലാറ്റിൻ, ജർമൻ, ഇറ്റാലിയൻ, ഫ്രഞ്ച് എന്നീ ഭാഷകളിലേക്കു എ.ഡി 570 മുതൽ തന്നെ ഇവ വിവർത്തനം ചെയ്യപ്പെട്ടിട്ടുണ്ട്. കുട്ടികളെയും മുതിർന്നവരെയും ഒരേപോലെ രസിപ്പിക്കുന്നവയാണ് പഞ്ചതന്ത്രകഥകൾ. വെറുംകഥകളേക്കാൾ സുഭാഷിതങ്ങളും സദുക്തികളും ഉപദേശങ്ങളും ഗുണപാഠങ്ങളും ഉൾക്കൊള്ളുന്ന പഞ്ചതന്ത്രകഥകൾ എന്നും രാജാക്കന്മാർക്കു മാത്രമല്ല സാധാരണ മനുഷ്യർക്കും ജീവിതത്തിലേക്കുള്ള വഴികാട്ടികളാണെന്നതിൽ സംശയമില്ല. പഞ്ചതന്ത്രം കൊണ്ടുള്ള ഗുണം പറയുന്നതിങ്ങനെയാണ്

अधीते य इदं नित्यं नीतिशास्त्रं शृणोति च ।
 न पराभवमाप्नोति शक्रादपि कदाचन ॥⁶

ആരാനോ ഈ നീതിശാസ്ത്രം പഠിക്കുന്നത് പാരായണം ചെയ്യുന്നത്, അയാളെ ആർക്കും ഇന്ദ്രനു പോലും തോൽപിക്കാൻ സാധ്യമല്ല എന്നർത്ഥം. ഈ തന്ത്രങ്ങൾ മനുഷ്യരെ ഉദ്ബുദ്ധരാക്കുമെന്നത് നിസ്തർക്കമാണ്.

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Kautilya's Tax system and its Relevance

Dr SHANIBA M M¹

The great aims of human endeavour (the purusarthas) have been classified in India as being four Dharma, Artha, Kama and Moksha, translated as moral behaviour, wealth, worldly pleasure and salvation. Of these, Moksha has always to be the highest ideal to which a human being can aspire. It is basically self realization through liberation. The liberation from earthly bondage by realizing the divine in the human, the spiritual in the physical and the Atman or soul in the mind, body complex. However, the pursuit of the three objectives –Dharma Artha, Kama can contribute to the attainment of Moksha.

Of the three objectives capable of being studied and practised, dharma has always occupied the premier place, It is law in its widest sense –spiritual, moral, ethical, and temporal. Every individual, whether the ruler or the ruled is governed by his or her own dharma. For our present purposes we need only observe that everything in Indian polity, the rights and duties of rulers, ministers, priests and people-is governed by the concepts of dharma.

Artha follows dharma. As used in Arthashastra generally and by Kautilya, the last and greatest master of the science. Artha has much wider significance than merely 'wealth'. As Kautilya says in the concluding section of his book. The source of the livelihood of men is wealth. He then draws that the wealth of a nation is both the territory of the state and its inhabitants who may follow a variety of occupations. The state or government has a crucial role to play in maintaining the material wellbeing of the nation and its people. Therefore, an important part of Arthashastra is 'the science of economics' including starting productive enterprises, taxation, revenue collection, budget and accounts.

The aim of pursuing successful economic policies, particularly through productive enterprises, is also to increase the revenues of the state and appropriate the surpluses for the state treasury. 'Kosa' treasury is an essential constituent of the state. The state has a responsibility for ensuring the observant

¹ Asst Professor, Sanskrit Nyaya, Govt. Sanskrit College Thiruvananthapuram

of laws ,concerning relations between husbands and wives ,inheritance ,the rights of women servants and slaves ,contracts and similar civil matters .There have to be laws to be avoid losses to the state treasury and to prevent embezzlement or misuse of power by servants of the state. Therefore an integral part of Arthasastra is dantanti the enforcement of laws by a voluminous and comprehensive set of fines and punishments.

Arthasastra was the first authoritative text on Public Finance, Public Administration and the Fiscal Laws in this country. Kautilya was not the originator of the science .He himself acknowledges that his work is based on similar treatises of the past. The text was considered lost by colonial era scholars, until a manuscript was discovered in 1905.A copy of the Arthasastra in Sanskrit, written on palm leaves, was presented by a Tamil Brahmin from Tanjore to the newly opened Mysore Oriental Library headed by Benjamin Lewis Ricehe text was identified by the librarian Rudrapatnam Shamasastri as the Arthasastra. During 1905-1909, Shamasastri published English translations of the text in instalments, in journals Indian Antiquary and Mysore Review(1).

Arthasastra are the product of a transmission that has involved at least three major overlapping divisions or layers, which together consist of 15 books, 150 chapters and 180 topics. The first 5 deals with public administration, the next 8 with relations with neighbouring states (ie, International relations) while the last two chapters are miscellaneous in nature.

The Arthasastra of Kautilya is the most important work on public administration in ancient India. The time of the composition of the Arthasastra appears to be more or less certain. Kautilya was the guide and advisor of Chandragupta Maurya, who ruled the country in the 4th century B.C. The Arthasastra thus comprehensively deals with the political, social and economic management of the state, covering almost every aspect of government both in theory and in practice. The range of its discussion includes the duties of the king, his ministers, his councilors no less than council meetings, departments of government, diplomacy, war and peace. It talks about trade and commerce, law courts, taxation and revenue, agriculture, mines, markets, census operations and rights of women.

To Kautilya, the state was an institutional necessity for human advancement. Proceeding from this premise, he outlined almost everything that

the state should do and described how it should be managed for the maximum happiness of its citizens. Traditionally, four elements are held to be necessary to constitute a state. Kautilya's scheme is more comprehensive. According to him, the state comprises eight elements – king, minister, country, fort, the treasury, army, friend and enemy. The primary function of the state was maintaining law and order, punishing wrong-doers and protecting the subject. The theoretical, practical and contemporary influence of Arthashastra is being taken into account. Many of the Tax policies of Kautilya are still seems to be relevant and practical.

In Arthashastra, Kautilya has mentioned various types of taxes and duties such as those imposed on agricultural produce, trade, octroi, tolls and custom duties. Some of the important taxes were as follows

- Custom Duty (Sulka), which consisted of import duty (praveshya), export duty (nishkramya) and gate tolls / octroi (dwarabahirikadeya).
- Transaction tax (vyaji), which included manavyaji (transaction tax for Crown goods)
- Share of Production (Bhaga) which included 1/6th share called (Shadbhaga)
- Tax in cash called (Kara)
- Taxes in Kind (Pratikara), which included Labour (vishti), for military (Ayudhiya)
- Counterveiling duties (Vaidharana)
- Road Cess (Vartani)
- Monopoly Tax (Parigha)
- Royalty (Prakriya)
- Taxes paid in kind by villages (Pindakara)
- Army Maintenance Tax (Senabhaktham)
- Surcharges (Parsvam)(2)

The basic premise of Kautilya's taxation doctrine was that public should not be exploited by imposing tax more than their competence to pay. People should be willing to pay so that the receipts can be effectively used to build social and physical infrastructure. The Arthashastra discusses a mixed economy, where private enterprise and state enterprise frequently competed side by side, in agriculture, animal husbandry, forest produce, mining,

manufacturing and trade.(3) However, royal statutes and officials regulated private economic activities, some economic activity was the monopoly of the state, and a superintendent oversaw that both private and state owned enterprises followed the same regulations. The private enterprises were taxed. Mines were state owned, but leased to private parties for operations, according to chapter 2.12 of the text. The Arthashastra states that protecting the consumer must be an important priority for the officials of the kingdom.Arthashastra stipulates restraint on taxes imposed, fairness, the amounts and how tax increases should be implemented. Further, the text suggests that the tax should be "convenient to pay, easy to calculate, inexpensive to administer, equitable and non-distortive, and not inhibit growth. Fair taxes build popular support for the king, states the text, and some manufacturers and artisans, such as those of textiles, were subject to a flat tax. The Arthashastra states that taxes should only be collected from ripened economic activity, and should not be collected from early, unripe stages of economic activity.

Kautilya's discussion of taxation and expenditure gave expression to three Indian principles: taxing power [of state] is limited; taxation should not be felt to be heavy or exclusive [discriminatory]; tax increases should be graduated.Agriculture on privately owned land was taxed at the rate of 16.67%, but the tax was exempted in cases of famine, epidemic, and settlement into new pastures previously uncultivated and if damaged during a war. New public projects such as irrigation and water works were exempt from taxes for five years, and major renovations to ruined or abandoned water works were granted tax exemption for four years. Temple and gurukul lands were exempt from taxes, fines or penalties. Trade into and outside the kingdom's borders was subject to toll fees or duties. Taxes varied between 10% to 25% on industrialists and businessmen, and it could be paid in kind (produce), through labour, or in cash(4).

Kautilyas system of Tax Administration and Present day Tax system.

There are many similarities between the current day tax system and the Kautilya's system of Tax administration prevalent more than two thousand years ago. For example, Kautilya had specifically laid down the terms for taxation, without any scope for arbitrariness. Further, he fixed a time table for payment of taxes and also what share of the produce or product value is to be paid as tax. Further, the stance of Kautilya on a kind of progressive taxation

and ability to pay principle are followed in modern day practice also. Further, the personnel responsible for collection of the tax needed to keep proper record of the entire collection as done today. There were additional taxes for emergency situation (such as tax on liquor levied during war or emergencies)³. The GST would be a 'game-changing' tax reform measure, with tax set-offs available across the production value-chain, and both for goods and services. The idea is to do away with cascading rates of taxation at different stages of production — in effect regressive levy of tax on tax — so as to rationalise indirect taxes across the board, and shore up tax efficiency. And as the integrated GST is to have both a central and state component, the way ahead is to have 8% as the central GST and 8% as the state GST rate. The idea is to specifically address the issue of 'vertical imbalances,' the apprehension that GST would worsen vertical tax revenue balance in favour of the Centre with a proportionately larger central rate.

Besides, the 8% plus 8% rate of levy would also be amenable to more realistic tax design, such as two rates. The ideal of course is to have a single rate GST— both at the Centre and the state — to avoid issues of classification etc of goods and services and to avoid tax diversion, revenue leakage and generally speaking bring about seamless input tax credit. The Thirteenth Finance Commission has given its thumbs-up for GST, which it says will foster a dynamic, economy-wide common market by avoiding tax cascading, eliminate double taxation and improve resource allocation. Also, the policy purpose of GST pan-India is to 'inhibit' tax induced migration of production activity with the express purpose of cashing in on lower tax rates.

Taxation was one of the most important sources of revenue of the state. It was known as 'rajkar'. The rate of tax was determined in accordance with the dictates of Hindu religion. Land Revenue was an important source of taxation in ancient India. The early writers have described the features of a good tax system. "The tax system should be such as not to prove a great burden to the public. The king should act like the bee which collects honey without inconveniencing the plant". Taxes were the remuneration for the services rendered by the king as a public functionary for providing internal security to his subjects. Kautilya suggested forced loans for meeting deficit budgets.

He divided income from taxes into the following three kinds:

- (a) Income from taxes on commodities produced in the country.

- (b) Income from taxes on commodities produced in the capital and
- (c) Income from taxes imposed on imports and exports.

The usual import tax was 20 per cent which varied from time to time in case of precious stones and rare commodities. Heavy taxes were imposed on the importation of luxury goods. The policy of the state was to discourage the import of luxury goods and those which were harmful for the welfare of the State. Kautilya suggested an- efficient machinery for audit. Two principals were followed in connection with the realisation of taxes:(i) A tax should be levied once a year, and should not prove burdensome and(ii) Taxes should be levied according to the ability to pay.

Sources of Revenue included taxes on land, forests, monopoly and property, customs and excise duties, fines, profits of state, factories and crown monopolies, from manufacture and sale of saffron, salt, intoxicants, trade in horses, fine wool and elephants and port dues, road tolls, fruit and tree tax etc. Similarly public expenditure included public administration, defence, salaries of ministers, Government departments, maintenance of national store houses and granaries and acquisition of valuable-ornaments, gems and precious stones(5). Whatever amount was left unused was deposited either with the treasury or the war chest. Town planning included the re-orientation of main roads and streets and the subdivision of city areas. The villages were grouped together from the point of view of economic necessities and for national defence. The metropolitan city was established after a detailed and careful planning, and due emphasis was laid on the maintenance of sanitation and prevention of fire. Kautilya believed that it was the prime duty of the state to set up charitable institutions and poor houses. Further, the state should protect the weak and the aged, to provide jobs to the unemployed. Ancient economic thinkers supported the institution of private property, both movable and immovable. The right in land was transferable and saleable. As revealed by ancient law books, the following eight sources of property were recognised in those days—gift, conquest, inheritance, partition, purchase, gain of agriculture and trade, discovery and seizure. The owner of land on which a treasure was discovered, could get the large share of it, not the whole of it.

Notes

- 1 Kautilya-Arthasastra, Edited by L N Rangarajan-Penguin Books publication, first published 1992, India P-8
- 2 Kautilya-Arthasastra, Edited by L N Rangarajan-Penguin Books publication, first published 1992, India P-232
- 3 Kautilya Arthasastram SriVacaspati Gairola-Chowkhamba Vidyabhavan, Reprint 2009, Varanasi P-99
- 4 Kautilya-Arthasastra, Edited by L N Rangarajan-Penguin Books publication, first published 1992, India P-242
- 5 Current Readings in Arthasastra- C Rajendran Calicut University Sanskrit series-33,2005

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- 1 Kautilya-Arthasastra, Edited by L N Rangarajan-Penguin Books publication, first published 1992, India
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- 3 Current Readings in Arthasastra- C Rajendran Calicut University Sanskrit series- 33,2005

സംസ്കൃതനാടകങ്ങളുടെ രംഗപ്രയോഗത്തിൽ നാടോടി നാടകസങ്കേതങ്ങളുടെ സാധ്യതകൾ

ഡോ. എൻ. ഷിബിജ്¹

ക്ലാസിക്കൽ രംഗകലകളിൽ വിശേഷിച്ചും സംസ്കൃതനാടകങ്ങളിൽ നാടോടി രംഗപ്രയോഗങ്ങളുടെ സാധ്യതകളെ അന്വേഷിക്കുവാനാണ് ഈ പ്രബന്ധം ശ്രമിക്കുന്നത്. ക്ലാസിക്കൽ /നാടോടി എന്നീ ദ്വന്ദ്വം തന്നെ എത്രത്തോളം യുക്തിപരമാണ് എന്നത് ഒരു ചോദ്യമായിതന്നെ മുന്നോട്ടുവയ്ക്കുന്നു. സംസ്കൃത രൂപകങ്ങളെക്കുറിച്ചുള്ള ചർച്ചകളിൽ ഈയൊരു ചോദ്യം ഗൗരവമേറിയ ഒന്നാണ്. ഭരതനും ധനഞ്ജയനും ദശരൂപകങ്ങളെ വിവരിക്കുന്ന സന്ദർഭങ്ങളിൽ ഒക്കെയും നാടോടി നാടകങ്ങളെപ്പറ്റി പറഞ്ഞുപോകുന്നുണ്ട്. ഭാണവും വീഥിയുമെല്ലാം നിയമങ്ങളുടെ ചട്ടക്കൂടുകളിൽപ്പെടുത്തി സംസ്കൃതീകരിക്കുകയോ ക്ലാസിക്കലായിത്തീരുകയോ ചെയ്തവയാണല്ലോ. മാത്രവുമല്ല നാട്യശാസ്ത്രവും ധനഞ്ജയന്റെ ദശരൂപകവുമെല്ലാം ലക്ഷണ ഗ്രന്ഥങ്ങളാണ്. അക്കാലംവരെ നിലനിന്ന പ്രയോഗങ്ങളെ അഥവാ ലക്ഷ്യങ്ങളെ ഏറെക്കുറെ ലക്ഷണം ചെയ്യുവാനുള്ള ശ്രമമാണ് മേൽപ്പറഞ്ഞ ഗ്രന്ഥങ്ങൾ നടത്തുന്നത്. സ്വാഭാവികമായും അന്നുനിലനിന്നിരുന്ന ഫോക്കിന്റെ സിംഹഭാഗവും ഇത്തരം ശ്രമങ്ങളിലൂടെ നിയമവൽക്കരിക്കപ്പെടുകയാണുണ്ടായത്. നാടകങ്ങളിൽ ഏറിയഭാഗവും പ്രാകൃതഭാഷയിൽ എഴുതപ്പെട്ടവയാണ്. ഇത് കേവലം കഥാപാത്രവിഭജനത്തിൽ മാത്രം ഒതുക്കിക്കാണേണ്ട ഒന്നല്ല.

ഭാഷാ ചതുർവിധാജ്ഞയാ

ദശരൂപേ പ്രയോഗതഃ

സംസ്കൃതം പ്രാകൃതം ചൈവ

യത്ര പാഠ്യം പ്രയുജ്യതേ

(നാട്യശാസ്ത്രം, ഭാഗം ഒന്ന് - 618:23)

¹ അസിസ്റ്റന്റ് പ്രൊഫസർ, നാടകവിഭാഗം. എസ്.എസ്.യു.എസ്., കാലടി.

സംസ്കൃതവും പ്രാകൃതവും പാഠ്യമായി പ്രയോഗിക്കുന്ന ദശരൂപകത്തിൽ നാലുവിധത്തിലുള്ള ഭാഷകളുണ്ട്. അതിഭാഷ, ആര്യഭാഷ, ജാതിഭാഷ, യോന്യന്തരീഭാഷ. ഇവയിൽ ആദ്യത്തേത് ദേവന്മാരുടേയും രണ്ടാമത്തേത് രാജാക്കന്മാരുടേതുമാണ്. ജാതിഭാഷയാകട്ടെ രണ്ടുവിധം. ഒന്ന് ശ്ലേഷദേശത്തിലെ ഭാഷ, രണ്ട് ഭരതവർഷത്തിലെ ഭാഷ. അറബി, ഗ്രീക്ക്, പേർഷ്യൻ, ഇംഗ്ലീഷ് തുടങ്ങിയ ഭാഷകൾ ശ്ലേഷദേശത്തിലെ ഭാഷകളും ഹിന്ദി മുതലായവ ഭരതവർഷത്തിലെ ഭാഷയുമാണ്. മൃഗങ്ങൾക്കും പക്ഷികൾക്കും കല്പിച്ചിട്ടുള്ള ഭാഷയാണ് നാലാമത്തെ വിഭാഗത്തിൽ പെടുന്ന യോന്യന്തരീഭാഷ (619).

ജാതിഭാഷാത്രയം പാഠ്യം
ദിവിധം സമുദാഹൃതം
പ്രാകൃതം സംസ്കൃതം ചൈവ
ചാതുർവർണ്യസമാശ്രയം (28)

ജാതിഭാഷയിലുള്ള നാടകവാക്യം രണ്ടുവിധമാണ്. 1. പ്രാകൃതം 2. സംസ്കൃതം. ഇത് ബ്രാഹ്മണാദി നാലുജാതിക്കാർക്കുമുള്ളതാണ്.

ഐശ്വരേണ പ്രമത്താനാം
ദാരിദ്ര്യേണ പ്ലതാത്മനാം
അനധീതോത്തമാനാം ച
സംസ്കൃതം ന പ്രയോജയേത് (1.620:31)

ഐശ്വര്യപ്രമത്തന്മാർക്കും ദാരിദ്ര്യത്താൽ വലഞ്ഞവർക്കും പഠിപ്പില്ലാത്ത ഉത്തമന്മാർക്കും സംസ്കൃതഭാഷയുക്തമല്ല. ഇത്തരത്തിൽ ആർക്കൊക്കെ സംസ്കൃതഭാഷ സംസാരിക്കാൻ പാടില്ല എന്ന് നാട്യശാസ്ത്രത്തിൽ പറഞ്ഞുവെക്കുന്നു. സംസ്കൃതഭാഷ സംസാരിക്കുന്ന കഥാപാത്രങ്ങൾ മിക്കപ്പോഴും ഉന്നതശ്രേണിയിൽ ജീവിക്കുന്നവരായിരിക്കും. അതല്ലാത്തപക്ഷം ഏതെങ്കിലും വിധേന അവർക്ക് ആവശ്യമുള്ളതുമാവാം.

സ്ത്രീകൾ, സ്ത്രീസ്വഭാവമുള്ളവൻ, നീചൻ തുടങ്ങിയവർക്കെല്ലാം പ്രാകൃതവും സന്യാസിമാർ, മഹർഷിമാർ, വിശിഷ്ടബ്രാഹ്മണർ തുടങ്ങിയവർക്കും അതേപോലെ രാജ്ഞിക്കും വേഷ്യയ്ക്കും ശില്പി കാരികും സംസ്കൃതഭാഷ ഉപയോഗിക്കാം.

ഇത്തരത്തിലുള്ള ഭാഷാവിഭജനം സാമൂഹികമായ മേൽ-കീഴ് ബന്ധങ്ങളുടെ പ്രതിഫലനമായാണ് കാണാൻ കഴിയുന്നത്. അധാനിക്കുന്നവർ, ദുഃഖിക്കുന്നവർ തുടങ്ങിയവർക്കുടവേണ്ടി യാണ് താൻ നാട്യവേദം നിർമ്മിക്കുന്നതെന്ന് നാട്യശാസ്ത്രത്തിൽ ഭരതൻ പറഞ്ഞുവെക്കുന്നുണ്ട്. അതനുസരിച്ച് നാല് വർണ്ണങ്ങൾക്കും ഉദ്ദേശിച്ചാണ് നാടകത്തിന്റെ നിർമ്മിതി എന്നു കരുതാമെങ്കിലും കേരളം ഉൾപ്പെടുന്ന ദക്ഷിണേന്ത്യയിൽ മിക്ക ഇടങ്ങളിലും വൈദിക സമ്പ്രദായത്തിലുള്ള നാലു വർണ്ണങ്ങൾ ഉണ്ടായിരുന്നില്ല എന്നത് ശ്രദ്ധേയമാണ്. ബ്രാഹ്മണൻ കഴിഞ്ഞാൽ കേരളത്തിലെ പ്രബലവിഭാഗം ശൂദ്രന്മാരായ നായന്മാർ മാത്രമായിരുന്നു. മറ്റുള്ളവർ ചാതുർവർണ്യവ്യവസ്ഥിതിക്ക് പുറത്തായിരുന്നു (ഇ.എം.എസ്., 1995:18-29).

ലോകത്തെമ്പാടുമുള്ള മനുഷ്യസമൂഹങ്ങളിൽ ആദികാലം മുതൽക്കേ അവരുടെ അധാനവുമായും വിശ്വാസവുമായും ബന്ധപ്പെട്ട് വളർന്നുവന്നിട്ടുള്ള ഒന്നാണ് നാടോടികലാരൂപങ്ങൾ. നിരവധി സംസ്കാരങ്ങളുടെ കൊടുക്കൽ വാങ്ങലുകളിലൂടെ അത് പരിവർത്തനങ്ങൾക്ക് വിധേയമായിക്കൊണ്ടിരുന്നു. നിലനിൽക്കുന്ന കാലഘട്ടത്തിലെ സാമൂഹിക, സാംസ്കാരിക അവസ്ഥകൾ ഉൾപ്പെറിയും പ്രതികരിച്ചും അത് ജനങ്ങളോട് സംവദിച്ചുകൊണ്ടിരുന്നു. ഒൻപതാം നൂറ്റാണ്ടിന്റെ അവസാനത്തോടുകൂടി ഇന്ത്യയിൽ ഭക്തിപ്രസ്ഥാനം വളരുകയും വികസിക്കുകയും ചെയ്യുകയും ജാതിവ്യവസ്ഥയും മറ്റ് സാമൂഹിക അസമത്വങ്ങൾക്കും എതിരെ ചെറിയ തോതിലുള്ള ചലനങ്ങൾ വളർന്നുവരികയും ചെയ്തു. ഇത്തരം മാറ്റങ്ങൾ കലയിലും സാഹിത്യത്തിലുമൊക്കെ പ്രതിഫലിക്കുകയും സാമൂഹികമായ മാറ്റത്തിന്റെ കാരണമാവുകയും ചെയ്തു. നാടൻ കലാരൂപങ്ങൾക്ക് അത് പ്രതിനിധാനം ചെയ്യുന്ന സമൂഹത്തെ അഭിസംബോധന ചെയ്യുന്നതോടൊപ്പംതന്നെ വൈകാരികമായ സംവേദനത്തിന് ഊന്നൽ നൽകാൻ കഴിയും. നിയതമായ കർത്തൃത്വമില്ലായ്മ ഫോക് കലാരൂപങ്ങളുടെ സംവേദന സാധ്യതയെ വിപുലീകരിക്കുന്നുമുണ്ട്. മാത്രമല്ല ചരിത്രപരമായ സന്ദർഭങ്ങൾക്കനുസരിച്ച് പാഠത്തെ പരിവർത്തിപ്പിക്കാനുള്ള ശേഷിയും വഴക്കവും അവയുണ്ട്. ഇന്ത്യയിൽ കൊണ്ടാടപ്പെടുന്ന സംസ്കൃതനാടകസമ്പ്രദായങ്ങൾക്ക് മുമ്പേതന്നെ തെയ്യം, തിറ പോലുള്ള നാടോടി നാടകരൂപങ്ങൾ വളർച്ച പ്രാപിച്ചിരുന്നു (ജേക്കബ്:59).

നാടോടിനാടകങ്ങൾക്ക് തനതായ ശൈലി അവകാശപ്പെടാനുണ്ടെങ്കിലും പതിനൊന്നാം നൂറ്റാണ്ടിനുശേഷം ഇന്ത്യയിലെ പല നാടോടി നാടകങ്ങളുടേയും ഇതിവൃത്തം വൈദികവും സവർണ്ണവുമായതായിരുന്നു എന്ന് കാണാവുന്നതാണ്. അതുകൊണ്ടുതന്നെ മിക്ക നാടോടി സമ്പ്രദായങ്ങളിലും രാമായണ, മഹാഭാരതങ്ങളുടേയും പുരാണ ദൈവങ്ങളുടേയും കടന്നുകയറ്റം ദൃശ്യമാണ് (രാഘവവാര്യർ, രാജൻ ഗുരുക്കൾ, 2007:104). നാടൻ കലകളിലുണ്ടായ മാറ്റങ്ങൾ നാട്ടാചാരങ്ങളിലും നാടുവിശ്വാസങ്ങളിലും ഉണ്ടായ വൈദികസ്വാധീനത്തിന്റെ തന്നെ ഭാഗമാണ്. പ്രാദേശികമായി നിലനിന്ന അനുഷ്ഠാനകലാ രൂപങ്ങളിൽ മിക്കവയും വൈദികപാരമ്പര്യത്തിന്റെ വഴികളിലേക്ക് മാറ്റുകയോ മാറ്റപ്പെടുകയോ ചെയ്തു. ഫ്യൂഡൽ തണലിലാണ് ഇവ തഴച്ച് വളർന്നതെങ്കിലും സരളവും നിഷ്കളങ്കവുമായ ജീവിത കഥാഖ്യാനവും ജനമനസ്സുകളുമായി എളുപ്പം സംവദിക്കുന്ന തരത്തിലുള്ള നാടകീയാവിഷ്കരണവും ഉൾക്കൊള്ളാനുള്ള നാടോടി നാടകങ്ങളുടെ പ്രത്യേകതതന്നെയാണ് ഇത്തരത്തിലുള്ള പരീക്ഷണങ്ങളിലേക്ക് എത്തിക്കുന്നതും.

ക്ലാസിക്കൽ നാടകങ്ങളുടെ ആധുനികമായ രംഗപ്രയോഗത്തിൽ നാടോടി-അനുഷ്ഠാനകലകളുടെ സാധ്യതകൾ ആരായുന്നതിനുള്ള ശ്രമമാണ് ഈ പ്രബന്ധം ലക്ഷ്യം വെയ്ക്കുന്നത്. അതിനായി ഭാസനാടകങ്ങളിലെ ഊരുഭംഗത്തെയാണ് സവിശേഷമായ പഠനത്തിനുവേണ്ടി ഉപയോഗിച്ചിരിക്കുന്നത്. സംസ്കൃതസർവ്വകലാശാലയിലെ നാടകവിഭാഗത്തിലെ ബിരുദാനന്തരബിരുദ വിദ്യാർത്ഥികളുടെ പഠനത്തിന്റെ ഭാഗമായി ചിട്ടപ്പെടുത്തിയ നാടകമാണ് ഈ പഠനത്തിനായി സ്വീകരിച്ചത്. ഉത്തര മലബാറിലെ നാടോടി അനുഷ്ഠാനരൂപമായ തിറയാട്ടത്തേയും അതിന്റെ രംഗപ്രയോഗസാധ്യതകളെയുമുപയോഗിച്ച് നിർമ്മിച്ച ഊരുഭംഗം തിറയിലെ സങ്കേതങ്ങൾ എപ്രകാരമാണ് ഈ നാടകത്തിലെ ചതുർവിധാഭിനയത്തെ സാധ്യമാക്കിയത് എന്ന ഒരന്വേഷണം കൂടിയാണ് നടത്തുന്നത്.

ഈ പഠനത്തിനായി ഭാസകൃതി തിരഞ്ഞെടുക്കുവാൻ കാരണങ്ങൾ നിരവധിയാണ്. ഭാസ കഥാപാത്രങ്ങളെല്ലാം തന്നെ ഒരതരത്തിലല്ലെങ്കിൽ മറ്റൊരു തരത്തിൽ സാധാരണമാണ്. അമാനുഷിക കഥകൾ രംഗത്തവതരിപ്പിക്കുമ്പോൾ പോലും അതിലെ കഥാപാത്രങ്ങളുടെ മാനസിക

വ്യാപാരങ്ങൾ മനുഷ്യരുടെ നിത്യജീവിതവുമായി ബന്ധപ്പെട്ടിരിക്കും. അധികാരമോഹം, കുടുംബ കലഹം, അസൂയ, വെറുപ്പ്, കീഴ്-മേൽ ബന്ധം എന്നിവയെല്ലാം തന്നെ ഒട്ടും നാടകീയത ചോർന്നു പോവാതെ രംഗഭാഷ്യം ചമയ്ക്കാൻ ഭാസന് കഴിഞ്ഞു എന്നുള്ളതുകൊണ്ടാണ്. സമകാലിക സംഭവ വികാസങ്ങളെ ഉൾപ്പെടുത്തി ആധുനിക പരിസരത്ത് ഇടപെടാൻ ശേഷിയുള്ളവയാണ് ഭാസകൃതികളിൽ മിക്കതും. എന്നാൽ അധികമാതുംതന്നെ രംഗാവതരണത്തിനായി തെരഞ്ഞെടുക്കാതിരുന്ന നാടകമാണ് ഊരുഭംഗം. ഇത് ദുഃഖപര്യവസായിയായ ഒന്നാണ്. ഇത്തരം പ്രത്യേകതയുള്ളവയെ നാട്യശാസ്ത്രകാരൻ രൂപകങ്ങളിൽപോലും ഉൾപ്പെടുത്തുന്നില്ല. മിക്കപ്രേക്ഷകനേയും ആകർഷിച്ചു നിർത്തുന്നതിൽ നായകന് വളരെയധികം പ്രാധാന്യമുണ്ട്. എന്നാൽ ഊരുഭംഗത്തിലെ നായകൻ തുട തകർന്ന് പാതിമരിച്ച അവസ്ഥയിലാണ്. ദുര്യോധനന്റെ മാനസികവ്യാപാരമാണ് നാടകം, മറ്റ് അഭിനേതാക്കളിലൂടെ സഞ്ചരിച്ച് പ്രേക്ഷകനിലെത്തുകയാണ്. ഇത് ദുര്യോധന വേഷം ചെയ്യുന്ന നടന് വെല്ലുവിളി ഉയർത്തുന്ന ഒന്നുതന്നെയാണ്. ദുര്യോധനന്റെ സ്വത്വം അഭിനയിച്ച് ഫലിപ്പിക്കാൻ കഴിഞ്ഞില്ലെങ്കിൽ സഹനടന്മാർ നാടകം ആവശ്യപ്പെടുന്നതിലുമധികം ഉയർന്നുനിൽക്കുകയും അത് നാടകീയതയ്ക്ക് കോട്ടംതട്ടി വിരസമായി തീരുകയും ചെയ്യും. വളരെ സൂക്ഷ്മതയോടെ കൈകാര്യം ചെയ്യാൻ സാധിച്ചില്ലെങ്കിൽ ലക്ഷ്യത്തിൽ എത്തിച്ചേരുക പ്രയാസകരമാകും. ശുഭപര്യവസായികളായ സംസ്കൃതനാടകങ്ങളിൽ നിന്നും വ്യത്യസ്തപ്പെടുകിടക്കുന്നു എന്നതുമാത്രമല്ല ധർമ്മയുദ്ധത്തിൽ, അവസാനം വരെ യുദ്ധമര്യാദകളെ പിൻതുടരുകയും വിജയികളെന്നും ധർമ്മജ്ഞരെന്നും വാഴ്ത്തിപ്പട്ട വരുടെ അധർമ്മം മൂലം വഞ്ചിതനായി മരണമേറ്റുവാങ്ങേണ്ടിവന്ന പ്രതിനായകനാണ് സുയോധനൻ എന്ന ദുര്യോധനൻ.

തിറയിൽ കെട്ടിയാടപ്പെടുന്ന ഗോത്രവീരന്മാർ പലരും ചതിയിൽപ്പെട്ട് ജീവൻ വെടിയേണ്ടി വന്നവരോ സ്വധർമ്മത്തിനും സ്വന്തം നിലപാടുകൾക്കും വേണ്ടി ജീവൻ ത്യജിച്ചവരോ ആണ്. ദുര്യോധനന്റെ ആത്മഭാവങ്ങളെ കൂടുതൽ സൂക്ഷ്മമായി വികസിപ്പിക്കുവാൻ നാടോടി സമ്പ്രദായങ്ങൾക്ക് ശേഷി കൈവരുന്നത് ഈയൊരവസ്ഥയിലാണ്. രാദ്രമൂർത്തികൾ ചെയ്യുമ്പോൾ കെട്ടാറുള്ള വേഷത്തിലൂടെ ദുര്യോധനൻ എന്ന കഥാപാത്രത്തിലേക്ക്

സന്നിവേശിപ്പിക്കുമ്പോൾ നാടകത്തിലെ സാത്വികഹാര്യ ആംഗിക വാചികാഭിനയങ്ങൾക്ക് എത്രത്തോളം പൂർണ്ണത (സൗന്ദര്യം) കൈവരുന്നു എന്ന് നോക്കാം.

ആഹാര്യഭിനയം

പാരമ്പര്യഅനുഷ്ഠാന കലാരൂപങ്ങളിലെ ആഹാര്യഭിനയത്തിന് വളരെയധികം പ്രാധാന്യമുണ്ട്. ചരിത്രപരമായ അന്വേഷണങ്ങളിലേക്ക് നയിക്കുവാനുള്ള ഊർജ്ജം ഇതിനുണ്ട്. ജീവിത പരിസരങ്ങളിൽ നിന്നും കണ്ടെത്തിയ അപ്രധാനമെന്നതോന്നിയ പലതിലും സൗന്ദര്യം കണ്ടെത്തി അത് അരങ്ങിലേക്കെത്തിക്കുകയായിരുന്നു.

തിരയിൽ രൗദ്രപ്രധാനമായ വേഷങ്ങൾ കെട്ടുമ്പോൾ പ്രധാനമായും മൂന്ന് നിറങ്ങൾ ആണ് ഉപയോഗിക്കുക. ചുവപ്പ്, കറുപ്പ്, വെളുപ്പ്. ഉടുത്തുകെട്ടിലും മെയ്യലങ്കാരങ്ങളിലും മുഖത്തെഴുത്തിലുമെല്ലാം ഈ തരത്തിലാണ് ഉപയോഗിക്കുന്നത്. ഈ നിറങ്ങൾക്ക് തീയുടെ സാമീപ്യം കൂടുതൽ തെളിമ നൽകുന്നു. അതുകൊണ്ട് ചൂട്, പന്തം എന്നിവയും ധാരാളമായി ഉപയോഗിക്കുന്നു. ഊരുഭംഗം നാടകം ആവശ്യപ്പെടുന്ന രംഗസജ്ജീകരണത്തിനും, നടന്മാരുടെ വസ്തുവിതാനത്തിലും മുഖത്തെഴുത്തിലുമെല്ലാം ഈ നിറങ്ങളാണ് ഉൾപ്പെടുത്തിയത്. പാരമ്പര്യരീതിയിൽ തുടർന്നുപോരുന്ന മുഖത്തെഴുത്തിനും മെയ്യലങ്കാരത്തിനും മനയോല, ചായിലും, കറുപ്പ്, അരിപ്പൊടി എന്നിവയാണ് ഉപയോഗിച്ചത്. ശരീരത്തിൽ അരിമാവ് തേച്ചുപിടിപ്പിച്ച് മൂന്ന് നാല് വരകൾ തിരശ്ചീനമായും ലംബമായും വരയ്ക്കുന്നതോടെ രാജകീയവേഷഭൂഷാദികളോടുകൂടിയ കഥാപാത്രമായി മാറാൻ നടന് കഴിയുന്നു.

സാത്വികാഭിനയം

നടൻ ഏറ്റവും ശ്രദ്ധയോടെ കൈകാര്യം ചെയ്യേണ്ടിവരുന്ന അഭിനയസങ്കേതമാണിത്. മരണത്തോട് അടുക്കുന്ന സമയങ്ങളിൽ ഉണ്ടാകുന്ന തിരിച്ചറിവും നിസ്സഹായ അവസ്ഥയും അതോടൊപ്പം മരണംവരെ ധർമ്മമാത്രമേ ചെയ്തിട്ടുള്ളൂ എന്ന നിശ്ചയധാർവ്യവും ദുര്യോധനനെന്ന കഥാപാത്രത്തെ കരുത്തുറ്റതാക്കുന്നു.

ഇത്തരം മാനസികാവസ്ഥയിലൂടെ കടന്നുപോകാൻ ഗോത്രദൈവങ്ങളിലേക്ക് ദുര്യോധനനെ സന്നിവേശിപ്പിക്കുന്നതുവഴി പ്രേക്ഷകർക്ക്

വളരെ എളുപ്പത്തിൽ സ്വീകരിക്കാൻ കഴിയും. ശരീരചലനങ്ങളില്ലാതെ തളർന്ന ദുര്യോധനനെ തിരയുടെ സങ്കേതങ്ങളിലേക്ക് സന്നിവേശിപ്പിച്ചപ്പോൾ ചടുലമായ ചലനങ്ങളോടുകൂടി സ്റ്റേജിൽ നിറഞ്ഞൊടി ദുര്യോധനസ്വത്വത്തെ മുർത്തീകരിക്കാൻ കഴിഞ്ഞു.

ആംഗികാഭിനയം

ഊരുഭംഗത്തിലെ നായകൻ ചലനമറുകിടക്കുന്നവനാണ്. ഇത് ചടുലമായ ചലനസാധ്യത കുറച്ച് നാടകം വിരസമാക്കാൻ ഇടവരും. ചടുലമായ നൃത്തച്ചുവടുകൾ ഈ പോരായ്മ മറികടക്കാൻ സാധിക്കുന്ന ഒന്നാണ്. കണ്ണിന്റേയും ശരീരത്തിന്റേയും ചനലങ്ങൾക്ക് തിരയിൽ വളരെയധികം പ്രത്യേകതകൾ ഉണ്ട്. രാദ്രഭാവങ്ങളും വീരരസവുമെല്ലാം അനായാസം തിരയിലൂടെ പ്രേക്ഷകരിൽ എത്തിക്കാൻ സാധിക്കും. ഇക്കാരണങ്ങൾക്കൊണ്ടെല്ലാം ദുര്യോധനകഥാപാത്രത്തിന്റെ സ്വഭാവം നിലനിർത്താൻ വളരെയധികം സഹായകമായി തിരയുടെ അംഗാഭിനയങ്ങൾ.

വാചികം

തിരയുത്സവങ്ങളിൽ പ്രധാനപ്പെട്ട ചടങ്ങാണ് തോറ്റം പാട്ട്. കെട്ടിയാടാൻ പോകുന്ന ദൈവത്തിന്റെ അപദാനങ്ങൾ പാടുകയാണ് ഇതിലൂടെ ചെയ്യുന്നത്. തോറ്റംപാട്ട് അതിന്റെ ഭാഷാ പരമായ പഴക്കംകൊണ്ട് പ്രാചീനകാലത്തേതാണെന്ന് മനസ്സിലാക്കാൻ സാധിക്കും. എന്നാൽ തോറ്റം പാട്ടിന് മുമ്പ് അഞ്ചടി (ദൈവോല്പത്തി), വഴിനട (വേഷഭൂഷാദികളുടെ വർണ്ണന) എന്നീ പാട്ടുകളും പാടും. സംസ്കൃതപദങ്ങൾ കൊണ്ട് രചിച്ച അഞ്ചടിയുടെ പ്രസ്തുതദൈവം ഏതെങ്കിലും വൈദിക പുരാണദേവതയുടെ അംശമോ അവതാരമോ സന്താനമോ ആയി പറഞ്ഞുവെയ്ക്കുകയാണിവിടെ ചെയ്യുന്നത്. അഞ്ചടിയും വഴിനടയും പ്രാചീനമല്ലെന്ന് ഭാഷാപരമായ പ്രത്യേകതകൾ കൊണ്ട് തോറ്റത്തിൽ നിന്നും മനസ്സിലാക്കാവുന്നതാണ്.

പഠനവിഷയമാക്കിയ നാടകത്തിന്റെ തുടക്കത്തിൽ ദുര്യോധനന്റെ ജീവചരിത്രമാണ് തോറ്റംപാട്ടിലൂടെ അവതരിപ്പിക്കുന്നത്. ചെണ്ട, ഇലത്താളം എന്നിവയുടെ അകമ്പടിയോടുള്ള തോറ്റം പാട്ടുകൾ നാടകത്തിൽ പലയിടങ്ങളിലായി ഉപയോഗിക്കാൻ സാധിക്കും.

തിറ ആളുകളോട് സംസാരിക്കുന്നത് അരുളപ്പാട് എന്ന സങ്കേതം ഉപയോഗിച്ചുകൊണ്ടാണ്. ഇത് ഊരുഭംഗത്തിൽ സമർത്ഥമായി ഉപയോഗിക്കാൻ കഴിഞ്ഞത് ദുര്യോധനന്റെ സ്വർഗ്ഗാരോഹണ സമയത്താണ്.

തോറ്റം, അരുളപ്പാട് എന്നീ സവിശേഷരീതികൾ ഊരുഭംഗം എന്ന നാടകത്തിൽ നാടകീയത നിലനിർത്താൻ വളരെയധികം സഹായകരമായി.

ഉപസംഹാരം

ഫോക് രൂപങ്ങളും ക്ലാസിക്കൽ കലകളും പരസ്പരം പുറംതിരിഞ്ഞുനിൽക്കുന്ന രണ്ട് വിരുദ്ധാന്തങ്ങൾ അല്ലെന്നാണ് മനസ്സിലാക്കേണ്ടത്. പലപ്പോഴും പരസ്പരം സംയോജിക്കുന്ന മേഖലകൾ ഈ രണ്ടുവിധം രംഗകലകളിലും കണ്ടെത്താവുന്നതാണ്. അത്തരം സാധ്യതകൾ അന്വേഷിക്കുന്നതിലൂടെയാണ് മഹത് എന്നും ബൃഹത് എന്നും മഹത്വവൽക്കരിക്കപ്പെടുന്നതും ലഘുവെന്നും പ്രാദേശികമെന്നും കണക്കാക്കി പ്രാന്തവൽക്കരിക്കപ്പെടുന്നതുമായ കാര്യങ്ങളുടെ അർത്ഥരാഹിത്യം നമുക്ക് മനസ്സിലാക്കുവാൻ സാധിക്കുക. നാടോടി രംഗകലകളിലേയും അനുഷ്ഠാന നാടകങ്ങളിലെയും പ്രയോഗസാധ്യതകൾ വേണ്ടുവണ്ണം ഉപയോഗപ്പെടുത്തുവാനും ആധുനിക നാടകവേദിക്ക് മുതൽക്കൂട്ടാവാനും വേണ്ട സംരംഭങ്ങൾ ഊർജ്ജിതമാക്കേണ്ടിയിരിക്കുന്നു.

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**BRAHMANICAL PATRIARCHY AND
STRIDHARMA:
A STUDY OF *ŚĀNKARASMṚTI***

Dr. Sreeparavthi D¹

Brahmanical patriarchal ideology prescribed in *Smṛti* texts plays a crucial part in the subjection of women. The patriarchal conceptions of femininity found in the *Smṛti* texts are inherently contradictory. Women are revered and worshipped as pativrata, as well as being considered seductresses and sensuous. While the body of a pativrata is rigorously supervised and monitored in order to maintain caste purity and the patrilineal family, the body of the second type is celebrated freely. These two categories of women are represented in the Dharmasastras and Kamasutra. This ideology of *Stridharma* or pativratya forms the basis of Brahmanical Patriarchy. *Stridharma* was a Brahmanical patriarchal ideology evolved through centuries. Through the formulation of women's roles and identities as wives, mothers, submissive and weak, and in need of protection, Brahmanical patriarchy controls and regulate their lives.

In Kerala, the Brahmanas' ideological discourse was dictated by *Śāṅkarasmṛti*, which regulated their women's public and private lives. *Śāṅkarasmṛti* is the seminal text of the code of conduct of Nambudiris. Nambudiris were the most privileged class in pre-modern Kerala, but their women were subjugated by patriarchal norms embedded in *Śāṅkarasmṛti*. *Śāṅkarasmṛti* or *Laghudharmaprakāśika* is the *Smṛti* text which gives a detailed account of the customs of Kerala. It is believed that the text is an abridged version of *Bhārgavasmṛti* of Paraśurāma. *Śāṅkarasmṛti* is regarded as a part of *Bhārgavasmṛti*. There are various opinions about its authorship and date.

This paper makes an attempt to look into how Brahmanical patriarchal ideology is represented in *Śāṅkarasmṛti*, strengthening the

¹ Asst. Prof, Dept. Of History, Govt. College, Kuttanellur

fundamentally gendered beliefs, relationships, and roles through the ideology of Stridharma.

Through the powerful enforcement of patriarchal norms, women's subjugation took on a harsh shape among Nambudiris. *Śāṅkarasmṛti* legalised the control and management of women's lives. Female members were imbued with a sense of inferiority from the moment they were born. In the process of socialisation, boys and girls were rigidly divided, and girls were always subjected to discrimination. The girls were excluded from the world of learning. The gender hierarchies among the sixteen rites of passage are readily visible. The marriage system served as a safeguard for Brahmanical purity and the patrilineal family.

Smṛti texts are generally about code of conduct followed by each Varna. There are several *Smṛtis* of which most famous is *Manusmṛti*. The *smṛti* texts of Yajnavalkya, Narada, and of Parasara are also important. There are regional variations in the norms prescribed by *smṛti*. Nambudiris in Kerala followed *Śāṅkarasmṛti* Which had 64 customs peculiar to Kerala. These 64 customs are known as 64 *anacharams*.

The rules and regulations pertaining to women in *Śāṅkarasmṛti* are patriarchal in nature and it resulted in the seclusion of mind and body of Nambudiri women in Kerala making them antarjanams. The word antarjanam means people dwelling inside. The patriarchal norms of *Śāṅkarasmṛti* restricted the lives of antarjanam both public and private.

Śāṅkarasmṛti and Stridharma

The word *dharma* is derived from the root *dhr* when means to up hold, to support or to nourish. *Dharma* can be divided in to five categories *Varnadharmā*, *Asramadharmā*, *Varnasramadharmā*, *Naimittikadharmā* and *Gunadharmā*. P V Kane in his *History of Dharmasastras* cites various definitions of *dharma* by ancient law givers. The word *dharma* indicates those rites which produce happiness and are enjoined by Vedic passages. *Dharma* is derived from Vedas. The *Goutamadharmasutra* says that the *Veda* is the source of *dharma* and the tradition and practice of those who know it. *Apasthambha Dharmasutra* says that the authority of *dharma* is the consensus of those that know *dharma* and Vedas. *Manusmṛti* lays down five different sources of *dharma*, the whole Veda is source of *dharma*, the tradition and

practice of those who know it and further the usage of virtuous men and self-satisfaction.

Stridharma occupies a prominent place in the Brahmanical texts. In *Dharmasastric* discourse women were subordinated to men. Sanja Gautam opines that *dharma* is a new discourse of patriarchal power which subordinated women through the construction of new subjective in the form of the wife. Wifhood is based the ideology of pativrata as the dharma of women.

In the *Dharmasastras* world, female life is consists of ‘three stages,’ maidenhood, wifhood, sati or optionally, widowhood. In all these stages the life of a woman focuses upon husband. As a maiden she undertakes *Vratas* and fasts to get a good husband, as a wife she prays for the wellbeing of her husband and children and as a widow she observes strict celibacy and self control and spends the rest of her life remembering her husband. *Stridharma* constitutes a significant aspect of Brahmanical patriarchy.

Brahmanical patriarchy

Brahmanical patriarchy is a set of rules that are formulated so as to protect and preserve the land, woman and the ritual qualities. It is nevertheless impossible to attain complete control over the land or the ritualistic attributes without attaining complete control over women in this system. The notions of purity of caste and caste positions are indeed dependent on the control over women. Marriages within the same caste and the curbing of female sexuality within it are the major means of sustaining the purity of caste and creed. It is through the different rituals and customs observed right from birth that Brahmanical patriarchy exerts its control over women, especially over the lives of upper caste women.

Uma Chakravarty, the feminist scholar opines that the upper caste women are indeed considered as the doors to the caste system. It is with the women that the preservation of the upper caste men’s respect and position were held. Hence the women were to be kept in close scrutiny and strict control.

According to Uma Chakravarty there were three ways adopted by Brahmanical patriarchy so as to keep the women in control. The use of ideological control, i.e., the idea of chastity was used to curb women since

centuries. Brahmanical patriarchy valorized and dictated the notion of chastity over generations through the mythical figures of Sita, Savitri and Draupadi, who were taken as the epitomes of chastity. The attributes of a chaste woman and the gains of a woman who is chaste were detailed in the Brahmanical scripts. These attributes were voluntarily taken up by women and hence women were controlled without no forceful submissions. There is another reason behind this ideology. Fickleness being the innate nature of a woman and that her sexual appetite knows no bound is the perspective of Brahmanical patriarchy. One can see several references of these kind in the ancient texts. Chastity as an ideology is the manifestation of this need to tame and control this innate nature of women.

The second way is that the male members of the family are entrusted with the punishment of those women who deviate from the norms of chastity. The texts have validated this claim by giving rights to the husband or the other men of the family to tame the unchaste woman.

The third way is the dependency on the state to punish the woman; especially the Brahmin women) who deviate from the norms even while there are rules formulated by the community. Thereby adultery is considered as crime and the punishments for this are enlisted in the *Smṛti* texts and it is the duty of the state to enforce this upon women.

The most successful of these three ways was the ideology of chastity or Stridharma. The *Smṛti* texts contain detailed descriptions of Stridharma. According to the Dharmasastras, a woman's highest responsibility is to be a wife. The wife assisted a man in repaying two debts: to the gods by participating in sacrifices with him and to the ancestors by procreating a son or sons. As a result, the objective of a woman's life was determined to be to marry and have sons. "Women are created for procreation, and males must propagate (the race)," states the *Smṛti* texts.

The obligations of a wife are discussed extensively in all Brahmanical literature, *Smṛtis*, epics, puranas, and digests. A wife's primary responsibility is to worship her husband as if he were God. As an example, in *Mahabharatha* there is a dialogue between Draupadi and Satyabhama. When Satyabhama, Krsna's wife, and Draupadi, the pandavas' wife, met, Satyabhama asks Draupadi, "How do you behave towards the pandavas, Draupadi?" How well

do they follow your commands? And how come they're never mad at you, sweet one?

Draupadi responds by detailing the responsibilities of a Pativrata wife. She talks about being subservient to her husband and treating him as if he were God. She ignores her own personal preferences in order to meet her husband's demands. Her obedient character is also mentioned by Draupadi. She refuses to bathe, eat, or sleep until her husband has. She abstains from the things he abstains from and eats and drinks the same things he does. She professes to never go against her husband's wishes and to be guided by them at all times.

Manusmṛti Says that a woman should worship her husband as her god even if he is unfaithful or evil. The text goes on to say that a wife who obeys her husband is guaranteed to enter heaven. A virtuous woman who wishes to share the same world as her husband should never do anything that would offend the man who took her hand, whether alive or dead. Manu devoted an entire chapter on the responsibilities of a wife.

Like *Manusmṛti*, *Śāṅkarasmṛti* has also formulated many laws for women. *Śāṅkarasmṛti* dictates that her husband should be, to a woman, equivalent to God. Women do not attain salvation through the observance of several types of *dharmas*, fasting,, or vows etc, but by means of her subservience to her husband. She should always stand with her husband. She should never speak against her husband. She should not have her meal before her husband has eaten, or together with him. She should eat from the same banana leaf after he has eaten. If he scolds her, she should remain calm and smiling. She should regard the *sapatnis* as her friends. Also, she should look after her husband's parents with an unflinching sense of duty. The *kula sthree* (noble woman) should not go on a pilgrimage. The water got from washing her husband's feet is like holy Ganga water to her. She shouldn't meet any other man other than her husband. She should hold an umbrella/ marakkuda, and also have an escort if she goes out.

This is *Stridharma* as per *Śāṅkarasmṛti*. As Uma Chakravarti has opined, Brahmanical patriarchy regarded chastity as the chief means of controlling women. Women imbibed this ideology, and followed the same. This ideology has been propagated through centuries by means of mythological characters . *Śāṅkarasmṛti* also says that the husband should read out puranas for the wives. By doing this, the idea of chastity would reach the

woman, and make her subservient without the use of force. Although *Śāṅkarasmṛti*, like *Manusmṛti* doesn't reiterate that women are promiscuous, fickle minded, and weak, it has laws which closely observe and control Nambudiri women, and even their movements. Women were forbidden to go out without cadjan umbrella and drape cloth, maid servant, and a male servant. Similarly, she was forbidden to meet any other male outside her immediate family. Once they attained their puberty, Nambudiri maidens never went out.

Though there were strict rules, those who flouted the rules of chastity were given severe punishments as per the *smṛtis*. The *smṛti* texts gave the right to the male relatives as well as the state, to punish women who were not ready to accept the idea of chastity. One such mode of punishment is *Smārttavicāram*, about which *Śāṅkarasmṛti* gives a detailed description. The caste trial of Nambudiri women accused of adultery was known as *Smārttavicāram*. It was a lengthy process in which the ruler, the *Smārttans*, the *Mimamsaka*, and the accused women's relatives all played key roles. It was a crime and punishment ideology promulgated by *Śāṅkarasmṛti* and implemented by Nambudiris until the late 1920s. Nambudiri women's ideological control was best reflected in the process of *Smārttavicāram*. *Śāṅkarasmṛti* instructs that if a Brahmin woman flouts the rules of chastity, the state would be destroyed. For the same reason, the *smṛti* text has rules for the woman, as well as her paramours, to be ostracised from the society, and thus maintain the purity of the community.

Conclusion

In the Indian context, the term gender is related to caste. Gender relations have been formulated to maintain caste purity, as well as the status and rights related to it. Women had to be kept under control in order to maintain wealth and power. In order to control land, and ritualistic authority, it was necessary to control female sexuality. The most important means for doing this is the ideology of "Stridharma". It was the Nambudiris who enjoyed most of the power and rights in the society in pre-modern Kerala. They were the lords of land. In order to preserve the rights they enjoyed in the Kerala society, and to maintain the status of their caste, they exercised strict control over their women. The ideology of "Stridharma", followed by *Smārttavicāram* if the

dharma was flouted, and the punishment of *bhrashtu* (*ostracism*) reflect their rigid control over women.

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आधुनिककाले पुराणानां वैशिष्ट्यम्।

डॉ. वी. जयलक्ष्मी¹

भारतीयवाङ्मये वेदानामनन्तरं महत् गौरवास्पदं भजन्ते पुराणानि। तानि च पुराणानि प्राचीनपरम्परायाः प्रतिपादकानि भवन्ति। यथोक्तं वायुपुराणे - पुरा परम्परं वक्ति पुराणं तेन वै स्मृतम्। एतेषां पुराणानां रचनाकर्ता भवति महर्षिः कृष्णद्वैपायनप्यासदेवः। प्रत्येकं वस्तुनः स्वरूपज्ञानार्थं तल्लक्षणस्य आवश्यकता वर्तते इति होतोः पुराणशास्त्रस्यापि स्वरूपं तल्लक्षणेन ज्ञायते। सृष्टिः, प्रलयः, प्रसिद्धराजवंशपरम्परा मन्वन्तरम्, देवर्षिराजवंशेषु, जातानां विशिष्टव्यक्तीनां चरित्रवर्णनेति पञ्चविषया पुराणलक्षणत्वेन स्वीक्रियते। कथ्यते - सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च। वंशानुचरितस्येति पुराणं पञ्चलक्षणम्।²

सर्गो नाम सृष्टिः, ईश्वरप्रेरणया विक्षुब्धायाः सत्त्वादिगुणत्रयसाम्यावस्थारूपायाः प्रकृतेः सकाशान् महत्त्वस्य, ततश्च अहङ्कःततः एकादशोन्द्रियाणां तन्मात्रेभ्यः पञ्चमहाभूतानाञ्चोत्पत्तिः सर्ग इति कथ्यते। प्रतिसर्गो नाम सृष्टस्य जगतः प्रयः। ब्रह्मसूतानां राज्ञां वंशपरम्परा एव वंश इति कथ्यते। मनो अन्तरं शासनाविधिः एव मन्वन्तरम्। राजवंशानां राज्ञां चरितमेव वंशानुचरितमिति कथ्यते।

पुराणानां प्रमुखं प्रयोजनं वेदविहितानां तत्वानां जनसाधारणेषु प्रचारो विद्यते। वर्तमानयुगे धर्मरक्षायाः, वर्णाश्रमव्यवस्थाप्रचारस्य, भारतीयाः संस्कृतेरुद्धोखस्य, भक्तेर्विकासस्य त यद्दर्शनं बेभवति, तस्य श्रेयः पुराणमेवास्ति। पुराणेषु ज्ञानस्य कर्मणः भवतेश्च महत्त्वपूर्णवर्णनेन मानवजीवनस्य यावन्तो दृढीकोणः सन्ति तेषां सर्वेषां वर्णनं कृतम्। संस्कृतसाहित्ये पुराणेषु, आध्यात्मिकाधिदैविकविषयाणां विवेचनेन सह आधिभौतिकवादस्यापि प्रचुरा सामग्री समुपलभ्यते। तत्र प्रधानतया अष्टादश पुराणानि

¹ असिस्टन्ट् प्रोफसर, श्री शङ्कराचार्य संस्कृत विश्वविद्यालयः, कालटि, एरणाकुळं, केरळम्.

² सम्पूर्ण अष्टादश पुराणानि, Chowkamba Publications.

सन्ति - १) ब्रह्मपुराणम्, २). पद्मपुराणम्, ३). विष्णुपुराणम्, ४). शिवपुराणम्, ५). भागवतपुराणम्, ६). नारदीयपुराणम्, ७). मार्कण्डेयपुराणम्, ८). अग्निपुराणम्, ९). भविष्यपुराणम्, १०). ब्रह्मवैवर्तपुराणम्, ११). लिङ्गपुराणम्, १२). वराहपुराणम्, १३). स्कन्दपुराणम्, १४). वामनपुराणम्, १५). कूर्मपुराणम्, १६). मत्स्यपुराणम्, १७). गरुडपुराणम्, १८). ब्रह्माण्डपुराणम्।

भारतीय साहित्याध्यायन दृष्ट्या पुराणानां महत्त्वम् अतिप्राचीनकालत एव स्वीकृतमस्ति। यथा वैदिकधर्मस्य स्वरूपं ज्ञातुं वेदस्यास्ति अपेक्षा, तथा धर्मशास्त्रस्यावश्यकता विद्यते तथैव भारतस्यास्य अतीतज्ञानाय अत्युपयोगिनं पुराणानाम् अनुशीलनं अनिवार्यं वर्तते। पुराणेषु राजर्षि, महर्षि, देवर्षिणां पवित्रतमादाय जीवनचरितस्य विवरणं विद्यमानमस्ति तथा वेदानां विश्वजिह्वन विषयाणां विवेचनं कृतं विद्यते।। व्यक्तिगतां सामाजिकीं च जीवनधारामवगन्तुं पुराणसाहित्यम् अत्यधिकं सहायकं अस्ति। रूपरेखा पुराणेष्वेव सुरक्षिता विद्यते। पौराणिक कथानकानां छायाम आध्यात्मदर्शननीति - धर्मा - कला कौशल - भूगोल - खगोलादीनां विविधं ज्ञानविज्ञानानां अद्भुतं रहस्यं प्रच्छन्नं वर्तते। तथा सृष्टि-प्रलय-स्वर् - नलकं - वर्ण - आश्रम - भक्ति - बन्ध - मोक्ष - आचार - विचार - उपदेश - मन्वन्त - भुवनकोश - लोकसंस्थान - ईश्वरतत्त्वा - कलानुसारि जीव ववैचित्र्यादयोविषया आलोचिता सन्ति।³ वेदस्य गंभीर रहस्यं बोधगम्यप्राञ्जलभाषाया जनतदय वर्णनं समुपश्याणयितुं पुराणानां प्रमुखमुद्देश्यमस्ति। पुराणानां पवित्रप्रभङ्गे भवते: विविधप्रकारा: धारा: प्रवहति। भक्त्या सह ज्ञान - कर्मणो: समरस्तानं सम्पाद्यं मानवजीवनं सफलीकर्तुं श्रेय: पुराणानि। एवं भारतीय संस्कृत: कार्यं महत्वपूर्णं वर्तते।

श्रुति - स्मृति - पुराणानि विदुषां लोचननयम्।

यास्त्रिभिर्यनैः पश्येत् सोऽशो महेश्वरोक्तः।। (स्कन्दपुराणस्य रेखाखण्डे)⁴

3. वायुपुराणम्।

4. स्कन्दपुराणस्य रेखाखण्डे

भारतीय – धार्मिक – आर्थिक – सामाजिक – संस्कृतिक – दार्शनिक – राजनीतिक विषयेषु गम्भीरज्ञानाय पुराणसाहित्यस्य विश्लेषणं नितान्तमावश्यकम्। पुराणवर्णित प्राचीन भारतीय राजवंशानुक्रम – वंशानुचरितसाहाय्येन प्राचीनभारतीयेतिहास निर्माणे पुराणानां प्रमुखं स्थानमस्ति। पुराणानिदिष्टं भुवनवशेशमन्तरा प्राचीनभारतीयभूगोलज्ञानं न संभवति।

पुराणानि विश्वकल्याणकारिण्या भारतीय संस्कृतेर्मूलस्तोतसां वेदानां भाष्यभूतानि सन्तीति भारतीय संस्कृतेः परिशीलनार्थं पुराणानां पारायणं परमावश्यकं विद्यते। प्रतीकवाद रहस्यवाददिभिरनुप्रणीतं पुराणसाहित्यं भारतीयसामाजिकजीवनस्यास्ति दर्पणम्। सरल-सुबोध-प्रबुद्धशैलीद्वारा अतिप्राचीनं सदपि पुराणसाहित्यं नित्यनवीनतयाः स्फूर्तेरुत्पादने महदुपकारि साहित्यं विद्यते। स्वकीये विशुद्धेः सदुपदेशैः समाजं शुद्धं विधाय सत्यं शिवं सुन्दरं आदर्शमुपस्थापयति पुराणसाहित्यम्। भारतीयसमाजे श्रुतिस्मृतिवत् पुराणानामप्युपादेया विद्यते। अत एव वेदानां मर्म विश्रातुं पुराणानामनुशीलने अस्माकं पूर्वजैः मक्षद्वल प्रदन्तं विद्यते। यावत् पुराणानामध्ययनं न क्रियते तावत् भारतीयमध्ययनं न्यूनतापूर्णमेवावतिष्ठते।।

वस्तुतः पुराणेषु धर्म – दर्शन – भक्ति - कलेतिहासः भूगोल – राजनीति - समाज व्यवस्था साहित्यादि विभिन्नविषयिकाः सामग्यः सङ्कलिताः सन्ति। येषां विवेचकं भारतीयेतिहासस्य निर्माणे अत्यन्तमुपादेयमस्ति। स्कन्दपुराणस्य रेखाखण्डे तु वेदविद्या पुराणं धर्मशास्त्रश्चेति त्रयं सर्वशास्त्र विनिर्णये प्रमुखं स्वीकृतमस्ति, पुराणश्च पञ्चमो वेदः, स्वीकृतमस्ति। धार्मिक परम्परायां वेदानन्तरं पुराणानामेव मान्यता वर्तते।

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“THE NEED FOR RARE MANUSCRIPT PRESERVATION IN THE DIGITAL AGE IN LIBRARIES”: A STUDY

Prof. KK.Harshakumar¹

Dr. Rautmale Anand S²

ABSTRACT

Library is the indispensable part of learning institution designed to serve educational, traditional, research, recreational information to the customers. Libraries are the places wherever the complete information gathering takes place together with knowledgeable and our cultural heritage. The collections possessed by the library are affected by various environmental factors that ultimately results in irreparable harm to numerous collections. The information embodied in manuscripts is effective however materials used for this purpose because a true challenge. These manuscripts have proof of evidences, their activities, thoughts, work they need done, theories then on, that are essential for human development. These guide the younger generations for ages and should be saved for each coming generations. This article provides a short define of preservation strategies adopted to protect the manuscripts. Preventive procedures should be applied with caution and value effective manner.

Keywords: Manuscripts preservation, Digital preservation, collections, manuscriptum, etc.

1. Introduction

During the history extending over 5000 years, India has produced a large wealth of works. This vast knowledge treasure was written on different kinds of material like birch bark, palm leaf, cloth, wood, and stone and paper etc. India perhaps has one of the oldest and important collections of manuscripts in the world. They are in the keeping of different organizations like collections, museums, monasteries, mosque and individuals. Many of them have disappeared and a large number are in a state of harm/decay. We already have

¹ Dept.of Education, CSU, GC, Puranattukara, Thrissur.

² Librarian, CSU, GC, Puranattukara, Thrissur.

lost huge manuscript collection in Buddhist monasteries like Nalanda, Taxila & Vikramshila. Taxila at the North West front of India was destroyed by foreign aggression. Nalanda library known as Dharmganj had 3 sections Ratnadodhi, R. and Ratna Rajak was a 9 storied library. First Hun king damage the library in 450-470 AD. In 1205 AD Bakhtiyar Khilji destroyed it completely and his soldiers use the manuscripts for boiling water.

Let us hope no more Khilji is born in modern time and let us take step to save these manuscripts for further decay and damage that will destroy them. The public access of older manuscripts also leads to substantially quicker disintegration of the originals. An appropriate alternative that could be the solution to the existing problem is conservation by way of microform or use of modern computer technology which is digitization of the manuscripts. The manuscripts further were having information also have visual information. The information concerning physical form, binding, paper, history of manuscript, source of acquisition, its present market value which is often high, is called physical data. All these are very important in manuscripts.

The libraries and documentation archive collections are an unparalleled resource for our history and culture, containing the wealth of human knowledge and artistic expression. From illuminated medieval manuscripts and historical documents to some of the primary writings ever recorded, the bulk of material held in greatest collections is made of paper. The digital preservation paves ways to access documents easily if available on the web from any part of the world.

Libraries, Archives and Museums are engaged in providing Library services to the researchers, common citizen and also conserve and preserve the rare collections, manuscripts and Indigenous Traditional Knowledge System of India. Archives serve the purposes of preservation of important. Government documents, public records which reproduces the working of an entire management of a particular period of time. Preservation is the preserving or restoring of artifacts, documents and records from getting damaged or decayed. The ancient and old cultural heritage of any nation can be searched from there liable sources available in library, archives and museums in the form of books and further reading materials.

Indian manuscripts are the richest collection of written records that provide information on the existence of different civilizations and the cultural

affluence of the nation. Written in different Indian languages; these manuscripts are spread all over the country in different monasteries, temples, libraries, museums, with individuals and in several private institutions. In fact, India has possibly the oldest and the largest collection of manuscripts in the world.

2. National Mission for Manuscripts

The National Mission for Manuscripts was established in February 2003, by the Department of Tourism and Culture, Government of India. A unique project in its programme and mandate, the Mission seeks to unearth and preserve the vast manuscript wealth of India. India possesses an estimation of ten million manuscripts, perhaps the largest collection in the world. These cover a variety of themes, textures and aesthetics, scripts, languages, calligraphies and illuminations.

3. Objectives

- Localize manuscripts through nationwide level Study and Post-Survey.
- Document each and every manuscript and manuscript repository, for a National Electronic Catalogue that currently contains information on four million manuscripts making this the central database on Indian manuscripts in the world.
- Preserve manuscripts incorporating both modern and indigenous methods of preservation and training a new generation of manuscript conservators.
- To train the next generation of scholars in various features of Manuscript Studies like languages, scripts and critical editing and cataloguing of texts and conservation of manuscripts.
- To promote access to manuscripts by digitizing the rarest and most threatened manuscripts.
- To promote access to manuscripts through publication of critical editions of
Unpublished manuscripts and their catalogues of work.

4. Manuscripts

Manuscripts is the wealth and heritage of our culture, history, language, literature and of course civilization and; it could be the better source of knowledge. Manuscripts establish an important part of the rich

Indian Cultural Heritage. These are the major repositories of the contribution that our predecessors made in the diverse fields of religion, philosophy, space science, literature, history, medication and A **Manuscript** is a written document that has been manually created as opposed to being printed or reproduced in some other way. The word '*manuscript*' is derived from the Medieval Latin term '*manuscriptum*' that means hand written documents.

Manuscript is a hand written composition on bark, cloth collections, metal, palm leaf, paper or any other material that has important scientific, historical or aesthetic importance. Manuscripts are found in hundreds of different languages and scripts. Manuscripts of modern period also refer to autographs, communications and type written resources. The manuscripts have a long history of its existence. According to the Chambers Dictionary, "Manuscript is a book or document written by hand before the invention of printing" (Allied Chambers (India) Limited, 2001). So manuscripts include all types of primary script, which are not published. In other words hand writings of any kind whether on paper or any other material in contradiction to printed materials are called manuscripts.

5. Types of Manuscripts

- ❖ Palm leaf
- ❖ Birch Bark Sanchi Pat
- ❖ Bamboo Leaf
- ❖ Banana Leaf
- ❖ Bhoj Patra
- ❖ Cloth
- ❖ Parchment
- ❖ Metal (Bronze, Copper, Gold etc.)
- ❖ Paper

6. Factors Responsible for Deterioration of Archival Materials

- **Environmental Factors** : Temperature; Relative Humidity, Sunlight, Darkness and moistness.
- **Biological Factors** : Insects like cockroaches, silverfish, lice fungus, etc.,

- **Natural Factors** : Natural disaster, flood, earthquake, fire etc.;
- **Human Being** : Invasion at the time of war, terrorist attack etc.

7. Practices for Conservation of Manuscripts

❖ Care and Handling

Documents should be properly cared and handled while conservation and preserving the manuscripts and printed documents.

❖ Environmental Controls

Environmental controls are necessary to facilitate the preservation of biological library materials with respect to temperature, moisture, sunlight, dust, acidity etc.

❖ Biological Factors

The records and manuscripts get affected by fungi, moulds, silverfish, beetles, bookworms, termites, rodents and other biological agents when they are moist and hot.

8. Preservation of Manuscripts

An ancient manuscript paper of the past is the value of a nation's civilization. Conservation of manuscripts generally means managing collections from deterioration and ensuring continuous availability. Preservation can help keeping the artifacts long lasting without damage and make sure the digital recording and collection of artifacts in the rapidly changing technological era. Damages due to natural agents will continue but can be minimized by controlling the external agents.

Preservation aims:

- To reduce the effect of deteriorating factors such as temperature, light, moisture, flood, fire, Biological factors (pest, fungus, insects), pollution, dust etc.
- To maintain the historical value of information;
- To make it easy to use and handle;
- To make information to survive for longer duration;
- Preservation Strategies

- Refreshing
- Migration
- Replication
- Emulation
- Metadata Attachment
- Trustworthy Digital Objects
- Digital Sustainability

9. Methods of Preservation and Conservation

- Documentation of Traditional Knowledge;
- Captured and Recording Traditional Knowledge;
- Microfilming of Traditional Knowledge;
- Digitalization and Digital Preservation.
- Centrally Air –Conditioned building of Libraries, Archives and Museums conducive for the documents and manuscripts, artifacts etc.

10. Indigenous Material of Preserving Manuscripts

- Beside with bundles of manuscripts pieces of Vasambu or dried ginger are kept to save these from insect attack.
- Dried and powdered leaves of **Aswagandha** in small packs are kept with the manuscripts covered in clothes to repel insect attack..
- Coatings of lemon-grass oil are given to strengthen the leaves of manuscripts and destroy the development of micro-organisms.
- In some repositories people use vermilion or kumkum fruit powder (which is red in colour) that act as a very good insect repellent.
- Oil extracts of some natural products like black pepper, sandal wood or clove facilitate in the restoration of flexibility to the palm leaf manuscripts.
- The mixture of neem leaves, karanja, nirgundi and citronella are known to have insecticidal properties for which it could be used in the manuscript libraries
- Mint leaves also repel ants and cockroaches.
- Sandal wood dust is commonly used by many libraries to ward off insects.
- Application of turmeric paste to the seasoned palm leaves is

well known for its dis-infecting effect.

- Kala - Jeera which gives a strong aromatic smell also used as an insectrepellant. Scattering of the seeds at the manuscript packing keeps away insects.

11. Issues and challenges faced by archives and libraries for preserving and traditional Knowledge system.

- The vital problems includes
- Inadequate funding
- Lack of technical knowhow
- Inadequate Infrastructure.
- Shortage of Established System for Recording and Documentation of Oral Civilizations, Customs and Indigenous Knowledge System
- Issues for procurement Copyright for Digitization
- Lack of Experienced and Trained LIS Authorities

12. Digitization

Digitization is a process through which extension and development of information storage and retrieval systems that manipulates text, images and sounds, static or dynamic images. Digitization is necessitated for both accessibility and preservation. In this sense, we can say that, digitization of manuscripts is the only way to exchange cultural heritage to the communities. Internet has emerged the best medium for digitization and through the provision of web; manuscripts may be made available to the external world without compromising on their protection. The main tools for digitization are Hardware and Software. Digitalizing helps:

- a) Cultivating access etc.
- b) Preventing damage caused by regular handling preservation & conservation.
- c) Examining possibilities of preparing e-books.
- d) Resource-sharing with other administrations.
- e) Future upcoming use and Storage sections.

13 Digital Preservation Initiatives in India

- ❖ **Ganganath Jha Research Institute & study Centre, Allahabad,** established in 1943 Rashtriya Sanskrit Sansthan, Allahabad and now

presently Central Sanskrit University, Ganganath Jha Campus Manuscriptology research Centre, there are 56,475 manuscripts rare collection are there. It is biggest manuscripts research Centre in the India.

- ❖ **Role of IGNCA, New Delhi:** The **Indira Gandhi National Centre for the Arts**, established in memory of Smt. Indira Gandhi, is visualized as a Centre encompassing the training and experience of Indian art heritage and culture.
- ❖ **National Library of India, Kolkata:** National Library has about 3600 rare and historically important manuscripts in different languages. These manuscripts are preserved independently along with other important and rare books in the rare Books separation. The xylographs presented by H.E. the Dalai Lama are also preserved in this collection.
- ❖ **Khuda-Bakhsh Oriental Public Library, Patna :** Library has developed as an outstanding research Library embracing a large number of rare manuscripts, "Tarik-e-Khandan-e-Timuriya", the only copy in the world, contains 132 beautiful paintings by the famous court performers of Akbar the Great and a writing of Jahangir.
- ❖ **Rampur Raza Library:** The Rampur Raza Library is one of the world's magnificent, unparalleled repository of cultural heritage and treasure-house of knowledge built up by successive Nawabs of Rampur State. It contains very rare and valuable collection of manuscripts, historical documents, specimens of Islamic calligraphy, miniature paintings, astronomical instruments and rare illustrated works in Arabic and Persian languages besides 60,000 printed books.
- ❖ **The Asiatic Society of Bengal :** The scholarly society founded on Jan. 15, 1784, by **Sir William Jones**, a British lawyer and Orientalist, to encourage Oriental studies. Apart from in-house digitization of books, journals, manuscripts, '**Digitization and Archiving of the journals and books of the Asiatic Society, Kolkata**', a project of the society has been initiated in December 2016. Complete sets of Asiatic Researches (1788-1842).
- ❖ **Nehru Memorial Museum & Library :** The Nehru Memorial Museum and Library (NMML), a memorial to Jawaharlal Nehru, the

architect of modern India, is housed with research library on modern and contemporary Indian history and social sciences. Its published resources acquired for the Library include books, pamphlets, newspapers, periodicals and other documentary resources. The Library has a rich collection of material on microfilms and microfiche. The above library Archives, in addition the Jawaharlal Nehru family papers, has acquired papers of nationalist leaders of Modern India and other eminent Indians who distinguished themselves in any field. As well records of non-official organizations, associations and societies which played an important role in the development of modern India.

Conclusion

Many Indian Universities and Institutions have establishing Organized Repositories for making valuable resources presented to the academic community for research and improvement. There is an urgent need for people's participation in the mission to preserve and conserve the manuscripts and rare collections which are still available with the private collections of village people, Mathas, Madarasa, Private libraries, monasteries etc. The preservation and conservation of rare manuscripts, rare books, documents, government records, and digital materials is one of the most essential areas where we should pay more attention to preserve the national heritage and resources for the future generations to come. The rare materials should be universally accessibly to all through information networks, providing access to and promoting knowledge of Indian civilization at the national and international levels. The cultural heritage resources should emerge to establish an important resource for research, education and content creation.

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विमर्शिनीसञ्जीवन्योर्विवरणदिशा परिणामालङ्कारस्य विच्छित्तिः

डा. प्रीतमरुजः¹

शोधसारः- सूत्र-वृत्तात्मकस्य अलङ्कारसर्वस्वस्य रचयिता राजानकः रुय्यकः एकः प्रख्यातः आलङ्कारिकः। तेन प्रतिपादितेषु ग्रन्थेषु 'अलङ्कारसर्वस्वम्' इति अलङ्कारग्रन्थ अन्यतमः। ग्रन्थस्यास्य चतस्रटीका विज्ञायन्ते। तन्मध्ये काश्मीरीयविदुषा जयरथेन कृता विमर्शिन्याख्या टीका प्रसिद्धा। विमर्शिनीव प्रौढाऽपि सरला, सविमर्शा, ग्रन्थार्थव्याचक्षणविचक्षणा च सञ्जीवनी वर्तते। अलङ्कारसर्वस्वस्य 'सञ्जीवनी' टीकायाः रचयिता श्रीविद्याचक्रवर्ती। रुय्यकस्य अलङ्कारसर्वस्वे नवीनार्थालङ्कारेषु परिणामालङ्कार अन्यतमः। आचार्यभरतादारभ्य रुय्यकपूर्वकालपर्यन्तं न केनापि परिणामालङ्कारः स्वीकृतः। परं रुय्यकेन अलङ्कारसर्वस्वे अन्यालङ्कारेभ्यः पृथक्विषयरूपेण 'परिणाम' नामकस्य एकस्य नवीनालङ्कारस्य सौन्दर्यमुपस्थापितम्। जयरथस्य 'विमर्शिनी' श्रीविद्याचक्रवर्तिनश्च 'सञ्जीवनी' टीकाद्वयमवलम्ब्य परिणामालङ्कारस्य स्वतन्त्रविच्छित्तिरेव मम सन्दर्भस्यास्य विषयः।

कुञ्जिशब्दाः- व्यवहारसमारोपः, आरोपविषयः, प्रकृतोपयोगः, औचित्योपयोगः इत्यादयः।

साहित्यदर्शनपरागोत्पत्तिभूमौ काश्मीरदेशे ख्रीष्टीयद्वादशशतके लब्धजन्मा रुचकापरनामा रुय्यकः स्वपितुः काव्यालङ्कारसंग्रहविवृतिकाराद्राजानकतिलकात् सर्वालङ्कारोपनिषत् रसमधिजज्ञ इति तद्वचनादेवावसीयते-

“ ज्ञात्वा श्रीतिलकात् सर्वालङ्कारोपनिषद्रसम्।

काव्यप्रकाशसंकेतो रुचकेनेह लिख्यते। ”²

¹ Assistant Professor in Sanskrit, Barabazar Bikram Tudu Memorial College Barabazar, Purulia, Pin- 723127, W.B.

² काव्यप्रकाशः (संकेतः)- मम्मटः, पृष्ठा ३ (प्रथमभागः)

रुच्यकस्यापरनाम 'रुचक' इति। स एकः प्रख्यात आलङ्कारिकः। तेन प्रतिपादितेषु ग्रन्थेषु 'अलङ्कारसर्वस्वम्' इति अलङ्कारग्रन्थ अन्यतमः। ग्रन्थस्यास्य त्रयो भागाः दृश्यन्ते- सूत्रं वृत्तिः उदाहरणञ्च। सूत्राणि गद्येन रचितानि। सूत्रांशे मूलतः अलङ्काराणां लक्षणसमूहाः निरूपिताः। वृत्तिभागे लक्षणसमूहाः विश्लेषिताः। उदाहरणानि तु प्रसिद्धग्रन्थेभ्यः उद्धृतानि इति। ग्रन्थेऽस्मिन् षट्सत्यर्थालङ्काराः षड्बदालङ्काराश्च रुच्यकेन प्रतिपादिताः।

अस्य ग्रन्थस्य चतस्रटीका विज्ञायन्ते। रत्नकण्ठस्य काव्यप्रकाशटीकायां सारसमुच्चयाऽख्यायां राजानकोऽलकः सर्वस्वटीकाकारेण स्मृतः। तस्य टीका अद्यावधि नान्यत्र कुत्रापि स्मृता प्राप्ता वा। काश्मीरीयविदुषा जयरथेन कृता विमर्शिन्याख्या टीका निर्णयसागरात् दुर्गाप्रसादद्विवेदीमहोदयेन प्रथमं प्रकाशिता १८९३ ख्रीष्टाब्दे। जयरथस्य 'अलङ्कारविमर्शिनी' टीका केवलं विमर्शिनीनाम्नैव सुविश्रुता। अलङ्कारविमर्शिनी स्वाभिख्यां विशिष्य चरितार्थयति। अत्र शोभाकरमित्रेण उद्गावितानां दोषाणामुद्धारस्तु कृत एव, स्वतन्त्रविमर्शैः पाठलोचनचर्चाभिश्च ग्रन्थस्य परिष्कारः समालोचनञ्चापि विहितम्। वस्तुतस्त्वयं टीकाकारो ग्रन्थार्थव्याचक्षणे न तथा तत्परो यथा खण्डणमण्डनादिषु। जयरथेन जोनराजस्य पृथ्वीराजविजयात् उदाहरणं दत्तम्। 'पृथ्वीराजविजयम्' ११९३ ख्रीष्टाब्दे दिवङ्गतस्य पृथ्वीराजस्य जीवनवृत्तान्तमवलम्ब्य लिखितं संस्कृतमहाकाव्यम्। ततश्चास्य जयरथस्य स्थितिर्द्वादशशतकस्यान्ते त्रयोदशशतकस्य च प्रथमार्धेऽभवदिति। समुद्रबन्धाचार्येण कृता समुद्रबन्ध्याख्या टीका त्रिवान्द्रम-अनन्तशयनग्रन्थमालातः साम्बशिवशास्त्रीमहोदयेन प्रथमं १९१५ ख्रीष्टाब्दे प्रकाशिता। विमर्शिनीव प्रौढाऽपि समुद्रबन्धविवृतिरिव सरला, सविमर्शा, ग्रन्थार्थव्याचक्षणविचक्षणा च सञ्जीवनी वर्तते। श्रीविद्याचक्रवर्ती महान् विद्वान्, साधकः हैसलनरेश-तृतीयबल्लालस्य सभापण्डितश्च आसीत्। तृतीयबल्लालस्य राज्यकालः १२९१-१३४२ ख्रीष्टाब्दः। अतः श्रीचक्रवर्तिनः स्थितिः चतुर्दशशतकस्य मध्यवर्तीसमयेति वक्तुं शक्यते। श्रीविद्याचक्रवर्तिनः 'सञ्जीवनी' टीका मेहचन्द्रलक्ष्मणदासग्रन्थमालायाः देहलीतः प्रथमं १९६५ ख्रीष्टाब्दे

प्रकाशिता। एतेषु टीकाग्रन्थेषु जयरथस्य 'विमर्शिनी' श्रीविद्याचक्रवर्तिनश्च 'सञ्जीवनी' टीकाद्वयं प्रसिद्धं वर्तते।

रुय्यकस्य अलङ्कारसर्वस्वे नवीनार्थालङ्कारेषु परिणामालङ्कार अन्यतमः। आचार्यभरतादारभ्य रुय्यकपूर्वकालपर्यन्तं न केनापि परिणामालङ्कारः स्वीकृतः। परं रुय्यकेन अलङ्कारसर्वस्वे अन्यालङ्कारेभ्यः पृथक्विषयरूपेण 'परिणाम' नामकस्य एकस्य नवीनालङ्कारस्य विच्छित्तिरुपस्थापिता। परिणामालङ्कारस्य लक्षणे रुय्यकेनोक्तम्-

“आरोप्यमाणस्य प्रकृतोपयोगित्वे परिणामः”³

अर्थात् यत्र उपमेये उपमानस्य उपयोगो भवति तत्र परिणामालङ्कारः स्यात्। रूपकालङ्कारे उपमेये उपमानस्य अभेदारोपो भवति, अर्थात् रूपके आरोप्यमाणं प्रकृतोपयोगित्वाभावात् प्रकृतोपरञ्जकत्वेनैव केवलम् अन्वयं भजते, परन्तु परिणामालङ्कारे आरोप्यमाणस्य प्रकृतात्मतया उपयोगो भवति। स एव अस्यालङ्कारस्य जीवितम्। यदि केवलं प्रकृताप्रकृतयोर्ताद्रूप्यप्रतीतिः स्यात् तर्हि रूपकम् अर्थात् रूपके ताद्रूप्यप्रतीतिमात्रसिद्ध्यर्थं प्रकृतम् अप्रकृतरूपापन्नं भवति। परन्तु यदि आरोपः प्रकृतपदार्थे उपयोगपर्यन्तं विवक्षितो भवति अर्थात् वर्णनीये सन्दर्भे आरोप्यमाणस्य उपयोगो भवति तर्हि परिणामालङ्कारः स्यादिति भावः। सञ्जीवनीकारेण श्रीविद्याचक्रवर्तिना रूपकपरिणामयोर्भेदविषये संग्रहश्लोकमुपस्थापितम्-

“विषय्याकारमारोप्य विषयस्थगनं यदा।

रूपकत्वं तदा तत्र रञ्जनेन समन्वयः।।

यदा तु विषयो रूपात्स्वस्मादप्रच्युतो भजेत्।

उपयुक्त्यै पराकारं परिणामस्तदा मतः।।”⁴

सुतरां परिणामालङ्कारे आरोपविषयः स्वरूपं न परित्यजति, अपि तु प्रकृतोपयोगाय आरोपविषयः अत्र विषय्याकारं ग्रहणं करोति। यथा “मुखचन्द्रः विरहतापं शमयति” इत्युदाहरणे अंशद्वयं वर्तते। मुखचन्द्रः तापशमनञ्च। प्रथमांशे रूपसमारोपः द्वितीयांशे

³ अलंकारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा-१३५

⁴ अलंकारसर्वस्वम् (निष्कृष्टार्थकारिका)- रुय्यकः, पृष्ठा-२८२

च उपयोगोऽस्ति। प्रकृतं मुखं, तत्रोपयोगित्वं वाक्यार्थानुप्रवेशपर्यन्तमारोपणविवक्षायां स्यात्। तद्धि रूपके नास्ति। 'मुखमेव चन्द्र' इति एतावतैव रूपकत्वस्य सिद्धिः। सञ्जीवनीकारेण उक्तम्- "आरोप्यमाणं चन्द्रत्वादि मुखादौ प्रकृतार्थं ताद्रूप्यप्रतीत्याधानरूपेण उपरञ्जकत्वेनैव रूपकालङ्कारेऽन्वयं भजते।"⁵ परन्तु परिणामालङ्कारे आरोप्यमाणं केवलं प्रकृतार्थस्य शोभावर्धकमेव न भवति, अपि तु अत्र आरोप्यमाणं प्रकृतविषये आत्मतेनोपयुज्यते। रूपके आरोपविषयः स्वरूपं परित्यजति, परिणामे तु न। अतः परिणामालङ्कारे प्रकृतम् आरोप्यमाणरूपत्वेन परिणमति। सुतराम् अस्मिन् अलङ्कारे प्रकृतम् अप्रकृतव्यवहारविशिष्टतया अवतिष्ठते। यदि केवलं प्रकृतस्वरूपमात्रावस्थाने प्रस्तुतं भवति, तर्हि प्राकरणिकार्थस्य निष्पत्तिः न स्यात्। विमर्शिनीकारेण जयरथोक्तम्- "एवमत्र प्रकरणोपयोगित्वाभावादित्यारोप्यमाणस्योपयोग इति चान्वयव्यतिरेकाभ्यां प्रकृतोपयोगित्वस्य असाधारणत्वं दर्शितम्।"⁶ अर्थात् इदं (प्रकृतोपयोगित्वम्) हि परिणामालङ्कारस्य स्वतन्त्रवैशिष्ट्यम्। अन्यालङ्कारेषु नास्ति प्रकृतोपयोगित्वम्। इदं प्रकृतोपयोगित्वमेव परिणामालङ्कारस्य विच्छित्तिरिति।

परिणामे प्रकृतपदार्थः अप्रकृतपदार्थरूपेण परिणमति? अप्रकृतं प्रकृतात्मतया परिणमति वा? अलङ्कारसर्वस्वस्य वृत्त्यंशे मतद्वयोरेव विवेचनमस्ति- "परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोग"⁷ अर्थात् अस्मिन् अलङ्कारे अप्रकृतं प्रकृतपदार्थरूपेण परिणमतीति तस्य प्रकृतोपयोगो भवति। अपि च "प्रकृतमारोप्यमाणरूपत्वेन परिणमति"⁸ अर्थात् अत्र प्रकृतमप्रकृतरूपतया परिणमति। विषयेऽस्मिन् द्वयोः टीकाकारयोर्मध्ये मतभेदोऽस्ति। सञ्जीवनीकारः श्रीविद्याचक्रवर्ती प्रथममतस्य समर्थकः। तेनोक्तं परिणामालङ्कारे अप्रकृतपदार्थः प्रकृतपदार्थरूपेण परिणमति- "परिणामालङ्कारे पुनः आरोप्यमाणं.....प्रकृतरूपमपहुवान्

⁵ अलंकारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा-१२३

⁶ अलंकारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा-१३७

⁷ अलङ्कारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा- १३५

⁸ अलङ्कारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा- १३५

सत्तदात्मत्वेनोपयुज्यते।⁹विद्यानाथ-विश्वनाथ-अप्ययदीक्षित-जगन्नाथादयः आचार्याः मतस्यास्य समर्थकाः। परन्तु विमर्शिनीकारेण जयरथेन प्रकृतं अप्रकृतरूपेण परिणमतीति स्वीकृतम्- “अतश्च प्रकृतमप्रकृततया परिणमतीति परिणामः।”¹⁰ अलङ्काररत्नाकरकार-शोभाकरः विद्याधरः प्रभृतयः आलङ्कारिकाः द्वितीयमतस्य समर्थकाः।

उपमा-रूपक-उत्प्रेक्षावदादि¹¹ अन्यालङ्कारेषु औचित्यमेवास्ति, न उपयोगः। यदि आरोप्यमाणं केवलं प्रकृतार्थस्य उपरञ्जकं भवति तर्हि तदौचित्यमिति। परन्तु उपयोगः पुनः सिद्धावेव प्रकृतार्थहेतुतां भजते अर्थात् आरोप्यमाणं यदि प्रकृतार्थस्य सम्पादको भवति तर्हि उपयोगः- इति अनयोः औचित्योपयोगयोः महान् भेदः। जयरथेनोक्तम्-

“अनन्वये च शब्दैक्यमौचित्यादानुषङ्गिकम्।
अस्मिंस्तु लाटानुप्रासे साक्षादेव प्रयोजकम्।”¹²

अस्मिन् स्थले विमर्शिनीकारेण औचित्योपयोगयोर्भेदः दर्शितः, श्रीविद्याचक्रवर्तिना तु भेदोऽयं न प्रतिपादितः। तेन केवलं रूपकपरिणामयोर्मध्ये भेदः उपस्थापितः। अस्य भेदस्य निरूपणे अलङ्कारसर्वस्वस्य टीकाकारः आचार्यजयरथः तस्य विमर्शिन्यां उपयोगविशिष्टस्य परिणामालङ्कारस्य एकस्मिन् उदाहरणे आह-

“दाहोऽम्भः प्रसृतिपचः प्रचयवान्वाष्पः प्रणालोचितः
श्वासाः प्रेङ्खितदीप्रदीपकलिकाः पाण्डिन्नि मग्नं वपुः।
किं चान्यत्कथयामि रात्रिमखिलां तन्मार्गवातायने

⁹ अलङ्कारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा- १२३

¹⁰ अलङ्कारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा- १३७

¹¹ “आशास्यमन्यत्पुनरुक्तभूतं श्रेयांसि सर्वाण्यधिजग्मुषस्ते।

पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीड्यं भवतः पितेव।।” (उपमा)

“मन्दरमेघक्षोभित-शशि-कलहंसपरिमुक्तसलिलोत्सङ्गम्।

मरकत-शैवालोपरि-निषण्णमीनचक्रवाकयुगम्।।” (रूपकम्)

¹² अलंकारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा-१३७

हस्तच्छत्रनिरुद्धचन्द्रमहसस्तस्याःस्थितिर्वर्तते।”¹³

अत्र आरोपविषयः हस्तः आरोप्यमाणं च छत्रम्। प्रकृते हस्ते अप्रकृतस्य छत्रस्य आरोप अस्ति। प्रकृतार्थस्य उपरि अप्रकृतार्थस्य आरोपं विना अप्रकृतार्थस्य सिद्धिः न भवति अर्थात् प्रकृते हस्ते अप्रकृतस्य छत्रस्य आरोपमन्तरेण चन्द्रातपरोध एव न भवतीति तस्य प्रकृतोपयोगित्वम्। अतः अत्र आरोप्यमाणं केवलं प्रकृतोपरञ्जकं न भवति, अपि तु आरोप्यमाणस्य छत्रस्य प्रकृतविषये हस्ते उपयोगोऽपि अस्ति। सुतरां प्रकृतः हस्तः अप्रकृते छत्रे परिणमति- इत्यत्र परिणामालङ्कारः।

समासोक्ति-अलङ्कारेऽपि आरोप्यमाणस्य प्रकृतोपयोगो भवति, तत्र च आरोप्यमाणं आरोपविषयात्मतया स्थितम्। विषयेऽस्मिन् श्रीविद्याचक्रवर्तिना तस्य ‘सञ्जीवनी’ टीकायां समासोक्तिरलङ्कारस्य उदाहरणमेकं प्रदत्तम्-

“उपोढरागेण विलोलतारकं तथा गृहीतं शशिना निशामुखम्।

यथा समस्तं तिमिरांशुकं तथा पुरोऽपि रागाद्गलितं न लक्षितम्।”¹⁴

अस्मिन् उदाहरणे उपोढरागत्व-विलोलतारकत्वादिना कारणेन निशायां चन्द्रमायाञ्च नायिकानायकयोर्धर्मविशेषः गृहीतो भवति। ‘न लक्षितम्’ वाक्येऽस्मिन् अन्वयपर्यन्तम् आरोपं विवक्षितमिति एवम्प्रकारेण अत्र प्रकृतोपयोगित्वमपि दृश्यते। उक्तञ्च- “स चारोपविषभूतसन्ध्यारागनक्षत्रादिरूपेणैवास्ते। अनेन प्रकृतस्य स्वरूपादप्रच्युतिर्दर्शिता।”¹⁵ विमर्शिनीकारस्य जयरथाचार्यस्य मतानुसारेण अप्रकृतपदार्थस्य आक्षेपात् प्रकृतपदार्थस्य सिद्धिर्स्यात्, अतः समासोक्तिरलङ्कारेऽपि आरोप्यमाणस्य प्रकृतोपयोगो भवतीति अर्थः। अपि च तत्र आरोप्यमाणं प्रकृतपदार्थस्य अवच्छेदकधर्मरूपेण स्थितं भवति, न आच्छादकधर्मरूपेण।

अतएव समासोक्त्यालङ्कारे व्यवहारसमारोपः स्यात्, न तु रूपकवत् रूपसमारोपः। यदि परिणामालङ्कारेऽपि समासोक्तिरिव व्यवहारसमारोपः स्यात्, तर्हि

¹³ अलंकारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा-१३७

¹⁴ अलंकारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा-१२६

¹⁵ अलंकारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा-१२६

समासोक्तिपरिणामयोः पार्थक्यं किम्? वृत्तिकारेणोक्तम्- “केवलं तत्र विषयस्यैव प्रयोगः, विषयिणो गम्यमानत्वात्। इदं तु द्वयोरप्यभिधानम्, तादात्म्यात् तु तयोः परिणामित्वम्।”¹⁶ अर्थात् समासोक्त्यालङ्कारे अभिधावृत्तिना केवलं विषयस्यैव प्रयोगः स्यात्, विषयी तत्र गम्यमानं भवेदिति। परिणामे तु उपमानोपमेययोः द्वयोरपि शब्दतः अभिधानं भवति, तत्र प्रकृताप्रकृतयोः तादात्म्यात् परिणामित्वम्- इति दर्शितम्। इदं हि परिणामालङ्कारस्य सौन्दर्यम्। प्रकृतोपयोगित्वम्, अनौचित्यम्, विषयस्य स्वरूपादप्रच्युतम्, उपमानोपमेययोरभिधानम्- एभिः वैशिष्ट्यैरेव अलङ्कारसर्वस्वे अन्यालङ्कारेभ्यः नवीनालङ्काररूपेण परिणामालङ्कारस्य विच्छित्तिरुपस्थापिता। इदं हि परिणामालङ्कारस्य स्वतन्त्रसौन्दर्यं, तस्य मौलिकता, तस्य स्वतन्त्रता इति।

सांख्यशास्त्रेऽपि परिणामस्य विषयवर्णनमस्ति। जयरथाचार्येण तस्य ‘विमर्शिनी’ टीकायां सांख्यशास्त्रस्य परिणामस्य लक्षणम् उल्लिखितम्-

“जहद्धर्मान्तरं पूर्वमुपादत्ते यदा ह्ययम्।
तत्त्वादप्रच्युतो धर्मी परिणामः स उच्यते।”¹⁷

तत्र (सांख्यशास्त्रे) धर्मपरिणामो लक्षणपरिणामो अवस्थापरिणामश्चेति त्रिधा परिणामः प्रतिपादितः। अलङ्कारशास्त्रस्य परिणामोऽयं लक्षणपरिणामस्वरूपः, तर्हि सांख्यीयपरिणामात् अलङ्कारशास्त्रस्यान्तर्गतस्य परिणामस्य किं पार्थक्यम्? वृत्तिकारेणाह- “आगमानुगमविगमख्यात्यभावात्सांख्यीयपरिणामवैलक्षण्यम्”¹⁸ अर्थात् अलङ्कारशास्त्रस्य परिणामे आगमस्य अनुगमस्य विगमस्य च ज्ञानाभावोऽस्ति, सांख्यशास्त्रे तु नास्ति। अतः अस्मात् कारणात् अलङ्कारशास्त्रस्य परिणामालङ्कारः सांख्यीयपरिणामात् भिन्नो भवति। सञ्जीवनीकारेण श्रीविद्याचक्रवर्तिना उक्तम्- “आप्तोक्तिरागमः। अनुगमो व्याप्तिः। व्यावृत्तिर्विगमः। तदभावात्तद्वैलक्षण्यम्।”¹⁹

¹⁶ अलंकारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा-१३६

¹⁷ अलंकारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा-१३७

¹⁸ अलंकारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा-१३५

¹⁹ अलंकारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा-१२३

परिणामालङ्कारः समानाधिकरण्य-वैयधिकरण्यप्रयोगाद् द्विविधमिति।
समानाधिकरण्यस्य उदाहरणं यथा-

“तीर्त्वा भूतेशमौलिस्रजममरधुनीमात्मनासौ तृतीय-
स्तस्मै सौमित्रिमैत्रीमयमुपहतवानातरं नाविकाय।
व्यामग्राह्यस्तनीभिः शवरयुवतिभिः कौतुकोदञ्चदक्षं
कृच्छ्रादन्वीयमानस्तरितमथ गिरि चित्रकूटं प्रतस्थे।”²⁰

अत्र ‘सौमित्रिमैत्रीम्’ अर्थात् लक्षणस्य मैत्री प्रकृतम् ‘आतरं’ च आरोप्यमाणम्। यथा ‘मैत्रीम्’ पदे द्वितीयाविभक्ते एकवचनम् तथा ‘आतरम्’ पदेऽपि द्वितीयाविभक्ते एकवचनस्य प्रयोगरस्ति। अतः पदद्वयं समानाधिकरण्ये स्थितम्। सुतरां उदाहरणेऽस्मिन् सौमित्रिमैत्री प्रकृता आरोप्यमाणसमानाधिकरणातररूपत्वेन परिणता। कुतः आतरस्य मैत्रीरूपतया प्रकृतोपयोगो भवति। विमर्शिनीकारेण जयरथेनोक्तम्- “अतश्च प्रकृते यत आतरस्योपयोगस्ततश्च प्रकृताया एव मैत्र्यास्तत्कार्यकारित्वात्तद्व्यवहारारोपः।”²¹ अत्र अप्रकृतस्य आतरस्य न केवलं मैत्र्या सह तादात्म्यप्रतीतिमात्रं विवक्षते, अपि तु नदीतरणप्रत्युपकरणात्मकं प्रकृतोपयोगित्वमपि विवक्षितम्। अतः प्रकृतरूपापन्नस्य अप्रकृतस्य प्रकृतोपयोग इति। अत्र सौमित्रिमैत्री प्रकृतमिदं स्वरूपात् प्रच्युतं न भवति तथा प्रकृतोपयोगत्वात् अप्रकृते परिणतं भवति। उदाहरणे प्रकृताप्रकृतयोः द्वयोरपि शब्दतः अभिधानत्वात् न समासोक्तिरलङ्कारः प्रकृतोपयोगत्वात् च न रूपकवदादि अन्यालङ्कारः, अपि तु अप्रकृतस्य प्रकृतरूपापन्नत्वात् तथा प्रकृतोपयोगत्वात् अत्र परिणामालङ्कारः स्यादिति भावः। अलङ्कारसर्वस्वस्य टीकाकारेण विद्याचक्रवर्तिनापि विषयेऽस्मिन् उक्तम्- “प्रकृतरूपापन्नस्य प्रकृतोपयोग इति परिणामवीजभूतम्।”²²

वैयधिकरण्ये परिणामालङ्कारस्य उदाहरणं यथा-

²⁰ अलंकारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा-१३५

²¹ अलंकारसर्वस्वम् (विमर्शिनी)- रुय्यकः, पृष्ठा-१३७-३८

²² अलङ्कारसर्वस्वम् (सञ्जीवनी)- रुय्यकः, पृष्ठा-१२६

“अथ पक्रिमतामुपेयिवद्भिः सरसैर्वक्रपथाश्रितैर्वचोभिः।

क्षितिभर्तुरूपायनं चकार प्रथमं तत्परतस्तुरङ्गमाद्यैः।।”²³

अत्र ‘वचोभिः’ आरोपविषयः ‘उपायनम्’ आरोप्यमाणञ्च। ‘वचोभिः’ पदे तृतीयायाः बहुवचनं भवति परन्तु ‘उपायनम्’ पदे द्वितीयायाः एकवचनस्य प्रयोग अस्ति। अतः पदद्वयं वैयधिकरण्ये स्थितम्। राजसंघटने उपायनमुचितम्। तच्चात्र वचोरूपमिति वचसां व्यधिकरणोपायनरूपत्वेन परिणामः। कुतः अप्रकृतस्य उपायनस्य वचरूपतया प्रकृते उपयोगो भवति। सुतरां आरोप्यमाणस्य प्रकृतरूपापन्नत्वात् तथा प्रकृतोपयोगित्वात् उदाहरणमिदं परिणामालङ्काररूपेण युक्तियुक्तम्।

रुय्यकस्य ‘आरोप्यमाणस्य प्रकृतोपयोगित्वे परिणामः’ परिणामालङ्कारस्य लक्षणेऽस्मिन् पण्डितराजजगन्नाथेन एका समस्या दृष्टा। तेन मत्यते यदि ‘प्रकृतोपयोग’ इत्यस्य शब्दस्य अर्थो भवति प्रकृतविषयः, तद्रूपेण उपयोगः तर्हि व्यधिकरण-परिणामालङ्कारस्य उदाहरणप्रसङ्गे उल्लिखिते “अथ पक्रिमतामुपेयिवद्भिः.....प्रथमं तत्परतस्तुरङ्गमाद्यैः” श्लोकेऽस्मिन् परिणामालङ्कारः भवितुं नार्हति। कुतः अत्र आरोप्यमाणम् उपायनम् स्वरूपेण उपहाररूप-अर्थेनैव उपयुक्तं भवति, न वचनरूपेण। अतः तस्य मतानुसारेण अत्र व्यधिकरण-रूपकालङ्कारः युक्तियुक्तः। अथवा यदि वाक्यस्यास्य अर्थो भवति प्रकृतकार्ये उपयोगः तर्हि अलङ्कारसर्वस्वे रूपकालङ्कारस्य उदाहरणप्रसङ्गे उल्लिखिते “दासे कृतागसि भवत्युचितः.....ननु सा व्यथा मे” श्लोकेऽस्मिन् परिणामालङ्कारः भवितुमर्हति। कुतः तत्र खेदरूप-प्रकृतकार्ये कण्टकस्य उपयोगो भवति- “त्वदुदाहतरूपकोदाहरणे आरोप्यमाणानां कण्टकानां प्रकृतखेदव्यथारूपकार्ये उपयोगेनातिप्रसङ्गात् न द्वितीयः।”²⁴

सञ्जीवनीकारेण श्रीविद्याचक्रवर्तिना निष्कृष्टार्थकारिकायां परिणामालङ्कारविषये उक्तम्-

“आरोप्यमाणः प्रकृते यदासावुपयुज्यते।

परिणामस्तदा तेन रूपकादस्य भिन्नता।।

²³ अलङ्कारसर्वस्वम्- रुय्यकः, सम्पा- रेवाप्रसादद्विवेदी, पृष्ठा-१३६

²⁴ रसगङ्गाधरः (द्वितीयाननम्)- पण्डितराजजगन्नाथः, पृष्ठा- ६९६

रूपमात्रसमारोपादूपके रञ्जको ह्यसौ।
 व्यवहारसमारोपादिह स्यात् प्रकृतान्वयः।।
 परिणामसमासोक्तयोर्ज्ञातव्योऽस्माद्विपर्ययः।
 उपादानानुपादानकृतो भेदस्तयोर्मिथः।।”²⁵

अर्थात् यदि आरोप्यमाणस्य प्रकृतपदार्थे उपयोगो भवति, तर्हि परिणामालङ्कारः स्यात्। एवम्प्रकारेण परिणामालङ्कारः रूपकालङ्काराद् भिन्नो भवति। कुतः रूपकालङ्कारे अभिधावृत्तिना केवलं रूपमात्रस्य आरोपः स्यात्, परिणामे तु व्यञ्जनावृत्तिना व्यवहारसमारोपो भवति। रूपकालङ्कारे अप्रकृतरूपेण प्रकृतस्य स्थितिः, परिणामालङ्कारे तु समासोक्तिवत् तस्माद् विपर्ययो भवति। समासोक्तिपरिणामयोर्मध्ये भेदः- समासोक्त्यालङ्कारे केवलं प्रकृतपदार्थस्य प्रयोगोऽस्ति, परिणामे तु आरोप्यमाणस्यापि अभिधानमस्तीति सारः।

रुय्यकस्य अलङ्कारसर्वस्वे परिणामालङ्कारस्य विश्लेषणे द्वयोः टीकाकारयोर्मध्ये यथा किञ्चित् साम्यमस्ति, तथा कस्मिंश्चित् विषये वैषम्यमपि अस्ति। विमर्शिनीकारेण जयरथाचार्येण सञ्जीवनीकारेण श्रीविद्याचक्रवर्तिना च रूपकालङ्कारात् परिणामालङ्कारस्य स्वतन्त्रविच्छिन्निः स्वीकृता। ‘सञ्जीवनी’ टीकायां भेदस्यास्य रहस्योद्घाटनं विशदरूपेण वर्णितम्। अधिकन्तु सञ्जीवनीकारेण रूपकपरिणामयोर्भेदविषये संग्रहकारिका उपस्थापिता। द्वौ टीकाकारौ एव परिणामालङ्कारे प्रकृतोपयोगं स्वीकृतौ। परन्तु अन्यालङ्कारेषु प्रकृतोपयोगित्वं नास्ति- विषयेऽस्मिन् अधिकरूपेण जयरथाचार्येण कानिचित् उदाहरणानि प्रस्तुतानि, यत्र प्रकृतोपयोगित्वाभावात् उपमा-उत्प्रेक्षा²⁶-रूपकालङ्काराः भवन्ति, न परिणामालङ्कारः। अपि च विमर्शिनीकारेण औचित्यपयोगयोः भेदः दर्शितः, ‘सञ्जीवनी’ टीकायां तु भेदोऽयं न दृश्यते। समासोक्त्यालङ्काराद् परिणामालङ्कारस्य पार्थक्यविषये जयरथाचार्यः

²⁵ अलङ्कारसर्वस्वम् (निष्कृष्टार्थकारिका)- रुय्यकः, पृष्ठा- २८२

²⁶ ‘अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितुमवततार मध्यमं लोकमंशुमाली इत्यादावुत्प्रेक्षायाम्’ (अ.स.विम- पृष्ठा १३७)

यत्र केवलं भेदं वर्णयति, श्रीविद्याचक्रवर्तिना तु तत्र समासोक्त्यालङ्कारस्य उदाहरणमाध्यमेन तयोर्भेदः प्रतिपादितः। सांख्यशास्त्रस्य परिणामविषयाद् अलङ्कारशास्त्रस्य परिणामालङ्कारस्य भेदः उपस्थापितः, तत्र आचार्येण जयरथेन सांख्यीयपरिणामस्य लक्षणमुक्तम्। श्रीविद्याचक्रवर्तिना तत् न उक्तम्, परन्तु तेन 'सञ्जीवनी' टीकायां विस्तारपूर्वकं विषयोऽयं प्रतिपादितः। सञ्जीवनीकारस्य मतानुसारेण अलङ्कारेऽस्मिन् अप्रकृतपदार्थः प्रकृतपदार्थरूपेण परिणमति, परन्तु विमर्शिनीकारेण जयरथेन 'प्रकृतं अप्रकृतरूपेण परिणमति' इति स्वीकृतम्। वस्तुतः अलङ्कारेऽस्मिन् अप्रकृतपदार्थ एव प्रकृतरूपेण परिणमतीति मन्ये।

परवर्तीकाले शोभाकर-विद्यानाथ-विश्वनाथ-अप्ययदीक्षित-जगन्नाथ-प्रभृतिभिः आचार्यैः रुय्यकप्रतिपादितः परिणामालङ्कारः स्वीकृतः। एवम्प्रकारेण जयरथस्य 'विमर्शिनी' श्रीविद्याचक्रवर्तिनश्च 'सञ्जीवनी' टीकाद्वयमवलम्ब्य अलङ्कारसर्वस्वे परिणामालङ्कारस्य स्वतन्त्रविच्छित्तिरुपस्थापिता।

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MATERIAL LIFE DESIGNS IN KĀMASŪTRA

Dr. Nidheesh Kannan B.¹

I. Introduction to the Science of Erotics

The tradition of Kāmasāstra

In the Puruṣārthas, the third one which is called Kāma deals an entirely different subject and something which is closely related to the human life. Kāma is not only a Puruṣārtha, but it is also a science of happiness, love, aesthetics etc. So it is known to be Kāmasāstra.

