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अन्वीक्षा

ANVĪKṢĀ

RESEARCH JOURNAL OF THE DEPARTMENT OF SANSKRIT
(REFEREED JOURNAL)

General Editor
Dr. Ashok Kumar Mahata

JADAVPUR UNIVERSITY, KOLKATA- 700 032

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FACULTY OF ARTS DEPARTMENT OF SANSKRIT

GENERAL EDITOR'S NOTE

The whole world at present is moving ahead through an unforeseen crisis caused by the COVID-19 pandemic. We, the stakeholders associated with education, are no exception to the circumstances. Yet, we do not indulge in negativity. Rather, we acknowledge the ups and downs of life and we believe that we will win over all the negativities in the long run.

Our austere endeavour for study is in vogue instead of any hostility due to the situation. Fortunately, we have a friend like modern technology with us for its support to undertake the process of teaching and learning, in spite of its various weaknesses. We are now ready to confront the unfamiliar opponent and we are confident that we will win the battle.

We are going to publish the 42nd volume of Anvīkṣā, the Research Journal of the Department of Sanskrit, Jadavpur University, in three parts as we did it in the previous years. Our planning for execution of the work is threefold. In the first part of this volume, the invited research articles from distinguished scholars and teachers of various universities and colleges are compiled. The second part comprises the reviewed articles of the teachers of different educational institutions of Sanskrit and allied subjects. The other reviewed articles written by the research scholars have been compiled in the third part of this volume.

The research articles regarding various subjects in three languages viz. Sanskrit, English and Bengali are compiled in all the parts of this volume. It was very difficult to edit them following a uniform method, because the soft copies we had received from the contributors were composed in different softwares. In spite of some problems, we tried to maintain a common methodology in publishing three parts of this volume. Yet, it is our experience that some faults are inevitable in the publication work, which request forgiveness from our erudite readers.

In our effort, we have tried our best to remove the errors and omissions through our learnings from the past. But rather than advertising for our endeavour, we leave the judgement of its quality to our readers.

I convey my sincere gratitude and heartiest thankfulness to the members of the Editorial Board, my colleagues, research scholars and the officials who were involved for preparing this volume of our own journal. The previous year was harsh to us. We hope the new year brings happiness and new hope in our life.

Ashok Kr. Mahata

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Date: January 1, 2021

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Pandemic in Indian literature: An Overview

Tapati Mukherjee

Throughout the year 2020, the world passed through a crisis of unprecedented magnitude, thrust upon us by a hitherto unknown pathogen Covid-19. Half of the world was pushed into isolation; millions of people had lost their jobs and livelihood; so many of us have lost our near and dear ones who have fallen prey to this pandemic. Preventive vaccine has just arrived; but still we are devastated, exasperated and clueless.

Now precisely what is meant by the term 'Pandemic'? According to Webster dictionary, Pandemic used as adjective means "occurring over a wide geographic area and affecting an exceptionally high proportion of the population". Pandemic used as a noun means "pandemic outbreak of a disease". So pandemic means a dreaded disease spreading over a wide geographic area and affecting a vast population.

Pandemic in various forms has endangered human civilization in different phases of history. Plague as an epidemic devastated the city state of Athens in ancient Greece during the second year of Peloponnesian war (430 BC). The outbreak of this disease may be termed as a pandemic as it spread through Piraeus, the city's port, indicating thereby its origin outside the periphery of the affected area.

Needless to say, the reflection of pandemic and the devastation caused by it has found place in world literature. The pandemic Plague that appeared between 1347 and 1351, also known as the "Black Death" in Europe because of the destruction it brought forth, had found its reflection in Albert Camus 's *La Peste* (The Plague), published in France in 1947. Another dreaded Pandemic Spanish Flu or 1918 Flu affected about a quarter of the world population at that time. This has its reflection in "The Great Influenza" by John. M Barry which describes the devastation caused by the 1918 Flu pandemic.

But why should we look forward to literature in this pandemic – sick global

scenario? Can it help to relieve stress and depression? The answer to this question may be sought in a statement of Harish Trivedi — “Literature may not explain away or fight off things such as pandemics even as modern science sometimes can’t; but it does become a source of consolation, a way of sharing our common humanist concern and in its own way provides the deepest and most insightful record of the events”.

In Indian context, to gauge or assess the impact of pandemic as expressed in literature, we have to take literature in a broader sense and have to include Śāstras, medicinal texts, astrological texts, inscriptions and archaeological evidences under the purview of literature. Since the inception of Indian civilization, the Vedic seers had prayed for a long lease of life (paśyema śaradaḥ śatam, jīvema śaradaḥ śatam) and presumably they were cautious about any dreaded disease which could cause loss of enormous human lives. In a Ṛgvedic hymn addressed to Nadī, (River), we come across a prayer where the term aśipadā has been mentioned “Śivā devīraśipadā bhavantu sarbāḥ” (Ṛv.7/50/4). Wilson considers śipada as “the name of a malady, may they be unproductive of the śipada complaint; perhaps it is the Vaidik form of Ślipada, the Cochin leg” (Wilson pp. 335). Maxmüller considered it as an unidentified disease. The śipada may also indicate Elephantiasis which is a dreaded disease and is supposed to affect a good number of people. The words Yakṣma and Takman had been frequently mentioned in Vedic literature and it can safely be presumed that Vedic people were quite wary of them. It is indeed queer that in the Atharvaveda (Av.), Takman or fever has been addressed to go and affect various groups of people —

Takman mūjavato gacchha, bahlikān vā parastarām/

śūdrāmicchha prapharvyaṃ tāṃ takman vīva dhūnuhi // (Av. 5/5/1/7)

In the concluding verse of the same hymn, several other clans or presumably inhabitants of certain other regions were mentioned and a prayer had been made to affect them with fever.

gandhāribhyo mūjavadbhyo’ṅgebhyaḥ magadhebhyaḥ

praiṣyan janamiva śevadhīṃ takmānaṃ pari dambhasi // (Av. 5/5/1/14)

It appears therefore that fever as a disease was considered as dangerous and therefore was sought to be transferred to some aliens or tribes outside the periphery of mainstream Vedic culture and conforming thereby primarily to the features

of a pandemic. However, whether this dreaded fever culminated in a full-fledged pandemic is a matter of conjecture.

With passage of time, we notice growing consciousness and alacrity about health and hygiene among the ancient Indians and their encounter with a flurry of diseases like Leprosy, Tuberculosis, Psychological imbalance etc. But there is hardly any direct evidence whether these diseases ever turned into a pandemic in the Dharmaśāstra era. However, in a verse of Yājñavalkyasmṛti, dealing with women's property, mention has been made of Vyādhi (disease) as a condition where husband is empowered to use her wife's property —

durbhikṣe dharmakārye ca byādhou sampratirodhake/
grhītaṃ strīdhanam bhartrā na strīyai dātumarhati// (Yaj. 2/147)

Since disease has been equated with another disaster famine and since this disease has been described as an impediment to normal functioning of an individual, it might indicate a dreaded disease affecting many others like an epidemic. However there is hardly any textual evidence to make this contention full proof.

However the Arthaśāstra of Kauṭilya has elaborate description on epidemic. In the fourth chapter titled Kanṭakaśodhana under the sub-heading Upanipātapratikāraḥ (2/78), Kauṭilya had mentioned four providence-induced disasters — “daivānyaṣṭau mahābhayāni – agnirudakam vyādhirdurbhikṣam – mūṣikā byālāḥ sarpāḥ rakṣāmsīti”. The king has been specifically instructed to save the settlement from the disaster — “tebhyo janapadam rakṣet”. Epidemic management and measures to curb its virulence had also been detailed by Kauṭilya —

vyādhibhayamaupaniṣadikaiḥ pratikāraiḥ pratikuryuḥ/
auśadhaiścikitsakāḥ, śāntiprāyaścittaiḥrvā siddhatāpasāḥ//

The use of the term maraka in this context by Kauṭilya clearly demonstrates the author's awareness of a disease turning into an epidemic by affecting a huge number of population — “tena marako vyākhyātaḥ”. T. Ganapati Śāstrī has explained “maraka as mārīnāmā mahāvyādiḥ”. Kauṭilya was quite emphatic in epidemic management too by elaborating the remedial measures — “tīrthābhiṣecanam mahākacchavardhanam gavām śmaśānāvadohanam kabandhadahanam devarātriṃ ca kārayet”. Administrative responsibility in such an epidemic had also been highlighted by Kauṭilya when he said that administration cannot remain indifferent to the suffering milieu in such a disaster — “sarvatra cōpahatān pitevānugṛhṇāt”.