According to ancient Indian tradition, it is seen to be said as all the scriptures are originated through divine or mythological way. The Kāmasāstra is also known by a divine origin. In Vātsyāyana's *Kāmasūtra*, a detailed account on the tradition of Kāmasāstra has mentioned¹. It is as follows;

After creating the subjects, Prajāpati composed a śāstra of hundred thousand chapters on the three ends of life for their maintenance. A part of this śāstra dealing with Dharma was taken up by Svāyambhuvamanu for independent treatment. Bṛhaspati took up the section dealing with polity and Nandi, the servant of Lord Śiva presented a discourse on Kāmasāstra in one thousand chapters. Śvetaketu abridged Nandi's work in 500 chapters. Bābhavya further presented an abridgement of it in 150 chapters and seven books namely Sādhāraṇam (General), Sāmprayogikam (Sex), Kanyāsamprayuktakam (Union with virgins), Bhāryādhikārikam (Duties of a wife), Pāradārika (Extra marital relationships with married women), Vaiśikam (Courtisans) and Oupaniṣadikam (Secret devices). Dattaka separated the sixth section named Vaiśika from it, Cārāyaṇa spoke on the general topics (Sādhāraṇa) independently, Suvarnanābha composed Sāmprayogikam, Ghoṭamukha composed Kanyāsamprayukta, Gonardīya composed Bhāryādhikārika, Goṇikāputra composed Pāradārika and Kucumāra composed Oupaniṣadika.

¹ Assistant Professor, Department of Sanskrit General, Sree Sankaracharya University of Sanskrit, Kalady

Outline of *Kāmasūtra*

The earliest text in *Kāmasāstra* which is now available to us is the *Kāmasūtra* of the sage Mallanāga Vātsyāyana. Vātsyāyana wrote *Kāmasūtra* by the essences from all the books of those scholars. As like usually seen in scientific Sanskrit texts, Vātsyāyana himself says that he is a compiler of different arguments pointed by the predecessors².

Authorship and date

There is no historically valid explanation is available for the question ‘who is Vātsyāyana’. Only some stories in mythical touch are available about Vātsyāyana. It is said that he was a Kashmiri Brāhmin who left home at the age of eleven and completed his education from Vārāṇasī and Pāṭalīputra. After that he was travelled throughout the places of India for the acquisition of knowledge and wrote the text *Kāmasūtra*³.

Vātsyāyana is may be a title or family name, because of the author of both *Kāmasūtra* and *Nyāyasūtrabhāṣya* is a Vātsyāyana. Both of them are different personalities. Anyhow, Subantu the author of *Vāsavadattā* and Yaśodhara the most outstanding commentator of *Kāmasūtra* (*Jayamaṅgalā*) says that the authorship of *Kāmasūtra* is attributed to the sage Mallanāga Vātsyāyana itself.

The living period of Vātsyāyana is also still remains unknown. M. Krishnamachariar places Vātsyāyana lived in 4th or 3rd BC, R. Shamasastri says that Vātsyāyana flourished between 137 CE to 209 CE, while Bhandarkar places him around 100 CE⁴. A.B Kieth observes Vātsyāyana belongs to 4th century CE⁵ and also Kieth's opinion is generally accepted.

Synopsis of *Kāmasūtra*

The text is arranged in 7 Books (Adhikaraṇas), 36 Chapters (Adhyāyas), 64 Subjects (Prakaraṇas) and 1250 Verses (Sūtras). The contents of the text is illustrated below as seen in ‘*Kāmasūtra of Vātsyāyana*’ (edited with English translation and notes) by Radhavallabh Tripathi, for a general awareness of the *Kāmasūtra*.

Book one: - ‘General introduction’ comprises 5 chapters dealing with 5 subjects.

- i. Synopsis of the text
- ii. The three ends of life
- iii. Exposition of Arts
- iv. The conduct of the citizen
- v. The assistants of hero and functions of messengers

Book two: - 'Sex' comprises 10 chapters dealing with 17 subjects.

- i. Sexual typology according to the size, endurance and temperament
- ii. Types of love
- iii. Embrace
- iv. Varieties of kisses
- v. Varieties of scratches with nails and bites by teeth
- vi. Methods of biting by teeth
- vii. Customs of different regions
- viii. Varieties of sexual positions types of intercourse
- ix. Peculiar coital positions
- x. models of slapping
- xi. Moaning accompanied with them
- xii. The women assuming man's role
- xiii. Approaches by man
- xiv. Oral sex
- xv. The start and finish of sex
- xvi. Different kinds of sex
- xvii. Quarrels of love

Book three: - 'Approaches to virgins' comprises 5 chapters, dealing with 9 subjects.

- xviii. Courting a girl
- xix. Making alliances
- xx. Winning the trust of the bride
- xxi. Making advanced to a young girl
- xxii. Interpreting her gestures and expressions
- xxiii. The advances to be made by a man on his own
- xxiv. Attracting a lover by a virgin on her own
- xxv. Winning a virgin after advances have been made
- xxvi. Devices for forming marriages

xxvii. Book four: - 'Duties of a wife' comprises 2 chapters, dealing with 8 subjects.

- xxviii. Conduct of an only wife
- i. Her conduct when husband has gone abroad
- ii. Conduct of the senior or junior wives
- iii. Conduct of youngest co-wives
- iv. Conduct of a lady remarried

- v. Conduct of an unlucky wife
- vi. Conduct of the ladies of seraglio
- vii. A man's behavior with several wives

Book five: - 'Relationships with other women' comprises 6 chapters, dealing with 12 subjects.

- i. Defining the conducts of men and women
- ii. Reasons for women's turning away from a man
- iii. Men adept in wooing women
- iv. Women who are liable to be wooed without effort
- v. Making acquaintances and developing intimacy
- vi. Making advances
- vii. Testing her feelings
- viii. Duties of a female messenger
- ix. Various types of messengers
- x. The sensuous pleasures of the lords
- xi. Instructions of Vātsyāyana for a Nāgaraka

xii. Guarding the wives

viii. Book six: - 'Courtesans' comprises 6 chapters, dealing with 9 subjects.

- ix. Deciding on a friend, an eligible lover and ineligible lover
- x. Causes for forming relationship
- xi. Courtesan's suitable behavior with the lover
- xii. Ways of acquiring money
- xiii. Signs of a lover becoming indifferent
- xiv. Ways to get rid of a lover
- xv. Reconciliation
- xvi. Various types of profits
- xvii. Calculating gains and losses, successiveness and doubts
- xviii. Book seven: - 'secret prescriptions' comprises 2 chapters, dealing with 6 subjects.
- xix. Getting the attractiveness enhanced
- xx. Stimulants for virility
- xxi. Reviving the lost passions
- xxii. Prescriptions for enlargement of penis
- xxiii. Unusual prescriptions
- xxiv. The Kāmasūtra is considered to be an encyclopedic work and the

outstanding observational intelligence of Vātsyāyana made this work completely scientific.

xxv.

xxvi. Successors of Vātsyāyana

xxvii. Commentaries on Kāmasūtra

xxviii. It is very difficult to understand the meaning of Vātsyāyana's sūtras without the help of a commentary. In Sanskrit, we find references to the following five major commentaries on Kāmasūtra.

xxix. Jayamaṅgalā of Yaśodhara

xxx. Prauḍhapriya of Bhāskara Nṛsimha

xxxi. Commentary of Malladeva

xxxii. Kandarpacūḍāmaṇī of Vīrabhadra

xxxiii. Commentary of unknown authorship

Kṣemendra is said to have written a gist of *Kāmasūtra* in the name *Vātsyāyanasūtrasāra*. But it is not available. Among the commentaries of *Kāmasūtra*, the *Jayamaṅgalā* of Yaśodhara is the most popular work. Yaśodhara belongs to 13th century C.E. *Jayamaṅgala* provides valuable references and is filling the lacunae of the original text.

Later works on Erotics

After Vātsyāyana, many scholastic works were emerged in the field of erotics. Among them, Īsvara, Karṇīsuta, Kāśyapa, Kātyāyana, Kavīndra, Madanodaya, Maheśvara and Mūladeva were the prominently known personalities. But unfortunately, most of their works are not available today. This chapter may be concluded by mentioning some of the available important texts in this field.

➤ *Kuṭṭnīmata*: - is a unique epic composed in Ēryā meter written by Dāmodaragupta (755-786 C.E.), who was the minister of king Jayāpīḍa of Kashmir. In this work, the author unveils drab realities of Indian society especially of the life of courtesans. Dāmodaragupta had made an intensive study of *Kāmasūtra* which is reflected throughout his work.

➤ *Ratirahasya*: - Kokkoka, the author of *Ratirahasya* has flourished in the period of 1200 C.E is one of the most celebrated authors in the field of erotics after Vātsyāyana. *Ratirahasya* is also known under the titles *Kāmkelīrahasya* and *Kokkokaśāstra* itself. The text is divided into 15 chapters. Kokkoka introduces new themes and made

innovations in the discipline, following with predecessors.

- *Nāgarasarvasva*:- is one of the most authentic works on erotics which is written by Padmaśrī, who is also known in the name Padmaśrījñāna (1000 C.E.). *Nāgarasarvasva* is divided into 38 chapters. By comparing to other works, *Nāgarasarvasva* is the only one where Gemmology has been taken up in a separate chapter.
- *Ratimañjarī*:- is a small work on erotics written by Jayadeva, who is different from the author of *Gītgovinda*. *Ratimañjarī* deals a gist of various topics of the śāstra just in 60 verses.
- *Pañcasāyaka*:- The authorship of *Pañcasāyaka* is attributed to Jyotiṣī, who was flourished in 14th century C.E. The text is divided into five sāyakas or chapters. The author informs that, he has condensed the erotic science in *Pañcasāyaka* after studying the earlier works of Vātsyāyana, Goṇikāputra, Mūladeva, Bābhavya, Rantideva and Kṣemendra respectively.
- *Ratiratnapradīpikā*:- this is a work of Devarāja who is also known as Praudhadevarājamahārāja. The text is divided into seven chapters. And is closely follows *Ratirahasya* of Kokkoka in its scheme. In this work, Devarāja has mentioned several predecessors of erotics.
- *Anaṅgaraṅga*:- was composed by Kalyāṇamalla, who was the patron of Lādhākḥān- the ruler of Oudh. The text is divided into ten sthalas or chapters. *Anaṅgaraṅga* is an important contribution to the study of erotics.

II

Incarnations of Delight in *Kāmasūtra*

Kāmasūtra is a work which has inspired the joyful material life of luxurious people flourished at the time or before of Vātsyāyana. It is clearly seen that the glimpses of life enjoyments reflected throughout in *Kāmasūtra*. The whole of *Kāmasūtra* has to say something about both the Nāgaraka (Citizen) and Gaṇikā (Courtesan deluxe); they were the role models of Vātsyāyana.

Citizen; the incarnation of majesty

The fourth chapter of book one has named ‘Nāgarakavṛttaprakaraṇa’, deals with the behavioral outlook of a civilized man. Where, Vātsyāyana has

drawn the luxurious lifestyle of Nāgarakas and also describes beautifully about how to set up a better delightful material livelihood.

Construction of house

After finishing the education, a man should acquire wealth by a job, and then he should become a householder by marrying a suitable bride and start to live the life of a citizen. The citizen should live in a house situated in the city, a capital, a market town or in a place inhabited by good people. There he should get a house is constructed close to the source of water.

Bedroom decoration

The house should have rooms proportionately divided and should have two bedrooms. The bedroom outside is known as Krīḍāgrha. And here the decoration of Krīḍāgrha is explained by Vātsyāyana in a very detailed style as like an experienced professional home manager.

The Krīḍāgrha should have a soft bed with two pillows, low in the middle and with a white bed sheet covered on it. The bed should have a couch adjacent to it. Towards the front side of the bed, there should be an altar for placing the left over cream which is used in the night, garlands, wax-candles, the perfume bottle, pomegranate skin, and beetles. On the floor a spittoon should be placed. On the wall a lute should be hanged on the peg of ivory made. A canvas for painting, colours, brushes, books etc has to be placed alongside for the easy use. Nearby on the ground, a seat with round pillow and the board for dice and gambling should be placed on it. And also outdoor decoration is also mentioned here in this section⁶.

Daily routines

The daily routine of a man is that in the morning after getting up, one should finish the routine of toilette, brushing teeth, besmear sandal paste on forehead and take fragrant smoke in hairs, use wax and lack. After seeing the face in the mirror, and taking mouth wash and betel chewing he should attend his business. Bath daily, should apply the soap on every third day, every fourth day should get himself shaved, and in every fifth and tenth day should cut the hairs on private areas. The perspiration of sides should dried by a fragrant handkerchief. He should take meals in the forenoon and afternoon.

After meals, can engage him in teaching speech to the parrots and the maina, may see the bird fights and engage in various sports or may have exchange views with the counselor, the pander and the clown.

In the evening, after attending music recitals sit in the bedroom, decorated and fragrant with sweet-smelling incense with his companions and wait for the beloveds. After the arrival of beloveds, he should welcome them by sweet-cultured words and engage in pleased sleep. These are the routines for the day and night.

Entertainments

The Nāgaraka can attend a journey with his friends to join a festival, a drink party, a picnic or can enjoy by various sports. In a fortnight or in a month, a social gathering of artists appointed in the town-hall should be organized on a previously announced auspicious day. Besides the artists appointed for performances, the dancers or actors who were coming from outside may also perform their programmes. On the next day, they would get their rewards.

Likewise the arrangements and conventions with regards to processions of the deities in the temples are also explained. A man of taste can join the circle or Goṣṭhī in brothels, community-hall or at the house of one of the citizens. There they can discuss problems about poetry, arts etc. From there also the artists can get suitable rewards by their performances.

The Nāgarakas arrange drink parties in each other's residences itself. In such occasions, the courtesans will serve varieties of liquors with various types of snacks with have salts, fruits, vegetables, pepper with bitter or sour tastes. They should also take such drinks by joining with Nāgarakas.

Vātsyāyana then quotes about the arrangements for a pleasure trip like picnic with courtesans. And also, here explains about some community sports like;

Yakṣarātrī:- a celebration which is performed in Kārtikā new-moon days, nearly to Dīpāvalī. This is celebrating mainly for the economic prosperity.

Kaumudījāgara:- was performed in full-moon day of Aśvinī month. This is related to the climatic changes.

Sahakārabhañjikā:- is a type of entertainment, where a group of people will beat and drop off the tender flowers of mango tree.

Abhyūṣkhādikā:- a play of eating different varieties of roasted leguminous grains, fruits etc.

Bisakhādikā:- is an entertainment of eating lotus stems.

Navapatrikā:- is a play of eating tender leaves of trees, which are newly generated by the first rain of the season.

Udakakṣveḍikā:- a play of spraying of water through a particular tube like instrument. The Nāgarakas of central India were very much interested in this entertainment.

Pāñcālānuyāna:- is a puppets show in which, pair of male and female dolls and their mutual marriage ceremony and related stories were performed with. This was very much popular in Mithila (Bihar).

Ekaśālmālī:- is an entertainment of making ornaments with the śālmālī flowers, from a tree which is totally flowered.

Kadambayuddha: - is a mock fighting with Kadamba flowers.

These above mentioned games are represented as regional entertainments.

Courtesan deluxe; the incarnation born for earn

The sixth book of *Kāmasūtra* has named as 'Vaiśika'. The whole part of this book is dedicated to say about the courtesans. Here, Vātsyāyana categorizes courtesans as nine types⁷ namely; (i) Kumbhadāsī- a common slave, (ii) Paricārikā- attendant, (iii) Kulaṭā- a whore, (iv) Svairiṇī- a wanton women, (v) Naṭī- an actress, (vi) śilpakārikā- wife of an artisan, (vii) PrakāśavinaṢṭā- runaway wife, (viii) Rūpājīvā- a harlot, (ix) Gaṇikā- a courtesan deluxe. Vātsyāyana does not give a detailed description about each from the list of courtesans. But, throughout in *Kāmasūtra*, we can see the importance of Gaṇikā.

Majesty of the Courtesan deluxe

Gaṇikā was honorably considered in the hierarchy of courtesans. The life of a Gaṇikā is equal to as of a Queen. The society enabled luxurious facilities to her. The judges, fortune tellers, the brave, the persons of equal in learning, teachers of arts or skills, the counselor, merchants etc., were the persons who includes in the body guards of a Gaṇikā.

Vātsyāyana says in the first chapter of the sixth book that, "The courtesans have an in-born tendency to get pleasure by acquiring men and making their living by this acquisition"⁸. He also adds that, "A courtesan should visible, wearing ornaments and glancing on the highway but not too much exposing herself, as like a marketing commodity"⁹. This may be an exploitation of feminineness, but in the view of professional ethics, it may be

consider as positive. How should a courtesan collect money from her customers is well instructed in the *Kāmasūtra*. It also describes the qualities and disqualities of both men and women and their scholarliness, skills in various arts, poetry, storytelling, Goṣṭhīs, dramatic performances, the depth of knowledge in *Kāmasūtra* and its ancillary sciences etc.

Anyhow, Nāgarakas and Gaṇikas were the luxurious middle class in a society, who were well employed and academically well educated people. Vātsyāyana introduces them as the symbol of joyful life. He does not mean a vulgar illustration of lavishness and immoral sexual exploitation through them. In a period, both Nāgarakas and Gaṇikas played a vital role in the new awakening of arts, culture and heritage of Indian society and opened a new world of balanced and healthy livelihood.

III

Vision and Mission of life in *Kāmasūtra*

The goals of life

According to ancient Indian tradition, the human life circle evolves on three levels, viz; Dharma, Artha and Kāma. They are collectively known as Puruṣārthas or the objectives of a human being. Mokṣa is considered as a fourth Puruṣārtha, it is sometimes known as Paramapuruṣārtha. It is said that one can attain Mokṣa or salvation only through the equal experience of Dharma, Artha and Kāma or the Trivargas. They were closely connected each other, so by disturbing any one of the group, it will affect the other two also and the entire cycle.

Arthaśāstra says;

“समं वा त्रिवर्गमन्योन्यानुबन्धामेको ह्यत्यासेवितो धर्मार्थकामानामितरौ च पीडयति”¹⁰

Here a question will arise. What are Puruṣārthas? In a general view, Dharma stands for social and moral obligations and fulfillments of duties as prescribed in the law books designated as Dharmaśāstras. Artha includes all the means of livelihood and material prosperity. Kāma is related to love and aesthetics. These three definitions on Trivargas leads to that is what is called Mokṣa or the Paramapuruṣārtha, and it is for the strength of soul. So, Mokṣa means the fulfilled level of happiness or Kāma. It does not mean the heavenly

life after death or the eternal salvation. Materialists say “Kāma is the only Puruṣārtha and both men and women must experience Kāma”¹¹.

Man is a social being who seeks to include more and more happiness in his life through various ways. The ultimate happiness (Kāma) will be fulfilled only through Artha which is earned by the way of virtue. Kāma not only mean the sexual relationship between men and a women but it is also a part of Kāma.

Vātsyāyana is the only figure who tried to establish the importance of pleasure in life through the work *Kāmasūtra*. He clearly interprets about the vision and mission of human life in every sense.

Vātsyāyana's concept on Trivargas

As followed by the tradition Vātsyāyana starts his thesis work by saluting the Trivargas¹². This shows there is no deity, no worship and no cult or rites in the framework of *Kāmasūtra*. Vātsyāyana does not offers prayers to any deity, even to Kāmadeva- the God of erotic love in the mythology of India. *Kāmasūtra* salutes the ultimate trinity of human life, which is filled with dignity and beauty. In *Kāmasūtra*, the second chapter of book one is on the acquisitions of the three ends of life (Trivargapratipattiprakaraṇa). Here, Vātsyāyana gives perfect definitions to each from the trinity. It is as follows.

Dharma

Vātsyāyana categorizes Dharma as two types, namely Alaukika and Laukika respectively¹³. Of them, a man is initiated into the Yajña and other rituals at the rulings of the śāstra, this is called Alaukika and their gains are do not come in the purview of sense-perceptions. And in the same way, a man is initiated to avoid the eating of meat etc., by the injunctions of law books, because these are Laukika and have known effects.

One should follow Dharma for the following reasons;

- Doubts cannot be raised on the validity of śāstra.
- The black magic and curses are seen to yield their results in this very life itself.
- The constellation, moon, sun and the circle of the planets also move for the benefit of the people intentionally.
- The life in this empirical world runs on the foundations of Varṇāśrama
- People are seen to be casting away a seed in the hand for a future crop.

Artha

Generally, Artha is a Puruṣārtha which denotes the economic prosperity of an individual through Dharma. Vātsyāyana defines Artha thus; “the acquisition of knowledge, land, gold, animals, grains, articles for running the house and acquisition of friends etc., and accumulating them is a discipline of Artha. It should be learned from Adhyakṣapracāra in *Arthaśāstra* and from the merchants who are adept in the discipline of Vārtā”¹⁴. All undertakings are based upon certain methods and one should rely on these methods. All people are inclined to get success by being industrious. That which is destined to happen can happen only by man’s diligence. Therefore, it is not good for the inactive man.

These are the general observations done by Vātsyāyana about Dharma and Artha.

Definition of pleasure (Kāma)

It has mentioned earlier that the acquisition of Kāma should be only through the way of Artha which is earned by Dharma. Likewise the classification of Dharma, Vātsyāyana categorizes Kāma also in two broad divisions viz; Sāmānya and Viśeṣa. Of them, the definition of the first one is as follows;

“श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणानां आत्मसंयुक्तेन मनसाधिष्ठितानां स्वेषु स्वेषु विषयेष्वानुकूल्यतः प्रवृत्तिः कामः”¹⁵

Means, when five sense organs - ear, skin, eyes, tongue, and nose presided over by the mind which is enjoyed with the soul, are inclined towards the objects suited to each, this inclination is called Sāmānya Kāma. Then,

“स्पर्शविशेषविषयात्त्वस्याभिमानिकसुखानुविद्धा फलवत्यर्थप्रतीतिः प्राधान्यात्कामः”¹⁶

It means the experience of joy by touch of the beloved which bears fruit is called Viśeṣa Kāma. Vātsyāyana says that one should know this from a text like *Kāmasūtra* or from the gathering of the Nāgarakas.

Kama is essential for human being as food for the sustaining the body. Also it is the resultant of Dharma and Artha¹⁷. It is said that a man has one hundred years of life¹⁸. He should divide his life into inter connected periods for the attainment of Trivargas. The childhood should be spent in the acquisition of knowledge and thereby Artha; the old age should be spent in the

acquisition of Dharma. In between these two ages, the youth should be spent in the enjoyment of Kāma or the ultimate enjoyment of pleasure in the material life.

Pleasure acquisition in *Kāmasūtra*

It has mentioned in the previous chapter, the *Kāmasūtra* is a work which inspired the delightful material life of both citizens and courtesans. While going through the contents, we can see the importance of those people who flourished in the society at that time. They considered sexuality as an art which stands above all other activities. They wanted to encourage other art-forms for the real enjoyment of sexual relationship. Thus the sixty four arts were compulsory for every men and women who were interested in healthy material livelihood. Vātsyāyana says that, after finishing the education, a man should acquire wealth by a job (Artha through Darma), and then he should become a householder by marrying a suitable bride and start to live the life of a citizen. Vātsyāyana considers the position wife in the life of a man. So the entire part of the fourth book which is named Bhāryādihikārika has dedicated to the house wife. Here we can see an educated lady as a wife. She is the supervisor of the daily gross income and expenditure of the house and all such other things¹⁹. Wife is a part of husband and she plays a vital role in the fulfillments of life mission with her husband. The system of extra marital relationships is generally accepted in the society at that time. So the courtesans were considered honorably. Their residences at that time were not the vulgar red-streets as of today. The brothels were the free zones for the enjoyments of luxurious people- especially the Nāgarakas in the society. The Goṣṭhīs and other socio-cultural activities are conducted in the residences of courtesans itself and the upper class people were attended such programmes. It is seen the glimpses of real life enjoyment was reflected from the residences of courtesans.

Significance of Arts

Day today, human life passes through so many critical circumstances. Arts will help to overcome such situations up to a certain extent. Vātsyāyana introduces sixty four varieties of art-forms before people. They include both entertainments and intellectual lessons. After explaining each from the list, Vātsyāyana comments; “A man who is expert on these arts, oratory in conversation, and well skilled in flattery he wins the hearts of ladies, even he is not held in reputation”²⁰, “ It is said that a women should learn these arts

before attaining young age. And if a woman is married, she may study them with the concurrence of her husband”²¹ and “A courtesan excelling in these arts and having virtue, beauty and qualities, she is elevated as a 'Gaṇikā' or a 'Courtesan deluxe' and is honored in public assembly”²². According to Vātsyāyana the arts will be helpful throughout the life itself.

Intellectual lessons in the sixty four arts

Vātsyāyana says that, both men and women should learn the subsidiary arts of Kāmasāstra. It is impossible to explain the whole of those arts in a sentence or in a paragraph. So, some selected intellectual topics of them are enlisted below;

Singing, instrumental music, dance, painting, playing musical instruments like lute and drums, asking the puzzles, playing with songs or verses starting or ending with particular words, reciting stanzas difficult in pronunciation and meaning, reading of texts like *Mahābhārata* or erotic poems in proper accentuation, knowledge of drama and legends, completing the incomplete poems or stanzas, wood work and carving on wood, architecture, gemmology, metallurgy, knowledge of the art of putting colours of jewels and knowledge about the mines, treatment of plants and nurturing trees, deciphering the code language, knowledge in languages of other regions or countries, making of self running machines, the techniques of increasing memory, capability to repeat a stanza verbatim immediately after hearing it, making a stanza out of unconnected words, knowledge of lexicography, prosody, poetics etc.

Sensual fulfillment of pleasure

The talent of reproduction is a natural force, which includes in every living being. Birds and animals were engage in sexuality in a particular time period, only for creating a new generation. But in the case of man, he considers sex as with one of his entertainments. In *Kāmasūtra* it is seen an imagery of lovers, who were enjoying the beauty of Arundhatī star by sitting on the terrace after sexual intercourse²³. Vātsyāyana explains about the necessary preparations for encourage sexual feeling, which is to be done before the intercourse between the pairs. And also gives a detailed account on different postures related with intercourse. Vātsyāyana considers sexuality as an art. The aesthetical satisfaction of sexuality is love and man is living in the joyful world created by love.

Contemporary relevance of *Kāmasūtra*

Kāmasūtra opens a theoretical framework about a civilized lifestyle. Vātsyāyana introduces some techniques or theories to make the life much delightful. Richard Francis Burton- the most distinguished English translator of *Kāmasūtra* says that;

“This work, then, which has stood the test of centuries, has placed Vātsyāyana among the immortals, and on this, and on him no better elegy or eulogy can be written than the following lines;

So long as lips shall kiss, and eyes shall see,
So long lives This, and This gives life to Thee.”²⁴

Happiness is a mental or emotional state of well-being, characterized by positive or pleasant emotions ranging from contentment to intense joy. Many biological, psychological, religious and philosophical approaches have striven to define happiness and identify its source. Man is always conscious about the attainment of ultimate happiness in his life. MallanāgaVātsyāyana, tried to illustrate a picture of happiness through his text. Vātsyāyana views happiness or Kāma in terms of living a good life or flourishing rather than simply as an emotion.

End Notes

1. *Kāmasūtra*, i, i, 4-12.
2. *Ibid*, i, i, 14.
3. Myth mentioned in the introduction of *Kāmasūtra* (Malayalam Translation), Gayathri Publications, Kottayam, 2011.
4. Sited in the introductory part of *Kāmasūtra of Vātsyāyana* by Radhavallabh Tripathi, p. 11.
5. *A History of Sanskrit Literature*, p.469.
6. *Kāmasūtra*, i, iv, 4.
7. *Ibid*, vi, vi, 50.
8. वेश्यानां पुरुषाधिगमे रतिर्वृत्तिश्च सर्गात् (vi, i, 1.)
9. नित्यं अलङ्कारयोगिनी राजमार्गावलोकिनी दृश्यमाना न चातिवृत्ता तिष्ठेत्. पण्यसः धर्मत्वात् (vi, i, 7.)
10. *Vinayādhikarana*
11. काम एव एकः पुरुषार्थः. उभयी प्रकृतिः कामे सज्जेत्
12. धर्मार्थकामेभ्यो नमः (i, i, 1.)

13. *Kāmasūtra*, i, ii, 7.
14. *Ibid*, i, ii, 9-10.
15. *Ibid*, i, ii, 11.
16. *Ibid*, i, ii, 12
17. शरीरस्थितिहेतुत्वादाहारसःधर्माणो हि कामाः. फलभूताश्च धर्मार्थयोः (i, ii, 37.)
18. शतायुर्वे पुरुषः (i, ii, 1.)
19. *Kāmasūtra*, 4, 1, 32-33.
20. *Ibid*, 1, 3, 21.
21. *Ibid*, 1, 3, 2-3.
22. *Ibid*, 1, 3, 17.
23. *Ibid*, 2, 10, 9.
24. Quoted in the concluding remarks of *The Kāmasūtra of Vātsyāyana* .
25. आनन्द एव विजयते मनस्वस्थतैवानन्दः, मनोजयः एव महाजयः, अहिंसैव परमोधर्मः
अज्ञानदुःखायैव यज्ञादिकर्म, आनन्दमतमेव सहजं सर्वेषामन्यत्सर्वं कल्पितम्

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ചരിത്രകാവ്യങ്ങളുടെ വിജയനഗരം

ഡോ. ലക്ഷ്മി വിജയൻ വി. ടി.¹

ദക്ഷിണഭാരതത്തിലെ ഡക്കാൻ പീഠഭൂമി പ്രദേശത്ത് നിലനിന്നിരുന്ന സാമ്രാജ്യമായിരുന്നു വിജയനഗരം. തുംഗഭദ്ര നദീതടത്തിൽ സ്ഥിതിചെയ്തിരുന്ന ഈ രാജ്യം 14-ാം നൂറ്റാണ്ടുമുതലാണ് വിജയനഗര സാമ്രാജ്യമെന്ന രീതിയിൽ പ്രസിദ്ധിനേടിയത്. വിജയത്തിന്റെ നഗരി എന്ന അർത്ഥത്തിലാണ് വിജയനഗരമെന്ന പേര് നൽകപ്പെട്ടത്. 1336-ൽ ഹരിഹരനും, ബുക്കരായനും ചേർന്ന് സ്ഥാപിച്ചതാണ് വിജയനഗര സാമ്രാജ്യം. രാജ്യവും, തലസ്ഥാന നഗരിയും ഒരേ പേരിൽത്തന്നെയാണ് അറിയപ്പെട്ടിരുന്നത്. കർണ്ണാടകത്തിൽ ഉൾപ്പെട്ടിരിക്കുന്ന ആ തലസ്ഥാന നഗരി ഇന്ന് ഹംപി എന്ന പേരിൽ പ്രശസ്തമാണ്. വാസ്തുകലയുടെ മേഖലയിൽ പ്രത്യേകതയോടെ നിലനിന്നിരുന്ന പ്രദേശമാണ് വിജയനഗര സാമ്രാജ്യം. ആ വാസ്തുപാരമ്പര്യവും, ചിത്രപ്പണികളുടെ മനോഹാര്യതയുമുള്ള ഹംപി, യുനസ്കോയുടെ പൈതൃക പട്ടികയിലും ഇടംപിടിച്ചിട്ടുണ്ട്. 1378-ൽ തന്നെ മനോഹരമായ നഗരമാണ് വിജയനഗരമെന്ന് ഫെരിഷ്താ പറഞ്ഞിട്ടുണ്ട്. വിജയനഗര സാമ്രാജ്യത്തിലെ സാമ്പത്തിക വ്യവസ്ഥയും നാണയ സമ്പ്രദായവും ഏറെ പ്രശംസിക്കപ്പെട്ടിരുന്നു. 'വരാഹം' എന്ന സ്വർണ്ണനാണയമിറികിയത് വിജയനഗരത്തിലെ ഭരണാധികാരി കളായിരുന്നു എന്ന് ചരിത്രം രേഖപ്പെടുത്തുന്നു.

പുതിയ സാമ്രാജ്യം 14-ആം നൂറ്റാണ്ടിൽ സ്ഥാപിതമായതിനുശേഷം അവിടുത്തെ ചരിത്രത്തെ മുഴുവൻ കാവ്യങ്ങളായി രേഖപ്പെടുത്തിയിട്ടുണ്ട്. അത്തരം ചരിത്രകാവ്യങ്ങൾ എഴുതിയവരിൽ പ്രമുഖർ സ്ത്രീകളാണെന്ന ഒരു പ്രത്യേകത വിജയനഗരസാഹിത്യം അവകാശപ്പെടുന്നു. ചരിത്രകാവ്യമെന്ന മേഖലയിൽ തങ്ങളുടെ കഴിവുതെളിയിച്ച മഹതികളായിരുന്നു ഗംഗാദേവി, തിരുമലാംബ, രാമദ്രാമംബ എന്നിവർ. സമൂഹത്തിന്റെ ഗതിവിഗതികളറിയുകയും അവ വിശകലനം ചെയ്യുകയും ചെയ്യാൻ മാത്രമേ യാഥാർത്ഥ്യത്തെ വിവരിക്കുന്ന

¹ അസി. പ്രൊഫ. ന്യായവിഭാഗം, ഗവ. സംസ്കൃതകോളേജ്, തിരുവനന്തപുരം

വരികളുണ്ടാക്കാനാകൂ. രാഷ്ട്രതന്ത്രത്തെക്കുറിച്ചും യുദ്ധരീതിയെക്കുറിച്ചും കൃത്യമായ ജ്ഞാനം ഇവർക്കുണ്ടായിരുന്ന തിനാലാകണം കൃതികളിൽ യുദ്ധം നടക്കുന്നതിന്റെ വ്യക്തമായ ചിത്രം നൽകിയിരുന്നത്. ഭാരതീയ സ്ത്രീകൾ വിദ്യാസമ്പന്നരും എഴുത്തിന്റെ മേഖലയിൽ പ്രാവീണ്യം തെളിയിച്ചവരും ആയിരുന്നു എന്നതിന്റെ തെളിവായും ഈ കൃതികളെ ഉയർത്തിക്കാട്ടാം. സ്ത്രീകൾ തഴയപ്പെട്ടവരായിരുന്നു എന്ന അപഖ്യാതി മാറിക്കിട്ടാനും ഈ സ്ത്രീരചനകൾ ഉപകരിക്കും. ഇത്തരം ചരിത്രകാവ്യങ്ങളെഴുതിയ സ്ത്രീകളുടെ കൃതികൾ പെണ്ണുഴഞ്ഞെന്ന പേരിൽ മാറ്റിനിർത്താതെ സഹൃദയഹൃദയങ്ങൾ അവയെ സ്വീകരിച്ചതിലൂടെ സമൂഹത്തിന്റെ നേർക്കാഴ്ചയും ഇവിടെ വ്യക്തമാകുന്നു. ആരെഴുതി എന്നതിനേക്കാൾ എന്തെഴുതി, എങ്ങിനെ എഴുതി എന്നതിനായിരുന്നു സംസ്കൃത ലേഖന മേഖലയിൽ പ്രാധാന്യം.

ഇതിഹാസ പുരാണങ്ങളെ കഥാതന്ത്രവായി സ്വീകരിക്കുന്ന ഒരു രീതി കൂടുതലായും സംസ്കൃതത്തിലെ എഴുത്തിന്റെ മേഖലയിൽ നിലനിന്നിരുന്നു. അത്തരം കഥാതന്ത്രവിലൂടെ മൂല്യബോധവും ധർമ്മീകരണവും അടുത്ത തലമുറയിലേക്കുകൂടി പകർന്നുനൽകപ്പെട്ടിരുന്നു. അക്കാല സമൂഹത്തിലെ സ്ത്രീകളുടെ പ്രാധാന്യവും അവരുടെ അഭിപ്രായ സ്വാതന്ത്ര്യവും അവരുടെ കൃതികളെ സമൂഹം സ്വീകരിച്ചതും രേഖാമൂലം മനസ്സിലാക്കാൻ വിജയനഗര സാമ്രാജ്യത്തിലെ സ്ത്രീരചിത ചരിത്രകാവ്യങ്ങളെ നോക്കിയാൽ മതി. നൂറ്റാണ്ടുകൾക്കുശേഷം ആ രചനകൾ ഇന്നും സ്മരിക്കപ്പെടുന്നതിൽനിന്നും ആ ചരിത്രകാവ്യങ്ങളുടെ പ്രസക്തിയും വിജയനഗര സാമ്രാജ്യം സാഹിത്യത്തിന് നൽകിയ പ്രാധാന്യവും വ്യക്തമാണ്.

ഗംഗാദേവി

14-ആം നൂറ്റാണ്ടിന്റെ പുതിയ ചുവടുവയ്ക്കായാണ് ഗംഗാദേവിയുടെ 'മധുരാവിജയ'ത്തെ കാണാനാവുന്നത്. ചരിത്രത്തിന്റെ രേഖയിൽ ഒരു സ്ത്രീയെഴുതിയ ആദ്യ ചരിത്രകാവ്യമായാണ് ഗംഗാദേവിയുടെ മധുരാവിജയം പരാമർശിക്കപ്പെട്ടിരിക്കുന്നത്. പൊതുവേ നിലനിന്നിരുന്ന പുരാണേതിഹാസ കഥാകഥനം എന്ന തനത് ശൈലി പിൻതുടരാതെ സമൂഹത്തിന്റെ ദൈനംദിന

കാഴ്ചയാണ് കാവ്യമായി ഗംഗാദേവി എഴുതിയത്. അതിനെ പിന്നീട് ചരിത്രകാവ്യത്തിന്റെ പട്ടികയിൽപ്പെടുത്തി.

കാകതീയ സാമ്രാജ്യത്തിലെ കമ്പനകക (കുമാരകമ്പന) രാജാവിന്റെ പത്നിയായിരുന്നു ഗംഗാദേവി. തന്റെ ഭർത്താവ് മധുരയിലെ യുദ്ധത്തിൽ വിജയിക്കുന്നതും രാജ്യം വിശാലമാക്കുന്നതുമായ വസ്തുതയാണ് ഗംഗാദേവിയുടെ 'മധുരാവിജയ'ത്തിലെ പ്രതിപാദ്യം. ഈ കാവ്യം 'വീരകമ്പരായ ചരിത്രം' എന്നും അറിയപ്പെടുന്നു. യാഥാർത്ഥ്യങ്ങൾ വിശേഷണങ്ങൾ കൂടാതെ വിവരിക്കുന്നതിനാൽ ചരിത്രരേഖകളായും മധുരാവിജയത്തെ കണക്കാക്കാം.

ഹംപിയിലെ വിരൂപാക്ഷ ഭഗവാനെ ഈ കാവ്യത്തിൽ പല സ്ഥലങ്ങളിലും ഗംഗാദേവി സ്മരിക്കുന്നുണ്ട്. ഈ നാട്ടിൽ അന്നുണ്ടായിരുന്ന പ്രസിദ്ധരായ കവികളെയും മധുരാവിജയത്തിൽ കവയിത്രി പരാമർശിക്കുന്നു. വിജയനഗരത്തിലെ രാജനിയായിരുന്ന ഗംഗാദേവി, ഗംഗാംബിക എന്ന പേരിലുംകൂടി അറിയപ്പെട്ടു. 14-ആം നൂറ്റാണ്ടിൽ ജീവിച്ചിരുന്ന മധുരാദേവിയുടെ 'മധുരാംബികാവിജയം' കണ്ടെടുത്തത് തിരുവനന്തപുരത്തുനിന്നാണ്. പണ്ഡിതനായ എൻ. രാമസ്വാമി ശാസ്ത്രികളാണ് ഈ കൃതിയുടെ താളിയോല കണ്ടെടുത്തത്. അഞ്ഞൂറ് വരികൾ ഒൻപത് കാണഡങ്ങളിലായി വിന്യസിച്ചാണ് ഈ കാവ്യം എഴുതിയത്. ഭാസനാടകങ്ങളും, മധുരാവിജയവുമുൾപ്പെടെ പല കൃതികളുടെയും താളിയോലകൾ കണ്ടെടുത്തത് തിരുവനന്തപുരത്തിന്റെ സമീപ പ്രദേശങ്ങളിൽ നിന്നാണ് എന്നത്, തിരുവനന്തപുരം വിജ്ഞാനത്തിന് നൽകിയ പ്രാധാന്യത്തെ എടുത്തുകാട്ടുന്നു.

തിരുമലാംബ

ചരിത്രകാവ്യമായും, ചമ്പുക്കാവ്യമായും അറിയപ്പെടുന്ന ഗ്രന്ഥമാണ് തിരുമലാംബയുടെ 'വരദാംബികാപരിണയം' പൊതുവേ ചരിത്രകാവ്യങ്ങൾ വിരളമാണ്. അവയിൽ സ്ത്രീകളെഴുതിയവ തുലോം തുച്ഛമാണ്. ഗംഗാദേവിക്കുശേഷം ചരിത്രത്തിൽ രേഖപ്പെടുത്തിയ വിജയനഗര സാമ്രാജ്യത്തിലെ ചരിത്രകാവ്യമെഴുതിയ സ്ത്രീയാണ് തിരുമലാംബ. എന്നാൽ ചമ്പുക്കാവ്യമെഴുതിയ ആദ്യ കവയിത്രിയായിത്തന്നെയാണ് തിരുമലാംബയ്ക്ക് കൂടുതൽ പ്രശസ്തി ലഭിച്ചത്. ഗദ്യപദ്യ സമ്മിശ്രങ്ങളാണ് ചമ്പുക്കാവ്യങ്ങൾ.

ചന്ദ്രകാവ്യമെന്ന നിലയിലും, ചരിത്രകാവ്യമെന്ന തരത്തിലും 'വരദാംബികാപരിണയം' പ്രസിദ്ധമാണ്.

വിജയനഗര സാമ്രാജ്യം പ്രൗഢിയോടെ നിലനിന്നിരുന്ന 16-ാം നൂറ്റാണ്ടിലാണ് തിരുമലാംബ ജീവിച്ചിരുന്നത്. അന്നത്തെ കാലഘട്ടം, സമൂഹം, നാടിന്റെ അന്തരീക്ഷം, രാജകുടുംബം എന്നിവ തിരുമലാംബ തന്റെ കൃതിയിൽ ഉൾപ്പെടുത്തിയിരിക്കുന്നു. തുളുവ വംശത്തിന്റെ സ്ഥാപകനായ നരസനായക (നൃസിംഹൻ) ന്റെ പുത്രനായ അച്യുതദേവരായ നായിരുന്നു നായകൻ. വരദാംബികാപരിണയത്തിൽ നായകന്റെ ശരീരസൗന്ദര്യവും തിരുമലാംബ വർണ്ണിക്കുന്നുണ്ട്. പതിനാറാം നൂറ്റാണ്ടിലെ സാമൂഹികാന്തരീക്ഷവും, സംസ്കൃതിയും വിവരിക്കാനും അവർ മറക്കുന്നില്ല.2 തന്റെ സ്വകാര്യജീവിതത്തെക്കുറിച്ച് ഏറെ വിശേഷണങ്ങളൊന്നും കവയിത്രി നൽകിയിട്ടില്ല. എങ്കിലും രണ്ട് വിശേഷണങ്ങളിൽ നിന്ന് തിരുമലാംബയ്ക്ക് അച്യുത ദേവരായണനോടുണ്ടായിരുന്ന പ്രേമം തിരിച്ചറിയാനാകും. "പ്രേമ സർവ്വസാം" എന്നും "വിശ്വാസഭൂ" എന്നുമുള്ള രണ്ട് വാക്കുകളിൽ നിന്ന് ആ ആത്മബന്ധത്തെ തിരിച്ചറിയണം.

അച്യുത ദേവരായൻ വരദാംബികയെ വിവാഹം കഴിക്കുന്നതും ചിന്നവെങ്കടാദ്രി എന്ന മകനുണ്ടാകുന്നതും കഥയുടെ പ്രധാന ഭാഗമാണ്. തിരുമലാംബ, വരദാംബികയെ വിവാഹം ചെയ്യാൻ രാജാവിനോടാവശ്യപ്പെടുന്നു. സലഗരാജാവിന്റെ പുത്രിയാണ് വരദാംബിക എന്നതിനാൽ ആ വിവാഹം ആവശ്യമാണ് എന്ന് തിരുമലാംബ തിരിച്ചറിയുന്നു. അക്കാലത്ത് ഒരു രാജ്യത്തിന്റെ ശാക്തീകരണത്തിന് അയൽരാജ്യവുമായിട്ടുള്ള മൈത്രിയും ബന്ധവും അരക്കിട്ടുറപ്പിച്ചിരുന്നത് വിവാഹബന്ധത്തിലൂടെയായിരുന്നു. തിരുമലാംബയുടെ മനസ്സിലെ ദേശീയതയും, സ്വന്തം രാജ്യത്തിന്റെ സുരക്ഷാതാല്പര്യവും അച്യുതദേവരായണനെ, വരദാംബിക യുമായി വിവാഹം ചെയ്യിക്കുന്നതിലൂടെ ദർശിക്കാനാവും. അവരുടെ ഉള്ളിലുണ്ടായിരുന്ന രാജനൈതികയുടെയും ചരിത്രബോധത്തിന്റെയും തെളിവായി ഈ സൂചനയെ കാണാം.

തിരുമല തിരുപ്പതി വെങ്കടേശ്വരസ്വാമിയിൽ തനിക്കുള്ള വിശ്വാസം തിരുമലാംബ വ്യക്തമാക്കുന്നുണ്ട്. തിരുപ്പതി വെങ്കടേശ്വരസ്വാമിയുടെ അനുഗ്രഹത്താലാണ് അച്യുതദേവരായനും വരദാംബികയ്ക്കും മകനുണ്ടായത്

എന്ന് കൃതിയിൽ പറയുന്നു. അതിനാലാണ് കമാരന്റെ പേര് ചിന്നവെങ്കിടാട്രി എന്ന് നൽകിയിരിക്കുന്നത് എന്നും കവയിത്രി എഴുതിയിരിക്കുന്നു.

ഉളവ സാമ്രാജ്യത്തിന്റെ ചരിത്രത്തിലൂടെ സഞ്ചരിച്ച് വിജയനഗര സാമ്രാജ്യത്തിന്റെ വ്യാപനം വർണ്ണിക്കുന്ന വരദാംബികാ പരിണയം 'വീരരസ' പ്രാധാന്യമുള്ള കാവ്യമാണ്. അക്കാലത്തെ യുദ്ധവാദ്യങ്ങളെക്കുറിച്ച് പ്രത്യേകമായി പരാമർശിക്കാൻ ഈ കൃതിയിലൂടെ അവർ ശ്രമിച്ചിട്ടുണ്ട്. യുദ്ധഭൂമിയിലെ പൊടിപടലത്തെക്കുറിച്ചും ആനകൾ തമ്മിലുള്ള യുദ്ധത്തെക്കുറിച്ചും പരാമർശിച്ചു എങ്കിൽ ആ യുദ്ധഭൂമിയുമായി ബന്ധപ്പെട്ട് കവയിത്രിയുടെ സാന്നിദ്ധ്യം ഉണ്ടായിരുന്നു എന്ന് മനസ്സിലാക്കേണ്ടിയിരിക്കുന്നു. മാതൃഭൂമിയെ ഉണർത്തിനിർത്തേണ്ടത് ആര്യമഹിളകളുടെ കർത്തവ്യമാണ് എന്ന് തിരുമലാംബ തന്റെ കൃതിയിൽ ഉദ്ഘോഷിക്കുന്നു. ബ്രാഹ്മണരെക്കുറിച്ചും ക്ഷത്രിയരെക്കുറിച്ചുമാണ് ഈ കൃതിയിൽ കൂടുതൽ പരാമർശങ്ങളുള്ളത്.

അറുപതുവാക്കുകൾ ചേർത്ത് നിർമ്മിച്ച വളരെ നീളം കൂടിയ വാചകം, 'വരദാംബികാ പരിണയ'മെന്ന ഈ കാവ്യത്തിന്റെ പ്രാധാന്യം വർദ്ധിപ്പിക്കുന്നു. വീരരസമുള്ള ഒരു പ്രണയകാവ്യമെന്ന പ്രത്യേകതയും ഈ കൃതിക്കുണ്ട്. വൃത്തമഹിമയും ആലങ്കാരിക മനോഹാരി തയും കാവ്യത്തിന്റെ മാറ്റ് കൂട്ടുന്നു. അന്നത്തെ സമൂഹത്തിൽ സ്ത്രീകളുപയോഗിച്ചിരുന്ന സൗന്ദര്യ വർധക വസ്തുക്കൾ സേനാവിജയം, സംസ്കാരം, വിദ്യാഭ്യാസം എന്നിവയും പരാമർശിച്ചുകൊണ്ട് ഒരു സമൂഹജീവിതത്തിന്റെ പരിചേദം വരച്ചുകാട്ടാൻ കവയിത്രിയ്ക്കായി. പതിനാറാം നൂറ്റാണ്ടിനെ തുറന്നുകാട്ടുന്ന ഈ ചമ്പുക്കാവ്യം എഴുതപ്പെട്ടത് അച്യുതദേവരായരുടെ ഭരണസമയത്തുതന്നെ യാണ് എന്ന് ലക്ഷ്മൺ സ്വരൂപ് വ്യക്തമാക്കിയിട്ടുണ്ട്.⁴

രാമഭദ്രാംബ

വിജയനഗര സാമ്രാജ്യത്തിൽ പതിനേഴാം നൂറ്റാണ്ടിൽ നിലനിന്നിരുന്ന രാഷ്ട്രീയവും സൈനികവുമായ നടപടികളെക്കുറിച്ച് വിവരിക്കുന്ന കാവ്യമാണ് രാമഭദ്രാംബയുടെ 'രഘുനാമാഭ്യുദയം'. തഞ്ചാവൂർ നായക രാജാവായ രഘുനാഥനാണ് കഥയിലെ നായകൻ. തന്റെ കാവ്യത്തിൽ രാമഭദ്രാംബ സ്മരിക്കുന്നത് രഘുനാഥനെയാണ്. എന്നാൽ ആ പേര് രാജാവായ രഘുനാഥനും,

യഥാർത്ഥ രഘുനാഥനായ ശ്രീരാമനും ചേരും തന്റെ സ്വന്തം വിവാഹത്തെക്കുറിച്ചല്ല കാവ്യത്തിൽ വിവരിക്കുന്നത് മറിച്ച് മറ്റ് പല രാജകുമാരിമാരുമായുള്ള രമ്യനാഥരാജാവിന്റെ സന്ദേശങ്ങളാണ് രഘുനാഥാഭ്യുദയത്തിൽ പരാമർശിക്കപ്പെട്ടിരിക്കുന്നത്. തന്റെ ഭർത്താവായ രഘുനാഥൻ മൂന്നാമന്റെ ജീവചരിത്രം വിവരിച്ചപ്പോൾ, അദ്ദേഹത്തിന്റെ നേട്ടങ്ങളും സൈനിക സന്നാഹങ്ങളും എടുത്തുപറയുന്നുണ്ട് ഈ കാവ്യത്തിൽ രാജാവിന്റെ ദൈനംദിന കാര്യങ്ങൾപോലും പരാമർശിക്കാം കവിതയിൽ എന്ന് ആദ്യമായി തെളിയിച്ചത് രാമഭദ്രാംബയാണ്. പിന്നീട് ഈ രീതിയും ആളുകൾ പിൻതുടർന്നു. സാംസ്കാരികവും, സാഹിത്യപരവുമായ വിജയനഗര സാമ്രാജ്യത്തിന്റെ പദവിയും പുരോഗതിയും രാമഭദ്രാംബ തന്റെ കൃതിയായ രഘുനാഥാഭ്യുദയത്തിൽ വിവരിക്കുന്നു. ആചാരങ്ങൾ, രീതികൾ, രാജ്യത്തിന്റെ കുതിപ്പ് സൗന്ദര്യവർദ്ധക വസ്തുക്കൾ, ആഭരണങ്ങൾ തുടങ്ങിയവയുടെ വിവരണങ്ങളും ഈ കാവ്യത്തിലുണ്ട്. ബാണഭട്ടന്റെ കൃതിയായ കാദംബരിയുടെ സ്വാധീനം രഘുനാഥാഭ്യുദയത്തിന്റെ പല ഭാഗങ്ങളിലും ദർശിക്കാവുന്നതാണ്. യുദ്ധത്തെക്കുറിച്ചും യുദ്ധവിജയത്തെക്കുറിച്ചും കൃത്യമായി വർണ്ണിക്കുന്നതിലൂടെ എഴുത്തുകാരിയുടെ വിവിധ മേഖലകളിലുള്ള പരിജ്ഞാനവും സമൂഹത്തോടുള്ള കാഴ്ചപ്പാലും വ്യക്തമാകുന്നു. 12 സർഗ്ഗങ്ങളിലായാണ് ഈ മഹാകാവ്യം എഴുതപ്പെട്ടിരിക്കുന്നത്. ഓരോ സർഗ്ഗവും ഓരോ വൃത്തത്തിൽ എഴുതുകയും എന്നാൽ അവയിൽ അവസാനശ്ലോകം മറ്റൊരു വൃത്തത്തിലുമായാണ് നിർമ്മിച്ചത് എന്നൊരു പ്രത്യേകതയും ഈ മഹാകാവ്യത്തിനുണ്ട്. വൃത്തശാസ്ത്രത്തെക്കുറിച്ച് വ്യക്തമായ ധാരണയുണ്ടായിരുന്ന രാമഭദ്രാംബ ഇതിവൃത്തത്തെ മനോഹരമായി വൃത്തത്തിലേക്ക് സമന്വയിപ്പിച്ചിരിക്കുന്നു. വീരരസത്തെയാണ് രഘുനാഥാഭ്യുദയത്തിൽ അംഗീരസമായി എടുത്തിരിക്കുന്നത്.

രഘുനാഥരാജാവിന്റെ രാജ്യസഭയിലെ സാഹിത്യകാരിയായിരുന്നു രാമഭദ്രാംബ എന്ന് ചരിത്രം രേഖപ്പെടുത്തിയിട്ടുണ്ട്. എഴുത്തിലെ മികവിനാൽ 'സാരസ്വത ഭദ്രപീഠ' പദവി അവർക്ക് ലഭിച്ചു. ഒരു 'ഘടികാ' നേരം (24 മിനിട്ട്) കൊണ്ട് നൂറ് വരികൾ എട്ട് ഭാഷയിൽ എഴുതാനുള്ള പ്രാഗല്ഭ്യം ഉണ്ടായിരുന്നു. രാമഭദ്രാംബ 'ശതലേഖിനി' എന്ന് അറിയപ്പെട്ടു. അഷ്ടാവധാനമെന്ന്

വിജ്ഞാനകലയിലും6 അഗ്രഗണ്യയായിരുന്നു രാമഭദ്രാംബ എന്ന് ചരിത്രം പറയുന്നു.

ഉപസംഹാരം

വിജയനഗര സാമ്രാജ്യത്തിന്റെ പ്രശസ്തി വിജ്ഞാനത്തിലൂടെയും സാഹിത്യത്തിലൂടെയും വർദ്ധിപ്പിച്ചു വന്നിരുന്നതായിരുന്നു ഗംഗാദേവി, തിരുമലാംബ, രാമഭദ്രാംബ എന്നിവർ. ഇവർ മൂന്നുപേരും എഴുതിയ കാവ്യങ്ങളിൽ പ്രധാനമായും രേഖപ്പെടുത്തിയത് യഥാർത്ഥമായ ചരിത്രസത്യങ്ങളായിരുന്നു. ജീവിച്ചിരിക്കുന്ന കഥാപാത്രങ്ങളും അവരുടെ ജീവിത കലാംശങ്ങളും, കുടുംബ-സാമൂഹ്യ ജീവിതവും കാവ്യങ്ങളിൽ പരാമർശിക്കുമ്പോൾ പരോക്ഷമായിട്ടെങ്കിലും ഒരു ദേശത്തിന്റെ ചരിത്രബോധമായി അവ മാറുന്നു. നാലഞ്ചു പതിറ്റാണ്ടുകൾക്കു മുൻപാണ് ഭാരതത്തിന്റെ ദക്ഷിണഭാഗത്ത് നിന്ന് ഇത്തരം സ്ത്രീരചനകൾ പുറത്തുവരുന്നത്. അക്കാലത്തു തന്നെ പ്രതിബന്ധങ്ങളില്ലാതെ കാവ്യരചന നടത്തുവാൻ സ്ത്രീകൾക്ക് സാധിച്ചിരുന്നു എന്ന ചരിത്രയാഥാർത്ഥ്യവും ഈ കവയത്രികൾ ഉൽബോധിപ്പിക്കുന്നു. എഴുതിയതിന്റെ കാവ്യപ്രശസ്തി യേക്കാൾ കൂടുതൽ എഴുതാനുള്ള സ്വതന്ത്രാന്തരീക്ഷം ആ കാലഘട്ടത്തിൽ സ്ത്രീകൾക്ക് ലഭിച്ചിരുന്നു എന്നതാണ് ശ്രദ്ധേയം. അവരുടെ കാവ്യങ്ങളിൽ, അവർ പരാമർശിച്ച സ്വന്തം സമൂഹചരിത്ര സൂചനകൾക്കൊപ്പംതന്നെ, അവരെ വളർത്തിയ രാഷ്ട്രചരിത്രം കൃത്യമായും ഓർമ്മിക്കപ്പെടേണ്ടതുണ്ട്. ഇന്ന് അസ്വതന്ത്രയായി സ്ത്രീയെ ചിത്രീകരിക്കുകയും ലിംഗസമത്വത്തിന് വേണ്ടി വാക്കുചരിക്കുകയും ചെയ്യുന്നവർ നൂറ്റാണ്ടുകൾക്കു മുൻപ് സാഹിത്യരചനയിലൂടെ ചരിത്രബോധം കൂടി പകർത്തിയത് വിസ്മരിക്കരുത്.

അവലംബം

1. ഫെരിഷ്ത, മുഹമ്മദ് ഖാസിം ഹിന്ദു ഷാ അസ്സരാബാദി (1794) ഫെരിഷ്താസ് ഹിസ്റ്ററി ഓഫ് ഡെക്കാൻ (വാല്യം 1) ജോനാഥൻ സ്കോട്ട് (വി.വ.) ജോൺ സ്റ്റോക്ക്സ്/ദലൈ, ലണ്ടൻ
2. വരദാംബികാ പരിണയം പേജ് 160
3. വരദാംബികാപരിണയം പേജ് 179

"രാജാധിരാജാച്ചുതരായസാർവഭൂമ - പ്രേമസർവസ്യ - വിശ്വാസഭൂവാ"

4. ലക്ഷ്മൺ സ്വരൂപ്, ഇൻഡ്യക്കുൻ ടു വരദാംബികാപരിണയം പേജ് 10, മോതിലാൽ ബനാറസിദാസ്
5. ു.മോശഹമിദ്ലറമ.െരീാ
6. ജിര്യരഹീ.രീ.ൗ,െ ലിഴഹശവെ ലിര്യരഹീ.ുലറശമ
7. വൃദ്ധഹാഗിരിശൻ വി (1942) ദ നായകാസ് ഓ തഞ്ചാവൂർ, അണ്ണാമലൈയുണിവേഴ്സിറ്റി

MEDICINAL EXTRACTS AND EXTRACTION TECHNIQUES – A STUDY BASED ON ARKAPRAKĀŚĀ

Vishnupriyaa P.S¹

Introduction

There has been constant research about therapeutic agents that keep our body fit, increase its capacity to combat disease and bring it to normal. These therapeutic agents are known as drugs. Drugs, as materials from nature, have many pros and cons, and making them suitable for body elements is its basic purpose.

Many manufacturing methods evolved, these are termed kalpanas. ²Bhaisajya Kalpana is the branch of Āyurveda that primarily deals with different kinds of dosages and their therapeutic utility. The Pañchavidha kaṣāya Kalpana is the primary dosage form from which the secondary dosage forms are prepared. Generally, swarasa (juice), kalka (paste), kwath (decoction), hima (cold infusion) and phanta (hot infusion) were the five accepted kalpanas. However, arkakalpana has replaced the fifth one according to Arkaprakāśa. This has been stated clearly in 'Arkaprakāśa' a text on, arka-kalpna, whose narration is attributed to Ravaṇa. Though the authorship of this text is attributed to Ravaṇa, there is no clear evidence or explanation regarding the author and period of this text. The text itself is divided into 10 chapters named śatakas, each śataka consisting of over 100 ślokas each.

Arka – Its Characteristics, variants and method of extraction

¹ PhD Scholar, Department of Sanskrit General, Sree Sankaracharya University of Sanskrit

² Panda, Purnendu. Das, Banamali. Eher, Sk. Bhuyan, Gc And Hazra Jayaram. "Arkakalpana and Its Importance in Ayurveda". Iamj, Issn:23205091, Volume 7 And Issue3, March 2019, Pp 413

³Arkakalpaa is the method by which the volatile oil and active principles of the drug are collected. The compound prepared through this procedure is called Arka. Even though arkakalpana was discussed by many, Arkaprakāśa of Ravaṇa is considered the comprehensive referral book for, arka-kalpna. The extract or the arka is the liquid preparation obtained by distillation of certain liquid or drugs soaked in water using the arkayantra or any convenient modern apparatus. The arka is considered more effective because of its increased potency and absence of vitiating properties. In arka, there are two types of potency in the case of dravyā, which are hot and cold. In Arka, the vipāka are divided into madhura, aṃla and kaṭu.

⁴द्रव्यकल्पः पञ्चधा स्यात्कल्कचूर्णरसं तथा ।

तैलमकं क्रमाज्ज्ञेयं यथोत्तरगुणं प्रिये । ।

This refers pañcaśadha kalpa vidhānam. Among the pharmaceutical mode of medicinal formulations (swarasa, kalka, kwath, hima and arka), arka holds the highest position on account of its excellence in medicinal attributes. The characteristics of arka include strong aroma, the visual resemblance with the white, the taste of the base drug and high potency (processed through distillation). Those arka lacking these characteristics are considered as low quality and intake of those create many adverse effects too. Like, the storage of arka also plays an important role in the arka-Kalpana. They are ideal to be stored in old bone clay ware, if not available one can use stone wares and in extreme conditions, clay ware can also be considered.

Arka which is a pure distillate form is the concentrated form of the drug with all its medicinal attributes. There are qualitative similarities between the ingredient drug and the distillate because all the medicinal attributes get retained in the distillate liquid. Arka can be classified into two types according to their number of components, namely arka of single drugs and arka of more than one drug

³ Dr. Jani, H, Jalpa. Dr. Pandya, Kapil. “Arkakalpana- A Review W.S.R. To Distillation. Ijar,

Pg No:867

⁴ P, G.RA. 2018, Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi I -43, PP:13

Arka made from single drugs can be counted around 196. Some examples of single drug arkas include Harītakī arka, Bibhītaka arka, Āmalaka arka, Śuṅṭī arka etc... Whereas arkas made from more than one drug can be classified as arka from herbs, honey and sugarcane, māṃsa and madhya. Where the arkas made from herbs are around twenty-four of which some are, ⁵Trisugandha Arka: - the group trisugandha consists of three aromatic herbal drugs namely: tvak(dārusita), ela(kṣudrailā), patra(tijapatra), ⁶Triphalā arka: - the group triphalā consist of three fruit-herbal drugs namely harītakī, bibhītaka, āmalaki, ⁷Trikaṭu arka: - This group consist of three pungent herbal drugs namely: viśvā (śuṅṭhī), upakulyā (pippalī), marica (uṣaṇa).

According to Arkaprakāśa, there are eight kinds of honey and sugarcane (ikṣu) of twelve different kinds. Ikṣuvikāra arka (a sugarcane product), consists of phāṇita, matsyaṇḍī, guḍa, khāṇḍa, sitā-sitopala. The Arka made with māṃsa also known as māṃsārka is very important. Some examples include *Jāṅgala-māṃsārka* is a special type of arka made from forest animals like deer, black-deer, monkey, pṛṣata, kuśavaṃra, rājīva and muṇḍī. *Vileśaya-māṃsārka* contains the meat of lizard, rabbit, snake, scorpion, rat and similar others. *Guhāśaya-māṃsārka* is the arka made with animals inhabiting caves like lion, tiger, wolf, bear, panther, leopard, mongoose, jackal and cat. *Parṇamṛgamāṃsārka* is made with the flesh of animals living in the trees they are: vānara, vṛkṣavilāsa, vṛkṣamarkaṭa and similar ones. The other important means of arka is 'madya arka'. The arka distilled from cereals and other substances are generally known as madya, which belongs to the group of wine, liquor, spirituous liquid and fermented liquids/beverage etc. with alcoholic contents. According to Arkaprakāśa, sixteen types of madyas are discussed they are: tuṣodakamadya, sauvīramadya (āranālamadya, dhānyāmla madya), saṇḍākīmadya, sūktamadya, ariṣṭamadya, surāmadya, vāruṇīmadya, pakvarasa madya, śītarasamadya, tāmasamadya, rājasamadya, sātvikamadya, rājasamadya, tāmasamadya, vāruṇīmadya, mādakadravyāarka and dhattūrādyarka.

⁵ P, G.R.A. 2018, Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi, IV-5.pp:85

⁶ IV-7.pp:86

⁷ IV-8.pp:86

In the process of manufacturing, the raw materials, apparatus, climate, landscape etc. play an important factor. The material which can be discarded are those which are very old, damaged by insects and worms,⁸ material which lack aroma and those which become dry consequently (lacking juiciness).

Manufacturing and engineering of the distillation apparatus, method of distillation, fumigation of arka are other topics of discussion in Arkaparakāśa. Based on the period of manufacturing, the potentiality, as well as the attributes of arka, evolves. The manufacturing duration with one prahara/yāma, which is approximately three hours is considered the lowest quality degree. With two prahara (six hours) it is a medium quality degree (madhyamaḥ) and the three prahara with nine hours is considered the best (śreṣṭha). The distillation apparatus is also known as 'arkayantra', which is a very important component in the process. There are certain standards to follow while making the apparatus such as,⁹ the compounds required can be characterized in to two groups namely group 1 and group 2. Group 1 consists of iron powder (lohacūrṇa), red chalk (gairika), alum (sphaṭika), blackclay (bhr̥ṣṭamṛttika), red soil(mṛttika), bone-powder (asthibhavadcūrṇa), glass powder(kacacūrṇa), green vitriol powder(kāśīsaraja). These eight materials should be taken in equal amounts. Group two includes ordinary clay (mṛttikā), urine of five animals viz, cow, horse, buffalo, elephant and goat. In regards to the ratio of quantity, total amount of all the components in group one should be equal to the amount of ordinary clay (mṛttikā) taken, which is taken as the medium.¹⁰ All the ingredients are mixed with the medium and this whole mixture should be impregnated with the liquid specified (prānīpañca mūtra) and then it should be dried. Further, it should be ground by sprinkling a bit of water frequently, till the material is free from odour. Later a skilled potter should make a good quality as well as designed arka-yantra with specifications of distillation apparatus necessary for the pharmaceutical process. The above-mentioned apparatus is round in shape and mouth opening having three aṅgula height

⁸ AM, Govindan, C. Arkaparakāśa. II -8, pp:27

⁹ P, G. R. A. CH7, 2018, Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi V, I -52, 53, 54, pp:16

¹⁰ I -55, pp:17

(minimum). ¹¹The lid is made befitting for covering the hole (of the mouth) completely. The boundary of the lid at three aṅgula height is provided for adhering adequately to the mouth. After the paste of clay with two aṅgula thickness is smeared for covering the joints perfectly. A hole is then made by the skilled potter and a pipe similar to an elephant's trunk should be inserted below three aṅgulas. Subsequently, the hole, as well as joints, need to be closed by smearing with clay. ¹²Further a boundary of four aṅgula height is made around the lid for filling water. Another pipe also called a nalikā is placed below the boundary to expel water when it is warm. This water exiting the pipe should be stopped by a cork or stopper. ¹³In order to release the water whenever required. The joints of the pipe should also be smeared with clay. Alternatively, it should be closed up by employing powder of white glass (śvetakāca) for removing all kinds of possible defects.

There are different ways of preparing the clay. One is the preparation of clay using old bones (jīrṇāsthimṛttikākaraṇa vidhi). Next is the preparation of ware with old bones. Viṣārkaṇiḥsāraṇa pātram also known as ironware, is used for distillation of arka from poisonous or other similar toxic substances.

The process of distillation is termed kuryānniṣkāsa, which is used to procure arka from five major types of dravyā (drug materials undertaken for distillation). They are namely: Very hard (atyantakaṭhinam), hard (kaṭhinam), Wet/fresh (ārdram), Loose/slack (pallavam), liquid (dravam). Atyantakaṭhinam: ¹⁴the materials falling under the first category are sandal and similar materials, which should be reduced to coarse powder known as yavakuṭacūrṇam. Kaṭhina dravyā: the materials which falls under the kaṭhina dravyā are yavāni, jīraka, trikaṭu (a triad group of pungent consisting śunthi, marica, pippalī, bhūnimba and similar others). Ārdradravyārka niḥsāraṇa: the

¹¹ I -56,pp:17

¹² P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi,Pg:18.slokanumber:57,58

¹³ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, VaranasiV,Pg:18.slokanumber:59,60

¹⁴ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, VaranasiV,Pg:32.sloka number:3,4,5 and 6

wet materials are mainly classified into two: sarasa and nīrasa. Sarasa is again divided into sadugdha and guptarasa.

Distillation from fruits is also very famous, and is called phalārkaṇiṣkāsanavidhi. Distilled over-matured fruits and flowers are called atipakvaphalapuṣpaarkaniṣkāsanavidhi. Arka can also be obtained from wood materials. Drava: liquid substances: dadhi, jala, sarpi, dugdha, madya, taila etc. are called stambhaka dravyā. While taking distillate from liquid substances there are many obstacles to overcome, like preservation. The methods of protection of the liquid substances are quite elaborate.¹⁵ For making arka from milk, yoghurt acts as pidhāna dravyā. Dravadravyārka pātra, a good quality ware made with either kāntalauha or lohasatva should be used for keeping arka procured from liquid substances. No other wares are suggested. The liquid raw material to be added to the distillation apparatus should be covered by another ware. The edges of the wares should be sealed to block the steam. The collecting ware should be placed in water to condense the steam. The arka formed foam-less is considered the best quality. If the product (distillate) smells unpleasant, it should be made agreeable. For that, all kinds of arka having a foul odour, in addition to māṃsārka should be filled into a new earthenware which is fumigated frequently by burning of dhūpa recipe consisting of a mixture of ghr̥ta, rājikā, hiṅgu, jīraka and methika, so that the foul smell is eliminated.

¹⁶In regards to fumigation, all types of arka products must be fumigated with sulphur (gandhapāṣānavāsanā) for making the best quality. There are mainly three types of fumigation of arka for alleviating doṣa, namely: mahiṣākṣādi pañcakaṃ, candanādi yoga, and jaṭāmānsyādi yoga. Mahiṣākṣādi pañcakaṃ is specifically recommended for mitigating the aggravation of vātadoṣa. For the making of arka from the flesh, we should first know about the types of flesh to be used whether it is mṛdula, kaṭhina, Ghana flesh.¹⁷ The procedure of making arka from soft flesh is known as mṛdamānsārka

¹⁵ Ravana Krishnan AM, Govindan C. Arkaprakaslay 4th ed. Trivandrum. Redyar Subaya; 1962. Vol I.

¹⁶ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi V, Pg:41.sloka number:42

¹⁷ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, Varanasi V, Pg:46.sloka number:65-68

nişkāṣaṇam.¹⁸The process of obtaining arka from hard meat is known as kaṭhinamāmsarka nişkāṣaṇam.¹⁹The process of arka preparation from dense meat is known as ghanamāmsārka-niškāṣaṇam. From engineering to storing in a glass bottle is to be done accurately. Now we have modern distillation apparatus to do the job more precisely. The process of manufacturing plays a major role in the shelf life of the arka also.

Therapeutics of arka

Chapter seven of the text mentions the diseases and their therapeutics. For kṣudraroḡa, there are eight types of arkas of which *mukhadūṣikāharārka* is made from sālmalikaṅṭakas and milk eliminates mukhadūṣika within three days. On the other hand, *mukhavyaṅgaharārka* which is made from vaṭāṅkura, masūra, maṅjiṣṭhā and ksoudra eliminates vyaṅgaroḡa afflicting face. For Śiroroḡa there are four types of arkas, of which *sūryāvartahara arka* which is made with bhṛṅgarāja rasa and milk is used as nasya mode, which is an excellent medication to eliminate sūryāvarta, a specific kind of headache. For netraroḡa, there are 7 types of arkas prescribed of which kāca, paṭala, arbuā, timira, māmsavṛddhi and vārṣika puṣparoḡa are certain diseases of eyes that can be cured by netraroḡagnārka. For kaṅgaroḡa 3 types of arka have been prescribed. Śṛṅgaverādyarka is used as ear drops which eliminate kaṅgaśula (headache), kaṅganāda (tinnitus), vādhirja (deafness) and kaṅgaśveḡa (noisy ear). For nāsāroḡa, 9 types of arkas are stated like Jātīpatrādyarka, whereas the name suggests the main component is jātīpatrī along with other six herbs is processed for making arka. This recipe in a cold state is mixed with kṣudra and administered in the mode of gaṅḡūṣa (holding the liquid in the mouth), which alleviates mukhapāka (stomatitis). Viṣopakram is another therapeutics where arkas which alleviates poison from snake sting, scorpion sting, dog sting and rat sting are discussed. For example, vṛścikadaṃśa (scorpion sting) is alleviated by raw materials of plant substance (vānaspatika dravyā) sūryavasta as well as gandhaka, sulphur, a mineral substance (khanija dravyā) are processed for distilling arka. Raw material (vānaspatika dravyā) i.e. apāmārga

¹⁸ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, VaranasiV,Pg:47.sloka number:69-70

¹⁹ P,G.RA.CH7,2018,Chowkhamba Sanskrit - Chowkhamba Sanskrit - CSSO Series Office, Varanasi Series Office, VaranasiV,Pg:48.sloka number:71-81

and dhattūra are processed for distilling arka. These arka-yogas are effective by being prescribed orally with milk (dugdha) to the person stung by a scorpion. Arkaprakāśa also discussed strīroga. There are almost 7 types of arkas especially prescribed for women. One of which is *jyotiṣmatyādyarka* is a cold arka-recipe recommended to use orally by women who suffer from menstrual complaints; it eliminates dysmenorrhoea/amenorrhoea or loss of menstrual fluid/absence of menses. For bālaroga *ghanādyarka*, *haridrādyarka* and *kaṇādyarka* are prescribed for children. There are many more arkas and their therapeutics have been discussed along with the arkas in every chapter.

Conclusion

When we dive deep into it we can explore more philosophical, ritualistic as well as scientific aspects of the topics hidden in this text, for example, the eighth chapter of the text clearly deals with the religious practices of arka. In conclusion, Arkaprakāśa clearly states the advantages of arka as highly potent, reduced shelf life, fast action, early absorption, etc. This made this particular kalpana more reliable than others. A small dosage that can effectively act for a small duration is also an advantage of this kalpana. As we are well equipped with modern distillation apparatus, we can develop arkas that are more precise and accurate in their composition than the previously developed ones, without violating the basic principles of arka-kalpana discussed in the Arkaprakāśa. This particular text opens many research fields, like on the authorship as it is attributed to Ravaṇa. Though some believe the text to be written by Ravaṇa, some continue to contradict this belief. As the manuscript is available in Shri Ragunatha Temple MSS Library, Jammu, one can continue to find the archetype/prototype of the text. The other research scope is to find whether Arkaprakāśa can be categorized under the Siddha School of medicine or Āyurveda School of medicine. There is a potential for research into developing more arka dosages without violating the basic principles as discussed in Arkaprakāśa.

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कृष्णलीलाशुकस्य कालवधकाव्ये औचित्यविचारः

अश्विनी गंगाधर देशपांडे¹

भूमिका

केरलीयः भक्तकविः कृष्णलीलाशुकः कृष्णकर्णामृतकर्ता इति नाम्ना संस्कृतसाहित्यजगति सुप्रसिद्धः वर्तते । एतस्य साहित्यकृतिषु अन्यतमा सुप्रसिद्धा रचना कालवधकाव्यम् । काव्यमिदं सर्गत्रयात्मकं लघुखण्डकाव्यम् अस्ति । अस्मिन् मार्कण्डेयस्य रक्षणार्थं महादेवेन कालः हतः इति प्रसिद्धा पौराणिककथा वर्णितास्ति । अधुना कालवधकाव्ये औचित्यविचारस्य विमर्शः क्रियते ॥

अलङ्कारशास्त्रे नैकेषु प्रस्थानेषु अन्यतमम् औचित्यप्रस्थानम् । एतस्य प्रस्थानस्य क्षेमेन्द्र इति एक एव आचार्यः अस्ति । सः औचित्यविचारचर्चेति ग्रन्थं लिलेख । एतस्य सिद्धान्तः औचित्यं काव्यस्य जीवितम् इति तदाह –

“अलङ्कारास्त्वलङ्कारा गुणा एव गुणाः सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्” ॥² इति ।

लौकिकम् अनौचित्यम् आचार्यः एवं वदति यथा –

“कण्ठे मेखलया नितम्बफलके तारेण हारेण वा

पाणौ नूपुरबन्धनेन चरणे केयूरपाशेन वा ।

शौर्येण प्रणते रिपौ करुणया नायान्ति के हास्यता-

मौचित्येन विना रुचिं प्रतनुते नालङ्कृतिर्नो गुणाः” ॥³ इति ।

वस्तुतस्तु औचित्यस्य बीजावापः आचार्येण आनन्दवर्धनेन कृतः । सः ध्वन्यालोके वदति यथा –

¹ शोधच्छात्रा, केन्द्रीयसंस्कृतविश्वविद्यालयः, गुरुवायूर-परिसरः, पुरनाट्टकरा, तृशूर, केरलम् । (Pin - 680551) सम्पर्कक्रमाङ्कः - 9404892418, E-Mail ID - adeshpande531@gmail.com

² औ। ५.सं.का.च.वि.

³ औ। ६.सं.का.च.वि.

“अनौचित्यादृते नान्यद् रसभङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा” ॥⁴

किन्तु औचित्यं काव्यस्य जीवितम् इति प्रतिपाद्य क्षेमेन्द्राचार्य एव अस्य प्रस्थानस्य प्रवर्तकाचार्यः अभवत् । अथ सः औचित्यं व्युत्पादयति यथा –

“उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।

उचितस्य च यो भावस्तदौचित्यं प्रचक्षते” ॥⁵ इति ।

अर्थात् यद् यस्य सदृशं तदुचितं, तस्य उचितस्य भावः औचित्यम् इति । औचित्यस्य प्रतिपादनात्परम् आचार्यः क्षेमेन्द्रः सप्तविंशसंख्याकानि औचित्यानि सोदाहरणं प्रतिपादयति । यथा –

“पदे वाक्ये प्रबन्धार्थे गुणेऽलङ्करणे रसे ।

क्रियायां कारके लिङ्गे वचने च विशेषणे ॥

उपसर्गे निपाते च काले देशे कुले व्रते ।

तत्त्वे सत्त्वेऽप्यभिप्राये स्वभावे सारसङ्गहे ॥

प्रतिभायामवस्थायां विचारे नाभ्यथाशिषि ।

काव्यस्याङ्गेषु च प्राहुरौचित्यं व्यापि जीवितम्” ॥⁶ इति ।

आचार्यः क्षेमेन्द्रः औचित्ये ग्रन्थं विलिख्य वदति – “अलङ्कारशास्त्राङ्गानां समेषाम् औचित्येन निबद्धानामेव तत्त्वम् अङ्गीक्रियते” । तदुच्यते –

“उचितस्थानविन्यासादलङ्कितिरलङ्कृतिः ।

औचित्यादच्युता नित्यं भवन्त्येव गुणा गुणाः” ॥⁷ इति ।

अर्थात् अलङ्कारादीनां सन्निवेशे उचितं स्थानमस्ति तस्मिन्नेव स्थाने तेषां तेषां विन्यासः उचितः भवति । सर्वेषाम् सप्तविंशतिप्रकारकानाम् औचित्यानाम् प्रतिपादनं न शक्यम्

⁴ ध्वन्यालोकः, उद्योतः ३, पृ। ३९५.सं.

⁵ औ। ७.सं.का.च.वि.

⁶ औ.सं.का.च.वि.८। १०-

⁷ औ। ६.सं.का.च.वि.

अतः केवलं गुणौचित्यविषये एव कानिचन औचित्यपराणि वाक्यानि कालवधकाव्यात् स्वीकृत्य अत्र उपस्थाप्यन्ते ॥

गुणौचित्यम्

“प्रस्तुतार्थोचितः काव्ये भव्यः सौभाग्यवान्गुणः ।

स्यन्दतीन्दुरिवानन्दं सम्भोगावसरोदितः” ॥⁸ इति ।

अर्थात् यत्र योऽर्थः प्रस्तुतः तत्र तस्य उचितगुणस्य समावेशः काव्यस्य सौभाग्यवर्धकः भवति । साहित्यशास्त्रे माधुर्यम्, ओजः, प्रसादश्च इति त्रयः गुणाः उक्ताः । प्रायेण शृङ्गारकरुणशान्तेषु माधुर्यस्य समावेशः तं रसम् उपकरोति । वीररौद्रबीभत्सेषु च ओजगुणयुक्ता रचना काव्यस्य सौभाग्यवर्धिनी । तथा च प्रसादः सर्वासु रचनासु सर्वेषु रसेषु च साधारणः भवति । एवं कश्चित् सिद्धान्तः साहित्यशास्त्रे वर्तते । किन्तु यद्यपि प्रसादः साधारणः गुणः तर्हि वीररसयुक्तायां रचनायाम् अनौचित्यं जनयतीति क्षेमेन्द्राचार्यस्य मतम् । यथा –

“युद्धेषु भाग्यचपलेषु न मे प्रतिज्ञा

दैवं नियच्छति जयञ्च पराजयञ्च ।

एषैव मे रणगतस्य सदा प्रतिज्ञा

पश्यन्ति यन्न रिपवो जघनं हयानाम्” ॥ इति ।

“अत्र क्षात्रवृत्तिरिवौजसा काव्यगुणेनास्पृष्टा सुभटोक्तिरुचितार्थापि तेजोजीवितविरहिता दुर्गतगृहदीपशिखेव मन्दायमाना न विद्योतते” ।⁹ इति । अर्थात् यद्यपि अस्मिन् पद्ये वीरोचितः आशयः प्रतिपादितः किन्तु स ओजगुणेन रहितः अत एव क्षत्रियाणां नैसर्गिकतेजसा अस्पृष्टः सन् दरिद्रगृहस्थदीपशिखा इव आभासते । इत्थं रूपेण गुणानाम् औचित्यम् अनौचित्यञ्च उभयमपि प्रतिपादितम् आचार्यक्षेमेन्द्रेण

⁸ औ। १४ .सं.का .च.वि.

⁹ औ – .सं .पृ .च .वि .३२ ।

औचित्यविचारचर्चायाम् । तदनुसृत्य अधुना कालवधकाव्ये गुणानाम् औचित्यविषये विचारः क्रियते । काव्येऽस्मिन् त्रयाणाम् अपि गुणानाम् अन्तर्भावो विद्यते । तत्रादौ ओजगुणस्य औचित्यम् अधुना विलिख्यते ॥

कालवधकाव्ये ओजगुणौचित्यम्

वस्तुतस्तु काव्यगुणेषु प्रथमः माधुर्यम् । किन्तु कालवधकाव्ये वीरो रसः अङ्गी वर्तते अत एव आदौ ओजगुणौचित्यमेव विलिख्यते । प्रायेण अस्मिन् काव्ये ओजमयी एव रचना अतः नैकानि उदाहरणानि सन्ति किन्तु विस्तृतिभयात् दिङ्मात्रमत्र उदाह्रियते । यथा –

“सम्मन्यते स्म स दृशापि न तीक्ष्णधारा

निष्ठ्युतनिष्ठुरशिखानिलचक्रपाणिम् ।

भूयस्तरां भ्रमितभीषणचक्रहस्तं

क्रोधेन शूलकलिताग्रकरं हरं वा”¹⁰ ॥

“प्रस्यन्दिताचितमदाम्बुविमर्दकण्डू-

माखण्डितारिजनपाणिरुहैरपास्यन् ।

आलोलगर्वितकरः करिणां निकायः

कालस्य कोविदनिषादिभिरभ्यशोभि”¹¹ ॥ इति ।

एतयोः पद्ययोः दीर्घसमासा रचना अवलोक्यते । अपि च रेफयुक्ताः कठोरवर्णाः अपि समाविष्टाः सन्ति । एते सर्वे ओजगुणव्यञ्जका अतोऽत्र ओजो गुणः वर्तते । स च गुणः प्रथमे पद्ये रौद्ररसं, द्वितीये च पद्ये बीभत्सरसम् उपकरोति । अत एव ओजगुणमयी रचना रसानुगुणा भूत्वा पद्ययोः ओजगुणौचित्यम् आतनोति ॥

¹⁰ का। २३.१ .का .

¹¹ का। ३५.१ .का .

कालवधकाव्ये माधुर्यगुणौचित्यम्

ओजगुणस्य औचित्यनिरूपणात्परम् अधुना माधुर्यगुणविषये विचारः क्रियते । कविः कृष्णलीलाशुकः महान् कृष्णभक्त आसीत् अतः काव्येऽस्मिन् भगवद्विषयरतेरपि प्राधान्यम् अवलोक्यते । तत्रापि प्रथमसर्गे आदिमपञ्चपद्येषु एतस्याः रतेः माधुर्यगुणयुक्तरचनया जनितम् औचित्यमपि द्रष्टुं शक्यते । तत्र पद्यद्वयम् उदाह्रियते यथा -

“मन्दस्मितस्त्रपितमुग्धमुखारविन्दं
मन्दानिलाकुलितकोमलकाकपक्षम् ।
अङ्गं तदेतदखिलव्रजलोचनानां
मङ्गल्यमस्तु किमतः परमस्ति कृत्यम्” ॥
“पिञ्छावतंसरचनोचितकेशपाशं
पीनस्तननयनपङ्कजलोभनीयम् ।
मन्दारवर्षभरितं सुरसुन्दरीभि-
र्मन्दं मृदुक्कणितवेणुरसाभिरामम्” ॥¹² इति ।

प्रथमसर्गस्य एतयोः पद्ययोः कवेः अभीष्टस्य भगवतः विष्णोः स्तुतिः प्रधाना वर्तते । यद्यपि अत्र दीर्घसमासा रचना तदानीम् अपि माधुर्यव्यञ्जकवर्णानाम् उपयोगः अवलोक्यते । अपि च भगवद्विषयरतेः प्राधान्यात् माधुर्यगुणस्य एव स्वीकारः क्रियते । कालवधकाव्यस्य त्रिष्वपि सर्गेषु भगवतः स्तुतिप्रतिपादकेषु पद्येषु अयं माधुर्यं गुणः निश्चयेन औचित्यम् एव प्रतिपादयति ॥

कालवधकाव्ये प्रसादगुणौचित्यम्

प्रसादगुणः सर्वेषु रसेषु सर्वासु रचनासु च साधारणः भवतीति प्रागुक्तम् । कालवधकाव्येऽपि बहुत्र प्रसादगुणयुक्ता रचना अवलोक्यते । अत एव प्रसादगुणस्यापि औचित्यं प्रतिपादयितुं शक्यते । तत्र उदाहरणस्वरूपेण पद्यमेकं प्रस्तूयते यथा -

“इत्यात्मना निगदितं सकलव्रजानां

¹² का। ५.१, ४.१. का.

विस्मापनाय वचनामृतमाकलय्य ।
 अन्तर्निगूढहसितेन जगत्त्रयस्य
 नाथेन निर्मितमिदं श्रवणामृतं तत्” ॥¹³ इति ।

अत्र प्रयुक्तम् एकमपि पदम् अर्थावगमने क्लिष्टं नास्ति अतः प्रसादः गुणः । अपि च अल्पसमासा रचना अत्रस्थप्रसादगुणस्य औचित्यं जनयति । इतोऽपि नैकानि पद्यानि सन्ति कालवधकाव्ये यत्र इदं गुणौचित्यं प्रतिपादयितुं शक्यते । किन्तु निबन्धस्य विस्तृतिभयात् अत्रैव विरमामि ॥

उपसंहारः

कालवधकाव्ये वीरो रसः अङ्गी वर्तते तथा च अङ्गरूपेण प्रायेण सर्वे रसाः सन्ति । तदानीम् अपि भगवद्विषयिरतेः प्राधान्यम् अवलोक्यते । प्रकरणानुगुणं माधुर्योऽजःप्रसादानां समावेशः काव्ये कविना कृतः अत एव कालवधकाव्ये त्रिष्वपि सर्गेषु गुणौचित्यम् अवलोक्यते ॥

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Lamentation of Ayōdhyā in Raghuvamśa

Amrutha K.B.¹

Introduction

Rāmāyaṇa, believed to be the first ornate poetry has a huge popularity all around the world. And it is the powerful classic beyond ages. It has a multidimensional nature which encompasses religious, moral, poetic as well as historical aspects. The lion share of the readers accepted the traditional and more over moral attributes. However the critics and historians emphasize the rich narrative and historical features. Thus it can be analyzed that Rāmāyaṇa was not merely a piece of literature or an epic. It existed as a great cultural as well as historical tradition.

Both eastern and western scholars have been a keen observation regarding the history and development of Rāmāyaṇa. Thus the academicians like A Weber, Father Kamil Bulke, Paula Richman, H.D. Sankalia had undertaken serious furthermore critical studies on this classic.² Analyzing the story of Mārīca in Rāmāyaṇa, Sajay K.V. mentions in the preface of Sankalia's work, Rāmāyaṇa may have a camouflages' tradition and sometimes it redirects the readers. In addition to this several incidents of the story may perhaps different fallacies.³

Probably the earliest source of the story of Rāma can be seen in the Bauddha text Daśarathajātakā according to Weber⁴. Apart from this several indications are available from vēdās, brāhmaṇās and upaniṣads. Rāmāyaṇa is not a single text written by a single author and it might be the chronological collection of geographical and cultural additions. Hence it is identified as the different stories of Rāma rather than Rāmāyaṇa. Even though such stories have

¹ Research Scholar, Department of Sanskrit Sahitya , S S U S Kalady

² A Weber- On the Ramayana, Father Kamil bulke- Ramakatha, Paula Richman – Questioning Ramayana, H.D.Sankalia- Ramayanapadanangal.

³ H.D.Sankalia approaches Rāmāyaṇa in a different perspective with sufficient archeological evidences in his work *Rāmāyaṇapaṭhanāṅgal*. In the preface of the text Sajay K.V. discusses about historical aspects of research by exemplify the situations of Rāmāyaṇa. pp.11,12.

⁴ Ramakatha, Kamil Bulke, p.103

remarkable local variations and had formed a number of sub stories, the approximate complete form can be identified as Vālmīkirāmāyaṇa. Then it became popular as the first poetry or Ēdikāvya.

There are evidently a large number of regional varieties of Rāmāyaṇa can be searched. It can be observed in diverse nature and style, examples include-

Adhyātmarāmāyaṇa in Malayalam, Kamparāmāyaṇa in Tamil, Tulasīdāsarāmāyaṇa in Hindi. Along with these, Rāmāyaṇa had so many commentaries and translations around the world. It was translated into almost all Indian languages such as Kashmiri, Awadhi, Oriya, Vanga, Marathi, Telugu, Kannada, Tulu, Bhili, Santali, Assamese, Chinese, Japanese, Malaysian, Tai and so on. Innumerable Sanskrit and Malayalam works are available which had written on the basis of Rāmāyaṇa. The works written in Malayalam include-

The trilogy Kāñcanasītā, Laṅkālakṣmī and Sākētā by C.N. Sreekanthan Nair, Cintāviṣṭayāya Sītā by Kumāranāśān, Vibhīṣaṇa by Bālāmaṇiyammā, Rāvaṇaputrī by Vayalar. The major Sanskrit independent works based on Rāmāyaṇa comprise - Raghuvamśa of Kālidāsa, Pratimānāṭaka and Abhiṣēkanāṭaka of Bhāsa, Uttararāmacarita and Mahāvīracarita of Bhavabhūti and so on. Among these traditions, Raghuvamśa of Kālidāsa is significant. The poem itself acts as an opening of the discussions interpreting the central character Rāma. There has been so many studies both glorifying and criticizing Rāma.

Raghuvamśa of Kālidāsa

Raghuvamśā, one of the five elegant court epics (mahākāvya) in Sanskrit written by Kālidāsa. It is considered that the poet composed this beautiful poem by the impact of Rāmāyaṇa. It deals with the narration of the solar dynasty in nineteen cantos. It is supposed to be the poem was composed in almost 5-6 C.E. The earlier portions of the poem give a picture of the general characteristics of the dynasty followed by the special narrations of kings Dilīpa, Raghu, Aja and Daśaratha. Among these ten cantos the sixth canto named Indumatīsvayaṁvarā has some significance. Then the tenth canto onwards, the poet describes the life of Rāma as seen in Rāmāyaṇa until the sixteenth canto. Sixteenth and seventeenth cantos deal with the story of Kuśā,

the son of Rāma. Then the poet has talk about the story of twenty one kings and the poem ends with the nineteenth canto with the reference of Agnivarṇa.

It is often see that Raghuvamśa treated as the poem which praises the solar dynasty. Through a deep analysis it can be understood that it is obviously a wrong observation. Furthermore the present poem can be considered as the account of the demolition of the dynasty. According to Raghuvamśa, the great dynasty of solar kings would be destroyed by Agnivarṇa, It is a painful situation described by Kālidāsa for the first time.

Rāma was narrated as the most important king of Ayōdhyā. It is much clear from the intention of the poet that he deliberately focuses on the story of Rāma through five cantos such as tenth to fifteenth. Both Vālmīkirāmāyaṇa and Raghuvamśa give an elaborate details regarding Rāma, and considered him as the prominent king of the entire dynasty. According to them Rāma is the only king who conquered the minds of a huge city. And both placed him in the supreme position. He was described as the sixth ruler followed by five powerful rulers. However he had attained more popularity and acceptance among millions of his people. Vālmīki implies the meritorious nature of Rāma in the first canto of Rāmāyaṇa. That is-

कोन्वस्मिन् साम्प्रतं लोके गुणवान् कश्च वीर्यवान् ।

धर्मज्ञस्य कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥⁵

Vālmīki enquired to Nārada, and then he replied-

इक्ष्वाकुवंशप्रभवो रामो नाम जनैश्श्रुतः ।

नियतात्मा महावीर्यो द्युतिमान्धृतिमान् वशी ॥⁶

Vālmīki treated Rāma as the ideal king, similarly Kālidāsa also explains about the good ruling of Rāma in Raghuvamśa after describing the general features of the dynasty. Thus-

सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम्

आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥

यथाविधिहुताग्नीनां यथा कामार्चितार्थिनाम् ।

⁵ Vālmīkirāmāyaṇa, Bālakāṇḍa, 1, verse 2.

⁶ Vālmīkirāmāyaṇa, Bālakāṇḍa, 1, verse 8.

यथापराधदण्डानां यथाकालप्रबोधिनाम् ॥
 त्यागाय सम्भृतार्थानां सत्याय मितभाषिणाम् ।
 यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥
 शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।
 वार्धक्ये मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥⁷

According to Kālidāsa the power of Rāma can be identified from these verses-

धर्मार्थकामेषु समां प्रपेदे तथा यथैवावरजेषु वृत्तिम् ।
 तेनार्थवान् लोभपराङ्मुखेन तेन घ्नता विघ्नभयं क्रियावान् ।
 तेनास लोकः पितृमान् विनेत्रा तेनैव शोकापनुदेन पुत्री ॥⁸

Similarly in Vālmīkirāmāyaṇa-

नाधयो व्याधयश्चैव रामे राज्यम् प्रशासति ।
 पक्वासस्या वसुमती सर्वोषधिसमन्विता ॥
 न बालो म्रियते तत्र न युवा न च मध्यमः ।
 धर्मेण शासितं सर्वं न च बाधा विधीयत ॥
 दृश्यते न च कार्यार्थी रामे राज्यं प्रशासति ।⁹

These verses show the power of Rāma as a perfect ruler. Here there is an important factor that should be remember is the condition of Ayōdhyā after Rāma's period. Vālmīkirāmāyaṇa ends with the completion of Rāma's rule and his expiration. Kālidāsa speaks about

⁷ Raghuvamśa, Canto 1, Verses 4-7.

⁸ Raghuvamśa, 14, verses 16-17.

⁹ Vālmīkirāmāyaṇa, Uttarakāṇḍa, Verses 8-10.

the city after it was abandoned by Rāma. At this juncture the lamentation of Ayōdhyā is relevant. That means Ayōdhyā lost its pride and beauty. It can be understood from the sixteenth canto of Raghuvamśa.

Lamentation of Ayōdhyā

Ayōdhyā, the birth place of Rāma once described as the perfect symbol of an ideal country, was rich in wealth and prosperity in its golden age that is until Rāma held the rule. The fourteenth canto of Raghuvamśa discusses the abandon of Sītā by Rāma, here the mourning of Sītā was represented. Similarly the lamentation of Ayōdhyā can be observed in the sixteenth canto. It is obviously the best example of the beautiful imagination of the poet. Unlike the other poems, such an illustration of a country itself is very interesting and possesses a special kind of novelty. These concepts are very rare.

Through the fourteenth and fifteenth cantos of Raghuvamśa the poet described the glory of Rāma's kingdom and its publicity among the natives. Kālidāsa uses only two cantos to describe the governance of Rāma. Whereas Vālmīki gives an elaborate picture of these contexts in thirty eighth canto to the end of Uttarakāṇḍa. Rāma was an accessible as well as protective ruler who had a great vision towards his citizens. After the abandonment of Sītā, slowly he recovered from the deep sorrow and handled his duties sincerely. Then he lost his mothers and finally his younger brother Lakṣmaṇa who was the real partner of him. Rāma completely disappointed by these unexpected tragedies. Finally he left his country by giving appropriate duties and two nearly kingdoms Kuśavātī and āarāvātī to his sons Kuśa and Lava respectively. Then he went to mahāprasthāna. After he left Ayōdhyā, it was absolutely destroyed. In this context the presiding deity of the country approaches Kuśa, the young prince and conveyed about the worst condition. The sixteenth canto of Raghuvamśa explains this situation with in fifteen verses. It begins with-

अथार्धरात्रे स्तिमितप्रदीपे शय्यागृहे सुप्तजने प्रबुद्धः ।
कुशः प्रवासस्थकलत्रवेषामदृष्टपूर्वा वनितामपश्यत् ॥¹⁰

¹⁰ Raghuvamśa, 16, verse 4.

Once during midnight in the dim light of his bed chamber, when everybody was asleep, Kuśa who was wide awake saw a female whom, he had never met before and who was dressed like one whose husband was on a travel (N.P.Unni, 2014, p. 254). She told him about her worries.

तामब्रवीत् सा गुरुणानवद्या या नीतपौरा स्वपदोन्मुखेन ।

तस्याः पुरः सम्प्रति वीतनाथां जानीहि राजन्नधिदेवतां माम्॥¹¹

She declared that she is the presiding deity of Ayōdhyā, which currently lord less after the people of which were taken to heaven by Rāma. Then she compares her current condition with the past. She says-

“I, who had eclipsed the city of Alaka with my prosperity manifested by the many festivals under the excellent rule, am now reduced to a pitiful condition while you the scion of the solar race is still reigning here with absolute power. Bereft of a ruler, my condition with hundreds of dilapidated mansions and terraces with broken ramparts resembles the evening with the sun reaching the setting mountain and the clouds dispersed by the forceful wind. The royal paths which once resorted to by courtesans going to meet their lovers with bright giggling anklets during nights, is now frequented by female jackals seeking flesh by the aid of the light emitted from their howling mouths. The waters of the lake which produced a gentle sound emulating tabor being stirred by the fingers of ladies at the time of sporting are now reverberating with harsh sound being struck by the horns of the violent buffaloes. The pet peacocks resorting to the tree tops having lost their perching poles and devoid of their dance due to the absence of the sound of tabor and bearing only a remnant of their plumes that are destroyed by the flames of wild conflagration are now reduced to the state of wild peacocks. (N.P.Unni, 2014, pp. 255,256)

On those flights of steps where the fair ladies used to put their feet tinged with the juice of lac are now being trodden by the paws of tigers that have just killed the antelopes besmearing them with blood. The elephant drawn on the walls as entering into lotus beds and as being presented with pieces of lotus stalks by the female elephants are now being attacked by the enraged

¹¹ Raghuvamśa, 16, verse 9.

lions with their temples shattered by the goad like nails. (N.P.Unni, 2014, p. 256)

Strips of sloughs left behind by cobras form as covering on the breasts of the female statues of women sculptured on the pillars which have a dusty appearance due to the loss of the lines of color. (N.P.Unni, 2014, p. 256) Besides these-

कालान्तरश्यामसुधेषु नक्तमितस्ततो रूढतृणाङ्गुरेषु ।
त एव मुक्तागुणशुद्धयोऽपि हर्म्येषु मूर्च्छन्ति न चन्द्रपादाः ॥¹²

Those very rays of the moon as white as the necklaces of pearls no more take effect during night on the tops of mansions which here and there present patches of the shoots of grass and the plaster of which have turned black due to the lapse of time. Then-

आवर्ज्यं शाखाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनीभिः ।
वन्यैः पुलिन्दैरिव वानरैस्ताः क्लिश्यन्त उद्यानलता मदीया ॥¹³

Those creepers of my garden from which sportive women used to pluck the flowers by gently bending their boughs are now being oppressed by the monkeys of the wild as though by forest tribes.

The windows without showing the lustre of lamps at night and bereft of the splendor of women with comely faces are now covered over by cobwebs of spiders having ceased to emit smokes. I am grieved to notice the waters of the Sarayu river, the sandy banks of which are no more resorted to for giving offerings to manes, untouched for the purpose of bathing and empty bowers of canes lining the banks. (N.P.Unni, 2014, p. 257)

Finally she requests that- “Hence it is only proper for you to leave this abode and come to me your hereditary capital just as your father abandoned the human form assumed on purpose and resorted to the one of the supreme soul.”

The foremost among the Raghus accepted her entreaty saying “so be it” and the city exhibiting her pleasure by her facial expression disappeared with her bodily form (N.P.Unni, 2014, p. 257). And In the next morning he decided to go to Ayōdhyā. This canto reminds the beautiful narration of Ayōdhyā in Vālmīkirāmāyaṇa. It include-

¹² Raghuvamśa, 16, verse 18.

¹³ Raghuvamśa, 16, Verse 19.

कोसलो नाम मुदितः स्फीतो जनपदो महान् ।
 निविष्ट सरयूतीरे प्रभूत धनधान्यवान् ॥
 अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ।
 मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयम् ॥¹⁴
 तस्मिन् पुरवरे हृष्टा धर्मात्मानो बहुश्रुताः ।
 नरास्तुष्टा धनैः स्वैः स्वैरलुब्धाः सत्यवादिनः ॥
 नाल्पसंनिचयः कश्चिदासीत् तस्मिन् पुरोत्तमे ।
 कुडुम्बी यो ह्यसिद्धार्थोऽगवाश्वधनधान्यवान् ॥
 सर्वे नराश्च नार्यश्च धर्मशीलाः सुसंयुताः ।
 मुदिताः शीलवृत्ताभ्यां महर्षय इवामलाः ॥¹⁵

The sixteenth canto of Raghuvamśa is a reminder to the readers about the painful after effects of the reigning of Rāma. When Rāma goes to mahāprasthāna the entire city accompanied him and the life of people became difficult and they were totally lord less. Even if Rāma ruled his kingdom well, he did not completely perform his duties and responsibilities regarding his natives. The city was ruined with his expiration. He does nothing for the sake of his subjects after his period. Though he gave two countries to his sons but did not consider the future life of his great kingdom. It is very clear that he was honored as the ideal king who gave up his wife for his people but at the same time he gave up his city for himself. This is the right time to question the regime of Rāma and to rethink whether Rāma was ideal or not.