Kauṭilya emphatically declared that epidemic management can only be successful when the administration comes forward to assist the epidemic stricken people so that they can survive the calamity. Needless to say that Kauṭilya's recommendation is relevant in contemporary perspective too.

The term maraka in the sense of epidemic has also been mentioned in a later astrological text *Bṛhatsaṃhitā* of Varahamihira — “śvabhirasthiśavāvaya-bapraveśanam mandireṣu marakāya //” (*Utpātādhyāya*: 47/70). If dogs bring bones or parts of dead bodies into houses, epidemics would break out soon. For epidemic management, sacrifice with liberal gifts to the priests was recommended.

There is inscriptional evidence too regarding outbreak of epidemic. In the Mahāsthan Fragmentary Stone Plaque Inscription, Mahasthan, Bogra district, Bengal (now Bangladesh), Script early Brahmi, circa 3rd century BCE, we come across a text — daga-tiya-[*i]yake** ***[yi]kasi. This particular term has been Sanskritised by Dinesh Chandra Sirkar as *daivātyayikāya*. The word *ātyayikāya* has been used in the *Manusmṛti* (7/165) in the sense of danger. Monier Williams interpreted it as requiring immediate help (as a disease). According to Monier Williams *daivatyaya* means danger or evil resulting from unusual natural phenomenon. As such *daivatyayikāya* can be construed as a ‘natural calamity brought about by an epidemic’.



But the most comprehensive treatment of an epidemic has been detailed in a medical text *Caraka-Saṃhitā* of pre 2nd century. In the third chapter “*Janapadod-dhvaṃsaniya Vimānādhyāyaḥ*”, it has been asserted at the very beginning that ca-

calamity destroying a settlement will be described. In course of his conversation with Agniveśa, the preceptor Ātreya, noticing a few omens signaling future outbreak of epidemic was eager to collect herbs as a remedial measure to curb the epidemic — “nahi samyagudhṛteṣu saumya bhaiṣajyeṣu samyak vihiteṣu samyag cāvācāriteṣu janapadoddhvaṃsakarāṇaṃ vikārāṇaṃ kiñcit pratīkārāgauravaṃ bhavati” (3/4).

Ātreya asserted that an epidemic is caused by the vitiation of air (vāyu), water (udaka), locale (deśa) and the season (kāla). When these environmental factors are devoid of their natural properties, they become injurious to health. Thus deviations from these four factors bring about epidemic. However proper medication can curb the virulence of epidemic — “vigūṇeṣvapi khalveteṣu janapadoddhvaṃsakareṣu bhāvesu bheṣajenopapādyamāṇānāmbhayaṃ bhavati rogebhya iti/” (3/8). Pañca-karma therapy has been recommended for eradication of this dreaded epidemic —

karma pañcavidhaṃ teṣāṃ bheṣajaṃ paramucyate/
rasāyanānaṃ vidhivaccopayogaḥ praśasyate/
śasyate dehabṛttiśca bheṣajaiḥ pūrvamudhṛtaiḥ// (3/13,14)

In Buddhist literature, we come across Mettasutta, Ratanasutta and Maṅgala-sutta, recorded in Suttanipāta which were chanted by Buddhist monks, when faced with a serious danger like natural calamity or epidemic. They will sprinkle water charmed with paritta, which according to their belief will eradicate all natural calamities. When the city of Vaishali was struck with famine, life threatening disease etc., Buddha himself preached the Ratanasutta to his disciple Ananda and requested him to recite the mantra while walking in the city. —

o spirits, do ye all pay attention,
show kindness to the human
race who both day and night
bring their offerings, therefore
protect them strenuously.

In two Jātaka stories Kacchapajātaka (178) and Āmrajātaka (474), we have mention of ahivātaka roga which have taken a form of epidemic because of its

enormity and people had been advised to leave their home and find shelter in a safer place. This ahivātaka had been variously interpreted by scholars. Some consider it as a form of Malaria while others describe it as a contagious disease like Plague. However this particular disease struck as an epidemic in Buddhist period.

Archaeological evidence of an epidemic, though belonging to a later era may be cited in this context. Reference may be made to an interesting article “Unique Image of Aghora Shiva from West Bengal” by Keka Banerjee Adhikari where an image of Aghora Shiva and a prostrate figure having number of incision marks resembling Smallpox symptoms indicates that Shiva was worshiped to get rid of these diseases which were wide spread and culminated in epidemics. This image is dated as belonging to Sena period of Bengal i.e. 11th century A.D.



Aghora Shiva and a Prostrate figure with Incision marks

Coming to regional literatures in India, we find that worshipping a 'Goddess' to get rid of a dreaded disease is a practice prevalent in India especially in Bengal. This notion gave rise to the popularity of Shitala as a Goddess who is supposed to possess divine prowess to combat Smallpox — a disease which frequently turned into epidemic and devastated a settlement. An early 16th century medical text *Bhāvaprakāśa* by Bhabamishra has an elaborate description of Shitala and Smallpox. The text also contains a sixteenth century interpolation on the pathology of Shitala which identifies Shitala as the cause of the disease. In the 16th century Raghunandan Bhattacharya, also called Smārta Raghunandan of Bengal declared special ritual for Shitala which indicates the fierceness of the attack of Smallpox at that point of time. It was also held that when Smallpox as an epidemic killed hordes of people, Shitala was worshipped for relief and a group of people sang Shitala's praise which finally came to be known as Śitalāmaṅgala. The first poem dedicated to Shitala in Bengal is dated 1690 when Śitalāmaṅgala by Nityananda Chakrabarti was composed.



Kalighat Shitala

Modern Indian literature is replete with harrowing description of pandemic ,

caused by various diseases, viz. Cholera, Smallpox, Black fever (Kālājvar) and Plague, to name a few. In pre independence India, power play and British hegemony became a decisive factor in handling pandemic. It was due to the utter callousness and negligence of British rulers that the famine broke in 1770, claiming a heavy toll of human lives. And again in 1943 almost two million people died due to starvation and outbreak of malaria and other epidemics.