When Rāma begins to rule Ayōdhya, he was unshakeable because he was surrounded by a powerful kinship. But finally he was alone; he lost his wife, his younger brother Lakṣmaṇa and his loving mothers. Then he was haunted by a state of depression and he decided to leave Ayōdhya. From this point it can be realized that at present Rāma is overwhelmed by his emotions. Here it can also be noted that Rāma abandoned Sītā not because of the allegation of the people but only due to the distrust on Sītā. It can be said that

¹⁴ Vālmīkirāmāyaṇa, Bālakāṇḍa, 5, Verses 5,6.

¹⁵ Vālmīkirāmāyaṇa Bālakāṇḍa, 6, Verses 6,7 & 9

according to Rāma, Ayōdhyā was only a tool to show his supremacy and he gain his place and status through the city.

The city of many famous kings painfully expressing her grief across a presiding deity is relatively an astonishing factor. This kind of a lamentation was introduced by Kālidāsa for the first time. It is merely not mourning, but the opening to an unresolved world which might be questioned the so called beliefs and the frozen thoughts inside every reader.

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AN OVER VIEW OF CITRA KĀVYA IN SANSKRIT LITERATURE

Aneesh Kumar B.S¹

The earliest contributions to pictorial poetry are from vedas ,and it explore to all maha kāvyas but the Sanskrit poetry is not included as one of the 14 vidyastāna position. It greatness has been point out by the Sanskrit poet rajasekhara,also vālmiki and vyāsa are celebrated as the poets in the Sanskrit tradition. It assumes that there was a rich poetic discourse Nāṭya Śāstra before some Sanskrit kavya's are like Yama kavya shastra kavya mahākavya critra kāvya etc.

The concept of Citra kāvya was as follows: Whatever the source of its inspiration, Kavya is made up of a 'language'. The elements that come into the poem are the words, the meanings and the way the words are combined. Illustration, therefore, treats images evoked by the sound of a word and its meaning as distinct forms (sound-picture, meaning-picture); In addition, it combines word and meaning into a general form or image (dual-image) in some other way.

Citra kāvya or miracle-poetry contains all the clever forms of poetry. The skillful artistry of the words, the ingenious effort, the arrangement of the unusual and clever letters, the combination of different words,the sequence of words creates different meanings when read from right to left in the opposite direction, to evoke different meanings. Meaning; In the parable of the letters (rhyme); Parable of words (word press); In the ambiguous use of a word that gives different meanings depending on the context (Latanu-prasa); In pun play (puns or sound puns); In phonetic variation (kaku) or poetic subversion or deviant expression (cursive).

Ine citra kāvya or associated with Śabdha and alānkāra , anuprāsa yamakā, Śabda Śleṣa and citra these are inter related.The position and systematic beauty of akshara and akshara samuha are giving to different meaning.

¹ Research scholar, Department of Sanskrit General , Sree Sankaracharya University of Sanskrit,Kalady, PH: 8943275504

According to the lakṣaṇa of citra kāvyas by hemachandra,

स्वोरव्यञ्जनस्थानगध्याकारनियमस्चुतगूडतिचित्रम् ॥

The citra kāvyas have the any process has the prominent feature. Based on such categories like,

सब्दानुप्रासम्, पदानुप्रासम्, छेकानुप्रासम्, व्रुत्यन्युप्रासम् , लाडानुप्रासम् are the anuprāsa alaṅkara's. The Sringala, Parivarttakam, cūrnakam are known as the yamka alaṅkara's. And padma bandha, cakrabandha, nāgabandha, anulomapratilomasamam, Gūdacaturtapādam. Are some concepts in citra kāvyas. Thus they arrangement of Yamaka alaṅkaras and anuprasa are given the metric beauty of chitrakavya. Where the letters are same but meaning or different in different lines. Where there are instance of versus with only single letter.

In the nirannu-nāsika prabandha there is no nasal sound.

Sri ānandha thīrta describes about in his yamaka bhāratha narrates The mahābhārta in verses, and another scholar Sri Vedanta Deśika 13th CE in his paduka sahasraṁ explore the 1008 verses as the citra paddathi for 40 verses. Daivajna Suryadasa Kavi from Andhra Pradesh wrote a Chitrakavya, it based on Viloma Reverse style narrating the story of Rama and Krishna as in 38 Ślokas. Each Śloka has 4 lines the first two line in Rama story and next to Krishna story.

तम् भूसुतामुक्तिमुदारहासम्
वन्दे यतोभव्यभवम् दयाश्रीः
श्रीयादवम् भव्यभतोयदेवम्
संहारदामुक्तिमुतासुभूतम् ॥१॥

In forward view तम् भूसुतामुक्तिमुदारहासम् वन्दे यतोभव्यभवम् दयाश्रीः | I pay my homage to him who rescued Sita, whose laughter is captivating, whose incarnation is grand, and from whom mercy and spender arises everywhere. In Backward,

श्रीयादवं भव्यभतोयदेवं संहारदामुक्तिमुतासुभूतम् ॥

I bow before that Sri Krishna, the descendant of Yadava family; who is a divinity of the sun as well as the moon; who destroyed Putana who only gave destruction; and who is the soul of this entire universe.¹²

Magha is well-known poet and his skill of the story telling.in 19th chapter of Śisupala vadha as the palindrome in four directions.the most complex poetic ever created.

सकारनानारकास-
कायसाददासायाका
रसाहवावाहसार-
नादवाददादाना ||

Now ,it reverse the lines as though pacing a mirror beneath them,its the paindrome style.

Varnachitra Consonants

It based on vowels, consonants and mixed. **The following is a verse composed by aligning all the 33 consonants in Sanskrit in their natural order ,It is like writing a verse by stringing together a, b, c etc in their order.**Who is he the lover of birds, pure in intelligence, adept in stealing other's strength, leader among destroyer of enemies, the steadfast, the fearless, and the one who filled the ocean. He is the Maya, whose blessings destroy all foes. **At the other end, is a verse written by using only one consonant –da ;**²³

दाददो दुदददुददादी दाददो दुददीददोः ।
दुदादम् दददे दूहे दादाददददोऽददः ॥५॥

Sri Krishna the one who confers all boons, the destroyer of evil minded, the great purifier, whose arms punishes the wicked and protects the virtuous shot his lethal arrow at the foe.³⁴ **There are In between are plenty of verses made by using two or three consonants.**

² <https://i-heart-hinduism.tumblr.com>

³ <https://sreenivasaraos.com/tag/knights-tour-probem/>

⁴ Ibid.

Vowels

The following is a witty verse formed entirely by the vowel *Uu*

उरुगम् हुगुरुम् युत्सु चुक्रुशुस्तुषुदुवुः पुरुः
लुलुभुः पुपुषुर्मुत्सु मुमुहुर्नु मूहूर्मुहुः ॥९॥

The gods took refuge in Brihaspati, the lord of speech, the Guru of gods in heaven, as they went into the battle. They prayed him to stay happy and strong; and not to fall back into sleep again and again.

This sloka uses only one vowel (e) in the first line and one vowel (a) in the second line.⁴⁵

क्षितिस्तिमितिक्षितिधिविधिविधिसिद्धिलिट् ।
मम त्र्यक्ष नम्द्दक्ष हर स्मरहर स्मर ॥ ८॥

O Lord Shiva of three eyes , knower of all existence, destroyer of the worlds, Lord of the eightfold super powers and of immense wealth, the Lord who killed Daskha and Kāmadeva do protect me.⁵⁶

Dandi and rudra are agree with chitrakala and explore the 5 vriti of rudra like madhura lalitā Prudā Puoruṣa and rudra.

The Mammada be in dispute citra kāvyā. Even so he criticizes the citra kavya in the 6th chapter of kavya Prakāśa. And the Ayyappa deeksha spell out the concept of citrakavya. And Bhana,dandi,bhāravi,Maghan Ratnākara are followed and focused on the citrakavya.

The list of citrakavyas

1. Kīcaka vadham - Nīti varṇa
2. Caturvimsatikā -Śobhanāmuni
3. Yama ratnakaram- valsaja
4. Yamaka stuti - dharma Ghoṣa
5. Mekhābhudhayam- Manaka
6. Rama candrodayam- Ropala Rāya
7. Bhavastatam - Nāga Rāja

⁵ Ibid.

⁶ Ibid.

Nalodayam, Rakshasa kavyam, durkhada kāvyam are non-auther, but these are citrakavya style. The Anandhvardhana's Devi Śatakam ,Avatāraka's Eśvara Śadakam ,Viśvesvara's kavi karṇabharanam , Jaya tilikās chaturvedi and Chitrasthavam , DharmaDas Vividh mukka mandalam are immersive works of citrakāvya but not in use.

At the end of some of the poetic compositions in Sanskrit there are hymns which is the features of chitrakala like Nagara Vijaya in 48 sarga and Śiva swamy karna abhyudya on 6-18 sarga. There are works that can be included in picture poem consisting of up to 7 stories most in found in jaina's compositions. The same composition that are same variations of syllabus, different meaning of words. The term Citrakāvya refers to verbal composition devoid of real aesthetic beauty.

It would be very difficult to point out whole works as example of the type of work by early manipravāla period in 14th CE . In it the poet is to sed to belong to this type of versification. In it to the poet describes the the Sri *Padmanābha Svami* temple in Thiruvananthapuram and surroundings. There are long sequences of cottage which are but either fickle descriptions of various sports in temple or its listening of merchandise items display in the Bazaar outside the temple premises. This way of treating the poet craft in the light manner can be seen in another early money problem work *also Unnineeli sandesha* for instance the Bazaar tags of various type of people are example of flat poetry. It can throw the literary works across history of Malayalam treasure instance of flat poetry. He scan literary works across the Malayalam literature can situated even the high class compositions of master periods cherussery 15th CE and Thunjath ezhuthachan and kunchan Nambiar 18th CE have all produced flat poetry here and there, the letter poetics including those of the present century are victims of dry musings once in a while.

The akshara sloka of recitals have also contributed to the swelling of flat poetry in Malayalam . The poetic parlance Chitra kavya is the lowest category of poetry have no Dhoni. And the deeper Suggested sense " but charming only in its outer elements diction or denotative Sense or both.⁷ There are three varieties of citrakalās Śabdha,arta ,ubhaya citra kāvaya. There was the proper domain of Chitra kalās it combined scholarship skill in handling

⁷ <https://eng.ichacha.net/zaaju/denotative.html>

language and poet amusement. People with laser in agentive faculty also could try their hand at it evidence of its popularity are found in the time riddles of Vedas variety of Purāṇas and alternations alliterations in Mahābhārata and Purāṇas.

Conclusion

The citra kavya have the prime objective is that anything that creates wonder can also become an object of administration, its metrical beauty and word constructions are effective easily in Sanskrit literature. It can found in modern and pre citrakāvya era. And which is very helpful for Sanskrit scholars to enrich the magic of words and letters.

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RESISTANCE OF SĪTA IN VĀLMĪKI RĀMĀYAṆA AND RAGHUVAMŚA

Athulya Raj¹

Introduction

Rāmāyaṇa, the story of Rāma and Sīta is one among the two epics of India. In each and every study on Rāmāyaṇa, Rāma is honoured as an ideal man. Is Rāma ideal? It stands an important question when analysing the actions of Rāma towards Sīta. Sīta, the adopted daughter of Janaka who was famous as the daughter of earth and the wife of Rāma was the heroine of this kāvya. As like everyone says about Rāma, the lamentation of Sīta was also an important topic in every studies. Was actually Sīta is mourning there? Didn't she overcome from those circumstances? Is there a strong Sīta can see in the end of Rāmāyaṇa? The paper is trying to find solutions for these questions.

Sīta as a powerful woman in Vālmīki Rāmāyaṇa and Raghuvamśa

Sīta was the adopted daughter of Janaka and was famous as the daughter of earth who was married to Rāma. When Rāma was exiled to the forest for fourteen years, Sīta also followed him because of the love for her husband. So many patriarchal narrations proclaimed that it was part of her duty. In the forest she was abducted by Rāvaṇa, the king of Lanka and imprisoned her where she stands steadily in her dedication to Rāma eventhough she faced many psychological, physical and emotional sufferings from Rāvaṇa and his armies. But at last, after freeing her from Ravaṇa, Rāma is rejecting her because of his suspicion of her chastity and she committed suicide by entering in to the fire to prove her innocence. But Agni was not ready to accept her warmth and thus Rāma welcomed her back, for abandoning later just because of fearing about the black mark on his reputation. After the abandonment, Sīta lived in Vālmīki's ĀśRāma and there she gives birth to male twins; Lava and

¹ Research Scholar, SSUS, Kalady

Kuśa. After some years when the Aśvamedhayāga takes place at Ayōdhya, Vālmīki with Lava and Kuśa reached Ayōdhya. Vālmīki told them to recite Rāmāyana story all around Ayōdhya. Rāma heard this and calls for Vālmīki to get back Sītā. He tells Vālmīki to inform Sītā to pledge her purity in front of everyone. The next day Sītā came Ayōdhya with Vālmīki and said with folded hands to take her to the womb of earth if she is innocent. Then the earth welcomes her and Sītā entered in to Pātāla. This is the story of Sītā. This story with some slight changes Kālidāsa describes in the fourteenth and fifteenth canto of Raghuvamśa. The power of Sītā when she was abandoned by Rāma was described beautifully by both Vālmīki and Kālidāsa. Eventhough Sītā mourns when she was abandoned by Rāma, gradually becomes strong and reject Rāma when he call back her. This paper is an attempt to characterize the power of Valmīki's Sītā and Kālidāsa's Sītā with examples.

In the uṭṭarakānda of Ramāyaṇa, the fourty eighth sarga describes about the abandonment of Sītā and the mourns of Sītā when she realised the truth that she was abandoned by Rāma. She is blaming herself for her fate there;

It is true that she is mourning here. But after some time, she tells to lakshmaṇa a message which has to be send to Rāma.

किं नु पापं कृतं पूर्वं को वा दारैर्वियोजितः ।

याहं शुद्धसमाचारा त्यक्त्वा नृपतिना सति ।²

“Lakshmaṇa, on return to Ayodhya, after conveying good wishes to everybody, you shall convey this message of mine to the virtuous king- O'Rāghava, Sītā is pure-hearted and entirely devoted to you. Though you are aware of this, you have abandoned me only out of the fear of people's calumny. I have fully understood this. It is also my responsibility to remove all calumny or infamy against you. Because you are my ultimate salvation. You should not bear any grudge against the citizens for spreading the calumny. Kindly treat them as you do with your own brothers. To make the subjects happy is Rājadharmā. Husband is the god of woman to serve her husband even with her own life.” (SANYAL, p. 244). Here Sītā is slightly expressing her disgust to Rāma.

After that, Sīta was taken by Valmīki to his Āśramā. There she gave birth to male twins and Vālmīki named them Lava and Kuśa. As they grow, Valmīki taught them Rāmāyaṇa stories. When years passed, Valmīki was invited for the Aśvamedhayāga of Ayōdhya and he along with Lava and Kuśa arrived at Ayodhya to attend the Yāga. As Valmīki instructed them, the two boys Lava and Kuśa went around Ayōdhya singing Rāmāyana. When Rāma orders, they sang the story in front of the palace assembly. Later, when Rāma is informed that Valmīki was their guru and he was the composer of the song, he understood that the two boys are the sons of Sīta. and then he sends a message to Valmīki that whether Sīta was pure-hearted, she should provide its satisfactory evidence and should pledge her innocence with the permission of the sage.

The very next day, Sīta arrived Ayōdhya along with Valmīki. There, in front of everyone in ayodhya, Valmīki stated that sīta is innocent and the two male ones are the sons of Rāma. After that, when Rāma said that the Gods and Sages are eager to get the proof of Sīta's purity, she comes forward and tells the earth to get her to the womb if she is innocent. This incident is the most typical incident that exemplifies the power of Sīta. Here she is mocking the affected superiority of the tradition. Valmīki describes the situation as follows;

यथाहं राघवादन्त्यम् मनसापि न चिन्तये ।
 तथा मे माधवी देवी विवरं दातुमर्हति ॥
 मनसा कर्मणा वाचा यथा रामं समर्चये ।
 तथा मे माधवी देवी विवरं दातुमर्हति ॥
 यथैतत् सत्यमुक्तं मे वेद्मि रामात् परं च ।
 तथा मे माधवी देवी विवरं दातुमर्हति ॥³

She comes forward and pray to the Goddess Vasundhara to take her in her womb if she had never thought of any other person other than Rāma. She also added that if she had only worshipped Rāma with her mind, words and actions,

³ Śrīmad Vālmīki Rāmāyaṇa, translated by Dr. M. Leelavathi, D C books, Kottayam, Kerala, 2014, January, p.3328, ślōkas 14, 15, 16

she asked the mother earth to give her space. By hearing those words, Goddess Vasundhara with a divine throne appeared there. Sītā enters in to it and the womb goes in to the earth back and disappeared. Here in Valmīki Rāmāyaṇa, Sītā stands as a woman with self-respect, independent and bold.

In Raghuvamśa of Kalidasa, the cantos ten to fifteen describes the story of Rāma. Here also, as like Valmīki, Kālidāsa portrays Sītā as a model for a woman who protects her own freedom and persues her actions in course of all the humiliations in the society. She is making her own choice at the end. Like in Rāmāyaṇa, Kālidāsa also portray the message of Sītā to Rāma by Lakshmaṇa in a same manner;

वाच्यस्त्वया मद्बचनात् स राजा, वह्नौ वुशुद्धामपि मत् समक्षम् ।
मां लोकापवादश्रवणादहासी श्रुतस्य किं तत् सदृशं कुलस्य ॥⁴

“Please communicate to the king as a message from me thus, is it befitting your renowned dynasty that on simply hearing popular talk you should have abandoned me who have even been proved to be a pure by a fire ordeal, that too in your presence.” (KUMAR)

At the time when Sītā came Ayōdhya to prove her innocence, Sītā’s words stays more powerful and ideal;

वाङ्मनः कर्मभिः पत्यौ व्यभिचारो यथा न मे ।
तथा विश्वंभरा देवी, मामन्तर्दातुमर्हसि ॥

“O’divine earth, if there is no violation of duty from me towards my husband whether in words, thought or action, the supporter of universe, please hide me in thy womb.” [Mallinātha commentary on Raghuvamśa].

Here, the lines of Chintāviśṭayāya sītā is relevant;

*‘Nedunāl vipinaṭṭil vāzhuvāniḍayāy njangalaṭeṅṅe kuṭṭamo
Paṭurāksasacakravartiyennuḍal mōhiccaṭu njān pizhachaṭo
Śari bhōṭpaṭi sammathikkanam caritavyaṭṭil nijaprajāmaṭam*

⁴ Raghuvamśa, Kālidāsa, with commentary by kuttikriśna mārār, Feroke, 1949, p.389, ślōka 55

ROLE OF VIDHŪṢHAKA IN KĀLIDASA PLAYS

Greeshma P¹

INTRODUCTION

All the three plays of kalidasa are love stories of king vikramorvasiya and abhijnanasakuntala are based on Mālavikāgnimitram traditional mythology. Based on Agnimitra ,son of founder of sunkara dynasty.In addition to the romance of love ,another features of all three plays is the role of Vidūṣaka. The Vidūṣaka in Kalidasa plays are fun and humorouse.They all have their own unique qualities.

DEFINITION OF VIDHŪṢHAKA

Many a sanskrit dramatic treatise has given a detiled account of the duties; performance of the Vidūṣaka .According to Bharata,the role of vidushaka is next to the hero in the plays.Bharata gives definition to the character Vidūṣaka in Natyasastra.He elaborates the essential qualities there. According to Bharata in Vidūṣaka address the king of a friend and the king has the liberly to call him a Vidūṣaka or a friend.Bharata opined that Vidūṣaka is not only an actor but also a dramatic character.The laughter of Vidūṣaka is Authors creation.His speech is supposed to be full of humoure,barring certain contexts.And it should be both sharp and brilliant.He speaks realistically knows dramatic business and has ability for fun and laughter.He is also an expert in judging the prose and cons of an issue.

DRESS AND COSMETICS OF VIDHŪṢHAKA

Most of the sanskrit dramatic treatis have a detailed account on the dress and cosmetic of Vidūṣaka .Bharata suggest while color to hasya rasa.It is

¹ Research Scholar, Department of Sanskrit General, Sree Sankaracharya University of Sanskrit Kalady

realised not only by Vidūṣaka but also by other comedians in folk theaters. Vidūṣaka smears nice flour on his limbs.

Bharata indicates the use of mask to Vidūṣaka character. It is for portraying abnormal characters and also for symbolic dance representation. Bharata gives detailed description in connection with the make up, appearance and dress of vidushaka, which has relation to the contemporary cosmetic practice of the theater.

LANGUAGE OF THE CHARACTER VIDHŪṢAKA

Vidūṣaka uses prākṛt Language in drama. Dramatists prescribe prākṛt is effective to create hasyārāsa. prākṛt language is more useful as the chief conventional medium for humor. In some dramas he didn't use prākṛt in some places. It is also a technique applied by dramatists. Though vidūṣaka is a scholar in Sanskrit, he prefers to use prākṛt language to have a special attention by the audience on him. Moreover the objectives of the character is stīre. So the use to prākṛt mass is more useful to create humor.

COMMON FEATURE OF VIDHŪṢAKA

In the evolution of Sanskrit drama the character of the vidūṣaka has his own role. A part from the hero, he is both the Sūtradhāra and the Nanti. He is the only character who offers the dramatics a most convenient, powerful and happy chance to moralize.

In drama, the emotional states figure in the themes of plays. The spectator realize its beauty. Each play should have an emotional unity. The unity of time and place and the tone narration are maintained by the vidushaka. He gives hints about the time and place of action by his qualitative dialogues. He was different scene presented on the stage into logical story pattern. He narrates the inner thought or feeling of the dramatic characters, which are not revealed through their action or speech and maintains direct contact with audience. Nāṭyaśāstra and Nāṭydarpana classify vidushaka into four lingi, dvija, rājivi, and Śīṣya.

Mālavikāgnimitram

The livelist character of the play is the vidūṣaka who is not merely invested with the traditional confident, but is a being of flesh and blood, ready witted, quick of discernment and resourceful, if the play put on the stage, we

think the audience will take the greatest interest in him and his doing, not merely because of the fun provide but also because all the more exciting incident of the drama are designed and executed by him with singular skill and foresight. He takes the Parivrājikā in his confidence and secures all so Bakulāvalikā help in the matter.

When malavika's examination is over, he countries to detain her on the stage, so that the king may look at her for a longer time. He manages that the queen has a fall, so that the asoka's dohada fulfilment comes to be entrusted to malavika; and the snake Bite trick is an invention of his on fertile brain. It is thus, and not without reason, the king considers him his karyantasajiva, and also play him the respect due to a brahman though very likely he was a bramabandhu as Iravati calls him in her wrath. His respected as being especially in terror of snake and like all other vidushaka in plays, exceeding fond of eating, drinking and sleeing. He is supposed to be dull-witted and in comsmic with court fools he does not hesitate to call himself a want wit, evidently for the sake fun; for we know that he is not such a fool as he is, supposed or as he calls himself to be.

In this play much of the humor comes from vidushaka witty remarks And his tricks and tips will help him immensely to develop the theme of the play.

*AYI PAṆDITAM MANYE KIMANYAT MODAKAKHAṆḌAH.*²

He is a succesful schemer, he witticims are never indelicate or course and will always produce smiles and titters in the audience ; the following are some of these:

1. Bhavati paśyama urabrasampatam.
2. Anyonya kalahitayor mattahastinore katarasminnirjite kuta upasmah.
3. Upasthitam nayanamadhu samnihit amakshitam ca.
4. Kimiti tvomabharanam dadasi prakriyamiti krtva.
5. Vayasya ka pratipattisca - kimanyat jadghbalameva.³

In Mālavikāgnimitram we can find out the cheerful comic based running of the plot due to the intelligence of vidushaka who directly and indirectly causes pure laughter. His brain appears better than his body and there for the Hāsya in Mālavikāgnimitram is connected to the running of the plot only. As a result a

² KALE M.R. MALAVIGAGNIMITRA , MOTILAL BANARIDASS , DELHI, 1969. P.no 44

³ Ibid.p.no24,36,44,46,86.

quarrel between to dance masters, namely Haradhatta and Ganesha come in to action and come the mith even the queen had to appreciate vidushaka for his skill through the king.

"yati rājyakāryeṣvapti īdrśopayāni puṇataḥ āryaputra tathā sobhanam bhavet" ⁴

Like the vidushaka in other dramas, also refer to dinner. His comparison are always apt and humours. The vidushaka in his plays is indeed a very happy creation of kalidasa who depicts him as an excellence.

VIKRAMŌRVAŚĪYAM

The play Vikramōrvaśīya presents a lively vidūṣaka, namely Māṇavaka . He stands in the play to help her in love affairs. He does not of course help the King in attaining to the fulfillment of his passion for Urvaśī . It at all , he only serve to make matters worse for the king by falling an easy pray to the trickery of Nipunika and Divulging the secret of kings love for urvasi:by dropping down urvasi's love letter, and thus supplying the already suspecting queen with a written proof of the kings infidelity ;and by uttering all shorts of foolish things calculated to expose the King in her eyes. He create a good deal of humor by making constant reference, in time and out of the time, to the dainties of the table of which it would seem, he is a connoisseur. He is so occupied all along with thought about food and drink, that almost each and reality to him except in terms of these. The rising orb of the waning moon appeals to him simply because he can like in it his mind to a round mass of sweetmeat with its apex broken off.

Vidūṣaka is also self criticizer. He makes humour in good manner with qualitative dialogue.

ही ही भो: । एष खलु खण्डमोदकसश्रीक उदितो राजा द्विजातीनाम् ॥⁵

Paradise with all its pleasure and attraction fails to the charm him since, as he says the pleasure of the table are denied to the denizens there off.

"KIM VA SVARGE SMARTAVYAM NA NA ASYATE NA VĀ PIYATE"⁶

vidūṣaka does not stand him any vital relationship with the action of the play. He could well have been dispensed with by the poet, had it not been for the

⁴ KALE M.R. MALAVIGAGNIMITRA. MOTILAL BANARIDASS , DELHI, 1969. P.no 32

⁵ पण्डित श्रीरामतेज शास्त्री । कालिदासग्रथावली । चौखम्बा विद्याभवन , वारणासी , १०६२

⁶ KALE M.R. VIKRAMŌRVAŚĪYAM. MOTILAL BANARIDASS, DELHI , 1967.p.no98

fact that is appearance on the stage and the humorous remarks that he make from time to time serve to offer to the reader or the spectator a much-needed relaxation in the midst of the sentimental effusions of the love-lorn King.

ABHIJÑĀŚĀKUNTALAM

In the Abhijñanaśakuntalam Madhavya acts a vidūṣaka. He appears to be a true friend of King dusyanta. He amuses the audience by his witty remarks he is made responsible for some of the best saying in the drama in the act five of the drama. He consoles King Dusyanta, saying that fate is ever powerful.

It shows the fatalistic outlook of the vidūṣaka and the feeding of helplessness towards his friend Dusyanta. But he seems determined to console his friend through the magical power of encouraging words. In the same act of the drama, he perform that great man never give way to sorrow. Mountains do not tremble in storms. Thus he provides immediate help and relief to Dusyanta to overcome from grief sorrow.

In the drama the vidūṣaka is simple enough to beliefs the Kings statements that his love for Śakuntalā was a him and joke of the moment. Even in the second act of the drama, when Dusyanta was in a fix about what to do when he received his royal mothers message, the vidūṣaka performs the duty of younger brother or friend and indirectly helps him. Moreover, in the act five, the vidūṣaka simplicity also allows him to be seized and detained by Hamsapādikā, who has a very important purpose ;for has he been present when Śakuntalā was Brought in and repudiated, he would have recognised her as this memory was not cursed. In the next act vidūṣaka is Ready is a instrument in the hands of Mātālī who is enable to rouse Dusyanta from his lethargy, only by pretending an attack on the vidushaka.

In Abhijñanaśakuntala do we find the vidūṣaka on the stage to witness the Happy reunion of the hero and the heroine. It is quite characterstics of him to be an un-willing victim of pain and pressure, he make joy in the mind of hero in act for and consoles him in act six of Abhijñanaśakuntala.

"Bhoḥ yadyevam tat samāśvasitam bhavan, asti khalu kāle tantra bharatiyaḥ samagamaḥ." ⁷

⁷ KALE.M.R.ABHIJÑĀŚĀKUNTALAM. MOTILAL BANARIDASS.DELHI.1969,p.no70

In Abhijñanaśakuntala, he deliver dialogu to create humor at the some time his dialogue can give more clarity to the inner thought of the hero's dialogue.

" त्रिशङ्कुरिवान्तरान्ते तिष्ठ " ⁸

" न खलु दृष्टमात्रस्य तवाङ्कं समारोहति " ⁹

Madhavya does self criticism in this drama "Ratravapi me nastya prakama satyitavyam"

In this drama the King congratulate when his portryas Śakuntalā with poetic language. It is noted that the vidushaka conveys the cultured and the civilised sentiments of the hero to be audience and the show more of his commonsense.

CONCLUSION

The present study of vidūṣaka is based on the cultural background of kalidasa plays. The vidushaka in Mālavikāgnimitra thus compares, more favorably with the vidūṣaka in the other two plays, were he occupies a minor place. In the vikramorvasiyam the vidūṣaka does little help to the king suit. Why in Śakuntalā does not even see the heroine, much less does he assist Dusyanta in obtaining her. In the Mālavikāgnimitra, the vidushaka proves himself a resourceful and most practical person and he come on the stage in every one of the five act, so indispensable he is to development of the story. In the Vikramōrvaśīya the vidushaka is absent from the stage during two out of the five act, and in the Śakuntalām during four out of the seven; as a matter of fact, he appears in these two plays more as a conventional appendage than as an necessary of the drama.

An effort is made to explore the characterstics of the vidūṣaka in different perspectives and his long chequered traditions are also subjected in the present study. Readers conceive the special intentions of this character of sanskrit plays. He sacrifices his role for the sake of other character. The plays Wight are so keen in creating the role of vidushaka, as a typical representative of the exploited sect of the societies. He leads the hero and the heroine to the

⁸ पण्डित श्रीरामतेज शास्त्री । कालिदासग्रथावली । चौखम्बा विद्याभवन, वारणासी , ३७६

⁹Ibid , ३७२

practical way of life. vidūṣaka destructs the each and every unfeasible thought of the hero through humours approaches.

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PHILOSOPHICAL OUTLOOK OF AYURVEDA-IMPORTANCE AND ITS RELEVANCE

Maneesha.S¹

It is a well-known fact that in any branch of science, synthesis of new concepts occurs usually by collecting and processing of suitable ideas from contemporary sciences. Likewise, from the time of origin itself, Āyurveda, the ancient medical system in India has gradually absorbed ideas from contemporary Sāstras and developed as it now. The Indian Philosophies like Sāṅkhya, Yoga, Nyāya, Vaiśeṣika etc are considered in a well known flourished status in those days.

Āyurveda has drawn its basic concepts from different philosophical systems of ancient India and these systems have considerably influenced the physical, physiochemical, physiological and pharmacological theories of Āyurveda. The Padārtha Darśana – Vaiśeṣika and the Pramāṇa Darśana- Nyāya are mostly applied in Āyurveda. In this Medical System, Padārthas are widely used as medicines and Pramāṇas are used for diagnosis. Āyurveda borrowed the theories like Pancabhūta, Tridoṣa and categorization from various Philosophical systems without taking account of the chronological sequences.

This is an attempt to discuss how Āyurveda weaves in its own philosophy by drawing threads from Nyāya–Vaiśeṣika darśana , referring to the concepts of Padārthas , Pramāṇas , Prameyas etc and theories like Paramāṇuvāda, Pancāvayavas, Hetuvidyā, Samvādā etc.

Caraka and Suśruta, the great Ācāryas in Āyurveda, have followed Nyāya – Vaiśeṣika Darśana by accepting six Padārthās viz., Sāmānya, Viśeṣa, Dravya, Guṇa, Karma and Samavāya. In Sūtrasthāna of Caraka Samhita , Caraka states that there are only two Padārthas in the universe under the heading of ‘sat’ and ‘asat’ or true and false; that can be examined by āptopadeśa, pratyakṣa, anumāna and yukti or reasoning. They are known as Bhāvapadārtha and Abhāvapadārtha. Manifestation and treatment of the diseases can be carried out with Bhāvapadārtha only. Hence Abhāvapadārtha

¹ Research Scholar, Maharaja’s College, Ernakulam

does not accepted abhāva as padārtha, but being an applied and practical science, has accepted deficiency or lack of food as a cause of diseases. The lack of existing materials or Bhāvapadārthas produces some diseases; but again the treatment is done by using existing materials. The excessive use of food may produce some diseases; and these can be cured by upavāsa or by non-taking food. But in both the conditions, Bhāvapadārthas are prominent. From this we knew that Caraka has not been neglected abhāva as a category. Hence in Āyurvedic treatment, Abhāvapadārtha have a prominent place.

Among the six Padārthas in Āyurveda, Sāmānya and Viśeṣa categories are very important. Actually these two categories are seen to be immense value in the applied aspect of treatment and also for maintaining health. Caraka and Suśruta have followed Nyāya-Vaiśeṣika darśana by accepting nine dravyas viz. Ākāśa, Vāyu, Tejas, Jala, Prithvi, Ātma, Manas, Kāla and Dik. According to them, all substances are composed of five Mahābhūtas (Pancabhūtas). These are Akāśa, Vāyu, Tejas, Jala and Prithvi and tridoṣa theory of Āyurveda is established on the basis of Pancabhūtas.

In Āyurveda, the knowledge of Guṇa is useful for the protection of health as well as the treatment of diseases. Āyurveda accepted forty one guṇas. Among these, Vaiśeṣika Guṇas are five in number. Gurvadiguṇas twenty in number. Similarly ten Prātiguṇas and six Ātmaguṇas. Āyurveda do not consider Dharma and Adharma as guṇas. Instead of these two, Yukti and Abhyāsa are added by Caraka. In Āyurveda, we can see the five types of karma related to treatment. The circulation of blood from the lower limbs to the heart and from the heart to head can be considered as Utkṣepaṇakarma of Nyāyadarśana. As such circulation from the head to heart and from the heart to lower limbs is compared with Apakṣepaṇa. The contraction and relaxation of the heart are compared with Ākunjana and Prasaraṇa respectively. Keeping the heart in movement through contraction and relaxation always can be compared with Gamana of Gautama .

Nyaya system admits four Pramāṇas – Pratyakṣa, Anumāna, Upamāna and Śabda. Caraka also accepted four types of Pramāṇas viz. Pratyakṣa, Anumāna, Āptopadeśa and Yukti. While proving the existence of rebirth and to prove the existence of Sat and Asat Padārthas , Caraka described the above mentioned four types of Pramāṇas. The aim of Āyurveda established with the help of these Pramāṇas. The utility of Pramāṇa is mostly seen in the diagnosis

of the diseases. While describing Vādamārgas, Caraka enlighten the Pancā-avayavavākyas (Pratiñja, Hetu etc) in detail. In Vimānasthāna of Carakasamhitā, Caraka points out some terms which are worth knowing for acquaintance of the course of discussion among physicians such as – Vāda , Dravya, Guṇa, Karma..... ..nigrahasthāna. These terms are used in Nyāya-Vaiśeṣikadarsana also. Caraka accepted the Param ānuvāda of Vaiśeṣika Darśana. He says that the parts of the body are innumerable and in the form of atoms. In the Vimānasthāna of Carakasamhitā , Caraka mentions the terms like Hetu, Hetvantara and Savyabhicara. These are all similar and identical to Hetvābhāsa of Nyāyadarśana.

To get the proper knowledge of Āyurveda , the knowledge of Tantrayukti is very essential. Gautama in his Nyāyasūtra referred this Tantrayukti or hetuvidyā and Caraka utilized these doctrines of Gautama in Āyurveda. ‘Tantrayukti’ may define as the methodology and technique which enable one to compose and interpret scientific treatise correctly and intelligently. In Sidhisthāna of Carakasamhita , Caraka opines that the Tantrayuktis uncover the science completely just like the Sun unfalls the lotus or the lamp that illuminates the house. Here the thirty six Tantrayuktis like Adhikaraṇa, Yoga, Hetvartha etc. are mentioned in detail.

Debating councils occupy a prominent position in the hierarchy of the medical field in Indian Intellectual tradition. The councils which carry out the art of debate are called Pariṣads. The Nyāya School also regards this pariṣad ie Tatvidyasambhaṣa as the best means of perfecting one’s knowledge.

According to Vaiśeṣika Darśana , plants are classified into four types – Vanaspathis, Vrikṣas, Auśadhis(Herbs) and four Virudhs or Latas. Caraka’s division of plants is identical with Vaiśeṣikas. His classification is as follows- (i) Vanaspathi(ii) Vanaspathyas (iii) Virudha (iv) Auśadhaha- immediately after maturation of fruits eg.banāna tree.

According to Vaiśeṣikasutra, body is of two kinds: Yonija or embryonic and Ayonija or non-embryonic. Ayonija is of two kinds: udbhija or germinating and Svedaja or germinating by heat and moisture.

Caraka also denotes this division almost in similar terms. He mentions four primary divisions of body: i) Jarāyuja ii) Aṇdaja iii) Svedaja iv) Udbhija.

Conclusion

From all these we can conclude that every scientific thought is preceded by some philosophical principles. Philosophers are interested in knowledge classification and on the basis of this classification, a philosopher organizes his researches into the ultimate realities. All the Padārthas of Nyāyadarśana is utilized in Āyurveda and hence for the proper understanding and study of Āyurveda, the knowledge of Nyāya – Vaiśeṣika Philosophy is highly essential.

“Pradīpaḥ Sarvavidyānām Upāyaḥ Sarvakarmanām
Aśryaḥ Sarvadharmānām Saswadanvīkṣikī matā”.

Similarly, the study of Āyurveda is also very apt because Āyurveda is not only concerned with the preservation of human life; but it includes the whole cosmos, of which the human beings have a very tiny role. Āyurveda defines life and determines the span of life, a life with a definite purpose; a purpose of individual and social well being . It gives a complete meaning to our life itself. From this study, we should reach a conclusion that science and philosophy viz. Āyurveda and Nyāya-vaiśeṣika are correlative and co-existent. Also comparative and inter disciplinary approaches in the studies of these subjects at global level is the need of the hour.

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***Vira* Cults in Early Tamilakam: Universal and Local Dimensions**

P S Manojkumar¹

Abstract

The focus in this study is on the contexts- described in the Early Tamil Literature- which register the act of a warrior that transcends him from the status of a warrior to *vira*. This transcendence was not merely an act of upliftment of the status of the warrior to a revered domain, but the necessity of the age. Creation of a *vira* in a warrior was in a way an ideological processing, a construction of an ideal and icon, through which the constant supply of the warriors, were ensured. *Viras* were not born; they were socially, politically, economically and culturally constructed. As such, as an appendice theme, this study will examine the factors which contributed to the construction of *Viras*.

Key Words: *Vira*, Tamilakam, *Vetci*, *Marava*, *Nadukal*

Heroism was a much revered quality in Early Tamilakam. Early Tamil literature substantiates that Heroism in the age in which the literature was produced, was equated with the skill to fight, put risk upon life and win. As such the skill to use weapons and engage the enemies in combats should be understood as a constructed merit which has been utilized as a specialized labour, which earned wealth and fame to a person engaging in wars and other forms of combats on behalf of the rulers/ chiefs, who hire them for such activities.

The messenger sent by the king roamed around the houses of warriors and shouted, “Come soon”, “be hurry”.¹

All those who fight in wars and engage in combats will not gain the status of *vira*. A *vira* is a person who attains victories in wars/ combats.

¹ Associate Professor, Sri C Achutha Menon Government College, Thrissur

The literary evidences portray a reciprocative relationship which existed in between the warriors and the chiefs/ kings who depute them as abductors or defendants in *Vetçi*. Thus a close view will be made on the dimensions of reciprocative relationship between chiefs and the warriors whom they depend for accumulating wealth. This will be attained through the nature of gifts or compensations received by the warriors if alive after the combats or near relatives if the warriors are dead. The development of the cult of *Viras* imbuing divinity in dead heroes and the eventual elevation of these heroes to the status of God are also to be verified.

Warriors and Heroes: Textual Evidences in Early Tamil Literature

There are several instances in Early Tamil Songs in which mentions are made on warriors and *viras*. As stated earlier, a distinction is to be made in between warriors and warriors who attain the status of *Vira*. For the purpose, some literary evidences are to be cited and analyzed.

Description of Killi can be taken as a specimen. Killi is mentioned as a *vira* in the poem recited by Konattu Erichiloor Maadalan Mathuraikkumaranar. It is as follows:

If you are engaged in a war, you will be the winner. As you had defended the inroads of the enemy forces, your body is full of wound marks. You live with the glory which makes the ears sweet. But your sight won't give that sweetness. The enemies used to fly from the battle field, the moment they see you... Between you both, the sweetness has different tones. What do you have, which they lack? You win all the battles you engage. One having the feet which have the hero anklets on those and the swift horse, oh! Killi, you are adored by all. (Translation by the present scholar)²

This poem which addresses (and valorise) Killi, describes the features of a *Vira*. The poem suggests the differences between a *vira* and a warrior. A *vira* according to the popular notions should face the enemies and make them run. Thus it states that, a warrior who has been assigned the duty to fight, in case of defeat or of the fear for life can run from the battle field; but a *vira* is such a person who faces any challenge and shatters the enemy lines and grabs the victory. If ever victory is not attained, he will sacrifice his life for the cause.

The basic quality prescribed for *vira* has been described vividly in the poem. It should be the fame acquired by the person by his valor in the battle

field resisting or attacking the enemy lines. It has nothing to do with the physical beauty. The beauty of the fame a person possesses as a warrior and the wound marks he bears in the body is the base of the *viram*. The level of the *viram* latent in the *viras* was exaggeratedly portrayed in the poems.

One of the specimen examples is the one sung on the Chola Chieftain Killivalava by Mārōkkathunappachalaiyār. It says:

Death has succeeded to earn the life of Killivalava not by attacking his body with the pride the Death had in its mind or the angst it had. It gained the life of the chief by bowing before him and pleading to hand it over to Death. If not in that way, Death wouldn't have succeeded to escape from the wrath of Killivalava. (Translation by the present scholar)³

As mentioned, the above song is on Chola Chieftain Killivalavan who expired in the Kulamuttam Fort. It was not a death in the battle field. But Killivalava had attained the fame as a *vira*, and his mastery over the art of war and the histories he created as a warrior and the leader in combats is what inspires the poet to lay his words in an exceedingly exaggerated way.

The poem though has the visible tones of exaggeration, portrays the mentality of the people who respects *Viras*. The content of exaggeration is not purposeful or a poetical expression to praise the dead. It should be understood in the light of the belief of the society in a *Vira*, who is considered by the society as unconquerable and infallible. This poem and various others in this genre shows that the *Viras* used to attain the near God status- unconquerable and deathless- during the lifetime itself with the statuses of protector of wealth and life and conqueror and accumulator of wealth and land.

***Vira* Cults- Localized Belief Systems**

The bravery is fielded not only by resisting the enemy forces successfully. The performances in the battlefield too were taken into account. Not only the chieftains, but the ordinary Maravas could also attain the status of *Vira*. Only their deeds and actions are taken into account. The song by Vadamothankizhar gives such a pictorial. This song depicts how the cults surrounding the *Viras* emerged in the Early Tamilakam.

He, the leader of the troop, resisted with his shield, the flow of the arrows shot by the warriors who lifted the cattle from his village before the villagers. He recovered the herd from them. The cattle along with the calves returned to the village... He became famous by this act. But the arrows split him and he

travelled to the upper world. His body stood on the legs on the banks of Chittar, in the forest. It fell down when arrows struck it. This is the memorial stone of that famous Marava, whose name is inscribed in it. It is decorated with peacock feather and consecrated beneath the structure covered by cloth. (Translation by the present scholar)⁴

This song is important not from the point of view of how the *vira* cults were generated in early Tamilakam only, but it gives an essential clue regarding the development of a belief system surrounding the *vira* cult.

The hero stones glorify the act of heroism and venerate the gallantry and bravery expressed in cattle raiding, hunting, battle, local skirmishes, etc. The practice of hero cult by erecting stone is a form of commemorating heroism, prevalent wherever pastoralism is well rooted.⁵

That is the highly localized base of the *vira* worship. *Viras* were worshipped by a peculiar society for the reason that the *vira* was the person who fought for them to make them and their life good, protecting their wealth from the abductors. The poem clearly states that the act of the Marava was heroic because, he resisted the abductors who lifted the cattle, recovered the cattle and dead in the battle. The society considered that the act of valourism by a soldier/ leader and his death were worthy enough to be adored and worshipped. Thus “hero cult may be seen as an extension of the megalithic burial practice”.⁶

Highly localized nature of the *vira* cult and the insistence of the worship of the *nadukal* by the people who do not belong to the region are transacted in a poem written by an anonymous author. It says:

Hey, Pana! ... if you are going (through this way), go after bowing the Nadukal. Don't forget it. When you bow before the nadukal, remember the *vira* who had retained several herds of cows from the maravas who had stolen them. Even though his companions flew, he stood alone defending the arrows of the rivals like the check dams do defend the flow of rushing waters which break the shores.⁷

This poem undoubtedly declares the local nature of the hero worship and the clan/ tribe/ locality relations to the hero worship. The *nadukals* were worshipped commemorating the local heroes who engaged battles for the good of the people of the tribe/locality. Thus it can be confirmed that the consecration of *nadukal*/ memorial stones, honouring the dead heroes, though

was a universal feature had local significance. The contexts in which the *nadukals* were consecrated differed from place to place.

The contexts of the genesis of the *viras* defined their significance in the societies. These contexts differed from region to region and hero to hero. Thus it should be understood that though the hero worship was a common feature in early South India, the cults of heroes worshipped in different regions differed from one to another. Thus the divinities associated with the heroes who were worshipped in early Tamilakam had individual identity. Heroes, who were worshipped, thus had a much localized origin and impact. This local/ region specificity is latent to the hero cult.

Heroes as Divinities: *Nadukal* Traditions

References 3 and 4 clearly state the cultural, social and religious importance of the *nadukals* in the early Tamilakam. These are to be considered as the first consecrated divine centers of worship in the early Tamilakam. Thus it was around the cult of *viras* that the sacred geography traditions developed in the Tamilakam.

There are references to the consecration processes of the *nadukals* and the development of the sacred geography in the regions where the *nadukals* were consecrated. Tolkappiyam has detailed references regarding the *viras* and how the cults centering the *viras* were developed in ancient Tamilakam. It says:

kaatchi kalkol neerppadai naduthal
*cheertha marapil perumpadai vāzhththal enru*⁸

The quoted part states that the first stage, *kaatchi* is the searching for suitable stone to be consecrated as *nadukal*. The second stage according to the text is *kalkol* which means fixing up of auspicious time for erecting the *nadukal*. *Neerppadai* is the third stage which indicates the bathing of the stone ceremoniously. The fourth stage *naduthal* is preparing the stone. *Perumpadai*, the fifth stage is the celebration associated with the feasting to the erected stone. The final stage is *vāzhththal*, which means praising and worshipping of the consecrated stone. Invocation songs were sung in this stage.

Thus close observations of the evidences in early Tamil songs suggests that the *viras* were revered in the early Tamilakam. Their lives were precious so the death of these people too was considered important from the social point

of view. Elaborate rituals associated with the consecration of the memorial stones and the worship patterns associated with these suggest the importance these dead heroes had in the belief structures of early Tamilakam. The point that these dead heroes had a very local and loyal followings, which had been attested by the songs suggest that these heroes didn't go beyond the limits of the region where it is worshipped.

Though heroes were universally worshipped throughout in South India, hero of a region differed from others and that the cults were independent. That is, to say, each hero even after attaining divine status had personality and individuality, which made one different from other.

Notes and References

¹ Puram 284.

² Puram, 167.

³ Puram 226.

⁴ Puram, 260.

⁵ S Gunasekaran, State Society and Economy: Evolution Study of Kongu Region (Western Tamil Nadu) From the 6th Century to the 16th Century, New Delhi: JNU, 2007, (Unpublished Ph D Thesis), p. 95.

⁶ Noboru Karashima, *A Concise History of South India: Issues and Interpretations*, New Delhi: OUP, 2014, p.70.

⁷ Puram, 263.

⁸ *Tholkappiyam*, Porulathikaram, 1: Akatthinai Thuyal: 63.

पुराण दृष्ट्या मोक्षस्वरूपविमर्शः।

सौम्या.के¹

शोधसारांशः

जीवस्य आत्यन्तिकदुःखनिवृत्तिपूर्वकं पुरुषार्थचतुष्टयेष्वन्तिमपुरुषार्थं मोक्षमेव चरमलक्ष्यमित्यामनन्ति शास्त्रकाराः। यतो हि सततेन्द्रियासक्तः जीवः कर्मणः वासनानुसारमाभुतसंप्लवं यावत् नाना भोगयोनिषु जन्म लब्ध्वा नैकानि कष्टानि सहते, जन्ममृत्युपरम्परायां चङ्कमते च। अतः संसारासक्तस्य जीवस्य आत्यन्तिकविमुक्तये च शास्त्रकारैः मोक्षाख्यस्य चरमलक्ष्यस्यावाप्तये बहुविधोपायाः निरूपिताः सन्ति। प्रायः प्रत्येकेषु धर्मप्रतिपातकेष्वष्टादशशास्त्रेषु मोक्षस्य स्वरूपं निरूपितं वर्तते। तत् तत्स्वरूपानुसारं कर्मानुष्ठानं क्रियमाणे सति मोक्षस्याधिगम अकाठिन्येन भविष्यति इति तत् तत् शास्त्रकारणमाशयः विश्वासश्च। श्रीमद्भागवतपुराणमपि प्रत्येकेषु स्थलेषु एतस्य लक्ष्यस्य व्याख्यानं करोति। एतस्मिन् मोक्षस्य स्वरूपं कथं निर्दिष्टमस्ति तन्मदाप्रसूयते।

आसृष्टेः जीवः स्वेनैव सदसदात्मकेन कर्मणा जन्ममृत्युपरम्पराया चङ्कमते। नानाविधानि सुखदुःखानि गुणकर्मानुरूपाणि च तत्र श्रूयते। अतःशास्त्रकाराः बहुप्राचीनकालात् जीवस्यआत्यन्तिकमुक्तिमेव कामयन्ति। अस्माकं परम्परायां जीवस्य विमुक्तये भारतीयमुनिऋषिभिः अनेकानि शास्त्राणि विरचितानि। तेषामध्ययनाध्यापनेन श्रवणनिदिध्यासनेन च जीवस्य चरमेच्छाभूतमुक्तिः करतले समुपस्थिता भविष्यतीति तेषां विश्वासः। तानि शास्त्राणि यथा याज्ञवल्क्यानुसारम्

पुराणन्यायमीमांसा धर्मशास्त्राङ्गमिश्रिता।

वेदास्थानानि विद्यानां धर्मस्य च चतुर्दशा।²

¹ वेदान्तविभागः, श्री शङ्कराचार्यसंस्कृतसर्वकलाशाला, कालटी

² याज्ञवल्क्यस्मृति। 1-3

इतोव्यधिकानां भारतीयमुनित्रयैः जीवस्य आत्मज्ञानाप्तये सांसारिकविषयविमोहिनी मायया अवगतये च विविधानां दर्शनशास्त्राणां प्रणयनं विहितम्। दर्शनं तावद्विविधम् आस्तिकं नास्तिकं च। उभे जीवस्यकृते आत्यन्तिकसुखलाभः कथं स्यात् तन्निरूपयतः। समेषामाचार्याणामिदमेव मतं यत् जीवस्य दुःखलाभः एव बन्धनं सुखाप्तिरेव मोक्षः इति। यद्येवं स्यात् तर्हि निश्चयस् इति शब्दस्य कोऽर्थः किं च तस्य वास्तविकं स्वरूपं, तन्मयाद्यः विभिन्नानां दार्शनिकानां मतमाधारीकृत्य उपस्थाप्यते।

निश्चयस् शब्दस्य नैके अर्थाः पर्यायवाचिनः शब्दाश्च भवन्ति। अमरकोशकारेणामरसिंहेण मुक्तिः कैवल्यं, नीर्वाणं, श्रेयस्, निश्चयस्, अमृतम्, मोक्ष, अपवर्गः, इत्यादीनि पदानि पर्यायवाचरूपेण व्यवहितानि।

मुक्तिकैवस्यनिर्वाणं श्रेयनिश्चयसामृतम्।

मोक्षापवर्गः अथाज्ञानमविद्याहंमतिः स्त्रियाम्।³

अस्मात् ज्ञायते निश्चयं नाम मोक्षोपवर्गः। यं लब्ध्वा मनुष्यः देवतिर्यङ्गवृक्षलतादिषु कष्टप्रदेशेषु योनिषु अपरं जन्म नैव लभते केवलं परमानन्तानुभवरूपं सुखमेवाधिगच्छति च। विविधैः दार्शनिकैः स्वस्वमतानुसारमस्यैव निश्चयस्य तत्त्वस्य लक्षणं बहुधा व्याकृतम्। मोक्षस्वरूपनिर्णये सर्वभारतीयदार्शनिकानां मतं भिन्नं भिन्नं वर्तते। देहात्मवादिनः चार्वाकाः देहेच्छा मोक्षःप्रतिपादयति। बौद्धास्तु निर्मलज्ञानावाप्तिरेव मोक्षः। शून्यवादिनः आत्मोच्छेदः मोक्षः इति कल्पयन्ति। जैानां मतानुसारेण मिथ्याज्ञानं बन्धनस्य कारणं यदा मनुष्यः तस्य निरोधं करोति तेन पूर्णार्जितकर्मणः विनाशः जायते। तस्मात् उक्तं अस्ति बन्धहेत्वाभावनिर्जराभ्यां कृत्स्नकर्मविप्रमोक्षणं सोक्षः। विशिष्टवादिनाः रामानानुजाः अभिगमनोपासनाइज्यास्वाध्याययोगपरायणानां उपरि कदाचित् ईश्वरः सन्तुष्टः सन् तस्मै पुनरावृत्तिरहितं स्वपदं प्रपच्छति। तदुक्तम् -

³ अमरकोशः, धीवर्गः। 5-6

स्वभक्तं वासुदेवोऽपि संप्राप्यानन्दमक्षयम्।
पुनरावृत्तिरहितं स्वीयं धाम प्रयच्छति।।⁴

द्वैतवादिनः दुःखभिन्नं पूर्णसुखावाप्तिरिव मोक्षः इति आमनन्ति। तेषां मतमित्थं विलोक्यते शास्त्रेषु तस्मिन् प्रसन्ने तस्मिन् प्रसन्ने किमिहास्त्यलभ्यं धर्मार्थकामैरलमल्पकास्ते। समाश्रिताद्ब्रह्मतरोरनन्तान्निःसंशयं प्राप्तय वै महत्फलम्।।

रसेशवरदर्शनं तु रसानां सेवनेन शरीरं स्थिरं भवति इति प्रतिपादयति। जीवेन मनुष्यः यदा सांसारिकविषयेभ्यः दुःखसुखादिभ्यः विमुक्तः भवति तदा एव मोक्षवदं लभते।

तस्मिन्नाधाय मनः स्फुरदखिलं चिन्मयं जगत् पश्यन्
उत्सन्नकर्मबन्धो ब्रह्मत्वमिहैव चाप्रोन्ति।।⁵

न्यायवैशेषिकास्तु मोक्षं अभावात्मकेन शब्देन व्यावहरन्ति। वैशेषिकाणां सम्मतेन विशेषगुणस्य नाश एव मोक्षः, परं नैयायिकाः तु आत्यन्तिकदुःखनिवृत्तिमेव मोक्षपदेन स्वीकुर्वन्ति। कतिपयास्तु नैयायिका- मोक्षस्य स्वरूपमपि निर्धारयन्ति। अष्टादशपुराणेषु श्रीमद्भागवतस्य अन्यतमस्यानन्तमस्ति। पुराणमेतत् सर्वेषां दर्शनानां धर्मार्थकाममोक्षादिपुरुषार्थचतुष्टयप्रतिपादकानां शास्त्राणां च सारभूतं वर्तते। अत एवास्य प्रशस्तावुच्यते।

धनञ्जये हाटकसंपरीक्षा महारणे शास्त्रभृतां परीक्षा।
विपत्तिकाले गृहिणी परीक्षा विद्यावतां भागवते परीक्षा।।⁶

यद्यपि पुराणानि पञ्चभिः लक्षणैरन्वितानि सन्ति तथापि श्रीमद्भागवतं पुराणां चराभिर्लक्षणैः युक्तमिति प्रतिपादयति भगवान् वेदव्यासः। चरासु लक्षणेषु नवमं

⁴ सर्वदर्शनसंग्रहः।194

⁵ विष्णुपुराणम्,2-16-19

⁶ विष्णुपुराणम्,2-16-20

लक्षणं भवति मुक्ति, या खलु अस्य पुराणस्य एकादशस्कन्धे प्रतिपादितास्ति। किं चास्य पुराणस्य महन्महत्त्वं वर्तते, यत् अस्य प्रत्येकेषु श्लोकेषु श्रीभगवतः नामानि जीवस्य विमुक्तेरूपायाश्च प्रतिपादिताः सन्ति। धर्मस्य उत्सर्जनपुरस्सरं विर्मत्सराणाममलात्मत्वाम् उदारचरितानां यो परमो धर्म स एवात्र प्रतिपादितोस्मि। अस्य पारमहंस्यशास्त्रस्य श्रवणमनननिदिध्यासनेन च मनुष्यः सर्वपापविनिर्मुक्तः जायते। सर्वसुखप्रदाता हरिः भक्तजनानां हृदयकमले सद्य एवावरूह्यते। जगत्यस्मिन् शिवदं तापत्रयोन्मूलनं यद् वेद्यं तत्त्वं तदत्र सम्यक् प्रतापादितोऽसेति। तस्मात्कारणात् भगवता कृष्णद्वैपायनेनोक्तम्-

धर्मः प्रोज्झितकैतवोऽत्र परमो निर्मत्सराणां सतां
वेद्यं वास्तवमत्र वस्तुशिवदं तापत्रयोन्मूलनम्।
श्रीमद्भागवते महामुनिकृते किं वा परैरीश्वरः
सद्योद्यवरूह्यतेऽत्र कृतिभिः शुश्रूषुभिस्तत्क्षणात्।⁷

अस्य पुराणस्य मतानुसारं बद्धः मुक्तो वा इति या व्याख्या श्रूयते, सा गुणतः एवास्माभिः क्रियते न तु वस्तुतः। यतो हि गुणाः माया मूलकाः तस्मात् आत्मनः बन्धनं मोक्षो वा नास्ति। यथा तमसि स्थितः मनुष्यः रज्जौ सर्पारोपं करोति, परन्तु यदा यथार्थज्ञानं समुदेति तदा सर्पज्ञानं नश्यति। सर्पविमुक्तः रज्जुः समुद्भासते। तथैव जीवस्य यथार्थज्ञानं यदा समुदेष्यति तदा एव तस्य विमुक्तिः भविष्यति। स्वप्नशीलः मनुष्यः स्वप्ने आत्मनः ख्यातिं पश्यति, स्वप्ने नष्टे सति सा ख्यातिः सद्य एव नश्यति, तथैव शोकमोहौ सुखदुःखे देहापत्तिश्च मायया प्रतिभान्ति, परं तत्र वास्तवं चित्रं नास्ति। तदुक्तं-

बद्धो मुक्त इति व्याख्या गुणतो मे न वस्तुतः।
गुणस्य मायामूलत्वात् न मे मोक्षो न बन्धनम्।।
शोकमोहौ सुखं दुःखं देहापत्तिश्च मायया

⁷ श्रीमत्भागवतम्, 1-1-2

स्वप्ने यथात्मनः ख्यातिः संसृतिः न तु वास्तवी।⁸

पुराणेऽस्मिन् भगवता व्यासेनोल्लिखितं यत् विद्या अवेद्यं च ईश्वरस्य तनू भवतः। तत्राद्या मोक्षकरी अन्या च बन्धकरी अर्थात् दुःखदायिनी अस्ति। उभे मायया एव कल्पिते स्तः। वस्तुतः जीवः ईश्वरस्यांशभूतोऽस्ति। यदा स आत्मज्ञानेन युक्तो भवति अथवा स एव जीवः यदा तस्येश्वरस्य वास्तविकं स्वरूपं जानाति तदा एव तस्य विमुक्तिः जायते। यावत् पर्यन्तं तस्यात्मज्ञानं नोत्पद्यते तावत् सः बद्धः इति वक्तुं शक्यते।

एकस्यैव ममांशस्य जीवस्यैव महामते
बन्धोस्याविद्यायानादिर्विद्यया च तथेतरः।।⁹

बन्धमोक्षस्य लक्षणं विवक्षता पुराणकारेण उक्तं यत् तत्र एकं भवति ईश्वरसकाशात् जीवस्य भेद द्वितीयं भवति बद्धमुक्तजीवयोः लक्षणम्। यद्यपि जीवेश्वरयोः बद्धमुक्तभेदेन भेदः कल्प्यते तथापि द्वौ शरीरे नियन्ता नियन्त्रितरूपेण च तिष्ठन्ति एव। एतौ जीवेश्वरौ धर्मतः एकौ एव परं सुखदुःखमुक्तभेदेन ऊर्ध्वौ लक्षितौ भवतः।

अथ बद्धस्य मुक्तस्य वैलक्ष्यण्यं वदामि ते ।
विरुद्धधर्मिणोस्तात स्थितयोरेकधर्मिणि।।¹⁰

अनयाः स्वरूपं निरूपयन् भागवतकारः कथयति इदमस्माकं शरीरम् वृक्षवदन्ति। एतस्मिन् दौ पक्षिणौ यदृच्छया कृतनीडौ वसतः उभौ रूपेण गुणेन सदृशौ सुखायौ च। अनयोः मध्ये एक वृक्षरूपस्य शरीरस्य फलं भुङ्क्ते परमन्यः निरन्नः भूत्वा साक्षिरूपेणावतिष्ठते।

सुपर्णवेतौ सदृशौ सुखायौ यदृच्छयेतौ कृतनीडौ च वृक्षे

⁸ श्रीमत्भागवतम्, 11-11-1-2

⁹ श्रीमत्भागवतम्, 11-11-9

¹⁰ श्रीमत्भागवतम् 4-10-11,

एकस्तयोः खादति पिप्पलान्नमन्यो निरन्नोऽपि बलेन भूयान्।¹¹

अस्मात् प्रतीयते ईश्वरः अभोक्ता अपि बलेन ज्ञानेन ऐश्वर्येण च जीवात् भिन्न बलवत्तरश्च ज्ञायते। पुनश्च स एव स्वस्य ज्ञानेन आत्मानं तदरिक्तं समग्रं जगद्यपि जानाति, परं जीवः आत्मनः स्वरूपसथवा तदतिरिक्तं जगतः किमपि स्वरूपं न जानाति। अनयोः मध्ये जीवः नीत्यं मायया आच्छादितः इति हेतोः सः बद्धः परं ईश्वरः नित्यज्ञानयुक्तत्वात् स मुक्तः इति कथ्यते।

आत्मानमन्ये च स वेदं विद्वानपिप्पलादो न तु पिप्पलादः।

योऽविद्यया युक्तः स तु नित्यबद्धो विद्यामयो यः स तु नित्ययुक्तः ॥¹²

बन्धकारणानि।

सर्वेषां शास्त्रकाराणां मतमिदमस्ति यत् जीवस्य बन्धनं मोक्षो वा कोपि नास्ति, तर्हि मनुष्यः बद्धोऽहं मुक्तोऽहं कृशोऽहं पृथूलोऽहं दीनोऽहं सुखी अहमस्मीति कथं मन्यते। तदा भागवतकारः कथ्यति इदमस्माकं शरीरं दैवाधीनं अस्मिन् यानि कर्माणि भवन्ति। तानि सर्वाणि गुणप्रेरणया एव जायन्ते पुरुषः तानि कर्माणि स्वयं कृतानीति चिन्तयित्वा तत्र अबद्धः भवति। तदुक्तं-

दैवाधीने शरीरेऽस्मिन् गुणभाव्येन कर्मणा
वर्तमानोऽबुधस्तत्र कर्तास्मीति निबध्यते।¹³

व्यावहारिकदशायामपि इन्द्रियाणि शब्दस्पर्शादीनी इन्द्रियार्थान् स्वीकुर्वन्ति। यतो हि संसारस्य अयं नियमः भवति गुणितः एव गुणगणात् स्वीकुर्वन्ति परं निर्गुणः आत्मा तत् नैव स्वीकरोति। अतः यस्तु आत्मानं सम्यक् जानाति स कथमपि बद्धो नैव भवति इति अस्य पुराणस्याभिमतम्।

¹¹ श्रीमत्भागवतम् 5-12-12

¹² श्रीमत्भागवतम्, 11-11-6

¹³ श्रीमत्भागवतम्, 11-11-11-12

अतः यस्तु आत्मानं सम्यक् जानामि स कथमपि बद्धो नैव भवति। अस्य पुराणस्य पूर्वोक्तपद्धतौ विचार्यमाणो सति ज्ञायते यत् विद्वान् सदा सर्वेषु विषयेषु विरक्तो तिष्ठति। स सदा दर्शनस्पर्शन घ्राण भोजन श्रवणादिषु कर्मसु आत्मानं कथमपि कर्तारूपेण नैव स्वीकरोति। गुणाः एव कर्तारः भोक्तारस्य भवन्ति। एवं सत्त्वा विद्वान् पुरुषः कर्मवासनासु तथा भलेषु नैवासक्ताः भवन्ति। एषां मनुष्याणां प्राणेन्द्रियमनोबुद्धि आदि येषां मनुष्याणां प्राणेन्द्रियमनोबुद्धि आदि चेष्टाः संकल्परहिताः सन्ति तेषां गुणेभ्यः मुक्तिः जायते एव।

एवं विरक्तः शयने आसनाप्रमज्जते
दर्शनस्पर्शनघ्राणभोजनश्रवणादिषु
न तथा बध्यते विद्वांस्तत्र तत्रादरान् गुणान्।
प्रष्टतिस्योऽप्यसंसप्तो यया खं सवितानिलः।।¹⁴

पुराणमिदं जीवस्यात्यन्तिकविमुक्ते रूपायाम्

निरूपयन् ज्ञानकर्मभक्त्याख्यान् नैकविधान् योगान् प्रतिपादयति। तेषु भक्तियोग एव जीवस्य विमुक्तये सर्वसुलभो कश्चन श्रेष्ठोपायेति प्रतिपादयति। अनन्यया भक्त्या एव मनुष्यः अवच्छिन्नतया धारया भगवतः नामानि गुणान् तदर्थकानि च कर्माणि समाचरन् सर्वसरलोपायेन विमुक्तेः मार्गान् अधिगमिष्यति इति अस्य पुराणस्याभिमतम्। किं च भगवद्भक्तस्य एतादृशं बलं तत्र व्याख्यातमस्ति।

नैव विधः पुरुषकार उरूक्रमस्य पुंसां
तदघ्निरजसा जितषट्गुणानाम्।।
चित्रं विदुरविगतः सकृदाददीत
यन्नामधेयमधुना स जहाति बन्धम्।।¹⁵

¹⁴ श्रीमत्भागवतम् 5-34-12

¹⁵ श्रीमत्भागवतम् 5-1-32

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ART FORMS AS A RITUAL OFFERING - A STUDY BASED ON KŪṬIYĀṬṬA AND KṚṢṆANĀṬṬA

Srinivasan P.K. (First Author)¹

Dr S. Lakshmi Kumar. (Second Author)²

Abstract

Performing art forms of India are incomparable and matchless in their ways and execution. With a comprehensive study, a layman can analyse the traditions behind these art forms. The ritualistic aspects of these art forms are often connected to the places of worship. This paves way for the materialization of these art forms. It is easily noticeable that the cultural scenario behind these art forms play a crucial role in helping us understand the ritualistic aspects involved. Many of these art forms are linked to rituals and offerings in Kerala – prominent among those are Kūṭiyāṭṭa and Kṛṣṇanāṭṭa. The following paper is an attempt to understand the cultural background of these art forms in connection with temple offerings.

Keywords: Kerala Art Forms, Ritual Offerings, Kūṭiyāṭṭa, Kūttu, and Kṛṣṇanāṭṭa.

Introduction

Kerala has a variety of performing arts to add to its cultural heritage. Almost all of these art forms are closely connected to worship. Art forms like Teyyam, Muṭiyēṭṭu, Paṭayāṇi, Kaliyāṭṭa, and Tolpāva Kūttu are quite closely related to rituals. Therefore, it can be asserted that these art forms are also performed as part of offerings, apart from entertainment purposes. Even “so-called” classical Sanskrit art forms of Kerala such as Kūṭiyāṭṭa and Kṛṣṇanāṭṭa are also well-connected with rituals and offerings.

Kūṭiyāṭṭa is one of the oldest art forms from the Sanskrit theatre of Kerala. The art form is so prevalent in the Sanskrit theatre that many

¹ Research Scholar, Department of Sanskrit, Rajah’s College (Affiliated to Bharathidasan University), Thiruvaiyaru, Thanjavur.

² Assistant Professor, P.G & Research Department of Sanskrit, Rajah’s College (Affiliated to Bharathidasan University), Thiruvaiyaru, Thanjavur.

metaphors in the same language are widely used in this performance. Twelve plays of Bhāsa, Nāgānanda of King Śrīharṣa, Āścaryacūḍāmaṇi of Śaktibhadra, Subhadrādhanañjaya, and Tapatīsamvaraṇa of King Kulaśekhara Varma, Kalyāṇasaugandhika of Nīlakanṭha, Bhagavadajjuka Prahāsana of Bodhāyana, and Mattavilāsa Prahāsana of King Mahendra Varma are the plays often used in this art form. Kūttambala is the place in the temple where Kūṭiyāṭṭa is performed. This art form is a beautiful confluence of varied acting styles (Sātvika, Vācika, Āṅgika, and Āhārya), instruments such as Mizhāvu, Idaykka, and Timila and twenty-four Rāga-s.

Kūṭiyāṭṭa as an Offering

Kūṭiyāṭṭa has an associated art form to it called Kūttu. Kūṭiyāṭṭa comprises two or more characters while Kūttu has only a single character dramatizing the whole story. Even then, Kūttu has all the elements of Kūṭiyāṭṭa in it. The actors who take part in both of these art forms belong to the Cākyār clan while the percussionists belong to the Nambiyār clan. The origination of the traditional system of offering art forms in temples of Kerala is not known. It is transparent in the epigraphs of 10th, 11th and 12th Century CE that, Cākyān-s and Naṅgiyān-s performed Kūttu in temples. In the epigraph of Kinalūr Temple in 1083 CE, a reference is made about a personality by the name Arappan Kujñi alias Kurumburai who made several arrangements for performing offerings in the temple like Kūttu (South Indian Inscription–Vol-VII-No-174:1932: P-74). It is transparent in the Copperplates of Tiruvalla of 12th Century CE that Kāliyaṅkam Kūttu, the fourth act of the play Bālacarita, written by Bhāsa, is performed in Viṣṇu temple in the star of Rohiṇi in the month of Vṛścika (Travancore Archaeological Series –Vol– II-Part –III: 1956: P: 131-207). The Ūrakatamma Tiruvaṭi temple inscriptions in 11th Century CE refers that the obstruction of rituals such as Kūttu is punishable (Renjitha, V.R: 2012: P: 445). Consequently, the style of performing Kūttu as an offering to the almighty is vividly mentioned in the early ages of Kerala. In the present scenario Aṅgulīyāṅkam Kūttu, Mattavilāsam Kūttu, Mantrāṅkam Kūttu, Virutti Kūttu and Brahmācāri Kūttu have widely performed plays in Kūttu which are utilized for ritualistic purposes.

Aṅgulīyāṅkam Kūttu

Aṅgulīyāṅkam is the sixth act of the play Āścaryachūḍāmaṇi written by Kerala's veteran Sanskrit poet, Śaktibhadra. This act, performed in twelve

days, has many ritualistic aspects added to it. The Aṅgulīyāṅkam Kūttu comprises Hanumān and Sītā as characters– only Hanumān appears in the performance as Sītā’s entry is restricted. The plot of Aṅgulīyāṅkam Kūttu is as follows. Rāma entrusts a troop of monkeys to search for Sītā in all directions. Hanumān seeks for Sītā in the Southern direction and crosses the ocean towards Lanka. Hanumān meets Sītā in Aśoka Vanika (the garden of Lanka) and giving Aṅgulīyaka (the ring) of Rāma and accepting Cūdāratna (hair clip) of Sītā and demolishing the garden of Lanka and arriving near Lord Rāma. Before the enactment of these events, the story of Rāmayaṇa from Raghuvamśotpatti (origin of Raghuvamśa) to Sītānveṣaṇa (searching of Sītā) is performed by the Cākyār as Nirvaḥaṇa. Since we can find the entire elements of Kūṭiyāṭṭa in the performance, Aṅgulīyāṅkam Kūttu assumes a special significance. The performance of Aṅgulīyāṅkam includes the enactment of subplots like Vānarotpatti, Sagarotpatti, and Rākṣasotpatti (Jayanti, C K: 1999: P: 183).

Aṅgulīyāṅkam Kūttu as an Offering

Aṅgulīyāṅkam Kūttu is performed as an offering in major Viṣṇu temples of Kerala. Devotees often offer Aṅgulīyāṅkam to beget a virtuous child as the play deals with Lord Rāma and his life. Also, Aṅgulīyāṅkam is offered for getting appropriate marriage proposals since the story of Rāma and Sītā is included.

Brahmacāri Kūttu

The events in Brahmācāri Kūttu are taken from the first act of Bhāsa’s play Swapnavāsavadatta. As Brahmācāri Kūttu is related with a Ṛṣikumāra (hermit), Cākyār performs this Kūttu as a Brahmācāri and therefore this Kūttu is named as Brahmācāri Kūttu and is performed in two days. The story performed in Brahmācāri Kūttu is as follows –

Udayanan, the king of Vatsarājya accompanied by his wife, Vāsavadatta, the daughter of Mahāsenā arrived at their kingdom. It was then the king realized that the kingdom was invaded by foes all around. To retrieve the defendant kingdom, the ministers proposed to seek help from King Darśaka. This was conditioned on asking his daughter Padmāvati’s hand in marriage for King Udayanan. However, realizing that the marriage would not take place while Vāsavadatta was still alive, one of the ministers,

Yaugandhārāyaṇa schemed against Vāsavadatta. He was able to mislead Padmāvati that Vāsavadatta was his sister and he would take her back along with him when he returns after the holy bath. Later Yougandhārāyaṇa sets a place named Lābāḍakam on fire and he spread rumours that Vāsavadatta was burst into huge flames and she is no more. One of the young Ṛṣikumāra residing at a hermitage in Lābāḍakam terrified of the ravaging fire wanders from one holy river (tīrtham) to the other trying to attain peace of soul. These are the incidents referred in the performance of Mantrāṅkam Kūttu.

Udayana accepted Vāsavadatta and married her with the consent of Brahmins. He lives with his wife happily. Living with his wife, King Udayana, as per the request of the saints, went hunting with his army. King slaughtered callous animals and build up Tapovana to save saints. After enacting this part, Cākyār concludes the performance by reciting and enacting the words- “likewise King Udayanan created this Tapovana”.

Brahmacāri Kūttu as an Offering

Brahmacāri Kūttu is one of the rarest of Kūttu plays, which is performed in two days. The performance of Brahmacāri Kūttu only takes place in temples where Lord Subrahmaṇya is worshipped in the form of a bachelor. It is to be noted that now, this Kūttu is performed only in Kiṭāṅgūr Subrahmaṇya Temple, located in Koṭṭayam District. Devotees offer this play for begetting an exemplary child (usually for a second child) while Mantrāṅkam Kūttu is offered for the first child (Madhu, Margy: 2002:74)

Mantrāṅkam Kūttu

Mantrāṅkam is the third act of the play Pratijñāyougandhārāyaṇa, written by Bhāsa. The King of Mālavya, Mahāsena, deceives Vatsarāja Udayana and imprisons him. The story of Mantrāṅkam Kūttu revolves around the efforts of ministers Yougandhārāyaṇa, Vasantaka, and Rumaṇva incognito, to release their imprisoned King Udayana. Mantrāṅkam Kūttu is performed in forty-one days and it includes the performances these stories – abridged version of Rāmayaṇa, Prabandha-s like Vyāsotpatti, Tārakavadha, Tripuradahana, Vāmanāvatāra, the story of Udayana, Khāṇḍavadahana, Rākṣasotpatti, Symantaka, Pāñcālī Swayamvara, Subhadrāharaṇa, and Kirāta.

Mantrāṅkam Kūttu as an Offering

As Mantrāṅkam Kūttu involves the release of the King, devotees offer this play mainly to ensure success in legal issues they battle with. Due to the inclusion of stories like Rāmayaṇa and Pāñcālī Swayamvara, devotees offer Mantrāṅkam Kūttu for getting suitable marriage proposal, prosperity in life, and progeny.

Mattavilāsam Kūttu and Mattavilāsa Prahasana

Mattavilāsa is a Prahasana, written by King Mahendra Varma. Satyasoma, a Kāpālika mendicant of the Śaivite sect, is the major character in this story. The plot is a social satire in its nature. It tells the story of the loss of Kapāla (Skull-bowl) of Satyasoma and eventually finding the same. Mattavilāsam Kūttu details the events that narrate how Satyasoma became Kapālī while we find no such story in Mahendra's Mattavilāsa Prahasana. When the story is performed as a Kūttu, the plot is both varied and spiritual.

Mattavilāsam Kūttu is performed in three days. Sūtradhāra is introduced on the first day of the performance who recites the first verse of Mattavilāsa Prahasana which translates as “May Lord Śiva, the creator of dance help you all for a good and prosperous life.” The first day ends with the few usual dance rituals of Kūṭiyāṭṭa. Sūtradhāra performs how Lord Śiva created the dance on the second day using the verses from Kālidāsa's Kumārasambhava Mahākāvya. Penance of Tārakāsura, Tārakāsura's heinous acts towards Devās, Devās entry to Brahmaloḥa, Dakṣayāga, the dehatyāga (suicide) of Goddess Satī Devī, the penance of Lord Śiva followed by that of Goddess Pārvatī, the demise of Kāmādeva (Kāmādahana), marriage between Lord Śiva and Goddess Pārvatī, the birth of Lord Gaṇeṣha and Lord Subrahmaṇya, the war between Lord Subrahmaṇya and Tārakāsura, the incarnation of Goddess Bhadrakālī from the third eye of Lord Śiva, the killing of Raktabījā-s (evil demons), the dance of Lord Śiva and Devās, the wish of Brahmins to witness Lord Śiva's dance comprise the events in the second day of the play. Sūtradhāra hints at the next day's story which is the dance of Satyasoma who got the exact Kapālī form of Lord Śiva.

On the third day, one can see the dance of Kapālī. The way Satyasoma gets rid of his sin of killing a Brahmin boy (Brahmahatya) and becomes a Kapālī is staged by the Cākyār. As part of his worship, Kapālī offers liquor to Lord Śiva and the third day ends with the usual ritualistic dances of Kūṭiyāṭṭa.

Mattavilāsam Kūttu as an Offering

Mattavilāsam Kūttu is performed as an offering in all major Śiva temples of Kerala mainly for getting a virtuous child (Sandhānalabdhi) since it depicts the birth of Lord Gaṇeśha and Lord Subrahmaṇya. Enacting Satyasoma's story of penance to negate the sin of killing a Brahmin boy unintentionally is believed as a means of redemption of sins by people. The destruction of blood spores (Raktabījā-s) symbolizing the eradication of enemies is also another reason for the play to be performed as an offering.

Mattavilāsam Kūttu in Karivaḷḷūr Śiva Temple

Situated in Village of Kannur District in Kerala, Karivaḷḷūr Śiva temple concerning Mattavilāsam Kūttu has uniqueness attached to it. The audience for this performance is majorly toddy cultivators who offer this play for prosperity in their business. According to them, Cākyār performing a scene wherein he searches for toddy and consumes it is believed to bring in a plethora of luck in their business in the following season (Nārayaṇa Cākyār, Pothiyil).

Virutti Kūttu

Virutti Kūttu is based on the story of Bālacarita which is written by Bhāsa. Usually, Virutti Kūttu is performed in one day in the costume of Sūtradhāra. The first two śloka-s of Bālacarita is enacted in Virutti Kūttu which depicts the penance of Hiranyaśipu.

Virutti Kūttu as an Offering

Virutti Kūttu is one of the main offerings in the Karivaḷḷūr Śiva temple, situated in the Kannur District. Devotees offer this Kūttu for getting a virtuous child. When the child is born, devotees offer Virutti Kūttu for sixteen years. It is still a prevailing belief that if the tappers extract toddy while the Kūttu is performing on the temple, they won't get it.

Kṛṣṇanāṭṭa

Kṛṣṇanāṭṭa is also one of the Sanskrit performing art forms. Lord Kṛṣṇa's stories - Āvatāra, Kāliyamaṛdhana, Rāsakṛīda, Swayamvara, Bāṇayuddha, Vividhavadhā, and Swargārohaṇa – are staged through a series of eight plays. The first story, Avatāra, is repeated on the ninth day. The performance heavily relies on Kṛṣṇagīti, a Sanskrit Gīti Kāvya written by Mānaveda, the Zamorin of Kozhikode (Vāsudevan Ilayath 2009: P: 33).

Idaykka and Śuddha Maddhalam are the percussion instruments used. The play also makes use of Sanskrit songs.

Kṛṣṇanāṭṭa as an Offering

As an important offering Kṛṣṇanāṭṭa is performed, either individually or in a sequence of eight episodes, in the famous Lord Kṛṣṇa temple at Guruvāyūr, situated in Triśśūr District of Kerala. Each of these episodes is offered for particular wishes – Avatāra (Lord Kṛṣṇa's birth) for a righteous child, Kāliyamardhana (story of defeating Kāliya, the poisonous snake) for abolishing the effect of poison, Rāsakṛīda to eliminate the disagreement between couples (story of Kṛṣṇa with Rādhā and other Gopikās) as well as for the welfare of unmarried girls, the killing of Kamsa or Kamsavadha for destroying enemies, Swayamvara (union of Balarāma with Revatī and Lord Kṛṣṇa with Rukmiṇī, Jāmbavatī, and Satyabhāmā) for eventuating suitable marriage alliances, Bāṇāyuddha (war story of Bāṇāsura and Lord Kṛṣṇa) for fulfilling aspirations and ensuring success in life, Vividhavadhā (which comprises the stories of killing of Vividhāsura by Balarāma, slaying of Jarāsandha by Lord Kṛṣṇa, Kucelavṛtta and Gītopadeśa) to eliminate poverty and augment profit from farms and Swarhārohaṇa (Lord Kṛṣṇa's advice to Uddhava and his eventual entry to heaven) for the comfort and happiness of old people.

Conclusion

Kerala's rich cultural history has been brought under different limelight with the inclusion of offering art forms to Gods and Goddesses which is still a prominent practice upheld by people in the state. These art forms comprise folk arts as well as classical Sanskrit arts. It is evident that from an early age, art forms like Kūttu is deeply interconnected with the temple rituals of Kerala. The early South Indian temple inscriptions are marks of admiration, shown to art forms such as Kūttu by the people in ancient times. There is much scope to the question of how these art forms began to be performed as offerings in temples. One reason could be the fact that the survival of the creators of these art forms largely depended on their performance in temples. Perhaps the answer to this question can be found in the ancient historical inscriptions and the ancient temple inscriptions of South India which have not yet been

discovered or there could be many more reasons behind this for which, further exploration in this area is worthy and essential.

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महाभारतस्य स्मृतित्वम्

विनोद् कुमारः के.पि¹

भारते अतिप्राचीनकालादारभ्य वेदानां परमप्रामाणिकत्वम् अप्रतिषेध्यतया विरराज। वेदप्रामाण्यमाधारीकृत्यैव सर्वेषामपि आस्तिकसम्प्रदायानामुत्पत्तिर्विकासश्च संजातः। वेदाङ्गानि तथास्तिकदर्शनानि तद्वदन्यानि शास्त्राणि च वेदतत्त्वप्रकाशकत्वेन प्रसिद्धानि। वेदानामतिगहनत्वाद्देषां व्याख्यानानि अवश्यमावश्यकानीति सञ्जातम्। एवं रामायणभारताभिधेयावितिहासावपि वेदव्याख्यानपराविति आस्तिकानां मतम्। वाल्मीकीये रामायणे बालकाण्डे वाल्मीकिना वस्तुतेयं कण्ठतः प्रतिपादितास्ति। वेदेषु परिनिष्ठितौ कुशलवारख्यौ बालकौ दृष्ट्वा वाल्मीकिः “वेदोपबृंहणार्थाय तावग्राह्यत प्रभुः”² इति परामृशति। तथा चात्र महाभारते आदिपर्वणि,

इतिहासपुराणाभ्यां वेदं समुपबृंहयेत्।

विभेत्यल्पश्रुताद्वेदो मामयं प्रहरिष्यति।।³

इत्युक्तमस्ति। वेदतत्त्वार्थविस्तरणमेव रामायणप्रतिपाद्यमिति रामायणप्रस्तावात् गम्यते। वेदार्थोपबृंहणं इतिहासपुराणाभ्यामेव करणीयमिति भारतप्रकरणात् च लभ्यते। तस्मात् वैदिकानां तत्त्वानां जनकीयोपदेशः इतिहासद्वयेन उद्दिष्ट इति सिद्ध्यति।

तत्र अतिविपुलविषयप्रतिपादनेनापरिमिताकारतया च भासमानमिदं महाभारतं सर्वविज्ञानकोशरूपेण साम्प्रदायिकैर्गण्यते। आख्यानोपाख्यानैरतिबृहच्छरीरवानयं ग्रन्थः बहुविधविषयान् प्रतिपादयति। धर्मार्थकाममोक्षाख्यान् पुरुषार्थान् बहुधा विचिन्त्य धर्मस्य प्रयोगविषये विशिष्टविचारणात्र क्रियते। लोकतत्त्वानां तथा लोकातीततत्त्वानाञ्च समग्रनिरूपणमत्र कृतमस्ति। दर्शनानां , जीविततत्त्वानां

¹ सहायकाचार्यः, साहित्यविभागः, श्रीनीलकण्ठ सर्वकारीयसंस्कृतमहाविद्यालयः, पट्टाम्बि, पालक्काडु, केरलम्

² श्रीमद्वाल्मीकीयरामायणम्, बालकाण्डम्, 3 सर्गः 37

³ महाभारतम् आदिपर्व, 3-28

आचाराणाम्, विविधानामनुष्ठानानां स्तोत्राणाम् उपासनानां, विविधानां तपश्चर्याणां ,बहूनां तीर्थानां देशानां, कालानां, वनानां, पर्वतानां, नदीनां, विविधानां वंशानां, जन्तूनां, वृक्षाणां, लतानामेवं प्रायेण समेषामपि विषयाणामत्र महाभारते समासव्यासयोगेन प्रतिपादनमस्ति।।

बहुविधानामपि विषयाणामेवं प्रतिपादनं महाभारते यद्यप्यस्ति तथापि स्मृतिप्रतिपादितानां विषयाणां विशेषप्रयोगोऽपि अत्र नितरां दृश्यते। प्रायेण विदुषां समाजे श्रुतिस्मृतिरूपेण प्रमाणानि द्वेषा परिकल्प्यन्ते। वैदिकं सर्वमपि श्रुतिप्रमाणे अन्तर्भवति। मनुयाज्ञवल्क्यादिभिरादिमैः ऋषिभिः कृतानि शास्त्राणि प्रायेण स्मृतिशब्दवाच्यानि। तथापि श्रुतेरन्यानि सर्वाणि प्रमाणानि स्मार्तानीति च दृश्यन्तेऽन्येषु शास्त्रेषु। महाभारतं यद्यपि स्मृतिरूपेण न प्रसिद्धं तथापि तस्य स्मृतित्वमस्ति।।

आचारव्यवहारप्रायश्चित्तरूपेण प्रायेण स्मृतिषु विषयप्रतिपादनम्। एते विषयाः महाभारतेऽपि बहुत्र बहुलतया वर्णिताः सन्ति।

आचारविषयप्रतिपादनम्

वर्णाश्रमधर्मनिरूपणं, भक्ष्याभक्ष्यविचारः, श्राद्धविषयाः, शिष्टलक्षणं, आपद्धर्मनिरूपणम्, विद्याः, जीवभेदाः, दानोपवासादयः सदाचारनिरूपणम्, इत्येवमनेके विषयाः आचारप्रकरणे स्मृतिषु निरूप्यन्ते। ते सर्वेऽपि विषयाः अत्र महाभारते निरूपिताः दृश्यन्ते।

ब्राह्मणक्षत्रियवैश्यशूद्राणां चतुर्णामपि वर्णानां धर्माः अत्र विशेषेण प्रतिपादिताः वर्तन्ते।

दमेन शोभते विप्रः क्षत्रियो विजयेन तु।

धनेन वैश्यः शूद्रस्तु नित्यं दाक्षेण शोभते।⁴ । इति।

स्वेषु दारेणु सन्तोषः शौचं नित्यानुसूयता।

आत्मज्ञानं तितिक्षा च धर्माः साधारणाः नृप।।⁵

⁴ महाभारतम् शान्ति 282-21

इति च चतुर्णां वर्णानां सामान्यधर्माः बहुत्र प्रतिपादिताः।
 अहिंसा सत्यवचनं क्षमा चेति विनिश्चितम्।
 ब्राह्मणस्य परो धर्मो वेदानां धारणादपि⁶।।
 एषः धर्मः क्षत्रियाणां प्रजानां परिपालनम्⁷।।
 चतुराश्रमधर्माश्च जातिधर्माश्च पाण्डव।
 लोकपालोत्तराश्चैव क्षात्रे धर्मे व्यवस्थिताः⁸।।
 कृषिगोरक्षवाणिज्यं यो विशत्यधिकं शुचिः।
 वेदाध्ययनसम्पन्नः स वैश्यः इति संज्ञितः⁹।।
 कर्मभिश्शुचिभिर्देवि शुद्धात्मा विजितेन्द्रियः।
 शूद्रोऽपि द्विजवत्सेव्यः इति ब्रह्माब्रवीत् स्वयम्¹⁰।।

एवं वर्णधर्माणां सूक्ष्मविचारः भारते प्रतिपादितोऽस्ति। चतुर्णां वर्णानां धर्मनिरूपणं तथा वर्णसङ्करनिरूपणमपि तत्र बहुत्र दृश्यते। बहुविधानां सङ्करजातिविशेषाणां उत्पत्तिः तेषां प्रत्येकं नामानि चात्र विस्तरेण प्रतिपादितानि। वर्णसङ्करहेतुश्चात्रोक्तोऽस्ति।

अर्थाश्रयाद्वा कामाद्वा वर्णानां वाप्यनिश्चयात्।

अज्ञानाद्वापि वर्णानां जायते वर्णसङ्करः¹¹।।

ब्रह्मचर्यगार्हस्थ्यवानप्रस्थसन्यासानां चतुर्णामप्याश्रमाणां क्रमः आचारश्च विस्तरेण विचारितोऽस्ति। आश्रमधर्मनिरूपणे सर्वेषामाश्रमाणां सामान्यधर्माः तथा विशेषधर्माश्च प्रत्येकमुपवर्णिताः उपलभ्यन्ते।

गृहस्थो ब्रह्मचारी च वानप्रस्थोऽथ भिक्षुकः।

यथोक्तकारिणः सर्वे गच्छन्ति परमां गतिम्¹²।।

⁵. महाभारतम् आदिपर्व, 285-24

⁶ महाभारतम् आदि 11-14

⁷ महाभारतम् शान्ति 24-28

⁸ महाभारतम् शान्ति 64-1

⁹ महाभारतम् शान्ति 182-6

¹⁰ महाभारतम् अनु. 131-47

¹¹ महाभारतम् अनु. 48-1

¹² महाभारतम् शान्ति. 234-13

इति शान्तिपर्वणि दृश्यते। एवम् आश्रमाणां सामान्यनिरूपणं कृत्वा स्मृतिप्रतिपादितानां धर्माणाम् आश्रमानुसारं निरूपणमस्ति।

ब्रह्मचारी व्रती नित्यं नित्यं दीक्षापरो वशी।

अविचार्य तथा वेदं कृत्यं कुर्वन् वसेत्सदा¹³।।

आश्रमनिरूपणे गृहस्थाश्रमः सर्वेषामाश्रमाणां मूलमिति उच्यते।

गृहस्थो ब्रह्मचारी च वानप्रस्थोऽथ भिक्षुकः।

चत्वार आश्रमाः प्रोक्ताः सर्वे गार्हस्थ्यमूलकाः¹⁴।।

इति। एवं सर्वाश्रमोपकारकत्वादस्य गृहस्थाश्रमस्य प्राधान्यमस्तीति बहुत्र सूचनास्ति।

अहिंसा सत्यवचनं सर्वभूतानुकम्पनम्।

शमो दानं यथाशक्ति गार्हस्थ्यो धर्म उत्तमः¹⁵।।

एवं गृहस्थधर्माः स्मृत्यनुसारेणोपवर्णिताः। गृहस्थः गृहवासेन ऋणान् नीत्वा वानप्रस्थी भवेत्। वानप्रस्थकालस्तु-

गृहस्थस्तु यदा पश्येद्वलीपलितमात्मनः।

अपत्यस्यैव चापत्यं वनमेव तदाश्रयेत्¹⁶।।

काम्यानां कर्मणां न्यास एव सन्यासः। तस्य धर्मस्तु-

स्थाणुभूतो निराहारो मोक्षदृष्टेन कर्मणा।

परिव्रजति यो युक्तस्तस्य धर्मः सनातनः¹⁷।।

विवाहः

मन्वादिषु स्मृतिषु विवाहधर्मः यथा प्रतिपादितः तथैवात्रापि भारते विवाहानां संख्याघटना वर्णितास्ति। अष्टप्रकाराः विवाहाः मनुना प्रोक्ताः। त एवात्र –

अष्टावेव समासेन विवाहाः धर्मतः स्मृताः।

¹³ महाभारतम् शान्ति. 61-19

¹⁴ महाभारतम् आश्रमे 45-13

¹⁵ महाभारतम् अनु. 128-25

¹⁶ महाभारतम् शान्ति. 236-4

¹⁷ महाभारतम् अनु. 129-26

ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः¹⁸ ।।

इति उक्तमस्ति। वरलक्षणं वधूलक्षणं वंशमहिमा उद्देश्यपरता चेति विस्तरेण विवाहप्रकरणे विचारितमस्ति।

भक्ष्याभक्ष्यविचारः

भक्ष्यं किं अभक्ष्यं किमिति स्मृतिषु वर्णाश्रमानुसारेण विहितमस्ति। तथा चैवात्र भक्षाभक्ष्यविधिः स्मृतिप्रोक्तानुसारं समीचीनतयोपवर्णितोऽस्ति।

भक्ष्याभक्ष्यविधौ सर्वत्र सामान्येन मांसभक्षणस्य अधमत्वं तस्मादस्य वर्ज्यत्वञ्च आम्नेडितेन वाक्येन उपदिष्टमस्ति। स्मृतिषु मांसस्य अभक्ष्यत्वं नोक्तमस्ति। परन्तु भारते मांसो न अभक्ष्यः तथापि यत्नेन वर्जनीय एवेति बहुत्र प्रतिपादितम्।

अभक्षणे सर्वसुखं मांसस्य मनुजाधिप¹⁹।

तथा च –

धन्यं यशस्यमायुष्यं स्वर्ग्यं स्वस्त्ययनं महत्।

मांसस्याभक्षणं प्राहुर्नियताः परमर्षयः²⁰ ।।

श्राद्धम्

श्राद्धस्य प्राधान्यं विविधानां श्राद्धप्रकरणानां वर्णनं श्राद्धक्रियाविवरणञ्चात्र विस्तरेण कृतमस्ति।

कुर्यादहरहः श्राद्धमन्नाद्येनोदकेन वा।

पयोमूलफलैर्वापि पितृणां प्रीतिमाहरन्²¹ ।।

एवं श्राद्धस्य प्राधान्यमुक्तमस्ति।

कामक्रोधौ वशे कृत्वा दम्भं लोभमनार्जवम्।

धर्म इत्येव सन्तुष्टास्ते शिष्टाः शिष्टसंमताः²² ।।

¹⁸ महाभारतम् आदि. 67-8

¹⁹ महाभारतम् अनु. 126-58

²⁰ महाभारतम् अनु. 116-35

²¹ महाभारतम् अनु. 100-8

²² महाभारतम् आर. 198-58

इत्याद्यैः श्लोकैः शिष्टानां स्वरूपमुच्यते। एवं स्मृतिषु यथा तथा भारतेऽपि आपद्धर्मः प्रतिपादितोऽस्ति।

त्रयी वार्ता दण्डनिति इति तिस्रः विद्याः तासां स्वरूपं प्रयोगाश्चात्र विहिताः विराजन्ते। अण्डजादिजीवभेदाः चराचरेषु यथा सन्ति तेऽपि अत्र निरूपिताः सन्ति। तथा च दानधर्मादीनां महत्त्वं स्वरूपं स्त्रीधर्माः उपवासादयः सदाचाराः एवं आचारविषये स्मृतिषु प्रोक्ताः सर्वेऽपि विषयाः अत्रापि निरूपिताः विराजन्ते।

व्यवहारभागः

सर्वास्वपि स्मृतिषु आचारनिरूपणानन्तरं व्यवहारनिरूपणमेव क्रियते। अत्रापि भारते व्यवहारप्रकरणनिरूपणं सविस्तरेण कृतमस्ति। व्यवहारप्रकरणे प्रधानं प्रकरणं भवति दायभागः। केन कस्मै कथं दातव्यमिति अत्र निर्णयते। तत्र पुत्रप्रकाराः विचिन्तिताः। आत्मजः, क्षेत्रजः, कानीनः, सहोढः, दत्तः, क्रीतः, कृत्रिमश्चेत्येवं पुत्राणां बहुप्रकारतामुक्त्वा एव तेभ्यो दायः कथमिति निर्णयते। स्मृतिषु विस्तरेण प्रतिपादितमिदं प्रकरणं भारतेऽपि सन्दर्भानुसारमुपवर्णितमस्ति।

एवं राजव्यवहारे राजधर्मः साक्षिप्रकरणं चात्र प्रतिपादितमस्ति। राजधर्मप्रकरणे राज्ञो गुणदोषाः राष्ट्रसंग्रहः च वर्णिताः सन्ति। तथा च दुर्गाणि पुराणि दूताः, उपायाः, षाङ्गुण्यं, कोशः, प्रणिधिः, मन्त्रः, करादानम्, सेनापतिः, पुरोहिताः, मन्त्रिणः, सचिवाः, अमात्याः, दण्डः, आत्मरक्षा चेत्यत्र सम्यगुपवर्णिताः सन्ति। अराजकभयप्रतिपादनं सुशासनफलप्रकाशनं च प्रतिपाद्य युद्धवर्णनां योधधर्माश्च वर्णयति। एवं राजधर्मगताः विविधाः विषयाः अत्र विचारिताः।

प्रायश्चित्तप्रकरणम्

यदि विहितं कर्म न करोति तथा प्रतिषिद्धानि च आचरन्ति तथा तत्पापपरिहाराय प्रायश्चित्तकर्माणि कार्याणि इति स्मृतिषु विहितानि। तदेवात्र भारते प्रायश्चित्तविषये प्रमाणमूलतया प्रतिपादयति। तद्यथा-

अकुर्वन् विहितं कर्म प्रतिषिद्धानि चाचरन्।

प्रायश्चित्तीयते ह्येवं नरो मिथ्या च वर्तयन्²³ ।।

विविधानां पापकर्मणां विविधानि प्रायश्चित्तानि अत्र विहितानि सन्ति ।।

एवं स्मृतिषु ये ये विषयाः प्रकरणनिबद्धतया प्रतिपादिताः ते सर्वेऽपि प्रकरणनिबद्धतां विना सन्दर्भानुसारेण महाभारतेऽपि उपवर्णिताः दृश्यन्ते। स्मृतिषु ते विषयाः केवलविधिनिषेधरूपेण अरसिकतया पण्डितैः अवगम्यते। परन्तु भारते त एव विषयाः कथाशरीरान्तर्गतत्वेन सरसतया अनुवाचकानां हृदयं गच्छतीति स्मृतिशास्त्रेभ्यो भारताख्यानस्य वैशिष्ट्यम्।

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²³ महाभारतम् शान्ति. 35-2

पञ्चख्यातिषु अनिर्वचनीयख्यातेः महत्वम्।

प्रो. आर्. प्रतिभा¹

ख्या धातोः ज्ञानम् अथवा प्रकाश इत्येवार्थः। आत्मनि अनात्मवस्तूनां प्रकाश अथवा प्रतीतिरेव जगतः प्रतीतिकारणम्। आत्मा एक एव सत्यं नित्यं च। सच्चिदानन्दरूपे आत्मनि नानात्मकस्य अनित्यस्य प्रपञ्चस्य प्रतीतिः अविद्यया अथवा अध्यासवशात् भवति। नामरूपोपाधिरहिते ब्रह्मणि इदं नामरूपात्मकं जगत् आरोपितं वर्तते। यथा शुक्तौ रजतमारोपितं तथा ब्रह्मणि इदं जगत् अध्यस्तम्। ब्रह्मैव नित्यं सत्यं चेत् जगत्प्रतीतिः संसारश्च कथं संभवतीति प्रश्नस्य समाधानार्थमेव भगवता भाष्यकारेण अध्यासभाष्यं लिखितम्। वस्तुनि अवस्त्वारोपरूप अध्यारोप एव अध्यासः। वस्तु सच्चिदानन्दं ब्रह्म। ब्रह्मभिन्नो अखिलजडसमूहो अवस्तु। अध्यासस्थले अधिष्ठानभूतस्य ब्रह्मणः सत्यत्वं, ब्रह्मणि अध्यस्तस्य जगतः मिथ्यात्वं च। “स्मृतिरूपः परत्र पूर्वदृष्टवभासो अध्यासः”² इति भगवत्पादोक्तम् अध्यासलक्षणम्। अनेन अध्यासलक्षणद्वारा भाष्यकारेण इतरेषां ख्यातिनां निरास कृत्वा अनिर्वचनीयख्यातिरेव समर्थिता।

सर्वैरपि दार्शनिकैः एकस्मिन् वस्तुनि वस्त्वन्तरस्य आरोप एव अध्यास इत्युच्यते। तदुक्तं भगवत्पादैः “सर्वथापि तु अन्यस्य अन्यधर्मावभासतां न व्यभिचरति”³ इति। अवभासो नाम प्रतीतिः। प्रतीयमानस्य वस्तुनः अनन्तरं बाधा भवति। भारतीयदर्शनेषु भ्रमविषयकस्यास्य सिद्धान्तस्य ख्यातिवादः इति प्रसिद्धिः। भ्रमस्थले भासमानं यद्वस्तु तस्य किं नाम स्वरूपम् इत्येव ख्यातिवादस्य विचारविषयः।

प्रधानतया ख्यातयः पञ्च सन्ति। तद्यथा –

¹ वेदान्तविभागः, केन्द्रिय संस्कृत सर्वकलाशाला, गुरुवायूर परिसरः

² ब्रह्मसूत्रशाङ्करभाष्यम् ।

³ ब्रह्मसूत्रशाङ्करभाष्यम् ।

आत्मख्यातिरसदख्यातिरख्यातिरख्यातिरन्यथा।

तथाऽनिर्वचनीयख्यातिरित्येतत् ख्यातिपञ्चकम्। इति।

असत्ख्यातिः शून्यवादिनां माध्यमिकबौद्धानाम्, आत्मख्यातिः क्षणिकविज्ञानवादिनां योगाचारबौद्धानाम्, सर्वास्तित्ववादिनां सौत्रान्तिकवैभाषिकबौद्धानाम् च सिद्धान्तः। अख्यातिः प्रभाकरमीमांसकानाम्, अन्यथाख्यातिः नैयायिकवैशेषिकाणाम्, अनिर्वचनीयख्यातिः अद्वैतवेदान्तिनां सिद्धान्तः। ख्यातिपञ्चकात् अतिरिक्ततया विशिष्टाद्वैतिभिः सत्ख्यातिः, सांख्यैः सदसत्ख्यातिश्च समर्थिता।

इष्टसिद्धिकारेण विमुक्तात्ममुनिना ख्यातिः त्रिधा निरूपिता। तद्यथा – “सत्ख्यातिः, असत्ख्यातिः, सदसदनिर्वचनीयख्यातिः चेति”।⁴ न्यायभूषणो भासर्वज्ञेन अष्टख्यातिनां प्रतिपादनं कृतम्।

तद्यथा – अख्यातिः - माध्यमिकबौद्धानाम्, असत्ख्यातिः - माध्यमिकैकदेशिनाम्, प्रसिद्धार्थख्यातिः - चार्वाकानाम्, अलौकिकार्थख्यातिः - भट्टोम्बेकादीनाम्, स्मृतिविप्रभोषख्यातिः - प्राभाकरमीमांसकानाम्, आत्मख्यातिः - सौत्रान्तिक-वैभाषिक-योगाचारबौद्धानाम्, सदसदाद्यनिर्वचनीयख्यातिः - अद्वैतवेदान्तिनाम्, विपरीतख्यातिः - नैयायिकानाम्। भासर्वज्ञमतानुसारं अख्यातिः अधिष्ठानरहिता, असदधिष्ठानकख्यातिः असत्ख्यातिः, माध्वानाम् असत्ख्यातिः साधिष्ठानक असत्ख्यातिवाद इत्युच्यते।

अद्वैतवेदान्तग्रन्थेषु आत्मख्यातिः, असत्ख्यातिः, अन्यथाख्यातिः, अख्यातिः, अनिर्वचनीयख्याति इत्येवं प्रधानानां पञ्च ख्यातीनां निरूपणं वर्तते।

आत्मख्यातिः

क्षणिकविज्ञानवादिनः बौद्धाः आत्मख्यातिमङ्गीकुर्वन्ति। भगवता भाष्यकारेण अध्यासभाष्ये “तं केचिदन्यत्र अन्यधर्माध्यास इति वदन्ति”⁵ इति आत्मख्यातिवाद उपन्यस्तः। केचिदित्यनेन योगाचारबौद्धानमेव ग्रहणम्। विज्ञानवादिनः बौद्धाः

⁴ इष्टसिद्धिः ।

⁵ ब्रह्मसूत्रशाङ्करभाष्यम् ।

रजतादीनां वस्तूनां बाह्यसत्तां निरस्य आन्तरिकसत्तां अङ्गीकुर्वन्ति। आन्तरिकसत्तायुक्तानां विषयाणां बाह्यरूपेण प्रतीतिरेव भ्रम इति ज्ञानाकारस्य रजतस्य बहिरध्यासः सिध्यतीति आत्मख्यातिवादः। इदं रजतम् इत्यत्र शुक्तिकायाम् आरोपित रजतदर्शनानन्तरम् इदं रजतम् इति भ्रमज्ञानम् उदेति। मनःकल्पितस्य आन्तररजतस्य बहिरस्तित्वेन बोधात् तज्ज्ञानस्य मिथ्यात्वम्। आत्मख्यातिवादे समग्रस्य प्रपञ्चस्य मनोमयत्वं प्रतिपादितम्। आन्तरं क्षणिकं ज्ञानमेव बाह्ये ज्ञेयवस्तुरूपेण दृश्यत इति समस्तस्य जगतः मिथ्यात्वम्। शुक्तिरजतवत् व्यावहारिकरजतस्यापि मिथ्यात्वम्। विज्ञानभिन्नं सर्वं मिथ्या। आन्तरः क्षणिकविज्ञानसन्तान एव अहंरूपेण प्रकाशते। स एव क्षणिकविज्ञानसन्तानः भ्रमवशात् बहिः ज्ञेयवस्तुरूपेण प्रतिभासते। शुक्तिरजतवत् सर्वेषां वस्तूनां ज्ञानाकारत्वमेवेति बौद्धेषु सौत्रान्तिक, वैभाषिक, योगाचाराणामभिप्रायः। अयमेव सिद्धान्तः आत्मख्यातिवादः। वैभाषिकाणां सौत्रान्तिकानां च मते अधिष्ठानं नास्ति। आरोपितं ज्ञानं मिथ्याभूतं इत्यत्र सर्वेषां बौद्धानां (चतुर्णां विभागानां) मतैक्यम् अस्ति।

यद् यादृशमनुभवसिद्धं रूपं तत्तादृशमेव अभ्युपेतव्यम्। अन्यथात्वं बाधकज्ञानादेव। तस्मादेव शुक्तिकायाम् उदितं इदं रजतमिति ज्ञानं बलवता नेदं रजतमिति ज्ञानेन बाधितं भवति। ज्ञातृ-ज्ञान-ज्ञेययोः आत्मख्यातिवादे मिथ्यात्वमेव। आत्मख्यातिवादनिरासः – आत्यन्तिकतया सर्वस्यापि अलीकत्वं वदन्तीत्यनेन असद्वादः अथवा शून्यवादसदृशोऽयं सिद्धान्तः। अद्वैतिनामभिप्रायानुसारं बाध्यविषयस्य ज्ञानाकारत्वं न समीचीनम्। घटे अयं घट इति ज्ञानस्थले च ज्ञानाकारता न युक्ता। अनुभवेन अनुमानेन वा बाह्ये आन्तरस्य ज्ञानस्यारोप अध्यास इति आत्मख्यातिवादः सर्वथा अयुक्त एव।

असत्ख्यातिः

शून्यवादिनः माध्यमिकबौद्धाः असत्ख्यातिः अङ्गीकुर्वन्ति। अधिष्ठानभूते शुक्तौ रजतस्य असत्वात् शुक्तौ शुक्तिविपरीतधर्मस्य रजतस्य आरोप अध्यासः। एतादृशविपरीत धर्मस्य कारणम् अविद्या। अविद्यया पूर्वसंस्कारवशात् रजतादि भ्रम

उत्पद्यते। शुक्तौ रजतस्य सत्त्वं नास्ति। सत्त्वाभावः एव असत्त्वम्, अधिष्ठानभूता शुक्तिः आरोपितं रजतञ्चेति उभयमपि असदेव। ज्ञेयस्य, ज्ञानस्य, ज्ञातुर्वा आत्यन्तिकतया असत्त्वम् इति सर्वस्यापि असत्त्वे पर्यवसानात् इयं ख्यातिः असत्ख्यातिरिति प्रसिद्धो जातः।

अन्ये तु “ यत्र यदध्यासः तस्यैव विपरीतधर्मत्वकल्पनाम् आचक्षते ”⁶ इति अध्यासभाष्ये असत्ख्यातिरेव सूचिता। शून्यवादिनां मते बाह्यजगतः अलौकिकत्वमेव। असत्ख्यातिनिरासः - भाष्यकारेण शून्यवादिनां सिद्धान्तः युक्तिरहितत्वात् सर्वप्रमाणविरुद्धमिति उक्तम्। भ्रमज्ञानजन्यस्य शुक्तिरजतादीनाम् मिथ्यात्वमेव अद्वैतिभिः अङ्गीकृतम्। व्यावहारिकरजतादीनाम् असत्त्वप्रतिपादनं सर्वथा असमीचीनम्। रजतादीनाम् असत्त्वे रजतभ्रमो वा रजतप्रतीतिर्वा न संभवति अविद्यया असद्रूपे जगति असद्विषयाणां उत्पत्तिः सर्वथा न संभवति। सर्वथाऽपि त्वन्यस्यान्यधर्मावभासवतां न व्यभिचरति इति भाष्यवचनानुसारं अधिष्ठानरहितः भ्रमः न संभवति। ज्ञातुः ज्ञानस्य ज्ञेयस्य त्रयाणामपि असत्त्वमित्यपि न युक्तम्। एवं भ्रमज्ञानस्थले असत्ख्यातिवादः सर्वथा अयुक्त एव।

अख्यातिवादः

“यत्र यदध्यासः तद्विवेकाग्रहनिबन्धनो भ्रम”⁷ इति भाष्यकारवचनम् अख्यातिवादमेव सूचयति। प्राभाकरमीमांसकैः अख्यातिवादः प्रतिपादितः। एकस्मिन् वस्तुनि अपरस्य वस्तुनः आरोपरूप अध्यासे द्वयोः वस्तुनोः परस्परभेदे वर्तमाने अपि अख्यातिवशात् भेदाग्रहवशात् अभिन्नत्वेन व्यवहार एव अख्यातिः। अख्यातिवादानुसारं सर्वेषां ज्ञानानां प्रमात्मकत्वात् भ्रमज्ञानं नास्ति। शुक्तिरजतज्ञानस्थले नेदं रजतमिति बाधकज्ञानं रजतस्य वा इदन्तायाः वा निषेधं न सूचयति। अपि तु विवेकाग्रहनिबन्धनस्य इदं रजतमिति व्यवहारस्य बाधकं भवति।

⁶ ब्रह्मसूत्रशाङ्करभाष्यम्।

⁷ ब्रह्मसूत्रशाङ्करभाष्यम्।

अन्यथाख्यातिवादः –

नैयायिकानाम् अन्यथाख्यातिवादः भगवता भाष्यकारेण “यत्र यदध्यासः तस्यैव विपरीत धर्मत्वकल्पनाम् आचक्षत”⁸ इत्युपस्थापितः। नैयायिकानां शुक्तिरजतज्ञानं न तत्कालोत्पन्न रजतादिविषयकम्, अपि तु देशान्तरीयरजतादिविषयकम्। यत्र शुक्त्यादौ येषां रजतादीनाम् अध्यासो भवति, तस्यैव शुक्त्यादेः यः विपरीतधर्मः शुक्तिविरुद्धरजतत्वादिकः धर्मः तस्य कल्पना इति नैयायिकाः वदन्ति। तदनुसारं शुक्तौ यद्रजतज्ञानं तत् न केवलं शुक्तिज्ञानं नापि केवलं रजतज्ञानं, अपि तु ज्ञानद्वयात् पृथग्भूतं तृतीयं विशिष्टज्ञानम्। शुक्तौ प्रतीयमानं रजतज्ञानं न यथार्थज्ञानम् अपि तु भ्रमज्ञानम्। शुक्तौ इदं रजतं इति यदज्ञानं तत् इदम् केवलं न प्रत्यक्षं नापि केवलं रजतस्मरणम्, अपि तु स्मृतिप्रत्यक्षाभ्यां भिन्नं तृतीयं विशिष्टमिति अन्यथाख्यातिवादः।

अन्यथाख्यातिवादस्य मीमांसकानां अख्यातिवादेन साकम् अत्यन्तसंबन्ध अस्ति। अन्यथाख्यातिवादिनः नैयायिकाः अख्यातिवादिभिः मीमांसकैरिव स्मृतिं न स्वीकुर्वन्ति। एकस्य वस्तुनः धर्माणाम् अन्यस्मिन् वस्तुनि आरोप एव अन्यथाख्यातिः। शुक्तौ रजतधर्माणाम् आरोपकारणं शुक्तेः रजतरूपेण अन्यथा ज्ञानमेव। मिथ्यासादृश्यादुत्पन्नस्य एतादृशरजतज्ञानस्य तत्वज्ञानेन निवृत्तिर्भवतीति नैयायिकाः। द्वयोः वस्तुनोः भेदाग्रहवशादेव आरोपः।

मीमांसकाः सर्वेषां ज्ञानानां यथार्थत्वं स्वीकुर्वन्ति इत्यनेन तेषां मते भ्रमज्ञानमेव नास्ति। यथार्थयोरपि शुक्तिरजतज्ञानयोः विवेकाग्रहवशात् इतरेतरसामानाधिकरण्यव्यपदेशात् अध्यास इति।

अद्वैतिभिः अन्यथाख्यातिवादस्य एवं निरासः क्रियते – अन्यत्रावस्थितस्य सत्यरजतस्य शुक्तौ भ्रमज्ञानवशात् प्रत्यक्षं भवतीति सिद्धान्तः न समीचीनः देशान्तरीयरजतस्य इन्द्रियासंबद्धतया प्रत्यक्षविषयत्वं अयुक्तम्। अद्वैतिनः अधिष्ठानस्य

⁸ ब्रह्मसूत्रशाङ्करभाष्यम्

आरोपस्य च सत्यत्वमिति नैय्यायिकानां सिद्धान्तं नाङ्गीकुर्वन्ति। दूरस्थरजतसंबन्धः पुरोवर्तिनि शुक्तिकायां आरोपयितुं न शक्यते।

सत्ख्यातिवादः

विशिष्टाद्वैतिनां सिद्धान्तः सत्ख्यातिः। यथार्थं सर्वविज्ञानम् इति वेदविदां मतम् इति ज्ञानमात्रस्यैव सत्यत्वम्। रामानुजाचार्यमते भ्रमज्ञानं नास्ति। जगतः मिथ्यात्वं नास्ति, ब्रह्मणः अंशभूतत्वात् सत्यत्वमेव। इदं रजतम् इति यत् रजतज्ञानम् उदेति तत् शुक्तिस्थरजतांशम् अवलम्ब्यैव उदेति तस्य रजतज्ञानस्य यथार्थत्वम्। सर्वाणि प्रापञ्चिकवस्तूनि आकाशादिपञ्चभूतात्मकानि इति सर्वेषु वस्तुषु सर्वेषां वस्तूनां सत्ता स्वीक्रियते। वस्तूनां परस्परसादृश्ये तत्तद्वस्तूनाम् उपादानकारणभूतानां परस्परसादृश्यमेव कारणम्। शुक्तौ शुक्तिपरमाणवः रजतपरमाणवश्च सन्ति। किन्तु शुक्तौ शुक्तिपरमाणूनाम् आधिक्यात् शुक्तित्वम्। रजते रजतपरमाणूनाम् आधिक्यात् रजतत्वम्। शुक्तौ रजतज्ञानोदयस्थले चक्षुरादि दोषवशात् तिरोहिताः शुक्तिपरमाणवः न गृह्यन्ते अल्पपरिमाणानां रजतपरमाणूनां ग्रहणवशात् इदं रजतमिति ज्ञानोदयः। शुक्तिगत रजतभागावलम्बितं भवति शुक्तौ प्रतीयमानं रजतज्ञानम्। शुक्तौ प्रतीयमानस्य रजतज्ञानस्य सत्यत्वमेव न मिथ्यात्वमिति रामानुजीयसिद्धान्तः। एवं सर्वत्रापि सत्यवस्तुनः ख्यातिः भवतीति सिद्धान्तः सत्ख्यातिः।

सत्ख्यातिवादनिरासः

अद्वैतवेदान्तिनः सत्ख्यातिं निराकुर्वन्ति। शुक्तौ आधिक्येन विद्यमानानां शुक्तिपरमाणूनां ज्ञानं विना अल्पपरिमाणानां रजतपरमाणूनां ज्ञानं भवितुं नार्हति। शुक्तिरजतस्य व्यवहारोपयोगाभावात् नेदं रजतमिति बाधात् तस्य सत्यत्वं नास्ति। “नापि सत् नेदं रजतमित्यादिबाधविरोधात्”⁹ इति चित्सुखाचार्येण सत्ख्यातिवादः निरस्तः।

⁹ चित्सुखी-पृ. संख्या-123

सदसत्ख्यातिः

विज्ञानभिक्षुप्रमुखाः सांख्याचार्याः सदसत्ख्यातिं प्रतिपादयन्ति। शुक्तिरजतज्ञानस्थले इदमंशः सत्यभूतां शुक्तिम् अवलम्ब्यैव प्रवर्तत इत्यतः इदमंशः सद्रूपः, रजतं इदं नास्तीत्यतः, तत् रजतज्ञानं न सद्वस्तुविषयकम्, अपि तु असद्वस्तुविषयकमेव। एवं सर्वमपि भ्रमज्ञानं अंशतं सद्वस्तुविषयकम्, अंशतः असद्वस्तुविषयकञ्चेति इयं ख्यातिः सदसत्ख्यातिरिति उच्यते। सांख्यसिद्धान्तानुसारं जगत् स्वरूपतः सत्, चैतन्यादौ अध्यस्तरूपेण असत्। एवं जगत् सदसदुभयात्मकम्।

अद्वैतवेदान्तिभिः सदसत्ख्यातिः एवं निराकृता इदमंशस्य सत्यत्वं स्वीक्रियते तथापि रजतांशस्य असत्यत्वं स्वीकर्तुं न शक्यते। यतो हि असद्वस्तुनः ज्ञानं कालत्रयेऽपि न सम्भवति। एवम् असतः ख्यातेरसंभवात् सदसत्ख्यातिः नोपपद्यते।

अनिर्वचनीयख्यातिः

अद्वैतवेदान्तिनः अनिर्वचनीयख्यातिं अङ्गीकृतवन्तः। शुक्तिरजतज्ञानवत् भ्रमज्ञानं सर्वं सदिति वा असदिति वा निर्वक्तुमशक्यत्वात् अनिर्वचनीयमेव। इदं रजतम् इति शुक्तौ प्रतीयमानं रजतज्ञानं आकाशकुसुमवत् न असत्। सदसद्भिन्नत्वात् भ्रमज्ञानम् अनिर्वचनीयं शुक्तिज्ञानोदये तस्य बाधा, तस्मादेव शुक्तिरजतस्य प्रातिभासिकत्वम्। अनिर्वचनीयं रजतं ब्रह्मज्ञानेतरज्ञानबाध्यं भवति।

अत्र लोकसिद्धसत्यरजतोत्पादिका सामग्री न प्रातिभासिकरजतोत्पादिका, किन्तु विलक्षणत्वात् तत्कारणस्यापि विलक्षणत्वम्। स्वप्नदृष्टरजतवच्च अयं प्रपञ्चोऽपि अद्वैतिनाम् अनिर्वचनीया अविद्या शुक्तिरजतस्य स्वप्नरजतस्य च उपादानम्, तथा अस्य प्रपञ्चस्य उपादानम् अपि अनिर्वचनीया अविद्या। शुक्तिरजतस्य उपादानकारणं जीवचैतन्योपाधिभूता तूलाविद्या, शुक्तेः ज्ञानोदये रजतं रजतज्ञानं च तिरोभवति। जगदधिष्ठानभूतस्य ब्रह्मणः ज्ञानोदये च जगत् जगद्ज्ञानं च तिरोभवति। तदानीम् एकमेवाद्वितीयं ब्रह्म अवतिष्ठत इति अद्वैतसिद्धान्तः। सर्वत्र भ्रमे भासमानानां वस्तूनाम् अनिर्वचनीयत्वम्।

अध्यासभाष्यारूढः प्रस्थानत्रयसारः

राधिका पि. आर् 1

अध्यासभाष्यारूढः प्रस्थानत्रयसारः इत्यस्मिन् शोधप्रबन्धेन उपोत्घातभाष्यमिति प्रकीर्तितस्य ब्रह्मसूत्रभाष्यस्य आमुरवावगाहनेनैव जिज्ञासोः आनन्दात्मकब्रह्मावाप्तिः शोकनिवृत्तिश्च प्राप्नोति इति निरूपयितुं प्रयत्नः कृतः। सर्वे वेदान्तशास्त्रग्रन्थाः प्रस्थानत्रयम् अन्ये च प्रकरणग्रन्थाः च अद्वितीयब्रह्मणि व्यवहारिकप्रपञ्चस्य अत्यन्ताभावः विशेषेण उपदिश्यते। तेन च प्रत्यक्षगम्यस्य प्रपञ्चस्य पारमार्थिकत्वं निराकृतं भवति। श्रीमच्छङ्करभगवत्पादैः विरचिते उपोत्घातभाष्ये प्रपञ्चमिथ्यात्वस्थापनं तथा अत्मैकत्वप्रतिपादनं च युक्तियुक्ततया कृतम्। शुक्तौ रजतस्य इव ब्रह्मणि प्रपञ्चस्य अध्यस्तत्वम् उपवर्णितम्। तदर्थम् अध्यासो स्पष्टतया वक्तव्यमित्यनेन कारणेन भगवत्पादैः प्रप्रथमतया अखिलवेदान्तसारांशः संक्षिप्तरूपेण अध्यासग्रन्थभागे अध्यासस्वरूपं लक्षणं च सहेतुकं निरूपितमस्ति।

शास्त्रारम्भकत्वम्

न्यायतः अनुबन्धचतुष्टयप्रदर्शनानन्तरमेव शास्त्रारम्भः समर्थ्यते। अनुबन्धस्तावत् अधिकारीविषयसम्बन्धप्रयोजनानि। अस्य शास्त्रस्य शास्त्रारम्भः कथं समर्थनीयः इति चेत् पञ्चपादिकायां उच्यते— युष्मदस्मत्प्रत्ययगोचरयोः इत्यारभ्य 'अहमिदं ममेदमिति नैसर्गिकोऽयं लोकव्यवहारः' इत्यन्तं भाष्यम् 'अस्यानर्थहेतोः प्रहाणायान्तात्मैकत्वविद्याप्रतिपत्तये सर्वे वेदान्ता आरभ्यन्ते' इत्यनेन भाष्येण पर्यवस्यत् शास्त्रस्य विषयः प्रयोजनं च

¹ सहायकाचार्यः, वेदान्तविभागः, केन्द्रिय संस्कृत विश्वविद्यालयः, गुरुवायूरू परिसरः

अर्थात् 'अथातो ब्रह्मजिज्ञासा'² इति प्रथमसूत्रेण सूत्रिते इति प्रतिपादयति ।
 एवरूपेण' आत्मैकत्वविद्याप्रतिपत्तये' इति विषयम्
 'अनर्थहेतोः प्रहाणाय' इति प्रयोजनम् 'युष्मदस्मद्' इत्यादिना 'अहं मनुष्यः' इति
 देहेन्द्रियादिषु अहं ममेदमिति अभिमानात्मकस्य लोकव्यवहारस्य
 अविद्यानिर्मितत्वप्रदर्शनपरेण उपोद्धातत्वेनारब्धम् अध्यासभाष्यग्रन्थः इति । तस्मादेव
 ब्रह्मपदार्थस्य आत्मनः जिज्ञास्यत्वात् विषयत्वात् प्रयोजनत्वाच्च शास्त्रम् आरम्भणीयम्
 - इति ।

अध्यासभाष्यस्य भाष्यत्वम्

ब्रह्मसूत्रभाष्यस्य अवतारिकारूपेण 'यूष्मदस्मत्प्रत्ययगोचरयोः' इत्यारभ्य 'सर्वे
 वेदान्ता आरभ्यन्ते' इत्येतदन्तं यः ग्रन्थभागः तत् अध्यासभाष्यम् इति गीयते ।
 अध्यासभाष्यस्य भाष्यत्व चिन्तने प्रथमं भाष्यलक्षणं विचारयाम-

सूत्रार्थो वर्ण्यते यत्र वाक्यैः सूत्रानुकारिभिः ।

स्वपदानि च वर्ण्यन्ते भाष्यं भाष्यविदो विदुः ।।

अत्र यूष्मदस्मदित्यादौ अध्यासप्रतिपादके ग्रन्थभागे स्वपदव्याख्याने सति
 सूत्रानुकारिवाक्यैः सूत्रार्थवर्णनम् इत्यस्य भाष्यलक्षणास्याभावात् न तस्य भाष्यत्वमिति
 केचनाभिप्रयन्ति । तथा हि - अथातो ब्रह्मजिज्ञासेति प्राथमिकसूत्रेण उपस्थापनीययोः
 वेदान्तशास्त्रस्य विषयप्रयोजनयोः अनेनग्रन्थभागेन संस्पृष्टत्वात् अध्यासभाष्यग्रन्थस्य
 भाष्योपयोगित्वम् अस्त्येव । अध्यासविचारणद्वारा सूत्रनिहितम् निरर्थकत्वपरिहाराय
 आर्थिकार्थस्य प्रकाशनार्थाय च अस्य ग्रन्थस्य भाष्यत्वं निर्वाधेन परिस्पृष्टयति । अतः
 एव आचार्येण नीःशेषसंसारबीजाविद्यानर्थनिवर्तनार्थं आदौ तद्देहेतुवर्णनं
 प्रतिपादितमस्ति । एवं च अध्यासभाष्येण अविद्यानर्थनिवर्तनार्थत्वात् सूत्रस्य
 श्रौतोऽर्थस्य विचारकर्तव्यतासाधकविषयप्रयोजनसिद्धिहेतुत्वात् उपोद्धातस्य उपलक्षणं
 स्वीकर्तुं शक्यते ।

² ब्र.सू. - 1.1.1

अध्यासोपादानम्

मिथ्याज्ञानमेव अध्यासोपादानम् इति पञ्चपादिकाकारेण कथ्यते। मिथ्या च तदज्ञानं च मिथ्याज्ञानम्। पञ्चपादिकायाम् अनिर्वचनीयता इत्यनेन मिथ्याशब्दार्थो परिकल्पितः।

अज्ञानमिति च जडात्मिका अविद्याशक्तिः ज्ञानपर्युदासेन उच्यते। तन्निमित्तः तदुपादानः इत्यर्थः।³

‘एवमयमनादिरनन्तो नैसर्गिकः अहमिदं ममेदमिति लोकव्यवहारः मिथ्याज्ञाननिमित्तः’ इत्युक्त्वा आचार्यः अध्यासभाष्यग्रन्थम् उपसंहरति।

सत्यम् पारमार्थिकतत्त्वचैतन्यम्।

वेदान्तशास्त्रे आत्मशब्दः एव ब्रह्म, सत्, सत्यम्, प्रत्यगात्मा इत्यादिशब्देन व्याख्यातं दृश्यते। तत्र तावत् अध्यासभाष्यव्याख्यानावसरे भामतीकाराः वाचस्पतिमिश्राः आहुः - ‘ब्रह्मशब्दार्थः आत्मा। बृहत्वात् बृंहणत्वात् वा आत्मैव ब्रह्मेति गीयते’⁴ इति। सत्यम् अनिदं, चैतन्यम् इति पञ्चपादिकावचनम्। यथा ‘सत्यं ज्ञानमनन्तं ब्रह्म’, ‘अयमात्मा ब्रह्म’, ‘सदेव सोम्य इदमग्र आसीत्’, ‘सच्चिदानन्दं ब्रह्म’, ‘विज्ञानमानन्दं ब्रह्म’ इत्यादि श्रुतयः पारमार्थिकतत्त्वस्य परमप्रमाणत्वेन प्रकीर्तिताः।

अनृतम् पारमार्थिकतत्त्वविलक्षणम्।

वेदान्तदृष्ट्या सर्वलोकव्यवहारमपि अनृतमेव। पञ्चपादिकाकारवचनमनुसृत्य अनृतं नाम युष्मदर्थः; स्वरूपतोऽपि अध्यस्तस्वरूपत्वात्। देहेन्द्रयादि सर्वजडवस्तूनि भेदग्राहिनिबन्धनतादात्म्यात् आत्मनि अविद्यादोषवशकात् आरोपितं सर्वं अनृतम्। एवं मिथ्याज्ञाननिमित्तः अयमनादिरनन्तो नैसर्गिकः अहमिदं ममेदमिति लोकव्यवहारः सर्वमनृतमेव। ‘नेति नेति’ इत्यादि श्रुतयः सर्वलोकव्यवहारस्य अनृतत्वं विस्तरेण प्रतिपादिताः।

³ प. पा

⁴ भामति. पृष्ठः 3

सत्यानृतयोः मिथुनीकरणनिवारणार्थं अध्यासविचारः ।

सत्यं चिदात्मा। अनृतं बुद्धीन्द्रियदेहादि। अत्र सत्यस्य अनृतस्य च धर्मणी अविद्यादोषवशकात् युगलीकृत्या विवेकाग्राहाद् लोकव्यवहारः भवतीत्यर्थः। अतएव भाष्यकारेणोक्तं 'सत्यानृते मिथुनीकृत्य' इति। अनेन रूपेणाध्यासो तादात्म्यविभ्रमः प्रतीयते। एवं सत्यानृते मिथुनीकरणस्य हेतु प्रदर्शनार्थं तथा निवारणार्थं प्रवर्तते ब्रह्मसूत्रारंभभाष्यम्। अध्यासो नाम अतद्रूपे तद्रूपावभासः। अत्यन्तविवक्तयोः आत्मानात्मनोः इतरेतराविवेकेन आत्मनि अनात्मानाम् अनात्मनि अत्मानाम् च परस्परारोपः एव अध्यासः इति वेदान्तिनां मतम्। तत्र स्मृतिरूपः परत्र पूर्वदृष्टावभासः इति अध्यासलक्षणं भाष्यकारेणाह। एवं मिथ्याज्ञाननिमित्तः चिदात्मनि देहेन्द्रियादि विषयाणि तद्धर्माणि च आरोपयति। अतः अतस्मिन् तद्बुद्धिः एव अध्यासः यथा रज्जौ सर्पारोपः तथा च अस्थूले अकृशो चैतन्यात्मनि देहानां देहधर्माणां स्थूलत्वकृशत्वसुखित्वदुःखित्वादीनां च अवबोधः तथा जडे च देहेन्द्रियादौ चेतनस्य आत्मनः च अवबोधः भवति इति।

अध्यासभाष्यस्य प्रस्थानत्रयसारांशत्वम् ।

प्रस्थानत्रयसारांशं सम्पूर्णं गृहीत्वा एव आचार्येण ब्रह्मसूत्रभाष्यस्य अध्यासग्रन्थभागः प्रसन्नगंभीरतया अवतारितमस्ति। वस्तुतः अध्यारोपः एव अध्यासः। यथा रज्जौ सर्पारोपः तथा परमात्मनि अनात्मारोपः। 'आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यसितव्यो' इत्यादिश्रुत्यनुसृत्य निखिलोपाधिरहितः परमात्मनि एव वेदान्तानां तात्पर्यम्। परन्तु वेदान्तप्रतिपाद्यस्य एकमेवाद्वितीयस्य सच्चिदानन्तरूपस्य आत्मनि अविद्यावशकात् देह-इन्द्रिय-अन्तकरणधर्माणि आरोपयति तन्निमित्तः सर्वलोकव्यवहाराः प्रवर्तन्ते इति वेदान्ते प्रतिपादयन्ति। प्रकृते तु 'नेह नानास्ति किञ्चन'⁵, 'एकमेवाद्वितीयम्'⁶ इत्यादिभिः श्रुतिभिः अद्वितीये ब्रह्मणि

⁵क.उ. - 2.1.11

⁶छा.उ.- 6.2.1

प्रपञ्चप्रतियोगिकः अत्यन्ताभावः विशेषेण उपदिश्यते। तेन च प्रत्यक्षगम्यस्य प्रपञ्चस्य पारमार्थिकत्वं निराकृतं भवति। श्रुत्या प्रत्यक्षस्य बाधः सम्भवति इत्यर्थः।

तथापि लोकव्यवहाराः कथं प्रवर्तयन्ति इति भगवद्पादैः स्पष्टतया लिखितमस्ति-
'अध्यासो नाम अतस्मिंस्तद्विद्विरित्यवोचाम । तद्यथा पुत्रभार्यादिषु विकलेषु सकलेषु
वा, अहमेवविकलः सकलो वेति बाह्यधर्मानात्मन्यध्यस्यति तथा देहधर्मान्
स्थूलोऽहं कृशोऽहं गौरोऽहं तिष्ठामि गच्छामि लङ्घयामि चेति। तथेन्द्रियधर्मान्-
मूकः काणः क्लीबो बधिरः

अन्धोऽहमिति। तथान्तःकरणधर्मान् कामसङ्कल्पविचिकित्साध्यवसायादीन् । एवमहंप्र
त्ययिनमशेषस्वप्रचारसाक्षिणि प्रत्यगात्मन्यध्यस्य तं च प्रत्यगात्मानं सर्वसाक्षिणं तद्विप
र्ययेणान्तःकरणादिष्वध्यस्यति । एवमयमनादिरनन्तो नैसर्गिकोऽध्यासो मिथ्याप्रत्ययरू
पः कर्तृत्वभोक्तृत्वप्रवर्तकः सर्वलोकप्रत्यक्षः।⁷

सर्वलोकप्रत्यक्षव्यवहाराणां पारमार्थिकत्वचिन्तनम् अज्ञानादेव संभवति इति
स्पष्टीकरणार्थं आचार्यैः सोदाहरणं अध्यासलक्षणं बोधयति। तत्र स्वदेहात् बहिः
पुत्रभार्यादिषु विकलेषु सकलेषु वा अहं एव
विकलः सकलो वेति बाह्यधर्मानात्मन्यध्यस्यति इत्यनेन स्वदेहाद्भेदेन प्रत्यक्षाः
पुत्रादयो बाह्याः तद्धर्मान्साकल्यादीन्देहविशिष्टात्मनि अध्यस्यति,
तद्धर्मज्ञानात्स्वस्मिन्स्तत्तुल्यधर्मान् अध्यस्यतीत्यर्थः।⁸ एतदेव बृहदारण्यकोपनिषति
स्पष्टतया मैत्रेयीब्राह्मणे वर्णितं 'स होवाच न वा अरे पत्युः कामाय पतिः प्रियो भवति
आत्मनस्तु कामाय पतिः प्रियो भवति । न वा अरे जायायै कामाय जाया प्रियो भवति
आत्मनस्तु कामाय जाया प्रिया भवति । न वा अरे पुत्राणां कामाय पुत्राः प्रियो भवन्ति
आत्मनस्तु कामाय पतिः प्रिया भवन्ति ।'⁹ इत्यादयः श्रुतिभ्यः अज्ञानद्वारा कथं
स्वात्मन्यतिरिक्तबाह्यपदार्थधर्मान् आत्मन्यध्यस्यति इति विज्ञापयन्ति । तादृशरीत्या

⁷ . ब्र.सू.शा. भा.

⁸ . भा. र. प्र

⁹ . बृ. उ 4.5.6

‘स वा एष पुरुषोऽन्नरसमयः’¹⁰ इत्यादि तैत्तिरीयोपनिषदादि श्रुतिभिः स्थूलोऽहंक्रशोऽहं गौरोऽहं तिष्ठामि गच्छामि लङ्घयामि इत्यादि देहधर्माध्यासान् देहादीनां अनात्मत्वं च बोधयति। कृशत्वादिधर्मवतो देहादेरात्मनि तादात्म्येन कल्पितत्वात्तद्धर्माः साक्षादात्मन्यध्यस्ता इति मन्तव्यम्। एतानि बाह्यदेहे स्वदेहे च उदाहृत्वा अध्यासस्वरूपः संक्षिप्तरूपेण तत्र तत्र बाह्येष्टपदार्थेषु पुत्रदारादिषु तथा स्वस्थूलशरीरेषु चात्मत्वं निरस्यते।

तथा इन्द्रियधर्मान्- मूकः काणः क्लीबो बधिरः अन्धोऽहमित्यादयः आत्मनि अध्यसितमस्ति। तथान्तःकरणधर्मान् कामसङ्कल्पविचिकित्साध्यवसायादीन्। तत्र ‘वाग्वै ब्रह्मेति’¹¹ ‘प्राणो वै ब्रह्मेति’¹² ‘चक्षुर्वै ब्रह्मेति’¹³ ‘मनो वै ब्रह्मेति’¹⁴ ‘हृदयं वै ब्रह्मेति’¹⁵ ‘काममयोऽकाममयः क्रोधमयोऽक्रोधमयः धर्ममयोऽधर्ममयः’¹⁶ ‘प्राणस्य प्राणमृत चक्षुषश्चक्षुरुत श्रोत्रस्य श्रोत्रं मनसो ये मनो विद्मः। ते निचिक्युर्ब्रह्म पुराणमग्र्यम्।’¹⁷ ‘केनेषितं पतति प्रेषितं मनः केन प्राणः प्रैति युक्तः, श्रोत्रस्य श्रोत्रं मनसो मनो यद्वाचो ह वाचं स उ प्राणस्य प्राणः’¹⁸ ‘तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते’¹⁹ इत्यादि श्रुतिभिः ज्ञानेन्द्रियाणां तथा अन्तकरणानां अनात्मत्वं तथा अत्मतादात्म्योपासनस्य अपूर्णत्वं च स्पष्टतया विवरणं कृतमस्ति। अत एव आचार्येण तादृश श्रुतिवाक्यानां संक्षिप्तरूपेण इन्द्रियधर्माध्यासः तथान्तःकरणाध्यासः च इति अध्यासग्रन्थभागे बोधयति। देहेन्द्रियधर्मान् मनोविशिष्टात्मनि अध्यस्यति। तथा अज्ञातप्रत्यग्रूपे साक्षिणि कामसङ्कल्पविचिकित्साध्यवसायादीन् मनोधर्मान् अध्यस्यति।

¹⁰ तै. उ. 2.1.1

¹¹ बृ. उ 4.1.2

¹² बृ. उ 4.1.3

¹³ बृ. उ 4.1.4

¹⁴ बृ. उ 4.1.6

¹⁵ बृ. उ 4.1.7

¹⁶ बृ. उ 4.4.5

¹⁷ बृ. उ 4.4.18

¹⁸ केन. उ. 1.1

¹⁹ के. उ 1.6

एवं धर्माध्यासम् उक्त्वा तद्वदेव धर्म्यध्यासः अपि प्रवर्तते। एवम् अन्तःकरणं साक्षिण्यभेदेनाध्यस्य तद्धर्मान् कामादीनाध्यस्यतीति मन्तव्यम् । तथा च प्रातिलोम्येन असज्जडदुःखात्मकाहङ्कारादिविलक्षणतया सच्चित्सुखात्मकत्वेनाञ्चति इति प्रत्यक् । एवम् आत्मन्यनात्मतद्धर्माध्यासम् उदाहृत्य अनात्मन्यात्मनोऽपि संसृष्टत्वेन संगृहीतमस्ति। तदेव भगवद्गीतायां ब्रह्मसूत्रे च अर्थिनां स्तरमनुसृत्य निरूपितमस्ति। एवम् अनाद्यविद्यात्मकतया कार्याध्यासस्यानादित्वमध्यासात्संस्कारस्ततोऽध्यास इति । भगवद्गीतायामपि व्यावहारिकसुखदुःखानाम् अयथार्थत्वं परमात्मसत्यस्य विवरणं च अतिसरलतया विस्तृतरूपेण 'अशोच्यानन्वशोचस्त्वम्'²⁰ इत्यारभ्य श्लोकेन भगवान्वासुदेवः

सर्वलोकान्ग्रहार्थम् अर्जुनं निमिचीकृत्य संसारबीजभूतौ शोकमोहौ तयोश्च निवृत्तिः स्वकर्मसन्यासपूर्वकादात्मज्ञानादेव नान्यतः इति उपदिशत् । तत्रैव देहाध्यासः स्पष्टतया निवारणं कर्तुं वदति 'देहिनोऽस्मिन्यथा देहे कौमारं यौवनं जरा । तथा देहान्तरप्राप्तिर्धीरस्तत्र न मुह्यति ॥'²¹ इति । अनन्तरं 'मात्रास्पर्शास्तु कौन्तेय शीतोष्णसुखदुःखदाः । आगमापायिनोऽनित्यास्तांस्तितिक्षस्व भारत ।'²² इत्यादयः श्लोकेन इन्द्रियाणां इन्द्रियार्थानां अवास्तविकत्वं तथा कामक्रोधादीनां परस्पराश्रयत्वम् अतः तेषां निग्रहस्य आवश्यकतामुक्त्वा 'अच्छेद्योऽयमदाह्योऽयमक्लेद्योऽशोष्य एव च । नित्यः सर्वगतः स्थाणुरचलोऽयं सनातनः ॥'²³ इत्यदयः बहव्यः श्लोकेन अनाशिनोऽप्रमेयस्य आत्मनः स्वरूपं वर्णितमस्ति। तत्रापि अध्यासमूलकारणीभूतम् अज्ञानं स्पष्टतया उक्तमस्ति 'अज्ञानेनवृतं ज्ञानं तेन मुह्यन्ति जन्तवः'²⁴ इति । एवं महति शोकसागरे निमग्नस्य अर्जुनं निमिचीकृत्य समस्तवेदार्थसारसङ्ग्रहभूतं दुर्विज्ञेयम् आत्मतत्त्वं सम्पूर्णे गीताशास्त्रे प्रकरणशो विभज्य सङ्क्षेपतो विवरणं कृतमस्ति ।

²⁰ भगवद्गीता 1. 11

²¹ भगवद्गीता 2.13

²² भगवद्गीता 2.14

²³ भगवद्गीता 2.24

²⁴ भगवद्गीता 5. 15

तद्वदेव ब्रह्मसूत्रे च 'जन्माद्यस्य यतः' इत्यादि बह्व्यः सूत्रेण आत्मनः स्वरूपं प्रदर्शिमस्ति। तथा विभिन्नाधिकरणेन सर्वस्यापि अविद्यातत्कार्यस्य च उपादाननिमित्तकारणत्वं ब्रह्मणः अभिन्नोपादाननिमित्तकारणत्वं सर्वमपि सूत्ररूपेण प्रकारान्तरेण विवर्णितमस्ति।

सर्वसंसारस्य कारणभूतः अध्यासः अनर्थकरः। अनर्थरूपस्य अध्यासस्य निवारणार्थं प्रवर्तन्ते प्रस्थानत्रयम्। अतः एव सर्वानर्थहेतुरूपस्य अध्यासस्वरूपं भगवत्पादैः ग्रन्थारम्भे निरूपयित्वा वेदान्तमीमांसा युक्तियुक्तं प्रस्थानत्रयसमन्वयं कृत्वा प्रसन्नगम्भीरतया भाष्यं विरचितवान्। एवमध्यासं वर्णयित्वा तत्साध्ये विषयप्रयोजने दर्शयित्वा कर्तृत्वाद्यनर्थहेतोरध्यासस्य समूलस्यात्यन्तिकनाशो मोक्षः। सः ब्रह्मात्मैक्यं विचारितवेदान्तानां श्रवणादिभिरप्रतिबन्धेन लाभ्यते। एवं निरूप्य अध्यासभाष्यारूढः प्रस्थानत्रयसारः इत्यस्मिन् शोधप्रबन्धेन उपोत्घातभाष्यमिति प्रकीर्तिता ब्रह्मसूत्रभाष्यस्य आमुखावगाहनेनैव जिज्ञासोः अखिलवेदान्तसारत्वम् आनन्दात्मकब्रह्मावाप्तिः शोकनिवृत्तिश्च प्राप्नोति इति निरूपयितुं प्रयत्नः कृतः।

ग्रन्थसूचि

1. ब्रह्मसूत्रशाङ्करभाष्यम्
2. दशोपनिषद्भाष्यम्
3. पञ्चपादिका
4. पञ्चपादिकाविवरणम्
5. भगवद्गीता

सर्वफलप्रदातु ब्रह्म

Dr. V. Balaji¹

सर्वज्ञात् सर्वशक्तात् सत्यसङ्कल्पात् परस्माद्ब्रह्मण एव त्रिवर्गापवर्गरूपफलं प्राप्यते इति विशिष्टाद्वैतिनाम् अभिप्रायः, कुतः इत्यत्र हेतुमाह – सर्वज्ञत्वादिगुणवतः तस्यैव फलप्रदत्वोपपत्तेः इति । तत्र सर्वज्ञत्वम् नाम – अर्थिनामपेक्षिततद्विरोधितन्निरसादिज्ञानोपयोगित्वं इत्यर्थः। सर्वशक्तित्वम् हि – भोग्यभोगोपकरणादिनिष्पादनप्रतिबन्धनिरसनोपयोगित्वम् इत्यर्थः। भाष्ये एवं भवति न ह्यचेतनं कर्म क्षणध्वंसि कालान्तरभावि फलसाधनं भवितुमर्हति¹ इति ।

तस्यायं भावः – किं कर्मजनितस्यापूर्वस्य फलसाधनत्वं? उत कर्मण एव तावत्पर्यन्तम् अवस्थायित्वम् ? उत फलस्यापि कर्मानन्तरमेवोत्पत्तिः ? इत्यभ्युपेयते , उत विनष्टस्यैव कर्मणः कार्यजनकत्वमिति , चतुर्धाविकल्पमभिप्रेत्य , प्रथमं दूषयति न हि अचेतनं कर्म फलसाधनं भवितुमर्हति – यद्यचेतनं तत्सर्वं चेतनाधिष्ठितमेव प्रवर्त्तत इति प्रत्यक्षागामाभ्यामवधारितत्वात् न अपूर्वस्य फलहेतुत्वम् इत्यर्थः । तत्र द्वितीयं पक्षं दूषयति – कर्मणः क्षणध्वंसित्वात् न तावत्पर्यन्तस्थापकत्वम् सङ्गच्छते इति । तृतीयं पक्षं दूषयति – “कर्मफलं कालान्तरभावित्वात् न तदनन्तरमेव फलोत्पत्तिकथनम् इति” । चतुर्थं पक्षं दूषयति- “विनष्टस्यापि कर्मणः कार्यजनकत्वे अतिप्रसङ्गः स्यात्”, इत्यादि कारणात् पूर्वोक्त सर्वज्ञत्व-सर्वशक्तित्वयुक्तस्य ब्रह्मणः एव फलप्रदत्वम् न तु कर्मणः, अतः ईश्वरस्यैव योग्यत्वम् कर्मणः अयोग्यत्वम् सिद्धम् इति कारणात् । फलप्रदायि ब्रह्म एव इति ।

¹ Assistant Professor, Department of Sanskrit, Dwaraka Doss Goverdhan Doss Vaishnav College, Arumbakkam, Chennai – 106.

पूर्वपक्षः -

ननु लोके कृष्यादिकं कर्म कस्यचित्पुरुषस्य प्रसादनमनपेक्ष्य यथा फलम् प्रयच्छति तथा यागदानादिवैदिककर्मणां स्वत एव फलप्रदत्वसंभवात् “ज्योतिष्टोमेन स्वर्गकामो यजेत”¹ इत्यादि- श्रुतिषु यागादेः स्वर्गसाधनत्वबोधनाच्च यागादि वैदिकं कर्मैव स्वर्गादिफलसाधनत्वं भवितुमर्हति। न च यागादेः आशुतरविनाशितया कालान्तरानुभाव्य स्वर्गादिफलं प्रति तस्य साधनत्वम् न संभवतीति वाच्यम् ; यागादेः विधिबोधितस्वर्गादिसाधनत्वान्यथानुपपत्त्या यागादिना कर्तव्यात्मनि फलोत्पत्तिपर्यन्तस्थायी अपूर्वाख्यकश्चिद्धर्मविशेषः जायते तद्वारा यागादिः स्वर्गादि साधनम् इति कल्पनेन यागादेः स्वर्गसाधनत्वोपपत्तेः इति कारणात् फलप्रदायि कर्मैव इति।

सिद्धान्तः -

“स्वर्गकामो यजेत”¹ इत्यादि विधिवाक्येषु श्रुतस्य “यज देवपूजायां” इति देवताराधरुपत्वेनैव कर्मणां विधानलाभात्, “वायव्यं श्वेतमालभेत भूतिकामः”² इत्यादिषु ऐश्वर्यादि साधनतया वाय्वादिदेवताराधनभूतम् इष्टिविशेषं विधाय, “वायुमेव स्वेन भागधेयेनोपधावति स एवैनं भूतिं गमयति”³ इत्यादिषु तदनन्तरार्थवादवाक्येषु पूर्ववाक्यविहितेष्टिविशेषाराधित- वाय्वादिदेवतानाम् ऐश्वर्यादि फलप्रदत्वोपदेशेन तत्तत्कर्मणां तत्तत्कर्मारधनजनितदेवताप्रीतिद्वारा फलसाधनत्वप्रकारोपपादनात्, अर्थवादोक्तस्य फलसाधनत्वप्रकारस्य विध्यपेक्षितत्वेन विधेः तत्र तात्पर्यसंभवाच्च तत एव सर्वोपपत्तौ कर्मभिः फलजनने अपूर्वरूपद्वारकल्पने श्रुतहानाश्रुतकल्पनयोः प्रसङ्गेन तत्तत्कर्मारधनप्रीतानां देवतानामेव फलप्रदत्वाभ्युपगमो न्याय्यः इति ।।

1. पू.मी.2.2.1
1. पू.मी.3.7.8
2. तै.सं.2.1.1.1
3. कृ.यजु.वे.2.6

एवं वायव्यमित्यनेन मन्त्रार्थवादयोः अनुष्ठेयार्थप्रकाशनस्तुत्योः अन्यपरत्वात् न स्वार्थं प्रामाण्यमिति । मन्त्रार्थवादयोः प्रतीयमानार्थं तात्पर्याभावे रात्रिसत्रप्रतिष्ठापगोरण-शतयातनासाध्यसाधनभाव-

शर्कराञ्जनद्रव्यपशुविशेषार्थवादद्युक्तोऽर्थः विध्यपेक्षिततया भवद्भिरेव स्वीकृतः इति भावः । तत्र अपगोरणं – वधोद्यमः इत्यर्थः, शतयातना – नरकविशेषः इत्यर्थः । यो ब्राह्मणायापगुरेत तं शतेन यातयात् तस्मात् ब्राह्मणाय नापगुरेत इति निषेधविधेरर्थवादः । तत्र च हेतुहेतुमतोः लिङ् इति अनुशासनबलात् अपगोरणशतयतनयोः साध्यसाधनभावस्य अर्थवादप्रतिपन्नस्य स्वीकारात् इत्यर्थः ।।

एवं शर्कराञ्जनद्रव्यपशुविशेषात् इति राज्ञनद्रव्येणापि सम्बध्यते । “अक्ताः शर्कराः उपदधाति”¹ इत्यत्र शर्कराञ्जसाधनद्रव्यापेक्षायां “तेजो वै घृतं”² इति स्तुतस्य घृतस्यैवाञ्जनसाधनत्वेन स्वीकारात् , तथा “पशुना यजेत”³ इति सामान्यश्रुतस्य विशेषाकांक्षायां “छागस्य वपायाम्”⁴ इति मन्त्रवर्णप्रतिपाद्यस्य छागरूपविशेषस्य च स्वीकारात् इत्यर्थः । देवतानामपि फलदत्वम् इत्यनेन कर्मोपासनाराधितस्य प्रसन्नस्य फलदत्वपक्षेऽपि कर्मानुष्ठानानन्तरमेव प्रसादः वक्तुं शक्यते । परमस्वतन्त्रस्य प्रसादे सति फले विलम्बायोगात् , प्रयाजादिभिः अङ्गैः तदनुष्ठानानन्तरमेव प्रसादे सति प्रधानानुष्ठानेऽप्यङ्गान्तरवैकल्ये फलनिष्पत्तिप्रसङ्गाच्च । तस्मात् कर्मभिरपूर्वे निष्पादिते तस्य परिपाकतया फलजननौन्मुख्यदशायाम् ईश्वरस्य प्रसादो वक्तव्य इति भावः । तस्मादेव भाष्ये “प्रामाणिकाः न सहन्ते” इति प्रोक्तम् । न च

1. शत.ब्रा.का.2
2. कृ.यजु.वे.का.2.2
3. पू.मी.
4. मा.श्रौ.सू.34
5. तै.सं.2.1.1.1
6. वाधू.गृ.सू.3
7. तै.ना.1.6

देवताप्रसादसहेतुत्वपक्षेऽपि अपूर्वस्यापि द्वारत्वमकामेनापि स्वीकार्यम् इत्युक्तमिति वाचं भोजनादिना राजानमाराधयत्सु पुरुषेषु भोजनाङ्गभूतासनविशेषसमर्पणाद्युपचारैः प्रीतिविशेषस्य फलप्रदानहेतुभूतप्रीतिविशेष- सम्पादकस्य उत्पत्तिसम्भवेन जीवसमवेतानन्ताङ्गापूर्वकल्पने प्रमाणाभावात् न अपूर्वस्य फलप्रदत्वम् सिद्ध्यति ।।

इदमत्रावधेयम् – यद्यपि “स एवैनं भूतिं गमयति”⁵, “तुप्त एवैनमिन्द्रः प्रजया पशुभिस्तर्पयति”⁶ इत्यादिषु वाय्विन्द्रादीनामेव फलप्रदत्वं प्रतीयते, तथापि “तदेवर्तं तद्दु सत्यमाहुः तदेव ब्रह्म परमं कवीनां। इषटापूर्तं बहुधा जातं जायमानं विश्वं विभर्ति भूवनस्य नाभिः”⁷ इति।।

एवं स्मृतौ अपि “यो यो यां यां तनुं भक्तः श्रद्धाऽर्चितुमिच्छति । तस्य तस्याचलां श्रद्धां तामेव विदधाम्यहम् ।।¹ स तथा श्रद्धा युक्तः तस्याराधनमीहते । लभते च ततः कामान् मयैव विहितान् हि तान्”², “अहं हि सर्वयज्ञानां भोक्ता च प्रभुरेव च”³ इत्यादिश्रुतिस्मृतिषु भगवतः एव सर्वकर्मसमाराध्यत्व-सर्वकर्मफलप्रदत्वयोः अभिधानेन पूर्वोदाहृतार्थवादवाक्यस्थवाय्विन्द्रादि- शब्दानां “वायव्यं श्वेतमालभेत”⁴ इत्यादि विधिवाक्यस्थवाय्वादिशब्दानां च वाय्वाद्यन्तर्यामिपरमात्मपर्यन्तत्वे परमात्मनः एव फलप्रदत्वं सङ्गच्छते इति । एतेन वाय्वादिदेवताराधनरूपकर्मणां विपाकात्प्रागेव वाय्वाद्यर्वाचीनदेवतानां नाशसंभवेन तासां कर्मफलप्रदत्वासंभवशङ्कया न अवकाशः, तासां नाशेऽपि तदन्तरात्मनः परमात्मनः सर्वदाऽवस्थानेन, तस्य फलप्रदत्वेऽनुपपत्तिविरहात् । इत्थं च परमात्मैव सर्वकर्मसमाराध्यस्सर्वकर्मफलप्रदश्चेति सिद्धम् ।

1. भ.गी.7.21
2. भ.गी.7.22
3. भ.गी.9.24
4. तै.सं.2.1.1

അദ്വൈതവും മായാവാദവും

Dr. SREEGITH T.G.¹

ശങ്കരൻ പ്രസ്ഥാനത്രയങ്ങൾക്കു്ഭാഷ്യം രചിച്ചത് ബ്രഹ്മം മാത്രമാണ് സത്യമെന്നും സത്യമെന്ന് അനുഭവപ്പെടുന്ന ജഗത്ത് യഥാർത്ഥത്തിൽ മിഥ്യയുമാണ് എന്നുള്ള ശ്രുതിസമ്മതമായ തത്ത്വം മാനവനെ ഉദ്ബോധിപ്പിക്കുന്നതിന് വേണ്ടിയാണ്. ഈ ഉദ്ബോധനം കൊണ്ടുള്ള പ്രയോജനം മാനവന്റെ അഭിലാഷപൂർത്തീകരണമാണ്. അഭിലാഷമെന്നത് പരിപരിപൂർണ്ണമായ ദുഃഖനിവൃത്തി അഥവാ ശാശ്വതമായസുഖം ആണ്. എന്നാലാസുഖം സംസാരത്തിൽ ഒരിടത്തും കിട്ടുകയില്ല. അതിന് കാരണം സംസാരം സത്യമല്ലയെന്നതാണ്. എന്തുകൊണ്ടാണ് സംസാരം സത്യമല്ലാതിരിക്കുന്നതിന് കാരണം എന്ന അന്വേഷണത്തിലാണ് മായയുടെ പ്രസക്തി വരുന്നത്. ഈ ജഗത്ത് നിർമ്മിച്ചിരിക്കുന്നത് മായകൊണ്ടാണ്. ഇവിടെയാണ് മായയുടെ സ്വരൂപത്തെക്കുറിച്ചുള്ള ആകാംക്ഷയുണ്ടാകുന്നത്.

ഒരുവന് ഈശ്വരനുമായി ഐക്യം പ്രഖ്യാപിക്കുകയാണ് വേദാന്തമെന്ന ശാസ്ത്രം ചെയ്യുന്നത്. മറ്റൊരു വിധത്തിൽ പറഞ്ഞാൽ ജീവബ്രഹ്മണോരൈക്യം. അല്പജ്ഞാനായജീവനും സർവജ്ഞാനായ ബ്രഹ്മവും ഒന്നാവുകയെന്നത് അസാധ്യമാണ്. കാരണം രണ്ടിലുമുള്ള അല്പജ്ഞതയും സർവ്വജ്ഞതയും എന്നീ ധർമ്മങ്ങൾ പരസ്പര വിരുദ്ധങ്ങളാണ്. രണ്ടും സത്യമെങ്കിൽ ഒരിക്കലും ഒന്നാവുകയില്ല. പരസ്പര വിരുദ്ധങ്ങളായ ഇരുട്ടും വെളിച്ചവും ഒന്നാവുകയെന്നത് സാധ്യമല്ലല്ലോ. ഒന്നാവണമെങ്കിൽ പറയപ്പെട്ട രണ്ടു ധർമ്മങ്ങളിലൊന്ന് മിഥ്യയായിരിക്കണം. പ്രകൃതത്തിൽ ജീവഗതമായ അല്പജ്ഞതയും ജീവതാപവും മിഥ്യയായിരിക്കണം അഥവാ കല്പിക്കപ്പെട്ടതായിരിക്കണം. മായയാൽ സൃഷ്ടിക്കപ്പെട്ടവയെല്ലാം തന്നെ കല്പിക്കപ്പെട്ടവയാണ്. കല്പനയ്ക്ക് ആധാരം മായ തന്നെ. അതുകൊണ്ട് മായയെ കൂട്ടുപിടിച്ച് മാത്രമെ വേദാന്തത്തിന്റെ വിഷയമായ ജീവേശ്വരൈക്യം പ്രതിപാദിക്കുക സാധ്യമാവുകയുള്ളൂ. ഇനി മായയുടെ സ്വരൂപമെന്തെന്ന് വിചാരിക്കാം.

മായയുടെ സ്വരൂപം

ശ്രുതിസമ്മതമായ അദ്വൈതത്തെപ്രതിപാദിക്കുന്നതിൽ മായ നിർവഹിക്കുന്ന പങ്ക് വളരെ വലുതാണ്. എന്നാലീ മായ എന്തെന്ന്

¹ Assistant Profesor, KSMDDB College, Sasthamcotta,

നിർവചിക്കാനോ മനസ്സിലാക്കാനോ കഴിയുന്നതല്ല. പദാനാം അർത്ഥബോധകശക്തി എന്നതുപോലെ കാര്യമായ പദാർത്ഥങ്ങൾക്കെല്ലാം പിന്നിലൊരു ശക്തിയുണ്ട്. ജഗത്ത്കാര്യമാണ്. അതിന്റെ പിന്നിലുള്ള ശക്തിയാണ് മായ. ജഗത്ത് കാര്യമാണെന്ന് ഏങ്ങനെയറിയാമെന്നാണെങ്കിൽ ഉത്പന്നമായതെല്ലാം കാര്യമാണ് എന്ന യുക്തി തന്നെ. ജഗദുത്പത്തിക്ക് പ്രമാണം ശ്രുതി തന്നെ. **തസ്മാദാ ഏതസ്മാദാത്മനഃ ആകാശഃ സംഭൂതഃ** (തൈ.ഉപ. 2.1), **യതോ വാ ഇമാനി ഭൂതാനി ജായന്തേ** (തൈ.ഉപ. 3.1) ഇതെല്ലാം പ്രമാണങ്ങളാണ്. മായ ബ്രഹ്മത്തിന്റെ ശക്തിയായി കല്പിക്കപ്പെട്ടിരിക്കുന്നു. **പരാസ്യശക്തിർ വിവിയൈവശ്രൂയതേ, സ്വാഭാവികീ ജ്ഞാനബലക്രിയാ ച.** ഞാൻ ബ്രഹ്മത്തെ അറിയുന്നില്ല എന്നയനുഭവമാണ് മായാസ്വരൂപം, ബ്രഹ്മമാണെന്നുള്ള അനുഭവം വിദ്യാവൃത്തിയും. **അഘടിതഘടനാപടീയസീ** മായ എന്നാണ് മായാപഞ്ചകത്തിൽ ശങ്കരാചാര്യർ മായയെ നിർവചിക്കാൻ ശ്രമിക്കുന്നത്. **ദുർഘടൈകവിധായിനീ, വിസ്തയൈകശരീര** (സർവ്വവിധ ആശ്ചര്യങ്ങളുടെയും പൂർണ്ണത), എന്ന് പഞ്ചഭരിയിൽ വിദ്യാരണ്യസ്വാമി മായയെക്കുറിച്ച് പറയുന്നു. അസാധ്യമായതിനെ സാധ്യമാക്കുകയെന്നാണ് അഘടിതഘടനാപടീയസീ എന്നതിന്റെ ആശയം. എന്താണ് അസാധ്യമായിട്ടുള്ളതെന്ന് ചിന്തിക്കാം.

ശ്രുതിപറയുന്നു ജഗത്തിന്റെ കർത്താവ് ബ്രഹ്മമെന്ന്. ഇത് അസാധ്യമാണ്. കാരണം ബ്രഹ്മം നിഷ്കലം, നിർധർകവും, അകർത്താവുമാണ്. ഒരു ധർമ്മങ്ങളും ബ്രഹ്മത്തിലില്ല. എന്നാൽ ജഗത്ത് സൃഷ്ടിക്കുന്നതിന് ക്രമമിതത്വം, സർവ്വജ്ഞത്വം, പ്രവൃത്തി ഇവയെല്ലാം അനിവാര്യഘടകങ്ങളാണ്. ഇതെല്ലാം നിർധർമ്മകമായ ബ്രഹ്മത്തിൽ സംഭവിക്കുക സാധ്യമല്ല. ഇവിടെയാണ് മായക്ക് ചിലത് സാധ്യമായിട്ടുള്ളത്. മായ എന്ന ഉപാധിവഴി ഇതെല്ലാം ബ്രഹ്മത്തിൽ സാധ്യമാക്കുന്നു. അകർത്താവിനെ കർത്താവും, അഭോക്താവിനെ ഭോക്താവും, നിർഗുണനെ സഗുണനും, നിത്യനെ അനിത്യനും, അനിത്യനെ നിത്യനുമൊക്കെ ആക്കിത്തീർക്കുകയെന്ന ജോലി മായ അനായാസമായി ചെയ്യുന്നു. ഉള്ളതിനെ മറയ്ക്കുകയും ഇല്ലാത്തതിനെ പ്രകാശിപ്പിക്കുകയും ചെയ്യുന്നു. ദുഃഖത്തിൽ സുഖത്വഭ്രാന്തിയും സുഖത്തിൽ ദുഃഖത്വഭ്രാന്തിയും സൃഷ്ടിക്കുന്നത് മായയാണ്. ഇതെല്ലാം മായാലീലകളാണ്. ആരാണീ മായയെ സൃഷ്ടിച്ചത് എന്നുള്ള ചോദ്യമിവിടെ പ്രസക്തമാണ്. ഈശ്വരൻ തന്നെയെന്നുത്തരം. **മായാഹൃഷ്ടാ മയാസൃഷ്ടാ** എന്ന് ഗീതയിൽ.

മായയുടെ പ്രപഞ്ചകാരണത്വം

ദൃശ്യപ്രപഞ്ചത്തിന് കാരണം മായയാണ്. **മായാഹു പ്രകൃതിം വിദ്യാത്.** ഇവിടെ രണ്ടു ചോദ്യങ്ങൾ പ്രസക്തമാകുന്നു. ഒന്ന് ശക്തി എങ്ങനെയെന്ന്

ഒന്നിന്റെ കാരണമാകുന്നത്. മായയെ ജഗത്തിന്റെ ഉപാദാനകാരണമായിട്ടാണ് വേദാന്തികൾ അവതരിപ്പിക്കുന്നത്. മായ ജഗത്തായി പരിണമിക്കുന്നുവെന്ന് താത്പര്യം. ശക്തി ഉപാദാനകാരണമായി ലോകത്തിനനുഭവമില്ലല്ലോ എന്നൊരാശങ്കയുണ്ടാകാം. എന്നാലിവടെ ശക്തി എന്നതുകൊണ്ട് പാരതന്ത്ര്യം മാത്രമാണ് വിവക്ഷിച്ചിരിക്കുന്നത്. ബ്രഹ്മം മായയുടെ അധിഷ്ഠാനമാണ്. ബ്രഹ്മത്തെ കൂടാതെടുള്ള സത്ത മായയ്ക്കില്ല. ഇതാണ് പരമേശശക്തി എന്നതിന്റെ താത്പര്യം.

മായയാണ് ജഗത്തിന്റെ കാരണമെങ്കിൽ ബ്രഹ്മം ജഗത്തിന്റെ കാരണമെന്ന് പറയുന്നത് എങ്ങനെ യോജിക്കുമെന്നാണെങ്കിൽ ബ്രഹ്മം ജഗത്തിന്റെ വിവിർത്തകാരണവും, മായ പരിണാമകാരണവുമാണ്. അതുകൊണ്ട് തന്നെ ജഗത്തിലുള്ള ചേതനത്വം ബ്രഹ്മഗതവും ജഡത്വം മായാഗതവുമാണെന്ന് വിവേചിക്കണം. ഒന്നിനെകാരണമായിസ്വീകരിച്ചാൽ മതിയെല്ലോ എന്നാണെങ്കിൽ അത് ശരിയല്ല. ശ്രുതിവീരോധവും, അനുഭവവീരോധവും വന്ന് ചേരുന്നതിനാൽ. **തദാത്മാനം സ്വയമകുരുത** (തൈ. ഉപ. 2.7) ഇവിടെ ബ്രഹ്മത്തിന്റെ കാരണത്വവും, **തദേതജജഡം മോഹാത്മകം** (നൃ.ഉപ. 9.2) ഇവിടെ മായയുടെ കാരണത്വവും ശ്രുതി പറയുന്നു. മണ്ണ് പരിണമിച്ച് കടം ഉണ്ടാകുമ്പോൾ മൺകടം എന്ന പ്രതീതി ഉണ്ടാകുന്നതുപോലെ മായഘടം, ബ്രഹ്മഘടം എന്ന പ്രതീതി ഇല്ലല്ലോ എന്ന സംശയം വരാം. ശരിതന്നെ, അങ്ങനെ ഒരു പ്രതീതിയില്ലെങ്കിലും ജഡോഘടം, സന് ഘടം എന്ന് പ്രതീതിയുണ്ട്. ജഡത്വം മായയുടെയും, സത്വം ബ്രഹ്മത്തിന്റെയുമാണ്. ജഗത്തിലുള്ള ഈ പ്രതീതി ബ്രഹ്മത്തിന്റെയും മായയുടെയും കാരണത്വം വ്യക്തമാക്കുന്നു. മായയും ബ്രഹ്മവും രണ്ടും ഉപാദാനകാരണമെങ്കിലും മായപരിണമിച്ചും ബ്രഹ്മപരിണമിക്കാതെയും ജഗത്തെന്ന് കാര്യം സംഭവിക്കുന്നു. ബ്രഹ്മ ജഗദാകാരണവിവർത്തതെ (തദാത്മാനം സ്വയമകുരുത) മായാ തദാകാരണപരിണമതെ എന്നാണ് പറയുന്നത്.

വിവർത്തപരിണാമഭേദം

സതത്വതോ അന്യമാപ്രഥാ എന്നാണ് പരിണാമത്തിന്റെ ലക്ഷണം. താത്വികമായി ഒന്ന് മറ്റൊന്നായി തീരുന്നു. മുതൽ ഘടമായി പരിണമിക്കുന്നത് ഉദാഹരണം. അതത്വതോ അന്യമാ പ്രഥാ എന്നത് വിവർത്തലക്ഷണവും. അതാത്വികമായി ഒന്ന് മറ്റൊന്നായി തീരുന്നു. രജ്ജു കയറായി ഭവിക്കുന്നത് ഉദാഹരണം.

പരിണാമത്തിൽ ഉപാദാനത്തിന് മാറ്റം സംഭവിക്കുന്നു. എന്നാൽ വിവർത്തത്തിൽ ഉപാദാനത്തിന് യാതൊരു മാറ്റവും സംഭവിക്കുന്നില്ല എന്നതാണ് വ്യത്യാസം. അസംഗതം കൂടസ്ഥനും നിർവ്വീകാരനുമായ ചിദാത്മാവിന് ഉപാധിസംബന്ധംവഴി അഭിമാനാഹങ്കാരാദികൾ ഉണ്ടാക്കുന്നു. ഇവിടെ ചിദാത്മാവിന്റെ സ്വരൂപത്തിന് യാതൊരുവിധ ഭംഗവും വന്നിട്ടില്ല. ഇത് മായയുടെ ലീലയാണ്.

കാരണഗുണം കാര്യത്തിൽ

കാര്യകാരണ ന്യായമനുസരിച്ച് മായയും ബ്രഹ്മവും ജഗത്തിന്റെകാരണങ്ങളെങ്കിൽ തദ്ഗതഗുണങ്ങളും ജഗത്തിലുണ്ടാകണം. ജഗത്തിൽ അനുഭവപ്പെടുന്ന ഉണമ, ജ്ഞാനം, സുഖം ഇവയെല്ലാം ബ്രഹ്മത്തിന്റെ തന്നെയാണ്. എന്നാൽ നാമരൂപങ്ങൾ മായയുടെതമാണ്.

അസ്തി ഭാതി പ്രിയം രൂപം നാമചേത്യംശപഞ്ചകം

ആദ്യം ത്രയം ബ്രഹ്മരൂപം ജഗദ്രൂപം തതോ ദ്രയം.

മായയിൽ മൂന്ന് ഗുണങ്ങളുണ്ട്. സത്-രജസ്-തമസ്. വൈരാഗ്യം തുടങ്ങിയവ സത്ഗുണത്തിന്റെയും, കാമക്രോധാദികൾ രജോഗുണത്തിന്റെയും, ആലസ്യം തുടങ്ങിയവ തമോഗുണത്തിന്റെയും ഫലങ്ങളാണ്. മായവഴി അസംഗതനിർവ്വീകാരതാങ്ങൾ നഷ്ടപ്പെടുന്നില്ല ബ്രഹ്മത്തിന്.

കൂടസ്ഥമനുപദൃത്യ കരോതി ജഗദാദികം

ദുർഘടൈകവിധായിന്യാം മായായാം കാ ചമതക്രൂതിഃ (പഞ്ച.ചിത്ര.134)

ഈദുർഘടതം എന്നത് മായയുടെ സ്വഭാവമാണ്. പഞ്ചദശീയൽ മായയെക്കുറിച്ച് പറയുന്നത് **അചിന്ത്യരചനാശക്തിബീജം മായേതി നിശ്ചിന** (പഞ്ച. ചിത്ര-151) എന്നാണ്. ജാഗ്രത്തും സ്വപ്നവുമാകുന്ന രണ്ടവസ്ഥകളിലാണ് സ്വുലസൂക്ഷ്മകാരമായ ജഗത്ത് നിലനില്ക്കുന്നത്. ആരണ്ടവസ്ഥകളും വിത്തിൽ വൃക്ഷമെന്നതുപോലെ സൃഷ്ടിയിൽ നിന്നുംഗുരിക്കുകയും ചെയ്യുന്നു. സൃഷ്ടിയിൽ സ്വുലസൂക്ഷ്മജഗത്തിന്റെ ബോധം ആർക്കുമില്ല. ഉണർന്നാൽ വീണ്ടും ഉണ്ട്. അതിനാൽ ജഗത്ത് മായാസ്വരൂപത്തിൽ അടങ്ങിയിരിക്കുന്നുവെന്നതിന് ഇതാണ് തെളിവ്.

മായായുടെ അനിർവാച്യത്വം

ഉള്ളതെന്നോ ഇല്ലാത്തതെന്നോ പറയാൻ കഴിയാത്തതാണ് മായ. സദസദ്ഭ്യം അനിർവചനീയം. മായ ചൈതന്യഭിന്നമെന്ന് പറയാൻ കഴിയില്ല

ബ്രഹ്മവൃതിരിക്തസർവ്വമിഥ്യാതാശ്രുതിവിരോധം വന്ന് ചേരുന്നതിനാൽ. അഭിന്നമെന്നും പറയാൻ കഴിയില്ല ചൈതന്യജാഡ്യയോരൈക്യം അസംഭവ്യമായതിനാൽ. എന്നാൽ ഭിന്നവും അഭിന്നവുമാണ് എന്ന് പറയാനും കഴിയില്ല, ഭിന്നതയും അഭിന്നതയും വിരുദ്ധങ്ങളായതിനാൽ ഒരിടത്ത് സംഭവിക്കുകയില്ലല്ലോ. അദ്വൈതശ്രുതിവിരോധം വരുന്നതിനാൽ മായ സത്തും അല്ല. ഭൂതപ്രകൃതിതാനുപപത്തി ഉള്ളതിനാൽ അസത്തുമല്ല. സത്തും അസത്തും വിരുദ്ധങ്ങളായതിനാൽ ഒരിടത്ത് സംഭവിക്കാത്തതിനാൽ സദസദുഭയരൂപവുമല്ല. മായ സാവയവമല്ല സാവയവതമംഗീകരിച്ചാൽ ഉത്പത്തി വന്നുചേരുകയും അനാദിയാണ് മായ എന്ന സിദ്ധാന്തത്തിന് കോട്ടം വരുകയും ചെയ്യും. അതിൽ പ്രതിബിംബിച്ചിരുന്ന ഈശ്വരനും ആദിയാണെന്ന് പറയേണ്ടിവരും. എന്നാൽ നിരവയവതയും പറയാൻ കഴിയില്ല. നിരവയവത്തിന് ജഗത്തിന്റെ പ്രകൃതിയാകാൻ കഴിയില്ല. വിരുദ്ധങ്ങളായതിനാൽ ഒരിടത്ത് സംഭവിക്കാത്തതിനാൽ സാവയവനിരവയവോഭയരൂപവും അല്ല മായ.

മായയുടെ മൂന്ന് സ്വരൂപങ്ങൾ

ശാസ്ത്ര-യുക്തി-ലൗകികം എന്നിങ്ങനെ ത്രിവിധമായ വിലയിരുത്തലിൽ മായയെക്ക് അനിർവചനീയാ-തുച്ഛാ-വാസ്തവീ എന്നീ മൂന്ന് സ്വരൂപങ്ങളുണ്ട്. യുക്തികൊണ്ട് വിചാരിക്കുമ്പോൾ ഉള്ളതെന്നോ ഇല്ലാത്തതെന്നോ നിർവചിക്കാൻ കഴിയാത്തതാണ് മായ എന്നതിനാൽ അനിർവചനീയ ആണ്. ശ്രുതിപ്രകാരം പാരമാർത്ഥികദൃഷ്ടിയിൽ നോക്കുമ്പോൾ ഇല്ലാത്തതായതിനാൽ മായ തുച്ഛയാണ്. ഇല്ലാത്തതാണെന്നർത്ഥം. എന്നാൽ ലോകത്തിൽ ഏവർക്കും അനുഭവമുള്ളതിനാൽ മായ വാസ്തവത്തിലുള്ളതുമാണ്.

മായ സ്വതന്ത്രയെന്നും പരതന്ത്രയെന്നും ശാസ്ത്രങ്ങളിൽ വ്യവഹരിക്കപ്പെടുന്നു. അസംഗനെ ശരീരാദൃപാധികളോട് ചേർത്ത് സംഗനാക്കുന്നതിനാൽ മായ സ്വതന്ത്രയാണ്. ചൈതന്യത്തെകൂടാതെ സ്വയംപ്രകാശിക്കില്ലയെന്നതിനാൽ പരതന്ത്രയുമാണ്.

മതഭേദങ്ങൾ

മായയും അജ്ഞാനവും ഒന്നാണെന്നും രണ്ടാണെന്നും മതഭേദമുണ്ട്. എന്നാൽ പണ്ഡിതമതം ഒന്നാണെന്നതിലാണ്. ചട്ടമ്പിസ്വാമികളുടെ അഭിപ്രായമനുസരിച്ച് മായയും അവിദ്യയും രണ്ടും ഒന്നാണ്. പര്യായപദങ്ങളാണ്. ശുദ്ധബ്രഹ്മത്തെ ആശ്രയിച്ച് നിൽക്കുന്നു. മായക്ക് പല പേരുകളുണ്ട്. ബ്രഹ്മത്തിൽ പ്രഞ്ചപ്രതീതിയുണ്ടാക്കുന്നതിനാൽ മായ എന്ന് പേര്.

പൊതുത്തമില്ലാത്തതിടത്ത്പൊതുത്തമുണ്ടാക്കുന്നു എന്നതിനാൽ. വിദ്യാർത്ഥികൾ നശിക്കുന്നതിനാൽ അവിദ്യ. ബ്രഹ്മസ്വരൂപത്തെ മറയ്ക്കുന്നതിനാൽ തമസ്സ്. പ്രപഞ്ചത്തിന്കാരണമായതിനാൽ പ്രകൃതി.

ശ്രീരാമകൃഷ്ണപരമഹംസന്റെ അഭിപ്രായത്തിൽ അവിദ്യയും മായയും രണ്ടും ഒന്നാണ്. മായയ്ക്കുള്ളിൽ വിദ്യാമായയും അവിദ്യാമായയുമുണ്ട്. വിദ്യാമായയെ ആശ്രയിച്ചാൽ ജ്ഞാനം, ഭക്തി, വൈരാഗ്യം എന്നിവയും അവിദ്യാമായവഴി ഭോഗവിഷയങ്ങളുമുണ്ടാകുന്നു. ഇത്ഊശ്വരനെ വിസ്മരിക്കുന്നു. മായ ത്രിഗുണമയി ആണ്. അതിൽ തമസ്സ് വിനാശഹേതുവും രജസ്സ് സംസാരബന്ധനഹേതുവും, സത്വം ഈശ്വരദർശനോപായഹേതുവുമാണ്. ശുദ്ധസത്വപ്രധാനാ മായ, മലിനസത്വപ്രധാനാ അവിദ്യ എന്ന് ശാസ്ത്രങ്ങളിൽ ഇത് തന്നെയാണ് പറയുന്നത്. (രജസ്സമോനഭിഭൂതത്വംശുദ്ധത്വം, തദഭിഭൂതത്വം സത്വസ്യമലിനത്വം. അനഭിഭൂതത്വം- അപ്രതിബദ്ധകാര്യകത്വം) മായ ബ്രഹ്മത്തെ മറച്ചിരിക്കുന്നു എന്നതിനർത്ഥം ഞാൻപറയുന്നത് എന്ന് അറിയുന്നില്ല എന്നതാണ്.

ബ്രഹ്മചൈതന്യാവരണാനുകൂലാശക്തിഃ ആവരണശക്തിഃ എന്നിടീത്ത് മായയുടെ ആവരണം എന്നത് ബ്രഹ്മനാസ്തി നപ്രകാശത്തെ ഇതിവ്യവഹാരയോഗ്യത്വം എന്ന് കാണണം. ജഗദാദിപ്രകാശനാനുകൂലമായ ശക്തിയാണ് വിക്ഷേപം. മമ ദുഃഖം എന്നിങ്ങനെയുള്ള അനുഭവം വിക്ഷേപത്തിന്റെയാണ്. സർവ്വപിയായ ഈശ്വരനെ എന്തുകൊണ്ട് അറിയപ്പെടുന്നില്ല എന്നതിനർത്ഥം ശുദ്ധമായിവർക്കുന്നതുകൊണ്ടാണ് എന്നാണല്ലോ പറയുന്നത്. ഇവിടെ ശുദ്ധത്വം എന്നതിന് മായാച്ഛാദിതത്വം എന്നാണ് താത്പര്യം കാണേണ്ടത്. ബ്രഹ്മം ഉപാദാനകാരണമെങ്കിലും സ്വതവെ അല്ല മറിച്ചായ സഹകാരിയാണ് എന്നാണ് സർജ്ജാതമുനിയുടെ അഭിപ്രായം. വാചസ്പതിമിശ്രന്റെ അഭിപ്രായത്തിൽ ബ്രഹ്മം സ്വയം ജഗത്കാരണമാണ് മായസഹകാരിയും. മായാശക്തിയാണ് ഉപാദാനം എന്ന് സിദ്ധാന്തമുക്താവലീകാരണം പറയുന്നു.

ദൃഷ്ടനഷ്ടസ്വരൂപത്തോടു കൂടിയതാണ് പ്രപഞ്ചമെന്ന് ശങ്കരാചാര്യർ തന്റെ ബ്രഹ്മസൂത്രഭാഷ്യത്തിൽ പറയുന്നു. ഉണ്ടെന്ന് തോന്നിയിട്ട് പിന്നീട് ജ്ഞാനംകൊണ്ട് ഇല്ലാതാകുന്നു. ഉണ്ടെന്ന് തോന്നിക്കുന്നത് മായയുടെ വിചിത്രമായ ശക്തിയാണ്. ഇതിലൂടെ വ്യക്തമാകുന്നത് മായാവാദത്തെ കൂടാതെ അദ്വൈതത്തെ യുക്തിയുക്തം സമർത്ഥിക്കുക സാധ്യമല്ലെന്നതാണ്.

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അനുശീലിതഗ്രന്ഥസൂചി

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തീർത്ഥപാദാശ്രമം- വാഴൂർ-2011
ശ്രീരാമകൃഷ്ണവചനാമൃതസംഗ്രഹം- ശ്രീരാമകൃഷ്ണമഠം, പുറന്നാട്ടുകര-2013

SCIENCE OF EMBRYOLOGY - ANCIENT CONCEPTS (GARBHOPANISHAD)

Dr.SHYLAJA S¹

INTRODUCTION

We have advanced much in the field of medical science especially in each aspect of embryology. Now we have a unique mode of tools and techniques and reached to such a wonderful extent that a world is opened with high tech clinics for fertility and day by day there are increasing facilities to bless barren women with healthy precious babies. It will be quite interesting to have an insight on the contributions of our ancient sages even before the invention of diagnostic tools and aids. We can find detailed descriptions on embryology, foetus, fertilization, further development, inheritance of qualities in infants, proper development of qualities by birth through treatment and so on. Embryo is a constituent of Earth, Water, Fire, Air and Ether. Variations and varieties occur through the power of Sattva, Rajas and Thamas.

It is a truth that each and every creature has a soul in it, a life in it. Some pre-acquired instincts in it. An embryo developed with such pre-acquired quality when Atman enters an embryo. The present article is a probe into the relevance of Garbhpanishad brought forth by sage Pippalada, 4000 years ago when even writing materials were not available.

Garbhpanishad- A Systematic Approach.

Garbhpanishad is a treatise describing human embryology explicating the description of each and every stage of development observing even the minutest detail. Generally two Upanishads are treated as authorities on human embryology as the most ancient ones viz. Garbhpanishad and Niruktpanishad.

The process of fertilization is time-bound in human physiology. Fat produces muscles. Muscle produces bones. Bones produce marrow. Marrow produces semen. Semen is deposited by male into female..It becomes fixed in uterus which later acquired the shape of embryo like a bubble. On the seventh day it developed into a mass of flesh. Within 14 days it is transformed into a fatty mucoid mass. Within one month it thickens into a solid mass. Within two

¹ Assistant Professor, Department of Sanskrit, NSS College, Pandalam

months the head and neck are produced. On the third month, the nail and hair are produced, On the fifth month the eyes and ears. Movements start within seven months. Within nine months a perfect baby is developed. All the parts of the body is not a spontaneous development. It is a gradual process of systematic development.

Sushruta, Charaka, Vagbhata, Haritha, Yajnavalkya and such other great sages have very well observed and documented the various stages of development of foetus. The various time bound stages from initial stage to final stage are clearly explained which a modern embriologist explains by means of a sophisticated ultramodern costly technique. Unfortunately they fail to explain why a foetus turns to be male or female. Garbhpanishad explains it. By the dominance of semen the child turns to be male, dominance of egg-female, when equal-eunuch. If the parents have soft and fine sentiments the child also will develop good qualities. Otherwise the child will be a problem physically and mentally. There are references of Agasthya the pot-born, Abhimanyu - super talented, Dhrtharashtra- born blind, Pandu-born with skin desease and so on .

Garbhpanishad of Pippalada:

The date of Garbhpanishad is supposed to be 4000 B.C. and the author sage Pippalada who had instructed Prashnpanishad and Atharvaveda shakha. He is ascribed to second millennium B.C by some pointing out the evidence of drying up of River Saraswathy. During the Rgvedic period River Saraswathy was celebrated as the sacred one which dried up before 2000 B.C. The theme of the text does not apply to spiritual outlook. It is a manual of human physiology.

The text Garbhpanishad is just in the form of verses mixed with prose. The author himself explains what he intends to say .It is doubted that some lines are missing as the manuscripts are found damaged. The text starts with salutation verses requesting the Almighty to protect the teacher and student, to nourish both, to bless them with energy, to make their activities in learning sharp and vigorous. And keep their disputes away. These verses are the shanti mantras (peace invoking chants) of Krishna yajurveda. Therefore it can be included under Yajus'saakha.

The first verse in Garbhpanishad speaks of human body as a combination of five i.e, Earth, water, fire, air and Ether. It exists in the five

(The universe is a combination of five as well as the human body).The body depends on the six supports (rasad or tastes) and is connected with six qualities. It is made up of seven dhatus (tissues), three impurities (batha, pittha and kapha), classified into two sex viz., male and female and consuming 4 types of food.

The next part is written in prose. It clarifies the verses. Why human body is called combination of five. Here gives the answer. Because it is nourished through the five elements. The solid part is called earth. The warmth in body is fire. The liquid part is water. What moves is air and space is ether.The duty of Earth is to support, water to consolidate, fire to give light and warmth, air provides movement, ether provides space. There is another group of five again .i.e., Panchasyvarthamanam viz., the ear for sound, Skin for touch, Eyes for sight, Tongue for taste, nose for smell.

Next comes another group. upastha, apaana, buddhi , manas and vaak. Upastha means genitals for experiencing happiness , apaana for evacuation, buddhi for cognition or intellect, manas for envision, vaak for speech. The author again gives clarification. The body has six fold support of food with six tastes viz. Sweet sour salt pungent bitter and astringent. It is connected with the seven ragas which come out through the vocal cords i.e, shadja- for the letter sa, rishabha -for the letter ri, gamaka for the letter ga, madhyama for the letter ma,panchama for the letter pa,dhaivatha for the letter dha, and nishada for the letter ni.These are the ascending and descending tones in vocal cords.Then comes the combination of acceptance and rejection .The human body is a combination of ichai.e.,desire and difference.Both are mind born.Together comes Pranidhana i.e., surrender to God . The author her depicts the beginning of creation from the macrocosm Earth to the dissolution in The Self.

The third part speaks on embryology. The seven colours include white red black grey yellow tawny and pale.The seven dhatus are blood, flesh,fat,bones,muscles, marrow and semen.Devadatta the jivatman exists in body enjoying the objects around him. When there is proper combination of all rasad there emerges blood from blood, the tissues, then flesh, fat, bones, marrow and semen. The combination of blood (in uterus) and semen from male (through contact) garbha is born (foetus). It's growth is regulated by heart where there is inner fire and growth is provided through the dhatus. The inner fire is identified as pitha. Pitha or bile accomodates air or vayu and vayu

accommodates the heart. Through the union of male with female the embryo takes its form in uterus like a semi fluid. After 7days it becomes a bubble. After one in fortnight a solid mass, In a month it hardens, Within two months it develops into human system, first the head, after three months the feet, four months-belly, hip. Fifth month- back bone, Sixth month- nose, eyes, ears Seventh month-a conscious body. Eighth month-a perfect infant. When male seed is dominant the product will be male. Otherwise female. When both are dominant the product will be eunuch .The mental mood of parent is a regulating factor for a healthy output. The infant impregnated in an agitation mood will be abnormal in mind and body.

Why this solid flesh is called body. Because it contains all essentials of the body. The birth of an infant is like a sacrifice. It has the three fires like that of a sacrifice. Jnanagni, darshanagni, koshtagni- enabling the power to think, see and digest. In heart it is dakshinagni, stomach garhapatya, in face ahavaniya. The mind is brahmaa. Lust and greed are to be given up because they are sacrificial cows. Will power is the vow. Wisdom and senses are utensils. Activities are oblations, head is vessel for alms. Hairs are kusagrass. Mouth is inner altar. Hands are two cups .Rows of teeth-sixteen cups. There are 107 sensitive spots, 180 joints, 109 sinews , 700 channels, 500 muscles, 360 bones and 45 million hairs. The weight of heart 8 pala (1pala 45.5 gm) tongue-12 pala, bile-1prastha (728 g). kapha-1adhaka (2912 gm) sukra-kudava (182 gm) , fat 2 prastha. Fluid weight depends on what we take in and what we give out. Such is the science leading towards liberation- Says Pippalada.

An appraisal of the work:-

we go through the work written 4000 years ago we can find minute points describing each and every aspect of embryogenic development unveiled, which in the present era experts could explain only with computerized demonstrations, equipments and ultra modern techniques. The terms used are exactly meaningful. There is no confusion in explaining the text. The word used for embryo sack is budbuda. It really means the transparent mucoid sack in which the embryo survives. One sees it crystal clear when scanning is done. The embryo starts with a single cell, divides into sixteen cells-‘shodashakalah purushah’, says Chandogya Upanishad -6th chapter. Each and every stage of initial embryonic development is studied with utmost clear insight. It is wonderful to see that the knowledge and spiritual wisdom which

our sages ha , were true , accurate and precious. When sage Pippalada had composed the text some terms and concepts were not so developed. Eg: the word trimalam is used in the sense tridoshas. Chaturvidham aahaaram – bhakshya, peya, lehya and choshya. Sankhyaa treat it as saatvika rajasa and Thamas. Charaka goes to the extent of giving twelve divisions like corn, meat, vegetables, wines, water and so on.

The sage restricts on maintaining peace and happiness during pregnancy. We have examples in Mahabharata that education begins even when child is in the womb. Sage Parashara was born when his father was no more. But in his mother's womb he heard and practiced sastras. Abimanyu learnt how to enter chakravyuha before he was born. What a person practiced by birth makes him what he is. But there are instances of persons who follow evils by his actions of previous birth. The sage, before ending the text about the jivatman- who is reminded of previuous birth. This definitely is a good message for our modern trends when criminals are increasing day by day. A sound mind in a sound body is a dream, a necessity and an asset to the nation.

Education begins not after a child is born but even in the womb .Moral, traditional and spiritual values begin when a child begins to survive in the womb. The style of literature in the text points to the period of yaga when sacrifice was considered as virtue. The sage considers a human birth as a sacrificial act . More than a manual of human embryology it seems like a philosophical approach giving importance to morality and spirituality in life.

BHAGAVAD GITA-

Some Insights on Personality Development

SATHEESHKUMAR KANDOTH¹

Key words

Gīta, Personality, Sthitaprajña, obstacles, Karmayoga, Bhaktiyoga, Rājayoga, Austerity.

The *Bhagavad Gīta* is a text that encapsulates myriad strands of thought of Indian philosophy. It evinces an Indian way of life and discusses the means for developing individual as well as social life.

The personality of an individual is determined by his social interactions. In short, personality is the sum total of all behaviours of an individual. The *Gīta* offers a model for personality development and offers a vision of life focused on a single aim.

Failure in personal life happens when one is unable to take the right decision at the right time. The message of the *Gīta* is not to be cowed down by temporary obstacles but to boldly take on the challenges of life. The ideal personality type is achieved when one experiences joys and sorrows with equal composure. One is neither drowned by the sorrows nor unduly elated by the joys of life.-

Gīta says-

मात्रास्पर्शास्तु कौन्तेय शीतोष्णसुखदुःखदाः।

आगमापायिनोऽनित्यास्तांस्तिक्षस्व भारत ॥ (B.G II/14)

Joys and sorrows are like the two sides of a coin. One who is able to accept joys and sorrows the same way will attain high social standing. These words of Krisna to Arjuna helps in overcoming these duals.

Moreover

यं हि व्यथयन्त्येते पुरुषं पुरुषर्षभ ।

समदुःखसुखं धीरं सोऽमृतत्वाय कल्पते ॥ (B.G II.15)

¹ Assistant Professor, Dept of Sanskrit, Govt Brennen College, Thalassery, Kerala

(Arjuna, the wise man to whom pain and pleasure are alike, and who is not tormented by these contacts, becomes eligible for immortality)

The fullest expression of personality development is seen in the *sthitaprajña* (Man of steady wisdom). Such a man remains unperturbed in the face of joys and sorrows. It is a state where one is unaffected by both happiness and gloom.

दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहाः ।

वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ॥ (B.G II.56)

It is a state of life where the person has got rid of all weaknesses and has eschewed inordinate desire towards worldly matters. It is stated below-

प्रजहाति यदा कामान् सर्वान् पार्थ मनोगतान्।

आत्मन्येवात्मना तुष्टः स्थितप्रज्ञस्तदोच्यते॥ (B.G II.55)

Not only this-

यः सर्वत्रानभिस्त्रेहस्तत्प्राप्य शुभाशुभम् ।

नाभिनन्दति न द्वेष्टि तस्य प्रज्ञा प्रतिष्ठिता ॥ (B.G II.57)

(He who is unattached to everything, and meeting with good and evil, neither rejoices nor recoils, his mind is stable.)

A *sthitaprajña* is able to discard all external temptations and maintain an unruffled mind. Like a tortoise which withdraws its body parts into its shell at the sight of danger, the *sthitaprajña* too keeps himself aloof from all temptations and attachments. (B. G II.58)

The sloka 'विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः'' (They alone are self-controlled, whose minds are not affected, when the cause thereof is present) from the first sarga of Kalidasa's *Kumarasambhava* reveals this daring nature. (K.S I.59) . This state of the *sthitaprajña* can be seen in the conception of the integrated personality as understood by modern psychology.

Besides stating *sthitaprajña* as the ideal of personality development the *Gīta* goes on to enumerate the obstacles or mental weaknesses in attaining this goal-

ध्यायतो विषयान्पुंसः सङ्गस्तेषूपजायते ।

सङ्गात्सञ्जायते कामः कामात्क्रोधोऽभिजायते ॥ (B.G II.62)
 क्रोधात्भवति सम्मोहः सम्मोहात्स्मृतिविभ्रमः ।
 स्मृतिभ्रंशाद् बुद्धिनाशो बुद्धिनाशात्प्रणश्यति ॥ (B.G II.63)

A man consumed by thoughts of sense objects develops attachment towards them which results in desire. This desire breeds anger that leads to delusion. Delusion confuses one's memory and destroys one's wisdom. Once wisdom is lost life itself comes to ruin.

Being obsessively caught up in worldly thoughts is the prime reason for losing mental strength. The way to uphold it is to discard unrestrained desire towards worldly things. This in itself is a difficult task even for one who puts in great effort to master his mind. Even if one withdraws the senses from outside experiences, it does not guarantee a withdrawal from thoughts about them.

विषया विनिवर्तन्ते निराहारस्य देहिनः ।
 रसवर्जं रसोऽप्यस्य परं दृष्ट्वा निवर्तते ॥ (B.G II.59)

(The objects of the senses turn away from the abstinent man leaving the longing (behind); but his longing also leaves him on seeing the supreme)

Attempts to reduce desire in worldly objects and thoughts will contribute to mental firmness and tranquility. A steadfast person when encircled by various obstacles in varying situations stands unchanged like the mighty ocean.

आपूर्यमाणचलप्रतिष्ठं समुद्रमापः प्रविशन्ति यद्वत् ।
 तद्वत्कामायं प्रविशन्ति सर्वे स शान्तिमाप्नोति न कामकामी ॥ `

(B.G II.70)

The *Gīta* also discusses practical ways to achieve non-attachment. The three most important of these schemes are *Karmayoga*, *Bhaktiyoga* and *Rājayoga*.

Karmayoga

Karmayoga is the way of purifying the mind through *karma*. It emphasizes the path of relentless work without setting eyes on the result of action. The exclusive attention paid to the result of action may destroy one's attention and thereby, one's ability to focus on the work. Work without

thoughts of the result will enable one to enhance one's mental faculties. Such a person can shoulder and execute great responsibilities for the benefit of the society. It encapsulated as-

कर्मण्येवाधिकारस्ते मा फलेषु कदाचन ।

मा कर्मफलहेतुर्भूर्मा ते सङ्गोऽस्त्वकर्मणि ॥ (B.G II.46)

(Your right is to work only, but never to the fruit thereof. Let not the fruit of action be your object, not let your attachment be to inaction)

योगस्थः कुरु कर्माणि सङ्गं त्यक्त्वा धनञ्जय । (B.G II.48)

(Arjuna, perform your duties dwelling in Yoga, relinquishing attachment...)

यस्त्विन्द्रियाणि मनसा नियम्यारभतेऽर्जुन ।

कर्मेन्द्रियैः कर्मयोगमसक्तः स विशिष्यते ॥ (B.G III.7)

(On the other hand, he who controlling the organs of sense and action by the mind and remaining unattached, undertakes the yoga of action through those organs, Arjuna, he excels)

यज्ञार्थात्कर्मणोऽन्यत्र लोकोऽयं कर्मबन्धनः।

तदर्थं कर्म कौन्तेय मुक्तसङ्गः समाचर ॥ (B.G III.9)

(Man is bound by shackles of Karma only when engaged in actions other than work performed for the sake of sacrifice. Therefore, Arjuna, do you efficiently perform your duty, free from attachment, for the sake of sacrifice alone.)

Bhaktiyoga

Bhaktiyoga means that all our actions become devoted to the divinity. A true devotee dedicates all his/her fruits of actions to Gods and continue his/her *karma*. Thus his/her mind gets purged of all evils. Such an attitude enables one to grasp noble thoughts. *Bhaktiyoga* indirectly helps one to reach the state of *sthitaprajña*, the ultimate goal of life, as preached by the *Gīta*.

सर्वधर्मान्परित्यज्य मामेकं शरणं ब्रज ।

अहं त्वा सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः॥ (B.G.XVIII.66)

(Abandoning all dharmas (of the body, mind and intellect), take refuge in Me alone; I will liberate thee from all sins; grieve not.)

मय्यावेश्य मनो ये मां नित्ययुक्ता उपासते ।

श्रद्धया परयोपेतास्ते मे युक्ततमा मताः ॥ (B.G XII.2)

(I consider them to be the best yogis who, endowed with supreme faith, and ever united through meditation with Me, worship Me with the mind centred on Me.)

Rājayoga

This is the scheme which enables one to reach a steady stage by controlling the vibrations of the mind.² It helps one to turn the mind away from unwanted, external topics and to make it sharp through continuous and rigorous training. This will help one to develop one's mental faculties to its zenith. Gita states-

तत्रैकाग्रं मनः कृत्वा यतश्चित्तेन्द्रियक्रियः।

उपविश्यासने युञ्ज्याद्योगमात्मविशुद्धये ॥ (B.G VI.12)

(And sitting on tat seat, concentrating the mind and controlling the functions of the mind and the senses, he should practice Yoga for self-purification)

Bhagavat Gita propounds long term strategies for aiding personality development in a gradational manner. Suggestions for keeping austerity of mind³, speech⁴ and body⁵ are prescribed for this. In every walk of life, this austerity must be an important factor. Austerity of mind means serenity of mind, good- heartedness, silence, self control, purity of nature.

Austerity of speech includes unoffensive, truthful, agreeable and wholesome speech and practice of study of the sacred text and *Japa* of the Divine name. Austerity of body involves the worship of Gods, *Brāhmanas*, elders and the wise, purity, straightness, continence, and non violence.

Conclusion

² योगश्चित्तवृत्तिनिरोधः । *Yogasutra*, I.2

³ मनः प्रसाद सौम्यत्वं मौनमात्मविनिग्रहः ।

भावसंशुद्धिरित्येतत्तपो मानसमुच्यते ॥ B.G. XVII.16

⁴ अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत् ।

स्वाध्यायाभ्यसनं चैव वाह्यं तप उच्यते ॥ B.G. XVII.15

⁵ देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।

ब्रह्मचर्यमहिंसा च शरीरं तप उच्यते ॥ B.G. XVII.14

Bhagavad Gīta States that distinct schemes are needed for the comprehensive personality development of each individual. Persons with distinct attitudes and appetites definitely need diverse plans for their overall development. It recognizes the fact that human beings differ from one another not merely in their attitudes and appetites but in their skills and psychic structure as well. This is the precise reason why *Gīta* recommends diverse schemes for the all round development of individuals.

Unlike western philosophical systems, Indian philosophy lays emphasis on the aim of personality development. According to it, man's mission in life coincides with his personality development in its truest sense. The *Gīta* motivates mankind to lead a secure social and personal life. It provides a comprehensive model whereby human weaknesses are rectified and individual talents are fostered to mould people into socially committed ideal citizens.

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श्रीविद्याधिराजचट्टम्पिस्वामिमते कार्यकारणवादः

डा. सुशान्त एस्¹

उपक्रमः

दार्शनिकसिद्धान्तेषु प्रमुखो वादः कार्यकारणवादाख्यः। प्रपञ्चमधिकृत्य विचारः ज्ञानतो अज्ञानतो वा सर्वेषां मनसि जायते। प्रपञ्चस्य उत्पत्तिः नाशः तत्कारणम् इत्यादिप्रश्नाः सर्वेषां मनसि उत्पद्यन्ते। किन्तु केचन एव एतादृशप्रश्नानधिकृत्य चिन्तयन्ति तेष्वपि केचन एव प्रपञ्चसमस्यायाः समाधानं प्राप्नुवन्ति ते दार्शनिकाः भवन्ति। केरलदेशीयाद्वैतवेदान्तदर्शनप्रचारकेषु प्रसिद्धः श्रीविद्याधिराजचट्टम्पिस्वामिमहोदयः। वेदप्रभवस्य शङ्करस्थापितस्य शाङ्करशिष्यप्रचारितस्य च अद्वैतवेदान्तस्य प्रचारकः आसीत् स्वामि। चट्टम्पिस्वामिरचितेषु अद्वैतवेदान्तप्रतिपादकग्रन्थेषु प्रसिद्धः कैरलीभाषायां विरचितः अद्वैतचिन्तापद्धत्याख्यः। अस्मिन् ग्रन्थे अध्यारोपापवादौ शरीरतत्त्वसंग्रहः जगन्मिथ्यात्वं तथा ब्रह्मसाक्षात्कारः तत्वमसिवाक्यविचारः चतुर्वेदमहावाक्यानि श्रुतिसारमहावाक्यप्रकरणं चेति षडध्यायाः। तृतीयाध्याये विद्यमानस्य कार्यकारणवादमधिकृत्य अयं प्रबन्धः कृतः।

विवर्तवादप्रतिपादनम्

भारतीयास्तिकदर्शनेषु कार्यकारणवादविषये मुख्यतया अद्वैतवेदान्तस्य विवर्तवादः सांख्यदर्शनस्य परिणामवादः वैशेषिकदर्शनस्य आरम्भवादश्चेति वादत्रयं प्रसिद्धम्। अद्वैतचिन्तापद्धत्यां विवर्तवादस्य समर्थनं तथा परिणामारम्भवादयोः खण्डनं च कृतम्। गुरुशिष्यसंवादरूपेण अयं विषयः ग्रन्थे प्रतिपादितः। शिष्यः एवं पृच्छति- रज्जोः सर्पः शुक्तिकायाः रजतं मरीचिकायाः जलं न साक्षात् सम्भवति तस्मात् कथं तेषां कार्यकारणभाव इति। गुरुणा समाधानमुच्यते यथा- सर्परजतादीनां कार्याणां कारणानि

¹ संस्कृतविभागः, के एस् एम् डी बी कलालयः शास्तांकोट्टा

रज्जुशुक्तिकादयः इति सत्यम्। तत्र कार्यस्य त्रिविधं कारणम् उपादानं निमित्तं सहकारि चेति। यथा घटस्य उपादानकारणं मृद् निमित्तकारणं कुलालः सहकारिकारणं दण्डचक्रादीनि च। उपादानकारणम् अभेदकारणमिति निमित्तकारणं कर्तेति सहकारिकारणं करणमिति चाभिधीयते। यस्मिन् कार्यमुत्पद्यते यस्य असन्निधौ कार्यं न वर्तेते यत् कार्यं व्याप्तं तत् उपादानम्। एतत् उपादानम् आरम्भकं परिणामि विवर्ति चेति त्रिविधम्। आरम्भकारणात् जायमानं आरम्भकार्यम्। परिणामिकारणात् जायमानं परिणामकार्यम्। विवर्तिकारणात् जायमानं विवर्तकार्यम्। कारणात् भिन्नं कार्यमुत्पद्यते इति आरम्भवादः यथा पितुः पुत्रोत्पत्तिः। कारणस्य कार्यरूपेण अभिव्यक्तिः परिणामः यथा क्षीरस्य दधिरूपपरिणामः। कारणस्वरूपापरित्यागेन कार्यप्रतीतिः विवर्तः यथा रज्जोः सर्पप्रतीतिः। विवर्तवाददृष्ट्या रज्जोः सर्पः शुक्तिकायाः रजतं मरीचिकायाः जलं कारणकार्यरूपेण सम्भवत्येव। किन्तु कारणात् भिन्नं सत्त्वं विवर्तकार्याणां सर्पादीनां नास्तीत्यतः तेषां नामरूपे एव न वस्तुत्वमिति अद्वैतवेदान्तनिश्चयः। एवं विवर्तवादप्रतिपादनपूर्वकं कारणस्य सत्त्वं कार्यस्य असत्त्वं च प्रदर्शितम्।

प्रपञ्चस्य विवर्तरूपसमर्थनम्

विवर्तवादावगमनानन्तरं शिष्यः प्रपञ्चस्य विवर्तरूपत्वं कथमुत्पद्यते इत्याशङ्कां प्रकटयति। यथा- सर्पादीनि विवर्तरूपाणि तथा तेषां त्रैकालिकस्थित्यभावात् असत्त्वमिति अवगतम्। किन्तु अयं प्रपञ्चः नित्य इव प्रतिभाति तस्य कथमसत्त्वमिति।

आशङ्कायाः समाधानमुच्यते। प्रपञ्चः सत्यमिति भ्रम एव। जाग्रदशायामनुभूतः प्रपञ्चः स्वप्ने सुषुप्तौ च नास्ति। स्वप्ने अनुभूतः प्रपञ्चः जाग्रति सुषुप्तौ च नास्ति। सुषुप्तौ अनुभूतस्तु जाग्रति स्वप्ने च नास्ति। एवं स्वानुभवेनैव प्रपञ्चस्य असत्त्वं स्पष्टमेव।

शिष्यः पुनरप्याशङ्कां प्रकटयति। यद्यपि स्वानुभवेन प्रपञ्चस्य असत्त्वं स्पष्टं तथापि प्रपञ्चः ब्रह्मणः जायते इत्यत्र श्रुतिः प्रमाणम्। ब्रह्म सद् चेत् तस्य कार्यं प्रपञ्चः अपि सद् भवितुमर्हति कार्यकारणयोः समसत्ताकत्वनियमात् इति। तत्रेदं समाधानम् – प्रपञ्चकारणं ब्रह्मैकमिति श्रुतिभिरुद्धोषितमिति सत्यम्। ब्रह्म तु सत्यं ज्ञानमनन्तं

निर्विकारं परिपूर्णं च। एवंविधब्रह्मणः कस्यचित् उत्पत्तिः वा प्रपञ्चरूपेण परिणामो वा श्रुतियुक्त्यनुभवविरुद्धः, ब्रह्मणः निर्विकारत्वात्। ब्रह्मविवर्तः प्रपञ्चः इत्येव श्रुतितात्पर्यम्। यथा रज्जौ आरोपितः भवति सर्पः तथा ब्रह्मणि आरोपितः भवति प्रपञ्चः। अत एव ब्रह्मणः सत्त्वं प्रपञ्चस्य असत्त्वं च व्यक्तं विवर्तिकारणस्य अधिष्ठानत्वात् विवर्तकार्यस्य आरोपितत्वात्। अधिष्ठानव्यतिरेकेण आरोपितस्य त्रिकाले अपि सत्त्वारहितत्वात् तस्य असत्त्वम्। कार्यकारणयोः समसत्ताकत्वनियमो विवर्तवादे नास्ति। एवं प्रपञ्चस्य विवर्तरूपत्वं तथा असत्त्वं च प्रतिपादितम्।

प्रपञ्चस्य अस्त्वप्रतिपादनानन्तरमपि आशङ्क्यते यथा- अधिष्ठानस्य रज्जोः स्वरूपबोधेन सर्पप्रतीतिः निवार्यते। किन्तु अधिष्ठानब्रह्मस्वरूपावबोधेन प्रपञ्चप्रतीतिः नष्टा न दृश्यते। ब्रह्मज्ञानिनः अपि उपदेशभिक्षाटनादिभिः व्यवहारे व्यापृता दृश्यन्ते इति। तत्रेदं समाधानम्। ज्ञानिनां पूर्वोक्तव्यवहारदर्शनात् प्रपञ्चस्य सत्यत्वावगमनं न युक्तम्। असत्त्वं द्विविधम्- नाममात्रासत्त्वं नामरूपमात्रासत्त्वं चेति। वन्ध्यापुत्रः नाममात्रासत्वस्योदाहरणम्। वन्ध्यायाः पुत्रसम्भवः कदापि न सम्भवति। अतः वन्ध्यापुत्र इति नाममात्रम् अस्ति न तस्य रूपं वा अर्थो वा। एतादृशनाममात्रासत्वस्य कदापि अनुभवः न सम्भवति। रज्जुसर्पादीनि नामरूपमात्रासत्वस्य उदाहरणानि। रज्जुविवर्तस्य सर्पस्य सर्प इति नाम तथा रूपं चास्ति किन्तु सत्त्वं ना। नामरूपमात्रासत्वमपि द्विविधम्। एतेषु रज्जुसर्पस्य शुक्तिकारजतस्य च प्रतीतिः अधिष्ठानज्ञानेन विनश्यति। किन्तु मरीचिकाजलस्य गगनवर्णस्य च प्रतीतिः अधिष्ठानज्ञानेन न विनश्यति। एवं अधिष्ठानब्रह्मज्ञानेन अपि प्रपञ्चप्रतीतिः नष्टा न भवति। किन्तु जलप्रतीतिः असत्त्वं यथा स्पष्टं तथा प्रपञ्चस्यापि असत्त्वं स्पष्टमेव।

असत्कार्यवादखण्डनम्

उत्पत्तेः पूर्वं कार्यमसत् इति वादः असत्कार्यवादः। नैयायिकाः तथा वैशेषिकाः च असत्कार्यवादिनः। अस्मिन् वादे कारणव्यापारानन्तरमेव कार्यमुत्पद्यते। यथा मृदि सृष्टेः पूर्वं घटो नाम कार्यं न विद्यते। निमित्तकारणेन कुलालेन

दण्डचक्रादिसहकारिकारणैः उपादनकारणात् मृदः घटोत्पत्तिः क्रियते। असत्कार्यवादमनुसृत्य सृष्टेः पूर्वं तथा नाशानन्तरं कार्यं नास्तीत्यतः कार्यस्य असत्त्वं वक्तुं युक्तम्।

अत्र इयमाशङ्का- सृष्टिनाशयोः मध्यकाले घटः अस्तीत्यतः घटस्य सत्त्वं वक्तुं शक्यते इति। कारणकार्ययोः मृदघटयोः भेददर्शनादपि घटस्य सत्त्वं स्पष्टमिति च। तत्रेदं समाधानम्- सृष्टेः पूर्वं तथा नाशानन्तरं कार्यं नास्तीत्यतः एव घटस्य त्रीकालाबाध्यत्वरूपं सत्त्वं नास्ति। वस्तुतया घटोत्पत्तिर्नाम मृदाद्यतिरिक्तः कश्चित् द्रव्याविर्भावः न। कम्बुग्रीवत्वादिगुणयुक्तमृद् एव घटः। अतः कालत्रये अपि घटो नाम न।

सत्कार्यवादखण्डनम्

उत्पत्तेः पूर्वं कार्यं सत् इति वादः सत्कार्यवादः सत्कार्यवादः। सांख्याः योगिनश्च सत्कार्यवादिनः। तेषां मते कारणे सृष्टेः पूर्वमेव सूक्ष्मरूपेण कार्यं वर्तते। सृष्टिप्रक्रियया तस्य अभिव्यक्तिः भवति। घटो नाम कार्यं सृष्टेः पूर्वमेव कारणे मृदि वर्तते। सृष्टिप्रक्रियया घटो अभिव्यक्तो भवति। एवं घटस्य सत्त्वं वक्तुं शक्यते इति आशङ्का। अत्रेदं समाधानम्- सत्कार्यवाददृष्ट्या कार्यं घटः कारणाद् मृदः भिन्नः न इति स्वीकारात् कथं तस्य सत्त्वं वक्तुं शक्यते। सृष्टेः पूर्वमपि मृदि घटस्यास्तित्वं वक्तुं न शक्यते। मृद्वतिरिक्तः घटो नाम वस्तु अस्ति चेत् एव तस्य घटस्य मृदि अस्तित्वं वक्तुं शक्यते। एवं अत्रापि कार्यस्य त्रैकालिकमसत्त्वमेव युक्तम्।

परमाणुकारणवादनिराकरणम्

परमाणुकारणवादिनः परमाणवः प्रपञ्चस्य कारणमिति वदन्ति। नित्याः परमाणवः मिलित्वा प्रपञ्चोत्पत्तिर्भवति। प्रपञ्चनाशानन्तरं परमाणव अवशिष्यन्ते इति वादस्यास्य सारः। किन्तु परमाणूनां मेलनमस्ति चेत् तेषां अवयवाः आवश्यकाः।

अवयवाः सन्ति चेत् परमाणूनां कार्यत्वं सिद्ध्यति। यत् यत् सावयवं तत् तत् कार्यमनित्यं च इति नियमात्। कार्यत्वात् परमाणूनामनित्यत्वम् असत्त्वं च युक्तमेव।

सर्ववादसमन्वयप्रतिपादनम्

सर्ववादसमन्वयप्रतिपादनावसरे विवर्तवादे अन्यवादान्तर्भावः स्वामिना प्रतिपादितः। रज्जोः रज्जुस्वरूपस्य अनवधारणेन सर्प इति प्रतीतिः रज्जोः सर्पपरिणाम इति वक्तुं शक्यते। तदानीं सर्प इति नाम्ना सर्पत्वमिति रूपेण च सर्पः व्यवहियते। तदनन्तरं तस्य सर्पस्य चलनप्रतीतिः आरम्भ इति वक्तुं शक्यते। एवं परिणामारम्भवादद्वयमपि विवर्ते अन्तर्भूतं भवति। प्रपञ्चस्य नामरूपात्मकप्रतीतिः परिणामः। तत्र कर्तृकर्मक्रियारूपेण दर्शनम् आरम्भश्च। यदा ब्रह्मात्म्यैकबोधेन अधिष्ठानावबोधः तदा प्रपञ्चस्य विवर्तत्वं तथा असत्त्वं च अवगम्यते।

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ŚĀŅKARASMṚTI: A HOARDED CONSTITUTION OF KERALA

Vijayakumar K.¹

The concept 'Dharma' seems to be very important in the socio-political and historical scenario of Indian culture. It places first among the Puruṣārthas—the so called ultimate goals of human life. Peripherally, Dharma means virtue and it should be attained for the obedient completion of Puruṣārthas. In short, Dharma concentrates upon the codes of conduct as well as rules and regulations for a male dominated hierarchical society. The Dharma literature in Sanskrit is very rich and numerous studies and researches have previously done by various scholars like P. V. Kane in this field. Dharmasāstras are moulded only according to the vested interests of the elite class called Traivarṇikas, especially the Brahmin male. The rights of the depressed in the society including women were not valued at all. An episode of Indian history was marked that the social life here was moved according to the strict rules and regulations of Dharmasāstras.