If we take the instance of Bangla literature, we find that our three stalwarts Bankimchandra Chattopadhyay, Rabindranath Tagore and Saratchandra Chattopadhyay had described epidemic in minutest details in their works. In his famous novel *Ānanda Math*, Bankim had pictured upsurge of epidemic with vivid details at the advent of a precarious famine. In his own words — “রোগ সময় পাইল - জ্বর, ওলাওঠা, ক্ষয়, বসন্ত। বিশেষত বসন্তের প্রাদুর্ভাব হইল। গৃহে গৃহে বসন্তে মরিতে লাগিল। কে কাহাকে জল দেয়? কে কাহাকে স্পর্শ করে? কেহ কাহার চিকিৎসা করে না, কেহ কাহাকে দেখে না; মরিলে কেহ ফেলে না। ... যে গৃহে একবার বসন্ত প্রবেশ করে, সে গৃহবাসীরা রোগী ফেলিয়া পলায়।”

Equally distressed was Rabindranath with this spurt of epidemic from his boyhood. In his *Jivansmṛti* he had described how the entire Thakur family was forced to leave their Calcutta residence because of dengue fever which brought disaster. The impact of pandemic on Rabindranath was devastating as he suffered a personal loss in the grip of Cholera pandemic. He lost his youngest son Samindranath due to Cholera. Smallpox as a dreaded epidemic compelling people to desert their near and dear ones because of its contagious nature has been illustrated in at least two poems of the poet — *Abhisār* and *Puratan bhṛta*. In the poem *Abhisār*, the courtesan was abandoned and left to die because of her illness caused by Smallpox. —

রোগমসী ঢালা কালী তনু তার
লয়ে প্রজাগণে পুর পরিখার।
বাহিরে ফেলেছে করি পরিহার
বিষাক্ত তার সঙ্গ। (অভিসার)

In *Purātan bhṛta* too, the pathetic condition of a person suffering from Smallpox has been described —

কোথা হা হস্ত চিরবসন্ত
আমি বসন্তে মরি।

In his most illuminating novel Gorā Rabindranath again referred to Cholera epidemic, which had taken lives of Harimohini's husband and son, devastating her life. Obviously a sensitive author like Rabindranath could not remain indifferent to this burning problem of epidemic which had taken a heavy toll of human lives. In another novel Chaturāṅga Tagore wrote — “যে বছর কলকাতা শহরে প্রথম প্লেগ দেখা দিল, তখন প্লেগের চেয়ে তার রাজ-তক্‌মা পরা চাপরাশির ভয়ে লোকে সজ্জন্ত হইয়া পড়িয়াছিল”। Jagmohan started a miniature hospital in his residence to fight against plague but finally succumbed to it. The fierceness of the epidemic Malaria had drawn attention of the poet when he started the village reconstruction work at Shriniketan. He urged the villagers to come forward for eradication of this epidemic. On 29th August 1923 he spoke about prevention of Malaria which was a malady for villages in Bengal. — “এইটি আপনারা বুঝতে পারবেন পতঙ্গ মানুষে লড়াই”।

Rabindranath wanted to promote a mass consciousness to combat Malaria pandemic. On 23rd February 1924, he said in Anti-Malaria Society — “দেশে মশা আছে এটা বড় সমস্যা নয়। বড় কথা এই দেশের লোকের মনে জড়তা আছে। সেটা আমাদের দোষ। বড় রকম দুঃখ বিপদের মূল কারণ সেইখানে”।

Sharatchandra was more explicit in his depiction of pandemic, viz. Plague, Cholera etc. In Grihadāha we come across a vivid description of the havoc caused by the pandemic Plague— “গোটা দুই অর্ধগলিত শব অনতিদূরে আটকাইয়া রহিয়াছে। ইহার পর হইতে প্রায় গ্রামগুলোই পরিত্যক্ত, শূন্য। কদাচিৎ কোন অতি দুঃসাহসী ব্যক্তি ভিন্ন যে যেখানে পারিয়াছে পলাইয়ন করিয়াছে। কোথাও শব্দ নাই, সাড়া নাই, ঘর দ্বার রুদ্ধ, অপরিচ্ছন্ন—মনে হয় যেন কুটিরগুলো পর্যন্ত মরণকে অনিবার্য জানিয়া চোখ বুজিয়া অপেক্ষা করিয়া আছে”।

In Śrikānta, there is vivid description of health check for detection of Plague for the Burma-bound passenger. We are sad to see how people were ill-treated in the name of ‘quarantine’. The casual way in which Plague patients were treated and how they were left to die mercilessly bring tears in our eyes even today. Pandemics have figured in the works of many stalwarts of Bangla literature like Tarashankar Bandhyopadhyay and others.

Hindi literature also portrays pandemics and their impacts on society in vivid terms. Premchand, the most illustrious writer referred to the miseries brought by the pandemic. In his short story Dudh kā Dām, Premchand described in his own inimitable style how pandemic Plague brought with it misery to a poor family —

“इस साल प्लेग ने जोड़ बाँध और गुदड़ पहले हि चपेट में आ गया, भङ्गी एकैली रह गयी। और गृहस्थी ज्यौ की तयो चलती रही। यहा तक की पाँच साल बीत गये। और उसका बालक मङ्गल दूर्बल और सदा रोगी रहने पर भी दौडने लगा”।

In another short story *Idgāha*, Premchand described how the death of Hamid's father from Cholera pandemic ruined the family. Faniswarnath Renu's short story *Pahalwān Ki Dholak*, 1944, describes the death of the protagonist Pahalwān and his sons due to an outbreak of Cholera epidemic. In nineteenth century British-dominated India, epidemics like Plague, Cholera etc. became a regular phenomenon claiming lives of a huge number of people.

In *Plague Kī Chudail*, Bhagabandas described the trauma, caused by the upsurge of Plague epidemic. The devastation brought by the epidemic Spanish Flu in India was expressed in a short story *Vivatsa* by Pandey Bechan Sharma also bearing the pen name 'Ugra'. It may be mentioned in this context that 12-14 million people in India faced death due to Spanish Flu, the highest number of casualties for any single country. The most heartbreaking description of the devastation caused by pandemic came from the pen of noted Hindi poet Suryakant Tripathi Nirālā whose family was wiped out by Spanish flu — “My family disappeared in the blink of an eye”. His work *Kulli Bhat* in Hindi is noted by the most gruesome experience of facing a pandemic.

In Assamese literature, we come across oral songs named after particular Goddesses linked with pandemic like *Śitalānāmā*, *Aināmā*. In Dhrubajyoti Bora's Novel *Azar*, the author has described the sickening effect of *Kālājvar* or Black sickness which killed a huge number of people in Assam in nineteenth century.

The reflections of pandemic are strewn in the gamut of Oriya literature. Fakir Mohan Senapati's *Revati* (1898), situated against a backdrop of colonized India, described with pathetic details how an entire family perished, struck with Cholera pandemic.

Malayalam literature also contains reflections of the damage caused by pandemics. George Vergheese Kakkanandan, the Malayalam novelist in his novel *Vāssuri* (1968), described in details how the local residents of a small hamlet in Kerala reacted to the outbreak of Smallpox in their area.

Almost all regional literatures in India reflect the peril brought about by a pandemic. A bird's eye view of a few literatures is presented here.

To conclude, in this pandemic-sick global scenario when our very existence

is thwarted by a dangerous pathogen, when the entire humanity is struggling to combat this menace, literature can play the role of a conciliator by framing a bond of solidarity across the world. In this hour of distress let us take recourse to the Mettasutta of the Buddhist canon for peace and solace —

mettañca sabbalokasmiṃ
mānasam bhāvaye aparimāṇaṃ
uddhaṃ adho ca tirivañca
asambādhaṃ averaṃ asapattaṃ//

(Suttanipata, Urugavagga, Mettasutta, verse: 8)

“And let him cultivate good will towards all the world, a bondless (friendly) mind, above and below and across, unobstructed, without hatred, without enmity”.

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Sukumari Bhattacharji — rational humanist

Bijoya Goswami

I first met Sukumaridi — as we called Prof Sukumari Bhattacharji — or sometimes simply Didi — when I was a student in the post graduate class in the Sanskrit Department of Jadavpur University. I had heard of her before, of course, as a luminary among academicians, but actually dealing with her gave me many insights into her character. At first, we were very much in awe of her, as she seemed a strict disciplinarian who usually froze one's blood with a single comment if one happened to come to class minus a textbook. She was taking classes on the classic *Mṛcchakaṭika*, and the play is a long one, necessitating a pretty hefty volume to be carried to the University for each class. In any case, not all students could afford to buy a book. So, we devised a method: once a week, both the first and the second year had a class with her, one in the first period and the other in the second. We took turns to carry a book, allotting alternate days to each class. As soon as the first period was over, there was a rush in the corridor, getting the book, before Didi came into the next class.