As compared with the conventional Sanskrit Dharma texts popularized all over in India, Kerala followed a different tradition in this subject. The canonical work *Laghudharmaprakāśikā* is popularly known as *Śāṅkarasmṛti* dated 14th century C.E. was one of the major reference manuals of Kerala Jurisprudence. This work is conceived as an epitome of the original source *Bhārgavasmṛti*, a non-existent work ascribed to Bhārgava-Paraśurāma.

Bhārgavasmṛti: A non-existent work

It is said that the land of Kerala was created by Bhārgava-Paraśurāma. The sage is said to have formulated certain customs in Kerala which are considered to be peculiar to that strip of land in the extreme south of India, though some of them are not actually at variance with what obtains in the rest of the country. The *Bhārgavasmṛti* is not found mentioned anywhere in the

¹ Research Scholar, Department of Sanskrit General, Sree Shankaracharya University of Sanskrit, Kalady

whole of Sanskrit literature except in the *Śāṅkarasmṛti*. No author of smṛti text has quoted from this in their works as is vouchsafed by the historians of Dharmaśāstra like P. V. Kane and others (Unni N.P., 2003, p. 7-9). So far, no one was able to find a single copy of *Bhārgavasmṛti*. It is a matter of pity that the work remains untraced till now.

First chapter in the anterior part of the *Śāṅkarasmṛti* says that *Bhārgavasmṛti* is a Dharmaśāstra text created only for Keralites. Since it was considerably a very large text, someone named Śāṅkara created a short-summarised work called *Laghudharmaprakāśikā*. *Śāṅkarasmṛti* is conceived as an epitome of the original source *Bhārgavasmṛti*.

Authorship and Date of Śāṅkarasmṛti

Śāṅkarasmṛti was written by someone named Śāṅkara, the main reason to believe so is a statement ‘*Śāṅkareṇa yatātmanā*’ contained in the opening verses of the text. There are categories of writers who have expressed their opinion regarding the authorship of *Śāṅkarasmṛti* (Unni.N.P., 2003, p.9). They may be referred to as traditionalists and modern writers. Writers with traditional view suggests that author of *Śāṅkarasmṛti* as Śāṅkara, the advaitic philosopher. The writers with traditional view are T. C. Parameswara Musath, Kunjikuttan Thampuran, Vadakkumkur Rajarajavarma Raja and Kanippayyur Sankaran Nampoothirippad. But the modern writers didn’t agree the authorship of Śāṅkara. So, it has no evidence to say that it was written by Śāṅkara. Firstly, the *Bhārgavasmṛti*, which is said to be its basis text has not yet been discovered. The poetic style of Śāṅkara is nowhere to be found in *Śāṅkarasmṛti*. K P Padmanabhan Menon, Ullur S Parameswara Iyer, K Kunjunni Raja, P. Govinda Pillai and S. Venkita Subramania Iyer are some modern writers who mentioned about the authorship of *Śāṅkarasmṛti*. Even Madhavacārya, who must have known of *Śāṅkarasmṛti* if it is existed in his time, not mentioning anything about it in his work *Parāśaramādhavīyam*-which is a work mentioning about almost all smṛti texts.

Life of Śāṅkara is considered between 788 C.E and 820 C.E. So usually the date of the work also has to be fixed with reference to this date by the writers with traditional view. The modern writers did not mention any specific period or date. They approached the problem from a different perspective and

historical aspect. Many of them believes that it has only written after 12th century. The following introductory verses of *Śāṅkarasmṛti* give an idea of the nature of the work as well as authorship.

Natvā dharmavido devānṛṣīmcca paramam mahāḥ /

Sāmbam śivamanusmṛtya śankareṇa yatātmanā // 1

Ālokya bhārgavāt prāptam dharmasāstram itastataḥ /

Vistareṇa viśīdatsu kṛpayā mandabuddhiṣu // 2

Prāyastadeva samkṣīpya kriyate mṛtubhiḥ padaiḥ /

Alpākṣarairanalpārthaiḥ pṛthagetannibanndhanā // 3

Varṇānāmāśramānāṅca dharme dīpa ivāparāḥ /

Anavadyam satām nāmnā laghudharmaprakāśikā // 4

Śāṅkarasmṛti As a Hoarded Constitution of Kerala

Unlike the other parts of Indian sub-continent, a clear cut of the four-fold Varna system did not exist in the society of early Kerala. The migrated Nambudiri Brahmins rapidly became landlords in a new acculturated social context. These priestly landlords were forced to dilute their social relations with the Nāirs otherwise known as the Śūdras of Kerala. To protect their class interest, they have to reconstruct their code and conduct as per the new socio-cultural conditions in the invaded territories. Thus, the conventional law treatises became inadequate for their purpose and they were turned to reiterate according to the social structure of Kerala. As a result, a new treatise of jurisprudence with special amendments for a particular landscape 'Bhārgavakṣetra' came to existence namely *Śāṅkarasmṛti*. By existing upon the conventional standpoint of Ācāras, *Śāṅkarasmṛti* forwarded sixty-four amendments (Anācāras) also among their considerations. Through this, the canonization of the text and governing power of the priestly landlords has been established. According to this canon, the non-Brahmin people of Kerala were hierarchically ruled by the priestly landlords, who were the proponents of this text. It is doubtful whether anymore rude and cunning men ever lived here. By the canonization of this text, a small minority group has taken control of the

place, wealth and power under the guise of spirituality. It is clear that Kerala has endured so many insults and law violations that even an ignorant person can question it. Indicates only a few of them: -

1. God has authorized only the brahmin men to buy any gift. (*Śāṅkarasmṛti* 5.4.1)
2. If anyone other than Brahmins eats within the Nalukettu (where Brahmin people reside), they should take the leaves (the vessel used to eat) themselves and sprinkle cow dung around the Nalukettu. (7.1.9)
3. Only Brahmin men can practice asceticism. (9.4.8)
4. Land should be donated to Brahmins. (10.3.24)
5. Must bear the sins of Brahmins. If anyone else commits great sins, they must be put to death. (10.4.10)
6. Women should not listen to Vedic chanting. Women have no right to education, play or sing. (12.2.26)
7. The common dharma of a Śūdra is to sacrifice his soul mercilessly for the sake of a Brahmin. (1.1.31)

Śāṅkarasmṛti consists of twelve chapters called Adhyāyās, each of which is divided into four sections called pādās which are forty-eight in number. There is pāda named Sixty-four amendments (Anācārās) as if nothing before said are not Anācārās. These are the special amendments made for the area of diversity- Bhārgavakṣetra or Kerala. As said before they required special amendments for Kerala different whole part of the country. Some of the 64 amendments indicates below: -

1. Do not cleanse teeth with sticks.
2. Do not bath with clothes. This practice is repugnant to the other brahmins, whose codes forbid bathing in a nude state.
3. You must bath if you touch another person.
4. Give presents to Guru or preceptor.
5. Must avoid cold rice.
6. You must bath if you happen to approach any of the polluting castes.

7. Put on the forehead a particular mark with ashes. Put three horizontal lines on the forehead with burnt cow-dung.
8. Brahmins should not wash clothes for themselves.
9. Brahmin women must not look at any men other than their own husbands.
10. Sanyasis should not look at women.
11. Brahmins should be put out their caste if they drink any liquor.
12. Widows should lead the life of Sanyasis (strict celibacy). (Sheeba K M, 2002, p. 234-240)

All smṛti works fall under the category of 'Dharmaśāstra', which is destined to regulate human life, was formed with the aim of making Vedic knowledge procurable to the common man. But these are constructed only according to the desires of a class of people. They are Brahmin men. The rights of other classes and women were not valued at all. *Śāṅkarasmṛti* is no different. This 'Smṛti' was the real incitement of the sexual harassment, lustful life trades, anti-feminism and rogue rule that affronted by Kerala in the quondam centuries. It was the endorsed constitution of Kerala for centuries. Caste system in Kerala was palpitating in obedience to the command of the letters in it. But the ample majority of Kerala history books have been written in reticence about the Kerala caste laws without even mentioning its name. This is an archetype of a caste persecution edict that has been used in the name of spirituality for centuries. Movement of early caste Kerala was only according to the strict instructions of this text.

Śāṅkarasmṛti was a canonical text of caste discriminated Kerala society. Brahmin landlords tried to practice the customs described in this text upon the common people of Kerala. But it was not successfully carried out so far. Nineteenth century Kerala witnessed a revolutionary change with the renaissance episode. At this era all the conventional monarchical regulations constituted by the Brahmins became degraded as well as declined. Usually, *Śāṅkarasmṛti* also throws back to the past as a historical document. *Śāṅkarasmṛti* seems to be relevant as a source material for the study about the ancient Kerala. The anti-human customs and regulations depicted in this text will be made use for the upcoming researches in the field of Kerala history.

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TRUTH AND ENLIGHTENMENT ACCORDING TO PĀTAÑJALAYOGA: OSHO'S PERSPECTIVES

Vishnu V S¹

ABSTRACT

Yogadarśana of Patañjali is widely accepted as a dualistic school in Indian Philosophy by most of the traditional and modern scholars and academicians. It is believed to hold most of the views of Sāṃkhya darśana. The inclusion of the concept of Īśvara and the description of the method to attain 'kaivalya'- liberation, are the special features of yogadarśana. The generally accepted philosophy of yogadarśana might have developed based on its earliest commentaries. According to this widely accepted view, Prakṛti and Puruṣa (including the special puruṣa - Īśvara) are two eternal and real entities. Identification of puruṣa with prakṛti is bondage and this is due to ignorance. So, prakṛti and puruṣa are two eternal truths, in this line of view. The distinctive knowledge of prakṛti and puruṣa, arising out of constant practice and desirelessness or out of complete surrender to Īśvara leads to 'kaivalya'- liberation. This is the general view on Truth and Enlightenment in yogadarśana. Osho, a twentieth century mystic and master from India, commented on the yogasūtras in an innovative manner. His interpretation holds the view that yogadarśana, in its essence, is advaita darśana. Osho observes that according to Patañjali, Prakṛti, Puruṣa (consciousness in identification with prakṛti-illusory puruṣa) and Īśvara are the illusory manifestations of the real, eternal, infinite and indivisible consciousness which is the real puruṣa. So, the non-dual, infinite consciousness is the 'Truth' according to Patañjali. The realisation of this Truth itself is enlightenment. This article intended to explore Osho's perspectives on Patañjali's view of Truth and Enlightenment. The article also involves independent analysis on certain yogasūtras which eventually supported Osho's non-dualistic approach. The methodology

¹ Research Scholar, Dept. of Sanskrit Vedanta, SSUS, Kalady

adopted here is both analytical and descriptive. The article concludes that Osho's non-dualistic interpretation of the sutras is more logical and comprehensive than the generally accepted dualistic view.

INTRODUCTION

Pātañjala yogadarśana is considered to be a dualistic philosophy by both the traditional scholars and academicians. The darśana is believed to be a practical side of the Sāṃkhya philosophy. The inclusion of the concept of Īśvara is the addition to Sāṃkhya philosophy, which gives yogadarśana a different face. According to the scholars, yogadarśana consists of two eternal and real entities - prakṛti and puruṣa. Prakṛti is unconscious and active, and puruṣa is conscious and inactive. Puruṣas are many in number. The general view is that Īśvara is a specific puruṣa, distinct from all other puruṣas, having some unique qualities. Īśvara is always untouched by bondage. Ordinary puruṣa seems to be in bondage due to identification with prakṛti. Ignorance is the cause of identification. The distinctive knowledge of puruṣa and prakṛti leads to 'kaivalya' - liberation. To achieve this kaivalya, two different paths are offered by Patañjali -

1. Constant practice and desirelessness
2. Complete surrender to Īśvara.

This is the essence of yogadarśana, as interpreted and believed by most of the commentators, sub-commentators, traditionalists and academicians.

Out of the different commentaries on yogasūtras, Osho's commentary is a unique one. Osho (Rajnessh Chandramohan Jain), a twentieth century mystic from India, who has spoken extensively on several philosophical systems, commented also on yogasūtras of Patañjali as a series of talks to his disciples and devotees. His extemporaneous talks on yogasūtras were transcribed and first published in ten volumes as 'Yoga: The Alpha and the Omega'. Initially, the first three volumes were published under the title - 'Yoga: The Science of the Soul'. Then, the title changed. Later all the volumes were republished under other names. His commentary is not intended to defend or oppose any other particular philosophical system.

Osho chose Patañjali as a scientific medium to express his realisation on life and its mystery. According to Osho, the aim of his talks is not to provide a great deal of information or knowledge, but to deprogramme the minds of the listeners who have been programmed or conditioned by the society. To give a taste of meditateness is his primary concern. Osho's commentary on yogasūtras is not in a traditional style. Being a live communication, the context has very much influence and significance on this commentary. After each session of talk, the audience were allowed to ask questions and thus clear their doubts.

The present article intends to analyse Osho's perspectives on Patañjali's view of Truth and Enlightenment. Thereby, the deviation from the generally accepted and established views on these two concepts can be brought into limelight. The generally accepted view is primarily based on the first commentary-Sāṃkhyapravacanabhāṣya or Vyāsbhāṣya, eventhough many more commentaries and sub-commentaries exist in tandem. Based on the generally accepted views on yogadarśana, there exists doubts and questions among the traditionalists and academicians regarding the logical validity of yogadarśana, especially in the relation between prakṛti, puruṣa and Īśvara. So, the present work will hopefully bring light into these unsolved problems.

TRUTH ACCORDING TO PATAÑJALI: OSHO'S PERSPECTIVES

Osho describes Patañjali as a scientist of the spiritual world, a spiritual mathematician and logician as well as a mystic¹. According to Osho, Patañjali is unique, because, the path to realisation of Truth or the path to liberation offered by Patañjali is highly scientific. Because, Patañjali skilfully divides the path into several short steps, which makes it acceptable for the minds of both the ordinary and extraordinary seekers of the Truth. Without these scientific divisions of the path, liberation seems to be an almost impossible task for the ordinary human mind. So, Osho describes Patañjali as the 'alpha and omega' of spirituality². Osho's perception is that, according to Patañjali, Truth is ultimately indescribable and indivisible³. If words can be used to indicate the Truth, then 'pure consciousness' or 'pure nothingness' is that non-dual Truth. Here, nothingness means 'no-thingness'⁴. Osho observes that Patañjali divides this single existence into two - prakṛti and puruṣa, for the sake of the path to liberation. Here, prakṛti is only a manifestation of the non-

dual nothingness or consciousness⁵. The term Puruṣa is used in two meanings –

- 1) pure consciousness
- 2) consciousness in illusory identification with prakṛti

Here, the pure consciousness is non-dual and is the only real and eternal Truth. Consciousness in illusory identification with prakṛti is the ‘jīva’ - the individual. It is this illusory puruṣa which is many in number. Bondage and liberation happens for this illusory puruṣa⁶. Identification with mind itself is the ‘jīva bhāva’ or illusory puruṣa. Thus prakṛti – the gross and the subtle world, which is the object of the real puruṣa (the pure consciousness), and the fake puruṣa, which is the illusory identification of consciousness with mind, are all illusory appearances in the infinite and indivisible consciousness or nothingness. All that is seen is only a manifestation of the unchanging pure consciousness⁷. Osho says that Patañjali is neither an atheist nor a theist⁸. Īśvara, according to Patañjali, is not a specific puruṣa, residing somewhere and bestowing blessings and curses to other puruṣas. Patañjali’s concept of Īśvara is not like any semitic concept of God. Īśvara, according to Patañjali, is the purest form of any puruṣa or jīva, which is already untouched by any bondage and which is already pure. It is the highest potentiality of any puruṣa who seems to be in bondage⁹. So Īśvara means, the purest form of each puruṣa already hidden behind the ego. Each puruṣa can attain to this pure form. Osho says that whenever a puruṣa attains liberation, particularly after ‘videhamukti’- dropping of body naturally after enlightenment, the soul becomes Īśvara. Because, after the body is dropped, the consciousness is in no way limited by the body. But, in jīvanmukti state, even though the consciousness is free, it is still in connection with the body and so, there exists some limitations which are the limitations of the body. So, each puruṣa can become Īśvara, which is already the pure and highest potential of beingness. When a puruṣa becomes Īśvara through a particular path or method and if a jīvanmukta who attained liberation through the same path is still available in the world, Īśvara can be a help to other puruṣas, who are practicing the same path to liberation, through the jīvanmukta¹⁰. A jīvanmukta can access Īśvara and can get certain guidance from Īśvara to help other puruṣas on the same path. The consciousness of both jīvanmukta and Īśvara are the same. But a

jīvanmukta is still in connection with the body. This brings some limitations to him in helping others. But he can help other puruṣas through the guidance of Īśvara who has no limitations. A Puruṣa is called Īśvara, only when looked through the window of the world. Otherwise, Īśvara doesn't exist as a particular identity. Without the frame of the world, Īśvara is pure, indivisible and eternal consciousness or nothingness .

Thus, puruṣa in bondage (jīva), prakṛti - the world in both gross and subtle forms, and Īśvara are the manifestations of the same eternal, infinite and indivisible consciousness. So, as per Osho, Truth according to Patañjali is non-dual consciousness or nothingness from which everything manifests and into which everything unmanifests. All the manifested forms are illusory and have no separate existence apart from their substratum - the unchanging consciousness¹¹. So Patañjali's view of Truth, according to Osho, is same as that of Advaita.

ENLIGHTENMENT ACCORDING TO PATAÑJALI: OSHO'S PERSPECTIVES

Osho says that, according to Patañjali, bondage means identification with the mind. The world in its pure form is consciousness. But, when the Puruṣa is in illusory identification with the mind, the world seems to have separate existence, identity and reality. Identification with the mind itself is 'ego' - the notion of separate identity from the total existence¹². It is the illusory puruṣa or the fake puruṣa. This separate identity, I-ness is the bondage. Ignorance of the self is the cause of identification with the mind. Ignorance (avidyā) is not lack of knowledge, but, it is the lack of awareness¹³. Knowledge is only intellectual. Awareness is pure intelligence, pure wisdom, which is ultimately pure consciousness. So, liberation means complete disidentification with the mind, resulting from distinctive awareness of the illusory and the real (prakṛti and puruṣa respectively). Then, the ego disappears and what has been called 'mind' up to now, becomes 'no-mind'. This 'no-mind' is consciousness itself. Practice and desirelessness are the means to liberation. But, if somebody cannot handle his ego in the path of practice and desirelessness, then, for him, Patañjali offers another path, which is the path of complete surrender to Īśvara¹⁴. Both these paths lead to the same point

ultimately. Patañjali's 'aṣṭāṅgamārga' is the complete path of practice and desirelessness.

Osho differs from Vyāsa (the first commentator of the yogasūtras) on the concept of samādhi put forward by Patañjali. According to Osho, upto Asamprajñāta samādhi, the samādhi is 'sabīja'- with seeds or samskāras (impressions)¹⁵. But Vyāsa considers asamprajñātasamādhi as nirbījasamādhi¹⁶. But, according to Patañjali, 'videhas' and 'prakṛtilayas' return to samsāra, even after asamprajñātasamādhi is attained¹⁷. This is due to the remaining impressions. So, Vyāsa's interpretation that asamprajñātasamādhi is 'nirbīja' (seedless) - without impressions, is illogical. According to Osho, nirbīja samādhi is beyond asamprajñāta samādhi, because, in asamprajñāta samādhi, impressions exist in seed form. Asamprajñāta samādhi is the deepest stage of nirvicāra samādhi. Nirbījasamādhi is beyond nirvicāra samādhi, where all impressions are burned and only after this, ultimate liberation - kaivalya is attained¹⁸. Kaivalya means that the illusory puruṣa has disappeared and the already existing, infinite, real, eternal and indivisible puruṣa - pure consciousness shines alone. Then, there is no prakṛti, no other puruṣas and no Īśvara. Only the infinite and indivisible pure consciousness exists¹⁹. So, as per Osho, enlightenment according to Patañjali is same as that of the enlightenment in Advaita. According to Osho, Truth and Enlightenment according to Patañjali, Upaniṣads, Buddha, Mahāvīra, Śāṅkara, Lao Tzu, Bodhidharma, Heraclitus, Tantra, Tilopa etc are the same²⁰. Only the interpreters make the original teachings complex and thus make them deviate from their original form.

ANALYSIS OF SŪTRAS WHICH SUPPORT OSHO'S PERSPECTIVES

Osho's perspectives seems to be more realistic and logical than the celebrated and generally accepted traditional views based on the old commentaries. This is because, there is not a single sūtra out of the 195 yogasūtras which directly establishes that puruṣa and prakṛti are two separately real and eternal entities. The sūtra 2.5 directly states that prakṛti is 'anitya'²¹. Anitya means changing –impermanent. That which changes cannot be real and eternal. Here, what is changing? The name and form are changing. But, the being exists without any change. So, prakṛti means 'name and form', which is only illusory. Anything which is permanent - 'nitya', cannot be illusory. So,

from the sūtra itself it is clear that prakṛti is ‘anitya’, which means changing, which in turn means illusory. The sūtra 2.22 states that, prakṛti vanishes or disappears for the liberated puruṣa²². And it exists for other puruṣas who are in bondage. (The liberated puruṣa is the real puruṣa and the puruṣas in bondage are illusory puruṣas, the egos). Here, bondage is due to ignorance. So, if prakṛti exists only for the puruṣas who are in ignorance, then it is clear that prakṛti is the product of ignorance. This is the precondition. Only when there is ignorance, prakṛti appears. When there is no ignorance, no prakṛti. This also shows that prakṛti is the effect or product of ignorance and is illusory in nature and it appears only for the puruṣa who is in ignorance. Prakṛti appears only for the puruṣa to fulfil his needs and ultimately to make him remember his ‘svarūpa’. This is a divine play, which is mysterious and illusory. Sūtra 2.47 indirectly introduces the concept of infinity²³. Infinity is possible only when there is indivisibility. And if indivisibility is there, then, the division as puruṣa, prakṛti and Īśvara becomes illusory. The sūtra 3.55 introduces the equality of purity of both prakṛti and puruṣa²⁴. Purity means unmixed state. So, two entities remain pure means, they are in unmixed state. But, what is ‘equality of purity’? If the purity of two entities have to be equal, first, their purities must be comparable in some sense. Equality of purity happens only when the two entities become ‘equal’ in nature. Otherwise, there exists purity separately, but not equality of purity. So, this shows that prakṛti, when it is equal in its purity with puruṣa, is puruṣa itself. Again, the sūtra 4.34 states that in kaivalya, the triguṇās disappear back into their source, or they return to their original state²⁵. What is the source here? Mūlaprakṛti or avyakta is combination of triguṇās. So, return of triguṇās to their original state means, there is something beyond mūlaprakṛti, which acts as a substratum, into which it returns or reemerges. Then, what is that substratum? The answer is given in the same sūtra. After the reemergence of the guṇās, that which remains is the puruṣa. In other words, the reemergence of the guṇās itself is ‘kevalata’ of puruṣa, which means that puruṣa is the source into which guṇās remerge. So, the puruṣa - the eternal, indivisible and infinite consciousness is the substratum into which prakṛti (both the gross and subtle world) reemerges. This means that the triguṇās and their effects appear in their forms only due to ignorance. The pure consciousness is illusively felt as triguṇās and as their effects. So, when

awareness arises, the triguṇās lose their illusory form and that which remains is its content, which is the pure consciousness.

CONCLUSION

The wide acceptance of yogadarśana as a dualistic philosophy must be because of the earliest commentaries on yogasūtras which interpreted it in that way. But, the fact is that, none of the sutras directly establishes that prakṛti is permanent and real. Osho's commentary on yogasūtras opens a new vista on this darśana. His advaitic interpretation of yogasūtras seems more logical and comprehensive. Moreover, the logical analysis of certain sutras support this view as well. From the usage of the terms prakṛti, puruṣa etc., it must not be blindly interpreted that yogadarśana is only a practical side of sāmkhya darśana. Patañjali might have used the then existing popular terms of sāmkhya, because sāmkhya darśana was a popular philosophy. But, yogadarśana is perfectly scientific in nature, because the sutras provide a scientific theory about life as well as a definite path or means to achieve the ultimate goal of life. To end all miseries of life permanently is the goal of life. Miseries is due to the experience of duality arising out of identification with the mind. So, when a master tries to give solution to this problem, the problem of duality must be addressed using the language of duality. Patañjali had done exactly the same. Since yogasūtras is a method oriented darśana, it should start from duality. Patañjali started from duality and finally pointed towards non-duality. This might be the reason that Patañjali divided the existence into two categories - prakṛti and puruṣa, for the sake of the seekers who are in the clutches of duality. But, his real intention is to show the non-duality behind and beyond all dualistic experiences. Bādarāyaṇa in his Brahmasūtras, and Śaṅkara, in his commentary on Brahmasūtras, refuted yogadarśana as a dualistic philosophy²⁶. Probably, they might have refuted the then popular dualistic interpretations of the sūtras. The dualistic interpretations didn't do any justice to the sūtras. So many logical problems remain with the dualistic interpretations. Osho's non-dualistic interpretation of the sūtras reveals the perfection of the darśana. In this line of view, yogadarśana is a scientific theory of life as well as a practical path to end all miseries of human life and a perfect tool to attain peace, bliss and ecstasy forever .

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DOCTRINE OF MAYA IN ADVAITA VEDANTA

Sindhu C.S.¹

The Indian philosophical schools are generally divided into two, namely Āstika and Nāstika. Āstikas, who recognize the authority of the veda, are six in number. They are Samkhya, Yoga, Nyāya, Vaiśeṣika, Pūrvamīmāṃsa and Uttaramīmāṃsa. Among the Āstika systems of Indian philosophy uttaramīmāṃsa or called Vedanta is the most well- known and widely studied. Vedanta literally means ‘the end or essence of the veda’ and denotes primarily the Upaniṣads which are the concluding portion of the veda and also the essence of the vedic philosophy. Śankarāchārya established his philosophy of non- duality or Advaita Vedanta by expounding the three great canons (Prasthānatraya) of Vedanta; ie; Upaniṣad, Brahmasūtra and Bhagavad Gīta. Advaita is a system of Absolute Monism and it put forward the Brahman as the only permanent reality. The world of duality is mere an appearance on Brahman itself. To explain the nature of the world Advaita presents the concept of Māyā or illusion. Such a sense the doctrine of māyā carries an important place in Advaita metaphysics. Through this paper it is tried to present the nature of Māyā, its different interpretations and its philosophical relevance.

The conception of Māyā has a significant place in Indian thought. In the Ṛgveda the word Māyā occurs many times to indicate the super natural powers attributed to various gods such as Varuṇa , Mitra and Indra. It is used as a world sustaining power and as deceptive and cunning nature of the asurās. The word Māyā appears in the Brihadāranyakopaniṣad as a quotation from the Ṛgveda – “Where in it is stated that Indra has assumed various forms through his Māyā (supernatural power) and created all the beings”.¹ The Praśnopaniṣad maintains that to attain Brahman world, one should not possess trickery (Māyā). The Śvetāsvataropaniṣad outlines that through his Māyā, Brahman projected this world ; He creates Māyā and world is Māyā.

¹ Research Scholar, Dept. of Sanskrit, Vedanta, Sree Sankaracharya University of Sanskrit, Kalady, Ernakulam, Kerala.

When describing the existence of the universe Śankara presents the *Māyāvāda*. The world is a creation of *Māyā*. The individual selves on account of their inherent *Avidya* imagine themselves as different from Brahman and mistake Brahman as this world of plurality, even as mistakes a rope as a snake. “*Māyā*, *Avidya* and *Vivartta* are very often used as interchangeable terms”.² The Doctrine of *Māyā* in Advaita Vedanta is the modern appraisal of the concept which proposes a rehabilitation of the Advaitic conception of the world in the context of modern knowledge. *Māyā* constitutes the pivot of Advaita Vedanta. *Māyā* comes in the explanation how the many issues forth from the one. Without this one losing its oneness and identity. It is to be the metaphysical explanation of the world. So, even as a descriptive knowledge the doctrine of *Māyā* need not be taken as absolutely wayward since it bears out the conclusion of modern physics, although as knowledge intuitive it goes beyond it.

Nature of *Māyā*

The Vedantic world as *Māyā* as neither real nor unreal need not be taken as nothing, but a something that is really indeterminable by means of any intellectual category.³ *Māyā* is mistaking a thing for something else. Its essence is to confuse. Confusion pre-supposes two terms of two different levels and sources. Being and non-being, Bhārati tīrtha Vidyāranya has described aptly the different levels from which *Māyā* can be looked at “It is real (*vāstavi*) at the lowest. In un-reflected state, to a common man, *Māyā* is no problem. The principle *Māyā* has no locus without Brahman and through *Māyā* only does Brahman appear as the world of plurality”.⁴ *Māyā* and *Avidya* are understood as synonymous which both all logical canons and investigations.⁵ *Māyā* as inscrutable is only in order to get rid of the sleep of the ignorance of the plenary reality and inscrutability, therefore, is not the defect but the excellence of *Māyā*.⁶ Dr. P. B. Vidyarthi observes thus; “*Māyā* as nothing itself and nothing apart from Brahman does not constitute duality as some critic may observe”.⁷

Māyā is known only in its cancellation. In Advaita it is not identity between Brahman and the world that is asserted, but only independent reality of the world is denied. It leaves little possibility for the Absolute to risk His plenitude and perfection in His creative activity and becomes *Māyā* ridden. The way out of *Māyā* is more important in Advaita Vedanta than a definition

or a theory. Māyā is called the power of Brahman. This is the constructive aspect. In its obscuring aspect it creates a false impression and true to its etymology it is that which is not.⁸ It measures or validates all that we call relative. Advaita Vedanta clearly declares that the order of matter and the ego as are unrel, mere fabrication of human intelligence or Māyā.

Śankara says that Brahman alone is real and the world is unreal. He says that the relation between Brahman and the world is indefinable, anirvacanīya. According to Śankara Māyā is;

“Avyakta nāmnī paramesa sakti
anādyavidyā trigunatmikā parā
kāryānumeyā sudhiyaiva māyā
yayā jagat sarvam idam prasūyate”.⁹

Meaning as follows:-

There is one undifferentiated and undivided. Nobody can define what it is, but it has the power of God. Beginningless and, yet, also called ignorance, it has three qualities, Sattva, Rajas and Tamas. It cannot be understood except by its action, and that, only by the illumined ones. It has created all this universe produced it all. It is Māyā .

“sannaāpyasannāpyubhayātmikā no
bhinnāpyabhinnāpyubhayātmikā no
sangaāpyanangāpyubhayātmikā no
mahādbhuānirvacanīya rūpā”.¹⁰

Meaning as follows;

If you ask of its form, it cannot be stated. It is beyond description. It is neither real or unreal: neither is it the mixture of the two. Is it separate from the Ātman? It is neither separate, nor yet non- separate, not part of the Ātman, yet neither can you say it is not part. It is not the body. It is most wonderful and beyond all description.

Śankarāchārya did not accept the view of parināmavāda or the theory of transformation. According to him, the world is not a part that transformed from Brahman, as Brahman is devoid of parts. To illustrate the difficulty of the world problem, Śankara employed certain analogies. He says that Brahman appears as the world like the rope appears as the snake. While understanding

Māyā and Avidya in Vedanta literature it is to be kept the following two thing in mind. Māyā (unknowableness) is related to the world and Avidya (ignorance) is associated with individual.¹¹

In Advaita school of thought there is three degrees of Reality, viz; ultimate, empirical and illusory. Brahman is of the first kind, the existential world is of the second, while imagined objects or error in cognition is of the third. While regarding Brahman alone as the Absolutely Real, Advaitins concede to ether etc empirical reality, conditioned by Māyā and nacre-silver etc apparent reality conditioned by nescience.

The Advaita Vedanta affirms that Brahman alone is real and allows Vyāvahārika or empirical existence to Souls, the world and Īśvara, as distinguished from pāramārtika or Absolute, Vyāvahārika and prātibhāsika or illusory truths resemble each other so largely that they are often bracketed and placed under the head relative. Māyā is vyāvahārika or merely pragmatic reality.

The entire system of Advaita Vedanta may be summarized in half a verse, as “Brahman is the only reality; the world is illusory, and thee Individual Soul is non- different from Brahman.”¹² Here the word illusory represents the meaning ‘Mithya’, it is a creation of Māyā. According to Vedanta Māyā is the cause and Mithya is the effect. Illusory has a phenomenal and relative character. It is an appearance only. It is of the nature of super imposition. It is an error.

Māyā has two powers considering it as in two aspects viz; negative and positive. In its negative aspect it conceals (āvaraṇa) the reality and acts as a screen to hide it. In its positive aspect it projects (vikṣepa) the world of plurality on the Brahman around. It is non- apprehension as well as misapprehension. The power of vikṣepa projects the object, upon which is acts, as something other than what it is. Like semi darkness marking a rope appears as a snake, this power makes the universe appear in Brahman.

The positive aspects project the world of multiplicity on Brahman. While Āvaraṇa is mere negation of knowledge, Vikṣepa is positive generation of error. Jagat is the totality of names and forms which Māyā assumes. Ajñāna covers the Soul, like a small piece of cloud seems to cover the sun which is million times bigger in size.

Māyā is triguṇa because the guṇas or their effects (pleasure, pain and indifference) are found in the evolutes of Ajñāna. It does not have the three guṇas. The attributes implies that inspite of its anirvacanīya. Ajñāna is not an absolutely unintelligible concept sattva, rajas and tamas may also be conceived as attributes inhering in Ajñāna. This suggests that Ajñāna is different from false knowledge.¹³ The power of projection is caused by rajōguṇa.¹⁴ the power of concealment is caused by tamōguṇa.¹⁵ Māyā distinguishes from Avidya and says Māyā is the adjunct of Ísvara, Avidya is of Īiva. Māyā can only project but Avidya can both project and obscure. Thus the locus of Māyā is Ísvara and Avidya is Īiva.

Conclusion

The Doctrine of Māyā is one of the chief tenents of Advaita Vedanta. The concept of Māyā has helped Sankara in establishing his theory of Absolute Monism. The Doctrine of Māyā in the hands of various exponents of Indian philosophy, to enlighten man and to give him a starting point of an ending point for the explanation of existence of himself and of the mysterious universe around him. The worldly objects which cannot be described as Sat or Asat, caused by Māyā are considered indescribable. The objects of Māyā are neither something nor nothing and are therefore termed Mithya. Māyā is the adjunct of Ísvara and Avidya of Īiva. Māyā is made of pure sattva. While Avidya is of impure sattva. The former possesses the power of Viksepasakti and its projects the wrld appearance in place of Brahman. Avidya carries a power of concealment and it envelops the true nature of Brahman. The nescience in Māyā is of cosmic nature. Thus nescience works with the help of these two power.

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Vishnutatva as explicated in Taittiriopanishad Madhvabhashya

Anitha Vilsan¹

Introduction

Dvaita, Advaita and Visistadvaita are the principal schools of Vedanta, emerging from the Interpretation of the Prasthanatraya or the triune authority of Vedanta. Although there are many commentaries on the Upanishads, most of them are based on Advaita Vedanta. But Dvaita Vedanta Philosophy is important philosophy as Advaita Vedanta. Needless to say, this vision has not yet received enough publicity. This is because Dvaita Vedanta Philosophy is an underdeveloped philosophy that is confined to the northern states of Tamilnadu and Karnataka. Therefore it is imperative that all perspectives of this vision are generally understood in every corner of India or the world. Dvaita Vedanta theories should be analyzed with the same importance as those who are curious about Vedanta. This study will definitely help you to understand Dvaita Philosophy in general, its Acharya and Upanishadic Interpretation in Particular.

Madhvacharya is considered to be the originator of the dualistic Vedanta theory. He is considered as one among the Munitrayas.... The others being Jayatirtha and Vyasatirtha. He is also known as Purnaprajna, Anandatheertha and Vasudeva. The Dasopanishad commentaries of Madhvacharya, who also wrote commentaries on the Prasthanatraya, seem to be of great importance. He leads them to a different perspective of Devotion through the dualistic Interpretations. Dvaita system has been the chief rival in thought to the Advaita philosophy.

Dr. B. N. K. Sharma says in his 'History of the Dvaita School of Vedanta and its Literature' that, "Though The first theistic reaction to Advaita came from Ramanuja, it is to the Dvaita Vedanta of Madhva and his eminent Followers that we have to turn for a robust and uncompromising metaphysical

¹ Research Scholar, Dept. of Vedantha, SSU, Kalady

resistance to Advaita Philosophy and for a complete vindication of Vedantic Theism in conformity with its oldest and the most genuine textual traditions.” The thinkers of Dvaita philosophy have made outstanding contributions and it is far outweigh the numerical strength, influence and Distribution of its Followers. The Chithanya Sampradaya and Siddharupabhakti of Bengal and The Devotional movement of the Haridasas of Karnataka are the Tenets from Madhva thought. This system deserves wider attention in India and abroad than today’s, from the Public and from the Scholars. Its literature is extensive but much of it still Unpublished and Unexplored. A western Scholar named Helmuth Glasenapp was attracted to Madhva and wrote ‘Madhvas philosophie des Visnu-Glaubens’ in German language (Leipzig, 1923). But, the first Philosophical account of Madhva’s thought to appear in English was in Radhakrishnan’s ‘Indian Philosophy’, Jayatirtha, Vyasatirtha, Vadiraja, Vijayindra Raghavendra etc. are the popular Followers or writers in Dvaita Philosophy.

According to Madhva, God Vishnu is the One and supreme reality. He is the creator, Preserver etc.; of the entire world of Matter and Souls. World experience is Real. Souls are many and are dependent for ever on the Supreme. They are delivered from bondage by His grace. Salvation is a state of active enjoyment of Supreme felicity. These pivotal points find good support in the Vedic hymns.²

Visnu is Madhva’s equivalent of the God of religion, the Brahman of the Vedanta and the one Supreme Real (ekam sat) of the Vedas.

Madhva wrote bhasyas to Dasopanishads. Although all the Upanishadbhashyas have the same significance, Madhva’s Taittiriopanishad commentary have a prominent place among them. It can be seen that some of the teachers who came after him also tried to provide elaborate interpretations on them. The most important of them are Taittiriopanishad bhashya Prakasika of Vadirajathirdha and the Khandartha of Raghavendrathirdha. Both seem to have the same significance.

² “Srimanmadhvamatev harih paratharah sathyam jagattattvatho
Bhinna Jivagana hareranuchara nichochabhavam gathah.
Muktirnaijasuhanubhutiramala bhaktischa tatsadhanam
Hyakshaditridayam pramanamakhilamnayaikavedyo harih.”

In this study I intended to discuss about the Vishnutatva as explicated in Taittiriopanishad Madhvabhashya. This Upanishadic commentary is important as this Upanishad explains about the different forms of Supreme God. The relevance of the study is to understand how Madhva describes the five forms of supreme God in Five Adhikaranas, which are known as 'Mahasamhitas'.

Taittiriya Uanishad

Yajurveda is divided into Suklayajurveda and Krishnayajurveda. Chapters 7,8&9 of the KrishnaYajurveda are considered to be the Taittiriyanopanishad. The Tenth chapter is known as Mahanarayanopanishad. This Upanishad is small in size possessing a prose with an extensive style expression with an extensive exposition of Philosophical concepts. The chapters are divided into three Vallis- Sikshavalli, Brahmavalli (Brahmanandavalli), Bhriguvalli. The great saint Sankaracharya gave this division to Taittiriyanopanishad³. There are total 31 Anuvakas in vallis. Sikshavalli consists of 12 Anuvakas, In Brahmanandavalli 9 Anuvakas & in Briguavalli there are 10 Anuvakas. The first Valli depicts the five forms of Vishnu in Mahasamhitas.

In Sikshavalli, the Meditation on Brahman in the six constitutive elements of letter, accent, quality, effort, modulation and combination is insisted upon. The Supreme (Vishnu) presides with his Five Forms over the five Five Spheres of Loka, Jyotisha, Vidya, Praja and Atma. This wants to explain in this study.

Mahasamhitas

It can be seen that madhva bhashya begins with the mantra "sathyam jnanamananthamanandam brahma sarvasakthyikam..." How this Upanishad was traditionally given a preface to the santimantra with sloka quoted from yajusamhita⁴.||

³ P.K.Narayanapilla & N.Ramanpilla-

Upanishadbhashyaparibhasha (mal. translation. Vol.1; page no:71)

⁴ Adityasamsthidhadvisnosrutva brahma yadha harim,

Tustava tatprakarena varunoktena vai bhrigu:

Visnumastaustadha praha sanno mitradika sruti:

Yaduvaca harissuryamandalastha: para: puman

No other commentator appears to have written a bhashya to a santimantra. Therefore, his commentary is one that deserves special mention from the others. Then he tells the secret of the vedic utterances/pronunciations.

“Varaniyo varna: | swaratestu swara: |Manat trata matra|balarupa:|samasca sarvarupesu | santatasca |

Varnadivacakam rupam jneyam varnadinamakam |

Visnorvarnadisamstam ca pumsu tattatkriyapadam”||

It is very difficult to enter the sense in a hidden way in the beginning because of the meaningful subject. So, we have to know about the five Adhikaranas ie; Adhiloka-on the worlds, Adhijyotisham-on the luminaries, Adhividyam-on the lores, Adhiprajam-on the progeny, Adyatmam- on the body. It also depicts the five forms of Vishnu appearing in them. Vedic scholars call the Upanishads on the five subjects as the Mahasamhitas.

In Raghavendra Tirtha’s Khandartha says about Mahasamhita ;

“Vishnurupa Mahardhakathvad Mahasamhita.”

The Samhita which conveys the great meaning about the Supreme (Visnu), known as ‘Mahasamhitas’. Each one divided into Purvarupa, Uttararupa, Sandhi and Sandhana.

Sri Vadirajayati says in his Prakasika; “caturatmana vasudevadikanyeva ityatra caturatmana vasudevadyaniruddhantha caturatmana vasudevadikanyeva ca purvottara varnayo: tatsandhau sandhane ca dhyeyaniti yojana. atra ayam viveka:-sandhidevathajnane sandhyaksaroccarane saustavam bhavati.

Brahma tadaha varune varuno bhrigave api tu

Sanno mitradibihirvakyaisteraiva harimastuvat

Bhriгу: pancatmakam purnamannadimayamacutum.

Muktagitavasaanaistu stutastena janardana: Supreeta: pradadau jnanam svatmabhaktim ca sasvatim.’

Madhva bhashya describes here as-

“Narayanadi rupani lokadisu ca pancasu|

Aniruddhavasani dhyeyani caturatmana ||

Vasudevadikanyeva tani purvottararnayo:|

Samhitayastadhadha sandhau sandhane capi krutsnasa:”]

Five Forms of Supreme God

Narayana, Vasudeva, Samkharshana, Pradhymna and Aniruddha are the five forms of Vishnu. Each Adhikarana shows the relation by two Rupas each. From Narayana form, it ends to Aniruddha form. Purvarupa, Uttararupa, Sandhi and Sandhana are the parts of a Samhita.

Adhiloka

Now tells the vision of the world-Narayana-Vasudeva form present in Prithvi, Prithvi is called as purvarupa or earlier letter of samhita, The Narayana-samkharshana form of supreme God is present in dyuloka or svargaloka, dyuloka is called as Uttararupa or latter letter of samhita. Narayana-Pradyumna form of supreme God is present in akasa or antharikshaloka, is called as sandhi which means the place where the purva-Uttararupa joining each other (joining of two letters). The Narayana-Aniruddha form is present in Vayu or jagathprana, Vayu called as sandhana which means the act of joining or the thing that uses in the time of the joining of two letters.

Adhijyotisham

Now tells the vision of the luminaries. The Vasudeva-Vasudeva form is present in Agni, Agni is purvarupa, The Vasudeva-Samkharshana form is present in Aditya, Aditya is Uttararupa. Vasudeva-Pradyumna form is present in Ap, Ap (water) is called as sandhi. The Vasudeva-Aniruddha form of the supreme God is present in vidyut, Vidyut is called as sandhana.

Adhividyam

Now tells the vision of the learning-Samkharshana-Vasudeva form is present in Acharya, Acharya is purvarupa, Samkharshana-Samkharshana form is

present in Anthevasi or shishya ,shishya is uttararupa.Samkharshana-Pradyumna form is present in vidya ,vidya is sandhi .The samkharshna-Aniruddha form is present in pravachana,pravachana is is sandhana.

Adhiprajam

Now tells the vision of the progeny-The Pradyumna-Vasudeva form is present in mother,mother is purvarupa.Pradyumna-Samkharshana form is present in Father,Father is uttararupa .The Pradyumna-Pradyumna form is present in Praja,Praja is sandhi .The Pradyumna-Aniruddha for m is present in Prajanana,(act of getting progeny) is called as sandhana.

Adhyatmam

Now tells the vision of the body-The Aniruddha-Vasudeva is present in lower hanu,the lower hanu is purvarupa.The Aniruddha-Samkharshna is present in upperhanu ,the upper hanu is uttararupa.The aniruddha-pradhyumna form is present in vak,vak is called as sandhi .The Aniruddha-Aniruddha form is present in jihva,jihva is called as sandhana.

These are Mahasamhitas.. Madhvabhashya says-

“yo vedaithani rupani sarvabhogasamanvita:

Prapnoti vaishnavam sdhanam muktasvargabhidham param”||

He who knows these Mahasamhitas as explained above will obtain progeny,cattle and all other prosperity as per his capacity;will obtain the lusture of Brahmajnana,food ,and abode of the supreme god

In TaittiriyanopanishadMadhvabhashya parakasika , Sri Vadirajayati also says this⁵.By knowing Adhiloka,will get pleasure in ihaloka and Paraloka.By knowing Adhijyothisha,will be able to get Brahmajnana,and By knowing Adhividyam,will know sishyacharyakhadana,By knowing Adhipraja,will get

⁵ Adhilokadi sandhyaksarajnane ihaloke ca paraloke ca sukham bhavati |Adhijyotisam sandhyaksarajnane brahmavarcasam bhavati|Adhividyam sandhyaksarajnane sisyacaryadikhadana bhavati.Adhiprajam sandhyaksarajnane santanabhivridhirbhavati|Adhyatmam sandhyaksarajnane sustuccaranasaktirbhavati|Ata idamapyavasyam jnatavyam ityedadevabhupretya sruti: sandhiyate prajaya pasubhi:ityadina phalamapyaha||

Sandhanbhivridhhi and By knowing Adhyatma,will get the power of Real Prononciation.These are very essential because of these matters.

Conclusion

Madhva who expounded the Vedanta in quite a different way and his status as teachers of Vedanta requires recognition.The Indian mind always should give a divine origin to such great teachers .He is given a divine origin.His Intellectualism has given as a vast body of Thirty-Seven works authored by him on the Philosophy of Realism and the Monotheistic theology centering on Devotion to Narayana.A detailed analysis of the Five Forms of Visnu in Taittiriyanisad Madhvabhasya will be beneficial to understand the concept of God and his special characteristics.

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Mental and Physical Wellness in Bhagavat Gīta and Ayurveda: A Critical Comparison

Niveditha K.¹

The Bhagavat Gītā and Ayurveda are two phases that should be explained in modern society. The Bhagavat Gītā is a collection of verses known as the song of seer, a part of the Indian epic Mahābhārata. Bhagavat Gītā showers the nectar of Advaita. Adi Sāṅkarācārya considered it to be a quintessence of all that goes under the name of the vedas¹. Bhagavat Gītā was treated by Mahatma Gandhi as his mother. Gītā is also an excellent guide to health. Ayurveda is one of the oldest healthcare systems that evolved in the Indian subcontinent. The term Ayurveda comprises two words - 'ayuh' means life and 'veda' means knowledge, thus it deals with various aspects related to health and wellbeing in their diverse aspects, such as a happy life, sustainable happiness, and longevity. This article written on the basis of Bhagavat Gītā, Caraka Samhita and Astangaḥṛdaya.

All the Vedic disciplines have three integral components - philosophy, science and practice. The tower of knowledge that also includes medicine, brought equal importance to these three. In the field of health Ayurveda is considered as 'Pañcamaveda'. It is said that the principles of Ayurveda were not invented, but were learned from nature.

सोऽयमायुर्वेदः शाश्वतो निर्दिश्यते अनादित्वात् ।

(carakam – sutrastanam 30.27)

The Ayurvedic maters say that a healthy body is also required for achieving of the 'Puruṣārtās' and diseases destroy prosperity and life and it create obstacles in the way, making it difficult or impossible to achieve the goal. it is also the tutor of virtues. it tells us how to observe 'swadharma' and how to realize 'paradharmā' and how to overcome temptations. Health is not only the absence of the disease in the body, it is also the health of the mind. The Bhagavat Gītā is the medicine for the sick mind. The Astangaḥṛtaya says that the ultimate goal of all beings and all actions is healing.

¹ Research Scholar, Dept. of Vedanta, SSUS, Kalady

सुखार्थाः सर्वभूतानां मताः सर्वाः प्रवृत्तयः ।

सुखं च न विना धर्मात्तस्माद्धर्मपरो भवेत् ॥ (Ashtā. – sutrastanam – 2.20)

The Bhagavat Gītā and Ayurveda say that it is essential for well – being.

स्वधर्मो निधनं श्रेयः

परधर्मो भयावहः ॥ (B.G – 3.35)

The ‘tridhoṣas²’, the ‘agnitattvas³’, the ‘saptadhātus⁴’ and the ‘malakriyas⁵’ are in equilibrium and the pleasant senses, mind and soul are fully united together in an entirely healthy being. Physical activity is divided into rheumatism, bile, and phlegm and their equilibrium is called body health and imbalance is disease. This body is the sum of four kinds of food that we eat⁶. These foods are digested and evolve to organs. This evolution processes are known as ‘pacanaprakriyā’. ‘Agni’ (vaiswānara) does this with the help of ‘praṇa’ and ‘apāna’. The Bhagavat Gītā also reminds us that I am (God) the principle of fire.

अहं वैश्वानरो भूत्वा

प्राणिनां देहमाश्रितः ।

प्राणापानसमायुक्तः

पचाम्यन्नं चतुर्विधम् ॥ (B.G – 15.14)

The Bhagavat Gītā divides food into three categories – Sātvika, Rājasa and Tāmasa. Satvika foods bring longevity, vitality, health, well – being, pleasure, taste, fat, and sustainable. With the term ‘Stirāh’, science thinks that food has many permanent benefits. The term ‘Satvabalam’ and ‘prēti’ speaks of who should cook, in which area, in what mood the food should be eaten, what the energy of the food should be, with whom and at what time it should be eaten.

आयुः सत्त्वबलारोग्य -

सुखप्रीतिविवर्धनाः ।

रस्याः स्निग्धाः स्थिरा हृद्याः

आहाराः सात्त्विकप्रियाः ॥ (B.G – 17.8)

Rajasa foods that are high in fat, salty, hot, and chewy and which cause burning, sorrow, happiness and diseases.

कद्वम्ललवणात्युष्णतीक्ष्णरूक्षविदाहिनः ।

आहारा राजसस्येष्टा दुःखशोकामयप्रदाः ॥ (B.G – 17.9)

In Gītā says this about ‘Thamasa’ foods –

यातयामं गतरसं

पूतिपर्युषितं च यत् ।

उच्छिष्टमपि चामेध्यं

भोजनं तामसप्रियम् ॥ (B.G-17.10)

Thāmasa food is stale, tasteless, foul – smelling, cooked in the previous day, left over from eating, and uncleaned one. It is said that in order to understand the importance of food, one should treat it as Brahma, Vishnu and Maheswara.

अन्नं ब्रह्म रसो विष्णुः

भोक्ता देवो महेश्वरः ।

इति संचिन्त्य भुञ्जानं

दृष्टिदोषो न बाधते ॥

Two – fourth of the food should be in solid condition, one – fourth for water and one – fourth for ventilation to determine the quantity of food.

कुक्षेर्भागद्वयं भोज्यैः

तृतीयं वारि पूरयेत् ।

वायोः संचारणार्थाय

चातुर्थमवशेषयेत् ॥ (carakam – vimanasthanam - 2)

Ashtāṅgahrudaya says who is free from disease –

नित्यं हिताहारविहारसेवी समीक्षकारी विषयेष्वसक्तः ।

दाता समः सत्यपरः क्षमावानाप्तोपजीवी च भवत्यरोगः ॥

(Ashta–arogyaraksha14)

Eating a healthy diet and exercising properly, understanding each and everyone's body properly, not including sensual pleasures and cultivating generosity, perseverance, honesty, patience and good intentions make one non-sick.

The mind is the main cause of all diseases. The presence of mental disorders can be seen not only in diseases but in all discomfort. The Kaṭopaniṣad says that, know the self as the lord of the chariot and the body as, verily, the chariot, know the intellect as the charioteer and the mind as the reins.

आत्मानं रथिनं विद्धि

शरीरं रथमेव तु ।

बुद्धिं तु सारथिं विद्धि

मनः प्रग्रहमेव चः ॥ (Kath.Up – 1.3.3)

According to the Carakasamhita, the main function of the mind is to think.

मनसस्तु चिन्त्यमर्थः । (carakam – suthrasthanam – 8.16)

If a thought is present, the presence of mind can also be assumed. The mind knows disease and health and their conditions. In the Bhagavat Gītā it is said that mind is always fragile, influence the senses, is very powerful and is firmly attached to the senses.

चञ्चलं हि मनः कृष्ण प्रमाथि बलवद्दृढम् । (B.G – 6.34)

So it is said that it is very difficult to close the mind.

असंयतात्मना योगो दुष्प्राप इति मे मतिः । (B.G – 6.36)

He who lacks self – control and is accustomed to holding the mind is not healthy. We can take control of the mind by daily routine of continuous practice and detachment. Our sorrows end in a state of 'stithaprajna', which is very important in the Gītā. The consciousness of the majestic person who have reached this state is controlled and free from all desires. Approaching objects with senses free from attachment and aversion, and controlled by the mind, the man who has mastered his mind wins' serenity.

रागद्वेषवियुक्तैस्तु विषयानिन्द्रियैश्चरन् ।

आत्मवश्यैर्विधेयात्मा प्रसादमधिगच्छति ॥ (B.G – 2.64)

Serenity won, sufferings come to an end, the reason of that man, whose mind is serene, soon becomes steadfast.

प्रसादे सर्वदुःखानां हानिरस्योपजायते ।

प्रसन्नचेतसो ह्याशु बुद्धिः पर्यवतिष्ठते ॥ (B.G – 2.65)

Human moves his life forward by immersing his mind in subjects and closing the windows to the path of wisdom. Unable to get out of addictions, he trapped in desires and becomes blind. When desires are not fulfilled, one becomes addicted to anger. From there it leads to intellectual destruction. The Ashtāṅgahr̥daya asserts that a compassionate and virtuous calm mind can destroy all fevers and that one who possesses these qualities will not catch any diseases.

करुणार्द्रं मनः शुद्धं सर्वज्वरविनाशनम् । (Ashta-cikitsaa – 1.172)

In addition, Ayurveda master Vagbhata described the ‘Nitarasāyana’ in Ashtāṅgahr̥daya-

नित्यवादिनम् अक्रोधम् अद्यात्मप्रवणेन्द्रियम् ।

‘Soma’ flows into virtuous mind. Not only does that mind heal itself, it also filled with ‘soma rasa’ (medicinal potency) and cures. The people with contentment will be truthful, non-angry, psychic, moral, spiritual and sattvic. All these are the symptoms of good doctors. It is said that the origin of all diseases is from lust and anger, and that they are from ‘Rajogūṇa’, and that lust is the great consumer and great sin. It is interesting to note that the Bhagavat Gītā is said ‘Pāpma’ the synonymous with disease.

काम एष क्रोध एष

रजोगुणसमुद्भवः ।

महाशनो महापाप्मा

विद्ध्येनमिह वैरिणम् ॥ (B.G – 3.37)

CONCLUSION

Ayurveda teaches that the goal of treatment is not simply to cure the disease, but to attain health and that the disease is irrelevant. It is also defining health as not only the state of being free from disease but also the state of being in perfect harmony with all areas of physical and mental functioning.

समदोषः समाग्निश्च समधातुमलक्रियः ।

प्रसन्नात्मेन्द्रियमनाः स्वस्थ इत्यभिधीयते ॥

(Susrutam – sutrasthānam -15.44)

Gītā is a great medicine to get rid of sorrows and ‘Tāpatraya’. The Bhagavat Gītā needs to be linked to Ayurveda and put into practice for its healing and mental health benefits. Gītā and Ayurveda says that the complete development of man is the compound development of ‘annamaya kośa’, ‘prāṇamaya kośa’, ‘manomaya kośa’, ‘vijñānamaya kośa’, and ‘ānandamaya kośa’. Equality, integrity, unity and perfection are the mottos of Gītā and Ayurveda. Both become a full – fledged life plan through health, sensory control, ways of guiding the mind and self – realization advice. Thus Ayurveda and Bhagavat Gītā are become the teacher, the friend, the guide and the medicine. Studying the Bhagavat Gītā in the context of Ayurveda gives us everything we need for the physical, mental, intellectual, social and spiritual well – being of mankind.

¹ Bg.B – pg.no.3

² वात - पित्त - कफ

³ जठराग्नि - भूताग्नि - धात्वग्नि

⁴ रसासृङ्मांसमेदोऽस्थिमज्जशुक्लाः

⁵⁵⁵ मलं - मूत्रं - स्वेदम्

⁶ खादयं, चोष्यं, लेह्यं, पेयं

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An analysis of Hermeneutics in Śrībhāṣya

Niveditha R Dileep¹

Abstract;

Vedānta is the most vital and sumptuous one among the major philosophical streams. It is evident that, the prasthānatrayi is the fundamental base of the so-called philosophy. The Upaniṣads, Brahmasūtra and Bhagavadgīta constitute prasthānatraya. Among these, Brahmasūtra deserves equal vitality. Brahmasūtras constitute the central part of Vedānta philosophy. Brahmasūtra of Bādarayaṇa critically summarizes the Vedānta doctrines ascribed in Vedas, Upaniṣads, Bhagavadgīta, Pancarātra and Itihāsa. They are also known as Vedāntasūtras. As the name denotes these aphorisms give an exposition of Brahman. It is also known as Śārirakamimāmsa. The knowledge ascribed through the text is a critical study of entire Vedic literature. As Brahmasūtra deals with Brahman, the ultimate reality, they are designated as Brahmasūtras. The Brahmasūtra consolidates the extensive teachings found in a variety of arranging, unifying, systematizing the theories mentioned in Upaniṣads. The Brahmasūtra consist of 555 sutras, in four adhyāyas, (Samanvaya- Avirodha-Sādhana-Phala) with each chapter divided into four pādas. Each part is further divided into sections called Adhikaraṇas with sūtras. Most sections of the texts are structured as Viṣaya (topic), Viṣaya(doubt), Pūrvapakṣa (view of opponents), Siddhānta (theory and argument) and Saṅgati (the connection between sections). Brahmasūtra's first chapter consists of 134 sūtras, second chapter consists of 157 sūtras, the third one consists of 187 sūtras and the fourth one consists of 78 sūtras, together constitutes 555 aphorisms. Brahman is the central theme of these sūtras with rational interpretations and presentations. And they also give an exposition of Brahman. Precisely pinpoints the Vedānta tenets through these sūtras. The first sutra is 'अथातो ब्रह्मजिज्ञासा' (Brahmasutra 1-1-1) and the last one is 'अनावृत्तिः

¹ Research scholar, SreeSankaracharya university of Sanskrit, Kalady, Ernakulam, Kerala

शब्दादनावृत्तिः शब्दात् (4-4-11) ।'Brahmasūtra has a lot of commentaries done by various philosophers.

Keywords; Brahmasūtra, Rāmānujācārya, viśiṣṭādvaita, Hermeneutics, interpretation methodology, Śrībhāṣya etc...

1.Introduction;

Bhāṣyās are the elaborate expositions of sutras, with the individual views of the commentators. Various Bhāṣyas have been written by Śrī Śāṅkara, Rāmānuja, Madhva, vallabha ,Nimbārka, Srikantha,Śuka.Baladeva etc.. The style and number on the narration of sūtras are different in each case. Śāṅkarācārya-555sūtras, Rāmānujācārya-545, Mādhavācārya-564, and Nimbārkaācārya-549 sūtras and so on. The present work focusses mainly on the bhāṣya of Brahmasūtra, written by Rāmānuja ie, Śrībhāṣya(Rāmānujabhāṣya) The present work is entitled as 'An analysis of Hermeneutics in Śrībhāṣya ,mainly discusses about the hermeneutical approach of Rāmānuja, through the same monumental work .

Well, then there may arise a question; what is Hermeneutics and its purpose of approach in philosophy? It can be defined as the science of interpretation or it is the theory of interpretation. Mainly, it includes the interpretation of texts, wisdom literature and philosophical texts. The aim of Hermeneutic approach is to determine and understand the meaning and inner meaning of the text or the study material, in different perspectives. The prime purpose of Hermeneutics is to connect the gap between our notions and the theories of the writers of the concerned text, through a knowledge of the original languages, history and comparative analysis of scripture with scripture. The method adopted here is purely descriptive and analytical in nature. The present work is a comparative study based on Hermeneutics. There is also an intention to find out the method adopted by them, to synthesize their philosophical expressions through the interpretations on upaniṣadic statements. Śrībhāṣya is the most famous work of Śrī Rāmānujācārya (Viśiṣṭādvaita), which is the commentary of Bādarāyaṇa's Brahmasūtra. Rāmānuja presents the fundamental philosophical principles of viśiṣṭādvaita based on his interpretation of the upaniṣads ,Bhagavadgīta and other smṛti texts. This is

done by the way of refuting Śāṅkara's Advaita Vedānta and especially his theory of Māya. In this work Rāmānuja mentions about three categories of tatvās (realities); God, Soul and Matter. Rāmānuja wrote two texts called Vedānta-Dīpa and VedāntaSāra to help the needy ones in the overall understanding of Śrībhāṣya.

2. Hermeneutics in Śrībhāṣya.

a) Interpretion on catusūtri

The interpretation style of Rāmānuja is quite unique in nature. For example, the first sūtra in Bādarāyaṇa Brahmasūtra is 'अथातो ब्रह्मजिज्ञासा' (Brh sū 1-1-1). Rāmānuja in his Śrībhāṣya, interpret the first term 'अथातो' as 'अत्रायमथशब्द आनन्तर्ये भवति । अतः शब्दो वृत्स्य हेतुभावे ।' (Śrībhāṣya 1-1-1). That means the term 'Atha' means after something (after learning scriptures) and the term 'Atah' means thus. According to this commentary the 'अथातो' means ānantarya or after the completion of learning. This literally mentions that, Brahmajijnāsa must come after the completion of learning. In this aphorism, the term 'Brahman' is referred to as Vāsudeva or puruṣottama. And considered him as supreme being. निरस्तनिखिलदोषो. अनवधिकातिशयासंख्येत कल्याणगुणगणः॥-पुरुषोत्तम अभिधीयते | (sri bha 1-1-1-). And Rāmānuja clarifies a reference to the puruṣottamatva of Brahman as ' सर्वत्र ब्रह्त्वगुणयोगेन हि ब्रह्मशब्द ब्रह्त्वं च स्वरूपेण गुणैश्च यत्रानवधिकातिशयं सो अस्य मुख्यो अर्थः । स च सर्वेश्वर एव । अतो ब्रह्मशब्दस्तत्रैव मुख्यतः । ' (Śrī bhāṣ 1-1-3)

Sūtras in Śrībhāṣya are mainly divided into four sections, viz; Laghu pūrvaṅkaṣa, Laghusiddhānta, Bṛhat pūrvaṅkaṣa and Bṛhat Siddhānta. Another view point of this comparative study is, when interpreting the second sūtra 'जन्माद्यस्य यतः' | Śrībhāṣya interpret the term 'जन्मादि' as the factors of ṣadbhāvavikārās. ie ' सृष्टिस्थितिसंहारः' | He mainly considers the Janmādi as Upalakṣaṇa. (sribhashya 1-1-1-) According to Śrībhāṣya, the term Brahman is

the ultimate one supreme puruṣa Nārāyaṇa, who is naturally devoid of defects and who eliminates other realized, Mukta, nitya, souls. The term 'Brahman' is considered as the synonym of Nārāyaṇa and also call Brahman as Sarveśvara. Here denies the concept of Nirguṇa- Brahman. Apart from the essence of Vedāntasūtras, Rāmānuja in Śrībhāṣya, denies the view of metaphysical view of non-duality. According to him the view of non-duality cannot be proved. All known objects are distinct and different from other such things. Indirectly Śrībhāṣya also denies the metaphysical reality of non-duality. This text tries to synthesize the upaniṣadic expressions in this interpretation.

‘शास्त्रप्रमाणकत्वं ब्रह्मणस्सम्भवत्येव’।

समन्वयात्परमपुरुषार्थतयान्वयस्समन्वयः’ ॥

And the fourth sutra ‘तत्तु समन्वयात्’। is interpreted rationally with some instances in Upaniṣads such as ‘ब्रह्म व इदमेकमेवाग्रे आसीत्’ (ब्र-३-२-१) । ‘आत्मा वा इदमेक एवाग्रे आसीत्’ (तै-१-२) । ‘आनन्दो ब्रह्म (तै-६-१)’. Here the commentator justifies the śāstra as the valid means of knowledge of Brahman. Śāstra is depicted as the pramāṇa by mentioning Brahman as Paramapuruṣārdhata. समन्वयः सम्यगन्वयः पुरुषार्थतयान्वयः इत्यर्थः । परमपुरुषार्थभूतदस्य, अनवधिकातिसशय आनन्दस्वरूपस्य ब्रह्मणो अभिधीयतयान्वयात्, तच्छास्त्रप्रमाणकत्वं सिध्यति स एव -इत्यर्थः। (śrī bha 1.1.14)

b) Some instances from other Adhikaraṇas

In śrībhāṣya, the section which describes, Prakṛtyadhikaraṇa ,prakṛti is considered as Upādānakāraṇa ‘मायां तु प्रकृतिं विद्यान्मायिनं तु माहेश्वरम् इति श्रुतिवाक्यात् प्रकृतेः उपादानत्वम्’। In Śrībhāṣya, the Sāmānadhikaranyā is explained as the relation which implements tādatmyā of sa-jiva-jagat and Brahman. The jagat and the self ,being the sarira of the lord qualify the lord like a qualification .In fact the supreme lord is the locus. The word ‘tat’ defines to Saviśesa Brahman, the karana of jagat as mentioned in vedas. The śruti statements about the existence and identity of brahman cannot be illustrated by the views held by others such as śankarācārya (Nirviśesavāstavikatvavāda),

Bhāskarācārya (Bhedābheda-vāda) and Madhvācārya (kevalābheda-vāda). Through the work, the commentator has disapproved the view of Kevalādvaita of Śrī Śāṅkarācārya. While explaining this, it clearly mentions that human beings and others are the bodies of lord. Lord is real hence the world is also real. Brahman is the substratum of Human beings and others. They are also some kind of adjectives of lord like universe.

देवमनुष्यादिपिण्डानामात्मैकाश्रयत्वतदेकप्रयोजनत्वतत्त्वप्रकारकत्वसंभवात् देवो मनुष्य आत्मा इति लोकवेदयोस्सामानाधिकरण्येन व्यवहारः , अतः परस्य ब्रह्मणः प्रकारतयैव चिदचिद्वस्तुनः पदार्थत्वमिति तत्सामानाधिकरण्येन् प्रयोगः। इदमेव शरीरात्मभावलक्षणम् । (sbh 1-1-1-)

Later the text clarifies the relation among the three principles by different terms. They are Acitvastu (non-sentient), Citvastu (sentient), Citacitvatu (from the body of the lord). By these three principles the concept of śarirātmabhāva is established and it is ruled by ātmaikāśrayatva. The method used by Rāmānuja while interpreting śribhāṣya is empirical phenomenology. These are only some examples of Rāmānuja's method of interpretation, which he adopted in Śribhāṣya. His methodology have influenced other philosophers also.

3. Conclusion;

Śribhāṣya is the monumental work of Viśiṣṭādvaita philosophy. The text itself utilises a dispassionate examination of Śruti, Smṛti purāṇas and Itihāsas and reproduced the magnificent treatise Brahmasūtra on a vast and intricate manner. Rāmānuja in his Bhāṣya establishes a system of Vedānta with the concept of Saviṣeṣa Brahman by modifying the concept of Nirviṣeṣa Brahman. He has based, himself on a cogent appreciation of the strength and weakness of various alternative schools of thought and yet the comprehensive pattern of his analysis, has the markings of personal religious experience. Consequently, his exposition of the Brahmasūtras, is not only most rational but also highly appealing to the inner core of one's heart. He adopted the method of empirical phenomenology to describe the notions of the treatise. Rāmānuja's interpretation and deep understanding of the Śribhāṣya, is a model for other philosophers also. Through the work, the bhāṣyakāra attempts to systematize

the philosophy, by taking the clue from the ancient theistic philosophers and his pioneers . The method of interpretation explicated in Śrībhāṣya, is innovative in nature and has a direct association to tradition and human moral values.

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भवनाटके काव्ये वेदान्तविचारः

- प्रियंका¹

भूमिका –

केरलीयकविना “श्री पूर्णचैतन्यब्रह्मचारिणा” रचितं रमणीयं शास्त्रकाव्यरूपं वर्तते “भवनाटकं काव्यम्” । एतत् खण्डकाव्यम् विद्यते । अस्मिन् काव्ये चत्वारः अङ्काः सन्ति । प्रत्यङ्कं नैकाः रङ्गाः सन्ति । यथा - प्रथमाङ्के अष्टरङ्गाः, द्वितीयाङ्के एकादशरङ्गाः, तृतीयाङ्के पञ्चरङ्गाः, चतुर्थाङ्के अष्टरङ्गाश्च । “भवनाटकम्” इत्यत्र भवस्य नाटकम् इति विग्रहः वर्तते । “भवः” इति शब्दस्य अर्थाः ईश्वरसंसारशिवाश्चेति बहवः सन्ति, यथा वर्णितम् अमरकोषे –

गङ्गाधरोऽन्धकरिपुः क्रतुध्वंसी वृषध्वजः ।

व्योमकेशो भवो भीमः स्थाणू रुद्र उमापतिः ।

अहिर्बुध्न्योऽष्टमूर्तिश्च गजारिश्च महानटः ।²

अत्र काव्ये भवशब्दस्य अर्थः शिवः वर्तते, तथा च वयमेव अत्र नटाः । यथा भवनाटकस्य प्रथमाङ्के आरम्भिके द्वे मङ्गलपद्ये निगदिते कविना –

सकलकलापरिपालं ज्वलदनलाक्षिप्रशोभिपृथुभालम् ।

भावितभुवनकदम्बं वन्दे पीयूषविग्रहं साम्बम् ॥

सर्जनविलयनिमित्तं कुर्वाते ये निरन्तरं नृत्तम् ।

एकं सद्धीमनसी इव भिन्ने नौमि शाम्भवे महसी ॥³

भवेन यथा नियम्यन्ते पुरुषाः तथैव ते संसाररङ्गमञ्चे नाट्यं कुर्वन्ति । अतः तेषां नटानाम् अर्थात् सांसारिकाणां सुःखदुःखादिविचित्रवासनावर्णाः मोहमायाभोक्तृत्वाद्याभिनयस्वरूपाः मायामये संसारे प्रदर्शयति कविः अस्मिन् काव्ये ।

¹ शोधच्छात्रा साहित्यविभागः, केन्द्रियसंस्कृतविश्वविद्यालयः, गुरुवायूर-परिसरः, पुरनाट्टुकरा, तृशशुर, केरलम् – 680 551.

² अमरकोष, प्र.का., स्व.व., श्लो.सं.34 ।

³ भवनाटकं काव्यम्, 1.1.1-2 ।

अत्र वेदस्मृत्यादिषु वर्णितानां ब्रह्मचर्यगार्हस्थ्यवानप्रस्थसंन्यासाश्रमाणां तत्त्वानि प्रत्यङ्गं क्रमशः प्रतिपादयति कविः । धर्मार्थकाममोक्षाः चत्वारः पुरुषार्थाः निःश्रेयसः प्राप्त्यर्थम् आवश्यकाः । तेषां निरूपणं काव्येऽस्मिन् कविना कृतम् । साहित्यिकसौन्दर्येण सह कविना अत्र वेदान्तत्त्वानि अपि गुम्फितानि । चतुर्थाङ्के संन्यासाश्रमवर्णनसमये कविना वेदान्ते उक्तं श्रुतिरहस्यं सरसतया पद्यमाध्यमेन प्रकाशितम् ।

चतुर्थाङ्के वेदान्तविचारः –

अस्याङ्कस्य आरम्भे पुरुषः जगतः बन्धनकलहमोहमायादिकानि दृष्ट्वा चिन्तयति । यथा –

अथ स चेतसि चिन्तयति क्षणं क्षणविनाशि जगत्यतिमानुषे ।

जनिमृतिप्रभृतिप्रबलैरहर्निशमनर्थचयैः कवलीकृते ॥

जनिमवाप्तनरस्य दुरूहकैर्जडमयैश्चिरकर्मभिरात्मनः ।

रहितपाणिपदैरुरगैरिव प्रवितथैः परिवेष्टितकारणात् ॥ ⁴

एषा मानवयोनिः इतरयोनिषु श्रेष्ठा । दैवयोगात् मुक्तिमार्गस्य प्राप्त्यर्थम् अत्र जन्म अभवत् । निश्चयेन अन्यासु योनिषु जीवानाम् अधोगतिः संसारकानने भवति । संसारविपिने सदसद्विवेकं विना जीवाः भयेन वा अन्येषां जीवानां भक्षणं कृत्वा जीवन्ति । यथा आप्तवाक्यमपि वर्तते - सर्वः स्वार्थं समीहते । तथा च उपनिषदपि वदति- आत्मनस्तु कामाय सर्वं प्रियं भवति⁵ । यथा मानवजीवनस्य सन्दर्भे भगवान् शंकराचार्यः विवेकचूडामणौ कथयति- जन्तूनां नरजन्म दुर्लभमतः पुंस्त्वं ततो विप्रता तस्माद्वैदिकधर्ममार्गपरता विद्वत्त्वमस्मात्परम् । आत्मानात्मविवेचनं स्वनुभवोब्रह्मात्मना संस्थितिर्मुक्तिर्नो शतकोटिजन्मसुकृतैः पुण्यैर्विना लभ्यते इत्यादि⁶ ॥

⁴ भवनाटकं काव्यम्, 4.1.1-2 ।

⁵ बृहदारण्यकोपनिषद्, 2.4.5 ।

⁶ विवेकचूडामणिः, पु.सं. 9 ।

भवनाटके काव्ये मानवजीवनस्य महत्त्वं प्रतिपाद्य कविना उक्तं यद् एतत् मानवत्वं पुण्योच्चयेन लभ्यते । विधिद्वारा कर्मानुसारेण पुरुषस्य जन्म सात्त्विककुले भवति, सः पुरुषः सत्त्वगुणेन युक्तो भवति तथा च अस्य संसारस्य तन्त्रजालात् मुच्यति । अग्रे वृद्धावस्थायाः वर्णनं कृतं कविना । शनैः शनैः तारुण्यावस्था गच्छति तदा गात्रः शिथिलः भवति, अङ्गानि विकृतानि भवन्ति, पिशाचीव जरावस्था या देहस्थरुधिरं पिबति । एवं रूपेण जरावस्थायाः वर्णनं कृतम् –

स्थविरवयसि हीत्थं हन्त दन्तैर्विहीनः पलितसकलवालः शुष्कचर्मास्थिशेषः ।

शिथिलनिखिलसन्धिर्नष्टधीरूपकान्तिः समभवसमर्थः कर्तुमात्मीयकृत्यम् ॥ ⁷

आचार्यभर्तृहरिः वैराग्यशतके वार्धक्यस्य विषये कथयति –

गात्रं संकुचितं गतिर्विगलिता भ्रष्टा च दन्तावलि

दृष्टिर्नश्यति वर्धते बधिरता वक्त्रं च लालायते ।

वाक्यं नाद्रियते च बान्धवजनो भार्या न शुश्रूषते

हाकष्टं पुरुषस्य जीर्णवयसः पुत्रोऽप्यमित्रायते⁸ ॥ इति ।

पञ्चमे रङ्गे संन्यस्ताय पुरुषाय गुरुः ब्रह्मविद्याम् उपदिशति । तदाह –

उपदिशति भवाब्धेस्तारिकां ब्रह्मविद्यां

रविरिव मधुधारामिन्दवेऽस्या अमान्ते ॥ ⁹

अत्र ॐकारस्य वैशिष्ट्यं तृतीये पद्ये प्रतिपादितम् । यथा–

व्यक्ताव्यक्तपदार्थानामवनादोमितीर्यते ।

उः शब्दस्तेन मेयत्वात्तदेवोमेति चोच्यते ॥ ¹⁰

⁷ भवनाटकं काव्यम्, 4.1.51 ।

⁸ वैराग्य शतकम्, श्लो.सं.113 ।

⁹ भवनाटकं काव्यम्, 4.5.2 ।

¹⁰ भवनाटकं काव्यम्, 4.5.3 ।

अर्थात् व्यक्ताः पदार्थाः परिदृश्यमानानि पञ्चभूतानि, अव्यक्तानि पञ्चीकृतानि सूक्ष्माणि तेषाम् अवनात् “ॐ” इति शब्दः कीर्त्यते । तत्र प्रथमो वर्णः ‘ऊ’ इति तेन मेयत्वात् तदेव ओम् इति उच्यते । इतः परम् अपि गुरुः बहून् विषयान् उपदिशति । अत्र सप्तमे पद्ये शिवशक्तयोः अभेदः प्रतिपादितः । तत्र शिवः शक्तिमान् एभिः शक्तिभिः तत्र शक्तिशक्तिमदभेदरूपमिति । अग्रे कविः सत्कार्यवादं प्रतिपादयति । तथा च “तत्त्वमसि” इति उपनिषद्वाक्यमपि पद्ये लिखति, यथा –

त्रिजगति नियमोऽयं कारणात् कार्यजातं
नहि भवति विभिन्नं जातुचिज्जायमानम् ।
इति विबुधजनेभ्योऽश्रौषमों ब्रह्म यत्त-
त्त्वमसि खलु निरस्तद्वैतजालं मनीषिन्¹¹ ॥

यथा सांख्यकारिकायां कारणं विना कार्यस्योत्पत्तिः न भवति इति वर्णितम् । यथा -

असदकरणादुपादानग्रहणात्, सर्वसम्भवाभावात् ।
शक्तस्य शक्यकरणात्, कारणभावाच्च, सत्कार्यम् ॥¹²

तथैव अत्रापि जगदोत्पत्तिः । तस्याः नियमनस्य कारणं पूर्वमेव वर्तते तत्कारणम् ईश्वरः । अथ अस्माकं यः देहः सः जीवरूपेण भासमानस्य ब्रह्मणः मूर्तिरेव अर्थात् सर्वं जगत् आत्मनि अध्यस्तमिति वेदान्तिनः । तत्र देहोऽपि वर्तते । यद्यपि निरुपं ब्रह्म तथापि उपासनार्थं किञ्चित् रूपं कल्पनीयम् अत एव अनन्तरपद्ये “अहं ब्रह्मास्मि” इति महावाक्यस्य भावना विधेयेति कवेः अभिप्रायः । अथ पूर्वाश्रमे यद् यद् अनुभूतं सुखं वा दुःखं वा सर्वं मिथ्येति मनुते मनुजः । तदुच्यते –

इदं सुखमिदं सुखं त्विति यदन्वभूवं पुरा-
श्रमेषु निवसन्नहं विविधभोगजालं किल ।
तदद्य निखिलं मृषेत्यनुभवाम्यवस्थान्तरं

¹¹ भवनाटकं काव्यम्, 4.5.11 ।

¹² सांख्यकारिका, का. ९ ।

प्रपद्य नहि तत्क्षणेऽविदमिदं तु मिथ्येत्यहो¹³ ॥

उपसंहारः – एवं रूपेण वेदान्तस्य केचन विचारा अत्र प्रतिपादिताः । शोधपत्रस्य गौरवभयात् अत्र लघुरुपेण विषयविवेचनं कृतम् । अन्ते ब्रह्मविद्यां प्राप्य अस्मिन् मायासंसारतः मुक्त्यवस्थां प्राप्नोति पुरुषः । तत्सम्बन्धिः कविना निरूपितः यथा –

सद्यो विद्या परीरंभणभवपरमानन्दसान्द्रायितोऽसौ

साक्षी मायासमुत्थापितनिखिलजगन्नाटकस्यास्य नूनम् ।

ध्वस्तप्राक्कर्मवर्मा मलतनुरखिलज्ञानरूपोऽव्ययात्मा

मुक्तावस्थः सदैकाकृतिरमृतवपुष्कः शिवः केवलोऽभूत् ॥¹⁴

सन्दर्भग्रन्थसूची –

- 1) पूज्यब्रह्मचारिपूर्णचैतन्यप्रणीतं, भवनाटकं काव्यम्, १९७६, भगवानलाल तेजाजी खारावाला तेषां सूनवश्च लालजीभाई ।
- 2) बृहदारण्यकोपनिषद्, सं. २०६८, गीताप्रेस गोरखपुर ।
- 3) श्री पं. हरगोविन्दशास्त्री, अमरकोषः, संस्करण वि.सं.-२०३९, चौखम्बा संस्कृत संस्थान, वाराणसी ।
- 4) अरविन्दानन्दः, विवेकचूडामणिः, संस्करण १९९८, चौखम्बा विद्याभवन, वाराणसी ।
- 5) पं. थानेशचन्द्र उप्रेती, सांख्यकारिका, संस्करण २०११, चौखम्बा संस्कृत प्रतिष्ठान, दिल्ली ।
- 6) पु. गोपीनाथ, भर्तृहरिः शतकत्रयम्, प्रथम संस्करण १८९६, सं.सं. १९८९, नाग प्रकाशक, दिल्ली ।

¹³ भवनाटकं काव्यम्, 4.5.21 ।

¹⁴ भवनाटकं काव्यम्, 4.8.91 ।

हठयोगः न तु गृहस्थाय

डा० श्रीनिवासन् पी.के. ¹

“शतायुर्वै पुरुषः” इति प्रायोवादानुसारं मानवजीवनं शतवार्षिकम् अस्ति । सर्वोऽपि शतायुर्न भवितुमर्हति । जिजीविषेदेकैकोऽपि शतं समा इति भारतीय संस्कृतिरिदं शतवार्षिकं मानवजीवनं चतुर्षु भागेषु विभाजयति । त इमे भागा 'आश्रम' पदेनाभिधीयन्ते। ब्रह्मचर्य-गृहस्थ-वानप्रस्थ-सन्यासाश्चत्वार एते आश्रमाः। सर्वोऽपि लोकः स्ववयोऽनुरूपमाश्रममाश्रयेत् । तदाश्रमनिर्दिष्ट नियमान् पालयेदिति च पूर्वं व्यवस्था परिकल्पिताऽसीत् ।

सर्वेष्वपि धर्मसूत्रग्रन्थेषु, स्मृतिग्रन्थेषु च एते आश्रमा वर्णिताः सन्ति । आ उपसर्ग पूर्वकात् श्रम धातोः घञ् प्रत्यययोगे 'आश्रम' शब्दोऽयं निष्पद्यते । आ श्राम्यन्ति अस्मिन् इति आश्रमः' इति व्युत्पत्त्यास्यार्थः स्पष्टः ।

बाल्ये वयस्यभ्यस्तविद्यानाम् तारूप्ये भोगाभिलाषिणाम्, वार्द्धके वयसि मुनिवृत्तीनाम्, अन्ते परमा-त्मध्यानेन देहत्यागिनाम् इति रघूनामन्वयं विवक्षता महाकवि कालिदासेन आश्रम चतुष्टयमभिवर्णितम् ¹।

आश्रमधर्मपालनेन मानवजीवनस्य चतुर्वर्गाणां धर्मार्थकाममोक्षाणां फलप्राप्तिर्भवति । तथा हि- ब्रह्मचर्याश्रमे विद्याध्ययनेन, तपोमयजीवनयापनेन, सर्वविधगुणानां संग्रहणेन च धर्मप्राप्तिः । गृहस्थाश्रमे भौतिक-शारीरिक-मानसिकानां समुन्नत्या, भौतिक विषयाणामुपभोगेन, दाम्पत्यजीवनयापनेन वंशप्रतिष्ठायै सन्तानोत्पत्त्या च धर्मार्थकामानां त्रिवर्गफलसिद्धिः ।

वानप्रस्थाश्रमे सपत्नीकेनेश्वराराधनं, संयमपालनं, योगादिकर्मसु प्रवृत्तिरित्येवं वैराग्यप्राप्तिः ।

¹ Dr. Sreenivasan PK, Assistant Professor, Department of Jyotisha, CSU, GC. Puranattukara.

सन्यासाश्रमे वैराग्यभावबलात् भौतिकविषयान् परित्यज्य योगाभ्यासरतः सन् परमपुरुषार्थं मोक्षमासादयेत् इति मनीषिभि इयमाश्रमव्यनस्थोद्दिष्टा।

गृहस्थाश्रमः

विवाहसंस्कारस्य पश्चात् स्नातका गृहपतयो गृहस्थाः भवन्ति । भौतिक विषयाणामुपभोगः वंशप्रतिष्ठायै सन्तानोत्पत्तिश्च आश्रमेऽस्मिन् विशिष्टकर्म । इति महाभारत कथनानुसारं² सर्वोऽपि लोकः स्वायुषो द्वितीयं भागं गृहस्थाश्रमे अतिवाहयेदिति स्पष्टम् । आश्रमस्यास्य प्रवेशार्हतां 'विवाह' संस्कारेणैव जनः प्राप्नोति । अतः ब्रह्मचर्यं परिसमाप्य विधिवत् शुभलक्षणसम्पन्नां भार्यामुद्वाह्य गृहस्थाश्रमं प्रविशेदिति स्मृतिग्रन्थानामुपदेशः। तथा हि, 'ब्रह्मचर्यं परिसमाप्य गृही भवेत्'³ 'अविलुप्तब्रह्मचर्यो गृहस्थाश्रम- मावसेत्'⁴ अविलुप्तब्रह्मचर्यो लक्षण्यां स्त्रियमुद्बहेत् । अनन्यपूर्विकां कान्तामसपिण्डां यवीयसीम्⁵।

ब्रह्मचर्याश्रमे बुद्धिः शास्त्रजलप्रक्षालनेन निर्मला भवति । तदनु गृहस्थाश्रमे सेयं बुद्धिः कर्तव्याकर्तव्ययोर्निर्णये विकसिता भवति। तत्कर्मजीवने यानि ऋषिऋणं, देवऋणं, पितृऋणं, चेति त्रीणि सन्ति । तेभ्य उत्रणः स्यात्सर्वोऽपि । ऋणत्रयान्मुक्तः जनो मोक्षं सेवमानोऽपि उत्तमः भवितुं नार्हति ।

विविधमनोनुकूलां शुभलक्षणसम्पन्नां भार्यामुपयम्य तस्यां योग्यं पुत्रमुत्पाद्य मानवः पितृऋणान्मुक्तो भवति। विधिवद्वेदान् अधीत्य ऋषिऋणान्मुक्तो भवति। आश्रमेऽस्मिन् नित्यनैमित्तिकप्रायश्चित्तपराणां कर्मणामनुष्ठानेन मनुष्यो देवऋणान्मुक्तो भवति⁶ ।

कामारव्यः पुरुषार्थं आश्रमेऽस्मिन् सर्वेणापि सम्पादनीयः । विविध धार्मिक क्रियाणां भार्यया विना पुरुषस्य सम्पादनार्हता नास्तीति च उपदिष्टमस्ति⁷।

हठयोगः

हठयोगे षड्कर्म-आसन-मुद्रा-प्रत्याहार-प्राणायाम-ध्यान-समाधि इत्येतेषां प्रधानता विद्यते। हठयोगाङ्गानां क्रमानुसारेण कृतेन साधनेन प्राप्तव्यानां फलानां विषये उक्तमस्ति यत् आसनेन दृढता एव लभ्यते न तु रोगमुक्तिः। येगस्य तृतीयम् अङ्गमस्ति

आसनम्। तस्मात् यमनियमातचरणानन्तरमेव आसनकरणयोग्यता सम्पादयति। अहिंसासत्यास्तेयब्रह्मचर्याऽपरिग्रहाः यमाः, यमः यत्र निषेधात्मकोऽस्ति तत्रैव नियमो विधेयात्मकोऽस्ति। नियमन्ति प्रेरयन्ति इति नियमा इत्यनेन व्युत्पत्त्यनुसारेण ये शुभकार्येषु प्रवर्तयन्ति तान्येव व्रतानि नियमा इत्युच्यन्ते। पतञ्जलिमतेन नियमाः सन्ति पञ्चप्रकारकाः। ते यथा शौच-सन्तोष-तप-स्वाध्याय- ईश्वरप्रणिधान-स्वरूपाः। यमम्- अहिंसा सत्यं अस्तेयं ब्रह्मचर्यं क्षमा धृतिः दया आर्जवं मिताहारं शौचं च यमं भवति। नियमं- तपः सन्तोषम् आस्तिक्यं दानं ईश्वरपूजनं सिद्धान्तवाक्यश्रवणं ह्रीःमतिः जपः हुतं च नियममिति निर्दिष्टम्। यम-नियम आचरणानन्तरमेव आसना- नुष्ठानं(हठयोगः) कार्यमित्यस्ति आचार्याभिप्रायः। तदर्थं उपदिष्ट आहारक्रमः, हठयोगकरणेन फलं किमिति अपि पश्यति विचारयति चेत् गृहस्थाय नोचितमिति ज्ञातुं शक्नुमः।

लवणं सर्षपञ्चाम्लमुष्णं रूक्षं च तीक्ष्णकं अतीव भोजनं स्त्रीसङ्गमनं अग्निसेवा धूर्तगोष्ठीः च यः सन्त्यजति स एव हठयोगकरणे योग्यः भवति^०। योगी यदि स्त्रीसङ्गं करोति तर्हि आयुक्षयः असामर्थ्यं च जायते। एतदपि गृहस्थः हठयोगाभ्यासं न करोतु इति बोधयति, दत्तात्रेयवचनं प्रमाणीकरोति च^१। मैथुनत्यागः गृहस्थविरुद्धं कार्यमेव। तस्मादपि कुम्भकादि प्राणायामं करोति चेत् मैथुनशक्तिक्रय अपि सम्भवति इत्यत्र संशयलेशोपि नास्ति।

शिथिलीकरणव्यायामसमनन्तरं योगाभ्यासारम्भः भवतु इति इदानीं प्रथा अस्ति। किन्तु यमश्च नियमश्चैव आसनं च ततः परम् इति दत्तात्रेयवचनात्¹⁰ हठयोगकरणात्पूर्वं यमनियमानुष्ठानं कार्यमेव। तदपि न कुर्वन्ति आधुनिकाः। सूर्यनमस्कारः न तु हठयोगप्रदीपिकादि प्राचीनसंस्कृत ग्रन्थेषु नोपदिष्टम्। चेदपि तदपि पतञ्जलिना उपदिष्टमिव व्यवहियते आधुनिकाः।

आसनभेदाः

१.सिद्धं २.पद्मं ३.भद्रं ४.मुक्तं ५.वज्रं ६.स्वस्तिकं ७.सिंहं ८.गोमुखं ९.वीरं १०.धनुः ११.मृतं १२.गुप्तं १३.मत्स्यं १४.मत्स्येन्द्रं १५.गोरक्षं १६.पश्चिमोत्तानं १७.उल्कटं १८.सङ्कटं १९.मयूरं २०.कुक्कुटं २१.कूर्मं २२.उत्तानकूर्मकं २३. उत्तानमण्डूकं

२४.वृक्षं २५.मण्डूकं २६.गरुडं २७.वृषं २८.शलभं २९.मकरं ३० उष्ट्रं ३१.भुजङ्गं ३२.योगं च द्वात्रिंशत् आसनानि (योगासनानि) मर्त्यलोके सिद्धिदं भवति। अस्मिन् सूर्यनमस्कारो न अन्तर्भवति। तत् तु आधुनिककाले विधानंकृत्वा आनीतमस्ति। पुनश्च इदानीं शतशः आसनानि दृश्यन्ते¹¹। योगासनानि कर्तव्यञ्चेत् मैथुनं न कार्यं शुक्लस्त्रावणमपि न भवेत् इत्यस्ति। शीर्षासनकरणार्थं वर्षद्वयं यावत् मैथुनपरित्यागं करणीयं भवति। नो चेत् आयुक्षयं भवति। प्रसिद्धेषु योगाचार्येषु अनेकाः उपषष्टिवयादूर्ध्वं न जीवितवन्त इति लोके विदितमेव।

सन्यासाश्रमप्रवेशानन्तरं ध्यानादिकं कृत्वा अन्तिमपुरुषार्थ-सम्पादनार्थं क्रियाकरणे शरीरस्य सिद्धं कर्तुमेव योगासनानि निर्दिष्टानि¹²। तत्रापि पतञ्जलि महर्षिणा हठयोगमधिकृत्य नाममात्रमेवोपदिष्टम्। हठयोगप्रदीपिकायां घेरण्डसंहितायामपि योगासनानि उपदिष्टानि। किन्तु तदपि पतञ्जलिना उपदिष्टस्य आशयस्य विपुलनं कृतमित्यपि कथितं न योग्यम्।

केचन आसनानि स्त्रीणांकृते दोषाय, केचन विषयाः बालकानांकृते दोषाय, शरीरघटनां शरीरत्रिदोषस्थितिः कायबलं पचनशक्तिश्च विगणय्य एव जनाः आसनानि कुर्वन्ति तेषां इच्छानुसारम्। योगासनपरिशीलनं जितात्मा शान्तः मुक्तौसक्तः दोषैर्विहीनः भुक्तौ असक्तः च एव कर्तव्यम्¹³। चित्तायत्तं नृणां शुक्लं शुक्लायत्तं च जीवितम्। तस्मात् शुक्लं मनश्चैव रक्षणीयं प्रयत्नतः। (हठयोगप्रदीपिका, मुद्रादशकम्) अत्याहारः प्रयासः प्रजल्पः नियमग्रहः जनसङ्गः लौल्यं च यस्य अस्ति सः योगानुष्ठानाय अयोग्यः भवति¹⁴।

प्राणायामकरणे आपत्तिः बहुधा सन्ति। सेवितोवायुः साधकंहन्ति इति हठयोग-प्रदीपिकायामुक्तमस्ति। यथा सिंहोगजोव्याघ्रो भवेद्दृश्यशनैः शनैः। तथैव सेवितोवायुः अन्यथाहन्ति साधकम्॥ योगाभ्यासकरणे स्वालित्यं जायते चेत् वातादित्रिदोषवर्धनं तस्य जायते। तद्दोषस्य चिकित्सा कार्या¹⁵।

पुनश्च स्वस्थो भवितुं आयुर्वेदानुसारं ऋतुचर्या कर्तव्या। किन्तु आसनादिकं कर्तुं यदुक्तं तत् ऋतुचर्याविरुद्धं भवति। कालविषयः देशभेदः वयोभेदः च अधिकृत्य

योगाचार्यैः मौनमाश्रितवन्तः। योगासन-प्राणायामादिकं कृत्वा योगाचार्याणामपि रोगनिवारणं न सम्भवति अपि च ते औषधसेवनं कृत्वा रोगिणस्सन् कथञ्चित् पाठनमनुवर्तमानास्सन्ति। अतैव सिद्धमस्ति यत् हठयोगः न तु गृहस्थाय॥

¹ शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।

वार्द्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥ इति ॥ (रघुवंशः, प्रथमसर्गः अष्टम श्लोकः)

² धर्मलब्धैर्युतो दारैरग्नीनुत्पाद्य यत्नतः ।

द्वितीयमायुषो भागं गृहमेधो भवेद् व्रती ॥ (महाभारतं शान्तिपर्वः २४२. ३०)

³ इति याज्ञवल्क्य स्मृतिः । ४.२१ ।

⁴ इति मनुस्मृतिः । ३.२

⁵ इति याज्ञवल्क्य स्मृतिः ।

गुरुणाऽनुमतः स्नात्वा समावृत्तो यथा विधिः ।

उद्धहेन द्विजो भार्या सवणा लक्षणान्विताम् ॥ इति (मनुस्मृतिः अ.३. श्लो.४)

⁶ तदुक्तं मनुस्मृतौ-

ऋणानि त्रीण्यपाकृत्य मनो मोक्षे निवेशयेत् ।

अनपाकृत्य मोक्षन्तु सेवमानो ब्रजत्यधः ॥

अधीत्य विधिवद्वेदान् पुत्रांश्चोत्पाद्य धर्मतः ।

इष्ट्वा च शक्तितो यज्ञैर्मनो मोक्षे निवेशयेत् ॥ इति ॥ (मनुस्मृतिः अ.६. ३५-३६)

⁷ चतुष्पदी हि निश्रेणी ब्रह्मण्येषा प्रतिष्ठिता

एतामारुह्य निश्रेणी ब्रह्मलोके महीयते।

ब्रह्मचारी गृहस्थश्च वानप्रस्थोऽथ भिक्षुकः

यथोक्तचारिणः सर्वे गच्छन्ति परमां गतिम् ॥ इति (महाभारतं शान्तिपर्वम् अ. २४२. श्लो.१५-१६)

⁸ तदा वर्ज्यानि वक्ष्यामि योगविघ्नकराणि तु।

लवणं सर्षपञ्चासुमुष्णं रूक्षं च तीक्ष्णकम्।

अतीवभोजनं त्याज्यं स्त्रीसङ्गमनमेव च ।

अग्निसेवा तु सन्त्याज्या धूर्तगोष्ठीश्च सन्त्यजेत् ॥ इति (दत्तात्रेययोगशास्त्रम् श्लो.१३७-१४०)

⁹ तस्मिन्काले महाविघ्नो योगिनः स्यात्प्रमादतः।

तद्रूपवशगा नार्यः कांक्षन्ते तस्य संगमम् ॥

यदि संगं करोत्येषः बिन्दुस्तस्य विनश्यति।

आयुःक्षयो बिन्दुनाशादसामर्थ्यं च जायते।

तस्मात् स्त्रीणां संगवर्जं कुर्यादभ्यासमादरात्॥ इति (दत्तात्रेययोगशास्त्रम् श्लो.१६६-१७०)

¹⁰ यमश्च नियमश्चैव आसनं च ततः परम्। इति (दत्तात्रेययोगशास्त्रम् श्लो.५२)

¹¹ घेरण्डसंहिता द्वितीयोपदेशः, ३-६ श्लोकाः, हठयोगप्रदीपिकायां प्रथमोपदेशे च।

¹² आमकुम्भ इवाम्भस्थो जीर्यमाणः सदाघटः । योगानलेन सन्दह्य घटशुद्धीं समाचरेत्॥ (घेरण्डसंहिता।

प्रथमोपदेशः)

¹³ हठयोगप्रदीपिका प्रथमोपदेशः

¹⁴ हठयोगप्रदीपिका प्रथमोपदेशः

¹⁵ हठयोगप्रदीपिका, पञ्चमोपदेशः

सहायकग्रन्थाः , रघुवशः , महाभारतम्, मनुस्मृतिः

पातञ्जलयोगसूत्रम्

हठयोगप्रदीपिका

घेरण्डसंहिता

दत्तात्रेय-योगशास्त्रम्

याज्ञवल्क्यशिक्षायाम् शिक्षणाधिगमप्रक्रिया

डा.डि. वेणुगोपाल रावः¹

शैशवेऽभ्यस्तविद्यानाम् इत्येकोक्तिरेव भारतीयशिक्षाव्यवस्थायामधिगन्ता शिक्षारम्भे कीदृशः स्यात्, अधिगमप्रक्रिया कियती दृढतरा स्यादिति स्पष्टीकरोति। तदनु लालयेत् पञ्चवर्षाणि, ताडयेद्दशपञ्चकम् इत्यादीनि नैकानि अनुशासनपरकवाक्यानि अधिगन्तुः प्रकृतिं, तदधिगमप्रक्रियाञ्च प्रतिपादने बलवर्धकानि विद्यन्ते। यन्मनसा ध्यायति तद् वाचा वदति, यद् वाचा वदति तत् कर्मणा करोति, यत् कर्मणा करोति तदभिसम्पद्यते इति श्रुत्युक्तदिशा ऋषयः, मुनयः तथा श्रुतर्षियः सर्वे अद्वितीयां मनोवैज्ञानिकीं भारतीयशिक्षापरम्परामेकामादावेव संरचयामासुरित्यत्र नास्ति संशयः। अत्र वेदोत्पत्तौ तथा तत्सम्बन्धानेक प्रक्रियासु कश्चन विचारोऽयमेकः शिक्षाविद्धिः अवधेयः। वाजसनेयप्रातिशाख्ये निरुक्ते च यत् -

प्राप्त्युपायोऽनुकारश्च तस्य वेदो महर्षिभिः। एकोऽप्यनेकवर्त्मैव समाम्नातः पृथक् पृथक्।। साक्षात्कृतधर्माण ऋषयो बभूवुस्तेऽपरेभ्योऽसाक्षात्कृतधर्मस्य उपदेशेन मन्त्रान् सम्प्रादुः। उपदेशाय ग्लायन्तोऽपरे बिल्मग्रहणायेमं ग्रन्थं समाम्नासिषुर्वेदञ्च वेदाङ्गानि च। इति।

इत्थमपौरुषेयत्वेन वेदस्त्वादौ एक एव इति, पश्चात् स एव ऋग्वेदः, यजुर्वेदः, सामवेदः, अथर्वणवेदः इति पृथक् पृथक् नैकत्वेन रूपमवाप इति ज्ञायते। अत्र ब्रह्मणः आत्मसाक्षात्कृतधर्माणः ऋषयः, तेभ्यः श्रुतर्षियः ततश्च अनूचानाः च श्रवणपरम्परया वेदाध्ययनाध्यापनकार्यमकुर्वन्निति सुस्पष्टायते। या भारतीया शैक्षिकपरम्परा श्रुतपरम्परायाः विकसिता, सैव कालान्तरे नैकरूपा वरीवर्ति। आधुनिकशैक्षिकविचारेभ्यः सर्वेभ्यः सैव मूलाधारा भवति। तत्र अध्ययनाध्यापनप्रक्रियायाः स्वरूपनिर्णये, विशदीकरणे च याज्ञवल्क्यशिक्षा इति वैदिकशिक्षाग्रन्थः विशिष्टः, प्रामाणिकः, अद्वितीयश्च भवति। गवेषणात्मकेऽस्मिन्

¹ प्राध्यापकः, शिक्षाशास्त्रविभागः, केन्द्रीयसंस्कृतविश्वविद्यालयः, गुरुवायूर परिसरः।

शोधपत्रे याज्ञवल्क्यदिशा अधिगन्ता कीदृशः स्यात्, अधिगमप्रक्रिया कथं स्यादिति संचर्च्यते।

शैक्षिकी तथा मनोवैज्ञानिकी च याज्ञवल्क्यशिक्षा -

मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः इत्यमरः

श्रुतिशास्त्रयोरन्तरकथनावसरे (ज्ञानविज्ञानयोः)मोक्षसाधनभूतं यत् तत् ज्ञानमिति, तदितरं शिल्पादिशास्त्रपरकं तु विज्ञानमिति उवाच। मोक्षसाधनभूता तु श्रुतिरेव। तदितरं तु तस्मादेवोत्पन्नं मानवहितकरं मोक्षार्थबोधकञ्च यत् तत् विज्ञानमिति स्वीकरणावसरे लौकिकानि सर्वाणि शास्त्राणि दृष्टिगोचराणि भवन्ति। तादृशेषु श्रुतिसम्बद्धग्रन्थेषु शिक्षां, तत्प्रक्रियां तथा मनोविज्ञानं तच्छाखारूपकं शिक्षामनोविज्ञानं च प्रमाणपुरस्सरं प्रतिपादयति याज्ञवल्क्यशिक्षाग्रन्थः। वेदसाहित्यादुत्पन्नेषु नैकेषु याज्ञवल्क्यशिक्षा प्राचीनभारतीयशिक्षापरम्परायाः तथा प्राचीन-भारतीयमनोविज्ञानस्य प्रतिपादने शुक्लयजुर्वेदस्य श्रेष्ठशिक्षाग्रन्थः वर्तते। गुरुकुलपद्धतौ वेदाध्ययनावसरे संस्कृताध्ययने च का अध्ययनाध्यापनप्रणाली अनुसृता इति स्वरप्रकरणे मात्राधिकारः, अध्ययनविधिः, हस्तचालनविधिः, स्वरसंहिताविधिः तथा वर्णप्रकरणे वर्णदैवताद्यधिकारः, सन्ध्यधिकारः, वर्णोच्चारणविधिः, पदाधिकारः इत्येतैस्सह प्रकीर्णानि, अध्येतृधर्माः इति नाम्ना त्रैकालिकविषय-प्रतिपादनावसरे च प्रमुखतया वर्णिता विद्यते। अध्ययनाध्यापनारम्भे याज्ञवल्क्यस्य शिक्षानीतिः तथा मनोवैज्ञानिकपद्धतिः यथा –

मानसे चाणवं विद्यात्कण्ठे विद्यात् द्विराणवम्।

त्रिराणवं तु जिह्वाग्रे निसृतं मात्रिकं विदुः।।

उदात्तं तु भ्रुवः प्रान्ते प्रचयं नासिकाग्रतः।

हृत्प्रदेशेऽनुदात्तं तु तिर्यग् जात्यादिरीरितः।।

इति शारीरिकं मानसिकं चेत्युभयं कर्म अध्ययने दृढं निश्चितं, प्रमाणितं च स्यादिति आरम्भे एवोवाच। आत्मा बुद्ध्या समेत्यर्थान् मनो युक्ते विवक्षया इति पाणिनीयशिक्षोक्तदिशापि याज्ञवल्क्यः अक्षराणामुच्चारणे मनसः प्राधान्यं स्वीचकार।

मात्रातः वर्णानां, संहितानां, सन्ध्यादीनां च प्रयोगे काचित् मानसिकप्रक्रिया शरीरस्यान्ते भवतीति, तदनु शारीरिकप्रक्रिया च विधेया इति कथ्यते यथा –

ऋचोऽर्धे तु द्विमात्रः स्यात्त्रिमात्रः स्याद्द्वगन्तके।

रिक्तन्तु पाणिमुत्क्षिप्य द्वे मात्रे धारयेद्बुधः।।

विवृत्तौ चावसाने च ऋचोऽर्धे च तथा परे।

पदे च पादसंस्थाने शून्यहस्तं विधीयते।।

एकमात्रो भवेद् ह्रस्वो द्विमात्रो दीर्घ उच्यते।

त्रिमात्रस्तु सुतो ज्ञेयो व्यञ्जनं चाऽऽर्धमात्रिकम्।।

सममुच्चारयेद्वर्णान् हस्तेन च मुखेन च।

स्वरश्चैव तु हस्तश्च द्वावेतौ युगपत् स्थितौ।।

हस्तभष्टः स्वरभरणो न वेदफलमश्नुते। . . . इत्यादयः बहवः श्लोकाः।

इत्थं शिक्षारम्भे एव गुरुशिष्ययोः शारीरिकमानसिकस्थितिः भवेदिति उदाहरति याज्ञवल्क्यः। शिक्षावसरे मानसिकञ्चानुसृत्य शारीरिकाङ्गसंनिवेशस्य प्रामुख्यमतिशयेन स्वीकरोति याज्ञवल्क्यः। यथा –

एतत्सर्वं समाख्यातं याज्ञवल्क्येन धीमता।

हस्तौ सुसंयतौ धार्यौ जानुनोरुपरि स्थितौ।।

गुरोरनुमतिं कुर्यात् पठन्नाऽन्यमतिर्भवेत्।

ऊरुभागे तृतीये तु कूर्परं न्यस्य दक्षिणम्।।

सुप्रसन्नमनसाः भूत्वा किञ्चिन्नम्रस्त्वधोमुधः।

निवेश्य दृष्टिं हस्ताग्रे शास्त्रार्थमनुचिन्तयेत्।।

आत्मसाक्षात्कारः एव शिक्षा, स्वस्थे शरीरे स्वस्थं मनः इति शिक्षायाः, मनोविज्ञानस्य च प्राच्यपाश्चात्यपरिभाषाः यावत्यः शिक्षां विशदयन्ति तासां सर्वासां सैद्धान्तिकप्रायोगिकपक्षः सम्पूर्णः याज्ञवल्क्येन स्वशिक्षाग्रन्थे निरूपितः। शारीरिकं स्वास्थ्यं विना मानसिकस्वास्थ्यं न सम्भवं, तदनु मानसिकं विना शारीरिकं न योग्यमेव इति ज्ञात्वैव युगपदुभयोः मेलनेन छात्राः निर्मेयः इति याज्ञवल्क्यः। योगः

कर्मसु कौशलम्, अभ्यासवैराग्याभ्यां तन्निरोधः, तत्र स्थिता यत्नोभ्यासः, स तु दीर्घकालनैरन्तर्यसत्कारासेवितो दृढभूमिः इति नैकानि शिक्षणप्रशिक्षणाभ्यासाधिगमविचारेषु यं सिद्धान्तं प्रतिपादयन्ति तथैवात्रापि आगमं कुरु यत्नेन कारणं हि तदात्मकम् इति याज्ञवल्क्योऽपि।

याज्ञवल्क्यशिक्षायाम् अधिगन्ता – भारतीयशिक्षाद्धत्यां गुरुरेव प्रमुखः, श्रेष्ठः, प्रधानश्च। तथापि प्रत्येकं श्रुतिसाहित्ये गुरोरङ्गभूतत्वेनैव शिष्यः निरूपितः पोषितश्च। वटुः, छात्रः, शिष्यः, अन्तेवासी, सुतीर्थः इत्येतेषां शब्दानां प्रयोगः सम्पूर्णे वैदिकसाहित्ये लौकिकसाहित्ये वा कृतः दृश्यते। भारतीयः छात्रः अधिगन्ता वा शैक्षिकारम्भकालात् शैक्षिककालान्तं यावत् पोषितः, पालितः, शिक्षितश्चेतीति विदितमेव। तत्र अक्षराभ्याससमये एव शारीरिकं मानसिकं च गणयित्वा शिक्षाप्रदाने गुरवः क्रमिकपद्धतिमवलम्बन्ति स्म। याज्ञवल्क्यशिक्षयां यथा -

हस्तभ्रष्टो स्वरभ्रष्टो न वेदफलमश्नुते।

न कारालो न लम्बोष्ठो नाऽऽव्यक्तो नाऽऽनुनासिकः।।

गद्गदो बद्धजिह्वश्च न वर्णान् वक्तुमर्हति।

प्रकृतिर्यस्य कल्याणी दन्तोष्ठौ यस्य शोभनौ।।

प्रगल्भश्च विनीतश्च स वर्णान् वक्तुमर्हति। शङ्कितं . . .।

त्रिफलां लवणाक्तां वै भक्षयेच्छिष्यकः सदा।

क्षीणमेधाजनन्येषा स्वरवर्णकरी तथा।।

हस्तहीनं तु योऽधीते मन्त्रं वेदविदो विदुः।

न साधयेद्याजुषाणि भुक्तमव्यञ्जनं यथा।।

इत्थं शास्त्रोक्तरीत्या अध्ययनासमर्थः यः भवति तस्य तु तद्योग्यताप्राप्तेः यावत् अध्ययने प्रवेशः न भवतीति कथ्यते। अतः शैशवे एवाक्षरारम्भे छात्रं स्वस्थं कृत्वा अग्रेसराः भवन्ति स्म गुरवः। अमीषां याज्ञवल्क्यशिक्षाश्लोकानां निशितपरिशीलनेन भारतीयशिक्षा-परम्परायाम् श्रवणभाषणपाठनात्मकमौलिक-संज्ञानात्मकः अधिगमस्तरः तावत् प्रमुखः आद्यः स्तर इति ज्ञायते। पश्चात् विशेषरूपेण विषयस्य

शिक्षणं तदनु विषयाधिगमे अधिगन्ता यतेत इति अवगम्यते। सम्प्रति शिक्षाप्रक्रियायाम्, अधिगमप्रक्रियायां वा अधिगन्तुः छात्रस्य च युगर्पोदेकवारमेव द्वयोः शारीरिकमानसिकविकासकौशलयोः प्रयोगपद्धतिः न दृश्यते। अतः छात्रः छात्रत्वमेवाप्य बहुकालं तथैव व्यवहियते नाधिगन्ता इति। शिक्षणे, प्रशिक्षणे, भाषणे, पठने, वाचने, उच्चारणे, कथने, श्रवणे, अनुवाचने, लेखने तथैव शैक्षिकेषु नैकविध-कौशलेषु शारीरिकमानसिकचेष्टां समाचरेदधिगन्तेति याज्ञवल्क्यः।

याज्ञवल्क्यशिक्षायाम् अधिगमप्रक्रिया - मानवजीवने शिक्षैका आजीवनप्रक्रिया अनिवार्या च विद्याते। यथा शिक्षानिवार्या, आजीवनप्रक्रिया च तथैव अधिगमप्रक्रियापि। एकमुखी, द्विमुखी, त्रिमुखी, बहुमुखी चेति प्राचीनादध्यावधि शिक्षायाः प्रक्रिया परिवर्तिता। तथापि अधिगमप्रक्रिया तु अत्याधुनिकीव गण्यमाना दृश्यते। परन्तु अनुभवेन अभ्यासेन प्रशिक्षणेन च व्यक्तेः व्यवहारे शाश्वतरूपेण जायमानं शारीरिकमानसिकपरिवर्तनमेव अधिगम इति शिक्षाविद्विचारः तथैव याज्ञवल्क्यशिक्षायामपि अधिगमे कश्चन विचारः प्रोक्तः। तद्यथा -

अभ्यासार्थं द्रुतां वृत्तिं प्रयोगार्थं तु मध्यमाम्।

शिष्याणामुपदेशार्थं कुर्याद् वृत्तिं विलम्बिताम्।।

अधिगमे शिक्षणं, प्रशिक्षणम्, अनुभवः इति त्रयः विषयाः प्रधानाः। तदनु अभ्यासः प्रयोगः शिक्षणम् (उपदेशे) इति त्रयः विचाराः प्रधानाः इति याज्ञवल्क्यः। तत्रापि छात्रस्तरानुगुणं शिक्षणं शनैः शनैरिति, तदनु यथोचितं प्रयोगः, पश्चात्तस्य दृढाभ्यासः करणीय इति कश्चन शैक्षिकः मनोवैज्ञानिकः विचारः अत्र प्रतिपादितः। तत्रापि क्षणशः कणशश्चैव विद्यामर्थञ्च चिन्तयेत्। अहरहः स्वाध्यायोऽध्येतव्यः . . इति शतपथब्रह्मणोक्त-दिशा अधिगमप्राप्तेः विशेषतां विशदयति याज्ञवल्क्यः यथा -

गुणिता शतशो विद्या सहस्रावर्तिता पुनः।

आगमिष्यति जुह्वान्ने स्थलान् निम्नोदकम्।।

शतेन गुणितमायाति सहस्रेण च तिष्ठति।

शतानां च सहस्रेण प्रेत्य चेह त तिष्ठति।।

जलमभ्यासयोगेन शैलानां कुरुते क्षयम्।

कर्कशानां मृदुस्पर्शं किमभ्यासान्न साध्यते।

पूर्वोक्तः कृतो वा विचारोऽयं अमनोवैज्ञानिकः इति कण्ठस्थीकरणपद्धतिनाम्ना प्रसारितश्च आधुनिकैः। परन्तु प्राचीना शिक्षाप्रक्रिया सर्वापि शब्दार्थसहिता, आचारव्यवहार-दृग्गोचरी एव सर्वादा इति ज्ञायते। तद्यथा –

ज्ञातव्यश्च तथैवार्थो वेदानां कर्मसिद्धये।

पठन् मात्रापपाठात्तु पङ्के गौरिव सीदति।।

हस्तहीनं तु योऽधीते मन्त्रं वेदविदो विदुः।

न साधयेद्याजुषाणि भुक्तमव्यञ्जनं यथा।।

आगमं कुरु यत्नेन कारणं हि तदात्मकम्। . . .

इत्थं शिक्षाप्रणाली शिक्षाप्रक्रिया शिक्षणप्रक्रिया वा अधिगमसहितैवासीत् नान्यथा। ससिद्धतानियमः, फलितनियमः, अभ्यासनियमश्चेति विविधाधिगमप्रकाराः ये वर्तन्ते, ते समेऽपि एकतारूपेणात्र प्रतिपादिताः सन्ति। शतशः, सहस्रशः, लक्षशः इति कथनेन अमनोवैज्ञानिकतां स्वीकृत्याधुनिकाः शिक्षाविदः, मनोवैज्ञानिकाश्चामुं विषयं न्यक्कुर्वन्ति। नैतत् साधु वर्तते। प्रयत्नदोषप्रणालेः, शास्त्रीयनिबन्धनसिद्धान्तस्य तथैवान्येषां समेषां अधिगममनो-वैज्ञानिकसिद्धान्तानां मूलाधाराः अपि तथैव वर्तन्ते। प्रयत्नः, प्रेरकं, पुनर्बलनं, आसक्तिः इत्यादीनि पदानि एव नूतनतया आधुनिकैः प्रयुक्तानि नान्यत्। क्षणशः क्षणशः तथैव कणशः कणशश्च, अहरहः स्वाध्यायोऽध्येतव्यः, कुरु यत्नेन कारणं हि तदात्मकम् इति वेदोपयुक्तपदानां निशितपरिशीलनेनैवात्र शारीरिकी मानसिकी च काचित् मनोवैज्ञानिकता दरीदृश्यते। श्रुत्याधारिता सर्वापि अधिगमप्रक्रिया शरीरकष्टप्रदायिनी नैव। यद्यथा याज्ञवल्क्यः -

यथा पिपीलिकाभिश्च क्रियते पांसुसंचयम्।

न चात्र बलसामर्थ्यमुद्यमस्तत्र कारणम्।। इति।

शिक्षणप्रक्रियायाम् अधिगमक्रियायां वा गुरुशिष्ययोः शारीरकमानसिकस्वास्थाय दैनन्दिनी काचित् अनुष्ठानप्रणाली अनिवार्या असीत्।

तथैव अध्ययनस्यादावन्ते चावश्यम् ओंकारस्याभ्यासः गायत्रीमन्त्रेण सह कुर्यादिति कश्चन मानसिकशारीरिकस्वास्थ्यपदः प्रकारः याज्ञवल्क्यशिक्षायां सूचितः। तद्यथा - प्रणवं प्राक्प्रयुञ्जीत व्याहृततीस्तदनन्तरम्। सावित्रीं चानुपूज्येण ततो वेदान् समारभेत्।। इति।

इत्थं श्रुत्युत्तरीत्या एव लौकिकवाङ्मयेऽपि अयं सङ्कल्पः दृश्यते। यथा - वेदे रामायणे चैव पुराणेषु च भारते। आदिमध्याऽवसानेषु हरिः सर्वत्र गीयते इति। स्वास्थ्यप्रदः, चित्तैकाग्रताप्रदः अयं कश्चन शैक्षिकः मनोवैज्ञानिकश्च श्रुतिसङ्कल्पः सम्प्रति औपचारिकानौपचारिकनिरौपचारिकरूपेण समाचर्यमाण-शिक्षाक्षेत्रेषु कुत्रापि न वर्तते। अत एव अधिगमप्राप्तये, शिक्षाप्रदाने च गणनीयाः समस्याः शिक्षकैः अनुभूयन्ते।

याज्ञवल्क्यशिक्षायां शिक्षकः तथा छात्रः -

शिक्षणे अधिगमे वा द्वावेव प्रधानौ गुरुशिष्यौ। अनयोर्द्वयोः शारीरिकमानसिकव्यवहार एव शिक्षाफलप्राप्तये कारणभूतः भवति। शिक्षाप्रक्रियायां यथा गुरुः तथैव कठिबद्धः छात्रोऽपि स्यादिति श्रुतिसारः। मनसा, वाचा, कर्मणा च गुरुशिष्यौ शिक्षणाधिगमकर्मणि कथं स्यादिति विवरणावसरे याज्ञवल्क्यः -
कूर्मोऽङ्गानीव संहृत्य चेषां दृष्टिं दृढं मनः। स्वस्थः प्रशान्तो निर्भीतो वर्णानुच्चारयेद्बुधः।।
बह्वीर्जिह्वा यथा गृह्णात्यहं वह्निस्तथैव च। ब्रह्मरूपं विजानीयाद् गुरुमेवात्मनः सदा।।
यत्किञ्चिद्वाङ्मयं लोके सर्वमत्र प्रतिष्ठितम्। करोति तत्प्रदानं यत् तस्माद् ब्रह्ममयो गुरुः।।
विधिनाऽप्यविधिज्ञानमविधानान्न लभेयते। अवधानपरो नित्यं प्रायश्चित्तीयते नरः।।

शिक्षणकर्मणि वा अधिगमकार्ये गुरुशिष्ययोः द्वयोरपि समर्पितमनः, अङ्कितस्वभावः, स्थितप्रज्ञता च भवेदिति कच्छपमुदाहृत्य विशदयति याज्ञवल्क्यः। इत्थमनैकान् विचारान् शिक्षाविदः स्वाध्यायबलेन ततः पठन्तु अवगच्छन्तु प्रार्थयन् शम्।

परिशिष्टम् -

प्रगल्भश्च विनीतश्च स वर्णान् वक्तुमर्हति। शङ्कितं भीतमुद्धृष्टमव्यक्तमनुनासिकम्।।

काकस्वरं मूर्ध्निगतं तथा स्थानविवर्जितम्। विस्वरं विरसं चैव विश्लिष्टं विषमाहतम्।।
 नाऽभ्याहन्यान् न निर्हन्यान् न गायेन् नैव कम्पयेत्। यथाऽऽदावुच्चरेद्वर्णास्तथैव समापयेत्।।
 अञ्जनस्य क्षयं दृष्ट्वा वल्मीकस्य तु संचयात्। अवन्ध्यं दिवसं कुर्याद्दानाध्ययनकर्मसु।।
 व्याकुलं तालहीनं च पाठदोषाश्चतुर्दश। संहितासारबहुलः पदसंज्ञासमाकुलः।।
 यथा व्याघ्री हरेत्पुत्रान् दंष्ट्रारभिर्न च पीडयेत्। भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत्।।
 यथा सुमत्तनागेन्द्रः पदात्पदं निधापयेत्। एवं पदं पदाद्यन्तं दर्शनीयं पृथक् पृथक्।।
 न भोजनविलम्बी स्यात् न च नारीनिबन्धनः। सुदूरमपि विद्यार्थं ब्रजेद् गरुडसंसवत्।
 ह्यानामिव जात्यानामर्धरात्रार्धशायिनाम्। नहि विद्यार्थिनां निद्रा चिरं नेत्रेषु तिष्ठति।।
 अन्नव्यञ्जनयोर्भागौ तृतीयमुदकस्य च। वायोः संचरणार्थाय चतुर्थमुपकल्पयेत्।।
 यथा खनन्वनित्रेण नरो वार्यधिगच्छति। तथा गुरुगतां विद्यां शुश्रूषुरधिगच्छति।।
 शुश्रूषारहिता विद्या अपि मेधागुणैर्युता। वन्ध्येव युवती तस्य न विद्या फलिनी भवेत्।।
 गुरुशुश्रूषया विद्या पुष्कलेन धनेन वा। अथवा विद्यया विद्या चतुर्थं नोपलभ्यते।
 युक्तयुक्तं वचो ग्राह्यं न ग्राह्यङ्गुरुगौरवात्। सर्वशास्त्ररहस्यं तद्याज्ञवल्क्येन भाषितम्।।

परिशीलितग्रन्थाः –

१. याज्ञवल्क्यशिक्षा, डा. हरिराममिश्रः, विद्यानिधि प्रकाशन, दिल्ली, २०१५।
२. अमरकोशः, श्री जयलक्ष्मी पब्लिकेशन्स, हैदराबाद, १९९६।
३. मनोविज्ञानशास्त्र आधाराः, प्रो. वि. कृष्णमूर्तिः, नागार्जुन पब्लिकेशन्स, २००३।

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संस्कृतेन पठनचिन्तम्

डा ललित मोहन पन्तोला¹

एकं चिन्तनं कुर्मः, अस्माकं मातृभाषा हिन्दी इति । विद्यालये इयं हिन्दी भाषा अस्माभिः पञ्चदशाधिकवर्षाणि अधीता । देवनागरी लिपिः अपि अस्माभिः सम्यक् अभ्यस्ता । विगतेभ्यः पञ्चभ्यः वर्षेभ्यः आङ्ग्लभाषा संस्कृतभाषा अपि पठिता इति चिन्तयामः । अद्य अस्माकं हस्ते संस्कृतस्य हिन्द्याः आङ्ग्लस्य च वार्तापत्राणि सन्ति चेत् युगपत् आसु तिसृषु वार्तापत्रिकासु अस्माकं मनसि कस्याः पत्रिकायाः पठनं कर्तुं प्रवृत्तिः जायेत?

नूनं हिन्दीपत्रिकायाः खलु ? परं किमर्थम् एवम् ? यतोहि तया भाषया पठितं चेत् सुखेन विषयावबोधो भवेत् इति । अस्य प्रमुखं कारणं भिन्नं भवति, कारणं यत् अस्माभिः हिन्दीभाषिभिः जीवने यावन्ति पुटानि हिन्द्याः पठितानि न तावन्ति अन्यभाषायाः लिपेः इति । भाषया सहजत्र लिपेः महत्त्वमपि दृश्यते एव । सरलया रीत्या अवगच्छामः चेत् अस्माकं जीवने सर्वाधिका देवनागरीलिपेः हिन्दीभाषायाश्च प्रभावः बाल्याद् आसीत्, अतः अधुना अपि अस्माकं सहजा प्रवृत्तिः हिन्दीं देवनागरीं च प्रति भवतीति । तन्नाम यया भाषया अधिकं पठ्यते तस्याः भाषायाः पठने धाराप्रवाहिता सिद्धयति इति ।

अधुना संस्कृतस्य अध्येतृणां विषये विचारं कुर्मः । किं संस्कृताध्ययनं कुर्वत्सु संस्कृतपठने एतादृशी धाराप्रवाहिता विद्यते ? प्रायेण उत्तरं भवतु नेति । बाल्ये षष्ठीकक्ष्यायां संस्कृतपठनवेलायां मया 'सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम्' इत्येतत् वाक्यं महता परिश्रमेण पठितमासीत्, तदधुनापि मम चित्ते अस्ति । तत्र कारणम् एतदेव यत् अस्माभिः पर्याप्तमात्रया पठनाभ्यासः न कृतः इति । इयञ्चास्थितिः अधुनातनसंस्कृतपठताम् अपि अस्ति एव ।

वस्तुतः कस्यापि पठनाभ्यासः स्वाभाविकतया न सिद्धयति । पठनाभ्यासाय यत्नः विधेयः । यत्नः बाल्ये अभ्यासत्वेन ग्राह्य भवति । अधुनातने संसारे पितरः

¹ अतिथि-अध्यापकः, शिक्षाशास्त्रविभागः, केन्द्रीयसंस्कृतविश्वविद्यालयः, तृशूर, केरला:

प्रातरारभ्य दूरवाणीदर्शने रताः दृश्यन्ते । तेषां पठनाभ्यासः नास्ति । एतादृश्याम् अवस्थायां किं भवेत् ? बालोपि पितृन् दृष्ट्वा तमभ्यासम् अवगच्छेत् न तु पठनम् ।

आधुनिके काले पितृभ्यां तादृशस्य पर्यावरणस्य कल्पना करणीया स्यात् यत्र प्रातः जागरणात् परं वार्तापत्रिकापठनं दिनचर्यायाम् अन्तर्भूतं स्यात् । एतादृशेन वातावरणेन बालस्य पठनं प्रति अन्तर्बोधो भवेत् ।

संस्कृतपत्रपत्रिकाणां पठनं बाल्याद् नैव शक्यम् । संस्कृते केवलं प्रौढग्रन्थास्सन्ति इति पुरातनविचारः । आधुनिके जगति संस्कृतस्य कृतेपि वर्णमालातः आरोहक्रमेण पुस्तकानि सरलतया लभ्यन्ते । देशे विश्वे च प्रथमकक्ष्यातः न कुत्रापि संस्कृतस्य पाठनं विद्यते, परं सुभाषितानि मङ्गलयुतानि पद्यानि तु बाल्यादेव विद्यालयेषु क्रियते एव । भारतस्य केषुचित् राज्येषु तृतीयाकक्ष्यातः संस्कृतं विषयरूपेण पाठ्यते । एतद् सर्वं तु विद्यालयस्तरीयसंस्कृतपाठनस्य गतेः विषये अस्माकं विचारः । पूर्वोक्तं विषयम् अग्रे सारयामः – विद्यालयेषु संस्कृतस्य प्रथमकक्ष्यातः अभावे सत्यपि बहुभिः संस्कृतसेवाव्रतिजनैः तादृशानि मनोरञ्जकानि रङ्गयुतानि पुस्तकानि रचितानि सन्ति यानि वयं गेहेपि पाठयितुं शक्नुमः । संस्कृतस्य पाठनाभ्यासः बाल्यात् जायते चेत् महान् लाभोपि अस्ति यत् संस्कृतस्योच्चारणेन वाक्शुद्धिः भवति । अनेन बालस्य मस्तिष्कस्य विकासः अपि सम्यक् भवति । अधुना किं नाम पठनमिति विस्तरेण ज्ञास्यामः—

पठनं नाम साङ्केतिकरूपेण निबद्धानां वर्णानाम् उच्चारणम् इति । पठनमिति क्लीवलिङ्गिपदं (पठ-व्यक्तायां वाचि) पठ् धातोः भावे ल्युट् प्रत्यये सति निष्पन्नम् ²। अस्यार्थो भवति वाचनमिति । वर्णानाम् उच्चारणं वाचनं वा पठनमित्यभिधीयते । वस्तुतः पठनस्य इतोपि गभीरः अर्थः भवति यथा – न केवलं वर्णानाम् अपि तु वर्णैर्घटितानां पदानाम् उच्चारणम् अपि पठनम् भवति । एतादृशानां घटितपदानां वाक्यानां वा सुष्ठुः उच्चारणम् एव पठनमिति कथयितुं शक्यते।

² वाचस्पत्यम्

अत्र पुनर्शङ्कायते, किं केवलं वाक्यस्य वाक्यपुञ्जस्य वा सुष्ठुच्चारणमात्रमेव पठनमिति ? न तथा । अपि तु वाक्यस्य वाक्यपुञ्जस्य वा सुष्ठुच्चारणेन सह अर्थस्य अवगमनमपि नितराम् अपेक्षितम् । इत्युक्ते पठनक्रियायां वाक्यस्य साधुच्चारणपूर्वकं तदभिव्यञ्ज्यमानस्य अर्थस्य ग्रहणं पठनमिति उच्यते।

■ पठनं प्रति लोकस्य दृष्टिः

पठनं प्रति लोकस्य दृष्टिः सर्वथा भिन्ना अस्ति । एकेन उदाहरणेन पश्यामः – अहं गीतां पठामि इति लोके व्यवहियमाणेन प्रयोगेण कस्यचिद् भिन्नार्थस्य प्रतीतिर्भवति । अत्र गीतायाः पठनं नाम अर्थग्रहणं विना क्रियमाणं वाचनं पठनस्यार्थं प्रयुक्तम् । वस्तुतः अत्रापि अर्थग्रहणम् अपेक्षितमेव चेदपि बहुत्र तन्न सम्भवतीति ।

■ विद्यालयेषु संस्कृतस्य पठनम्

विद्यालयस्तरे प्राथमिकासु कक्ष्यासु पठने बलं दीयमानं भवति, परञ्च बाल्ये पठनस्य अभ्यासः छात्रस्य गतिं वर्धयितुं क्रियते न तु अवबोधने तत्र तादृशं बलं दीयते। अस्मिन् स्तरे संस्कृतं पृथग्विषयत्वेन भारतस्य बहुषु राज्येषु नास्तीति कृत्वा संस्कृतस्य समावेशः हिन्द्याः अवशिष्टभागत्वेन उत क्षेत्रीयायाः भाषायाः परिशिष्टत्वेन भवति । क्वचिद् प्रार्थनायां संस्कृतश्लोकसुभाषितानाम् उच्चारणमात्रेण संस्कृताय स्वाहेति क्रियते । अद्यत्वे विद्यालयीयशिक्षणे पठनस्य कौशलत्वेन अपेक्षितप्रमाणेन अवधानं दीयमानं नास्ति । खेगकरः अयं विषयः चेदपि तदर्थं प्रयासः जायमानः विद्यते, तथापि तन्न पर्याप्तमिति भासते ।

■ विद्यालयेषु संस्कृतस्य पठनस्य परम्परागतविचारः

अधुना सामान्यतः सर्वेषु प्रायः विद्यालयेषु संस्कृतशिक्षणे पठनं यत् प्रवर्तते तत्रादौ शिक्षकेण क्रियमाणम् आदर्शवाचनमायाति । अत्राध्यापकः प्रत्येकमपि पदं यथाशक्तिः विवृणन् सरलीकुर्वन् बोधयन् वा अग्रे सरति । अतः परं छात्राणां क्रमः आयाति । अत्र छात्रैः क्रियमाणम् अनुकरणवाचनम् आयाति । क्वचिद् अनुवाचनम् अनुकरणवाचनमिति द्विधा अथवा द्वयोः एकस्य एव ग्रहणं भवति । अस्मात् सोपानात् परं छात्रैः क्रियमाणं मौनवाचनं आयाति । अत्र छात्राः मौनिनः भूत्वा मनसा पठनं

कर्तुम् आरभन्ते । अन्ते च शिक्षकः कतिचन छात्रान् पुनः पठितुम् आज्ञापयति, अवशिष्टाश्च छात्राः तेषां वाचनम् अवधानेन शृण्वन्ति । वस्तुतः इमानि सोपानानि उत्तमानि एव । एतेषाम् अनुकरणेन लाभः भवत्येव । परञ्च शिक्षकाः एतस्मिन् विषये अधिकम् अवधानं न यच्छन्तीति कृत्वा छात्राणां समीचीनः वाक्याभ्यासः न भवति ।

■ विद्यालयेषु संस्कृतस्य कीदृशं पठनं स्यात् ?

विद्यालयेषु संस्कृतस्य पठनकौशलस्य विकासः कर्तव्यः इति कृत्वा कतिचन सोपानानि अनुसृत्य वयं संस्कृतस्य पठनाभ्यासं कर्तुं शक्नुमः । तानि सोपानानि क्रमशः अधः प्रस्तूयन्ते –

1 – आदर्शवाचनम् -

भाषणं, लेखनं पठनं वा भवेत्, सर्वकौशलेषु पूर्वं छात्राणां पुरतः किञ्चिदादर्शस्वरूपं स्थापनीयं स्यात् । यद्द्वारा छात्राः तदनुकर्तुमनुसर्तुं वा शक्नुयुः । पठनस्य कौशलसन्दर्भे आदर्शवाचनम् अत्यन्तमुपकरोति । आदौ अध्यापकेन तद् कर्तव्यं परं उत्तमस्य पठतः छात्रस्य द्वारा अपि कर्तुं शक्यम्, तथापि आदौ अध्यापकेन एव करणीयं स्यात् । आदर्शवाचनसमये अध्यापकेन कक्ष्यायां शान्तस्य रक्षणं करणीयं भवत्येव । यतोहि कोलाहलयुतायां कक्ष्यायां सर्वेषां छात्राणाम् अवधानभङ्गो भवति । अतः शिक्षकेन आदर्शवाचनात् पूर्वं कक्ष्यायां निश्शब्दता सम्पादनीया । आदर्शवाचनस्य द्वितीयः प्रमुखः घटको भवति शब्दानां उच्चारणमिति । वाक्यस्थानां सर्वेषां शब्दानां स्पष्टम् उच्चारणं कुर्यात् । शिक्षकः सर्वान् अपि शब्दान् सावधानेन नातिशीघ्रं नातिमन्दं च सुष्ठु पठेत् । अत्रैव तृतीयः प्रमुखः घटकः भवति अल्पप्राणमहाप्राणादीनां ह्रस्वदीर्घादीनां च उच्चारणमिति । अस्मिन् अभिक्रमे शिक्षकेन आदर्शवाचनकाले वाक्यानां साधूच्चारणं विधातव्यम् । सकारत्रयस्योच्चारणे जायमानान् दोषान् भकारे फकारे बकारवकारयोः च उच्चारणे सम्भाव्यमानान् दोषान् परिहृत्य अध्यापकः आदर्शवाचनं कुर्यात् । एतदर्थं पाठनीयस्य अनुच्छेदस्य/पाठस्य वा अवधानेन द्वित्रिवारं गृहे अभ्यासं कर्तुं शक्नोति अध्यापकः । आदर्शवाचनस्य चतुर्थः प्रमुखः घटकः भवति लेखनचिह्नानाम् अवधानपूर्वकपठनमिति । प्रत्येकं पाठे बहूनि

लेखनचिन्हानि भवन्ति एव । तानि अल्पविराम-पूर्णविराम-प्रश्नवाचक-आश्चर्यबोधक-विस्मयादिबोधक-उद्धरणचिन्हानि च प्रामुख्येन गणयितुं शक्यन्ते । इमानि चिन्हानि प्रायशः वाक्यानां मध्ये आयान्तीतिकृत्वा अध्यापकानाम् अवधानं बहुवारं नाशयन्ति । इमानि चिन्हानि अर्थस्यानर्थं कर्तुमपि शक्नुवन्ति । एकेन उदाहरणेन पश्यामः – रोको, मत जाने दो । रोको मत, जाने दो इत्यत्र द्वयोः उदाहरणयोः अल्पविरामस्य मात्रायाः कारणेन अर्थस्य महदान्तर्यमागतम् । आदर्शवाचनस्य पञ्चमः प्रमुखः घटकः भवति भावपूर्णवाचनम् इति । सर्वमपि वाक्यं भावपूर्णम् उच्चारितं सत् एव पूर्णमर्थं गमयति । पाठ्ये विद्यमानानि वाक्यानि दुःख-सन्तोष-उद्वेग-आश्चर्य-कोप-भय-अनुकम्पादिभावान् प्रकटयितुं प्रयुक्तानि भवन्ति । वाचनवेलायां शिक्षकः मुखेन भावभङ्गिमाभिः तादृशं भावं दर्शयेत् । सरसं वाक्यमपि यदि नीरसतया पठामः तर्हि नीरसतां जनयेत् । सरसपठनार्थं आकाशवाणीनाटकादीनां असकृत् श्रवणेन अभ्यासेन च सरसपूर्णपठनस्य अभ्यासं कर्तुं शक्यते ।

2 – अनुकरणवाचनम् -

शिक्षकेण सुष्ठुवाचितं पाठ्यभागं छात्राः पुनर्वाचयेयुः । शिक्षकः समग्रपाठ्यभागं, पाठस्य कञ्चित् भागं पठितुं छात्रान् सूचयेत् । कक्षायाम् उपविष्टाः समेपि छात्राः यदि युगपत् अनुवाचनं कुर्वन्ति तर्हि महान् कलकलध्वनिः भवेत् । अतः एकैकस्य मुखात् द्वित्रीणि वाक्यानि वाचयितुं शक्यानि । वाचनवेलायां छात्रैः कृतानां उच्चारणादिदोषानां शिक्षकः पुनरुच्चारणं कुर्यात् । यच्छ्रुत्वा छात्रः पुनर्शुद्धस्वरूपमुच्चारयितुं शक्नुयात् । कक्षास्थाः सर्वेपि छात्राः यथा वाचनाय अवसरं प्राप्नुयुः तथा शिक्षकेण योजना विधातव्याः ।

3 – मौनवाचनम् -

सर्वविधपठनम् आरम्भदिनेषु उच्चैः उचितं भाषते, तथापि अनन्तरकाले तु मौनवाचनमेव श्लाघ्यं भवति । मुखेन उच्चारणं विना क्रियमाणं वाचनम् एव मौनवाचनम् इति । भारतीयाः मन्त्र इति सम्यक् जानन्ति एव । अर्थात्

भारतीयज्ञानपरम्परायां मननात् त्रायते इति मन्त्रः³ इत्यत्र मननस्य महिमा पृथिता । वस्तुतस्तु मननमेव शान्तार्थम् औषधयुक्तं भवति । यत्र योगिनः मननस्य अतीव महत्त्वं धरन्ति तत्रैव अन्यशास्त्राण्यपि मन्त्रस्य शक्तिमामनन्तीति । मननस्य साक्षात् सम्बन्धः मौनवाचनेन सहापि अस्ति । मौनवाचनम् एकप्रकारकं मननमेव । उच्चेन वाचनेन उच्चारणशुद्धिः कर्तुं शक्या, मौनवाचनेन खलु अर्थग्रहणं शीघ्रं सुखेन च भवति । अतः मौनवाचनस्य अत्यन्तम् अभ्यासः अपेक्ष्यते ।

मौनवाचनात् साक्षात् परं शिक्षकेन छात्राणां परीक्षणार्थं तं पाठं पठितुं छात्राः पुनः निर्देशनीयाः । आवश्यकतानुसारं मध्ये मौनवाचनं पुनः सस्वरवाचनं कारयितुं शक्यम् । पठितं पाठं पुनर्पठितुं छात्राः कदाचित् नीरसतायां सन्तीति कृत्वा भिन्नभिन्नाः अभ्यासाः कर्तुं शक्याः अध्यापकेन । यथा – वकारबकाराणाम् अन्वेषणपुरस्सरपठनम्, उच्चारितशब्दपरिचयः (अत्र तस्य शब्दस्य मूलरूपं विभक्तिः वचनादिकं बोधयितुं शक्यम्) । धाराप्रवाहवाचनम् इत्यादिकम् ।

▪ पठनप्रक्रिया विज्ञानञ्च

पठनप्रक्रिया कथं भवतीत्यस्य पृष्ठतः निहितं विज्ञानस्य किञ्च ज्ञानम् आवश्यकम् इति । शब्दः ध्वनिरूपः भवति लिपिः च सङ्केतरूपा इति । अस्यां प्रक्रियायां लिपेः दर्शनेन शब्दानां ध्वनिरूपेण अभिज्ञानं, तद्वारा अभिव्यञ्ज्यमानस्य अर्थस्य ग्रहणं सम्भवति । अत्यन्तं सूक्ष्मं पश्यामश्चेत् अस्यां प्रक्रियायां नेत्रयोः बुद्धेश्च युगपदेव प्रवर्तनं भवति । अन्यथा पठितेष्वपि अक्षरेषु अर्थबोधो न भवेत्, पठनावसरे अस्माकं दृष्टिः वाक्ये स्थितेषु अक्षरेषु किम् एकैकम् अक्षरं क्रमशः गृह्णाति ? उत एकैकं शब्दम् ?

आरम्भे यदा लिपेः न्यूनाभ्यासो भवति तदा तु दृष्टिः एकैकं बिन्दुम् अथवा अक्षरं गृह्णाति । इदमिदानीम् अक्षराभ्यासं कुर्वन्तः शिशूः परिशील्यताम् । सः रामचन्द्रः इति वाक्यं सः सः.....र.....आ = रा.....म.....च.....न्.....द.....र्..... इत्युच्चारयन्तः भवेयुः । गच्छता कालेन

³ <https://hi.m.wikipedia.org>

एतेषां शिशूनां नेत्रग्रहणसामर्थ्यम् अधिकं भविष्यति येन ते बिन्दुसन्निकर्षतः विस्तारसन्निकर्षपर्यन्तं वाक्यानां ग्रहणे समर्थाः भविष्यन्ति ।⁴

रामचन्द्रः अयोध्यायाः राजाः आसीत् इति वाक्यं इदमिदानीम् अक्षराभ्यासं कुर्वन् बालः एवं पठेत् –

| | | | | | | | | | | |
|----|-----|---|--------|---|----|------|-----|----|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |
| रा | म | च | न्द्रः | अ | यो | ध्या | याः | रा | जा | आ |
| 12 | 13 | | | | | | | | | |
| सी | त्। | | | | | | | | | |

एतन्नाम प्रत्यक्षरं तस्य दृष्टिः एकवारं पतति । तदीयं दृष्टिकेन्द्रं प्रत्यक्षरं भवति । शनैः शनैः कृतैः अभ्यासैः तादृशस्य बालस्य दृष्टिकेन्द्राणि अल्पानि भविष्यन्ति । एतदेव वाक्यं कश्चिन् शिशोरपेक्षया बालः एवं पठेत् -

| | | | |
|------------|------------|------|-------|
| 1 | 2 | 3 | 4 |
| रामचन्द्रः | अयोध्यायाः | राजा | आसीत् |

एतस्य बालस्यापेक्षया संस्कृतपठनप्रौढः कादम्बर्यादीनामपि पठनं सुगमतया कुर्यात्, यतोहि दृष्टिविरामः यथा विस्तार्यते तथा पठनवेगः एधते ।

■ धाराप्रवाहपठनम्

वेगेन पठनम् अथवा धाराप्रवाहपठनं नाम किमिति अस्माकं प्रश्नः स्यात् । तन्नाम पठनस्य धाराप्रवाहिता इति । पठनस्य वेगस्तु प्रत्येकं जनस्य भिन्नः भवति । अयं वेगः वर्धनीयः एतदर्थं प्रयासः करणीयः । विशिष्य मौनवाचने पठनस्य धाराप्रवाहिता अत्यन्तम् उपकारिणी भवति । पठने धाराप्रवाहितां वर्धयितुं घट्याः साहाय्येनापि पठितुं शक्नुमः । शनैः शनैः कृतैः प्रयासः पठनस्य धाराप्रवाहिता एधिष्यति कालश्च अल्पीयान् भविष्यति । तत्र एवं मानकं दृष्टुः शक्नुमः –

| | |
|------------------------------|------------------|
| यदि 1: 30 निमेषाः | - उत्तमः पठनवेगः |
| यदि 1 : 30 तः 2 : 30 निमेषाः | - मध्यमः पठनवेगः |

⁴ Dynamic Reading Skills – Venkata Iyer

यदि 3 : 30 तः अधिकनिमेषाः

- साधारणपठनवेगः

प्रायशः सर्वेषां शिक्षकाणां पठनवेगः उत्तमश्रेण्यां भवेत्, बालानां च साधारणः ।
आधुनिकरीत्यासंस्कृतं पठतां छात्राणां मध्यमपठनवेगः भवेत् ।

पठनस्य धाराप्रवाहितायाः सन्दर्भे शुद्धेः रक्षणम् अत्यन्तमनिवार्यं भवति ।
सशब्दं पठनं भवतु अथवा निश्शब्दं, धाराप्रवाहिता भवतु उत मन्दपठनं, पाठकेन
केचन अंशाः अवधातव्याः भवन्ति । पठनस्य विषये पाणिनीयशिक्षायाः अयं श्लोकः
जगति विश्रुतः भवति –

गीती शीघ्री शिरःकम्पी यथालिखितपाठकः

अनर्थज्ञोऽल्पकण्ठश्च षडेते पाठकाधमाः⁵

वाचनावसरे त्याज्यान् अंशान् पद्यमिदं सूचयति । गीतत्वेन वाचनम्, अत्यन्तं वेगेन
वाचनम्, वाचनवेलायां शिरसः कम्पनम्, लेखनटङ्कणभाषाविभक्त्यादिदोषान्
अपरिगण्य पठनम्, अर्थम् अनवगम्य पठनम्, अल्पकण्ठेन वाचनम् इत्येते दोषाः
पाठकैः त्यक्तव्याः इत्याशयो भवति । वस्तुतस्तु एते विषयाः वेदपठनार्थमुक्ताः सन्ति
चेदपि काव्यपाठेऽपि अन्विताः भवन्ति ।

पाठकगुणाः अपि अस्माभिः ज्ञायन्ते एव, तद्यथा –

माधुर्यमक्षरव्यक्तिः पदच्छेदस्तु सुस्वरः ।

धैर्यं लयसमर्थं च षडेते पाठकाः गुणाः ।।

मौनवाचने एतेषु बहूनां प्रसक्तिः नास्ति । परन्तु तत्रापि अवधातव्याः केचनांशाः
अन्वयं कुर्वन्ति । यथा – प्रत्यक्षरं प्रतिवाक्यं वा अङ्गुलिनिर्देशेन पठनं न स्यात् । यतोहि
अङ्गुल्याः तस्मात् स्थानात् अपसारणे सति दृष्टिं पुनर्तच्छब्दमन्वेष्टुं कामयेत् ।
अयमभ्यासः सर्वथा त्याज्यः । अङ्गुल्यया विना नेत्रयोः साहाय्येन पठनस्याभ्यासः
विधातव्यः ।

▪ **उपसंहृतिः**

⁵ पाणिनीयशिक्षायाम्

पठनं जीवने अत्यन्तं महत्त्वपूर्णभागत्वेन स्वीकरणीयम् । इदमधुना कतिभ्यः मासेभ्यः पूर्वम् अफगानिस्तान् देशे एकः तालिबानीजनः स्कन्धस्थां भुशुण्डीम् अधः स्थापयित्वा पठन् आविश्वस्य पत्रिकासु लक्षितः । अनेन वयं पठनस्य महत्त्वं ज्ञातुं शक्नुमः । अर्थात् पठनेन भुशुण्डीसदृशव्यवहाराः आतंकवादाः निवारयितुं शक्याः इति ।

संस्कृतं विश्वस्य प्राचीनतमा ज्ञानविज्ञानपरिपूर्णा च भाषा अस्तीत्यतः अध्यापकैः छात्रेषु संस्कृतपठनाभिरुचिः वर्धनीया । तदर्थं पठनस्य महत्त्वाश्यकतायाः विषये मध्ये मध्ये चर्चा, ग्रन्थालयस्योपयोगाय दिङ्निर्देशनम्, संस्कृतपत्रपत्रिकाणां विषये ज्ञानप्रदानम् इत्यादीनि कार्याणि कर्तव्यानि ।

वदतु संस्कृतम्

जयतु भारतम्

■ सन्दर्भग्रन्थाः –

- 1 – वाचस्पत्यम्
- 2 – पाणिनीयशिक्षा
- 3 – कौशलबोधिनी
- 4 – संस्कृतशिक्षणम् – डा. रघुनाथः सफाया
- 5 – Dynamic Reading Skills – Venkata Iyer
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Inclusive Education in the Indian Context: Challenges and Prospects

Dr.P.Shankar¹

Dr.G.Madhukar²

Introduction

Developing India's stellar gross domestic product (GDP) growth rates have masked rapidly rising relative and absolute inequalities, leading to two faces of India. A "shining India", which is competing internationally and benefiting from the forces of globalization, technological change, and economies of scale, has grabbed the attention of the media and the world. In contrast, a "suffering India", not as well publicized but even more important, has unacceptably wide swatches of its population who are poor and vulnerable. These two faces of India are both a beacon of hope and a symbol of despair. Merging these two faces will be the development challenge over the next generation for the region.

Literature review

With the passage of The Persons with Disabilities Act in 1996, India has joined the few countries that have legislation to promote integrated education. This is a landmark step as India has now overcome a major legislative hurdle. A number of unique challenges still needs to be overcome in order to implement the key objectives enshrined in the legislation. Attitudinal barriers engrained as part of India's historical response to disability must be changed through education programs for both teachers and the general populace. These programs require financial and collaborative commitment from key national and state education stakeholders, and partnership with universities to support research-based initiatives. Success in achieving integrated education will ultimately depend on how Indian educators and

¹ Assistant Professor, Department of Education, University College of Education, Osmania University, Hyderabad, Telangana

² Assistant Professor, Department of Education, University College of Education, Osmania University, Hyderabad, Telangana

educational systems can collaborate to deal with difference in India's culturally charged context.

Inclusion in developing countries

The approach has to be different in respect of the developing countries where large proportion of children is still out of school. Those who get enrolled are unable to complete minimum prescribed number of school years. The 1994 UNESCO World Conference also realized this situation when it agreed that a school should accommodate all children regardless of their physical, intellectual, social, linguistic or other conditions. This should include disabled and gifted children, street and working children, children from remote or nomadic populations, children from linguistic, ethnic, or cultural minorities and children from other disadvantaged or marginalized area and groups. (UNESCO, 1994, Framework for Action on Special Needs Education, p.6) These inclusive schools, ... must recognize and respond to the diverse needs of their students, accommodating both different styles of learning and ensuring quality education to all through appropriate curricula, organizational arrangements, teaching strategies, resource use and partnerships with their communities. (UNESCO, 1994, Framework for Action on Special Needs Education, p.11-12)

Special Educational Needs

From the UNESCO Salamanca Statement and the Framework of Action, there does not appear any ambiguity in regard to approach and perspectives on inclusive education. The confusion presumably has arisen from the terminology special needs education used for the title of the world conference, leading to the Framework for Action 'on principles, policy and practice in special needs education.' A similar term and the concept, to be specific, 'special educational needs' or the SEN was introduced by the Warnock 4 Committee in 1978 in the UK, which later on got defined in the 1981 Education Act as follows:

A child has 'special educational needs' if he/she has a learning difficulty, which calls for special educational provision to be made for him/her. A child had learning difficulty if he/she:

- has significantly greater difficulty in learning than the majority of children of the same age;

- has a disability which either prevents or hinders the child from making use of educational facilities of a kind generally provided for children of the same age in schools within the area of the local authority.

Barriers and Suggestions for Implementing Inclusive Education

While we cannot neglect the importance of inclusive education it remains unanswered why the practice of inclusive education is presenting problems. It appears that it is both at the level of government policy but rather at the level of implementation. While the policy states that all children should go to school – and governments are enforcing this rule – in many cases quality learning is not taking place, which is contradictory to the ethos of inclusive education. The reasons for the non implementation of the inclusive education in India, is because of various barriers which according to Johan (2002) are both external and as well as internal. The external barriers are confronted before coming to and getting enrolled in schools, which includes physical location of schools, non-availability of school, social stigmatization or economic conditions of the learners.

The internal barriers are mostly psychological barriers like self concept, confidence etc which are sometimes imposed by the external factors and first step to remove the internal barriers is to remove the external barriers. The following are some of the external barriers.

1) Attitudinal Barriers

It has been noted that disabled students suffer from physical bullying, or emotional bullying. These negative attitudes results in social discrimination and thus leads to isolation, which produces barriers to inclusion. Regarding disabled children some regions still maintain established beliefs that educating the disabled is pointless. It is sad to note here that these barriers are caused by society, which is more serious to any particular medical impairment. The isolation which results from exclusion closes the doors of real learning. The negative attitudes often develop due to lack of knowledge. Along with information about disability or condition, their requirements must be provided to peers, school staff and teachers as well. Increasing interactions between learners with special needs and community through organization of fairs, meetings etc. It is also very important to counsel the parents of these learners, especially in rural areas about the importance of providing education for

developing self-reliant individuals. There is also a need to shift in perspectives and values so that diversity is appreciated and teachers are given skills to provide all children, including those with different learning needs, quality education. Also, at the policy level, it should be mandatory for all to educate about disability, so that a responsive individuals who respects disability could be developed.

2) Physical barriers

Along with the attitudinal barriers which are faced by the learners on the daily basis, another important barrier is the physical barriers, which includes school buildings, playgrounds, washrooms, library etc. Apart from this, the majority of schools are physically inaccessible to many learners because of poor buildings, particularly rural areas. Since most schools are not equipped to respond to special needs, poses blockage for learners in physically getting into school. For example, many of the students require a personal assistant for such basic activities as taking lunch in recess, personal care, remedial education efforts.

Most school buildings don't respond to the requirement of these learners properly. For example, if there is a ramp, sometimes it is too steep, often the doors were too heavy for the student to open unaided which impedes the access.

Hence, it is important for implementing the inclusive education in schools, it is important to overcome such physical barriers. Along with basic changes in the architectural designs such as widening doorways, removing unnecessary doors, installing proper ramps, technology could be used in the form of motion sensors to open doors, flush toilets and automatic door buttons for easier access through doors. Voice recognition technology can also used for activating many of the above-mentioned barriers. Since, there is an inadequacy of resources available to meet the basic needs in education, it is estimated that for achieving the inclusive education goal will require additional financial support from the government.

3) Inappropriate Curriculum as a barrier

In any education system, the curriculum is one of the major obstacles or tools to facilitate the development of more inclusive system. Curriculum includes the broad aims of education and has its implications on transactional and

evaluation strategies. In our country of diversity, curriculum is designed centrally, hence which leaves little flexibility for local adaptations or for teachers to experiment and try out new approaches. This results in making the content inaccessible and demotivating. Therefore, the design and development of specific learning and teaching materials and teaching arrangements should take cognizance the needs, interest, aspirations and uniqueness of the learners. Elliot (2002) reports on changes being attempted in American schools where students 'learn social skills and group work in environment that celebrates diversity.'

As a result of the knowledge based curriculum, the examinations are also too much content oriented rather than success oriented which is the demand of flexible inclusive curriculum. Supovitz & Brennan (1997) as cited by UNESCO, 2003 argued that , "while knowledge-based examinations are recognized to have their limitations in terms of both validity and reliability, formal standardized tests may also have adverse effects, such decontextualized facts and skills; ranking and sorting schools and children; narrowing the curriculum as teachers concentrate their teaching on the information, forms and formats required in the tests; and reinforcing bias in terms of gender, race/ethnicity and social class."

In the inclusive settings, assessment of learners must be against the broad aims of curriculum and education and also must be evaluated against their own achievements rather to be compared by others, which will be truly individualized.

Also, it is suggested that the assessment has to be continuous, based on the feedback of both learners and the teachers. This will surely help learners also teacher's in selecting appropriate teaching methods and styles.

As a consequence, all learners can be evaluated against their own achievements as opposed to being compared to other learners. Portfolio assessment can also be used. This would include learners' own products such as final 'best' work, various works in progress, samples of tests completed, certificates earned, goals met, daily work samples, self-evaluation of the progress of learning and teachers' observations (UNESCO, 2003).

4) Untrained Teachers as Barrier

For implementing the inclusive education successfully, it is important that teachers must have positive attitudes towards learners with special needs. But,

because of lack of knowledge, education, understanding, or effort the teachers give inappropriate substitute work to the learners, which eventually leads to learners dissatisfaction and poor quality of learning. Another important feature of the schools is high teacher–student ratios (average 1:45) and where it is expected that learners of diverse abilities have to be taught together. At the first place, there is a scarcity of trained teachers to deal with the diversity and secondly, it is very wrong to assume to deal with 45 learners with diversity.

Hence, it is important to reduce the teacher- learner’s ratio in the classroom, which is only possible if we have more schools with trained teachers to deal with the diversity of learners.

At present, training to teachers is fragmented, uncoordinated and inadequate taking place in a segregated manner i.e. one for special children and another for students with general capabilities; both of them are preparing teachers for the segregated schools. However, there is an effort by SCERT, DIETs in providing ongoing training programme, which are not adequate because of various reasons. Therefore, it is important that an inclusive teacher education programme must be designed which can foster proper skills among teachers.

5) Organization of the Education System

In our country, there are different types of schools such as private, government; public schools are developing inequality by offering differential levels of facilities and support. Those having an access to private schools have higher possibility of success as compared to those who go to government schools. Therefore, it is important like many developed countries, the common school system policy must be place properly. There is also a lack of information within many systems and often there is not an accurate picture of the number of learners excluded from the school system. Very often this leads to a situation where these learners do not have equal opportunities for further education or employment.

Conclusion

India, being the largest democracy in the world, needs to be highly focused with the issues and constraints of Inclusive Education so that all the marginalized children may be able to fulfill their rights as citizens. Government needs to think that despite best intentions to promote inclusive education, why the result is still exclusion. The issues like socio-economic

constraints, attitudes, curriculum, environment, language and communication, governance and human resource development should be given their due attention for enforcing better implementation.

If India has to meet the EFA goals and the collective MDGs within a specified timeframe, there should be a strong commitment by the government as well as all stakeholders to provide support to Inclusive Education. Lessons must be learnt from the shortcomings of the earlier efforts for inclusive education and the necessary steps must be taken to embrace inclusive education that can result in the poverty reduction in the country.

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राष्ट्रीयशिक्षानीतौ संस्कृतस्य स्थानं महत्त्वञ्च

डॉ. सुनील कुमार शर्मा¹

सारांशः (Abstract)-

न हि ज्ञानेन सदृशं पवित्रमिह विद्यते ।
तत्स्वयं योगसंसिद्धः कालेनात्मनि विन्दति ॥²

श्रीमद्भगवद्गीतायां भगवता श्रीकृष्णेन ज्ञानस्य महत्त्वं तस्यासदृश-
पावनत्वञ्चैतादृशं प्रतिपादितम्। ज्ञानेन हि मनुष्यः स्वजीवनस्य लक्ष्यनिर्धारणे तत्पूर्त्तये
च प्रयत्नशीलो भवति। ज्ञानमिति शब्दः खलु सापेक्षत्वं वहति। तत्कथनेनैवापेक्षा भवति
यत् किं ज्ञानम्? कस्य ज्ञानम्? केन ज्ञानम्? कस्मै ज्ञानमिति? एतेषां
प्रश्नानामुत्तरप्राप्तिसमये निश्चितम्भवति यदस्य शब्दविशेषस्य अर्थनिर्धारणे काचन एका
प्रक्रिया अभिलक्षिता भवति सा उच्यते खलु शिक्षा। शिक्षायाः स्वरूपनिर्धारणे
उपर्युक्तप्रश्नानामावश्यकता तेषामुत्तरप्राप्तिश्च अपेक्षिते भवतः। प्रक्रियायाम् अस्यां
कश्चन क्रमो भवति। येन स्तरानुगुणं, कालानुगुणं समाजानुगुणञ्च एषा व्यवहियमाणा
भवति सा एव शिक्षा पद्धतिरित्युच्यते। अतः प्रस्तुतोऽयं शोधालेखे राष्ट्रीयशिक्षानीतौ
(२०२०) संस्कृतस्य महत्त्वं प्रतिपादितम्।

प्रमुखशब्दाः:- शिक्षानीतिः, संवर्धनम्, पाण्डुलिपयः, भाषीशिक्षणम्, भारतीयभाषाः,
संस्कृतम्।

भूमिका

व्याकरणशास्त्रे शिक्षेति शब्दस्य त्रिधाव्युत्पत्तिर्दृश्यते भ्वादिगणीयः शिक्षा विद्योपादने
इत्यस्माद्धातोः, स्वादिगणीयः शक्नुशक्तौ इत्यस्माद्धातोः,
दिवादिगणीयः शक् इत्यस्माच्च धातोः मर्षणेच्छाविशेषार्थे। शिक्षणं
शिक्षा इति ऋग्वेदस्य पञ्चममण्डले एकोनषष्टितमे सूक्ते वर्णितम्-

¹ सहायकाचार्यः (शिक्षापीठम्),
(केन्द्रीयविश्वविद्यालयः), नवदेहली-16.

श्रीलालबहादुरशास्त्रीराष्ट्रीयसंस्कृतविश्वविद्यालयः,

² श्रीमद्भगवद्गीता.4 / 38

वयो न ये श्रेणीः पमुरोजसान्तान्दिवो बृहतः सानुनस्परि ॥³

उत्तमशिक्षया क्षिप्रमेव कल्याणं जायतेति स्पष्टम् । इतोऽपि ऋग्वेदे वर्णितम्
अस्ति-

ते अज्येष्ठा अकनिष्ठास उद्भिदोऽमध्यमासो महसा वि वावृधुः ॥⁴

मानुषेषु कनिष्ठमध्यमोत्तमा जनाः शिक्षायुताः भूत्वा राष्ट्रस्योन्नतिं कुर्वन्त्विति ।
गीतायामपि अष्टादशतमेऽध्याये सात्विकज्ञानस्योल्लेखो वर्तते यथा-

सर्वभूतेषु येनैकं भावमव्ययमीक्षते ।

अविभक्तं विभक्तेषु तज्ज्ञानं विद्धि सात्विकम् ॥⁵

यया सर्वभूतेषु समभावो जायते सैव शिक्षेति स्पष्टमनेन । एवमेव गीतायाः
पञ्चदशतमेऽध्याये विवेकयुतस्य जनस्य स्वरूपं वर्णितम्-

उत्क्रामन्तं स्थितं वापि भुञ्जानं वा गुणान्वितम् ।

विमूढानानुपश्यन्ति पश्यन्ति ज्ञानचक्षुषः ॥⁶

गीतायाः चतुर्थाऽध्याये ज्ञानस्य पावकत्वं प्रतिपादयति भगवान् कृष्णः-

न हि ज्ञानेन सदृशं पवित्रमिह विद्यते ।

तत्स्वयं योगसंसिद्धः कालेनात्मनि विन्दति ॥⁷

अर्थात् शुद्धान्तःकरणयुतः जनः आत्मनि ज्ञानं स्थापयति । वैशेषिकदर्शने-
यतोऽभ्युदय निःश्रेयस सिद्धिः स धर्मः इत्यनेन धर्मलक्षणेन निःश्रेयसत्वम् अभ्युदयश्च
शिक्षया एव जायेते । ईशोपनिषदि उक्तम्-

अविद्यया मृत्युं तीर्त्वा विद्ययाऽमृतमश्नुते ॥⁸

अर्थात् विद्यया एव अमरत्वस्यावाप्तिर्भवतीति स्पष्टमेव । एवमेव- सा विद्या या
विमुक्तये, ऋते ज्ञानान्न मुक्तिः इत्यादिभिः उपनिषद्वचनैः शिक्षा जीवनस्य अधिष्ठात्री,

³ ऋग्वेद. ५-५९-७

⁴ ऋग्वेद. ५-५९-६

⁵ श्रीमद्भागवद्गीता. १८-२०

⁶ श्रीमद्भागवद्गीता. १५-१०

⁷ श्रीमद्भागवद्गीता. ४-३८

⁸ ईशोपनिषद्. ११

पोषयित्री, मोक्षदायिनी च वर्तते । भगवानशङ्कराचार्यः ब्रवीति यत्- सा शिक्षा या ब्रह्मगति प्रदा । इत्येवं शिक्षा वास्तविकसुखस्य जनयित्री वर्तते, वास्तविकं सुखन्तु मानसिकमेव । उक्तञ्च पञ्चदश्याम्-

मन एव मनुष्याणां कारणं बन्धमोक्षयोः ॥⁹

इत्थं शिक्षा मानवानां जीविकोपार्जने साहाय्यम् करोति, मानवं सुसंस्कृतं सभ्यं च विधाय सांस्कृतिकमुत्कर्षं सम्पादयति । छात्रेषु शम-दमादि गुणयुक्तत्वं प्रतिपादयितुमाचार्य एवास्ति । मन्त्रसंहितायान्तु जन्मदातुरपेक्षया ज्ञानप्रदाता श्रेष्ठो भवतीति प्रतिपादितम् । यथोक्तम्-

उत्पादक-ब्रह्मदात्रोर्गरीयान् ब्रह्मदः पिता ॥

स वा अयमात्मा वाङ्मयो मनोमयः प्राणमयः ॥

इति उपनिषद्वाचा मन-प्राण-वाचां समष्टिरेव आत्मेति फलतश्च मनसा, वाचा, कर्मणा च शिक्षार्जनमेव वास्तविकी शिक्षा इति। एवमेव भारते प्राक्तनकालादेव शिक्षायाः काचिद् गौरवमयी परम्परा वर्तते। तथा च भारते प्राचीनकाले विविधप्रसिद्धानि शिक्षाकेन्द्राणि आसन्। तत्र विविधविषयाणां वेद-वेदाङ्गादिनामध्ययनमध्यापनमाचार्याः प्रदीयन्ते स्म।

परञ्च अधुनातने समाजे प्रौद्योगिकीसंवर्धनात् पाश्चात्यावलम्बनात् नवीनानुसन्धा-नानां परिणामतः शिक्षाप्रक्रियायां नवीनविषयाणां समावेशो भवति। तादृशानां नवीनभाषाणां मूलं संस्कृतभाषैव भवति। यतोहि संस्कृते स्थितानि वेदवेदाङ्गान्यायुर्वेद-ग्रन्थाश्च प्राणिजगतः हिताय तद्विकासाय च वर्तन्ते।

एवमेव नवराष्ट्रीयशिक्षानीतौ संस्कृतशिक्षाविकासाय उन्नयनाय च बहवः परामर्शाः प्रस्ताविता वर्तन्ते। अतः कथितुं शक्यते यत् शिक्षानीतेः क्रियान्वयनेन निश्चप्रचं संस्कृतशिक्षायाः स्थितिः सुदृढा भविष्यति।

⁹ अमृतबिन्दूपनिषद्

राष्ट्रीयशिक्षानीति: (२०२०)-

अस्माकं देशे चतुस्त्रिंशद् वर्षानन्तरं नवशिक्षानीते: घोषणा जाता। इयं शिक्षानीते: प्रमुखोद्देश्यं लक्ष्यं च भवति २०३० तः पूर्वं सर्वेभ्यः समानरूपेण गुणवत्ताशिक्षा प्रदानं तथा चाजीवनं शिक्षार्जनावसरप्रदानम्। पुनश्च शिक्षानीतौ भारतीयपरम्पराणां सांस्कृतिक-मूल्यानाञ्च सम्बर्धनम्। इयं नीतिः प्रत्येकमानवस्य सर्जनसामर्थ्याभिवृद्धये बलं ददाति। पुनश्च शिक्षक्षेत्रे गुणवत्तासम्पन्नो विद्यालयानां विश्वविद्यालयानाञ्च स्थपनम्, अधुना विद्यमानानां १० + २ व्यवस्थां सर्वेषां कृते पाठ्यचर्याधारेण वयाधारेण च ५+३+३+४ इति नूतनव्यवस्थया परिवर्तितम्। विद्यानिधिपाठ्यक्रमं परिसमाप्तम्, विद्यालयेषु पाठ्यक्रमाः आनन्ददायकाः विनियोगात्मकश्च स्यात्, विद्यार्थीनां समग्रविकासः, अनिवार्याधिगमस्य आलोचनात्मकचिन्तनस्य च विकासाय पाठ्यक्रमविषयाणां न्यूनिकरणम्, प्रायोगिकाधिगमः, विषयचयने नम्यतामाध्यमेन छात्राणां सशक्तिकरणम्, बहुभाषावादः भाषाशक्तिश्च, अनिवार्यविषयाः कौशलानि समर्थपाठ्यक्रमाणां समेकीकरणम्, स्थानीयविषयैः अभिरुचिः, विद्यार्थीनां विकासाकलनपद्धतौ परिवर्तनम्, प्रतिभावतां विद्यार्थीनां कृते प्रोत्साहनप्रदानमे-वम्प्रकारेण शिक्षाक्षेत्रे संवर्धनाय विकासाय च बहवः प्रस्तावाः सन्ति।

राष्ट्रीयशिक्षानीतौ संस्कृतस्य स्थानं महत्त्वञ्च

राष्ट्रीयशिक्षानीते: प्रस्तावनायां लिखितमस्ति यत्- प्राचीनभारतीयज्ञानपरम्परायाः चिन्तनं च अस्याः शिक्षणनीते: मार्गदीपकः अस्ति। प्राचीनभारते शिक्षणस्य लक्ष्यं केवलं सांसारिकजीवनं यापयितुम्, अध्ययनात्परं जीवनयापनार्थं वा ज्ञानसंपादनम् नासीत् किन्तु स्वयं पूर्णज्ञानाप्तये मुक्तये च आसीत्। यथा-

“सा विद्या या विमुक्तये”

प्राचीनभारतीयाः विश्वविद्यालयाः बहुविषयपाठ्यक्रमाणां पाठनस्य उच्चानुसंधानस्य च आदर्शस्तरं स्थापितवन्तः तेन विविधविषयकपृष्ठभूमितः देशतश्च

समागताः विद्यार्थिनः विद्वांसः च लाभान्विता आसन् । एवमेव भारतीयसंस्कृतेः दर्शनस्य च वैश्विकस्तरे महान् प्रभावः विद्यते। वैश्विकमहत्त्वपूर्णायाः समृद्धपरम्परायाः संरक्षणं न केवलम् भाविसंततेः कृते किन्तु अस्माकं शिक्षाव्यवस्थया तत्र अधिकं शोधं कृत्वा समृद्धिं विधाय अन्योपयोगार्थमपि चिन्तनं कुर्यात् ।

पुनश्च तत्र प्रस्तावनायां कथितमस्ति भारतस्य प्राचीनशिक्षा व्यवस्था परम्परा च संस्कृतशिक्षैव वर्तते । कथनेनिदं स्पष्टं भवति नवशिक्षानीतेः निर्मातार विद्वांसः संस्कृतशिक्षां प्रति समादरं प्रकटितवन्तः तथा च ते संस्कृतशिक्षायाः समुन्नतये विकासाय चेच्छन्ति।

नवशिक्षानीतौ कथितमस्ति यत् नवभारतस्य निर्माणे तथा तस्य साफल्याय भारतीयप्राचीनज्ञानस्य महत्त्वाधिक्यं भविष्यति एतदर्थं अद्यतनशिक्षाव्यवस्थायां पाठ्यक्रमेषु यथानुगुणं प्राचीनविषयाः योजनीयाः ।

इयं शिक्षानीतौ संस्कृतशिक्षायाः समुन्नयनार्थं संस्कृतभाषां त्रिभाषायाः मुख्यधारायाः विकल्पेन साकं सर्वेषु स्तरेषु छात्राणां कृते महत्त्वपूर्णसमृद्धविकल्पेन सह प्रस्तावः कृतः।

भाषाशिक्षणविषये प्रस्तावितमस्ति यत् भाषाया सांस्कृतिकपक्षान् यथा चलचित्रं नाटकं कथावाचनं काव्यं सङ्गीतादीनाञ्च योजनं कृत्वा विभिन्नप्रासंगिकविषयैः सह वास्तविक जीवनस्य अनुभवैस्सह सम्बन्ध प्रदर्शनपुरस्सर भाषाशिक्षणं विधास्यते । कथनेनिदं स्पष्टं भवत्यस्माकं काव्यं साहित्यादिकञ्च संस्कृतेनोपनिबद्धाः अतः वक्तुं शक्यते संस्कृतसाहित्ये गणित-दर्शन-व्याकरण-सङ्गीत-राजनीति-चिकित्सा-वास्तुकला-धातु-विज्ञान-नाटक-काव्यकवादय विशिष्टनिधित्वेन वर्तन्ते।

नवशिक्षानीतो प्रस्तावः कृतो वर्तते यत् प्राथमिकमाध्यमिकस्तरयोः संस्कृतपुस्तकानि संस्कृतमाध्यमेन पाठनीयानि अपि च संस्कृताध्ययनं रुचिकरं प्रभावशीलम् आनन्ददायकञ्च निर्मातुं सरलमानकसंस्कृतस्य प्रयोगः करणीयः।

शिक्षानीतेः बहुभाषावादः भाषाशक्तिश्चेति विषयप्रतिपादनप्रसंगे प्रस्तावितमस्ति यत् भारतस्य पारम्परिकभाषाणां साहित्यस्य च महत्त्वं प्रासङ्गिकत्वं सौन्दर्यञ्च उपेक्षितुं

न शक्यते। यतोहि संस्कृतं संविधानस्य अष्टमानुसूच्या वर्णितासु भाषासु महत्त्वपूर्णाधुनिकी भाषा वर्तते।

शिक्षानीतौ बहुविषयकशिक्षायाः निरूपणे प्राचीनज्ञानपरम्परायां स्थितानां विविधविषयाणां कलाकौशलादीनां वर्तमानशिक्षायां पुनः समावेशस्य प्रस्तावः वर्तते।

छात्राषु नैतिकमूल्यानां विकासाय नवशिक्षानातौ प्रस्तावितमस्ति यत् पञ्चतन्त्रकथाः हितोपदेशकथाः भारतीयपरम्पराप्रेरककथाश्च पठितुम् अवसरो प्रदातव्यम्।

भाषायाः संवर्धनविषये नीतौ प्रतिपादितमस्ति यत् भाषा कलासंस्कृतिभिस्सह अविच्छिन्नरूपेण युक्ता भवति । अस्माकं भारतीयसंस्कृतिः संस्कृतेन सह जडितो भवति। अतः संस्कृतज्ञानेन विना भारतीयसंस्कृतेः ज्ञानमसम्भवमेव। यतोहि कथितमस्ति-

‘संस्कृतिः संस्कृताश्रिता’

शिक्षानीतौ प्रस्तावः वर्तते यत् पारम्परिक पाठशालाः संस्कृतशिक्षायाः मुख्यप्राणभूता विद्यालयाः वर्तन्ते । पारम्परिकविद्यालयानां विषये तत्र प्रवर्तमानपारम्परिकशिक्षाविषये नीता प्रस्तावित वर्तते यत् पारम्परिक सांस्कृतिकविद्यालयेषु अथवा धार्मिक विद्यालयेषु स्वीयपरम्पराः शिक्षणशास्त्रीयाभ्यासांश्च संरक्षितुं तेषां प्रोत्साहनं विधास्यते ।

संस्कृतशिक्षणविषये नीतौ प्रस्तावितं यत् संस्कृतशिक्षणं भिन्नरूपेण न अपितु अन्यसमकालिकै प्रासङ्गिकैश्च विषयै सह योजयित्वा नवाचारपद्धतिभिश्च करिष्यते।

शिक्षानीतौ संस्कृतशिक्षाविषये प्रस्तावः कृतो वर्तते संस्कृतशिक्षणं केवलं संस्कृतपाठशालासु विश्वविद्यालयेषु एव न भविष्यति अपितु शिक्षाव्यवस्थायाः मुख्यधारायां भविष्यति । विद्यालयेषु महाविद्यालयेषु विश्वविद्यालयेषु च संस्कृतं त्रिभाषासूत्रानुसारेण मुख्यवैकल्पकविषयत्वेन भविष्यति ।

निष्कर्षरूपेण वक्तुं शक्यते यत् इयं नीतौ संस्कृतस्य संवर्धनं विकासमवश्यमेव भविष्यति।

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MAJOR TRADITIONAL FAMILIES IN KERALA

SARATH T.R.¹

The influence of Sanskrit began to be seriously felt in Kerala from long time onwards. Kerala has contributed immensely to various fields like Vyākaraṇa , Vedic , Jyotiṣa , Gaṇitha , Āyūrveda , Vāstu. These all fields dealing with a particular families. They all have their own unique features explain it.

Paṭuthol & Kūṭallūr Mana (Vyākaraṇa tradition)
Olappamanna Mana (Vedic tradition)
Edamarath Mana (Jyotiṣa tradition)
Sangamagrāma (Gaṇitha tradition)
Aṣṭavaidya (Āyurvedic tradition)
Kāṇippayūr family (Vāstu tradition)

Paṭuthol & kūṭallūr Mana (Vyākaraṇa tradition) :-

Vyākaraṇa is one of the major branch of Sanskrit. In kerala Paṭuthol and kūṭallūr Mana are the flourished in Vyākaraṇa tradition. Paṭuthol illam is located in Pazhoor Desam in muvattupuzha taluk in old travancore. Paṭuthol vidhvān Nampūtirippād is a one of the famous man ; who was born in Paṭuthol illam. His real name is subramanian , But we called Kunjikuttan also. His father's name was Gupta. The vidhvān Nampūtirippād was born in 999. The father of the vidhvān Nampūtirippād taught his son first lessons in Sanskrit. How studied the grammar in Kūṭallūr Mana under the patronage of kūṭallūr Vāsudevan Nampūtirippād. Kūṭallūr Kunjunni Nampūtirippād, Kunjikāvu Nampūtirippād, Aayankudi Rishi Namboodiripad are the close friends of vidhvān Nampūtirippād. Major works of vidhvān Nampūtirippād are Prasādam (laguśabdihēnduśēkhara vyākhyānam) , Vyavahāracandrika , Aṣṭapadivyaṇam.

¹ PhD Sanskrit Sahitya, Sree Sankaracharya University of Sanskrit, Kalady

Major disciples of Vidhvān Nampūtirippād are Porkalamittathu Nampūtirippād, Pothiyil Chennasu Nampūtirippād. Vidhvān Nampūtirippād died on 09/05/1881.

Kūṭallūr Mana is also one of the most famous traditional families in Kerala. Kunjunni Nampūtirippād and Kunjikavu Nampūtirippād are the Major people's flourished in this mana.

Kunjunni Nampūtirippād :-

Vāsudevan Nampūtirippād was a great scholar who lived in Koodalloor at the end of the 19th century . One of his main disciples was Kunjunni Nampūtirippād. He was born on 1830 June 19. His father's name is Kunju Nampūtirippād . He Studied Vyākaraṇa , Vedānta , Dharma. Kochi maharaja is the one of the major student of Kunjunni Nampūtirippād.

Kunjikavu Nampūtirippād :-

He also born in famous illam Kūṭallūr at 1839 (ME 1014 Makaram). He was the well known scholar in Vyākaraṇa śāstra. He also famous in Bhakthi system. His famous work is Bhaktisāmṛtasaṅgrahaṁ. He died on 1903 (ME 1078 medam 3)

Olappamanna family (Vedic tradition)

Vedās are the main source of our sanskrit culture. The olappamanna family are the one of the major Vedic traditional families in kerala. O M C Nārāyaṇan Nampūtirippād , an eminent sanskrit scholar was born to the famous nampūtiri family of Olappamanna Mana on 24 June 1910 in Vellinezhi , Palakkad District, Kerala. He is known for his translation into malayalam of the Ṛgveda. This work titled Ṛgveda Bhāṣa Bāṣyaṁ is an exhaustive interpretative analysis of the Ṛgveda alternatively known as Deviprasadam. After his death on 4 April 1989, a trust was constituted in his memory. The Deviprasadam Trust at Olappamanna Mana hands out awards annually to honour masters in Sanskrit, Vedās, Malayalam literature and Kathakali. O M C Nārāyaṇan Nampūtirippād , was known for his nationalist and Gandhian views. He was the son of O.M Vāsudevan Nampūtirippād and the grandson of O.M Vāsudevan Nampūtirippād who was a scholar in both the Trissur and Tirunavaya Vedic Schools. He was married to Uma Antharjanam, the daughter of another reputed

Sanskrit scholar Kurur Unni Nampūtirippād Sumangala, a popular author of children's books is O M C Nārāyaṇan Nampūtirippād's daughter. OMC Nārāyaṇan Nampūtirippād's father was the uncle of writer and reformer Moothiringode Bhavathrathan Nampūtirippād.

Edamarath Mana (Jyothiṣa tradition)

Edamarath Mana is one of the important family in Kerala. These family popular in the Jyothiṣa tradition. Edamarathu Mana is located in Thalikulathur near Tirur in Malappuram district. Govinda Bhaṭṭathiri was one of the famous scholar born in Edamarath Mana. Bhaṭṭathiri alias Govindan was born in (AD 1237 - 1295) Alathur village, in thalakulam grama. He studied Jyothiṣa in under of Kunjanoor Azhvar. His major work is Dasādyayi related to Jyothiṣa. He also wrote Muhūrttaratnam , govinda paṭhi , Tāmaranellūr bhāṣa , Muhūrtaṭpathavi.

Mādhava of Sangamagrāma (Gaṇitha tradition)

Mathematics is the huge branch of every matter. Iriññāttappiḷli Mādhavan Nampūtiri known as Mādhava of Sangamagrāma was a Hindu mathematician and astronomer from the town believed to be present day Kallettumkara, Aloor panchayath, Irinjalakuda in Thrissur District, Kerala. He is considered the founder of the Kerala school of astronomy and mathematics. One of the greatest mathematician astronomers of the middle ages, mādhava made pioneering contributions to the study of infinite series, calculus, trigonometry, geometry, and algebra. Notable works are Golavāda, Madhyāmanayanaprakāra, Veṅvāroha, Sphuṭacandrāpti , Lagnaprakarana , Aganita-grahacara, Chandravakyani. Other contributions of Mādhava in mathematics are the value of π (pi) , Trigonometry , Infinite series , Calculus. Although there is some evidence of mathematical work in Kerala prior to Madhava a set of fragmentary results, it is clear from citations that Mādhava provided the creative impulse for the development of a rich mathematical tradition in medieval Kerala. However, except for a couple, most of Mādhava's original works have been lost. He is referred to in the work of subsequent Kerala mathematicians, particularly in Nilakantha Somayaji's Tantrasangraha as the source for several infinite series expansions.

Aṣṭavaidya (Ayurvedic tradition)

Helath is more important feature in our life. The sanskrit closely related to the medicinal values that allied system we known as Āyurveda. Between the 13th and the 17th centuries, with generous royal and individual support, a fertile intellectual background developed around temples in Kerala, especially in the Nila valley region in Malabar, where scholarship and scientific research on medicine, mathematics and astronomy made significant progress. The Aṣṭavaidya culture evolved in this environment, blending the āyurveda of Aṣṭāṅgahṛdaya with the knowledge and practices of local healers. Among the healers of Kerala, the Aṣṭavaidya represent the Brāhmin scholar physicians who were masters of the eight branches of Āyurveda mentioned in classical texts. Aṣṭāṅgahṛdaya the primary text of the Aṣṭavaidya deals with these eight branches of therapy. The eight branches are ; Kāya cikitsa , Bāla cikitsa , Graha cikitsa , Ūrdhvāṅga cikitsa , śalya cikitsa , Damstra cikitsa , Jāra cikitsa , Vṛṣa cikitsa

According to tradition, initially eighteen upper caste families of Kerala were designated as Aṣṭavaidyas. Each Aṣṭavaidya family developed its own remedial specialties and its specific methods of transmission. Although many of the specialties were guarded as family secrets, students outside the family were accepted as disciples. This helped disseminate their knowledge beyond the family circle and create new lineages of transmission. The Aṣṭavaidyas have enriched Āyurvedic literature through their Sanskrit commentaries on the Aṣṭāṅgahṛdaya such as Hṛdayabodhika and vākyapradīpika, and anthology in Malayalam such as Ālattūr maṇipravāḷam, Cikitsamañjari, Sahasrayogaṃ and Sindhuramañjari. Aṣṭavaidyān Vayaskara N.S.Moos made one of the most significant contributions to 20th century Āyurvedic literature by publishing ancient texts and his own original works.²

Kāṇippayūr family (Vāstu tradition)

Sanskrit language also deals with various technical literature, vāstu or architecture is one of the major example of technical literature. Vāstu Śāstra is an ancient traditional architectural science that originated in India and reformed itself to a well accepted practice. Vāstu Śāstra deals with the

² The Ashtavaidya physicians of Kerala : A tradition in transition. Journal of ayurveda and integrative medicine , october 2010 vol 1 issue 4.

architectural and engineering needs of all structures such as landscapes, temples, mutts, housing plots, houses, flats, portions of the house, shops, business houses, offices and all premises used for residential or commercial purposes. Vāstu Śāstra has its origin in stāpatya veda from atharva veda, which is one of the four ancient vedās that were handed over across generations for the betterment of mankind. Be it a home or office, factory or a commercial block, Vāstu Śāstra is known to reward the follower the benefits and protection from ill effect in life-be it economic, emotional or spiritual. Kāṇippayūr family is the major traditional aspects of Vāstu Śāstra. Kāṇippayūr family flourished the architecture culture , so many people's are explore the Vāstu Śāstra like Kāṇippayūr Kriṣṇan Nampūtirippād , Kāṇippayūr Parameswaran Nampūtirippād , Kāṇippayūr kuttan Nampūtirippād , Kāṇippayūr makan Kriṣṇan Nampūtirippād , Kāṇippayūr Manu Kriṣṇan Nampūtirippād ,..etc. Mainly the family originated in one person that's Kāṇippayūr Sankaran Nampūtirippad. These family also flourished a press called panchagam press at kunnamkulam. So many works are published here.

We saw how the unique heritage of different families in Kerala came into being and the important people in those families who contributed to it and the important works written by them. We can be proud of the fact that there are families in our small state of Kerala who deal in grammar, Vedās, astrology, mathematics, Āyurveda and Vāstu.

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स्त्री स्वत्वनिर्माण और हिन्दी उपन्यास

डॉ. सिन्धु ए¹

असौं बाद आज स्त्री ने अपने खामोशी को तोड़ी है। वह समाज और साहित्य में कर्तृत्व स्थान पर आ रही है और समाज की मुख्यधारा की ओर तेजी से बढ़ने की कोशिश कर रही है। साहित्य में स्त्री लेखिकाएँ सब से अधिक उपन्यास क्षेत्र में देखने को मिलती हैं। क्यों कि उपन्यास मानव जीवन को संपूर्ण अभिव्यक्ति देता है। इसलिए जीवन को उसकी पूर्णता तथा विस्तार के साथ अभिव्यक्त करने में उपन्यास साहित्य ही अन्य विधाओं की अपेक्षा समर्थ निकलता है। “पुन निर्माण और विखंडन के इस युग में स्त्री जीवन की संपूर्ण अभिव्यक्ति के लिए समाज हृदय में रूढ़ हुए मिथकों को नए सिरे से देखा जा रहा है क्यों कि मिथक समाज हृदय पर, मानव के बोध स्तर पर ही नहीं अबोध स्तर पर भी बहुत अधिक असर डालता है। परम्परा द्वारा स्वीकृत तथा संस्कृति द्वारा व्याख्यायित किसी भी कहानी या पात्र ही मिथक है।”¹ संस्कृति में रूढ़ होने के कारण मिथक के अस्थित्व पर कोई भी प्रश्न चिह्न नहीं लगाता। लेकिन स्त्री लेखिकाएँ स्त्री जीवन के यथार्थ को अभिव्यक्त करने के लिए मिथकों का पुनःपाठ करने का प्रयास करती हैं।

अनुपमा निरंजना और वीणा सिंहा दोनों ने माधवी को पात्र के रूप में स्वीकार कर ‘माधवी’ और ‘पथप्रज्ञा’ नामक उपन्यासों की रचना की है। महाभारत में वेदव्यास द्वारा वर्णित उद्योग पर्व के गालव चरित को लेकर दोनों लेखिकाओं ने समाज में स्त्री जीवन के यथार्थ की अभिव्यक्ति की। पुराण में माधवी का चित्र अपने पिता के सम्मान को बनाए रखनेवाली एक ‘आदर्श नारी’ रूप है। उपन्यास इस आदर्श नारी रूप को तोड़ता है। इस नव्य पारायण से लेखिकाओं ने स्त्री क्रय विक्रय का साधन बनानेवाले समाज के अन्यायों के प्रति आक्रोश व्यक्त किया है। साथ ही उसके लिए

¹ Assistant Professor, Dept of Hindi, Payyanur College, Kannur, Kerala – 670 327, Ph: 9497801289

प्रेरक पुरुष वर्चस्व का विध्वंस करने की अदम्य कामना तथा अन्याय की शिकार बननेवाली स्त्री के दैन्य से उत्पन्न प्रतिक्रिया को भी व्यक्त किया है। उपन्यासों में लेखिकाओं ने अपने से छीन लिए गए स्त्री स्वत्व की तलाश करते हुए, पुरुष के अधिकार तंत्र का यथार्थ चित्रण भी प्रस्तुत किया है।

उपन्यास माधवी की कहानी बताता है। माधवी का आदर्श रूप तो समाज में विद्यमान है। यह रूप पितृसत्तात्मक समाज द्वारा बनाया गया रूप है। ऐसे बहुत सारे पात्र पौराणिक साहित्य में पाए जाते हैं। इन पात्रों का विखंडन कर नए स्त्री रूप का निर्माण करने का प्रयास दोनों उपन्यासकार करते हैं।

एक औरत को जन्म से लेकर मृत्यु तक तमाम वर्जनाओं और बंधनों में जीना पड़ता है। यह बंधन स्त्री के स्वतंत्र जीवन एवं व्यक्तित्व विकास में बाधा बन जाता है। भारतीय सामाजिक व्यवस्था की मूल इकाई घर है। इस घर से लेकर स्त्री के जीवन में पाबंदियाँ लगायी जाती हैं। इस प्रकार की सांस्कृतिक पाबंदियों को उपन्यासों में स्पष्ट रूप से व्यक्त किया है। हमारी सांस्कृतिक संकल्पना के अनुसार स्त्री को घर की लक्ष्मी बनना है। इसलिए वह हमेशा घर के अंदर रह गयी। एक और तरीके से बताया जाए तो, संस्कृति ने स्त्री को घर के बाहर न निकलने दिया। पिता की आज्ञानुवर्तिनी माता की पल्लू पकडकर वह हमेशा पिता की छाया में रही। माधवी को पिता की मान और उसके यश को बनाये रखने के लिए गालव को देना है तो वह कुछ नहीं बोल पाती। वह अपने मन ही मन इसके प्रति विचार करती है “भावी आशंकाओं के उसका चित्त वैसे ही उद्विग्न रहता था उस पर राजाज्ञा ने उसकी परिकल्पनाओं पर कुठारधात किया था। यह आज्ञा उसके जनक से प्रसारित की थी, जो उसका संरक्षक भी था। वह किस से कहती अपने मनोभावों को ? वह कहेँ प्रतिकार करती अपने ऊपर होनेवाले अत्याचार का ? अत्याचार ? उसने अपने-आपसे पूछा, यह और क्या है ? वह तो यही जानती थी कि उसके वयस की कुलीन कन्याओं की भाँति उसके पिता भी अनुकूल अवसर पर उसके वयस द्वारा चुने हुए व्यक्ति को कन्यादान कर उसे पतिगृह भेजेंगे। एक एक ऐसा कठोर निर्णय लेकर पिता ने ही उसके स्वप्नों को ध्वस्त कर डाला था।”²

संस्कृति के अनुसार मर्दों की बातों में नहीं दखल दे सकती है, चाहे स्त्री के ही भविष्य का निर्णय ले रहे हो।

स्त्री को पितृसत्तात्मक समाज और संस्कृति ने मिलकर अपने भविष्य का निर्णय लेने का अधिकार तक नहीं दिया। इसके बारे में 'माधवी' में इस प्रकार संकेत किया गया है कि "फिर भी मेरे भविष्य का निर्णय लेने का अधिकार भी मुझे को नहीं"³। यह माधवी का विलाप है। इस संस्कृति ने स्त्रियों से यह अधिकार तक छीन लिया। इसे माधवी पहचान लेती है। आज भी स्त्री के भविष्य का निर्णय पुरुषसत्तात्मक समाज में पुरुष लेते हैं। पुरुष के कहे अनुसार स्त्री चलती है। माधवी को गालब के हाथों सौंप दिया गया है। इसके न्याय और अन्याय के बारे में चर्चा करते वक्त कुलगुरु इस प्रकार बताता है- "माधवी बुद्धिमती आर्य कन्या है। वह पितृवचन से उन्मुख नहीं होगी। वह धर्मप्रिया और कर्तव्यनिष्ठ है। मुझे पूरा विश्वास है कि वह अपने कुल को अपयश से बचा लेगी"⁴। स्त्री को हमेशा यही पढ़ाया जाता है कि अपने पिता (पुरुष) की बातों को मत टालना। संस्कृति के अनुसार कुल की मर्यादा तो बनाए रखने का भार स्त्री पर है। यहाँ कुलगुरु की बात का मतलब भी यही है। यह पुरुषाधिकार प्रधान व्यवस्था में स्त्री की प्रतिक्रिया को रोकने का एक तंत्र भी है। वह 'धर्मप्रिया' और 'कर्तव्यनिष्ठा' इन शब्दों से माधवी को यह विवक्षा देता है कि कर्तव्य निष्ठा और धर्मप्रिया होना हमारी समस्कृति की माँग है।

पिता के अधिकारों के भीतर रहनेवली स्त्री को सभी आज्ञाओं का पालन करना है। उसकी बातों को टुकराने पर उसका कोई अस्तित्व भी शेष नहीं रह जाता है। यह बुद्धि माधवी को होने के कारण वह कभी पिता की आज्ञाओं से मुह नहीं मोड सकती है। पुरुषसत्तात्मक समाज में उसके विधि-निषेधों ने स्त्री को अपने ऊपर हो रहे अत्याचारों, अन्यायों, शोषणों, उत्पीडनों को न्यायपूर्ण ठहराया है, स्त्री के उज्ज्वल भविष्य के लिए अनिवार्य सिद्ध करने का प्रयत्न किया है। पुरुष को पूरा विश्वास है जब तक यह संस्कृति रहेगी तब तक स्त्री अपने ऊपर सवाल उठाने का हिम्मत नहीं करेगी। कुलगुरु के 'मुझे पूरा विश्वास है' के मूल में यही विश्वास है। विश्वामित्र 'माधवी' में

कहता है- “तू लडकी है, लडकियाँ अधिक आवाज़ नहीं उठा सकती”।⁵ समाज में ऐसी धारणा थी, यानी संस्कृति ने स्त्री को पुरुष के समान आवाज़ उठाने से हमेशा रोका। स्त्री की आवाज़ मुखरित होने पर दुनिया का नाश हो जाएगा। ‘पथ प्रज्ञा’ के अंतिम भाग में जब माधवी अपने अधिकार की माँग करती है तो पिता कहता है- “शांत हो जाओ, यह अमर्यादित उच्छंखलता कुल घातक है।”⁶ शब्द अधिकार है। इसलिए उनकी आवाज़ को दबाए रखना उसे अपने अधिकारों से वंचित करना है।

पथप्रज्ञा में सीता का उल्लेख किया जाता है। इसके माध्यम से स्त्री के शोषण तंत्र की रणनीति व्यक्त किया गया है। माधवी से कहता है कि हमेशा अयोध्या की पुत्रवधु को सीता की वंदना करके जीवन आरंभ करना है। यही हमारी संस्कृति है- “देवी सीता का कक्ष सूर्यवंश की प्रत्येक वधु के लिए प्रार्थनास्थल है। विवाह के उपरांत शगुन रात्री के पहले प्रत्येक वधु आशिर्वाद प्राप्त करने यहाँ आती है।”⁷ अर्थ निकलता है कि सीता के समान बिना कुछ कहे सब सहन कर अपने पति या पुरुष के अधिकारों पर सवाल किए बिना जीवन बिताना है। भारतीय परंपरा में सीता ही नारी का सशक्त ‘आदर्श’ रूप है। सुधा अरोडा लिखती है —“भारत में रोजगार और विस्थापन काशिकार निम्न वर्ग हो या देश -विदेश में दौलत का अंबार खडे करते व्यापारी या फिर अपनी रंगरेलियों में मस्त सामंती मानसिकतावासा पूँडि पति सब के लिए सीता ही सबसे अनुकूल और जरूरी पात्र है। सीता ही हजार कमियों कि निजात दिलाकर उसकी प्रतिष्ठा बरकरार रखने के लिए अपने जीवन को होम कर सकती है।”⁸ स्त्री के विकास के हर मोड पर संस्कृति अपना हाथ डालती है। भविष्य में धार्मिक अनुष्ठान एवं आचरण के लिए एक तरह का परिश्रम भी यह देती है। पुरुष केंद्रित अधिकार के नीचे रूपायित स्त्री धर्म के पालन करने के लिए मजबूर हो जाती है। इसमें एक है पतिव्रता धर्म। इस धर्म का अनुशीलन एवं अनुसरण करती माधवी को पिता अपने अधिकार से गालव को देता है। उस वक्त पुरु पूछता है, “फिर कन्या को सर्वदा पातिव्रत्य का आख्यान कंठस्य कराया जाता है, क्या वह मिथ्या है? सत्य क्या है? क्या पुत्री को वस्तु की तरह प्रयुक्त करना शास्त्र का विधान है?”⁹ यहाँ पुरु का सवाल हमारी संस्कृति के

खोखलेपन को व्यक्त करता है। पुरुष वर्चस्व प्रधान संस्कृति द्वारा स्त्री को मोडने एवं सँचे में ढालनेवाले पुरुष केंद्रित अधिकार के न्याय और अन्याय सत्य और असत्य की ओर उँगली उठाती है। समाज में हमें देखने के लिए मिलता है कि स्त्री के ऊपर थोपे जानेवाले पातिव्रत्य धर्म का भी यहाँ संस्कृति की आड लेकर पुरुष उपयोग करता है। ऐसे संस्कृतिक मूल्य पुरुषसत्ता द्वारा अपने सुविधार्थ बनाए गए हैं। यहाँ और एक बात ध्यान देने की है कि जिस संस्कृति ने स्त्री के लिए पातिव्रत्य निर्धारित किया, उसी संस्कृति ने पुरुष के लिए बहुपत्नीत्व का कानून बनाया। इस्लाम धर्म में पुरुष अनेक स्त्रियों से शादी कर सकता है। लेकिन स्त्री को पर्दे के अंदर ही रहना पड़ता है। उपन्यास में कहा गया है कि- “पुरुषीय सामाजिक व्यवस्था में पुरुष ने अपने लिए पूरी स्वतंत्रता ले रखी थी। स्त्रियों द्वारा एकाधिक पुरुषों का सानिध्य सामान्यतः स्वीकार्य नहीं था”¹⁰ समाज में पुरुष प्रायः सभी नैतिक-यौन बंधनों से मुक्त था क्योंकि सारा मूल्य संकल्प उसी के द्वारा उसी के लिए गढ़ित है। स्त्री उस बंधन में कैद थी। उसको हमेशा ‘लक्ष्मण’ रेखा के अंदर रखा है।

स्त्री पुरुष असमानता सब से अधिक आर्थिक क्षेत्र में ही दिखाई पड़ती है। इस आर्थिक असमानता को बनाए रखने में पारिवारिक संस्था और शैक्षणिक व्यवस्था का सबसे बड़ा हाथ है। भारतीय पारिवारिक संस्था में परिवार का मुखिया पुरुष है चाहे वह पिता हो या पति। ‘पथप्रज्ञा’ में मध्यवर्गीय स्त्री और राजकुल की स्त्रियों के संबंध में कहते वक्त वरुणिका बताती है “दूर से आदर्श पत्नी लगनेवाली मध्यवर्गीय स्त्री की स्थिति आर्थिक विषमता के कारण एक आज्ञाकारिणी दासी से अधिक नहीं रह जाती।”¹¹ घर की परिसीमाओं से बाहर के आर्थिक उपक्रमों में उसका कोई सहयोग नहीं रहता। अगर उसको उच्च शिक्षा मिलता और आत्मनिर्भर होता तो कुछ हद तक उसे स्वतंत्रता मिलती। स्त्री को इस प्रकार बनाने का हकदार हमारी संस्कृति द्वारा निर्धारित शैक्षणिक व्यवस्था है।

भारतीय संस्कृति में स्त्री को पूजा माना जाता है। अपने देश को भी भारतमाता, भारतांमबा आदि प्रतीकात्मक नाम से पुकारते हैं। स्त्री को पूजनीय स्थान

में रख कर उसका स्थान मंदिर के विग्रहों के साथ पहुँचता है। यह विग्रह तो भावना और विचार हीन पत्थर के समान है, जिसे पुरुष चाहे कहीं भी रख सकता है। यानी स्त्री पूजनाय वस्तु बनते समय वह मानव के दर्जे से हट जाती है। यहाँ मानव सहज भावनाओं और विचारों का हनन होता है। इस प्रकार व्यक्तित्व हीन स्त्री बाहरी और आंतरिक तौर पर पुरुष बुद्धि के द्वारा संचालित होती है। उपन्यास में अभिव्यक्त किया गया है- “स्त्री को पूज्य कहनेवाले समाज का नियंत्रक वर्ग अपने क्षुद्र स्वार्थों के लिए स्त्री को मनुष्य मानने से हिचक रहा था। अपनी आवश्यकतानुसार स्त्री को विग्रह के स्थान पर स्थापित कर वंदना करने लगता था और वही वर्ग कभी निर्जीव वस्तु की भाँति उसका विनिमय करने को तय्यार हो जाता था”।¹² पुरुष के नियंत्रण में रहनेवाले इस स्त्री विग्रह को वह अपनी इच्छा के अनुसार उपयोग करनेवाले ‘एक चीज’ मात्र बनाया जाता है। इस तरह स्त्री को वह अपने स्वार्थों की पूर्ति के लिए प्रयुक्त करता है। स्त्री पूजनीय है, इसी भारतीय संकल्पना की आड में पुरुष बार बार स्त्री का दमन करता है।

उपन्यास के अंत तक आते आते माधवी इस ढोंगी संस्कृति की पहचान कर लेती है। जहाँ जहाँ स्त्री को संस्कृति ने पैर रखने से रोका वहाँ आज स्त्री अपनी पदचिह्न छाप रही है। वह आज पहचानने लगी कि तथाकल्पित संस्कृति पितृसत्तात्मक है। समाज की सभी संस्थाएँ पुरुष के अनुकूल बनाई गई हैं। स्त्री का सामाजिक पद हमेशा दोगुना दर्जे का रहा। । आचार, अनुष्ठान, धर्म आदि ने स्त्री को विशेष नियमों द्वारा नियंत्रित किया। इन अत्याचारों को बनाए रखने में समाज की सांस्कृतिक मान्यताओं की महत्वपूर्ण भूमिका है।

देह की राजनीति

सामाजिक व्यवस्था में मानव जाति के अंग स्त्री और पुरुष को शरीर संरचना के आधार पर हमेशा अलग अलग रखा गया। पुरुषाधिकार प्रधान व्यवस्था ने स्त्री शरीर को कई सीमाओं में बाँधा। स्त्री शरीर पर पुरुष का निरीक्षण सदा से ही चलता आ रहा है। पहले यह सामूहिक और सांस्कृतिक व्यवहारों में बहुत प्रकट रूप से

उपस्थित था, आज भी उतनी प्रकट रूप से तो नहीं फिर भी सशक्त रूप से उपस्थित है। जन्म से ही स्त्री शरीर को इस पुरुषाधिकार का भार ढोना पड़ता है। विकास के सभी मोड पर उसे अपने शरीर के संबंध में दिशा-निर्देश दिया जाता है। शिष्टाचार एवं विधि निषेधों की वजह शरीर के संबंध में स्त्री के मन में एक स्वयंबोध पैदा हो जाता है। यानी काया स्त्रीपन का अनिवार्य अंग माना गया। उपन्यासों में माधवी केवल अस्तित्व हीन शरीर मात्र है। आरंभ से लेकर अंत तक यह तत्व स्पष्ट रूप से उपस्थित है। माधवी के शरीर द्वारा ययाति ने अपना सम्मान बनाये रखा, गालव ने गुरुदक्षिणा जुटा ली, तीनों राजाओं और विश्वामित्र ने माधवी के शरीर को भोग कर एक-एक पुत्र को प्राप्त किया। पुरुषाधिकार प्रधान व्यवस्था स्त्री शरीर की संभावनाओं की पहचान कर उसको अपनी इच्छा के अनुसार इस्तमाल करती है। सामग्रियों की तरह स्त्री, क्रयविक्रय की एक वस्तु रह गयी। ययाति ने माधवी को वस्तु के रूप में गालव को दिया। गालव के अत्याचारों पर सवाल उठाने का अधिकार माधवी को नहीं है ऐसा वह मानती है। उसके ही शब्दों में “सवाल करने का हक मुझे नहीं, मैं मात्र वस्तु हूँ।”¹³ “तू केवल नारी है। तुम्हारी बातों पर मैं हरगिज़ विश्वास नहीं करूँगी। जो कहा वह सच हो या झूठ मैं परवाह नहीं करता। स्त्रियों के सोच के मुताबिक सुंदर होना चाहिए। देवलोक की रंभा, उर्वशी के बारे में सुना है ना? उन वेश्याओं से सुन्दर कोई नहीं”¹⁴ ‘माधवी’ में उशीनर की इन बातों से यह स्पष्ट होता है कि स्त्री की जुबान का कोई मूल्य नहीं, न ही उसका कोई व्यक्तित्व है। पुरुष दृष्टि में स्त्री का मूल्य केवल उसके बाह्य सौंदर्य का मूल्य है। जब तक शरीर से बढ़कर स्त्री के संबंध में कोई अलग दृष्टि नहीं रहेगी तब तक स्त्री का मूल्य केवल उसके सौंदर्य का मूल्य ही रहेगा।

तीन राजाओं तथा एक मुनि के साथ रहने के लिए विवश माधवी ही नहीं अंतःपुर की सारी स्त्रियाँ भी केवल शरीर ही हैं। कभी भी उसकी धडकन को पुरुष नहीं सुन पाता। अपने कामोद्दीपन और यौन तृप्ति के लिए उपयोग करनेवाले माल के रूप में देखता है। माधवी कहती है “आज माधवी देह है। अपनी भावनाओं को अपने

अस्तित्व से छील कर लहुलुहान हो आई आहत देह मात्र है। इसके आस पास बिखरी हुई स्त्रियाँ भी देह थीं।¹⁵ माधवी में यह बात स्पष्ट होती है।

पुरुषाधिकार प्रधान व्यवस्था में पुरुष अपनी इच्छा के अनुसार उपयोग करते साधन के रूप में ही स्त्री का अस्तित्व है। हर्यश्व अपने शरीर को कुचल डालते वक्त माधवी अपने आप से पूछती है कि- कहिए महाराज, मैं कौन हूँ ? मेरा अर्थ क्या मेरी हथेलियाँ हैं या उनको संभाले मेरी बाँहें मैं का अर्थ क्या मात्र मेरी काया है ? मेरे केशपाश को विमुक्त करती मेरी माँग से लेकर मेरे पाँव तक फैली ? मैं थक गई हूँ अपने आपको ढूँढने में। यदि मैं का अर्थ मेरी देह नहीं तो बताइए मैं क्या हूँ ?¹⁶ यहाँ माधवी अपने स्वत्व को खोज रही है। परंपरागत तरीके से स्त्री शरीर को परिभाषित करनेवाली पुरुष दृष्टि स्त्री को अपने स्वत्व की स्थापना करने में बाधा समझती है। इस पुरुष दृष्टि से ऊपर उठकर स्त्री अपने स्वत्व के बारे में सोचते वक्त यह पहचानती है कि वह केवल शरीर नहीं। वह अपने को स्वयं परिभाषित करता है, अपने को पहचान लेती है। तब स्त्री के संबंध में उपस्थित सांप्रदायिक दृष्टिकोण टूट जाता है। माधवी भी अंत में यही करती है। अपने शरीर को किसी भी पुरुष के लिए न छोड़कर अपना अस्तित्व युक्त शरीर को लेकर वह आत्मोद्धारण के लिए निकल पडती है। वह अपने शरीर के कारण सहे सदाचार धर्म, आदि सामाजिक सांस्कृतिक व्यवस्था का भार उतारकर परिपूर्ण रूप से स्वतंत्र हो जाती है। वह शरीर की सीमाओं का उलंघन करती हुई स्त्री स्वत्व स्थापित कर स्वतंत्रता का ऐलान करती है। अंत में वह माताओं से पूछती है- “परजीवी की भाँति जीवन व्यतीत करते हुए इस पर्यावरण में मेरा या आपका अस्तित्व क्या है ? अब तक जीवन में जो कुछ भी अप्रिय लगा उसका दोष परिस्थितियों व प्रारब्ध को ही देकर मन को समझाती रही। परंतु, अब उन पर दोषारोपण करना नहीं चाहती और न ही उनसे पालायन करूँगी। इस जगत में ऐसा स्थल भी है जहाँ अपने अस्तित्व को आकार देते हुए मैं या आप समष्टिगत उत्थान में अपना सहयोग दे सकेंगे। मुझे स्थल का संधान करना है।”¹⁷ यह माधवी के अपने स्वत्व संबंधी पहचान है।

पुरुष वर्चस्व और परंपरागत स्त्री

वर्चस्व का अर्थ – सर्वसत्तावाद है। सहस्राब्दों से समाज पर पुरुष का अधिकार कायम रहा है। लोकारंभ से स्त्री और पुरुष का जीवन सफर एक साथ रही, लेकिन रास्ते में कहीं पुरुष ने उस पर अपना अधिकार स्थापित किया। स्त्री ही पुरुष की पहली और आखरी उपनिवेश है। पुरुष ने अपने अधिकार को कायम रखने के लिए अथवा स्त्री की स्वतंत्र सत्ता से शंकित होने के कारण धर्म, अर्थ, समाज, न्याय और राजनीति सब को अपनी आवश्यकता के अनुसार बदल डाला। इस प्रकार पुरुष ने समाज पर अपना वर्चस्व स्थापित किया। उसने सामाजिक कानूनों को इस तरह गढ़ा की, कि पुरुष वर्चस्व को कहीं कोई चुनौती या खतरा नहीं हो। स्त्री इस सामाजिक संरचना का अभिन्न अंग है। भारतीय समाज में इस पुरुष वर्चस्व के अंदर स्त्री का अपना कोई अस्तित्व और व्यक्तित्व नहीं। वह पुरुष वर्चस्वी समाज में अपने को सुरक्षित मानकर जीने के लिए तैयार हो जाती है।