But when she started her lecture, I at least found it totally fascinating. She, along with many other of her colleagues, did not believe in spoon feeding students, and encouraged us to think for ourselves. She offered so many insights into a character that it came to life before us. In her classes on the history of Sanskrit literature, she usually created a background for each literary work. A social and historical background, so that we could conceive of an age where these things happened. She was a rationalist through and through, and I cannot remember any occasion when she made a casual statement without weighing it in the balance of reason.

Later, she somehow melted towards me at any rate. Having newly come from Lady Brabourne College—one of the premier institutes of Kolkata, I was a little shy of answering questions from teachers in class for fear of being thought to be showing off. But then, she seemed so contemptuous of her students, I started answering her and came to be noticed. I may say, I was not the only one! She gradually became more gentle towards us. I was particularly impressed by the fact that she concealed a kind heart underneath a rough exterior one very hot afternoon.

The sun was streaming in through one of the windows and we were all pretty uncomfortable. The window had a khaskhas curtain before it, but it was rolled up. Sukumaridi asked one of my friends to roll down the curtain. As he was getting up to do it, I called out that there was a sparrow's nest in the curtain — with eggs in it! At once, she stopped the boy from rolling down the curtain. Since then, she regularly asked for bulletins from us about the sparrow family, until the young birds were old enough to leave the nest and fly away! This further endeared her to me!

After we had passed our M.A., I got on closer terms with Sukumaridi. She became a regular visitor to our house, and became great friends with my parents. My mother was just over a year younger than her, and my father she addressed as 'Dada' or elder brother. She had common interests with my parents — politics, literature, common friends and acquaintances etc. I visited her house several times. She was very hospitable normally, but could tell people bluntly to come back some other time if she was in no mood for visitors! She was keenly interested in my future career, and rather disappointed that I had not opted for a more socially oriented theme for my Ph.D. thesis. But I told her quite plainly that I did not know enough!

Some time after my marriage, we lived in a house in Keyatala which was just a step from hers. So we saw more of one another, and it was a very easy relation. After my son was born, I often carried him to Sukumaridi's and she enjoyed that. It is at her house that I met her daughter Tanikadi and son in law, Sumitda (Prof Tanika Sarkar and Prof Sumit Sarkar).

Sukumaridi underwent a bad spell shortly after this. A colleague of hers, another of my teachers, had a grudge against her, and raised a serious complaint against her—that she had deliberately fudged the marks of a certain student. What had actually happened was what may happen to any of us at any time! While copying the marks on several sections of the mark sheet, she had made a simple 'clerical error', copying marks into a wrong grid. I may say here that I have never made that mistake because I had been forewarned by Sukumaridi's experience, but I have seen this happen to many of my own colleagues! However, this complaint was later rejected by the Ajay Basu Commission, which dealt with many such problems. She had applied for a personal promotion which she was eligible for, but this plea had been suppressed due to this complaint. Later, the Executive Council had whol-

ly endorsed her promotion to the post of Professor, declaring that with her brand of scholarship, she deserved to be a Professor, even if it was for a single day! So, shortly before her superannuation she became Professor of Sanskrit in Jadavpur University, and the Head of the Sanskrit Dept for 6 months! This was a great triumph and vindication for her friends and admirers!

I continued to be on terms of intimacy with Sukumaridi. When my husband died in 1982, she was as shocked as everyone among my family and friends. She actually urged me to remarry, and that as soon as possible! That I never did remarry was a matter of great sorrow to her, but when I asked her why she hadn't remarried, she did not have what I thought was a good enough argument for that! I was lucky that I got a post as Lecturer in the Sanskrit Dept, JU, shortly afterwards, and during this time I had the chance to see much more of her. In spite of most students being afraid of her, she was basically kind hearted, and although rational to the core of her being, she was a human being first and last. When she made critical studies of ancient texts, she examined the social and political background of each of them. She was extremely critical of traditional 'values' that insisted on treating women and so called 'lower castes' as barely human. She picked examples from a number of sources — the Dharmasāstras, the epics, literary works, even Buddhist texts. I asked her once why, if they were all so bad, why should we read these works, or rather, why study Sanskrit at all! She said, "I live in hopes that you people will delve into these works, and point out the vicious rules, and set them up before people who can't read them in the original. We have too many casteists who insist on teaching that ancient India was an ideal place, where there was no discrimination. Let people see that all was not perfect then! Let them judge for themselves and not depend on what these men preach!" I myself thought her approach somewhat negative, for despite these bad parts, there were a few instances of the good, even then! When I write now, I try to represent ancient India as fairly as I can! But I cannot blame Sukumaridi. There were so many vicious things we had to go through to reach the good! I have seen tears in her eyes when she told me about a near breakdown one of her students had, when he went to see his sister, who had been married off to a groom in a remote village. He learned from her neighbours that she had been burnt to death, and even saw the charred wall of the room where she had been burnt—for dowry! The story of someone I had never seen still brings tears to

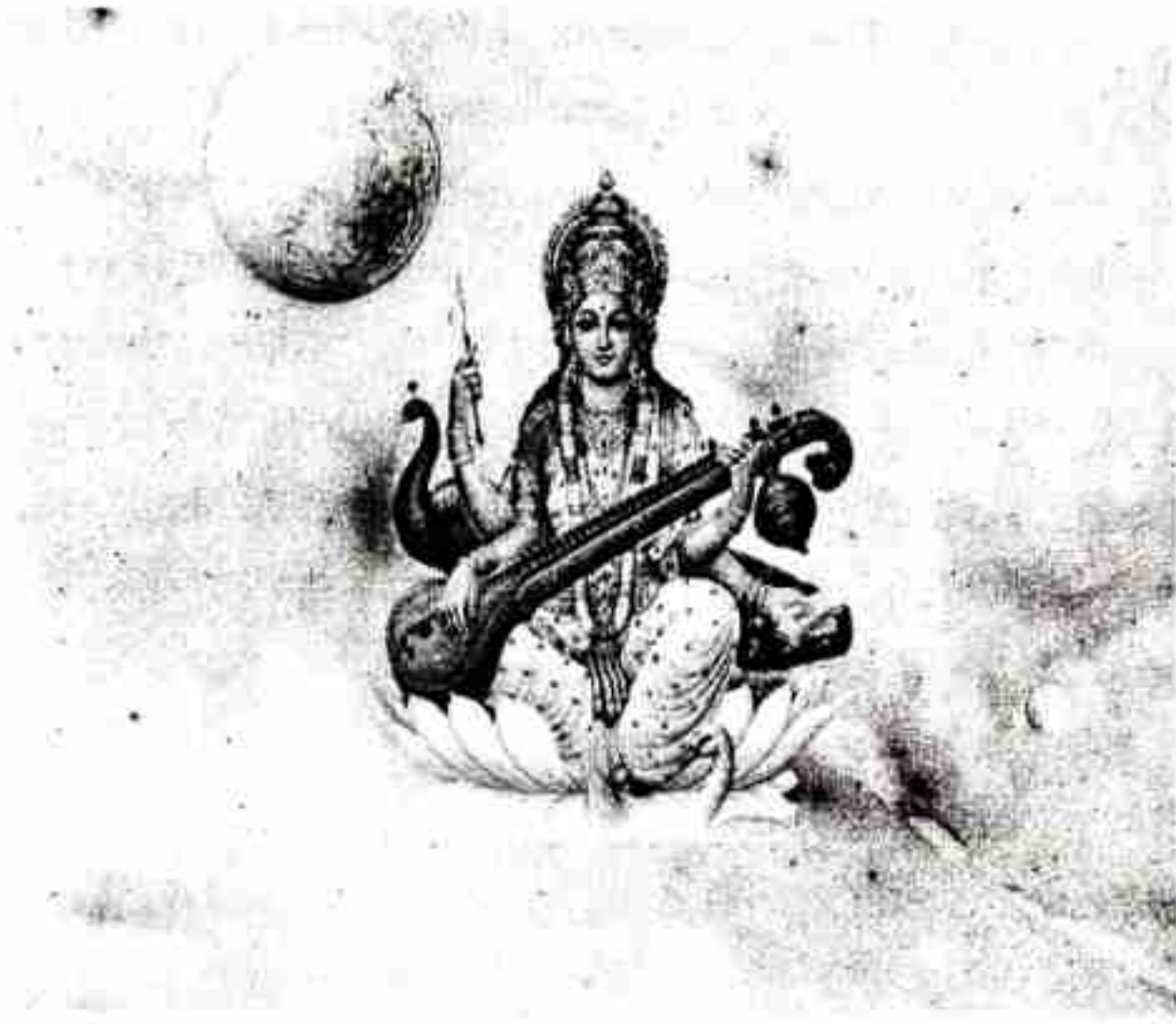
my own eyes, even after so many years.

When we worked together, Sukumaridi was very kind to students and teachers alike. One of our students, who had come from a remote village, practically starved himself for possibly months, before he collapsed with acute malnutrition. His classmates got him admitted to a hospital and the teachers used to go and visit him there. Sukumaridi suggested that we pool resources to create a fund for him after he recovered, and we used to make collections for him every month. Later, we continued with the fund for other students too, and it was there until I retired — as far as I know! Sukumaridi used to bring cakes or ice cream or food she had cooked herself to share with us. When we had invigilation duty, if she was the Presiding Officer, she insisted on buying us lunch. Even after she had retired, we were in touch, and used to go and see her at her home. She always encouraged us to carry on with research work.

In her last years, Sukumaridi was completely bedridden and helpless. But her incisive brain stayed alert until the very end. She never believed that one person was better or more exalted than another—she never allowed anyone to touch her feet. I touched her feet for the first and the last time when it was just her cold body lying on the hospital bed! But all my life, I looked up to her as one of the few humans I have met who was as loving as she was rationally critical. It is a hundred years ago that she was born. But she lives among us as a glowing example to everyone.

Goddess Sarasvatī in the Ṛgveda

Sarbani Ganguli



Sarasvatī is known to us both as a river and a goddess. In his Nirukta (2.23), Yāska describes it in these two ways: नदीरूपा देवतारूपा चा सरस्वतीत्येतस्य नदीवद् देवतावच्च निगमा भवन्ति। Sāyaṇācārya also follows him and says, while explaining the Ṛgveda mantra 1.3.12: द्विविधा हि सरस्वती, विग्रहवद्देवता नदीरूपा चा। The term Sarasvatī means elegant, flowing and full of water as has been shown in the same Nirukta (9.26) 'सरस्वती सर इत्युदकनाम् सर्तेस्तद्वती', which is indicative of her status as one of the ancient Āryan rivers. Just like the Gaṅgā, this river also flows from the Himalaya and is considered as a sacred source of purification, fertility and good fortune for those who take their bath in her water. This sacred river, again, like the Gaṅgā, ultimately develops into a personified deity.

In this paper I shall try to show the different aspects as a goddess and not as a river.

In the first maṇḍala of the Ṛgveda there are five mantras which directly or indirectly refer to Sarasvatī. Of them, there are three mantras in which we find the term Sarasvatī clearly mentioned. But so far as the description of Sarasvatī

is concerned, in these mantras, it is clear that Sarasvatī is represented here as a river, flowing and full of water. However, as my aim is to bring out the features of Sarasvatī as a goddess only, I am not dealing with them.

In the same maṇḍala, we come across two mantras which specifically present Sarasvatī as a goddess. However, It is to be noted that in these mantras the name Sarasvatī does not occur. The goddess as she occurs there is designated by the name Vāc.

It seems that Sarasvatī and Vāc are taken to be synonymous. According to Lexicons, Vāc is indeed a synonym of Sarasvatī, both meaning words or sentences. Vāc is also widely honored and worshipped as the presiding deity of speech and learning and most probably through this identification with Vāc Sarasvatī is elevated to the high rank of a personified deity. We shall briefly discuss the implications of these two mantras which are relevant to our discussion.

The first mantra is as follows:

चत्वारि वाक् परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति॥ (Rgveda, 1.164.45)

The seer of the mantra is Ucathyaputra Dīrghatamas, the meter is Triṣṭubh and the deity is Vāc. Here the seer says that speech is measured in four quarters. The Brāhmaṇas who are wise know them. Three of these quarters are hidden and do not bestir themselves. Men speak the fourth quarter of speech. It is clear that we have here a eulogy of speech. Speech is what enlightens the world. If speech were not there the whole world would have been dark and unrevealed to us. In every step of our life we depend on speech. A symbolic and philosophical interpretation of speech is given here. The nouns, verbs, prepositions and particles comprise this glorious speech. It cannot be easily comprehended. The Brāhmins who are wise realize its nature, Brāhmins who succeed in escaping from the toils of their minds, or, those who have attacked and conquered their minds. The first three quarters are placed in the cave and therefore are not intelligible for people of ordinary intellect. But it is the fourth quarter that is current among men and bestows all blessings

upon them.

Let us quote the second mantra:

यस्ते स्तनः शशयो यो मयो भूयेन विश्वा पुष्यसि पर्यानि
यो रत्नधा वसुविद्यः सुदत्रः सरस्वति तमिह धातवे कः॥ (Rgveda, 1.164.49)

The sage says that the breasts that adorned the goddess Sarasvatī should be a source of nourishments for all the living beings just like the breast-milk which fed to a child by a mother enlivens it and helps it to grow strong and healthy. Through her breasts, let Sarasvatī shower the best of wealth on the enjoyers in plenty. Her breasts are full of all the pleasant tastes. They are the wealthiest of the wealthy. They know the sources of wealth, they preserve them and provides the devotees with information regarding their abode. They are also bountiful and given to charity. This goddess Sarasvatī is verily the savior of all living beings. Let her offer the breasts to us so that we can drink the nourishing liquid and preserve our life. It requires little research to reveal that the goddess Sarasvatī is compared to affectionate mother and is presented as a unique source of nourishment for mankind and the flora and fauna of the world. It reveals moreover how men are encouraged to interact with nature.

In the forty-first hymn of the second maṇḍala we have three consecutive mantras describing the glory of Sarasvatī as a goddess.

The first mantra runs as follows:

अम्बितमे नदीतमे देवितमे सरस्वति।
अप्रशस्ता इव स्मसि प्रशस्तिमम्ब नस्कृधि॥ (Rgveda, 2.41.16)

The seer says that of all the mothers Sarasvatī is the best. She is also the best among the rivers. She occupies the most exalted position among the deities. The seer also says that they are poor and without wealth. But Sarasvatī has the power to shower wealth and prosperity upon all. Let she perform that act.

Coming to the second mantra, we find the following:

त्वे विश्वा सरस्वति श्रितायूषि देव्यां।

शुनहोत्रेषु मत्स्व प्रजां देवि दिदिद्भि, नः॥ (R̥gveda, 2.41.17)

Sarasvatī is moreover full of effulgence. All the food and drink are dependent on you for their generation. The Śunahotra priests offer Soma juice as oblation to her. She should drink it and derive pleasure. The goddess is highly powerful. So the sacrifice requests her to provide them with progeny so that his lineage does not come to an end.

The mantra that comes last is as follows:

इमा ब्रह्म सरस्वति जुष्व वाजिनीवति
या ते मन्म गृत्समदा ऋतावरि प्रिया देवेषु जुन्वति॥ (R̥gveda, 2.41.18)

The goddess possesses plenty of food and a huge flow of water. She should be kind enough to accept the oblations offered to her by the sacrifice. The oblations deserve to be accepted with proper deliberation. They are also dear to the gods. She should gracefully accept all of them, which are offered by the Gṛtsamada priest.

The unique glory of goddess Sarasvatī is described here in glowing terms. She is capable of providing food and drink to the living beings. Man is mortal and he has to leave this world some time. Yet he hankers after continuing to remain among the people, though not in his physical form, but in the spiritual sphere through his progeny. The goddess has the power to bless people with sons and daughters. She should confer this benefit on everybody.