‘पथप्रज्ञा’ (वीणासिंहा) और ‘माधवी’ (अनुपमा निरंजना) में दोनों लेखिकाओं ने पौराणिक पात्र माधवी के माध्यम से पुरुष वर्चस्वी समाज पर विचार किया है। समाज पर हमेशा पुरुष का अधिकार कायम रहा। स्त्री पर पुरुष ने अपना अधिकार स्थापित कर रखा था। पितृसत्तात्मक समाज में स्त्री अपनी सुरक्षा पुरुषों के हाथों सुरक्षित मानकर अपने जीवन निर्णय का भार पुरुषों के हाथों में सौंप दिया। वह चौखट के पीछे की दुनिया में रहकर हमेशा पुरुषों की आज्ञानुवर्ती और पुरुष के साये में रहनेवाली पुत्री, बहन और पत्नी बनी। पितृसत्तात्मक समाज के लिए सहभागिनी या अर्धांगिनी की अपेक्षा आज्ञानुवर्तिनी की जरूरत है। इस तरह गढ़ित स्त्री का रूप पुराण, इतिहास और वर्तमान में भी मौजूद है। इस समाज में पले स्त्रियों के मुँह से अक्सर स्त्री की ज़बान नहीं निकलती है। उनके मुँह से पितृसत्तात्मक समाज का शब्द ही निकलते हैं। माधवी से देवयानी कहती है - “पुत्री हम स्त्रियों की स्थिति पिता, पति, या पुत्र के बिना माला के बिखरे हुए मनकों की भाँति है। इसलिए पितृ आज्ञा का पालन

करना ही धर्मोचित है।¹⁸ पुरुष के इच्छा के अनुसार जीवन बिताने के कारण ही हमारे समाज कुंती, सीता, द्रौपदी आदि को प्रतिष्ठित स्त्री रूप प्राप्त हुआ।

युग युगों से कहते आये हैं कि स्त्री का विशेषण यह है कि सहनशील, स्नेहमयी है और सुशीला। इस प्रकार समाज में ऐसा एक नमूना बन गया है कि स्त्री का सबसे उत्तम गुण तो यही माना गया है। दूसरी माँ शर्मिष्ठा कहती है – “स्त्री को सहिष्णु होना चाहिए। यह सहिष्णुता ही परिवार व समाज के उत्थान व विकास का मूल है।”¹⁹ पुरुष और स्त्री परस्पर आश्रित हैं। लेकिन उनके पूरक तत्व में समानता और समता का भाव नहीं है। स्त्री को पुरुष से जो संबंध है उसके आधार पर ही समाज में स्त्री का स्थान निर्धारित किया गया है। पुरुष को संतुष्ट बनाना पुरुष का प्यार पाना, उसका आदर पाना, बच्चों को पाल पोसकर बड़ा करना, उनके जीवन को पूर्ण संतुष्ट बनाना – ये सब स्त्रियों के कर्तव्य माने जाते हैं।

पितृसत्तात्मक समाज में पुरुष ने स्त्री का आदर्श नारी रूप बनाके रखा है। पुरुष अपनी संस्कृति की, जो उनके द्वारा ही गढ़ी गयी है, आड लेकर अपने स्वार्थ की सिद्धि के लिए अथवा अपने अधिकार को बनाए रखने के लिए उसका उपयोग करते हैं। अपने वचन निभाने के लिए ययाति माधवी का इस्तेमाल करता है, तब पुरुष उसके खिलाफ आवाज उठाता है। उसे कुलगुरु समझाता है कि – “स्त्री ही वह शक्ति है जिसके कारण समाज पूर्व पुरुषों द्वारा निर्धारित मार्ग पर निरंतर चल रहा है। संकट की स्थिति में उसके द्वारा अपनी भावनाओं का किया गया उत्सर्ग ही हमारी संस्कृति को जीवित रखता है। उसका त्याग व आकांक्षाओं का बलिदान ही हमारे विकास का आधार है। स्त्री तो उसके द्रव की भाँति है, जिसे जिस पात्र में रखा जाता है, उसी का आकार ग्रहण कर, उससे एक रूप हो जाती है।”²⁰ इस रणनीति के बारे में महादेवी वर्मा ने ‘श्रृंखला की कड़ियाँ’ में लिखा है कि “उसने कही इस स्त्री को देवता की दासी बनवाकर पवित्रता की स्वाँग भरा, कही मंदिर में नृत्य कला की दुहाई देकर केवल अपने मनोविनोद की वस्तु मात्र बनाकर अपने विचार में गुण ग्राहकता ही दिखायी।”²¹

वेद, उपनिषद्, पुराण सब ने पुरुषाधिकार को प्रमुखता देनेवाले समाज की स्थापना की। पुरुष के लिए नैतिकता की माँग न करनेवाले समाज ने बहुपत्नित्व का हक दिया था। लेकिन स्त्री को पवित्रता होना अनिवार्य है। इसके बारे में उपन्यास में लिखा गया है कि – “पुरुषीय सामाजिक व्यवस्था में पुरुष ने अपने लिए पूरी स्वतंत्रता ले रखी थी। कुलीन पुरुष के लिए बहुपत्नी का विधान परंपरा थी। स्त्रियों के एकाधिक पुरुषों का सानिध्य सामान्यतः स्वीकारा नहीं था।”²² इस प्रकार के समाज में स्त्री का कोई व्यक्तित्व नहीं रहा। पुरुष की अनेक पत्नियों में एक बनकर जीना वह अपना भाग्य समझती थी। यह पुरुष की नजरिए से स्त्री को देखने की दृष्टि है। पुरुष की दृष्टि में स्त्री का कोई स्वत्व नहीं है। उसके लिए अपने टुकड़ों पर पलनेवाले एक जीव मात्र है। उसके लिए दो वक्त की रोटी और कपडा ही जीवन में मुनासिब है। ‘माधवी’ में दासियों के द्वारा यह व्यक्त की गयी है। “तुम्हें खाने पीने के लिए देते हैं न ? फिर क्या चाहिए।ओ.....कुछ वही चाहिए.....हम दासियों इससे ज्यादा इच्छा नहीं रखनी चाहिए।”²³ पुरुष राजा और स्त्री मात्र प्रजा बननेवाले समाज में स्त्री की पहचान को अनुपमा एक और संदर्भ में दिवोदास के अंतपुर का दासी मेखला के द्वारा व्यक्त करती है “पेट भर खाना मिलेगा; तन ढोने के लिए कपडा मिलेगी। एक लडकी के लिए इससे ज्यादा और क्या चाहिए।”²⁴

प्रकृति और स्त्री

प्रकृति और स्त्री का घनिष्ठ संबन्ध है। धोनों को आधुनिक मानव ने आपने अधीन में कर दिया। उपन्यासों में प्रकृति के समान स्त्री की उत्पादन क्षमता को शोषण करनेवाले पुरुष वर्ग की उपभोगी लिप्सा का चित्रण मिलता है। स्त्री – शरीर और भूशरीर समान है। प्रकृति पर अधिकार रखनेवाले पुरुष जिस प्रकार भूमि की ऊरवरता का शोषण करता है उसी प्रकार माधवी की प्रजनन क्षमता का अंधाधुंध दोहन किया जाता है। ‘पथप्रज्ञा’ में यों व्यक्त किया गया है कि - “दिवोदास उसे पाना चाहता था, पुत्र प्राप्ति के लिए। काशी का राज्य उसे स्वीकार कर रहा था भावी चक्रवर्ती सम्राट पाने के लिए। और महारानी उसे अपना रही थी अपना राजमातृत्व सुरक्षित करने के

लिए। गालव, शोष गुरु दक्षिणा प्राप्ति के मार्ग का संधान कर रहा था। इस पूरी प्रक्रिया में माधवी की देह धुरी थी, उसके हृदय में उठनेवाली भावनाओं को देखने का अवकाश किसी को नहीं था।²⁵ जिस प्रकार प्रकृति का शोषण किया जाता है उसी प्रकार स्त्री का भी। स्त्री प्रकृति है। प्रकृति किस हद तक पीडित है, उस हद तक स्त्री भी। 'माधवी' में विश्वामित्र कहता है - "जीवन का मूल तत्व जड है। जड लगने के लिए मिट्टी चाहिए। फिर उसे और किसी मिट्टी में लगने पर भी उग जाएगा तू मिट्टी है। मिट्टी का पौधे पर कोई अधिकार नहीं रहता।"²⁶ तू मिट्टी है', विश्वामित्र के इस कथन के ज़रिए स्त्री और प्रकृति के संबंध को अनुपमा जी व्यक्त करती हैं। साथ ही साथ पुरुष की शोषण दृष्टि भी व्यक्त करती है। स्त्री अगर धर्ती है तो पुरुष उस पर बीजारोपण करनेवाला किसान है, पुरुष ने जिस विजेता भाव से प्रकृति को देखा, उसी विजेता भाव से स्त्री को भी उसने देखा। प्रकृति स्त्री की शरणस्थली है। प्रकृति के गोद में जाके ही वह सुकून पाती है। प्रकृति और स्त्री दोनों समान वेदनाएँ सहने के कारण वे एक दूसरे से बहुत निकट रहती हैं। उपन्यास के अंत में माधवी आत्मोद्धारण के लिए वन में जाती है। उसके शब्दों में "वन ही वरदान है।"²⁷ जिस प्रकार सीता अपनी व्यथा को भूलने के लिए धर्ती माँ की गोद में शरण खोजी उसी प्रकार माधवी भी प्रकृति से तादात्म्य स्थापित करती है। उर्वरता और प्रजनन स्त्री और भूमि से संबंधित शब्द है। बंजर भूमि और संतानहीन स्त्री में भी समानताएँ देख सकते हैं। दोनों को अपूर्ण च्योतित करता है समाज। मनुष्य प्रकृति का अंधाधुंध शोषण कर रहा है। यही कार्य पुरुष स्त्री के साथ भी करता है। अन्य की पीडा, उसके दुख की चिंता इन शोषकों को नहीं है। आज के यांत्रिक समाज में प्रकृति का सर्वनाश लगभग हो चुका है। उसी प्रकार पुरुष प्रधान सामाज में स्त्री का भी। रामायण की सीता की भाँति माधवी भी वन गमन करती है।

हमारी सामाजिक व्यवस्था ने धर्म शास्त्र न्याय कानून आदि के साथ मिलकर स्त्री की स्वतंत्रता पर हमेशा बेडियाँ लगायी है। स्त्री को हमेशा दुख का भार ढोना पडा। अलिखित कानून द्वारा उसे मुख्य धारा से हटाया गया। उसके शारीरिक बल हीनता

के मान पर उसे मानसिक तौर पर भी कमजोर बनाया। उसका हमेशा अपनी इच्छा या आवश्यकता के अनुसार इस्तेमाल किया गया। उपन्यास के अंत तक आते आते माधवी पुरुष वर्ग के इस अधिकार को पहचानती है और धिक्कारती है। अपनी आवश्यकता की पूर्ती होने पर जब माधवी को गालव पिता के हाथों सौपता है तब शस्त्र, धर्म, न्याय आदि के नाम लेकर उसके सामने स्वयंवर का प्रस्ताव रखता है। तब माधवी पूछती है कि – “किसने बनाए ये आचार व नियम ? स्वार्थी सम्राटों और उनके समर्थक प्रचारक तंत्र ने ही तो बनाई है ये संहिताएँ। आदर्शों की नीव में स्त्रियों की स्वतंत्रता, उनकी आकांक्षाएँ चुन दी गयी है। मैं कहना चाहती हूँ कि हम स्त्रियाँ पुरुषों की छाया मात्र नहीं। हमारे विचारों को हवा मिट्टी और धूप से अलग करके कब तक दमित किया जाएगा? इन आदर्शों को कब तक ढोते जायें ?”²⁸ एक पौधे को हवा मिट्टी और प्रकाश जैसे पोषक तत्वों से अलग करने पर उसका विकास अवरुद्ध हो जायेगा। उसी प्रकार पुरुष सत्ता हमेशा धर्मशास्त्र के नाम लेकर स्त्री की उन्नति पर बेडियाँ लगाती है। माधवी यहाँ पूछती है कि कब तक स्त्री को बंधनों में बाँधे रखेंगे। एक न एक दिन वह जरूर यह पहचान लेगी कि यह अधिकार वर्ग का तंत्र है। तब वह पुरुष की छाया बनकर रहने के लिए तैय्यार नहीं रहेगी। वह अपने अस्तित्व की माँग करेगी। स्वत्व का निर्माण करेगा। फिर एक बार अपने को कुचलने के लिए पुरुषों के हाथों नहीं सौंप देगी। माधवी के ही शब्दों में “नहीं मैं अंधेरे में नहीं खोना चाहती। स्वीकार करना चाहती हूँ कि मैं मनुष्य हूँ और पिता, पति या संरक्षक के रूप में किसी पुरुष के प्रति समर्पित होने की अपेक्षा अपनी समस्त ऊर्जा का मानव मात्र में विसरित करना चाहती हूँ। हाँ मैं जीवन के अंतिम क्षण तक इसी मनुष्यता में जीना चाहती हूँ। मुझे जाना ही होगा।”²⁹ माधवी की यात्रा स्त्री सा अपने अस्तित्व को स्थापित करने की यात्रा है। पुराण ने माधवी का जिस आदर्श नारी रूप समाज के सामने रखा उसे उपन्यास तोड़ते है। उपन्यास में माधवी की आवाज़ सुनाई देती है। वह आपनी आदर्श रूप पर विचार करती है। वह पहचान लेती है कि पुरुषसत्तात्मक समाज द्वारा बनायी गयी सामाजिक व्यवस्था को तोड़ने की आवश्यकता है। उन्नीस सौ के संदर्भ में हिन्दी

साहित्य में स्त्री स्वत्व को तलाशनेवाले कई उपन्यास निकले हैं। ये उपन्यास साहित्य समाज में उपस्थित स्त्री संबन्धी मान्यताओं को तोड़ते हैं उसके साथ ये स्त्री का नया रूप भी प्रस्तुत करते हैं।

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द्रौपदी खण्ड काव्य में अभिव्यक्त मिथक और स्त्री

उमामहेश्वरी वी.एम¹

हिन्दी साहित्य के आधुनिक काल में अनेक प्रबन्धकाव्यों की रचना हुई है । इन रचनाओं में बहुत सारे मिथकों पर आधारित हैं। कवि श्री नरेन्द्र शर्मा द्वारा रचित द्रौपदी ऐसा ही एक रचना है जिसके केन्द्र में मिथक हो । मिथक किसी देश में, संस्कृति में प्रचलित कथा या आख्यान है जिस पर लोग ऐसा विश्वास रखता है कि ये पुराने जमाने में घटित अपने पूर्वजों का इतिहास हैं । अतिमानवीयता, अलौकिकता, काव्यात्मकता इस कहानियों की विशेषताएँ हैं। बिना किसी तर्क से प्रचलित इन कहानियों या आख्यानों में अपने सांस्कृतिक मूल्यों का वहन करने की क्षमता हैं।

हिन्दी में मिथक शब्द का प्रयोग अंग्रेजी भाषा के मिथ (myth) शब्द के पर्याय के रूप में करता है। मिथ शब्द की उत्पत्ति युनानी शब्द माइथोस (mythos) से हुई है। जिसका अर्थ हे आप्तवचन और मौखिक कथा। एनसाइक्लोपीडिया ऑफ अमेरिकाना में मिथ शब्द का अर्थ यों लिखा गया है-“

Myth is the study of myths and the myth themselves, which are stories told as symbolic of fundamental truths within societies having a strong oral tradition. Usually myth are concerned, with extra ordinary being and events. They have been one of the richest sources of inspiration for literature, drama and art throughout the world“.¹ (Encyclopedia of Americana, vol19, p.699)

विभिन्न विद्वानों ने मिथक को परिभाषित करने का प्रयास किया है। भाषा विज्ञान नृतत्वशास्त्र, मनोविश्लेषण आदि के सिद्धांतों के आधार पर विभिन्न परिभाषायें एवं व्याख्यायें दिया हैं। डॉ.नगेन्द्र जी के अनुसार “ सामान्य रूप में मिथक का अर्थ है ऐसी परंपरागत कथा जिसका संबन्ध अतिप्राकृत घटनाओं एवं भावों से होता है।”²

¹ शोधार्थी, श्री शंकराचार्य संस्कृत विश्वविद्यालय कालडी

डॉ.विजयेन्द्र स्नातक ने कुछ विस्तृत रूप से मिथक की परिभाषा प्रस्तुत किया है- “ मिथक तत्व भाषा की भाँति ही मनुष्य की निश्चित सर्जना शक्ति का विलास है। यह ऊपर से देखने में असत्य या अन्धविश्वास भले ही प्रतीत हो किन्तु गंभीरतापूर्वक विचार करने पर उस में किसी प्रच्छन्न या परोक्ष सत्य को पा लेना कठिन नहीं है। काव्य और धर्म के बीच एक ही तत्व उभयनिष्ठ है और वह है मिथक।”³ मिथक लोग विश्वास से जन्मते हैं। इसका कोई काल-सीमा नहीं रहता। वह संस्कृति में, विशेष समाज में पीढ़ी दर पीढ़ी से हस्तांतरित होते रहते हैं। युगानुसार नये अर्थों को वहन करने की क्षमता रखता है। मिथकों की कथा तत्व मौखिक रूप से प्रचलित एवं समाज के लिए परिचित है। उसकी प्रतीकात्मकता, विश्वसनीयता, समूहगत भावना आदी के द्वारा काल सीमा को भेद कर आज भी समाज एवं संस्कृति के एक धारोहर के रूप में, साहित्य के एक उपादान के रूप में यह विद्यमान रहता है।

मिथक द्वारा समकालीन जीवनानुभावों को अभिव्यक्त करने का कार्य कला एवं साहित्य में पुराने जमाने से लेकर चले आ रहे हैं। हिन्दी साहित्य के अनेक रचनाओं के लिए मिथक एक उपादान रही है। विशेष रूप से रामायण एवं महाभारत के मिथकों का प्रयोग ज्यादातर हुई है। कवि श्री नरेन्द्र शर्मा द्वारा रचित ‘द्रौपदी’ ऐसा ही एक प्रबंध काव्य है जिसके केन्द्र में महाभारत का मिथक हो। इस रचना का प्रकाशन 1960 ई हुआ है। द्रौपदी स्वयंवर से लेकर महाभारत युद्ध-विजय तक की कथा के आधार पर इस कृती की रचना हुई है। पाँच सर्गों में विभक्त इस काव्य में कवि ने द्रौपदी को जीवनी-शक्ति के रूप में प्रस्तुत किया है। प्रमुख रूप से तीन नारी पात्रों का चित्रण इस में हुआ है। वे हैं- द्रौपदी, गान्धारी और कुंती। काव्य के पहली पंक्ती में द्रौपदी को जीवनी शक्ति घोषित किया गया है।

“द्रौपदी जीवनी - शक्ति

सौंप दी गयी पाँच तत्वों को,

या कहा नियती ने, पार्थ !

करो अब प्राप्त लुप्त सत्वों को”⁴

यहाँ कवि ने पाँच पाँण्डवों को पाँच तत्वों के प्रतीक के रूप में प्रस्तुत किया गया है। यह प्रतीकात्मकता ही इस काव्य की एक विशेषता है, जो इसे बहुत अधिक संवेदनशील बनाती है। लुप्त सत्वों को प्राप्त करने के लिए नियती ने पाँडवों के पास

द्रौपदी को सौंप दिया गया। जीवनी शक्ती के बिना जीवन अपूर्ण है। द्रौपदी को प्राप्त करने से पहले पाँण्डव अपने स्वत्व से वंचित थे। वे वन-वन में भिक्षुकों की तरह भटक रहे थे। द्रौपदी रूपी जीवनी शक्ति को प्राप्त करने के बाद पंच तत्वों के प्रतीक पाँण्डव अपने कर्तव्य की ओर अग्रसर हुई। लुप्त स्वत्व की प्राप्ति के लिए कर्म निरत बन गये। कवि ने 'द्रौपदी' की भूमिका में द्रौपदी की इस चरित्रगत विशेषता की ओर संकेत करते हुए लिखा है-" द्रौपदी को नारी शक्ति का दृप्त- दीप्त प्रतीक मानकर, मैं ने उस दिव्य प्रतीक को नमन किया है। द्रौपदी का चरित्र दिव्य है, पौराणिक पात्रों में वही अकेली है जो श्याम-वर्ण है"।⁵ द्रौपदी का यह दिव्य प्रतीकत्व काव्य के शुरू से लेकर अंत तक प्रकट है। काव्य के संपूर्ण पात्रों को अपना गुण, कर्म एवं स्वभाव के आधार पर दैवी तथा आसुरी प्रवृत्तियों के प्रतीक के रूप में प्रस्तुत किया गया है। इन प्रतीकात्मक प्रवृत्ति के द्वारा कवि की अपनी आध्यात्मिक दृष्टिकोण प्रकट होती है। द्रौपदी का अलग नाम है कृष्णा। प्राचीन भारतीय वाङ्मय के नारी चरित्रों में वह ही एक सांवली है। यह श्यामवर्ण उनकी अनंत महिमा का प्रतीक है। उसकी अलौकिकत्व को प्रकट करने वाले अनेक प्रसंग इस काव्य में हैं। उसकी जन्म के समय आकाशवाणी हुई थी कि क्षत्रियों के संहार के उद्देश से द्रौपदी का जन्म हुआ है। कौरव उसकी तेजोमय व्यक्तित्व को देख कर भयभीत हो गए। वह तो राजमहल के सिंह-द्वार पर प्रकाश करती हुई साक्षात् दुर्गा प्रतीत होती है। उसकी पदार्पण से धृतराष्ट्र के सिंहासन डोलने लगा-

“शत हस्तिद्वार का पार,
सुन पडा पाँचाली का गर्जन ।
कर रही नियती हूँकार ,
डोलता धृतराष्ट्र राज्यासन”।⁶

द्रौपदी को अलौकिकत्व प्रदान करने वाले ऐसे कई संदर्भ काव्य में हैं। द्रौपदी का चरित्र तेजस्वी है। उसकी ओजस्विता और स्वाभिमान पाँडवों में शक्ति भरता है। उसकी चरित्र की एक और विशेषता सहनशीलता है। वह कौरवों के भरी सभा में अपमानित हुई थी। पति द्वारा उन्हें गिरवी रखा गया। जिसने पत्नी की इज्जत को संरक्षित रखना है उनके ही वजह से घोर अपमान को झेलना पडा। विराट के राजमहल में सैरंध्री बनकर जीना पडा। युद्ध में अपनी पुत्रों का मृत्यु हुई थी। वह

जिन्दगी भर यातनाओं को सहन करते रहे। दुख, संघर्ष, अपमान से भरे जिन्दगी न केवल द्रौपदी की है बल्कि पूरा स्त्रीयों का है। स्त्री के रूप में जन्म हुई तो यह सब सहना पडता है। समाज ने यह स्त्री की नियती मानकर रखा है।

द्रौपदी काव्य में नारी चेतना का अनस्यूत प्रवाह कुंती और द्रौपदी में देखा जा सकता है। शकुंतला से लेकर द्रौपदी तक की भरत वंश की स्त्रीयों की चरित्र पर यदि विचार किया जाए तो स्त्री का संघर्ष, प्रतिरोध एवं प्रतिशोध की एक लंबी परंपरा दृष्ट्य होते है। प्रेम और स्त्री पर पुरुष सत्तात्मक राजनीति ने जो खेल खेला, उस से प्रतिरोध एवं संघर्ष करके अपनी अस्तित्व और अधिकार को शकुंतला ने स्थापित किया। अंबा, अंबिका, अंबालिका का मिथक सब को ध्यातव्य है। स्त्री को केवल वंशवर्धन की भोगवस्तु मानने वाले समाज में स्त्री की विवशता, अस्तित्व की लडाई, स्वत्व स्थापना की संघर्ष को अभिव्यक्त करने वाले अनेक नारी पात्र महाभारत में है।

“स्वयंवरा अंबा को हरकर
लाए शंतनू नंदन
किंतु एक दिन शयित हुए वह
सजवाकर सर- शैय्या।”⁷

कुरुवंश के राजसभा में स्त्री का अपमान द्रौपदी से पेहले भी हुआ है। अंबा इसका शिकार रहे थे। उसकी दृढनिश्चय, धैर्य एवं प्रतिशोध ही भीष्म को शय्यावलंबी बनाया था। यही धैर्य एवं दृढनिश्चय द्रौपदी में भी देख पता है। अंबा और द्रौपदी में और भी कुछ समानतायें है। भरी सभा में अपमान, प्रेम से वंचित होना, दूसरों के हाथों में कटपुतली बन जाना, अपने अस्तित्व को नष्ट करके या छिपाकर जीना आदी। ये दोनों मिथकीय पात्र जो है पुरुष वर्चस्ववादी समाज के भोगवादी संस्कृती का शिकार है। वहाँ स्त्री केवल भोगविलास के वस्तु मात्र है। उसकी कोई हक नही, अधिकार नही, अपना कोई जगह नही। हमेशा वह मनुष्य की संज्ञा से बाहर है। लेकिन यह मिथकें ऐसा स्थापित करता है कि मानव वंश में पुरुष से बडा मनुष्य स्त्री है।

इतिहासकारों का मत है कि उत्तर वैदिक काल में भारत के सबसे प्रबल एक गोत्र वंश था कुरुवंश। इसमें एक ऐसी व्यवस्था चल रही थी कि स्त्री को अपनी पति से पुत्र लाभ नहीं हुई और पति की मृत्यु हुई तो वह अपने देवर से सन्तान प्राप्त कर सकते

थे। धृतराष्ट्र, पांडू और पाँच पाँडवों का जन्म इस नियति से हुआ। कुंती ने स्व इच्छा से सूर्य देवता का वरण की थी। बाद में सूर्य पुत्र कर्ण को त्याग करके वह पांडू से शादी किया। नारी की कुँवारापन को जितनी अहमियत समाज ने दिया है और आज भी दे रहे हैं इसका एक दृष्टांत है कुंती। जो कार्य वह अपनी मर्जी से किया था वह समाज के लिए अस्वीकार्य और अमान्य रहे। वही कार्य शादी के बाद पति की इच्छा से करना पडा वह समाज के लिए स्वीकार्य रहा। समाज के सामने पांडू के पुरुषत्व को बनाये रखने के लिए कुंती को ऐसा करना पडा जो सर्वमान्य रह गया।

‘द्रौपदी’ में गान्धारी की चरित्र गौण होते हुए भी संवेदनात्मक है। अंधे धृतराष्ट्र के साथ उनका विवाह अपनी इच्छा के बिना हुई। इसका मतलब तो यह निकलता है कि अपनी जिन्दगी, विवाह, शरीर किसी पर भी स्त्री का अधिकार नहीं थी। अपनी आँखों पर पट्टी बाँधकर शेष जीवन बिताने का दृढ निश्चय, शायद गांधारी की प्रतिशोध ही रही होगी। पुरुष वर्चस्ववादी सत्ता की नैतिकता उसकी प्रतिशोध पर पतिपरायणता, पातिवृत्य, धर्म इत्यादि का पर्दा डाला और उसे छुपा कर अपने खिलाफ उठने वाले आवाजों का दमन किया।

द्रौपदी काव्य में नरेन्द्रजी ने द्रौपदी को प्रौढोज्वल व्यक्तित्व से संपन्न किया है। कवि के मत में जो घोर अपमान द्रौपदी को सहना पडा, इसके खिलाफ द्रौपदी की प्रतिकार ज्वाला ही अंत में नर संहारी युद्ध के रूप में बदल जाते हैं और नारी विरोधी सत्ता या व्यवस्था को भस्म करके नए युग का भद्रदीप जलाती है।

पुरुष की संपत्ति की तरह एक भोग वस्तु मानकर युधिष्ठिर ने द्रौपदी को दाँव पर रखा। दुर्योधन ने भरी सभा में उसे निर्वासन करने का आदेश दिया। पितृ सत्तात्मक राजनीति, लिंग राजनीति के इन अमानवीय आदेशों को चुनौती देते हुए सभी सभा वासियों एवं आचार्यों से वह प्रश्न पूछती है। लेकिन कोई भी जवाब नहीं दे पाया। कैसे दूँ, तमाम आचार्य कौरव, पांडव, विद्वान सब लोग इस पितृसत्तात्मक मूल्य बोध से बंधे हुए हैं जो भीतर से इतना अराजक, खोखला अमानवीय एवं स्त्री विरोधी है। अतः द्रौपदी का प्रतिशोध एवं प्रतिवाद अंततः युद्ध को चुनौती देता है। द्रौपदी की नारी चेतना के संदर्भ में पुरुषोत्तम अग्रवाल ने कहा-“ सांस्कृतिक रूप से यह बडा महत्वपूर्ण है कि इस शर्मनाक अनुभव से द्रौपदी की रक्षा उसके कर्तव्यशील पति नहीं, बल्कि तथाकथित कृष्णा करते हैं। द्रौपदी यौन जागरूक नारी मान्यता एवं स्वीकृति का

मिथकीय रूप है। पितृ सत्तात्मक सांस्कृतिक आख्यान को ऐसी ही यौन जागरूक नारियों से डर लगता है।⁸

पौराणिक स्त्री पात्रों में शायद द्रौपदी अकेली होगी जिसने एक पुरुष के साथ मित्रता की हो, पाँच पुरुषों की पत्नी रही हो। स्वयंवर से जिस पुरुष को अपनी पति माना उसके और उसके भाइयों के लिए भीख के अन्न की तरह बटवारा गया। वह अकेली नारी है जिसे प्रतिशोध के युद्ध में अपने पुत्र एवं सगे-सम्बन्धियों की कुर्बानी देनी पड़ी।

इतिहास के पन्ने पलट कर देखे तो सभी बागिकारों को अपने अस्तित्व एवं आदर्श के लिए बहुत कुछ त्याग करना पडा है और अंत में शहीद होगया होगा। वह सिर्फ अपने लिए नहीं आगामी पीढी के हित के लिए । द्रौपदी की खुले बाल स्वत्व निषेध स्त्री के प्रतिशोध का सूचक है-

“नदी वैतरणी यथा वेणी लहरा रही!
 धारतराष्ट्रों को डुबाने हर भँवर गहरा रही
 द्रौपदी के केश काले, धरा को छूना चले
 शत्रु होंगे धराशयी, मरण बेला आ रही।”⁹

‘द्रौपदी’ में द्रौपदी, कुंती, गांधारी जैसे नारी पात्रों के माध्यम से कवि कहते हैं ये पात्र केवल पौराणिक ही नहीं आधुनिक युग में भी संवेदन शील है। महाभारत की दिव्यता से मंडित होते हुए भी उस पर आधुनिक परिस्थितियों का पर्याप्त प्रभाव है। आज भी अनेक स्त्रीयां है जो स्वत्व निषेध के खिलाफ लड़ रहे है। कुंती और गांधारी भी आज हमारे समाज में मौजूद हैं। कवि के शब्दों में कह दिया जाए तो “द्रौपदी जितनी प्राचीन है उतनी ही नवीन भी”¹⁰

द्रौपदी एक प्रतीकात्मक मिथकीय खण्डकाव्य है इसमें युगों से उपेक्षित नारी को उदात्त पृष्ठभूमि में प्रतिष्ठित किया है। अपने अस्तित्व की पहचान स्त्री को अपनी अस्मिता के प्रति उत्तरदायी बनाती है। कुरु सभा में जो अबला, शक्तिहीन, असहाय नारी के रूप में लाई गयी वही अपने अपमान का प्रतिशोध लेने के लिए ज्वालामुखी बन जाती है। वह केवल प्रतिशोध की ज्वाला में धधकती स्त्री नहीं। उस में मानवीय संवेदनायें हैं। वह अवहेलन, अपमान, विरह, पीडा आदी से दुखित स्त्री है। पाँच

पतियों के बीच रहते हुए भी वह अकेली है। अपने जीवन के कठिन समय में उसको मदत करने में पाँडव निसहाय बन जाता है। इस काव्य में द्रौपदी अतिमानवीय, अलौकिक होते हुए भी वह पूरे मानवीय संवेदनाओं से युक्त संघर्ष शील स्त्री है। प्रकृति की द्वंद्वात्मक रूप जो जीवन दायनी एवं संहारिणी का है वह द्रौपदी में सम्मेलित हुई है। समसामयिक समस्याएं एवं तत्कालीन समाज के गति - विगतियों को अभिव्यक्त करने में मिथक सक्षम रही है। मिथक जब साहित्य के उपादान बनते हैं तब वह रचना और भी संवेदनशील बनते हैं। उसकी प्रतीकात्मक व्यवस्था समयानुसार नये अर्थों को खोज लेता है।

सन्दर्भ

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മഞ്ഞ് -നോവലിലെ സംഗീതം

ശ്രീമതി ജെസ്സി കെ.എ.¹

സംഗീതമാണ് ഏറ്റവും ശുദ്ധവും ഭദ്രവുമായ കലാരൂപം എന്നൊരു സിദ്ധാന്തമുണ്ട്. മാധ്യമത്തിന്റെ പാരതന്ത്ര്യം നന്നെ കുറവ്, മൗലികമായ ആകർഷണം നന്നെ കൂടതലും - അതാണ് സംഗീതത്തിന്റെ സവിശേഷത. അതിന്റെ ആർദ്രലയം അർത്ഥനിരപേക്ഷമായിത്തന്നെ ഒരറ്റം വരെയെങ്കിലും ആർക്കും ആസ്വാദ്യമത്രെ. 'കലകളിൽ വെച്ച് ഏറ്റവും ഋജുവായ കല, കലകളിൽ വെച്ച് ഏറ്റവും കലയായ കല' എന്നൊക്കെയാണ് സംഗീതത്തെക്കുറിച്ചുള്ള അപദാനം. അതിനാൽ മറ്റുകലകളൊക്കെ സംഗീതത്തിന്റെ അവസ്ഥയിലേണയാൻ അഭിലഷിക്കുകയാണ് എന്ന് നിരീക്ഷിക്കപ്പെടാറുണ്ട്.

ഈ നിരീക്ഷണത്തിന്റെ പൊരുളെന്താകട്ടെ, ചില കൃതികളുണ്ടെന്നു അനുഭൂതിയുടെ സ്വഭാവത്തെ സംഗീതം സമ്മാനിക്കുന്ന കേവല നാദലയത്തോട് ബന്ധപ്പെടുത്തുന്നതിൽ അപാകമുണ്ടായില്ലെന്നു തോന്നുന്നു. ഈ പശ്ചാത്തലത്തിൽ എം.ടി. വാസുദേവൻ നായരുടെ 'മഞ്ഞ്' മൗലികമായ ഒരാവിഷ്കാരം എന്നു വിശേഷിപ്പിക്കേണ്ടതാണ്. അനുഭൂതി സംവേദനത്തെ സംബന്ധിച്ചിടത്തോളം 'മഞ്ഞ്'നെ സംഗീതത്തോട് സംശയിക്കാതെ തന്നെ സമന്വയിപ്പിക്കാ വുന്നതാണ്. ഈ സമന്വയത്തിനാസ്പദമായ സാദൃശ്യം ആകത്തുകയിലുള്ള അനുഭൂതിയായിരിക്കേ, അതപഗ്രഥിക്കാൻ തുനിയുന്നത് അർത്ഥ ശൂന്യമാണ്, അപ്രായോഗികവുമാണ്.

സംഗീതം ഉദാരമാണ്. കാരണം അതിന്റെ ഉല്ലംഘന അർത്ഥബോധത്തിന്റെ അവലംബം കൂടാതെ തന്നെ ആനന്ദമരുളുന്നുവെന്ന് ചൂണ്ടിക്കാണിച്ചുവല്ലോ. അർത്ഥം കൊണ്ട് വിവക്ഷിക്കുന്നത് 'പ്രയോജന'മെന്നാണെങ്കിൽ, 'മഞ്ഞ്'നെ സംബന്ധിച്ചും നില വിഭിന്നമല്ല. 'മഞ്ഞ്' അർത്ഥബോധത്തിന്റെ അവലംബമില്ലാതെ തന്നെ ആനന്ദമരുളുന്നു. ഒരു കൃതിയുടെ പ്രയോജനം അതുണർത്തുന്ന അനുഭൂതിയിൽ അന്തർഭവിക്കുക, അതിൽ നിന്ന് അത്രമേൽ അഭിന്നമായിരിക്കുക, ആ അനുഭൂതിയിൽക്കവിഞ്ഞൊന്നുമാകാതിരിക്കുക - അത്തരമൊരു പ്രതിഭാസത്തിന്റെ മികച്ച മാതൃകയത്രെ 'മഞ്ഞ്'.

¹ അസി. പ്രൊഫസർ, മലയാളം, കേന്ദ്രീയ സംസ്കൃത വിശ്വവിദ്യാലയം, ഗുരുവായൂർ ക്യാമ്പസ്സ്

എം.ടി. വാസുദേവൻ നായർ സ്വതവേ സാമൂഹ്യഘടകത്തിന് അതിപ്രസരം അനുവദിക്കാറില്ല. അദ്ദേഹത്തിന്റെ 'നാലുകെട്ടും' 'അസൂരവിത്തും' തന്നെ അക്കാദമിയിൽ അഭികാമ്യമായ അനുപാതം പുലർത്തുന്നു. 'മഞ്ഞി'ന്റെ നിലയാവട്ടെ അവയേക്കാൾ അനുഗ്രഹിതമാണ് 'മഞ്ഞ' വ്യക്തിയുടെ കഥയാണെന്ന് വാദത്തിനുവേണ്ടി അഭിമാനപൂർവ്വം തന്നെ അവകാശപ്പെടാം. അത്രത്തോളം അതിന്റെ അകർഷകത്വം അന്യൂനമാവുകയേ ചെയ്യൂ. കാരണം, പുതിയ അഭിരുചിക്ക് വ്യക്തിയുടെ വർണ്ണശബളമായ അന്തർമണ്ഡലത്തിലാണ് അഭിനിവേശം. സമൂഹത്തെ സമഞ്ജസമായ പശ്ചാത്തലം മാത്രമാക്കി ഒതുക്കി നിർത്തി, ആ പശ്ചാത്തലത്തിൽ വ്യക്തിയുടെ നിറന്നു തെളിഞ്ഞ ചിത്രം വരയ്ക്കുക - അതാണ് സൂക്ഷ്മമായ കലാവൈഭവം. അതിന്റെ ഫലമായി ആർജ്ജിക്കാവുന്ന സംയമനത്തിന്റെയും സഹജമായ ശില്പചാരുതയുടേയും ആവർജ്ജകമായ മാതൃകയത്രേ 'മഞ്ഞ' പഴയ ശൈലിയിൽ പരത്തി നീട്ടിപ്പറഞ്ഞാൽ പത്തഞ്ഞൂറു പേജ് പടർത്തുവാൻ വകയുണ്ട്. പക്ഷേ, പടുപടർപ്പൊക്കെ പിഴുതെറിഞ്ഞിരിക്കുന്നു. എം.ടി. തന്നെ 'കാമികന്റെ പണിപ്പുരയിൽ നിരീക്ഷിക്കുന്നുണ്ട്'. 'പൊന്തക്കാടിന്റെ സങ്കീർണതയിൽ നിന്നെത്തിനോക്കുന്ന ഒരു പൂമൊട്ടാണ് കഥാബീജമെന്നു പറയാം. ആ കാടും പടലും വെട്ടിനീക്കി, പശ്ചാത്തല ഭംഗിക്കാവശ്യമായ ചെടിപ്പടർപ്പുകൾ മാത്രം നിർത്തി പൂമൊട്ടിനെ വികസിപ്പിച്ചെടുക്കലാണ് നിർമ്മാണം'. ഈ നിർമ്മാണ പ്രക്രിയയുടെ നിഷ്കൃഷ്ട വിജയത്തിന് നിദർശനമാണ് 'മഞ്ഞ'. ഇതിലൊരു സന്ദർഭത്തിൽ സർദാർജി വിമലയോട് പറയുന്നത് കേൾക്കാം 'അതാണ് വേണ്ടത്. നിങ്ങളുടെ പശ്ചാത്തലം മുഴുവൻ എനിക്ക് 'മറ്റുള്ളവരോട്' ചോദിച്ചറിയാവുന്ന ഒരു നൂറുകൂട്ടം കാര്യങ്ങൾ അതെല്ലാം കൂടിയാവുമ്പോൾ നിങ്ങൾക്കു ചിത്രത്തിൽ ആയിരം വേരുകളും ചില്ലുകളും ഇലകളുമെല്ലാം വന്നുകൂട്ടുന്നു. നിങ്ങളൊരു ബിന്ദുമാത്രം.' (116-117)). ഇവിടെ സൂചിപ്പിക്കുന്ന ആ വേണ്ടതെന്നോ, അത് ഈ നോവലിൽ ആചരിച്ചിരിക്കുന്നു. 'മറ്റുള്ളവരോട്' ചോദിച്ചറിയാവുന്ന ഒരു നൂറുകൂട്ടം കാര്യങ്ങൾ എഴുതിപ്പിടിപ്പിച്ച് എന്തിന് നോവലിൽ വ്യക്തിയെ വെറും ബിന്ദുവായി വെട്ടിച്ചുരുക്കണം? അതാണ് സാധാരണ പല നോവലിനും പിന്നയാറ്റുള്ള ശില്പവൈകല്യം. ആവശ്യമുള്ളതാത്രേ അപ്പോൾ കാണാം. വ്യക്തിയുടെ ബിന്ദു വിരിയുകയായി. തെളിയുകയായി, മഞ്ഞിന്റെ മെച്ചമതാണ്.

ഇത്രയും പറഞ്ഞതുകൊണ്ട് ഈ നോവലിനു സാമൂഹ്യമായ ഒരു അർത്ഥ വ്യാപ്തിയുണ്ടെന്ന് ധരിക്കരുത് അർത്ഥവത്തായ ഒരു കലാസൃഷ്ടിക്കും വയുല്ലോ അതില്ലാതിരിക്കുവാൻ. അഥവാ വ്യക്തിയുടെ കഥ, സമൂഹത്തിന്റെ കഥ എന്നൊക്കെ വകതിരിക്കുന്നതു തന്നെ അനാസ്തമല്ലേ? വ്യക്തിയെ

ചിത്രീകരിക്കുക അതുതന്നെ യാണ് സാഹിത്യത്തിൽ സമൂഹത്തെ ചിത്രീകരിക്കുവാൻ സഹലമായ ഒരേ ഒരു മാർഗ്ഗം. സമൂഹത്തിന്റെ കാതലായ ഭാവസത്തയെ താനെങ്ങനെ സങ്കല്പിക്കുന്നുവോ, അതിനനുരൂപമായി, ആ ഭാവസത്തയുടെ പ്രാതിനിധ്യമുള്ള വ്യക്തിയെ എഴുത്തുകാരൻ അവതരിപ്പിക്കുന്നു. ആ വ്യക്തിക്കിപ്പോൾ അനുവാചകനെ സംബന്ധിച്ചിടത്തോളം സവിശേഷവിതാനത്തിൽ മാത്രമല്ല സാമാന്യ വിതാനത്തിലും അർത്ഥവ്യാപ്തിയുണ്ടാകും. ഈ കലാമർമ്മം ഏറെ വിസ്തരിക്കുന്നില്ല. ഒറ്റക്കാര്യം മാത്രം ശ്രദ്ധിച്ചാൽ മതി - മഞ്ഞിൽ വിമല കാണുന്ന തടാകത്തെ ഇതാ ഇങ്ങനെ വർണിക്കുന്നു. "ബോട്ടുകൾ മിക്കതും രണ്ടറ്റത്തും കുറ്റിക്കാടുകളിൽ ഉറങ്ങിക്കിടക്കുന്നു. വെൺമണൽ കാണാവുന്ന കരകളിൽ താരാവുകൾ കൊത്തിപ്പെറുക്കുന്നുമുണ്ട്. ഓളങ്ങൾ കൊണ്ടു വന്ന ബഹുവർണ്ണങ്ങൾ പൂശിയ പൊങ്ങുതടികളിലൊന്ന് വെള്ളത്തിലേക്ക് ചാഞ്ഞുകിടക്കുന്ന മരച്ചില്ലകൾക്കിടയിൽ കുടുങ്ങിക്കിടന്നു ചാഞ്ഞാടുകയാണ്." ഈ വാക്യങ്ങൾ യഥാശ്രുതത്തിൽക്കവിയുന്ന ചില വ്യംഗ്യാർത്ഥ വിതാനങ്ങളിലേക്കു ചിരകവിടർത്തുന്നതായി അനുഭവപ്പെടുകയില്ലേ? ഇവിടെ ആധുനിക ജീവിതത്തിന്റെ അന്തർഭാവത്തെ ആകെയല്ലേ ധനിഭംഗിയനുസരിച്ചു അവതരിപ്പിക്കുന്നത്? ആ ഉറങ്ങിക്കിടക്കുന്നു ബോട്ടുകളും കൊത്തിപ്പെറുക്കുന്ന താരാവുകളും നിശ്ചിതമേഖലയിൽ വന്നപാടിനൊത്തു നിഷ്കന്ദമായി ജീവിക്കുന്നവരും, വരുതിയിൽ തടയുന്ന ലഘു സന്തോഷങ്ങളെ നിർബന്ധമായി കൊക്കിലിട്ട് കൊറിക്കുന്നവരും, അധികംപേരും അർത്ഥമോ ലക്ഷ്യമോ അറിയാതെ, അതിനാശിക്കപോലും ചെയ്യാതെ, ജീവിതമെന്ന ഈ സങ്കീർണ്ണ പ്രവാഹത്തിൽ താനെ ഒലിച്ചുപോവുകയാണ്. 'ഓളങ്ങളിൽ ഒഴുകിയെത്തുന്ന ബഹുവർണ്ണങ്ങൾ പൂശിയ പൊങ്ങുതടികൾ' തന്നെ. ചിലപ്പോൾ കൂട്ടത്തിലൊന്ന് മരച്ചില്ലകൾക്കിടയിൽ കിടന്ന് ചില നിമിഷം ഒന്നു ചാഞ്ഞാടും. ആ ചാഞ്ഞാട്ടമാണ് ഇന്നത്തെ എഴുത്തുകാരന് ശ്രദ്ധേയമായനുഭവപ്പെടുക. 'മഞ്ഞിലെ വിമല അങ്ങനെ ചാഞ്ഞാടുന്ന ഒരു പൊങ്ങുതടി തന്നെ. ചില നിമിഷം മാത്രം പഴയ പടി അത് വീണ്ടും ഒഴുക്ക് തുടരുകയായി. ഒഴുകേണ്ട എന്ന് മോഹിച്ചാൽ പോലും അതിന് ഉറച്ചു നിൽക്കുവാൻ വയ്യ. നമ്മുടെ കാലഘട്ടത്തിലെ ജീവിതത്തിന്റെ ആ പ്രത്യേക പ്രതിഭാസം മഞ്ഞിൽ പ്രതിഫലിക്കുന്നു. ഇതിൽ വിശേഷിച്ചൊരു കഥയില്ല. ഉള്ള കഥ തുടങ്ങുന്നിടത്തുതന്നെ അവസാനിക്കുകയാണ് എന്നോർക്കുക. ഒഴുക്ക്, ഒട്ടനേരത്തേക്ക് കുരുങ്ങിക്കിടന്നു ചാഞ്ഞാടും. പിന്നെയും ഒഴുക്ക് - ഇതാണല്ലോ ഇന്ന് ജീവിതം. ഒഴുക്കിനെതിരായി നീന്തുന്നവരോ, അതിനെ അഭീഷ്ടം പോലെ നിയന്ത്രിക്കുന്നവരോ - ഓ, അത്തരക്കാർ എത്ര വിരള!

ഈ അനാസ്ഥ, അലസത, അകർമണ്യത, അവനവനോട് തന്നെയുള്ള ഈ അപരിചിതത്വവും അന്യമാഭാവവും - ഇത് ഈ 'മഞ്ഞിലെ' വിമലയുടെ മാത്രം മാനസികപാകമല്ല. ഏറിയോ കുറഞ്ഞോ യുവതലമുറ പരക്കെ ഇത് പങ്കിടുന്നു. അച്ഛന്റെ മരണം തന്നെ അത്രയ്ക്കുഗാധമായി മമിച്ചുകളയുന്ന ഒരാഘാതമായേക്കുമെന്ന് ആദ്യം തൊട്ടു ഭയപ്പെടുപ്പോന്ന വിമല ഒടുക്കം നിർണായകമായ ആ നിമിഷത്തെ നേരിടുമ്പോഴോ? കാമികന്റെ വാക്കുകളിൽ: 'ഈശ്വരാ എനിക്കെന്തോ തകരാറുണ്ട്. ഒന്നു കരയുവാൻ പോലും കഴിവില്ലല്ലോ..' തന്റെ കാലടിവെയ്പ്പുകൾ പതറുന്നില്ലെന്ന് അവളോർമ്മിച്ചു. ദുഃഖത്തിന്റെ നീർപ്പാടുകൾ മനസ്സിലേക്കിറങ്ങി വരുന്നില്ല. പ്രഭാതത്തിൽ അഞ്ചരമണിക്ക് എന്റെ അച്ഛൻ മരിച്ചു. മരണത്തിന്റെ വാർത്തയുടെ മുമ്പിൽ നീർച്ചുഴിയിൽപ്പെട്ട ഒരു പുൽക്കൊടിപോലെ, ആടിയുലഞ്ഞു നിസ്സാഹായ-യാവുന്നത് മനസ്സിൽ കണ്ടിരുന്നു. ഒന്നും സംഭവിക്കുന്നില്ല. കനത്ത ശാന്തമാത്രമാണ് മനസ്സിൽ. എന്തൊരു അനുകമ്പാർഹമായ അവസ്ഥ ! പുതിയ തലമുറയെ 'പൊള്ളമനുഷ്യരെന്ന്' വിശേഷിപ്പിക്കാറുണ്ട് - എത്ര ദയനീയമാണ് ആ വിശേഷണത്തിന്റെ വിവക്ഷ! അതതു സന്ദർഭങ്ങളിൽ ആവശ്യവും അനുരൂപവുമായ വൈകാരിക പ്രതിസ്പന്ദനത്തിനുള്ള നൈസർഗ്ഗിക വൈഭവം പോലും നമുക്ക് നഷ്ടപ്പെട്ടിരിക്കുകയാണോ? 'നേരം പുലർന്നന്തിയാ വുന്നതിൻ കണക്കോരുന്ന നാൾവഴിയക്കങ്ങൾ' ജൊഴികെ, ഓണവും സംക്രാന്തിയും ഞാറ്റുവേലയുമൊന്നും തന്റെ കലണ്ടറിൽ കാണാനില്ലാതായി എന്ന് ഒ.എൻ.വി. കുറുപ്പ് ആവലാതിപ്പെട്ടത് ഇവിടെ സ്മരിച്ചുപോകുന്നു. ('മയിൽപ്പി ലിയി'ലെ 'താമരവിത്ത്' എന്ന കവിത). ഇല്ല, നമുക്കൊന്നും കാണുവാൻ കഴിയുന്നില്ല. നഷ്ടസ്വപ്നങ്ങളുടെ തപ്ത സ്മൃതികൾ വിതറിയ വെൺചാരമാണ് മനസ്സിൽ. മുന്നോട്ടു നോക്കുമ്പോഴോ? മൂടൽമഞ്ഞും. നാമിങ്ങനെ നിർലക്ഷ്യമായി, നിരാലംബമായി ജീവിക്കുന്നു. വിമലയുടെ കഥ സംവേദന ശീലരായ അനുവാചകര ഇത്തരം പല വിചാരമേഖല കളിലും മേഞ്ഞുനടക്കുവാൻ വിട്ടയയ്ക്കാതിരിക്കയില്ല.

ഇതുതന്നെയല്ല സാരാംശത്തിൽ സാമൂഹ്യഭാവം? അല്ലാതെ 'സുധീർകുമാർമിശ്ര വിമലയെ വഞ്ചിച്ചു. നീചമായ പുരുഷമേധാവിത്വം, അനീതി, അക്രമം' എന്ന മട്ടിൽ എഴുത്തുകാരൻ തിരിഞ്ഞുനിന്ന് കൈ ചുരുട്ടുക തന്നെ ചെയ്യുമെന്നുണ്ടോ? നിരാശയും നിഷേധവും വിപ്ലവവും വിധാംസനവുമൊക്കെ ഉണ്ടായാലേ സാമൂഹ്യഭാവം സജീവവും സഫലവുമാവൂ എന്ന് നിർബന്ധിക്കയാണെങ്കിൽ നിവൃത്തിയില്ല. അതൊക്കെ താരതമ്യേന ബാഹ്യമായ യാഥാർത്ഥ്യങ്ങൾ മാത്രം. 'മറ്റുള്ളവരോട് ചോദിച്ചറിയാ വുന്ന ഒരു

അലിഞ്ഞുചേരുകയും ചെയ്യുന്നു. ഏറ്റവും കാവ്യാത്മക മായ ഈ കാല്പനിക ചക്രവാളത്തിന്റെ വർണ ഭംഗിയാണ് 'മഞ്ഞി' നെ ഇത്രമേൽ കമനീയമാക്കുന്നത്. നോക്കൂ! 'ആരും വന്നില്ല' എന്നറിഞ്ഞിട്ടും, ബോട്ടു തുഴഞ്ഞുനീങ്ങിയപ്പോൾ ജലപ്പുരപ്പിൽ നീണ്ടുകിടന്ന വളഞ്ഞ വഴിത്താരയിലേക്ക് നോക്കിനിന്നു കൊണ്ട് ഇതിലെ വിമല പിറുപിറുക്കുന്നുണ്ട്. 'വരാതിരിക്കില്ല' അങ്ങനെയാണ് ഈ നോവൽ അവസാനിക്കുന്നത്. അവിടെ സംവേദനശീലനായ ഏത് അനുവാചകനും അത്രമേൽ ആർദ്രമായ സ്വകാര്യാനുഭൂതികളെ അയവിറക്കുവാൻ അവസരം കൈവരുന്നു.

ഈ 'സെൻറിമെൻറിന്' പുറമേ കനപ്പെട്ടൊരു നോവൽ വായിച്ച കരുത്തുറ്റ അനുഭവവും 'മഞ്ഞി' സമ്മാനിക്കുന്നുണ്ട്. അതിന് സമർഥമാണ് ആ സർദാർജി എന്ന കഥാപാത്രം. 'മരണം രംഗബോധമില്ലാത്തൊരു കോമാളിയാണ്' എന്ന് നിരീക്ഷിക്കുന്ന 'മരിച്ചുപോയവരെ-യോർത്ത് ഉറക്കം കളയരുത്'. ജീവിച്ചിരിക്കുന്നവർ ഒരുപാടുണ്ടല്ലോ ഭൂമിയിൽ എന്ന് വിമലയോട് നിർദ്ദേശിക്കുന്ന ആ മനുഷ്യൻ വല്ലാത്തൊരു മാതൃക തന്നെ. ചുറ്റും മരണം വായ് പിളർന്ന് നിൽക്കുമ്പോഴും ജീവിതത്തിന്റെ തുഞ്ചത്തെന്നതുപോലെ, ആ കൊടുമുടി-യുടെ തുന്നാടിത്തലപ്പത്ത് വലിഞ്ഞുകയറി എത്തിക്കിതച്ച്, 'മരണത്തിന്റെ മുഖം കണ്ടിട്ടുണ്ടോ?' എന്നു വിളിച്ചു ചോദിക്കുന്ന വിചിത്രമായ ആ അധ്യക്ഷതയുണ്ടല്ലോ, അത് ഈ നോവലിന് അഗാധതയുടെ കനം ചാർത്തുന്നു. എന്തൊക്കെയായാലും അന്തിമ വിശകലനത്തിൽ നോവലിന്റെ കാമ്പായി അവശേഷിക്കുക കാതലുള്ള കഥാപാത്രം മാത്രമാണെന്ന് അഭിപ്രായം ഉണ്ടെങ്കിൽ ഇതാ കനപ്പെട്ടൊരു കഥാപാത്രം ഇവിടെയും. ഈ സർദാർജി! സർദാർജിക്കുമാത്രമല്ല, മറ്റോരോ പാത്രത്തിനുമുണ്ട് ഓന്നോ രണ്ടോ രേഖകളിലവതരിപ്പിക്കുമ്പോൾ പോലും തികഞ്ഞ തെളിവും മിഴിവും. വിമലയുടെ കുടുംബത്തിന്റെ രേഖാചിത്രം ഇവിടെ വിശേഷിച്ചനുസ്മരിക്കേ-ണ്ടതത്രേ. ആ സന്ദർഭത്തിൽ കൂടുതൽ സജീവമാവുന്നു ഈ നോവൽ. ഏങ്കിലും സംഘർഷാത്മകമായ ആ സന്ദർഭവും നിയതമായ സംയമത്തോടെ തന്നെയാണ് കൈകാര്യം ചെയ്തിരിക്കുന്നത്.

ഭാഷയുടെ താളം, ലയം, ധ്വനി മുതലായ സിദ്ധികളൊക്കെ ഈ നോവലിൽ നിഷ്കൃഷ്ട പഠനമർഹിക്കുക തന്നെ ചെയ്യുന്നു. 'ആദ്യത്തെ പാപം, സ്ത്രീത്വത്തിന്റെ മുടുപടം ചീന്തുന്ന ആദ്യത്തെ വേദന, ആദ്യത്തെ ആഹ്ലാദം, ആദ്യത്തെ നിർവൃതി'.. വിമലയുടെ ആ ലൈംഗികാനുഭൂതിയെ വട്ടം വീശി വിടരുന്ന ഓളങ്ങളുടെ മധ്യത്തിൽ താണുപോയ കല്ലിന്റെ അവ്യക്ത സ്ഥാനം പോലെ ഒരു ഓർമ്മ മാത്രം എന്നവതരിപ്പിച്ചതുകൊണ്ട് മൗലികമായ പല

മനോഹരസങ്കല്പങ്ങളും ഈ പഠനത്തിനു വിഷയമാക്കുകയും ചെയ്യാം. ഇതു തത്കാലം വിസ്മരിക്കുന്നില്ല. ഒന്നമത്രം പറയട്ടെ; 'ഭാവത്തിന്റെ സംഗീതത്തിന് അനുജലമാവണം ഭാഷയുടെ ശ്രുതി' എന്ന പൊരുൾ എം.ടി. ഒരിക്കലും വിസ്മരിക്കുന്നില്ല.

1. അടഞ്ഞുകിടക്കുന്ന ജാലകം തുറന്നിട്ടപ്പോൾ ആവേശത്തോടെ വന്ന് കെട്ടിപ്പിടിച്ചതിനു ശേഷം മുറിയിൽ കുറ്റബോധത്തോടെ പരുങ്ങിനിന്ന വായു.
2. തടാകത്തിനും നഗരത്തിനും മുകളിൽ, പണ്ടെപ്പോഴോ പകലുറക്കത്തിൽ കണ്ട ഒരു സ്വപ്നം പോലെ പാറി നടക്കുന്ന ഏപ്രിൽ മാസത്തിലെ ഇളം മഞ്ഞത്.
3. അന്തരീക്ഷത്തിന്റെ മാറില്പേക്ക് തറച്ച് നിൽക്കുന്ന ഒടിഞ്ഞ അസ്ത്രം പോലെയുള്ള പാറക്കെട്ട്.
4. ചുറ്റും ആക്രമിച്ചുകയറിയ പൊന്തക്കാടുകൾക്കിടയിൽ പാതിയും മറഞ്ഞ അമ്പലം.

ഇങ്ങനെ അവിടവിടെ നിന്നായി എത്ര ഉദാഹരണം വേണമെങ്കിലും ഉദ്ധരിക്കാം. ഓരോന്നും അതതു സന്ദർഭത്തിൽ അങ്ങേയറ്റം അമ്പർത്തമത പുലർത്തിയിരിക്കുന്നു. ചുരുക്കത്തിൽ സംഭവങ്ങളും സന്ദർഭങ്ങളും മാത്രമല്ല, അവയെ അവതരിപ്പിക്കുന്ന ഓരോ വാക്യവും വാക്കുപോലും മഞ്ഞിലെ മൗലികഭാവത്തിന്റെ മധുരരാഗത്തിന് മനോഹരമായ ശ്രുതിതാളലയങ്ങളൊരുക്കിയിരിക്കുന്നു. അതിനാൽ മഞ്ഞത് ആകെയൊരു സംഗീതമത്രേ - അപശ്രുതി ഉയരാത്ത അവതാളം കലരാത്ത, ആകർഷകവും ആർദ്രലയവുമായ സംഗീതം!

കടം ചോദിച്ച ഒരു സായാഹ്നം ബാക്കി കിടപ്പുണ്ട്, മറക്കരുതേ എന്നു വീളിച്ചു പറഞ്ഞുകൊണ്ടാണ് ഇതിലെ സർദാർജി ഒടുക്കം വിമലയോട് വിടവാങ്ങുന്നത്. ആരെക്കുറിച്ചായാലും എന്തിനെക്കുറിച്ചായാലും സാഹചര്യത്തിലണയാത്ത വാഗ്ദാനമോ സാക്ഷാത്കരിക്കുവാനാ-കാത്ത പ്രതീക്ഷയോ അങ്ങനെ എന്തെങ്കിലുമൊന്ന് മനസ്സിലിട്ടു തിരുപ്പിടിപ്പിക്കാനുണ്ടാവട്ടെ - അതാണ് സന്ദേശം. മഞ്ഞത് എന്ന നോവൽ അപ്രകാരം എന്നും മനസ്സിലിട്ടു തിരുപ്പിടിക്കുവാൻ അമൃലുമായൊരു മധുരാനുഭൂതിയാണ് പകർന്നു തരുന്നത്. എം.ടി.യുടെ നാലുകെട്ടിലെ ഒരു സന്ദർഭം ഇവിടെ അനുസ്മരിച്ചു പോവുന്നു. തലേന്നു രാത്രി അമ്മിണിയേട്ടത്തിയുമായി പങ്കിട്ട അപൂർവ്വമായ അനുഭവം അയവിറക്കിക്കൊ-ണ്ടാണ് അപ്പുണ്ണി, പിറ്റേന്ന് രാവിലെ പായിൽ നിന്നും പെറുക്കിയെടുത്ത കുപ്പിവള പൊട്ടുകൾ ഓരോന്നായി കുളത്തിലേക്ക് വലിച്ചെറിഞ്ഞത്. അപ്പോൾ വെറുപ്പും വ്യസനവും തോന്നി. അതിനിടയിൽ നിഗൂഢമായ ഒരു ആനന്ദം, തിളങ്ങുന്ന ഒരു വർണ്ണക്കല്ലുപോ ലെ അവൻ

ഒളിപ്പിച്ചുവെച്ചു. ഒറ്റയ്ക്കിരിക്കുമ്പോൾ ആരും കാണാതെ പുറത്തെടുത്ത് ഓമനിക്കുവാനുള്ള ഒന്നാണ് മഞ്ഞുണർത്തുന്ന അനുഭൂതിയും. കേട്ടു മറന്നുകഴിഞ്ഞ ഒരു ഗാനത്തിന്റെ ഈണം പോലെ അതങ്ങനെ പേർത്തും പേർത്തും മനസ്സിന്റെ സരസ്സിൽ അപ്പോഴപ്പോഴായി നരചിന്തി പുറത്ത് വിരിഞ്ഞുവരും. 'അഥവാ ചിലകാലമാസ്ഥയാൽ മധുരസ്വപ്നസമം സ്മരിക്കുക' എന്നൊരവസ്ഥയില്ലേ, ഏതു കാലാസൃഷ്ടിയെ സംബന്ധിച്ചും അങ്ങനെയൊരവസ്ഥ അഭികാമ്യമല്ലേ ആവൂ? 'മഞ്ഞ്' ആ അവസ്ഥയിലണയുന്നുണ്ട്. അതിനെ ആവർത്തിച്ചാവർത്തിച്ച് അയവിറക്കുംതോറും നമ്മുടെ സംവേദനശീലം സാന്ദ്രവും സൂക്ഷ്മവുമാവുന്നു. സമ്പന്നവും സംതൃപ്തവുമാവുന്നു.

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മലയാളകാവ്യഭാവനയിലെ കൃഷ്ണസങ്കല്പത്തിന്റെ വളർച്ച സുഗതകുമാരികവിതയിൽ

ഡോ. കവിതാരാമൻ¹

ഇന്ത്യൻ തത്വചിന്തയുടെയും ദാർശനികതയുടെയും പ്രയോഗികമായ സമഗ്രത കടികൊള്ളുന്നത് കൃഷ്ണസങ്കല്പത്തിലാണ്. വ്യാസൻ എന്ന മഹാകവി സൃഷ്ടിച്ചതും പിൻക്കാല കവികളിലേക്കു കവിഞ്ഞൊഴുകിയതുമായ മിത്തും കവിതയുമാണ് കണ്ണൻ. വ്യാസജ്ഞിത്വത്തിന്റെ മൂശയിൽ ഉരുവായ പുരാവൃത്തവും ആദിപ്രരൂപവുമാണ് കാലികണ്ണൻ. ഭാരതീയകാവ്യഭാവനയ്ക്ക് മെഴുകുപോലെ ഒഴുകിപ്പടരാനാവുന്ന അയത്നമായ സുദീർഘവീഥിയാണ് മായാമയനായ അതിമായികനായ കണ്ണൻ. ഇന്ത്യൻ തത്വചിന്തയുടെ പരകോടിയെന്നോ, പ്രായോഗിക സന്ദർഭമെന്നോ പറയാവുന്ന നിരോധലീല¹ യുടെ പെരുമ കണ്ണനെ മിത്തിലൂടെ അവതരിപ്പിച്ചു എക്കാലത്തെയും കവിയായ വ്യാസൻ. കാവ്യപാരമ്പര്യങ്ങൾക്കും കവികൾക്കും നിഷേധിക്കാനാവാത്തവിധം കവിതയുറിക്കൂടിയ ജീവിതമായി കണ്ണൻ കാവ്യഭാവനയിൽ പുനർജനി തേടിക്കൊണ്ടേയിരിക്കുന്നു.

മലയാള കാവ്യഭാവന സംഘകാലം മുതലേ കണ്ണനെ സ്വാംശീകരിച്ചിട്ടുണ്ട്. മുല്ലൈ തിണയുടെ അധിഷ്ഠാന ദേവതയായി കുറുവൻ മായോനെ സംഘം കവിത കൂടിയിരുത്തിയിട്ടുണ്ട്. സഹിഷ്ണുതയോടെ കാത്തിരിക്കുന്ന നായികനായകന്മാരുടെ ദേശമാണ് മുല്ലൈ. പ്രണയ കനിവായി ഉറുന്ന മുല്ലൈകവിതയിൽ കണ്ണന്റെ രക്ഷകർതൃത്വമുണ്ട്. ഏ.ഡി പതിനാലാം നൂറ്റാണ്ടിൽ വാസുദേവസ്തുവകാരൻ വേദക്കാതലായി (1995.13) കണ്ണനെ കാവ്യപാരമ്പര്യത്തിലേക്കു ചേർത്തു വെക്കുന്നുണ്ട്. മലയാളകവിതയെ ദാർശനിക ചിന്താചരിത്രത്തിന്റെ ഭാഗമാക്കിയ നിരണം കവികൾ(1995.14)² പരമാനന്ദത്തിന്റെ സ്വരൂപസ്ഥിതിയായി കണ്ണനെ നിർവ്വചിച്ചിട്ടുണ്ട്.

¹ അസിസ്റ്റന്റ് പ്രൊഫസർ, മലയാളവിഭാഗം, ശ്രീശങ്കരാചാര്യ സംസ്കൃത സർവ്വകലാശാല കാലടി.

നിറന്നപീലികൾ നിരക്കവെ കുത്തിനിൽക്കുന്ന മഹാഭാരതം കിളിപ്പാട്ടിലെ കണ്ണന്റെ പൂർവ്വമാതൃക ഭാരതം പാട്ടിൽ അയ്യനപ്പിള്ളി ആശാൻ അവതരിപ്പിച്ചിട്ടുണ്ട്.*³ നവരസങ്ങൾക്കും സ്കൂൾത്തിൽ നൽകും വിധം കണ്ണൻ കൃഷ്ണഗാഥയിലാകെ ലളിതസുന്ദരമായി പെരുമാറുന്നത് ചെറുശ്ശേരി കാട്ടിത്തന്നു. ശ്രീകൃഷ്ണകർണ്ണാമൃതകാരൻ കണ്ണൻ ഉപാസനാമൂർത്തിയായ ഉണ്ണികണ്ണനാണ്.*⁴ കവിതയിൽ സാമൂഹ്യവിമർശനത്തിന്റെ വായ്പല ഉരച്ചു കണ്ടുൻ നമ്പ്യാർ സ്യമന്തം തുള്ളലിൽ*⁵ കണ്ണനെ കാണുമ്പോൾ വേദാന്തിയായ ദാർശനികനാവുന്നു."ചിത്യാരൂപം പരബ്രഹ്മ മുഴുവൻ തന്നെ '(1995.16) എന്ന കാര്യത്തിൽ രാമപുരത്തുവാർക്കു രണ്ടഭിപ്രായമില്ല. നാരായണഗുരുവിനു കായവിൻ മണിമേനി ആത്മാനുഭവത്തിന്റെ ദിവ്യനടനോത്സവമാണ്. (ശ്രീകൃഷ്ണദർശനം.) മാത്രവുമല്ല 'അനുകമ്പാദശക'ത്തിൽ പരമാർത്ഥമുരച്ചു തേർവിടും പൊരുളുമാണ്.(2019.196)

വള്ളത്തോളിന് കണ്ണൻ ധർമ്മസംരക്ഷക്കായി ജന്തുധർമ്മം കൈക്കൊള്ളും പരമാത്മാവാണ്.*⁶ ഭൂതകാലപെരുമയുടെ മാൺപെഴും മയിൽപ്പീലിയാണ് ഉള്ളൂരിനു കണ്ണൻ."നിർദ്ദയമന്യരാൽ മർദ്ദിതരാകുന്ന മർത്തുരോടൊത്തു വസിക്കുന്ന"(1995.44) ഓടക്കഴലാണ് ഇടപ്പിള്ളി രാഘവൻപിള്ളയ്ക്കു കണ്ണൻ. കണ്ണനിലെ സംഗീതധാര നുകർന്ന് വെണ്മുകിലായി തീർന്നെന്നു 'വേണനാദ'ത്തിൽ വിശേഷിപ്പിച്ച കവിയാണ് ഇടപ്പിള്ളി രാഘവൻപിള്ള. ഓടക്കഴലിന്റെ ദിവ്യനാദം തേടി ജി.ശങ്കരക്കുറുപ്പ് വൃന്ദാവനത്തിലേക്കു പോയിട്ടുണ്ട്. അമ്പാടിയിലേക്കു വീണ്ടുമെത്തി ഗോപികാദുഃഖത്തെ കവിതയാക്കിയിട്ടുണ്ട് ഇടശ്ശേരി. നരജീവിതമായ വ്യഥയ്ക്കു വിശ്രമിക്കാനുള്ള നീലനിലാവിൻ കൊച്ചുകിനാവായി ഉണ്ണിക്കണ്ണനെ വൈലോപ്പിള്ളി 'കൃഷ്ണാഷ്ടമി'യിൽ കണ്ടുമുട്ടുന്നുണ്ട്.*⁷

കണ്ണന്റെ മുരളീനാദത്തിൽ മയങ്ങിപ്പോയ കവികളുടെ പാരമ്പര്യത്തിന്റെ മുൻനിരക്കാരനായ പി.കുഞ്ഞിരാമൻ നായരുടെ കാവ്യരചന തന്നെ വൃന്ദാവനത്തിന്റെ വീണ്ടെടുപ്പായിരുന്നു. "ആ മുരളീനാദം കൂടെയുള്ളപ്പോൾ പ്രപഞ്ചം വൃന്ദാവനം. അത് നഷ്ടപ്പെട്ടാൽ ഘോരാരണ്യം"(1995.69) ഓടക്കഴലിൽ കവിതയുതിർത്ത അനാദി കവിയായി പി.നാരായണക്കുറുപ്പ് കണ്ണനെ കണ്ടെത്തുന്നു. കണ്ണനുപ്രിയം വിഭക്തിയല്ല ഭക്തിയാണെന്ന

ആദ്യഭാഷാവിവാദത്തിലേക്ക് കാവ്യപാരമ്പര്യത്തെ വികാരഭരിതമാക്കി അവതരിപ്പിക്കുന്നുണ്ട് 'സമക്ഷം' എന്ന കവിതയിൽ പി. നാരായണക്കുറുപ്പ്.

കളവേണവിൻ കവിതയാണങ്ങയ്ക്കു ദിവ്യായുധം

ഹാ വേറെങ്ങൊരു കാവ്യകൃത്ത് ഭൂവി നീയല്ലാതെ യോഗേശ്വര

ഞാൻ വേണസ്വനമായി മാറിടുകിലോ കാവ്യം ജനിക്കും ദ്രവ്യം (1995.87)

കടത്തനാട്ടു മാധവിയമ്മയും ബാലാമണിയമ്മയും മാധവിക്കുട്ടിയും സാവിത്രി രാജീവനുമൊക്കെ കൃഷ്ണനെപ്പറ്റി കവിതകൾ എഴുതിയിട്ടുണ്ട്. അതിൽ സാവിത്രി രാജീവന്റെ കൃഷ്ണൻ എന്ന കവിത കൃഷ്ണനെ എന്തിനു സ്നേഹിക്കണമെന്നു ചോദിച്ചുകൊണ്ട് വിരോധസ്നേഹത്തിന്റെ യുക്തികളെ ആവിഷ്കരിക്കുന്നുണ്ട്. കൃഷ്ണനെ ജീവിതകാമനകളുടെ ലോകമാക്കി മാറ്റുന്നുണ്ട് മാധവിക്കുട്ടി.

മലയാളത്തിൽ കൃഷ്ണനെക്കുറിച്ച് ഏറ്റവുമധികം കവിതകൾ എഴുതിയുള്ളത് സുഗതകുമാരിയാണ്. സുഗതകുമാരിയുടെ കവിതകളിൽ ഏറ്റവുമധികം ആവർത്തിച്ചിട്ടുള്ള പ്രമേയം കണ്ണനാണ്. ഇരുപത്തിയെട്ടു കൃഷ്ണകവിതകൾ സമാഹരിച്ച് 1996 ൽ 'കൃഷ്ണകവിതകൾ' എന്ന പേരിൽ ഇറക്കിയിട്ടുണ്ട് സുഗതകുമാരി. അവരുടെ കാവ്യജീവിതത്തിന്റെ ആദ്യകാലങ്ങളിൽ തന്നെ കണ്ണനെക്കുറിച്ച് അവർ പാടിയിട്ടുണ്ട്. 1957 ലാണ് 'എവിടെ നീ' എന്ന ആദ്യ കൃഷ്ണകവിത പ്രസിദ്ധീകൃതമാകുന്നത്. തത്പഠനയും ഭക്തിയും തിരയലും കാത്തിരിപ്പും വിരഹവും ഇരുട്ടും ദുഃഖശ്രുതിയുമെല്ലാം 'എവിടെ നീ' എന്ന കവിതയിൽ കാണാം. മനോവിഹാരിയായ കണ്ണനെ കേളീവനാനന്തരങ്ങളിലും കാളിന്ദിയിലുമൊക്കെ തിരഞ്ഞു നടക്കുന്ന രാധയുടെ ദുഃഖഭരിതമായ യാത്രയാണ് 'എവിടെ നീ'.

വെളിച്ചം തേടിയുള്ള അവളുടെ യാത്രയാണ് സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകളിലെ മുഖ്യപ്രമേയം. ജീവിതമെന്ന 'കൂരിരുൾക്കടലിൽ'(2007.779) നിന്നുള്ള വെളിച്ചത്തിലേക്കുള്ള പരിക്രമണമാണത്. "വരികയെന്നുള്ളിൽ വെളിച്ചമേ"(2007.779) അത് ഇണയെ തേടിയുള്ള ആവേശപൂർണ്ണമായ യാത്രയല്ല. അന്തരംഗത്തിലേക്കുള്ള മടങ്ങലാണ്. പീയൂഷത്തിൽകളിച്ചു നിൽക്കുന്ന കണ്ണനെ ഉള്ളിൽ തിരഞ്ഞുള്ള ദാർശനികമായ യാത്രയാണ്. ബാഹ്യവൃന്ദാവനത്തിലൂടെയുള്ള യാത്രയല്ലത്.

ഇന്ത്യയുടെ കാവ്യപ്രമേയങ്ങളിൽ നിരന്തരം ആവർത്തിക്കപ്പെട്ടിട്ടുള്ള സ്ത്രീപുരുഷപ്രണയത്തിന്റെ തലത്തിലേക്ക് രാധാകൃഷ്ണപ്രണയത്തെ സുഗതകുമാരി വഴിതിരിച്ചു വിട്ടുനില്ക്കുന്നു. സുഗതകുമാരിയുടെ കണ്ണൻ മീരയുടെ പരംപുരുഷനായ കണ്ണനാണ്. അതുകൊണ്ടു തന്നെ രാസലീല സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകളുടെ പ്രത്യക്ഷപ്രമേയവുമല്ല. മാത്രമല്ല വല്ലവികളൊത്ത രാസലീലയാട്ടുവാൻ നിന്റെ തിരുമുഖിൽ ഒരുനാളുമെത്തിയിട്ടില്ല എന്ന് കൃഷ്ണനെ ഓർമ്മപ്പെടുത്തുന്ന ജാഗ്രതയുടെ പേരാണ് ഈ കവിതകളിൽ രാധ എന്നത്. രാസക്രീഡയെ സ്ത്രീപുരുഷരതി എന്നു ചുരുക്കിക്കളയുന്ന പ്രണയസങ്കല്പങ്ങൾ അവസാനിക്കുന്നിടത്തു നിന്നാണ് സുഗതകുമാരിയുടെ രാധ രാസലീലയിലേക്കു സഞ്ചരിച്ചു തുടങ്ങുന്നത്. രസം അവൻ തന്നെ. 'രസോവൈ സഃ' എന്ന പ്രമാണത്തിലാണ് ആ യാത്ര. ആത്മരതിയിലേക്കുള്ള പലായനമെന്നതിനെ വിശേഷിപ്പിക്കാം. സ്വസ്വരൂപനസന്ധാന- രൂപമായ ഭക്തിയെ സുഗതകുമാരി രാധയെന്നു പേരിട്ടു വിളിക്കുന്നു. ഏകാന്തമായ ആ യാത്ര രസസ്വരൂപനായ സംഘകർഷണനായ അവന്റെ 'കാൽത്താരുതേടിയാണ്'(2007.779) സംഘർഷണൻ പരംപൊരുൾ തന്നെ. ഇവിടുത്തെ സാദിപ്രായവിശേഷണമായ പരികരാലു കാരത്തിന്റെ പ്രയോഗം സുഗതകുമാരിയുടെ കൃഷ്ണനെ കാണണമെങ്കിൽ വിസ്മരിച്ചു കൂടാ. അത്തരമൊരനുസ്മരണത്തിന്റെ സൂക്ഷ്മതകൊണ്ടാവില്ലേ കൃഷ്ണകവിതകളുടെ അവതാരിക യിൽ വിഷ്ണുനാരായണൻ നമ്പൂതിരി ഇങ്ങനെ പറഞ്ഞത്. "അറിവിൽ പെട്ട ഏറ്റവും പഴയസാഹിത്യമായ വേദത്തിൽ കൃഷ്ണി,ചർഷണി,സങ്കർഷണൻ,ഋതപ്രജാതൻ എന്നിങ്ങനെ ചില സംജ്ഞകൾ ഏറെക്കുറെ സമാനാർത്ഥവാചികളായി കാണുന്നു. രൂപവും പ്രകൃതവും ഭിന്നമെങ്കിലും ആന്തരചോദനയായി ചരാചരങ്ങളിലാകെ പടർന്നു കിടക്കുന്ന ജീവസമ ഷ്ടിയാണ് ആ വാക്കുകൾകൊണ്ട് വിവക്ഷിക്കുന്നത്." (2007.735) സംഘർഷണമൂർത്തിയായ കൃഷ്ണനെ തിരഞ്ഞുള്ള രാധയുടെ യാത്രാലക്ഷ്യത്തെ സുഗതകുമാരി പൂരിപ്പിക്കുന്നത് നീലോജ്ജ്വലമായ രൂപദർശനത്തിനായുള്ള യാത്ര എന്നാണ്.

മുറിവാർന്നു കണ്ടകുചാർത്തിൽ തടഞ്ഞെന്റെ
 ചരണങ്ങളിൽ ചോരവാർന്നിടുന്നു
 മതിയീ വിനോദം മനോവിഹാരിൻ, ശോക

ഭരിതമീദാസിതനനന്തരംഗം

വരിക നീൾകണ്കോണിളക്കത്തിനാലെനി

ക്കിരളും വെളിച്ചവും നൽകവോനേ

വരിക, നീലോജ്ജ്വലമാത്രപദർശനം തരിക(2007.780)

സുഗതകുമാരിയിലെ സാമ്പാദപത്തിലേക്കുള്ള കുതിപ്പിനെ കണ്ണനെതേടിയുള്ള യാത്രയെന്നു പേരിട്ടുവിളിക്കാം. സുഗതകുമാരികവിതയിൽ മുദൃപടം പോലെ കിടക്കുന്ന ദുഃഖസുമായിക്ക് രണ്ടു വശങ്ങളുണ്ട്. രാധയുടെ ദുഃഖമാകുമ്പോൾ കൃഷ്ണകവിതകളിലത് പ്രസാദാത്മകമായ വിഷാദയോഗമാണ്. സാധാരണ ജീവിതപരിസരങ്ങളിലത് കൃഷ്ണനിൽ നിന്നകന്നുപോയ വിഷാദത്തിന്റെ വിതുമ്പിക്കരച്ചിലാണ്. കൃഷ്ണനോടുചേർന്ന ലോകം പി.കണ്ണുരാമൻ നായർക്ക് വൃന്ദാവനമാണെങ്കിൽ സുഗതകുമാരിയ്ക്ക് സർവ്വദുഃഖങ്ങളെയും കവർന്നെടുക്കുന്ന പ്രസാദത്തിന്റെ രാസയോഗമാണ്. ഇതിനവരെ പ്രേരിപ്പിക്കുന്നത് ദാർശനികപാരമ്പര്യത്തോടുള്ള ഉൾചേർച്ചയാണ്. സുഗതകുമാരിയുടെ കൃഷ്ണൻ ആനന്ദരസസ്വരൂപനായ അവൻ തന്നെ. ചരാചരങ്ങൾ ആത്മാവിലുറങ്ങി വിഷയങ്ങളിൽ ഉണർന്നിരിക്കുമ്പോൾ ആത്മാവിലേക്കുണരുന്ന രാധയ്ക്ക് ഒപ്പം സഞ്ചരിക്കുന്ന നിരന്തരസാനിധ്യമാണ് സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകളിൽ കാളിന്ദി.

തളിരിട്ടച്ചുതവും താളം പിടിക്കുന്ന

കളിരണിക്കാറ്റുമുറക്കുമായി

തെളിനീലത്താരകൾ വീശിക്കണങ്ങുന്ന

മയിലുകളെല്ലാമുറക്കുമായി

കേഴുന്നുദൂരത്തരംഗങ്ങൾ മന്ദമ

ക്കാളിന്ദിമാത്രമുറങ്ങിയില്ല(2007.780)

കൃഷ്ണനിലേക്കുള്ള വഴിയും കൃഷ്ണസമാഗമത്തിനുള്ള വേദിയും കാളിന്ദി തന്നെ. കാളിന്ദി രാധയുടെ പ്രതിബിംബമെന്നപോലെയാണ് 'ഒരുനിമിഷ'ത്തിൽ പെരുമാറുന്നത്. കൃഷ്ണനോടുള്ള രാധയുടെ ചേർച്ചയും വിരഹവും പ്രതിഫലിക്കുന്നത് കാളിന്ദിയിലാണ്.

അന്നെന്തു വികൃതിയി

ക്കാളിന്ദി! ഇന്നോ തെല്ലു

വിന്നതമാത്രം..... പാവം

മനമായൊലിക്കുന്നു(2007.772)

അഹന്തയെ അന്തരാത്മാവായ കൃഷ്ണനിൽ ഹോമിക്കുന്നതിനുള്ള യജ്ഞവേദി പോലെ സുഗതകുമാരി കൃഷ്ണകവിതകളിൽ കാളിനിയെ സ്ഥാനപ്പെടുത്തുന്നുണ്ട്. കൃഷ്ണാനുഭവത്തിന്റെ ആന്തരദേശമാണത്. കൃഷ്ണനിലേക്കുള്ള രാധയുടെ പ്രവാഹവുമാണ് സുഗതകുമാരിക്ക് കാളിനി. വ്യക്തിസത്തയിൽ നിന്നു സമഷ്ടിസത്തയിലേക്കുള്ള ആത്മവികാസമായി കാളിനി നദി കണ്ണനെന്ന കടലിലേക്കു പെരുകുന്നതിന്റെ വർണ്ണന 'കാളിയമർദ്ദന'ത്തിലുണ്ട്. നദിയുടെ സമുദ്രമായിത്തീരൽ കാളിയമർദ്ദനത്തിന്റെ മുഖവുരയിൽ തന്നെ സൂചിതവുമാണ്.

ഓളമടിച്ചുസമുദ്രം പോലീ

കാളിനീനദിപൊങ്ങുമ്പോൾ

പിടഞ്ഞുതുളളും തിരമാലകളൊ

ത്തിടഞ്ഞു പൊട്ടിച്ചിതറുമ്പോൾ(2007.741)

കാളിനീനദിയിൽ വെച്ചാണ് രാധയ്ക്ക് നിർവൃതിലയത്തിൽ ആത്മാവിനെ അലിയിക്കുന്ന നിലോജ്ജ്വലമാം രൂപദർശനം കണ്ണൻ നൽകുന്നത്. കമിതാവിനെ തേടിയലയുന്ന വിപ്രലംഭത്തിൽ നിന്നുദർത്തിമാറ്റി കേവലബോധത്തിലേക്കുള്ള ആത്മാന്വേഷണമായി സുഗതകുമാരിയുടെ കൃഷ്ണസങ്കല്പത്തെ നിർണ്ണയിക്കുന്നതിൽ കാളിനി സുപ്രധാന പങ്കുവഹിക്കുന്നുണ്ട്. ആത്മപാരയണതന്ത്രിയുടെ ജലരൂപകമായി പടർന്നൊഴുകി കാവ്യഭാവുകതയെ ആർദ്രമാക്കുന്ന തരത്തിൽ കാളിനീനദി സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകളിൽ നിറഞ്ഞു നിൽക്കുന്നുണ്ട്. ആ നദി ഒഴുകി അവസാനിക്കുന്നത് ഏകാന്തഭക്തിയുടെ തത്വചിന്തയിലേക്കാണ്. മോക്ഷം ഇച്ഛിക്കുന്നുവെങ്കിൽ ആർജ്ജവതയെ മുറുകെ പിടിക്കാൻ പറയുന്ന 'അഷ്ടാവക്രഗീത'യുടെ പരമ്പരാശ്രിതമായ മാർഗ്ഗത്തെ പിൻതുടരാനുള്ള പ്രാപ്തി സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകൾക്കുണ്ട്. 'കാളിയമർദ്ദന'ത്തിൽ അത് നമുക്ക് ഇങ്ങനെ വായിക്കാം.

മടിച്ചിടൊല്ലെ തൃക്കഴൽ കങ്കമ

മൊലിച്ചുപോലെ തുടുത്തിട്ടും

മദാന്ധകാരം മാറിലാ, മിഴി

ഇറന്നു പൂർണ്ണത കണ്ടീലാ
 അറിഞ്ഞു ഞാനെന്നുള്ളൊരീവെറു
 മഹന്ത,കണ്ണാ, മാഞ്ഞീലാ
 അന്ധതയാലേ പുണരും ജീവിത
 ബന്ധനമൊന്നും അഴിഞ്ഞീലാ
 നിറുത്തിടൊല്ലെ നിൻ നൃത്തം ഫണം
 ഉയർത്തിനിൽപ്പാനാവോളം.(2007.742)

ദാർശനികതയെ പുരുഷചിന്താചരിത്രമാക്കിയ ഗരിമകളിൽ നിന്ന് തത്വചിന്തയെ സ്ത്രൈണലാളിത്വം കൊണ്ട് അഴിച്ചെടുക്കാനും കൃഷ്ണകവിതകളിലൂടെ സുഗതകുമാരിയ്ക്കു കഴിയുന്നുണ്ട്. മലയാളത്തിലെ ഇതര കൃഷ്ണകവിതകളിൽ നിന്ന് സുഗതകുമാരിയുടെ കവിതകളെ സവിശേഷമാക്കുന്നതും ഈയൊരു ഘടകമാണ്. ദാദരേഷണ, വിത്തേഷണ, ലോകേഷണ എന്നൊക്കെ വേദാന്തചിന്ത വ്യവച്ഛേദിച്ചു വിവരിക്കുന്ന ഏഷണാന്ത്രയങ്ങളെ 'അന്ധതയാലേ പുണരും ജീവിതബന്ധന'മെന്നു കവിതയാക്കി പരാവർത്തനം ചെയ്യുന്ന ലാളിത്വം സുഗതകുമാരിയുടെ കവിതാത്തിന്റെ സവിശേഷതയാണ്. സുഗതകുമാരിയുടെ രാധ അവധൂതപാരമ്പര്യത്തിലാണ് വരുന്നത്. അത് കവിതാത്തിന്റെ പ്രജ്ഞ തന്നെയാണ്. ആ പ്രജ്ഞ അഹന്തകളിൽ കുടുങ്ങി, ജീവിതാസക്തിയുടെ കാളിയനായി മാറുന്നുവെന്ന തിരിച്ചറിവിൽ നിന്നുണ്ടാകുന്ന വിരഹമാണ് ഈ കവിതകളിലെ ദുഃഖസ്വരൂപം. അതവരെ കവിതയെന്ന മഹാവീഥിയിലൂടെ അജ്ഞയമായ അപാരതയെ ചുഴ്ന്നു സഞ്ചരിക്കാൻ പ്രാപ്തയാക്കുന്നു. കവിയുടെ അമരത്വത്തിലേക്കുള്ള വഴിയാത്രയാണത്.

എങ്ങനെതൊട്ടും മൃത്യു
 വെന്നെ,യിശ്യാമമാം
 സംഗാതമെന്നുള്ളിൽ വാഴ്കെ
 എന്തിനെഴുതുന്നു പാടുന്നു
 ഞാൻ, അന്യമാം
 സംഗീതമൊന്നിതല്ലാതെ.(2007.799)

വഴിയമ്പലത്തിലെ ഈ തിരിച്ചറിവ് അവർക്കു സമ്മാനിക്കുന്നത് കണ്ണന്റെ ഓടക്കുഴൽവിളിയാണ്. അതു കേൾക്കാൻ അഹന്തയെ അടിയറിവുവെച്ചു

ശരണാഗതി യിലേക്കു രാധയെ ഉയർത്തിക്കൊണ്ടാണ് യോഗാത്മകതയുടെ പാരമ്പര്യത്തിലേക്ക് സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകൾ ഉയർന്നു വരുന്നത്.

ഒരുമാത്ര ഞാനെന്റെ കൈവിട്ടു
താണിടുമ്പോൾ
പെന്നെന്നൊരോടക്കുഴലൊച്ച
വീഴുന്നു കാതിൽ(2007.751)

കഴൽവിളിച്ച് ആത്മധന്യതയുടെ വസന്തത്തിലേക്കു വിളിക്കുന്ന കാലിക്കണ്ണന് സുഗതകുമാരികവിതകളിൽ മറ്റൊരു സവിശേഷത കൂടിയുണ്ട്. അവൻ വന്യതയുടെ മലയിറങ്ങിവരുന്ന പുരാതനനായ ഗോത്രബാലനാണ്.

ഇരുണ്ടവൻ,മുഷിഞ്ഞ നീളൻമുടി
തോളോളം പാറുന്നവൻ
അതിന്മേലൊരു കിളി
തൂവൽ കുത്തിയോൻ,തുളളി
ളിച്ചു വരുന്നവൻ
കഴുത്തിൽ മണികോർത്തൊരേലസ്സു,ണ്ടാട്ടിൻപറ്റം
തെളിക്കാൻ കോലൊന്നുണ്ട്,ചേലുണ്ട്,
വാർനെറ്റിമേൽ
നിരക്കെച്ചുരുൾമുടി ചിതറിക്കിടപ്പുണ്ട്.(2007.751)

ആ ഗോത്രബാലന്റെ കരുണയാലാകെ തളർന്നസ്മിതങ്ങളെ കവിതയിൽ ഒളിപ്പിച്ചുവെക്കാനും സുഗതകുമാരിക്കു കഴിയുന്നുണ്ട്. തേടൽകൊണ്ട് അന്തരംഗത്തെ വിമലീകരിക്കുന്ന ഗോപികാദൃഃഖം സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകളുടെ അന്തർധാരയാണ്. വിരഹിണികളായ ഗോപികമാരുടെ ദൃഃഖത്തെ രാധയെന്നു ഈ കവിതകൾ പേരിട്ടു വിളിക്കുന്നു.

ഈ രാധയുള്ളിൽ പ്രതിഷ്ഠിതയാകയാൽ
തീരാത്ത തേടലാകുന്നു ജന്മം(2007.761)

കൃഷ്ണനെ ഒന്നു കാണുവാൻമാത്രമായ് നിരുപാധികയായി,
അന്തർമുഖസമാരാധ്യയായി ഇരിക്കുന്ന ഗോപികഹൃദയത്തന്റെ
അഹൈതുകഭക്തിയെ മലയാള ഭാഷയ്ക്കു സമർപ്പിച്ചു സുഗതകുമാരി കവിതയെ
ഇണ്ടലിൻമധുവായി കണ്ടു എന്നതും യാദൃശ്ചികമല്ല. അന്തരംഗത്തിനു തുളയിട്ട്

ഇണ്ടലിൻ മധുവിനെ നീലിച്ച വണ്ടായ് കണ്ണൻ തുളച്ചതാണ് തന്റെ കവിതയെന്ന് അവർ പറഞ്ഞിട്ടുണ്ട്.

ഇണ്ടലിൻ മധുമാണ
തവിടുനൂ നീലിച്ച
വണ്ടായ് തുളച്ചതാണല്ലോ
അതിലൂടെയും കവർപ്പിന്റെ
കവിതയോ
അവിടുത്തെ
നൈവേദ്യമല്ലോ. (2007.739)

മലയാള കൃഷ്ണകാവ്യപാരമ്പര്യത്തിലെ ഏകാന്തഭക്തിയുടെ വഴിയാണ് സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകൾ. ആത്മാനുസന്ധാനരൂപമായ ഈ കവിതകളുടെ അടിത്തറ തത്വചിന്തയാണ്. വിയോഗത്തിലൂന്നിയ തിരയലാണ് അതിന്റെ വഴി. കവിതയാണ് നൈവേദ്യം. മുല്ലെത്തിണയെന്ന ഗോത്രത്തിൽ നിന്നാണ് കുറുമ്പൻ മായോൻ സുഗതകുമാരിയുടെ കവിതകളിലേക്ക് ഇറങ്ങി വരുന്നത്. സംഘകാല അകം തിണയിലെ മായോന്റെ വിരാഗയുക്തമായ വളർച്ചയാണ് സുഗതകുമാരിയുടെ കൃഷ്ണകവിതകൾ.

¹ നിരോധലീല നിരോധം എന്നത് യോഗശാസ്ത്രത്തോടു ബന്ധപ്പെട്ട സംജ്ഞയാണ്. യോഗശാസ്ത്രത്തിലെ ഈ പരികല്പന വേദാന്തചിന്തയും സ്വാംശീകരിച്ചിട്ടുണ്ട്. ചിത്തത്തിൽ വൃത്തികളില്ലാതിരിക്കുന്ന അവസ്ഥയാണത്. വിഷയത്തിൽ സംഗം വരാതെ ആത്മനിലയിലിരിക്കുകയാണ് ലോകജീവിതം ലീലയായി നയിക്കുന്നതിനെയാണ് നിരോധലീല എന്നു പറയുന്നത്. ഇത് ഇന്ത്യൻ തത്വചിന്തയുടെ പ്രയോഗികതയുടെ പരകോടിയാണ്. യോഗികളുടെ അവസ്ഥയാണിത്. യോഗേശ്വരനായ കൃഷ്ണൻ യോഗനിലയിലിരിക്കുകയാണ് അദ്ദേഹത്തിന്റെ ജീവിതം നയിച്ചത്. വിഷയങ്ങളിലൊന്നും അധ്യാസമില്ലാതിരുന്നതുകൊണ്ട് പൂർണ്ണമായി ആത്മനിഷ്ഠമായ നിലയിൽ ഭാഗവതത്തിൽ കണ്ണനെ വ്യാസൻ നിരോധലീലയുടെ പ്രതീകമായി അവതരിപ്പിച്ചിരിക്കുന്നു. വിഷയങ്ങൾ എല്ലാം പൂർണ്ണമായി അനുഭവിച്ചുകൊണ്ട് ഒന്നും അനുഭവിക്കാതിരിക്കുക.

² അറിവായ്നിന്ന പരം പൊരളതു നീ
ആനന്ദാത്മാവായതും നീ
ഗുണാതീതാനുമതു നീയേ (1995.14) നിരണത്തു രാമപ്പണിക്കരുടെ ഭാഗവതം പാട്ടിൽ നിന്നുള്ള ഉദ്ധരണി.

- ³ പുരകനികർകൾ മലർചരനടയ കുനിച്ചില വെല്ലും
 പുകളൊടതിനിയയിൽ വിലസുന്ന തിലസക്കറിയും
 ചരതമതിലണിഞ്ഞ മകരകണ്ഡലങ്ങളും(1995.16)
 അയ്യനപ്പിള്ളി ആശാന്റെ ഭാരതം പാട്ടിൽ നിന്നുള്ള ഉദ്ധരണി.
- ⁴ ഉണ്ണിക്കണ്ണന്റെ പൂമൈ കുഴൽവിളിയുമടുത്തുള്ള പിള്ളരും മേ
 കണ്ണിൽക്കാണുന്നപോലെ മനതളിരിലുദിക്കേണമോർക്കുമ്പോഴെല്ലാം(1995. 25)
 പുന്താനത്തിന്റെ ശ്രീകൃഷ്ണകർണ്ണമൃതത്തിൽ നിന്നുള്ള ഉദ്ധരണി.
- ⁵ കഷ്ടമിനടിയത്തിനും തവ തത്വമൊക്കെ മറന്നുടൻ
 ദൃഷ്ടകർമ്മമകപ്പെടാനിഹകാരണം കരുണാനിയേ (1995.90) കഞ്ചൻനമ്പ്യാരുടെ സ്യമന്തകം
 തുള്ളലിൽ നിന്നുള്ള ഉദ്ധരണി.
- ⁶ ധർമ്മസംരക്ഷയ്ക്കായിക്കൂടെക്കൂടെജജന്തു
 ധർമ്മം കൈകൊള്ളും പരമാത്മാ.(1995.196) വള്ളത്തോളിന്റെ ഒരുചിത്രത്തിൽ നിന്നുള്ള
 ഉദ്ധരണി.
- ⁷ മായാബാലന ചൂടാനായിഹ
 മയിലുകൾ പീലിവാഹിക്കുന്നു
 മാറിൽ തുവനമാലികചാർത്താ-
 നേറിയ കാടുകൾ പൂക്കുന്നു.
 ഓമൽച്ചുണ്ടിനു പൊൻകുഴലുതാ-
 നോടപ്പല്ലുകൾ നീളുന്നു (1995.199) വൈലോപ്പിള്ളിയുടെ കൃഷ്ണാഷ്ടമിയിൽ
സഹായകഗ്രന്ഥങ്ങൾ
1. നെന്മാറ.പി.വിശ്വനാശൻ നായർ (1984), അകനാന്തറ് വാല്യം മൂന്ന്, കേരളസാഹിത്യ അക്കാദമി, തൃശൂർ.
 2. ഒരുകൂട്ടം കവികൾ(1995), കൃഷ്ണ കവിതകൾ, ഇംപ്രിന്റ് ബുക്സ്, കൊല്ലം.
 3. നാരായണഗുരു(2019), സമ്പൂർണ്ണകൃതികൾ, നാരായണഗുരുക്ഷേത്രം, വർക്കല.
 4. സുഗതകുമാരി(2007),സുഗതകുമാരിയുടെ കവിതകൾ സമ്പൂർണ്ണം,ഡി സി ബുക്സ്,കോട്ടയം.
 5. ഏ.ആർ രാജരാജവർമ്മ(2007), ഭാഷാഭൂഷണം,ഡി സിബുക്സ്, കോട്ടയം.

മലയാളനാട്ടിലെ വിഷ്ണുത്സവവും മറുനാടരുടെ കൊയ്ത്തുത്സവങ്ങളും

ഡോ.സന്തോഷ് സി.ആർ.¹

അതാത് നാട്ടിലെ കാലാവസ്ഥയ്ക്കനുസൃതമായി വളകളാണ് ആഹാരാവശ്യത്തിനായി കർഷകർ പാരമ്പര്യമായി മണ്ണിൽ കൃഷി ചെയ്യുക. മുഖ്യമായ ഏതെങ്കിലുമൊരു വിളകായിരിക്കും ഓരോ നാട്ടിലും മറ്റു വിളകളേക്കാൾ പ്രാധാന്യം. അതിന്റെ വിളവെടുപ്പുമായി ബന്ധപ്പെട്ടു കൊണ്ടാടുന്ന വാർഷികമായ ആഘോഷമാണ് കൊയ്ത്തുത്സവം. വിഭിന്നമായ ജന്മങ്ങളിൽ കൊയ്ത്തുത്സവങ്ങൾ പലതരം കാർഷിക വിളവുകളോട് ബന്ധപ്പെടുത്തി വ്യത്യസ്ത രൂപഭാവങ്ങളോടെ ലോകത്ത് ആഘോഷിക്കുന്നു. വ്യത്യസ്തങ്ങളുള്ളിലും ധാരാളം സമാനതകൾ ലോകത്തെല്ലായിടത്തുമുള്ള കൊയ്ത്തുത്സവങ്ങൾക്കുണ്ട്. അവയുടെ പൊതുവായ പ്രത്യേകത പുതിയതായി വിളവെടുത്ത ധാന്യംകൊണ്ട് സവിശേഷ വിഭവങ്ങൾ ഉൾപ്പെടുത്തി സമൃദ്ധമായി ആഹാരം തയ്യാറാക്കുന്നുവെന്നതും അത് കുടുംബത്തിലും സമൂഹത്തിലും എല്ലാവരും ഒരമിച്ചുചേർന്ന് ഭക്ഷിക്കുന്നുവെന്നതുമാണ്.

വിളവുതന്നെഗ്രഹിച്ച ദൈവത്തോടുള്ള നന്ദിപ്രകാശനം കൊയ്ത്തുത്സവങ്ങളുടെ ഭാഗമാണ്. ഇതിനോട് ബന്ധപ്പെട്ട് ഗോരൂപരമായും മതപരമായും ജാതിപരമായും പാരമ്പര്യമായും തുടർന്നുവരുന്ന ആചാരങ്ങളും അനുഷ്ഠാനങ്ങളുമുണ്ട്. കൊയ്തെടുത്ത വിളവുകൾകൊണ്ട് വീടലങ്കരിക്കുന്നതും നാടൻപാട്ടുകൾ പാടിയും നൃത്തം ചെയ്തും മറ്റ് കലാപ്രകടനങ്ങൾ നടത്തിയും ആഘോഷങ്ങളിൽ ദേശക്കാർ മുഴുകുന്നു. ആരാധനാലയങ്ങൾ അലങ്കരിച്ച് പ്രാർത്ഥനകൾ നടത്തുന്നതും ദേവതകളെ പ്രീതിപ്പെടുത്തുന്നതും കൊയ്ത്തുത്സവങ്ങളുടെ പ്രത്യേകതയാണ്. ജനങ്ങൾ പരസ്പരം ആഹ്ലാദത്തോടെ സമ്മാനങ്ങൾ കൈയ്യാറുന്നു. അതിപ്രാചീനമായ ഏതോ കാലത്തുനിന്നാണ് കൊയ്ത്തുത്സവങ്ങൾ ഉത്ഭവിച്ച് വികസിക്കുന്നത്. കൃഷിയ്ക്ക് പ്രാധാന്യമുള്ള ഫ്യൂഡൽകാലഘട്ടമാണ് കൊയ്ത്തുത്സവങ്ങളെ കൂടുതൽ പ്രോത്സാഹിപ്പിച്ചത്. മാറി

¹ അസിസ്റ്റന്റ് പ്രൊഫസർ, സംസ്കൃത വിഭാഗം ശ്രീനാരായണഗുരു കോളേജ്, ചേളന്നൂർ, കോഴിക്കോട്

കാലത്തിലും നാടിന്റെ തനത് സാംസ്കാരികോത്സവമായി അവ ആഘോഷിക്കപ്പെടുന്നു.

പാരമ്പര്യത്തെ പിന്തുടരാനുള്ള മനോഭാവം ഏതൊരു സമൂഹത്തിലും അന്തർലീനമാണ്. ആഘോഷങ്ങളിൽ ഏർപ്പെടാൻ മനുഷ്യന് സഹജമായ ഉൾപ്രേരണയുണ്ട്. ഇതുകൊണ്ടാകും കാർഷികേതരമായ സാമൂഹ്യാവസ്ഥയിലേയ്ക്ക് പരിണമിച്ച ആധുനികദേശ പരിസരങ്ങളിൽ പോലും കൊയ്തൂത്സവങ്ങൾ ഗൃഹാതുരതയോടെ ആഘോഷിക്കപ്പെടുന്നത്. ഇതിലൂടെ സഹജമായിരുന്ന ഒരു ഭൂതകാലത്തേയ്ക്ക് മനുഷ്യൻ പിന്മുദ്രകയറുന്നു. മനസ്സുകൊണ്ടെങ്കിലും തന്റെ പൂർവികരുടെ ഗോത്ര സംസ്കൃതിയെ ഉൾക്കൊള്ളുകയാണ്. പ്രാചീനമായ പ്രാഗ്രൂപങ്ങൾ മനുഷ്യമനസ്സിന്റെ ആഴങ്ങളിരുന്ന് പ്രാക്തനബിംബങ്ങളെ പിന്തുടരാൻ ആധുനികകാലത്തെ മനുഷ്യബോധത്തെ നിരന്തരം നിർബന്ധിച്ചുകൊണ്ടിരിക്കുന്നു. ഇത് കൊയ്തൂത്സവങ്ങളിലെ മന:ശാസ്ത്രമാണ്. മനുഷ്യനെപ്പോഴും അറിയാതെ അവന്റെ ഉണമയിലെ പ്രകൃതിഭാവങ്ങൾ തേടിക്കൊണ്ടിരിക്കുന്നു. അറിഞ്ഞുകൊണ്ടുള്ള ഭൂതകാലത്തിൽനിന്നുള്ള മനുഷ്യന്റെ ശാഠ്യം പിടിച്ചു പലായനങ്ങൾ തന്റെ പ്രകൃതിയെ തിരിച്ചുപിടിക്കാനുള്ള രാസതാരകമായി പില്ലാലത്ത് മാറുന്നതുകാണാം. ഇത് കൊയ്തൂത്സവങ്ങളെ നിലനിർത്തുന്ന നിദാനമായി വർത്തിക്കുന്നു. ഉത്സവങ്ങളിൽ ഓരോ സമൂഹവും അതിന്റെ സ്വത്വം കണ്ടെടുക്കുകയാണ്.