Let us next proceed to the hundredth hymn of the eighth maṇḍala in which two mantras deserve our attention. The first one is the tenth which runs as follows:

यद्वाग्वदन्त्यविचेतनानि रात्री देवानां निषषाद मन्त्रा॥
चतस्र ऊर्ज दुदुहे पयांसि क्व स्विदस्याः परमं जगाम॥ (R̥gveda, 8.100.10)

When Speech which is ever brightening and produces intoxication in the gods takes her seat in the sacrifice after bestowing wisdom on who are without wisdom, then, all the quarters become full of food and water. But to which destination do they proceed? Do they proceed to the earth or to the rays of Āditya?

Speech is glorified once again. She produces intoxication even in the minds of the powerfull and intelligent gods. The ignorant people do not suffer due to lack of

enlightenment, for Speech elevates them with grand wisdom. She encourages the people by attending sacrifices performed by them and because of her benevolence all the quarters abound in food and drink. The superior portions of them enrich the earth or glorify the rays of Āditya.

The second one is the eleventh mantra, namely:

देवीं वाचमजनयन्त देवास्तां विश्वरूपाः पशवो वदन्ति।
सा नो मन्त्रेयमूर्जं दुहाना धेनुर्वागस्मानुप सुष्टु तैतु॥ (R̥gveda, 8.100.11)

The gods have given a physical form to the goddess Sarasvatī in the form of vāc which is full glorious effulgence. All the living beings express themselves through that vac. Let her accept the eulogies offered by us and let her come to our vicinity. She is as adorable as a cow which delights everybody, and provides us with food and juice.

Here it is stated that the origin of Sarasvatī is noble and exalted, for it is none other than the gods who have brought her into existence in full glory. She is compared to a cow, because she is a source of joy and delight and a provider of food and drink which are so vital for the preservation of our life. It clearly indicates how human beings pay homage to this beneficent goddess.

Lastly, we find a beautiful mantra, namely the fourth one occurring in the seventy-first hymn of the tenth maṇḍala. We quote below the same:

उत त्वः पश्यन्न ददर्श वाचमुत त्वः शृण्वन्न शृणेत्येनां।
उत त्वस्मै तन्वन्वि सस्त्रे जायेव पत्य उशती सुवासाः॥ (R̥gveda, 10.71.4)

There is one who does not see Speech in spite of seeing it and there is one who does not hear Speech in spite of hearing it. On the other hand, there is also such a person to whom Speech unfolds her body on her own accord like a well-dressed wife longing for the company of her husband.

This mantra emphasizes the point that not everybody is fortunate enough to receive the grace of the goddess Speech. Indeed, there are persons who unfortunately cannot at all comprehend the depth of Speech. They are strange beings who are ignorant and there is no reaction on their part even when they see Speech or listens

to Speech. These are ignorant people who are only to be pitied. But there are also learned persons who receive the highest grace from Speech. The seer takes the help of a beautiful simile to impress upon the fact. Speech is likened to a wife filled with desire beautifully dressed and disclosing herself to her husband willingly. In other words Speech reveals herself only to the worthy ones.

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1 पावका नः सरस्वती वाजेभिर्वाजिनीवती ।
यज्ञं वष्टु धियावसुः ॥ (R̥gveda, 1.3.10)

2 पावका नः सरस्वती वाजेभिर्वाजिनीवती ।
यज्ञं वष्टु धियावसुः ॥ (R̥gveda, 1.3.10)
चोदयित्री सूनृतानां चेतन्ती सुमतीनाम् ।
यज्ञं दधे सरस्वती ॥ (R̥gveda, 1.3.11)

महो अर्णः सरस्वती प्र चेतयति केतुना ।
धियो विश्वा वि राजति ॥ (R̥gveda, 1.3.12)

3 चत्वारि वाक् परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः।
गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति॥ (R̥gveda, 1.164.45)

यस्ते स्तनः शशयो यो मयो भूयेन विश्वा पुष्यसि पर्यानि।
यो रत्नधा वसुविद्यः सुदत्रः सरस्वति तमिह धातवे कः॥ (R̥gveda, 1.164.49)

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বাদবিতর্কে চরকসংহিতা

অঞ্জলিকা মুখোপাধ্যায়

প্রাচীন ভারতীয় শিক্ষাজগতে আলোচনা সমালোচনা, বাদ-বিতর্কের একটি গুরুত্বপূর্ণ ভূমিকা ছিল। যে কোন শাস্ত্রপাঠ কালেই পূর্বপক্ষ-উত্তরপক্ষ স্থাপন করে খণ্ডন-প্রতিখণ্ডনের দ্বারা সিদ্ধান্ত পক্ষ স্থাপন করা হত। বিরোধী পক্ষের যুক্তিকে পাশাপাশি না রেখে কোন আলোচনা গ্রাহ্য হত না। সুতরাং বিরুদ্ধ মতকে স্বীকৃতি দেওয়া, প্রশ্ন তোলার অধিকারকে সম্মান করা, নানাবিধ যুক্তি-প্রতিযুক্তি দ্বারা একটি বিষয়কে নিঃশেষে বিচার করা—এই গুলি ভারতীয় শাস্ত্রচর্চার অবিচ্ছেদ্য অঙ্গ ছিল। প্রাচীনকালের বিদ্বানসমাজ বিশ্বাস করতেন বিপক্ষীয় মতের কষ্টিপাথরে যাচাই না করে কোন স্থায়ী সিদ্ধান্ত বা মতবাদ প্রস্তুত করা যায় না। এই কারণে পণ্ডিতসমাজে এই ধরনের বিতর্কসভার অনেক মূল্য ছিল। বিতর্কের দ্বারা বিষয়ের সূক্ষ্ম পর্যবেক্ষণ, বক্তার জ্ঞানের পরীক্ষা, বক্তব্যের শুদ্ধিবিচার—সবই থাকে। যে কোন বিষয়ের স্থাপনার জন্য পদ্ধতিটি অবশ্য কার্যকরী। এতে যে কোন বিষয়ের যথার্থ মূল্যায়ন হতে পারে।

চরকসংহিতা প্রাচীন ভারতের চিকিৎসাবিজ্ঞানের অমূল্য গ্রন্থ। কায়চিকিৎসা (general medicine) সংক্রান্ত যাবতীয় বিষয় যেমন রোগ নির্ণয়, তার চিকিৎসা, প্রতিরোধের উপায় ও ঔষধ প্রস্তুত প্রণালী এতে সবিস্তারে আলোচিত হয়েছে। এছাড়াও বহু আপাতদৃষ্টিতে সংসর্গহীন বিষয়ও এখানে আলোচিত, যেমন দর্শন। এই প্রকার ভিন্নগোত্রীয় একটি আলোচনা 'তদ্বিদ্যাসম্ভাষাপরিষদ্'। চরকসংহিতার বিমানস্থানের অষ্টম অধ্যায়টি হল 'রোগভিষগ্জিতীয়'। এতে ভিষগ্ বা চিকিৎসকের বুদ্ধি ও কর্মের উৎকর্ষ সাধনের নানা উপায় আলোচিত হয়েছে। ব্যাধি নির্ণয় ও প্রতীকারে যেন কোন বিভ্রান্তি না ঘটে এজন্য চিকিৎসক সর্বদা সতর্ক থাকবেন এবং আত্মোন্নতির চেষ্টা করবেন। তিনি অধ্যয়ন, অধ্যাপনা ছাড়াও বুদ্ধিবৈশদ্য লাভের জন্য নিয়মিত আলোচনা সভায় যোগ দেবেন। 'তদ্বিদ্যাসম্ভাষাপরিষদ্' নামক পর্বটিতে (রোগভিষগ্জিতীয়-৩) প্রাচীনকালে বিতর্কসভা কীভাবে অনুষ্ঠিত হত, তার একটি সুস্পষ্ট ও বাস্তব চিত্র অঙ্কিত রয়েছে।

পর্বের প্রথমেই বলা হয়েছে—'ভিষক্ ভিষজা সহ সম্ভাষেত'—বৈদ্য বৈদ্যের সঙ্গে আলোচনা করবেন। অর্থাৎ এই প্রকার আলোচনাসভা একটি প্রত্যাশিত ব্যাপার ছিল। এর উপযোগিতা বলা হচ্ছে—

ক) জ্ঞানের বৃদ্ধি হয় (সেই বিষয়ে পারদর্শী ব্যক্তির সঙ্গে আলোচনাক্রমে), আনন্দ লাভ হয় (জ্ঞান অর্জনের জন্য),

খ) আলোচ্য বিষয়ে দক্ষতা উৎপন্ন হয় (চর্চার কারণে),

গ) বাচিকা শক্তি বৃদ্ধি পায় (ভাষণরীতি রপ্ত হয়),

ঘ) খ্যাতি লাভ হয় (শ্রোতাদের মাধ্যমে প্রশংসা ছড়িয়ে পড়ে),

ঙ) পূর্বে শ্রুত কোন বিষয়ে সংশয় থাকলে তার নিরসন হয় (বিশেষ অনুশীলন ও জ্ঞানের আদানপ্রদানের মাধ্যমে),

- চ) সন্দেহ না থাকলেও জ্ঞানের পুনরনুশীলনে দৃঢ়ীকরণ হয়,
 ছ) অজ্ঞাত বিষয় জানা যায়,
 জ) গুরুপ্রাপ্ত গূঢ় বিষয় তর্কপ্রসঙ্গে প্রকাশ পেলে দুর্লভ বস্তু অনায়াসে পাওয়া যায়। (এটি একটি অবাচ্যবচন, অর্থাৎ গুরু বিশেষ গোপনীয় শিক্ষা দিলে তা তর্কসভায় উদ্ভেজিত হয়ে প্রকাশ করে ফেলা। এতে অন্যরা উপকৃত হয়)।

- অতএব বিতর্ক বা আলোচনা সভা নানাবিধ উপকার করে থাকে।^(১)
 চরকসংহিতার মতে আলোচনা সভা প্রধানতঃ দুই প্রকার— সন্ধ্যায় সম্ভাষা (বন্ধুত্বপূর্ণ veminar) ও বিগৃহ্যসম্ভাষা (বিদ্বেষমূলক debate)।^(২) সন্ধ্যায় সম্ভাষাকে সংবাদ বা অনুলোম এবং বিগৃহ্যসম্ভাষাকে বিবাদ বা প্রতিলোম আলোচনা বলা হয়।
- প্রথমে সন্ধ্যায় সম্ভাষার বৈশিষ্ট্য বলা হচ্ছে—আলোচনায় অংশগ্রহণকারী বক্তা আলোচ্য বিষয়ে যথেষ্ট কুশল হবেন, প্রশ্ন করার ও উত্তর দেবার ক্ষমতা থাকতে হবে। (নতুবা শ্রোতাদের কাছে উপহাসসম্পদ হতে হবে এবং পণ্ডিত সমাজে অখ্যাতি ছড়িয়ে পড়বে)।
 - ক্রোধ থাকবে না। (তর্কের দ্বারা বা প্রশ্নের দ্বারা ক্রুদ্ধ হয়ে বক্তা ধৈর্যসহকারে উত্তর না দিলে নিন্দিত হন। ক্রোধ বুদ্ধিকে আচ্ছন্ন করে যথায় উত্তরদানে বাধা ঘটায়)।
 - বিদ্যাবুদ্ধি কোনভাবে কলুষিত হবে না (বক্তরা বিদ্যাবুদ্ধি সম্পর্কে প্রশ্ন থাকলে সভায় উপহাস, অসম্মান হতে পারে)।
 - তাঁর সম্পর্কে অপবাদ যেন না থাকে (জ্ঞানী ব্যক্তিরও যদি ব্যক্তিগত অপযশ থাকে তাহলে সভায় নিন্দাবাদ, টিপ্পনী, ব্যঙ্গ শুনতে হতে পারে)।
 - তিনি যেন নিজে বিনয়ী হন (বিনয় ও সৌজন্যের দ্বারা অনেক প্রতিকূল পরিস্থিতি সামলানো যায়, বিশেষতঃ বিপক্ষ কটুভাষী হলে)।
 - উদ্ভেজিত প্রতিপক্ষকে অনুকূলে আনার কৌশল জানতে হবে (বিপক্ষীয় বক্তা যদি সহজে উদ্ভেজিত বা ক্রোধান্বিত হয়ে পড়েন, তাহলে সভায় অস্থিরতা দেখা যায়। তাঁকে শান্ত করে সভায় স্থিরতা ফেরাতে জানতে হবে)।
 - তিনি ক্রেশ সহ্য করার ক্ষমতা রাখবেন (সভায় সুষ্ঠু ব্যবস্থা না থাকলে, আবহাওয়াজনিত ও অন্যান্য আনুষঙ্গিক প্রতিকূলতা থাকলে তা সহ্য করার ক্ষমতা)।
 - মধুর ভাষণে দক্ষ হবেন (এই গুণটি প্রধান। এর দ্বারা অনেক প্রতিকূলতা জয় করা যায়)।^(৩)
 সন্ধ্যায় সম্ভাষার অনুষ্ঠানটি সুসম্পাদিত করতে হবে বক্তাকে উল্লিখিত বিষয়সমূহে সতর্ক থাকতে হবে। বন্ধুত্বপূর্ণ সভাতেও মতভেদ যে কোন মুহূর্তে কলহ, কটুভাষণ ও উদ্ভেজনার সৃষ্টি করে সভা পণ্ড করে দিতে পারে।

এরূপ আলোচনা সভায় বিদ্বান্ বক্তাকে কোন প্রশ্ন করতে হলে আত্মবিশ্বাসের সঙ্গে নিঃসঙ্কোচে নির্ভয়ে করতে হয়। প্রশ্নের উত্তরও দিতে হবে স্পষ্ট ভাবে, প্রসঙ্গ অনুসারে অর্থযুক্ত বাক্যে (অপ্রাসঙ্গিক, অস্পষ্ট, অনর্থক উত্তর বক্তার পক্ষে সম্মানহানিকর হয়)। বক্তার আত্মবিশ্বাস থাকা বিশেষ প্রয়োজন। এ (বিপক্ষ) আমায় হারিয়ে দেবে' এরূপ শঙ্কার শঙ্কিত হলে চলাবে না। অন্যদিকে বিপক্ষীয় বিদ্বানকে হারিয়ে কখনও অশোভন উদ্ভাস

প্রদর্শন করতে হয় না (তা সম্পূর্ণ সৌজন্য বিরুদ্ধ)। এছাড়াও 'আমি অমুক বিদ্বানকে হারিয়েছি' এই ভাবে অন্যের কাছে দম্ভ প্রকাশ করতে নেই। আমি জয়ী অতএব 'আমি যা করছি তা ঠিক' এরূপ মোহবশতঃ 'একান্তগ্রাস্তী' বা স্বার্থকেন্দ্রিক হওয়া অনুচিত। এতে জয়ের গৌরব কালিমায়ুক্ত হয়ে পড়ে। জয় প্রাপ্ত হলে যথোচিত বিনয়ের দ্বারা প্রতিপক্ষকে পরাসয় স্বীকার করাতে হয়। জয়ী ব্যক্তির বিনয়, সৌজন্য ও সদাচার তাকে মহান করে তোলে।^(১১) সন্ধ্যায় সম্ভাষার এই রীতিনীতি। এখানে কোনপ্রকার ছল-বল-কৌশলের প্রয়োগ হয় না।