എന്നാൽ ഉത്സവങ്ങളിലെ പരമ്പരാഗതമായ നാട്ടുനടത്തങ്ങൾ പുതിയകാലത്ത് മാറിക്കൊണ്ടിരിക്കുന്നു. വെള്ളപ്പൊക്കവും മഴയും വേനലും പ്രവചനാതീതമായിരുന്ന ഒരു കാലത്ത് അദൃശ്യ ശക്തികളിലും പ്രകൃതിശക്തികളിലും വിശ്വാസം അർപ്പിച്ചുകൊണ്ടുള്ള കാർഷികവൃത്തികൾ സ്വാഭാവികമാണ്. അതാണ് കാർഷികോത്സവങ്ങൾക്ക് ദൈവികമായ ചട്ടക്കൂട് നിർമ്മിച്ചത്. ഇക്കാലത്തും ഇത്തരം ചട്ടക്കൂടിനുള്ളിലുള്ള മനുഷ്യമനസ്സ് കൊയ്തൂത്സവങ്ങളെ പിന്തുടരുന്നു. ഇത് കൊയ്തൂത്സവങ്ങളെ നിലനിർത്തുന്ന ഒരു പ്രധാനഘടകമാണ്. വിഷുപോലെയുള്ള കാർഷികമായ ഉത്സവങ്ങൾ പ്രകൃതിയും മനുഷ്യനും സഹജീവികളും തമ്മിലുള്ള ജൈവികമായ പാരസ്പര്യത്തിന്റെ ഓർമ്മപ്പെടുത്തലുകളാണ്. മണ്ണും മരവും വിണ്ണും വെള്ളവും മഴയും പുഴയും മണ്ണിരയും ഇഴജന്തുക്കളും പക്ഷികളും ശലഭങ്ങളും വിനോദങ്ങളും വിശ്വാസങ്ങളും സംസ്കൃതിയും

ദൈവവും പല തോതിൽ ഇടകലർന്നതാണ് ലോകത്തെല്ലായിടത്തുമുള്ള കാർഷികോത്സവങ്ങൾ. അവ മനുഷ്യസംസ്കൃതിയുടെ വിളവെടുപ്പുകൂടിയാണ്. സാംസ്കാരിക ഭൂമികയിലാണ് കൊയ്തുത്സവങ്ങൾ വേരുറപ്പിക്കുന്നത്.

ധനുവിലെ കുളിർനിലാവിനുശേഷം വസന്തകാലം മലയാളക്കരയാകെ പൂക്കൾ തുന്നിയ പച്ചപരവതാനി മണ്ണിലും ഇലച്ചാർത്തിലും വിരിച്ച് വിഷുവിനും ഉത്സവങ്ങൾക്കും വേലകൾക്കും സ്വാഗതമോതും. മലയാളിയുടെ ഉത്സവങ്ങളെല്ലാം കൊയ്തിനോടും കാർഷിക സമൃദ്ധിയോടും ചേർന്നു നിൽക്കുന്നു. പ്രകൃതിയോട് കടപ്പാടും സ്നേഹാദരങ്ങളും പ്രതിഫലിക്കുന്ന ഉർവ്വരതയുടെ ഉത്സവങ്ങൾക്ക് ഇന്ത്യയിലെല്ലായിടത്തും മാത്രമല്ല ലോകമാകെ തുല്യസ്വഭാവമാണ്. പ്രകൃതിയിലാകെ നിറഞ്ഞ ദൈവത്തിന്റെ വിളവനുഗ്രഹങ്ങളുടെ നിറച്ചാർത്തണിഞ്ഞാണ് നെല്ലിന്റേയും ചോളത്തിന്റേയും ഗോതമ്പിന്റേയും കൊയ്തുത്സവങ്ങൾ ഗ്രാമീണരുടെ ജീവിതത്തിൽ ആഹ്ലാദത്തിന്റെയും ആഘോഷത്തിന്റെയും സമൃദ്ധിയുടേയും പൂസവച്ചുറുന്നത്. മകരമാസം തുടങ്ങിയുള്ള കാർഷിക സമൃദ്ധിയുടെ ഉത്സവങ്ങൾ കേരളത്തിലെ നാട്ടുവഴക്കങ്ങളായും മലയാളിയുടെ അനുഷ്ഠാനങ്ങളായും കോവിലുകളിലേയും ദൈവത്തറകളിലേയും ഉത്സവങ്ങളായും രൂപം പകർന്ന് ഒരു ദേശത്തിന്റെയാകെ സാംസ്കാരികജീവിതമായി പരിണമിക്കുന്നു. ലോകത്തെവിടെയും കൊയ്തിന്റെ സമൃദ്ധിയാണ് ഉത്സവങ്ങൾക്ക് തിടമ്പേറുന്നത്. വിളവിന്റെ സമൃദ്ധിക്ക് ദൈവത്തോടുള്ള ഹർഷം നിറച്ച കൃതാർത്ഥതയാണ് ഉത്സവങ്ങളെ തലമുറകളിലൂടെ നയിക്കുന്നത്.

വിഷുവിന്റെ ദേവത സൂര്യനാണ് മേടരാശിയിൽ ആദിത്യൻ സഹസ്രശോഭയോടെ വെള്ളവസ്ത്രമണിഞ്ഞ് കയ്യിൽ മുസ്റിണ്ടിയും പുനഗപ്പവും മാണിക്യരത്നവും, തിരുനെറ്റിയിൽ കസ്തുരി കുറിയും ധരിച്ച് ഹിരണ്യമയപാത്രമേന്തി വിഷുദിവസം കിഴക്കേ ചക്രവാളത്തിലെ കന്നിഞ്ചെരുവിൽ ഉദിച്ചയരും. വിഷുവിന് മുമ്പുതന്നെ വിത്തും കൈക്കോടും, കള്ളൻ ചക്കേട്ടു, കണ്ടാൽ മിണ്ടില്ല എന്നു പാടിക്കൊണ്ട് വിഷുപ്പക്ഷികൾ ഗ്രാമത്തിലെ പച്ചപ്പുള്ള വേലിപ്പുരപ്പുകളിൽ വിരുന്നെത്തും. പഴയകാലത്ത് കൃഷിക്കാർ വിഷുവെടുക്കൽ സംഭരിച്ച് ഗ്രാമങ്ങളിലെ മാറ്റുചന്തയിൽ സാധനങ്ങൾ കൈമാറ്റം ചെയ്യുന്ന പതിവുണ്ടായിരുന്നു. കരുതലും പാരമ്പര്യവും വിനിമയം ചെയ്യുന്ന ചന്തകൾ. മലയാളികൾ വിഷുനാൾ കണിക്കൊന്ന പൂക്കെട്ടും മാങ്കലയും വാതിൽപ്പടിയിൽ

ഉറക്കമുണരുമ്പോൾ കണികാണാൻ തൂക്കിയിടും. പിതഹരിത സാന്ദ്രമായ നിറഭംഗി ഐശ്വര്യദ്രോതകമാണ്. കണികണ്ടതിന് ശേഷമാണ് പണ്ടുകാലത്ത് മുന്തിരിയും തേങ്ങയും അരിയും മാനുഷവും ചേർത്ത പടുക്ക മുറിക്കുക.

കേരളീയരുടെ കാർഷികോത്സവമാണ് വിഷു. മേടം ഒന്നാം തീയതി ആണ് വിഷു ആഘോഷിക്കുക. കേരളത്തിലെ കാർഷികകാലം വിഷുവിനാണ് തുടങ്ങുക. തുടർന്ന് പത്താമുദയം വരെ നടുതലകളായ ചേനയും ചേമ്പും കപ്പയും പച്ചക്കറികളും മണ്ണൊരുക്കി നട്ടും. സൂര്യൻ ഉച്ചത്തിലാകുന്ന ദിവസമായ മേടമാസം പത്താംതീയതിയാണ് പത്താമുദയമെന്ന് അറിയപ്പെടുന്നത്. മുൻകാലങ്ങളിൽ വിഷു ദിവസം പ്രാർത്ഥനാപ്പൂർവ്വം അരിപ്പൊടി എഴുതി മൺവെട്ടിയും കലപ്പയും അലങ്കരിക്കും. തുടർന്ന് കാരണവൻമാർ വിഷുവട വയലിൽ വിതറുക പതിവാണ്. പിന്നീട് ചെറുതായി നിലം കലപ്പകൊണ്ട് ഉഴും. ഇതാണ് വിഷുച്ചാൽ. ഭൂമിയുടെ വിശപ്പടക്കി തൃപ്തിപ്പെടുത്തിയതിനു ശേഷമാണ് കർഷകൻ പണി തുടങ്ങുന്നത്. മണ്ണും മനുഷ്യനും തമ്മിലുള്ള പൊക്കിൾക്കൊടിബന്ധം അറിയുന്നവനാണ് കർഷകൻ. അഗാധമായ പ്രകൃതിബോധം കാർഷികോത്സവങ്ങളിലുണ്ട്. വിഷുച്ചാൽ കീറിക്കഴിഞ്ഞാൽ ചാണകവും പച്ചിലവളവും വയലിൽ വിതറി വിത്തു വിതയ്ക്കുന്നു. വിഷു കൊയ്ത്തുത്സവവും വരുംകാലത്തേയ്ക്കുള്ള കർഷകന്റെ വിത്തെറിയലുമാണ്. അതിൽ മനുഷ്യവംശത്തിന്റെ തുടിപ്പുകളുണ്ട്. ജീവിതത്തിന്റെ പാരസ്പര്യവും തുടർച്ചയും വിഷുവിന്റെ പ്രത്യേകതയാണ്. അതാണ് കൊയ്ത്തുത്സവങ്ങളിലെ ആന്തരികതത്വദർശനം.

കൊല്ലവർഷം തുടങ്ങുന്നതിനു മുന്നേ കേരളത്തിലും തമിഴകത്തും നവവർഷ ദിനമായി വിഷു പരക്കെ ആഘോഷിച്ചിരുന്നു. സ്ഥാണുരവിയുടെ കാലഘട്ടമായ AD 844 മുതൽ വിഷു കേരനാടിന്റെ കാർഷികോത്സവമായിരുന്നു. പത്താം നൂറ്റാണ്ടിലെ തൃക്കൊടിത്താനം ശാസനത്തിൽ വിഷുവിന്റെ സൂചനയുണ്ട്. വിലും ലോഗനും മലബാർ മാനിലിൽ വിഷുവിനെപ്പറ്റി എഴുതിയിട്ടുണ്ട്. മഹാഭാരതത്തിൽ വിഷുദിവസത്തിന്റെ മാഹാത്മ്യം വിശദീകരിക്കുന്നുണ്ട്. ശ്രീകൃഷ്ണൻ സത്യഭാമയോടോപ്പം ഗരുഡന്റെ പുറത്തേറി പ്രാഗ്ജ്യോതിഷത്തിലെത്തി മുരനേയും നരകനേയും വധിച്ച വസന്തകാലത്തെ ദിവസമാണ് വിഷു എന്നാണ് ഐതിഹ്യം. മറ്റൊരൈതിഹ്യം രാവണനുമായി ബന്ധപ്പെട്ടതാണ്. ഉഗ്രപ്രതാപിയായ രാവണൻ നേരെ കിഴക്കുനിന്നു ഉദിക്കുവാൻ സൂര്യനെ

അനുവദിച്ചിരുന്നില്ല. രാവണവധം കഴിഞ്ഞ ദിവസം ലോകമാകെ ആഘോദിക്കവെ നേരെ കിഴക്കുനിന്ന് സൂര്യൻ ആശ്വാസത്തോടെ മാനത്തുദിച്ച ദിവസമാണത്രേ വിഷു. കാർഷികദേവതകളായ വിഷ്ണുവും കൃഷ്ണനമാണ് വിഷുദിവസം ആരാധിക്കപ്പെടുക.

വിഷു എന്നാൽ പകലും രാത്രിയും തുല്യദൈർഘ്യമുള്ള ദിവസമാണ്. വിഷുവെന്ന പദത്തിന്റെ അർത്ഥം സാമ്യം, തുല്യം എന്നൊക്കെയാണ്. വിഷുവത്ത്, വിഷുവം എന്നീ പദങ്ങളുടെ വിവക്ഷകളും ഇതുതന്നെ. മീനമേടസന്ധിയും കന്നിതുലാംസന്ധിയുമാണ് വർഷത്തിലെ രണ്ട് വിഷുവദിനങ്ങൾ. സൂര്യൻ ഉത്തരായനത്തിൽ ഭ്രമധ്യരേഖയിൽനിന്ന് വടക്കുമാറിയും ദക്ഷിണായനത്തിൽ തെക്കുമാറിയും ഉദിച്ചുസ്തമിക്കുന്നു. മേടത്തിലും തുലാത്തിലും ഒരു ദിവസം മാത്രം ആദിത്യൻ ഭ്രമധ്യരേഖയ്ക്ക് നേർമുകളിൽ കിഴക്കുനിന്ന് ഉദിക്കും. അങ്ങനെ വർഷത്തിൽ മേടം, തുലാം മാസങ്ങളിലായി രണ്ട് സമരാത്രി ദിനങ്ങൾ ഉണ്ടാകും എന്നാൽ തുലാത്തിലെ വിഷുവിന് ആഘോഷപരമായ പ്രാധാന്യം ഇല്ല.

സൂര്യൻ മീനംരാശിയിൽനിന്ന് മേടം രാശിയിലേയ്ക്ക് കടക്കുന്ന ദിവസമാണ് വിഷുസംക്രാന്തി. വിഷുവബിന്ദുവിനെ കടക്കുന്നതാണിത്. കന്നിരാശിയിൽനിന്ന് തുലാരാശിയിലേയ്ക്ക് കടക്കുന്നതാണ് രണ്ടാമത്തെ വിഷുദിനം. രണ്ട് വിഷുവങ്ങൾ ചേർന്നതാണ് വത്സരം. മുൻകാലത്ത് വിഷുവെടുക്കൽ എന്നൊരു ആചാരമുണ്ടായിരുന്നു. വിഷുദിവസം ജന്മി കുടിയാന്മാർക്ക് നെല്ല്, തേങ്ങ, അരി, എണ്ണ തുടങ്ങിയവ നല്കും. അവ വാങ്ങിയാൽ ജന്മിയുടെ കീഴിൽ ആ കാർഷികവർഷം മുഴുവൻ പണിയെടുക്കാൻ കൂടിയാന്മാർ ബാധ്യസ്ഥരാണ്. ഇത്തരത്തിൽ പണിക്കുള്ള അവകാശം വാങ്ങുന്നതിനെ വിഷുവെടുക്കൽ എന്നാണ് പറഞ്ഞുപോന്നിരുന്നത്.

കർണ്ണികാരം അഥവാ കൊന്നയുടെ സ്വർണ്ണനിറമുള്ള കസവ് പൂക്കൾ അണിഞ്ഞാണ് വസന്തത്തിലെ പച്ചപ്പുട്ടുത്ത പ്രകൃതി വിഷുവിനെ സൽക്കരിക്കുക. രാവിലെ ഉറക്കമുണർന്ന് ആദ്യമായി കാണുന്ന വസ്തുവാണ് കണി. കണി പോലെ ഗുണം എന്നാണ് പഴമൊഴി. കണിവസ്തുക്കളിൽ പ്രധാനം കൊന്നപ്പുവാണ്. അതുകൊണ്ടുതന്നെ കണിപ്പുവെന്നും അറിയപ്പെടുന്നു. വിഷുക്കാലത്ത് പൂക്കുന്നതുകൊണ്ടാണ് കൊന്ന കണിക്കൊന്ന ആയത്. സംസ്കൃതിയുടെ ഈടുവെയ്പ്പുകൾ കാണാതാകുമ്പോൾ മലയാളി പറയുന്നത് കണികാണാൻ

കഴിയാതായി എന്നാണ്. കണിക്ക് ശകുനം എന്നും അർത്ഥമുണ്ട്. യാത്ര പുറപ്പെട്ടുവോൾ കണിനോക്കുന്ന പതിവ് മലയാളിയുടെ ദൈനംദിന ജീവിതത്തിൽ ഇപ്പോഴുമുണ്ട്. കണികണ്ടറിഞ്ഞ് മലയാളിയുടെ ഭാവി പ്രവചിച്ചിരുന്നത് കണിയാനാണ്. വിഷുഫലം മലയാളിയുടെ ജീവിതത്തിന്റെ ഭാവികാലരേഖയാണ്. കണിയാന്റെ വീട് പഴയ കാലത്ത് കണിപ്പുര യെന്നാണ് പറയപ്പെട്ടിരുന്നത്. വിഷുക്കണിയേ, വിഷുക്കണിയേ എന്നിങ്ങനെ ഉറക്കെ വിഷുക്കണി വിളിച്ച് വീട് വീടാന്തരം ഗ്രാമത്തിലെ കുട്ടികൾ നടന്നെത്തും. അവരെത്തുമ്പോൾ വീട്ടുകാർ കുട്ടികൾക്ക് കണിയപ്പം കൊടുക്കും. വിഷുസമയത്ത് മഴയുടെ പറക്കണക്കും വിളവിന്റെ സമൃദ്ധിയുമുൾപ്പെടെ ആ വർഷത്തിലെ വിഷുഫലം എഴുതിയ താളിയോല കണിയാൻ വീട്ടുകാരണവരെ ഏൽപ്പിച്ച് ദക്ഷിണ സ്വീകരിച്ച് മടങ്ങും. ഒരുപറ, ഇരുപറ, മൂന്നുപറ, നാലുപറ എന്നിങ്ങനെയാണ് ആ വർഷം ലഭിക്കുന്ന മഴയുടെ തോത് കണക്കാക്കുന്നത്. ഒരു പറയെന്നത് തീവ്രമഴയുടെ സൂചകമാണ്. നാലുപറ മഴയുടെ ദൗർലഭ്യം സൂചിപ്പിക്കുന്നു. ഇതാണ് പഴയ കാലത്തെ കാലാവസ്ഥാപ്രവചനം. ഇതിന്റെ അടിസ്ഥാനത്തിലാണ് മലയാളനാട്ടിലെ പ്രാചീനർ കാലങ്ങളോളം വിത്തുവിതച്ചതും വിളവെടുപ്പ് നടത്തിയതും ഇന്നാട്ടുകാരെ ഊട്ടിയതും.

വിഷുക്കണി കണ്ടും ദീപാവലിയിലെന്നപോലെ വിഷുപ്പടക്കം പൊട്ടിച്ചും വിഷുക്കോടി ചുറ്റിയും വിഷുക്കൈനീട്ടും വങ്ങിയും പ്രഭാതത്തിൽ വിഷുക്കഞ്ഞിയും തോരനും വിഷുക്കട്ടയും കഴിച്ചും ഉച്ചക്ക് വേപ്പമ്പുരസവും മാനവഴുപ്പിശ്ശേരിയും ചേർത്ത് വയറുനിറയെ വിഷുസദ്യയുണ്ടുമാണ് കേരളീയർ വിഷു കൊണ്ടാടുന്നത്. മുതിർന്ന സ്ത്രീജനങ്ങൾ പഞ്ചലോഹംകൊണ്ട് ഉണ്ടാക്കിയ ഉരുളിയിൽ വാൽക്കണ്ണാടിയും അഷ്ടമംഗല്യവും കോടിമുണ്ടും കൊന്നപ്പവും കണിവെള്ളരിയും പണവും ഗ്രന്ഥവും വടുകപ്പുളി നാരങ്ങയും മാങ്ങയും വരികച്ചക്കയും വെറ്റിലയും അടക്കയും സ്വർണ്ണവും പച്ചക്കറികളും തേങ്ങയും രൂപയും വിഷുത്തലേന്ന് ശ്രീകൃഷ്ണ ബിംബത്തിനു മുമ്പിൽ നിലവിളക്ക് കത്തിച്ച് ഒരുക്കിവെയ്ക്കും. കണിപ്പാത്രത്തിലെ ഗ്രന്ഥത്തിൽ ഒരു സ്വർണ്ണാഭരണം ചാർത്തും. ഇതാണ് കണിവെയ്ക്കൽ. വീട്ടുകാരെല്ലാവരും പുലർച്ചെ ഉണർന്ന് വിഷുക്കോടി ഉടുത്ത് ഉഷസ്സിലെ സുന്ദരമുഹൂർത്തത്തിൽ വിഷുക്കണി ദർശിക്കും. അതാണ് കണികാണൽ. കാരണവരാണ് വിഷുക്കണി ആദ്യം കാണുക. പവിത്രമായ കണികാണൽ വർഷം

മുഴുവൻ കാണുന്നവരുടെ ജീവിതത്തിൽ ക്ഷേമശൈലി സമൃദ്ധികൾ കൊണ്ടുവരുന്നതാണ് വിശ്വാസം. കാരണവന്മാർ ഇളമുറക്കാർക്ക് വിഷുദിവസം വിഷുക്കെഴുതിട്ടും കൊടുക്കുന്നത് പതിവാണ്. അരിയും തേങ്ങാപ്പാലും ചേർത്ത വിഷുക്കഞ്ഞിയും പുതിയതായി കൊയ്ത നെല്ലിൽനിന്നുള്ള അരിപ്പൊടിയും തേങ്ങാപ്പാലും ശർക്കരയും ചേർത്തുള്ള വിഷുക്കട്ടയും ജീവിതത്തിലെ വിചിത്രാനുഭവങ്ങളുടെ സൂചകമായ തച്ചിട്ടിന്റെ നാനാരസങ്ങൾ ചേർത്തുവെച്ച വേപ്പന്മുരസവും നാടൻ മാനുഷ പുളിശ്ശേരിയും ചക്ക എരിശ്ശേരിയും മലയാളിയുടെ വിഷുസ്മരണകളിലെ കൊതിയുറുന്ന എക്കാലത്തേയും വിഭങ്ങലാണ്. പുളിവെള്ളം തിളപ്പിച്ച് അതിൽ മുപ്പിച്ച മുളകും കുറിവേപ്പിലയും തുവരപ്പരിപ്പും വേപ്പിൻ പൂക്കളും ഉപ്പും ചേർത്ത വേപ്പന്മുരസം പുതുനെല്ലിന്റെ ചുട്ടുചോറിനൊപ്പം കൊതിയോടെ നടുനട ആസ്വദിച്ചവരാണ് നമ്മുടെ മുത്തച്ഛന്മാരായ പഴമക്കാർ.

വിഷുക്കണി കണ്ട് കൈക്കടന്ന നിറയെ വിത്തേടുത്ത് മൂന്ന് പ്രാവശ്യം വയലിൽ വിത്തേറിഞ്ഞ് തിരികെ വീട്ടിലെത്തി രാമായണം പ്രാർത്ഥനാപുരസ്സരം തുറന്ന് ആ ഭാഗം വായിച്ച് ആ വർഷത്തെ വിഷുഫലം മനസ്സിലാക്കുന്ന രീതി മലയാളിയുടെ സ്വഭാവമായിരുന്നു. പൂമാലയും മഞ്ഞപ്പട്ടും അണിഞ്ഞ പരംപൊരുളിനെ വണങ്ങിയും ലോഹകണ്ണാടിയാകുന്ന ദേവീബിംബത്തിൽ തന്റെ ആത്മദർശനം നടത്തിയും ശ്രേയസ്സും പ്രേയസ്സും അന്വേഷിച്ചവരാണ് നമ്മുടെ പഴമക്കാർ. കണി കണ്ടതിനു ശേഷം കാരണവർ ചക്ക വെട്ടുന്ന ചടങ്ങ് കേരളത്തിലെ ചില ദേശങ്ങളിൽ കാണാം.

മലയാളിയുടെ വിഷുപോലെ സമൃദ്ധമായ കായ്കയ്ക്കുത്തവങ്ങളും വർഷാരംഭത്തിലെ ആഘോഷങ്ങളും ഇന്ത്യയിലെ ഇതര ദേശങ്ങളിലെ ഗ്രാമീണ ജീവിതങ്ങളിലും ആഹ്ലാദം ജനിപ്പിക്കുന്നത് കാണാം. മലയാളിയുടെ വിഷുദിവസം ഉത്തരമധ്യഭാരതത്തിലെ ഹിന്ദുവിശ്വാസികൾക്കും സിഖുമതക്കാർക്കും വൈശാഖിയുത്സവമാണ്. അതും അവിടുത്തെ പുതുവർഷാരംഭം തന്നെ. തമിഴർക്കാകട്ടെ അത് പുത്താണ്ടാണ്. മലയാളിയുടെ വിഷു മംഗലാപുരത്തുകാർക്കും ഉഡുപ്പിക്കാർക്കും ബിസുവാണ്. ഭോഗലി ബിഹു ആസ്സമിലെ കായ്കയ്ക്കുത്തവമാണ്. ആഹ്ലാദത്തോടെ ശാന്തിയും സമൃദ്ധിയും ചോദിച്ചു വാങ്ങുന്നു എന്നാണ് ഈ പദത്തിന്റെ അർത്ഥം. മാഘമാസത്തിൽ നല്ല കായ്കയ്ക്ക് ലഭിച്ചതിലുള്ള ചാരിതാർത്ഥ്യമാണ് ഈ ആഘോഷത്തിന് അടിസ്ഥാനം.

മുളംകമ്പും മുളയിലയും ഉപയോഗിച്ചുണ്ടാക്കുന്ന കുടിലുകളിൽ കഴിഞ്ഞ് അരിയും നാളികേരവും ചേർത്തുണ്ടാക്കുന്ന മധുരപലഹാരങ്ങൾ കഴിച്ചും കഴിപ്പിച്ചും വിദ്വേഷം കൂടിയതാണ് ഭോഗലി ബീജ ആഘോഷിക്കുന്നത്. വിഷ്ണുവാഘോഷിക്കാൻ വിഷ്ണുപുര കെട്ടുന്ന പതിവ് പഴയകാലത്ത് മലയാളിക്കുമുണ്ടായിരുന്നു.

അരുണാചൽ പ്രദേശിലെ ദ്രീയുത്സവം ജൂലൈ മാസത്തിലാണ്. ഗോത്ര ദൈവങ്ങളെ പ്രീതിപ്പെടുത്താനാണ് ഈ ആഘോഷം. മനുഷ്യവർഗ്ഗത്തെ സംരക്ഷിക്കുന്നത് ഈ ദൈവങ്ങളാണെന്ന് അവിടുത്തെ നാട്ടുകാർ വിശ്വസിക്കുന്നു. താമ്ര, മേട്ടി എന്നീ ദേവതകൾ കൃഷിക്ക് നാശം വരുത്തുന്ന കീടങ്ങളെയും ഭൂകമ്പം, കാട്ടുതീ പോലെയുള്ള പ്രകൃതി ക്ഷോഭങ്ങളേയും തടഞ്ഞ് മനുഷ്യവർഗ്ഗത്തിനു അനുഗ്രഹം ചൊരിയുന്നു. ഹർണിയാങ് എന്ന ദേവതയാണ് ഭൂമിയെ ഉർവ്വരമാക്കുന്നതും നെൽച്ചെടികളെ സമൃദ്ധമാക്കുന്നതും. ജീവികളെ ബലികൊടുക്കുന്നത് ലോകത്തെ ഒട്ടുമിക്ക കൊയ്ത്തുത്സവങ്ങളുടേയും ചിട്ടവട്ടങ്ങളിലുണ്ട്. വയലുകളിൽ കാർഷികസമൃദ്ധി ആദ്യം വിളയിച്ചെടുത്ത പൂർവ്വികരുടെ സ്മൃതിയോടെ മൃഗങ്ങളേയും കോഴികളേയും ദൈവങ്ങൾക്ക് നേരുന്നു. അതിപ്രാചീനകലകളായ നാടൻ പാട്ടും നൃത്തവും ഏതാനാട്ടിലേയും ഗ്രാമീണരുടെ ആഘോഷങ്ങളിൽ നിറഞ്ഞുനിൽക്കുന്നു.

മറാത്തികളുടെ ഗുഡീപാഡവാ ചൈത്രമാസാരംഭം-ലെ ഉത്സവമാണ്. ഹൈന്ദവപാരമ്പര്യം അനുസരിച്ച് ചൈത്രമാസത്തിന്റെ പിറവി വസന്തകാലത്തിന്റെ ആരംഭം കൂടിയാണ്. എല്ലാ വീടുകളിലും ഗുഡീ എന്ന അലങ്കാരം കാണാം. മുള മുഴുവനായും വർണ്ണത്തൂണികൾകൊണ്ട് പൊതിഞ്ഞ് മുളയുടെ അറ്റത്ത് മഞ്ഞക്കസവുള്ള പട്ട് ഞാറ്റിയിടും. ഏറ്റവും മുകളിൽ ചെപ്പുകടം കമഴ്ന്ന മാവിലകളും ചുമന്ന പൂക്കളും മാലയും ചേർത്ത് അലങ്കരിക്കും. ഇതാണ് ഗുഡീ. ഗുഡീ ഗ്രാമീണജീവിതത്തിലെ വിജയാഘോഷങ്ങളുടേയും സമൃദ്ധിയുടേയും ഐശ്വര്യത്തിന്റെയും അടയാളമാണ്. അത് കഷ്ടപ്പാടുകൾ ജീവിതത്തിൽ നല്ലത് വരുത്തുമെന്നാണ് വിശ്വാസം. വേപ്പിന്റെ ഇല അരച്ച് ശർക്കരയും പുളിയും ചേർത്ത് കഴിച്ചതിനു ശേഷം ശ്രീഖണ്ഡ്, പുരൻപൊളി തുടങ്ങിയ മധുരപലഹാരങ്ങൾ നിറയെ കഴിച്ചാണ് ഗുഡീപാഡവാ ആഘോഷിക്കുന്നത്. മറാത്തികൾ മലയാളിയുടെ ഓണപ്പൂക്കളും പോലെ മുറ്റത്ത്

വർണ്ണപ്പാടികൾകൊണ്ട് കോലങ്ങൾ എഴുതി മൺചിരാതുകൾ കത്തിച്ച് ജീവിതത്തിൽ സന്തോഷങ്ങളുടെ നിറപ്പുകിട്ടിന് കാത്തിരിക്കുന്നു.

ശിശിരകാലം കൊഴിഞ്ഞു പോകുമ്പോഴാണ് പഞ്ചാബികൾ ലോഹ്റി ആഘോഷിക്കുന്നത്. ശിശിരത്തിലെ ഏറ്റവും ദീർഘിച്ച രാത്രിയാണ് അവർ ആഘോഷത്തിന് തെരഞ്ഞെടുക്കുക. ജനുവരി മാസത്തിലെ കരിമ്പു കൊയ്തിന്റെ മുന്നോടിയായി ലോഹ്റി ഉത്സവമെത്തും. തീ കൂട്ടി അതിൽ കപ്പലണ്ടിയും ശർക്കരയും എള്ളും പോപ്കോണും എറിഞ്ഞ് തീയ്ക്കു ചുറ്റും നൃത്തം ചെയ്ത് പാട്ടുപാടിയാണ് പഞ്ചാബികളുടെ ലോഹ്റി ഉത്സവം. വിഷുപോലെ പഞ്ചാബികളുടെ പുതുവർഷത്തിലെ ഉത്സവമാണ് വൈശാഖി. ഏപ്രിൽ മദ്ധ്യത്തിന് തൊട്ടുമുമ്പാണ് ശിശിരകാലത്തിലെ വിളവെടുപ്പുത്സവം. പ്രഭാതത്തിൽ പുഴയിൽ കുളിച്ച് ഗുരുവാരകളിൽ പ്രാർത്ഥിച്ച് പ്രകൃതിക്ക് കൃതജ്ഞത അർപ്പിച്ച് ഭാംഗഡ നൃത്തമാടിയും ദാനങ്ങൾ നടത്തിയും ആഘോഷിക്കുന്നതാണ്. ഈ കാർഷികോത്സവം,

ബംഗാളിലെ നെൽകർഷകരുടെ കൊയ്തുത്സവമാണ് നബന്ന. ഇത് ബംഗ്ലാദേശികളുടേയും ആഘോഷമാണ്. വസന്തത്തെ സ്വാഗതം ചെയ്യുന്ന വസന്തപഞ്ചമി ഗുരുവാരത്തിലൂടെ കാർഷികോത്സവമാണ്. ജനുവരി മദ്ധ്യത്തിലാണ് ഈ ഉത്സവം. വസന്ത ഋതുവിലെ മാഘമാസത്തിലെ പഞ്ചമിനാളിൽ സരസ്വതിയേയും ഗണപതിയേയും പൂജിച്ച് ജീവിതമാകെ ഐശ്വര്യം നിറയ്ക്കാനാണ് ഈ നാട്ടുത്സവം

വടക്കൻ ഭാരതത്തിൽ പൊതുവേ ആഘോഷിക്കുന്ന കൃഷി ഉത്സവമാണ് മകര സംക്രാന്തി. സൂര്യൻ മകരരാശിയിലേക്ക് കടക്കുന്നതോടെയാണ് ഇത് ആഘോഷിക്കുക. ദക്ഷിണായനം കഴിഞ്ഞ് സൂര്യൻ ഉത്തരായണത്തിലേക്ക് സംക്രമിക്കുന്നതിന്റെ ശുഭാത്മകതയും ഈ ആഘോഷത്തിനുണ്ട്. തമിഴർ പൊങ്കാല ആഘോഷിക്കുന്നതും ഈ മംഗളനാളിലാണ്. എള്ളുകൊണ്ടുണ്ടാക്കിയ മധുര പലഹാരങ്ങൾ കഴിച്ച് പട്ടംപറത്തി ആഘോഷിക്കുന്ന ഈ ഉത്സവം മധ്യഭാരതീയരുടെ ജീവിതത്തിലാകെ ആഹ്ലാദം പ്രസരിപ്പിക്കുന്നു. ഉഗാദിയാണ് ആന്ധ്രയിലെ കൊയ്തുത്സവം, ജീവിതത്തിലെ എല്ലാ അനുഭവങ്ങളുടേയും സൂചകമായ, കടുരസങ്ങൾ നിറഞ്ഞ ഉഗാദിപ്പച്ചിയാണ് ഈ ഉത്സവത്തിലെ വിശേഷവിഭവം. കഷ്ടപ്പാടിന്റെ സ്മൃതികളണർത്തുന്ന വേപ്പിന്റെ കയ്പും ക്രോധസൂചകമായ കുരുമുളകിന്റെ എരിവും വെറുപ്പിനെ സൂചിപ്പിക്കുന്ന

പുളിരസത്തിന്റെ ചവർപ്പം പേടിയുണർത്തുന്ന കടുത്ത ഉപ്പും നിറഞ്ഞ ഉഗാദിപ്പച്ചടി മനുഷ്യജീവിതത്തിലെ അനുഭവ സാക്ഷ്യതയുടെ സാന്ദ്രത ആന്ധ്രക്കാരുടെ ഉത്സവത്തിൽ കൊണ്ടുവരുന്നു. മലയാളിയുടേയും തമിഴരുടേയും വേപ്പമ്പുരസം ഉഗാദിപ്പച്ചടിയുടെ ഓർമ്മയുണർത്തുന്നതാണ്. പച്ചമാങ്ങയുടെ കടുത്ത പുളിരസം പേടിച്ച് നാക്ക് പിന്നോട്ടു വലിയുമ്പോൾ ശർക്കരയുടെ മാധുര്യം ചേർത്ത് ജീവിതത്തിലെ സുഖദുഃഖവൈരുദ്ധ്യങ്ങളെ കൂട്ടിയിണക്കുന്ന ജീവിതരസങ്ങൾ കൊണ്ടാണ് കന്നടയിലെ ബെവുബെല്ലയും ഉണ്ടാക്കുന്നത്.

കാർഷിക ഉത്സവങ്ങൾ എല്ലായിടത്തും ഒരുപോലെയാണ്. ദേശങ്ങൾക്കും നാട്ടുവഴക്കങ്ങൾക്കുമാണ് വ്യത്യാസം. കർഷകരുടെ ഗ്രാമീണമായ കളങ്കമറ്റു മനസ്സ് ഏതു നാട്ടിലേയും ഉത്സവങ്ങളിൽ നൈർമ്മല്യം പരത്തുന്നു. കണികണ്ടും കൈനീട്ടും കൊടുത്തും വർണ്ണച്ചാർത്തുകൾ അണിഞ്ഞും തലമുറകളായി ഭൂമിയിലെ മനുഷ്യവംശത്തിന്റെ നിലനില്പിനായി കടപ്പാടുകൾ നിറവേറ്റുന്ന കാർഷികസംസ്കൃതി നിറഞ്ഞ മനുഷ്യപ്രകൃതി വയലുകളിൽനിന്ന് വിഭവങ്ങൾ കൊയ്തെടുത്ത് കൃതജ്ഞതാപൂർവ്വം ആഘോഷിക്കുന്നത് യഥാർത്ഥമനുഷ്യനെ ചമച്ചെടുക്കുന്ന, പച്ചപുതച്ച് ഫലമണിഞ്ഞ് നിൽക്കുന്ന പ്രകൃതിയെ ഓർത്തുകൊണ്ടാണ്. ഉത്സവങ്ങളിൽമാത്രം മതിമറക്കുന്നവർ പ്രകൃതിയെ മറക്കാതിരിക്കാനാണ് ഇക്കാലത്ത് ഓർമ്മിക്കേണ്ടത്. എങ്കിലേ ഉത്സവങ്ങളിലൂടെ മനുഷ്യൻ അമ്മപ്രകൃതിയിലേക്ക് പിൻമടങ്ങൂ. പ്രകൃതി നിലനിന്നാൽ മാത്രമേ ഉത്സവങ്ങൾക്ക് പ്രസക്തിയുള്ളൂ. കാരണം മനുഷ്യരുടേയും ഉത്സവങ്ങളുടേയും യഥാർത്ഥ തട്ടകം കുന്നിൻചെരുവുകളിലും ജലതീരങ്ങളിലുമുള്ള വയലുകൾ നിറഞ്ഞ പ്രകൃതിയുടെ നിറവാണ്.

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രതി എ¹

സംഗ്രഹം

ഒരോ വ്യക്തിയും നിരന്തരം അവനവനോട് തന്നെ ആശയവിനിമയം നടത്തിക്കൊണ്ടേയിരിക്കുന്നു. പിന്നീട് സ്വന്തം വീട്ടിലും സമൂഹത്തിലും തൊഴിലിടങ്ങളിലുമൊക്കെ അവന് ആശയവിനിമയം നടത്തേണ്ടിവരുന്നു. സന്ദർഭങ്ങളും സാഹചര്യങ്ങളുമനുസരിച്ച് ആശയവിനിമയരീതികളിൽ മാറ്റം വരുത്തുന്നവനാണ് മനുഷ്യൻ. മനസ്സിലേക്ക് വരുന്നതെല്ലാം അതുപോലെ എപ്പോഴും എല്ലാവരും പ്രകടിപ്പിക്കാറില്ല. അതിനായി ചില തയ്യാറെടുപ്പുകൾ നടത്തേണ്ടതുണ്ട്. ഈ തയ്യാറെടുപ്പുകൾ ഉദ്ദേശ്യത്തിന് അനുസരിച്ച് പലവിധത്തിലാകും. അതായത് ഓരോ ആശയവിനിമയത്തിന് മുമ്പും മനുഷ്യൻ ബോധപൂർവ്വം പാലിക്കുന്ന ചില തത്വങ്ങളുണ്ട്. ചിലപ്പോൾ ബാഹ്യമായ പ്രതികരണങ്ങളൊന്നുമില്ലാതെ മൗനത്തെ അവലംബിക്കേണ്ടിയും വരും.¹ അറിഞ്ഞോ അറിയാതെയോ പാലിക്കേണ്ടുന്ന ഈ തത്വങ്ങളെ വരുന്ന മാറ്റം ആശയവിനിമയത്തെ നിർണ്ണായകമായി സ്വാധീനിക്കുന്ന ഘടകങ്ങളാണ്. ആശയവിനിമയം വിജയമോ പരാജയമോ ആകുന്നതിൽ ഈ തത്വങ്ങൾ പ്രധാനവും വഹിക്കുന്നു എന്നർത്ഥം. ഇവയൊന്നും പാലിക്കപ്പെടാതെ നടത്തുന്ന ആശയവിനിമയം ചിലപ്പോൾ പൂർണ്ണപരാജയത്തിലേക്ക് എത്തിയെന്നും വരാം. ഫലപ്രദമല്ലാത്ത ഇത്തരം ആശയവിനിമയ പ്രശ്നങ്ങൾ സമൂഹത്തിന്റെ ഭിന്നമണ്ഡലങ്ങളിൽ വലിയ പ്രതിസന്ധി സൃഷ്ടിക്കുന്നത് വർത്തമാന ലോകത്ത് സാധാരണക്കാഴ്ചയാണ്. ഭാഷാശാസ്ത്രജ്ഞൻമാർ ഉൾപ്പെടെ വിവിധ ശാസ്ത്രമേഖലകളിലുള്ളവർ ആശയവിനിമയത്തിൽ പഠനം നടത്തി പുതിയ സിദ്ധാന്തങ്ങൾ ആവിഷ്കരിക്കുമ്പോൾ ഫലപ്രദവും സത്യസന്ധവുമായ ആശയവിനിമയത്തിന് ആധാരമായ തത്വങ്ങൾ കൂടി വിശകലനം ചെയ്യപ്പെടേണ്ടതാണ്. ആശയവിനിമയതത്വങ്ങൾ എത്രമാത്രം വക്താവിനെയും ശ്രോതാവിനെയും സ്വാധീനിക്കുന്നു എന്നതിന് എത്രയോ ഉദാഹരണങ്ങൾ

¹ ഗവേഷകവിദ്യാർത്ഥി, സാഹിത്യവിഭാഗം ശ്രീശങ്കരാചാര്യസംസ്കൃത സർവകലാശാല,കാലടി

ഇതിഹാസപുരാണങ്ങൾ മുന്നോട്ട് വയ്ക്കുന്നു. വാക്പദീയം, നാട്യശാസ്ത്രം തുടങ്ങി ആശയവിനിമയസിദ്ധാന്തങ്ങൾ തന്നെ വിശദീകരിക്കുന്ന സംസ്കൃതഗ്രന്ഥങ്ങളുമുണ്ട്.² ഭർതൃഹരിയുടെ സ്ഫോടസിദ്ധാന്തവും ഭരതമുനിയുടെ സാധാരണീകരണ സിദ്ധാന്തവുമൊക്കെ ആധുനിക ആശയ വിനിമയപഠനങ്ങൾക്കൊപ്പം ചർച്ച ചെയ്യപ്പെടേണ്ടതിന്റെയും വിശകലനം ചെയ്യപ്പെടേണ്ടതിന്റെയും ആവശ്യകത ഈ വിഷയത്തിൽ പഠനം നടത്തുന്ന പല ഗവേഷകരും ചൂണ്ടിക്കാണിച്ചിട്ടുണ്ട്.

പ്രത്യക്ഷത്തിൽ ആശയവിനിമയം എന്ന വാക്ക് അങ്ങനെ തന്നെ ഉപയോഗിച്ചില്ലെങ്കിലും അതേ അർത്ഥതലത്തിൽ നിന്ന് തന്നെയാണ് ഈ ഗ്രന്ഥങ്ങളെല്ലാം പ്രത്യക്ഷമായോ പരോക്ഷമായോ ആശയവിനിമയ തത്വങ്ങൾ പ്രതിപാദിക്കുന്നത്. ഭാരതീയമായ ആശയവിനിമയ തത്വങ്ങൾ ആശയവിനിമയരീതികളെ എത്രമാത്രം സ്വാധീനിച്ചിട്ടുണ്ടെന്നും ആധുനികകാലത്ത് അവ എത്രമാത്രം പ്രസക്തമാണെന്നും അന്വേഷിക്കുകയാണ് ഈ ലേഖനത്തിൽ.

ആമുഖം

കഴിഞ്ഞ കുറെ ദശാബ്ദങ്ങളിലായി ആശയവിനിമയവുമായി ബന്ധപ്പെട്ടുള്ള പഠനങ്ങളിലുള്ള താല്പര്യം വർദ്ധിക്കുന്നതായാണ് കാണുന്നത്. അതുകൊണ്ട് തന്നെ ആശയവിനിമയത്തിന്റെ നിർവചനവും പല ഘടകങ്ങൾക്ക് അനുസൃതമായി മാറിക്കൊണ്ടിരിക്കുന്നതായും കാണുന്നു. ലോകത്തിന്റെ വിവിധ ഭാഗങ്ങളിൽ ജീവിച്ച് വ്യത്യസ്തങ്ങളായ ആശയവിനിമയോപാധികളിലൂടെ പരസ്പരം ബന്ധപ്പെട്ട് അനുഭവങ്ങളും അറിവും വിജ്ഞാനവുമൊക്കെ പരസ്പരം പങ്കിട്ട് മനുഷ്യൻ അവന്റെ സാമ്രാജ്യം വിശാലമാക്കുന്നത് തുടങ്ങുമ്പോൾ ആശയവിനിമയം എന്നതിന് കാലോചിതമായ നിർവചനങ്ങൾ ലഭിച്ചുകൊണ്ടേയിരിക്കുന്നു. സാമൂഹിക-വൈയക്തിക മേഖലകളിലെ അവിഭാജ്യഘടകമെന്ന നിലയിലും വ്യത്യസ്ത തലങ്ങളിലുള്ള വ്യത്യസ്ത മനുഷ്യരുടെ ജീവിതത്തിന്റെ പ്രത്യക്ഷ പ്രകടനോപാധി എന്നനിലയിലും സമഗ്രവും സംക്ഷിപ്തവുമായ ഒരു പൂർണ്ണനിർവചനം ആശയവിനിമയത്തിന്

എല്ലാം നൽകാനാകില്ലെന്നാണ് ഈ മേഖലയിൽ പഠനം നടത്തുന്നവർ ചൂണ്ടിക്കാണിക്കുന്നത്.

ആശയം പങ്ക് വയ്ക്കുക എന്നത് പ്രത്യക്ഷത്തിൽ ലളിതമായ പ്രക്രിയയായി വ്യാഖ്യാനിക്കാമെങ്കിലും വാസ്തവത്തിൽ ആ പ്രക്രിയ പലവിധ ഘടകങ്ങളാൽ സ്വാധീനിക്കപ്പെടുന്നുണ്ട്. അതുകൊണ്ട് തന്നെ ആശയവിനിമയത്തിന്റെ നിർവചനങ്ങൾ കാലികമായി വ്യത്യാസപ്പെട്ടു കൊണ്ടിരിക്കുന്നു. സന്ദേശത്തിന്റെ സവിശേഷത, ഉറവിടം, ഉറവിടവും സ്വീകർത്താവും തമ്മിലുള്ള ബന്ധം, സ്വീകർത്താവ്, ആശയവിനിമയം നടക്കുന്ന സന്ദർഭം, സാഹചര്യം, അയച്ച ആളിന്റെയും സ്വീകരിച്ച ആളിന്റെയും ചിന്തകളും വികാരങ്ങളും തുടങ്ങി ഒട്ടേറെ ഘടകങ്ങൾ ആശയവിനിമയത്തിൽ നിർണായകപങ്ക് വഹിക്കുന്നവയാണ്. വ്യക്തി ജീവിതത്തിലും സാമൂഹിക ജീവിതത്തിലും ഈ ഘടകങ്ങൾക്ക് വലിയ പ്രാധാന്യമാണുള്ളത്. ആശയവിനിമയം വഴി ഒരു വ്യക്തി അയാളുടെ ആശയങ്ങളും വികാരങ്ങളും മറ്റുള്ളവരുമായി പങ്കിടുന്നു. അതുപോലെ തന്നെ മറ്റുള്ളവരുടെ വികാരങ്ങളും മനസ്സും മനസ്സിലാക്കാൻ സഹായിക്കുന്നതും ആശയവിനിമയം തന്നെയാണ്. ആശയവിനിമയത്തിന്റെ സ്വീകാര്യതയും അസ്വീകാര്യതയുമാണ് പലപ്പോഴും മിത്രങ്ങളെയും ശത്രുക്കളെയും സൃഷ്ടിക്കുന്നതും. അതായത് സന്ദേശം കൈമാറുക എന്നതിനപ്പുറം പുതിയ ചിന്തകളേയും രീതികളേയും ജീവിതത്തെയുമൊക്കെ കരുപിടിപ്പിക്കുക കൂടിയാണ് ആശയവിനിമയം വഴി സംഭവിക്കുന്നത്. ഇവിടെയാണ് മനുഷ്യരുടെയും മറ്റ് ജീവികളുടെയും ആശയവിനിമയം വ്യത്യസ്തമാകുന്നത്.

മാക്രോ ടു മൈക്രോ എന്ന നിലയിൽ നോക്കിയാൽ ഒരു വ്യക്തി അവനവനിൽ തുടങ്ങി വ്യത്യസ്ത സാഹചര്യങ്ങളിൽ വ്യത്യസ്തവ്യക്തികളുമായി വിശാലമായആശയവിനിമയം നടത്തിക്കൊണ്ടേയിരിക്കുകയാണ്. അത് ഫലപ്രദമാകുന്നു എന്നതിന്റെ അടിസ്ഥാനത്തിലാകും ഒരുപരിധി വരെ അയാളുടെ ജീവിതഗതി. ശരിയായ ആശയവിനിമയം നടത്താൻ കഴിയാതെ വരുമ്പോൾ മനുഷ്യൻ അസ്വസ്ഥനാകുകയും അത് അവനെ ശാരീരികവും മാനസികവുമായ രോഗാവസ്ഥയിലേക്ക് നയിക്കുകയും ചെയ്യും (footnote-3) മനസ് തുറന്ന് സംസാരിച്ചാൽ തീരുന്ന പ്രശ്നമായിരിക്കും ഒരുവനെ

നിത്യദുരിതത്തിലേക്ക് തള്ളിയിടുന്നത്. മഹത്തായ സംസ്കാരവും ജ്ഞാനവും ഉൾക്കൊള്ളുന്ന ഇന്ത്യ പോലും ശരിയായ മാനസികപ്രശ്നങ്ങളാൽ വീർപ്പമുട്ടുന്നവരുടെ നാടായി മാറുന്നു എന്ന ഞെട്ടിക്കുന്ന റിപ്പോർട്ടാണ് നമുക്ക് മുന്നിലുള്ളത്. ഈ സാഹചര്യത്തിൽ ആശയവിനിമയത്തിൽ സംഭവിച്ചുകൊണ്ടിരിക്കുന്ന അപച്യതികൾ മനശാസ്ത്രപരമായി വിശകലനം ചെയ്യപ്പെടേണ്ടതാണ്. ഒപ്പം ആശയവിനിമയപ്രക്രിയയിൽ നഷ്ടമായിക്കൊണ്ടിരിക്കുന്ന മൂല്യവത്തായ ഘടകങ്ങൾ അല്ലെങ്കിൽ ആശയവിനിമയ തത്വങ്ങൾ കൂടി അവലോകനം ചെയ്യപ്പെടുന്നത് നന്നായിരിക്കും. അത്തരമൊരു സാഹചര്യത്തിൽ ഇന്ത്യൻ സംസ്കാരത്തിൽ ആശയവിനിമയ തത്വങ്ങൾ വ്യക്തിജീവിതത്തെയും സമൂഹ ജീവിതത്തെയും എത്രമാത്രം സ്വാധീനിച്ചു എന്നതും പഠനവിധേയമാക്കാവുന്നതാണ്.

ആശയവിനിമയ 'പ്രക്രിയ'യിലെ ആധുനിക തത്വങ്ങൾ ആധുനികപഠനങ്ങൾ ആശയവിനിമയത്തിന്റെ തത്വത്തിന്റെ ആദ്യവേരുകൾ ചികഞ്ഞെടുക്കുന്നത് ഗ്രീക്കു ചിന്തകനായ അരിസ്റ്റോട്ടിൽ പറഞ്ഞുവെച്ച ആശയവിനിമയസിദ്ധാന്തങ്ങളിൽ നിന്നാണ്. ആശയവിനിമയത്തെക്കുറിച്ചുള്ള ആദ്യപഠനമായി അംഗീകരിക്കപ്പെടുന്നത് നാലാം നൂറ്റാണ്ടിൽ അരിസ്റ്റോട്ടിൽ രചിച്ച 'Rhetoric,' എന്ന ഗ്രന്ഥമാണ്. രണ്ടാം ലോകമഹായുദ്ധത്തിന് ശേഷമാണ് ആശയവിനിമയ തന്ത്രങ്ങളുടെ ശക്തിയെക്കുറിച്ചുള്ള പഠനങ്ങളിലേക്ക് വിവിധ രാജ്യങ്ങളെ ചിന്തിപ്പിച്ചത്. ഇതേത്തുടർന്ന് ആശയവിനിമയ പഠനങ്ങളിൽ അതത് സർക്കാരുകൾ കൂടുതൽ താല്പര്യം കാണിക്കുകയും അതിന്റെ മൂല്യം അംഗീകരിക്കുകയും ചെയ്തു, പിന്നാലെ വിപണിയും ആശയവിനിമയോപാധിയുടെ അനന്തമായ സാധ്യതകൾ തിരിച്ചറിഞ്ഞ് വിപണനതന്ത്രം എന്ന നിലയിൽ ആശയവിനിമയ സിദ്ധാന്തങ്ങളുടെ സാധ്യത അന്വേഷിക്കാൻ തുടങ്ങി.3 ആരിലേക്കാണ് സന്ദേശമെത്തിക്കേണ്ടത് എന്നതിന് പ്രാധാന്യം നൽകുന്ന ആശയവിനിമയരീതിയാണ് ഈ സാങ്കേതികയുഗത്തിലും അനുവർത്തിക്കപ്പെടുന്നത്.

പഠനോദ്ദേശ്യം, പഠനസ്വഭാവം, സ്കോപ്പ് എന്നിവയ്ക്ക് അനുസൃതമായി ആശയവിനിമയത്തിന്റെ നിർവചനവും മാറിക്കൊണ്ടിരിക്കുന്നതായും കാണുന്നു. ലോകത്തിന്റെ വിവിധ ഭാഗങ്ങളിൽ ജീവിച്ച് വ്യത്യസ്തങ്ങളായ ആശയവിനിമയോപാധികളിലൂടെ പരസ്പരം ബന്ധപ്പെട്ട് അനുഭവങ്ങളും അറിവും വിജ്ഞാനവുമൊക്കെ പരസ്പരം പങ്കിട്ട് മനുഷ്യൻ അവന്റെ സാമ്രാജ്യം വിശാലമാക്കുന്നത് തുടരമ്പോൾ ആശയവിനിമയം എന്നത് കാലോചിതമായ നിർവചനങ്ങളിലേക്ക് മാറപ്പെട്ടുകൊണ്ടിരിക്കുകയാണ്. അതുകൊണ്ട് തന്നെ ഒട്ടേറെ നിർവചനങ്ങളാൽ സമ്പന്നമാണ് ആശയവിനിമയം എന്ന പ്രോസസ്. അല്ലെങ്കിൽ ഓരോരുത്തരുടെയും മനോധർമ്മം അനുസരിച്ച് ആശയവിനിമയത്തിന് പുതിയ നിർവചനങ്ങൾ ലഭിച്ചുകൊണ്ടിരിക്കുകയാണ്. ആശയവിനിമയത്തെ സുതാര്യമായ മാനസിന്റെ ബഹിർസ്ഫുരണം എന്നതിനപ്പുറം കേവലം പക്രിയയായി കണക്കാക്കുന്നതാണ് പല നിർവചനങ്ങളും. ആശയവിനിമയത്തിലെ ബാഹ്യമായ ചില പൊതുതത്വങ്ങൾക്ക് ഊന്നൽ നൽകുന്നവയാണിത്. സന്ദേശം അയക്കുകയും സ്വീകരിക്കുകയും ചെയ്യുന്ന വ്യക്തികളുടെ മനോവൃത്തികൾക്ക് അധികപ്രാധാന്യം ലഭിക്കുന്നില്ല എന്നും കാണാം. മറ്റ് ചിലർ കൈമാറ്റം ചെയ്യപ്പെടുന്ന സന്ദേശത്തിന് ഊന്നൽ നൽകുമ്പോൾ വക്താവും ശ്രോതാവും അപ്രസക്തമാകുന്നു. ചില നിർവചനങ്ങളിൽ ആശയവിനിമയം കേവലം യാന്ത്രികമായ ഒരു പ്രവർത്തനമാണെന്ന തോന്നലാണ് ഉണ്ടാകുന്നത്.

സ്വീകർത്താവിന്റെ മനശാസ്ത്രതത്വങ്ങൾക്ക് അനുസൃതമായി അവതരിപ്പിച്ച് ഏൽപ്പിക്കൽ എന്ന തത്വത്തിൽ അധിഷ്ഠിതമായ മാസ് കമ്മ്യൂണിക്കേഷൻ തത്വങ്ങൾക്കാണ് ഇന്ന് പ്രാധാന്യം. പ്രത്യക്ഷത്തിൽ സൗഹൃദപരമെന്ന് തോന്നിക്കുന്ന പരസ്പരധാരകളിലൂന്നിനിന്നുകൊണ്ടുള്ള ആശയവിനിമയ തത്വങ്ങളാണ് രണ്ട് പേർ മുതലുള്ള ആശയവിനിമയങ്ങളിൽ നിന്നാരംഭിച്ച് രാഷ്ട്രീയ സാംസ്കാരിക, സാങ്കേതിക, വ്യാവസായിക മേഖലകളിലും പൊതുവേ അനുവർത്തിക്കുന്നത്. വൻകിട കോർപ്പറേറ്റ് കമ്പനികൾ തങ്ങളുടെ ജീവനക്കാരെ സമീപിക്കുന്ന രീതി ഇവിടെ ഉദാഹരണമായി നോക്കാം. വെർബൽ ആയും നോൺ വെർബൽ ആയും പ്രകടിപ്പിക്കുന്ന പരസ്പരവിശ്വാസത്തിനും ധാരണയ്ക്കും അനുഭവതലത്തിൽ പക്ഷേ

വളരെ പെട്ടെന്ന് വിള്ളൽ വീഴുന്നത് പതിവ് കാഴ്ചയാണ്. എന്തുകൊണ്ടാണ് പരസ്പരം ഒപ്പുവെച്ചുസീകരിച്ച ധാരണകൾ നീർക്കുമിളകൾ പോലെ തകർന്നടിയുന്നത്. പൂർവ്വനിശ്ചിതവും ആസൂത്രീതവുമായ ഒരു തത്വത്തിൽ അധിഷ്ഠിതമായാണ് ഇത്തരത്തിലുള്ള ആശയവിനിമയം നടക്കുന്നതെന്നും സഹജമായ സുതാര്യതയും സത്യസന്ധതയും അതിനില്ല എന്നുമാണ് ഇതിൽ നിന്ന് മനസിലാക്കേണ്ടത്.

വ്യത്യസ്ത കാലഘട്ടങ്ങളിൽ വ്യത്യസ്ത ഉദ്ദേശ്യലക്ഷ്യങ്ങൾ മുൻനിർത്തി ആവിഷ്കരിക്കപ്പെടുന്ന ആശയവിനിമയ സിദ്ധാന്തങ്ങളാണ് വിപണനതാത്പര്യങ്ങൾക്കായി ഉപയോഗിക്കുന്നത്. അതുപോലെ തന്നെ ജനക്കൂട്ടത്തിന്റെ മനശാസ്ത്രവും അവന്റെ സാഹചര്യങ്ങളും മുൻനിർത്തി നിർവ്വചിക്കപ്പെടുന്ന ആശയവിനിമയ തത്വങ്ങൾ അടിസ്ഥാനതത്വങ്ങളാക്കി രാഷ്ട്രീയക്കാർ സാമൂഹിക പ്രവർത്തകർ ജനങ്ങളുമായി സംവദിക്കുന്നു. മീഡിയകൾ പോലും കൃത്യമായ അജണ്ട മുൻനിർത്തി വാക്കുകൾ ശ്രദ്ധയോടെ ശ്രോതാവിന് മുന്നിൽ നിരത്തുന്ന ആശയവിനിമയ സിദ്ധാന്തങ്ങൾ പിന്തുടരുന്നു. ഇത്തരത്തിൽ ആശയവിനിമയത്തിന്റെ ഏത് തലം പരിശോധിച്ചാലും ആശയവിനിമയം എന്നത് വക്താവ് പറയാൻ ആഗ്രഹിക്കുന്നത് ശ്രോതാവിന്റെ മുന്നിൽ അവതരിപ്പിക്കൽ എന്നതിന് അപ്പുറം അവന്റെ മാനസികതലങ്ങളെ സ്വാധീനിച്ചു അടിച്ചേൽപ്പിക്കുന്ന ഒന്നായി അധഃപതിച്ചിരിക്കുന്നു എന്ന് മനസിലാക്കാം.

ഈ പ്രക്രിയയെ സൂക്ഷ്മമായി വിശകലനം ചെയ്താൽ സ്വീകർത്താവിന്റെ ശാരീരികവും മാനസികവും സാമൂഹികവുമായ സാഹചര്യങ്ങളൊന്നും പരിഗണിക്കാതെ വക്താവ് തന്റെ സന്ദേശം അയാളിലേക്കെത്തിക്കുന്ന രീതിയാണ് കുടുംബങ്ങൾ മുതൽ അന്താരാഷ്ട്രതലം വരെ അനുവർത്തിക്കപ്പെടുന്നതെന്ന് വിശകലനം ചെയ്യാനാകും. അതേസമയം ആശയവിനിമയപ്രക്രിയയിൽ സ്വന്തം പക്ഷം നയപരമായി അടിച്ചേൽപ്പിക്കുന്ന തത്വങ്ങളായിരുന്നില്ല ഇന്ത്യൻ ആശയവിനിമയമാതൃകകളിൽ കണ്ടെത്താനാകുക. സത്യസന്ധവും സുതാര്യവുമായ നിലപാടുകൾ കേൾക്കുന്നവരെ പ്രകോപിപ്പിക്കുകയോ വിഷമിപ്പിക്കുകയോ ചെയ്യാതെ അവതരിപ്പിക്കുന്നതിനായിരുന്നു പ്രാധാന്യം.

കടുത്ത വിയോജിപ്പുള്ള വിഷയങ്ങളിലും അത് ബോധ്യപ്പെടുത്തുമ്പോൾ മര്യാദയുണ്ടാകണം എന്ന ആശയവിനിമയ തത്വത്തിന് പ്രാധാന്യം നൽകണമെന്ന പക്ഷം അന്ന് നിലനിന്നിരുന്നതായി സാഹിത്യഗ്രന്ഥങ്ങളിലെ വിവിധ സന്ദർഭങ്ങൾ പരിശോധിച്ചാൽ മനസിലാകും. പാഞ്ചാലിയുടെ വസ്ത്രാക്ഷേപസമയത്ത് ദുശാസനൻ കർണൻ തുടങ്ങിയവരുടെ അതിരവിട്ട വാക്കുകൾ മുതൽ 2022 ലെ ഓസ്കാർ അവാർഡ് പ്രഖ്യാപനവേദിയിൽ പുരസ്കാരം നേടിയ നടന്റെ ഭാര്യയെ പരമാർശിച്ച് അവതാരകൻ നടത്തിയ കമന്റ് തീർത്ത പ്രത്യംഘാതം വരെ നീളുന്ന ഉദാഹരണങ്ങൾ മുന്നിലുണ്ട്.

ഭാരതത്തിലെ ആശയവിനിമയതത്വങ്ങൾ

ഭാരതീയമായ ആശയവിനിമയസിദ്ധാന്തങ്ങൾ ദാർശനികവീക്ഷണത്തിൽ അധിഷ്ഠിതമാണ്. ഈ ആശയവിനിമയത്തിലൂടെ നടക്കുന്നത് ആന്തരിക അന്വേഷണമാണ്. ആത്മാവബോധത്തിലേക്കും ആത്യന്തികമായ സത്യത്തിലേക്കുമാണ് ആ ആശയവിനിമയം വൃക്തിയെ നയിക്കുന്നത്. ബാഹ്യഘടകങ്ങളായ ഭാഷയും അർത്ഥത്തിനും അതീതമായി അത് ഉള്ളിൽ സംഭവിക്കുന്നതാണ്. ഇൻട്രാ പേഴ്സണൽ കമ്മ്യൂണിക്കേഷനാണിവിടെ നടക്കുന്നത്. അതായത് പ്രാപഞ്ചികതലത്തിൽ നിന്നുകൊണ്ടാണ് ഇവിടെ പലപ്പോഴും ആശയവിനിമയം. വേദേതിഹാസങ്ങളിലും ദർശനശാസ്ത്രങ്ങളിലുമെല്ലാം ഈ ആശയവിനിമയസിദ്ധാന്തം പറഞ്ഞുപോകുന്നവയാണ്. സംസ്കൃത വ്യാകരണഗ്രന്ഥങ്ങളും ആശയവിനിമയത്തെ അതിന്റെ അടിസ്ഥാനതലത്തിൽ നിരൂപണം ചെയ്യുന്നുണ്ട്. നിലനിൽപ്പിന്റെ അടിസ്ഥാനഘടകമായ ആശയവിനിമയത്തെ അതിന്റെ ഏറ്റവും വിശാലമായ തലത്തിലാണ് ഉപനിഷദ് ദർശന ശാസ്ത്രങ്ങൾ സമീപിക്കുന്നത്. പ്രപഞ്ചത്തിന്റെ തന്നെ നിലനിൽപ്പ് എന്തിലാണെന്നും അത് എങ്ങനെയാണെന്നും അതിന്റെ സ്വരൂപമെന്താണെന്നും വിശകലനം ചെയ്യുന്ന ആത്മജ്ഞാനപദ്ധതിയിലേക്കാണ് ഇവിടെ ആശയവിനിമയം മനുഷ്യനെ നയിക്കുന്നത്. അങ്ങനെ ചിന്തിക്കുമ്പോൾ 'സ്വം' രൂപത്തിലാണ് ശരിയായ ആശയവിനിമയം നടക്കുന്നതെന്ന പരമതത്വപ്രദാനമായി ആ പഠനം വളരുന്നു.

പരസ്പര വിശ്വാസം, ധാരണ, യോജിപ്പ്, പിന്തുണ, വിശ്വാസ്യത. മാനസികസംയമനം ഇവയൊക്കെ ആശയവിനിമയ തത്വങ്ങളിൽ പ്രാധാന്യമർഹിക്കുന്ന ഘടകങ്ങളാണ്. ഒപ്പം വ്യക്തവും കൃത്യവുമായ ഭാഷണവൈദഗ്ദ്ധ്യം, സജീവശ്രവണം, ശ്രദ്ധ, എഴുതാനുള്ള കഴിവ്, സാങ്കേതികജ്ഞാനം, പരന്ന ജ്ഞാനം, മുൻധാരണകളില്ലായ്മ, വിവേചനരാഹിത്യം, പ്രോത്സാഹനക്ഷമത, സഹിഷ്ണുത, ഫലപ്രദമായ ആശയവിനിമ മാധ്യമം തുടങ്ങിയവയെല്ലാം ആശയവിനിമയ തത്വങ്ങളിൽപ്പെടുന്നു.

ഉദാഹരണം രാമായണത്തിൽ നിന്ന് തന്നെയാകാം- ഹനമാൻ എന്ന വാനരനും അയോധ്യയിലെ രാജകുമാരനും തമ്മിലുണ്ടായ സമാനതകളില്ലാത്ത സൗഹൃദമാരംഭിച്ചത് ഹനമാന്റെ ഭാഷണചതുര്യത്തിൽ നിന്നാണെന്ന് ഓർക്കുക- സുഗ്രീവന്റെ സന്ദേശവാഹകനാണ് താനെന്ന് വിവരിച്ച് ഹനമാൻ നടത്തിയ ചെറു ഭാഷണത്തിന് ശേഷം രാമൻ പറയുന്നത് ഇങ്ങനെ- 'ന മുഖേ നേത്രയോഃ ച അപി ലലാടേ ച ഭൂവോഃ തഥാ അന്യേഷു അപി ച സർവേഷു ദോഷഃ സംവിദിതഃ ക്വചിത്'

വാൽമീകിരാമായണം 4-3-30'അവന്റെ മുഖത്തോ കണ്ണിലോ, നെറ്റിയിലോ, പുരികത്തോ മറ്റ് അവയവങ്ങളിലൊന്നും ഒരു തെറ്റും കാണുന്നില്ല എന്നാണ് രാമൻ പറയുന്നത്. അതായത് വാക്കുകളിൽ കൂടി മാത്രമല്ല ഒരുവൻ സ്വയം വ്യക്തമാക്കുന്നത് എന്ന് കൃത്യമായി ഇവിടെ വായിച്ചെടുക്കാം. ഒരാളെ തിരിച്ചറിയാനും അയാളുടെ വ്യക്തിത്വം മനസിലാക്കുന്നത് വാക്കുകളിൽ കൂടി മാത്രമല്ല ഓരോ അവയവങ്ങളുടെയും ചലനങ്ങൾ വക്താവിന്റെ സ്വഭാവം വിളിച്ചു പറയുമെന്ന കൃത്യമായ സൂചനയാണ് ഈ ശ്ലോകം നൽകുന്നത്. ശരിയായ അംഗചലനങ്ങൾക്കൊപ്പം ഹനമാന്റെ വാക്കുകളും ഇവിടെ വിലയിരുത്തപ്പെടുന്നു.

'സംസ്കാര ക്രമ സമ്പന്നാം അത്ഭുതാം അവിലംബിതാം ഉച്ചാരയതി കല്യാണീം വാചം ഹൃദയഹർഷിണീം'
വാൽമീകിരാമായണം (4-3-32)

ശുദ്ധമായും ക്രമമായും കാലതാമസം വരുത്താതെ ഹൃദയഹാരിയായ മംഗളകരമായ വാക്കുകളാണ് ഹനമാൻ ഉച്ചരിക്കുന്നതെന്ന് രാമൻ ലക്ഷ്യണനോട് പറയുന്നു.

ഹനമാൻ രാമനെ ആദ്യമായി ആകർഷിക്കുന്നത് തന്റെ ആശയവിനിമയവൈദഗ്ദ്ധ്യം കൊണ്ടാണ്. പിന്നീടാണ് പിരിയാനാകാത്ത സ്വാമിഭാവം കൈവരുന്നത്. സുന്ദരകാണ്ഡം നാലാം സർഗത്തിൽ മൂന്നാം അധ്യായം 27 മുതൽ 35 വരെയുള്ള ശ്ലോകങ്ങൾ ഹനമാൻ നടത്തിയ ഭാഷണത്തെ രാമൻ മതിപ്പോടെ പരാമർശിക്കുന്നവയാണ്. ഇതുപോലെ തന്നെ വാക്കുകൾ കല്യാണകാരികളാകുന്നതും വിനാശകാരിയാകുന്നതിനും എത്രയോ ഉദാഹരണങ്ങൾ മഹാഭാരതത്തിലെ പ്രധാന കഥാപാത്രങ്ങളിലൂടെ നാം കാണുന്നു. കൗരവസഭയിൽ അപമാനിയായ പാണ്ഡവന്മാർക്കു നേരെ ദുരോസനൻ നടത്തുന്ന അപഹാസ്യപരമായ വാക്കുകൾ പിന്നീട് വരുന്നതിന്റെ വ്യാപ്തി എത്രമാത്രം വലുതായിരുന്നെന്ന് പിന്നീട് നാം കാണുന്നുണ്ട്. കർണനും ദുര്യോധനനും ധൃതരാഷ്ട്രമെല്ലാം ആശയവിനിമയതത്വങ്ങളിൽ നിന്ന് അകന്നുപോയതിന്റെ ദുരവസ്ഥയാണ് ഒരുതരത്തിൽ കരുക്ഷേത്രയുദ്ധം. വിദൂരനീതിയിൽ വാക്കുകളുടെ പ്രയോഗത്തെക്കുറിച്ച് വ്യാസൻ വ്യക്തമായി വിശദീകരിക്കുന്നു.

‘അഭയാവഹതി കല്യാണം വിവിധാ വാത്സ്യഭാഷിതാ സൈവ ദുർഭാഷിതാ രാജന്നർമ്മായോപദ്യതേ’ അല്ലയോ രാജൻ നന്നായി പറയപ്പെട്ട വാക്ക് നിരവധി ഗുണഫലങ്ങളെ വരുത്തുന്നു. എന്നാൽ തെറ്റായി പറയപ്പെട്ട വാക്ക് അനർഥത്തിന് കാരണമാകുന്നു.

‘കർണിനാലീകനാരാച നിർഹരന്തി ശരീരതഃ വാക്ശല്യസ്തു ന നിർഹർതും ശക്യോ ഹൃദി ശയോ ഹി സഃ’ ശരീരത്തിൽ തുളച്ചുകയറിയ വിവധ തരത്തിലുള്ള അമ്പ്, കടുങ്ങിയ ആയുധങ്ങളെ എടുത്തുമാറ്റാൻ സാധ്യമാണ്. എന്നാൽ ഒരുവന്റെ ഹൃദയത്തിൽ തുളച്ചുകയറിയ വാക്ക് ആകുന്ന അമ്പ് പിന്നീട് പഠിച്ചു കളയുക അസാധ്യമാണ്.

ഇത്തരത്തിൽ ആശയവിനിമയതത്വങ്ങൾ പാലിക്കപ്പെടാതെ നടത്തുന്ന ഓരോ സംഭാഷണങ്ങളും പൗരണികകാലത്തായാലും ആധുനിക സാങ്കേതികയുഗത്തിലായാലും നല്ല ഫലം നൽകുന്നതല്ല. അതുകൊണ്ട് തന്നെ തർക്കങ്ങളിലേക്കും പ്രതിസന്ധികളിലേക്കും നയിക്കുന്ന ആശയവിനിമയത്തിനല്ല

പരസ്പരാദരവിനും ബഹുമാനത്തിനും ഊന്നൽ നൽകുന്ന രീതിയാണ് അന്നമിനും അഭികാമ്യം. വ്യക്തികളെയും സാഹചര്യങ്ങളെയും മനസിലാക്കി ആശയവിനിമയം നടത്തുക എന്നത് വളരെ പ്രധാനമാണ്. പക്ഷേ ആശയവിനിമയതത്വങ്ങളിൽ പലതും വേണ്ടത്ര പാലിക്കപ്പെടുന്നുണ്ടോ എന്നത് ചിന്തനീയം. ഇതിനൊപ്പം സാങ്കേതിക വിദ്യകളുടെ അധികഉപയോഗം ഈ തത്വങ്ങളിൽ കാതലായ മാറ്റങ്ങൾ വരുത്തുകയും ചെയ്യുന്നു. മൂല്യവത്തും പലപ്രദവുമായ ആശയവിനിമയോപാധികൾ ധാരാളമുണ്ടെങ്കിലും പ്രത്യക്ഷത്തിലുള്ള മാനുഷികമായ ഇടപെടലുകളുടെ അഭാവം മനുഷ്യന്റെ ആശയവിനിമയ പ്രക്രിയയെ എങ്ങനെ ബാധിക്കുന്നു എന്നത് പഠനവിധേയമാക്കേണ്ട വിഷയമാണ്. ഇവിടെ ഇത്തരത്തിലുള്ള ആശയവിനിമയോപാധികളിൽ കാലങ്ങളായി അനുവർത്തിച്ചുവരുന്ന തത്വങ്ങൾക്ക് എത്രമാത്രം പ്രസക്തിയുണ്ടെന്ന് കൂടി അന്വേഷിക്കുന്നു.

മാസ് മീഡിയ കമ്മ്യൂണിക്കേഷനായാലും വ്യക്തിഗത കമ്മ്യൂണിക്കേഷനായാലും ശ്രദ്ധാപൂർവ്വമുള്ള കേൾക്കൽ, താത്പര്യം, മനസിലാക്കൽ തുടങ്ങിയ തത്വങ്ങൾ എത്രമാത്രം കാര്യക്ഷമമായി അനുവർത്തിക്കപ്പെടുന്നു എന്നത് പ്രസക്തമാണ്. ടീവി കണ്ടുകൊണ്ടും ലാപ്ടോപ്പിൽശ്രദ്ധ കേന്ദ്രീകരിച്ചുകൊണ്ടും സൂഹൃത്തുക്കളോടും കുടുംബാംഗങ്ങളോടും ആശയവിനിമയം നടത്തുന്ന ഒരാൾ ആശയവിനിമയതത്വങ്ങളിൽ നിഷ്കർഷ പുലർത്തുന്നതെങ്ങനെ എന്ന ചോദ്യമുണ്ട്. കുടുംബാന്തരീക്ഷത്തിലെ സ്ഥിരം കാഴ്ചയാണിത്.

അതേസമയം ആശയവിനിമയതത്വങ്ങൾ സഹജവും സത്യസന്ധവുമായി പാലിക്കുന്ന വ്യക്തിയെ ആരും ഹൃദയത്തിൽ നിന്ന് ഉപേക്ഷിക്കുന്നില്ല എന്നതും ഇതിനോട് ചേർത്ത് വായിക്കാം. എന്നാൽ ആധുനികസമൂഹത്തിൽ വാശിയാകാൻ ആശയവിനിമയ തത്വങ്ങൾ ഹൃദയത്തിലുണ്ടാകണമെന്നില്ല. പകരം കൃത്യമായ ട്യൂഷൻ വഴി അവയൊക്കെ കാണാതെ പഠിച്ച് അഭിനയിച്ച് ഫലിപ്പിക്കൽ എന്ന അനുകരണകലയാണ് അവിടെ നടക്കുന്നത്. പക്ഷേ അത്തരത്തിലുള്ള വാചോടപങ്ങൾ വളരെ പെട്ടെന്ന് തന്നെ തകർന്നുപോകുന്നു. അതേസമയം ചരിത്രത്തിൽ മുഴങ്ങിക്കേൾക്കുന്ന ചില വാക്കുകളെ ഇന്നുമുണ്ട്...ചിക്കാഗോയിൽ സ്വാമി

വിവേകനാനന്ദൻ നടത്തിയ പ്രസംഗം, അമേരിക്കയിൽ മാർട്ടിൻ ലൂഥർ കിംഗ് നടത്തിയ പ്രസംഗം 4 5നടത്തിയ പ്രസംഗം ഇവയൊന്നും മുൻകൂട്ടി തയ്യാറാക്കിയവ ആയിരുന്നില്ല. സത്യസന്ധമായി ആത്മാവിൻറെ അടിത്തട്ടിൽ നിന്നെത്തിയതിനാലാണ് കാലങ്ങൾക്കിപ്പുറവും ഇവരുടെയൊക്കെ വാക്കുകൾ ഇവിടെ അതേ പ്രാധാന്യത്തോടെ നിലനിൽക്കുന്നത്. ലളിതവും കൃത്യവും സത്യസന്ധവും വിശ്വസനീയവും ഫലപ്രദവും വിജ്ഞാനപ്രദവും മുൻവിധിയില്ലാത്തതുമായിരുന്നു ആ മഹത്വചനങ്ങളൊക്കെ. അതുകൊണ്ടാണ് അവ സുവിശേഷങ്ങളാകുന്നത്. പ്രത്യക്ഷത്തിൽ സൗഹൃദപരമെന്ന് തോന്നിക്കുന്ന പരസ്പരധാരകളിലൂന്നിനിന്നുകൊണ്ടുള്ള ആശയവിനിമയ തത്വങ്ങളാണ് രാഷ്ട്രീയ സാംസ്കാരിക, സാങ്കേതിക, വ്യാവസായിക മേഖലകളിൽ അനുവർത്തിക്കുന്നത്. വൻകിട കോർപ്പറേറ്റ് കമ്പനികൾ തങ്ങളുടെ ജീവനക്കാരെ സമീപിക്കുന്ന രീതി ഇവിടെ ഉദാഹരണമായി നോക്കാം. വെർബൽ ആയും നോൺ വെർബൽ ആയും പ്രകടിപ്പിക്കുന്ന പരസ്പരവിശ്വാസത്തിനും ധാരണയ്ക്കും അനുഭവതലത്തിൽ വളരെ പെട്ടെന്ന് വിള്ളൽ വീഴുന്നത് പതിവാണ്. എമ്മത്തുകൊണ്ടാണ് പരസ്പരം ഒപ്പുവെച്ചുസീകരിച്ച ധാരണകൾ നീർക്കുമിളകൾ പോലെ തകർന്നടിയുന്നത്. പൂർവ്വനിശ്ചിതവും ആസൂത്രിതവുമായ ഒരു തത്വത്തിൽ അധിഷ്ഠിതമായാണ് ഇത്തരത്തിലുള്ള ആശയവിനിമയം നടക്കുന്നതെന്നും സഹജമായ സുതാര്യതയും സത്യസന്ധതയും അതിനില്ല എന്നതും വിശകലനങ്ങളിലൂടെ മനസിലാക്കാം. ആശയവിനിമയ രീതികളെക്കുറിച്ച് ആധുനിക ആശയവിനിമയവിദഗ്ധർ പറഞ്ഞു നടത്തുമ്പോൾ ബാഹ്യമായ ഘടകങ്ങൾ ഊന്നിപ്പറയുകയും അവയ്ക്ക് അമിതപ്രാധാന്യം നൽകുകയും ചെയ്യുന്നു. എന്നാൽ ഇതേഘടകങ്ങൾ മനസിന്റെ അവസ്ഥയുമായി ചേർത്ത് വായിച്ചതിനലാണാണ് ഭരതമുനി സ്ഥായിഭാവങ്ങളും സഞ്ചാരിഭാവങ്ങളും വ്യക്തമായി പ്രതിപാദിക്കുന്നത്. ആ ബോധ്യം കൂടുതൽ ഉറച്ചതിനാലാണ് മഹർഷി പതജ്ഞലി ചിത്തവൃത്തികളെക്കുറിച്ച് വിശദമായി പ്രതിപാദിച്ച് യോഗ സൂത്രങ്ങൾ വിശദീകരിക്കുന്നത്. ആശയവിനിമയത്തെ ഒരു പ്രക്രിയ എന്ന നിലയിൽ കാണാതെ മനസിന്റെ സത്യസന്ധമായ ആവിഷ്കാരമായി അതിനെ ദാർശനികതലത്തിൽ പ്രതിപാദിക്കുന്ന

പാശ്ചാത്യഗ്രന്ഥങ്ങളെക്കുറിച്ച് അധികം എവിടെയും പറയുന്നില്ല എന്നതും ശ്രദ്ധേയമാണ്.

ഉപസംഹാരം

ആശയവിനിമയം സത്യസന്ധവും ഫലപ്രദവുമാകാൻ പൂർവനിശ്ചിതങ്ങളായ അജണ്ടകളോ തന്ത്രങ്ങളോ അല്ല വേണ്ടത് എന്നും സത്യസന്ധവും സുതാര്യവുമായ മനസാണ് അതിൽ പ്രധാനമെന്നും അടിവരയിട്ട് പറയുന്നതാണ് ഇന്ത്യൻ ആശയവിനിമയ തത്വങ്ങൾ എന്ന് മനസിലാക്കാം. ഇതിനായി ചിത്തവിക്ഷേപങ്ങൾ അകന്ന് സ്വച്ഛമായ മനസ് വേണമെന്നും മറ്റുള്ളവനെ ക്ഷമയോടെ കേൾക്കാനും മനസിലാക്കാനും അത്തരം മനസുള്ളവർക്ക് കഴിയുമെന്നും ഇതിഹാസ പുരാണങ്ങളിലെ പലകഥാപാത്രങ്ങളിലൂടെ പൗരാണിക എഴുത്തുകാർ ചൂണ്ടിക്കാണിക്കുന്നു. യുദ്ധത്തിനായി കരുക്ഷേത്ര ഭൂമിയിലെത്തിയ പാണ്ഡുപത്രന്റെ കലങ്ങിമറിഞ്ഞ മനസിനെ തെളിയിച്ച് നഷ്ടോ മോഹഃ സ്മൃതിർലബ്ധാ... എന്ന് പറയിപ്പിച്ചത് കൃത്യവും ഫലപ്രദവുമായി ശ്രീകൃഷ്ണൻ നടത്തിയ ആശയവിനിമയമാണെന്ന് കൂടി ഓർമ്മിപ്പിക്കുന്നു. ഭാഷാ ശാസ്ത്രപഠനത്തിലും ആധുനിക ആശയവിനിമയഗവേഷണത്തിലും പൗരാണികകാലം മുതൽ നിലനിന്നിരുന്ന ആശയവിനിമയ തത്വങ്ങൾ കൂടി അവലോകനം ചെയ്യപ്പെട്ടാൽ അത് ഈ മേഖലയിൽ ഫലപ്രദവും ആധുനിക കാലത്തിന് സീകാര്യവുമായ പുതിയ സിദ്ധാന്തങ്ങളുടെ ആവിർഭാവത്തിന് ഇടവരുത്തിയേക്കുമെന്ന് സൂചിപ്പിക്കുന്നു.

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¹ മനഃ പ്രസാദഃ സൗമ്യത്വം മാനമാത്മവിനിഗ്രഹഃ
ഭാവസംഹൃദ്ധിരിത്യേതത് തപോ മാനസമുച്യതേ
ഭഗവത്ഗീത 17-16

² വാക്പദീയം (ഭർതൃഹരിയുടെ സ്ഫോടസിദ്ധാന്തം) നാട്യശാസ്ത്രം (ഭരതമുനിയുടെ
സാധാരണീകരണം)

³ WHO also estimates that about 7.5 percent of Indians suffer from some mental disorder and predicts that by end of this year roughly 20 percent of India will suffer from mental illnesses. According to the numbers, 56 million Indians suffer from depression and another 38 million Indians suffer from anxiety disorders.

⁴ "I Have a Dream" is a public speech that was delivered by American civil rights activist and Baptist minister, Martin Luther King Jr., during the March on Washington for Jobs and Freedom on August 28, 1963

⁵ Sisters and Brothers of America,

It fills my heart with joy unspeakable to rise in response to the warm and cordial welcome which you have given us... September 11, 1893, at the first World's Parliament of Religions on the site of the present-day Art Institute

Excellent Document Editing Software

Manichithra PS¹

Technology has eliminated the need for paper documents for keeping records. Now most of the business processes, right from the maintenance of client information to creating an important business-related document, have gone digital. The digital age has given rise to new age document editing software to keep up with the changing requirements of users. Over the past decades, there has been a significant evolution in document management solutions. Earlier, when someone mentioned document creation or editing, Microsoft office software was the key player. But, the scenario has changed. Microsoft Office is still a major player in this industry, but there are several other free and paid software's for document editing.

Excel sheets, Pdf files, PowerPoint presentations, and Word files have a great role to play in everyone's personal as well as work life. Every day we need to deal with a lot of such documents for the smooth functioning of important projects. But sometimes, we come across situations when we need to do a lot of editing with these documents to achieve perfection. This is where third-party software or tools come into the picture that helps to do necessary changes to our documents. Here are some of the best documents editing software that can consider using in the current year:

1. PDFelement:

Pdfelement is a perfect alternative to Adobe Acrobat which lets to do the necessary editing of PDF files. Get total control over PDF files as the software also offers advanced edition options in which all can do cropping, mirroring, and rotating using some graphics-based tools. The software provides superior OCR experience along with table recognition. The software supports 9 different languages and it is available for Android, iOS, Mac, and Windows.

¹ Guest Teacher (Computer Science), CSU Guruvayoor Campus

2. Microsoft Office:

Whether it is power presentation, excel sheets, Outlook, OneDrive, OneNote, Access, Publisher, or word document, we can edit everything with Microsoft Office. After subscription, we will get the latest versions of the software that are updated on a regular basis. Microsoft Office is one of the most versatile software that is suitable for home, business as well as educational purpose. A user of any age finds it comfortable to use from the place of his/her choice. Microsoft has hit a chord with a free online version of the paid MS Office. There is no need of an MS Office desktop license to use Office Online. It is meant to be a complementary version of desktop software and comes with a range of features similar to Google Docs. Sharing of Office Online documents is really simple with the Share button on the top right corner. As it works in the browser, we do not have to worry about saving the file again and again. All changes are saved automatically. It does not have the feature of editing PDF files.

3. Evernote:

Evernote is one of the most desirable platforms for creating, managing, and editing notes. It lets all to maintain their work in a more organized form. All can collect their entire data and keep it in one place using Evernote. The software lets all to search even handwritten notes. All can also customize their notes with tables, checklists, links, audio recordings, and attachments. If we want to explore what Evernote has got for us, then simply sign up for a free premium trial version of this amazing tool. Another highlight of this tool is that we can collaborate and share our notes with others. Evernote is considered to be the king of note-making apps. No matter how many sheets and documents we make, there is always a need to write short notes. This is where Evernote comes into the picture. It can be easily integrated with other apps like Slack, Google Docs, Outlook, Salesforce, and more.

4. Acrobat DC:

If we want a tool that will offer us more than just editing PDF files then check out Acrobat DC. It offers several features that let us to get our work done from the web, computer, or Smartphone. Explore several premium features of this tool with some unique plans available on the website. With these plans, we can

edit the text as well as images in our PDF file. We can create, sign, and fill forms with total ease. Acrobat Pro DC also allows us to create PDF files and export them to the PowerPoint, Excel, or Word document.

5. Apache OpenOffice:

Just like Microsoft Office, this software lets the user to edit presentations, excel sheets, forms, and documents. Apache OpenOffice is free to download, distribute, and use. The software has a long history and on the virtue of this experience, it has got millions of satisfied users until today. We can use it for varied purposes such as educational, private, government, commercial, public administration, and much more. Once we download this software, we will get access to different tools such as Writer, Calc, Impress, Base, Draw, Math, etc.

6. Google Docs (Sheets, Slides, Forms):

In our professional or educational journey, we surely must have come across Google Docs at some point of time. The best part about Google Docs and the related tools is that it allows all to create, edit, or share documents right from our browser. There is no separate dedicated software required. Google Docs, Sheets, Slides and Forms allow all to create useful docs, sheets, slides, and forms with total ease. We can edit and collaborate those for free from wherever we are. A wide range of templates can access, that let all to execute their task efficiently thereby achieving high productivity. We can access our files from a computer, tablet, or smartphone even though there is no internet connection. Another important feature of this tool is that all the changes are saved automatically. The revision history is also maintained so that we can check who made the changes and what changes were made to the document. The team at Google is constantly adding new features and tools to Google Docs to further expand its capabilities. So, if we had used Google Docs a few months or years back, do check the platform again. We will be surprised to find new valuable additions to it. It is also easy to share the documents, allow multiple users to edit, chat, and annotate through the document.

7. Apple Pages, Numbers and Keynote:

Apple Pages, Numbers and Keynote lets us to develop well organized spreadsheets that cover several images and tables. We can create documents

that are exemplary for the amazing creativity. A user can use Apple pencil to produce illustrations and diagrams that will give additional grace to the slides. The keynote lets the user to create presentations of his/her life through stunning effects and extraordinary tools. The more time we spend, the more we will explore this fabulous software.

8. WPS Office:

One of the best free all-in-one office productivity suites, WPS Office has been quite a significant success over the past years. The PC version of this software is free, while there is a paid advanced version for mobile devices. The ads in the mobile version can be removed through subscription. It is loaded with a range of powerful features for document editing and management. WPS Office can be used to edit a wide range of file types, including programming files and we can also convert files between different formats. All files created and managed in WP office can be saved on cloud platforms like DropBox, Google Drive, and OneDrive. The main feature of this tool is the fully functional PDF editor and manager that have been included for free. This is a word processor that is feature-packed as MSWord.

9. PandaDoc

PandaDoc has created a niche segment for itself, as it has marketed itself as a sales focused document manager. This document manager comes with special features for sales and business. Its document editor comes with themed templates for content, branding, and image libraries to store assets that can be reused. It also comes with analytics tools to analyse how long are people spending on each item. This tool definitely appeals to people who want to manage their finance and sales via a document manager. We can also collaborate with the workspaces. But multiple users cannot be able to access the files.

10. FillHQ

FillHQ, or simply Fill, is an easy-to-use online tool that helps you to fill, sign, send and receive documents at your convenience. Just open the Fill app and upload (or scan) your own documents to start using it. You can even create your own customized templates on their app. Fill is available for macOS,

Android, and iOS. You can also use the web version of this app in any browser. Scanning and capturing any documents, filling any forms, eSigning, and sharing them with your team is so simple with Fill. All your documents are stored and organized online in the cloud for easy accessibility. With their secured 256-bit encryption implemented on their app, your documents will remain secure.

Conclusion

These document editing software are designed to make document creation and handling effective, efficient, and time-saving. So, go ahead and check out above mentioned document editing software to execute your task in the most effective way!

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2. 11 Best Academic Writing Tools For Researchers by Joannah W. on Best Academic Tools Series

P-NP PROBLEMS

Nisha Vinod¹

In this paper we will discuss the different types of problems in Computer Science. In complexity theory, a complexity class is a set of problems with related complexity.

In order to understand the problems for which solutions are not present,

Introduction :

Some problems are intractable, that is, As input grows large we are unable to solve it in reasonable time. Reasonable time is the standard working definition, that is Polynomial time. On an input of size n , the worst-case running time is $O(n^k)$ for some constant k .

$O(n^2)$ $O(n^3)$ $O(1)$ $O(n \log n)$ $O(2^{kn})$ $O(n^n)$ $O(n!)$ are some time complexities out of which

Polynomial time : $O(n^2)$ $O(n^3)$ $O(1)$ $O(n \log n)$

Not in polynomial time: $O(2^{kn})$ $O(n^n)$ $O(n!)$

Many algorithms provide polynomial time solutions to some problems. But not all problems are solvable in polynomial time. Turing's "Halting problem" is not solvable by any computer, no matter how much time is given. Most problems that do not yield polynomial-time algorithms are either optimization or decision problems.

Optimization Problems: An optimization problem is one which asks "What is the optimal solution to problem X " Ex: 0-1 Knapsack, Fractional Knapsack, Minimum spanning tree

Decision problem: A decision problem is one with "yes/no" answer. Ex: Does a graph have a MST of weight $< W$?

The different types of Complexity classes are

1. P Class
2. NP Class
3. NPC Class
4. NP Hard Class

P Class : The complexity class P is the set of decision problems that can be solved by a deterministic machine in polynomial time. P problems are a set of problems whose solutions are easy to find.

¹ Guest Teacher, Computer Education, CSU, Guruvayoor Campus

P problems: As the name says these problems can be solved in polynomial time. I.e., $O(n)$, $O(n^2)$ or $O(n^k)$, where k is a constant

The class NP

NP: The class of decision problems that are solvable in polynomial time on a non deterministic machine (or with a non deterministic algorithm)

A deterministic computer is what we know (predictable).

A non deterministic computer is one that can “guess” the right answer or solution.

Thus NP can also be thought of as the class of problems whose solutions can be verified in polynomial time. NP stands for “Nondeterministic Polynomial-time”

Ex: 4 Queen problem is hard to solve.

The class Co-NP

Co-NP

Co-NP is the opposite of NP (complement of NP). If the answer to a problem in Co-NP is no, then there is a proof of this fact that can be checked in polynomial time.

| | |
|-------|---|
| P | Solvable in polynomial time |
| NP | Yes answers can be checked in polynomial time |
| Co-NP | No answers can be checked in polynomial time. |

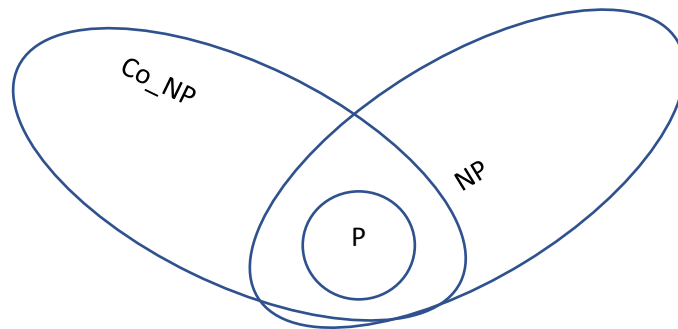
“Yes/No” instances of NP problems can be solved in polynomial time by a non-deterministic Turing machine and hence can take up to exponential time (some problems can be solved in sub exponential but super polynomial time) by a deterministic Turing machine (equivalently our computer).

Ex_ All P problems.

Example of a problem not in P but in NP is integer factorization.

Relationship between P, NP and Co-NP

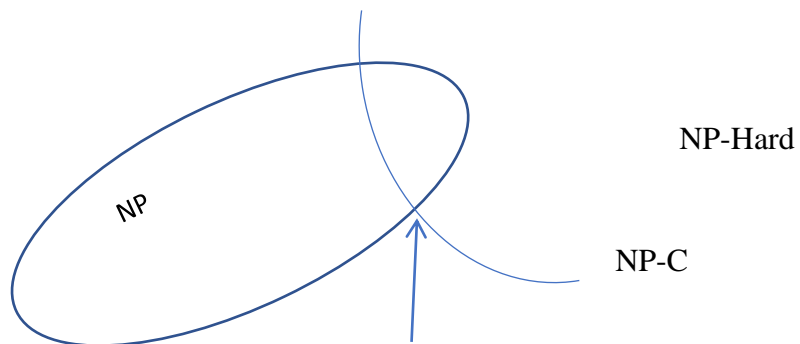
Every decision problem in P is also in NP. If a problem is in P we can verify YES answers in polynomial time. Similarly, any problem in P is also in Co-NP.



NP-HARD

It is a class of problems such that every problem in NP reduces to it. All NP-hard problems are not in NP, so it takes a long time to even check them. That means, if someone gives us a solution for NP-hard problem, it takes a long time for us to check whether it is right or not.

K is NP- hard implies that if K can be solved in polynomial time, the $P=NP$.



NP Hard is strict superset of NP Complete. Some of NP Hard problem may not be NP problem, since NP problem can be solved by non deterministic machine

in polynomial time and verification can be done in polynomial time. $NP \neq NP$ Hard = NPC. Clearly P is proper subset of NP.

NP-Complete

NP-Complete problems are the hardest problems in NP. If anyone finds a polynomial time algorithm for one NP-Complete problem, then we can find polynomial-time algorithm for every NP-Complete problem.

This means that if we can check an answer fast and every problem in NP reduces to it

So, NP Complete are the hardest problems in NP, in terms of running time. If it can be shown that any BPC problem is in P, then all problems in NP will be in P and hence $P=NP=NPC$.

Ex of NP-Complete

Hamiltonian cycle problem : (Given an undirected graph, is there a cycle (where start and end vertex same) that visit every vertex exactly once?)

Directed Hamiltonian cycle problem : (Given a directed graph, is there a cycle (where start and end vertex same) that visit every vertex exactly once?)

Travelling salesman problem: Given a list of cities and their pair-wise distances, the problem is to find the shortest possible tour that visits each city exactly once.

Shortest path problem: Given a directed graph and two vertices s and t , check whether there is a shortest simple path from s to t .

Graph coloring: A k -coloring of a graph is to map one of k colors to each vertex, so that every edge has two different colors at its endpoints. The graph coloring is to find the smallest possible number of colors in a legal coloring

3-color problem: Given a graph, is it possible to color the graph with 3 colors in such a way that every edge has two different colors?

Clique: Given a graph, the CLIQUE problem is to compute the number of nodes in its largest complete subgraph.

Subset sum problem: Given a set S , of integers and an integer T , determine whether S has a subset whose elements sum to T .

Reduction: Difficult problem to be solved by easier algorithms. A problem R can be reduced to another problem Q if any instance of R can be rephrased to an instance of Q , the solution to which provide a solution to the instance of R . This rephrasing is called a transformation. R reduces in polynomial time to Q , R is “no harder to solve” than Q .

Hence $NPH \rightarrow NPC$, $NPH \rightarrow NP$ and $NPH \rightarrow P$ can be implemented

Ex: $LCM(m,n) = m * n / gcd(m,n)$

If problem A is reducible to problem B in polynomial time, then which problem is easier? A or B ? Problem B is atleast as hard as Problem A .

(Assume all reductions are done in polynomial time). Suppose Problem A is reducible to Problem B , If there exists an efficient algorithm for problem B , then we can solve Problem A efficiently.

Proving Hardness: If Problem A is hard, then Problem B is also hard.

Consider Problems A, B, C . If A is reduced to B ($A \rightarrow B$) and A belong to Class X , then A cannot be harder than X , because we can always perform reduction of $A \rightarrow B$ and solve B directly instead of solving A . This reduction thus gives an upper bound for complexity of A .

If $A \rightarrow B$ and A belong to Class X , B cannot be easier than X .

This argument is used to show that if a problem belong to NPH , just reduce some unknown NPH problem to the given problem. This reduction gives a lower bound for the complexity of B .

If $A \rightarrow B$ and B belong to NPC then, A belong to NP (Not harder than NPC)

In general

1. If $A \rightarrow B$ (B is NPC) then A is NP (A cannot be harder than B)
2. If $A \rightarrow B, C \rightarrow A$ (B is NP, C in NPC) then A is NPC
3. If $A \rightarrow B$ (B is NPH) A cannot be determined.

References : Data Structures by Seymour Lipschutz.

कर्मयोग शास्त्र: व्यावहारिक जीवन में

डॉ. रम्या पी.आर.¹

श्रीमद् भगवद्गीता का वर्तमान युग में उतनी ही प्रासंगिकता है जितनी कि महाभारत में समाविष्ट होते समय थी। गीता का सन्देश केवल दार्शनिक अथवा विद्युत्चर्चा का विषय ही नहीं अपितु यह मनुष्य जीवन के आचार – विचारों के समस्त क्षेत्रों में विद्यमान होकर सही रास्ता दिखाने वाला है। संसार के उत्तम शास्त्र विषयक ग्रन्थों में श्रीमद् भगवद्गीता का समावेश हो चुका है। इसलिए तो आजकल पूरे विश्व में भगवद् गीता का अध्ययन हो रहा है।

कहते हैं कि 'जीवनमेवम् शास्त्रम् और शास्त्रमेवम् जीवनम्' शास्त्र और जीवनम् अलग नहीं है। मनुष्य जीवन को श्रेष्ठ बनाने के लिए शास्त्रों का निर्माण हुआ है। इसलिए शास्त्रों के महत्व को जानना और स्वीकारना सबसे बड़ी बात है। जब हम कोई कर्म करते हैं और उस कर्म में कुछ रुकावट है और उस रुकावट से छुटकारा पाने की शिक्षा देनेवाला शास्त्र की जानकारी हमें नहीं है या उसका महत्व ध्यान में नहीं आता तो उस शास्त्र का मात्र रटने से कोई फायदा नहीं।

श्रीमद् भगवद्गीता पर स्वर्गीय लोकमान्य तिलकजी की व्यख्या अत्यंत विचारणीय एवं व्यावहारिक है। तिलकजी के गीता रहस्य के बारे में भारतीय दार्शनिक बाबु अरविन्द घोष ने इस प्रकार कहा है कि - "गीता रहस्य भारतीय आध्यात्मिकता का परिपक्व सुमधुर फल है। मानवीश्रम जीवन और कर्म की महिमा का उपदेश अपनी अधिकारपूर्ण वाणी से देकर सच्चे अध्यात्म का सनातन संदेश गीता दे रही है, जो आधुनिक काल में ध्यान को एकाग्र करने के लिए आवश्यक है"¹।

¹ हिन्दी अतिथि अध्यापिका, गुरुवायूर परिसर, केन्द्रीय संस्कृत विश्वविद्यालय, तृशूर

गीता भाष्यकर्ता लोकमान्य बालगंगाधरतिलक ने कहा है कि जैसे ब्रह्मोपदेश मनुष्यों को और धर्मोपदेश धर्मच्छुओं को देना चाहिए वैसे ही कर्म शास्त्रोपदेश उसी मनुष्य को देना चाहिए जिसे यह जानने की इच्छा या जिज्ञासा हो कि संसार में कर्म कैसे करना चाहिए। इसकी शिक्षा देने का अगर कोई शास्त्र है तो वह भगवद्गीता ही है। भगवद् गीता में कर्मयोग के बारे में जो चिन्ताएँ प्रकट की गयी हैं वे मोक्ष प्राप्ति के लिए कही गयी हैं।

गीता में कर्मयोग शास्त्र का विवेचन इसी पद्धति से किया गया है। जब अर्जुन के मन में यह शंका आई कि जिस लड़ाई में, मेरे हाथ से अपने पितृगण, गुरुजन और परिजनों की मृत्यु होगी उसमें शामिल होना उचित या अनुचित है। यहाँ तक वह युद्ध से परामुख होकर सन्यास लेने को तैयार हुआ तब भगवान श्रीकृष्ण अर्जुन को समझाते हैं कि समय – समय पर किये जानेवाला कर्म का त्याग करना मूर्खता और दुर्बलता का सूचक है। इससे तुमको स्वर्ग तो मिलेगा ही नहीं उल्टा दुष्कीर्ति अवश्य होगी। भगवान श्रीकृष्ण अर्जुन को बताते हैं कि युद्ध, करना क्षत्रियों का कर्तव्य है। इसलिए मरने - मारने का शोक मत कर और स्वधर्म का पालन कर :-

“स्वधर्ममपिचावेक्ष्य न विकम्पितुमर्हसि

धर्म्याद्धि युद्धाच्छेयोऽन्यत् क्षत्रियस्य न विद्यते”² ॥ (श्लोक 31)

जीवन में कर्म कारवाने के लिए कई तरीके अपनाते हैं। कभी गुस्सा करना पड़ता है कभी – कभी उपहास भी करना पड़ता है। श्रीकृष्ण भी कुछ ऐसे ही अर्जुन के साथ उनको कर्मठ बनाने के लिए तरीका अपनाते हैं:-

“अशोच्यानन्वशोचस्त्वं प्रज्ञावादांश्च भाषसे”³ (श्लोक 11)

अर्थात् जिस बात का शोक नहीं करना चाहिए उसीका तो तु शोक कर रहा है और साथ – साथ ब्रह्मज्ञान की बड़ी बड़ी बातें छोट रहा है, यह कहकर श्रीकृष्ण ने अर्जुन का कुछ थोड़ा सा उपहास किया और फिर उसको कर्म के ज्ञान का उपदेश दिया। पर इसमें गलती अर्जुन की भी नहीं है क्योंकि हमने देखा है और देखते भी हैं कि

अच्छे - अच्छे पंडितों को भी कभी- कभी क्या करना चाहिए और क्या नहीं करना चाहिए यह प्रश्न चक्कर में डाल देते हैं क्योंकि कर्मा – अकर्म की चिन्ता में अनेक अडचनें आ ही जाती है:-

"किं कर्म किम कर्मेति कवयोऽप्यत्र मोहिताः।

तत्ते कर्म प्रवक्ष्यामि यज्ज्ञात्वा मोक्ष्यसेऽशुभात्।।"⁴ (श्लोक 16)

कर्मा-अकर्म का यह द्वन्द्व जीवन में आते जाते रहेंगे। तब विचारवान लोग क्या करते हैं वे ऐसी युक्ति अपनाते हैं जिससे सांसारिक कर्मों का लोप हो न पाए और कर्माचरण करनेवाला किसी पाप या बंधन में भी न फँसे।

किसी भी कर्म का अच्छा बुरा होने का आधार, विषय प्रतिपादन का मार्ग या दृष्टि प्रत्येक की भिन्नता होती है। किसी कर्म के अच्छेपन या बुरेपन का निर्णय करते समय उसे सिर्फ यही देखना है कि मैं जो कर रहा हूँ वह धर्म्य है या अधर्म्य अथवा पुण्य है या पाप। अर्थात् कर्म अकर्म का विवेचन आध्यात्मिक दृष्टि से किया जाना चाहिए।

हममें से प्रत्येक किसी न किसी कार्य में लगा हुआ है। पर हममें से अधिकांश अपनी शक्तियों का अधिकतर भाग व्यर्थ खो देते हैं। क्योंकि हम कर्म के रहस्य नहीं जानते। कर्म जीवन के लिए, देश के लिए, विश्व के लिए होना चाहिए। किन्तु जीवन का यह भी एक सत्य है दुःख की उत्पत्ति कर्म से ही होती है। अतः दुःख या कष्ट का भय कर्म और शक्ति का बड़ा भाग नष्ट कर देता है। इसलिए कर्मयोग सिखाता है कि कर्म के लिए कर्म करो, आसक्ति रहित कर्म करो। कर्मेयोगी इसलिए कर्म करता है क्योंकि कर्म करना उसे अच्छा लगता है। कार्य की प्रकृति कोई भी हो निष्काम कर्म सदा ईश्वर को ही समर्पित हो जाता है:-

"कर्मण्येवाधिकारस्ते मा फलेषु कदाचन।

मा कर्मफलहेतुर्भूर्मा ते सङ्गोऽस्त्वकर्मणि ॥"⁵ (श्लोक 47)

भारतीय दर्शन में कर्म, बंधन का कारण माना गया है। किन्तु कर्मयोग में कर्म के उस स्वरूप का निरूपण किया गया है जो बंधन का कारण नहीं होता। कर्मफल तथा आसक्ति रहित होकर ईश्वर के लिए कर्म करना वास्तविक रूप से कर्मयोग है। संपूर्ण गीताशास्त्र का निचोड़ है बुद्धि को हमेशा सूक्ष्म करते हुए संसार के कर्म अपने स्वभाव के अनुसार सरल रूप से करते रहे। स्वभावगत कर्म करना सरल है किन्तु दूसरे के स्वभावगत कर्म को अपनाकर चलना कठिन है। क्योंकि प्रत्येक जीव भिन्न प्रकृति को लेकर जन्मे है। संसार का दूसरा कोई भी ग्रन्थ कर्म के शास्त्र का प्रतिपादन इतनी सुंदरता, सूक्ष्मता और निष्पक्षता से नहीं करता।

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II. आधार ग्रन्थ

श्रीमद् भगवद् गीता