বিগ্রহসম্ভাষার ক্ষেত্রে চিত্রটি সম্পূর্ণ অন্যরকম। সেখানে চমকপ্রদ, অবিশ্বাস্য তথ্যসমূহ পাওয়া যায়। তা থেকে মনে হয় যে বিদ্বেষমূলক বাচিক প্রতিযোগিতাই সাধারণভাবে অনুষ্ঠিত হত। এজন্য বক্তা ব্যাপক প্রস্তুতি গ্রহণ করতেন।

প্রস্তাবিত বিতর্কসভার জন্য বক্তা বিপক্ষীয় বক্তা সম্পর্কে পূর্বে অনুষ্ঠিত বিতর্কসভা থেকে তথ্য সংগ্রহ করবেন। এতে প্রতিবক্তার জ্ঞানের পরিধি সম্পর্কে সম্যক্ জানা যাবে। সেই মত অনুশীলন করে প্রস্তুত হতে হবে। বিতর্কসভায় সমাগত শ্রোতৃবৃন্দ সম্পর্কে খবর নিতে হবে। তারা অনুকূল, প্রতিকূল না উদাসীন তা জেনে সেইমত উপায় গ্রহণ করতে হবে। তারা সমঝদার না অজ্ঞ তাও জেনে নিতে হবে। বুদ্ধিমান্ ব্যক্তি এসব খবরের ভিত্তিতে সভায় অংশ নেবেন কি না তা স্থির করেন। এজন্য অভিজ্ঞ ব্যক্তির তথ্যসংগ্রহের উপর গুরুত্ব দেন ও তার প্রশংসা করে থাকেন। সভায় যোগদান লাভজনক না ক্ষতিকারক হবে তা তথ্যসংগ্রহের দ্বারাই নির্ধারিত হয়।

বক্তার বিচার করতে হলে তাঁর জ্ঞান, কর্ম, প্রতিভা, স্মৃতিশক্তি, বচনভঙ্গী (স্পষ্ট ভাষণের সামর্থ্য) প্রভৃতি গুণ বলে স্বীকৃত হয়। অন্যদিকে ভাষণকালে অকারণে বা সামান্য কারণে উত্তেজিত হওয়া বা ক্রোধ করা, বিষয়ে যথেষ্ট জ্ঞান না থাকা, ভয় পেয়ে যাওয়া, পূর্বকথিত বক্তব্য মনে রাখতে না পারা এবং অসাবধান হওয়া—এগুলি বক্তার দোষ বলে মনে করা হয়। বক্তা নিজেও এসব বিষয়ে বিচার করে ভাষণপ্রসঙ্গে সিদ্ধান্ত নেবেন। তার জন্য নিজের ক্ষমতা ও ন্যূনতা এবং প্রতিপক্ষের বলাবল সম্পর্কে সম্যক্ ধারণা থাকা অত্যন্ত আবশ্যিক।^(১২)

প্রতিপক্ষ তিন প্রকার হয়ে থাকে—(ক) প্রবর (খ) প্রত্যবর (হীন) ও (গ) সম (তুল্যবল)। পক্ষ-বিপক্ষের গুণানুসারে এই ভেদ, বংশ-ধর্ম-চরিত্র অনুযায়ী নয়।^(১৩)

সভা প্রথমতঃ দুপ্রকার (ক) জ্ঞানীদের সভা (খ) মূর্খদের সভা। এদের প্রত্যেকটি তিনপ্রকার হতে পারে—জ্ঞানী মিত্রপরিষৎ, উদাসীন পরিষৎ অথবা শত্রুপরিষৎ। মূর্খ মিত্রপরিষৎ, উদাসীন পরিষৎ বা শত্রুপরিষৎ।^(১৪) সভার স্বরূপ বুঝে বক্তা নিজ আচরণবিধি নির্ধারণ করবেন। যেমন, সভা প্রতিনিবিষ্ট বা শত্রুভাবাপন্ন হলে, সেখানে জ্ঞানী শ্রোতা থাকুক্, বা মূর্খ শ্রোতা থাকুক্, বক্তা প্রবর, প্রত্যবর বা সম বিপক্ষের সঙ্গে কোন প্রকার বাদ-বিতণ্ডা করবেন না। কেন না সে সভায় তিনি কোন সমর্থন বা ন্যায়বিচার পাবেন না। অন্যদিকে মিত্রপরিষৎ (জ্ঞানী বা মূর্খ শ্রোতা) বা উদাসীন (নিরপেক্ষ) পরিষৎ (জ্ঞানী বা মূর্খ শ্রোতা) হলে, নিজের কিছু ন্যূনতা থাকলেও অল্পখ্যাতিসম্পন্ন বিপক্ষ অথবা ঐ অঞ্চলের প্রভাবশালী ব্যক্তির বিদ্বেষভাজন বিপক্ষের সঙ্গে বিতর্কে লিপ্ত হবেন।^(১৫) কেন না, এসব ক্ষেত্রে ঐ ব্যক্তি শ্রোতাদের সমর্থন বা উৎসাহ পাবেন না, তা বক্তার পক্ষে সুবিধাজনক হবে।

প্রতিপক্ষ দুর্বল হলে তাকে পরাস্ত করার জন্য জ্ঞান ছাড়া বিশেষ কিছু কূট পদ্ধতি প্রয়োগের উপদেশ দেওয়া হয়েছে, যাতার বুদ্ধি বিভ্রম ঘটাবে, অসন্মান করাবে এবং ফলতঃ তাকে পরাজয়ের দিকে ঠেলে দেবে। পদ্ধতিগুলি এরূপ—

ক) এই আসোটনা আবিষ্ক (জটিল, অনেক বিষয় সংমিশ্রিত) দীর্ঘ সূত্রযুক্ত বাক্যদণ্ডক ঘাতে ক্রিয়াটি অনেক পরে দেখা যায়, তার ব্যবহার করতে হবে।

খ) দুর্বোধ্য শব্দের প্রয়োগ করতে হবে যাতে অর্ধবোধে বিলম্ব হয়। এসময়তুমি এই কথাটা বুঝতেই পারছ না? কিছু তো বলতেও পারছ না, তার মানে তুমি পরাজিত হয়েছ এই বলে তাকে অপমান করবে।

গ) যদি স্মৃতিশক্তি কম হয়, তাহলে লম্বা সূত্র, দীর্ঘ বাক্য ইত্যাদির প্রয়োগ করে তাকে হতবুদ্ধি করে দিতে হয়।

ঘ) প্রতিভাহীন হলে অনেক অর্থবিশিষ্ট একই ধরনের কথা বলে তাকে বিপর্যস্ত করতে হয়।

ঙ) বাচনক্ষমতা না থাকলে অস্পষ্টার্থক বাক্যের প্রয়োগ করতে হয়, যাতে সে বক্তব্যের সঠিক নির্ণয় করতে না পারে। যেমন, এই রোগ সংশোধনসাধ্য এটুকু বললে এতে বিবেচনের প্রয়োগ হবে না বমনের তা নির্ধারণ করা কঠিন।

চ) যদি বিতর্কে অনভিজ্ঞ বোঝা যায়, কোথায় কোন্ কথা কীভাবে বলতে হয় যদি না জানে, তবে কোন না কোন ভাবে তাকে লজ্জিত করে পরাজিত করতে হয়।

ছ) যদি প্রতিপক্ষ ক্রোধপ্রবণ হয়, তাহলে চতুর শব্দের প্রয়োগে তার ক্রোধোৎপাদন করলে সে নিশ্চিত পরাজিত হবে।

জ) যদি বিপক্ষ ভীক হয়, তাহলে তাকে ভয় পাইয়ে পরাস্ত করতে হবে।

ঝ) যদি সভার নিয়ম সম্পর্কে জ্ঞান না থাকে, তবে বারবার 'তুমি নিয়মের লঙ্ঘন করছ, এর অর্থ পরাজয়' এইভাবে ছলের আশ্রয়ে তাকে পরাজিত করবে।^(৯)

এইপ্রকার সভায় চতুর বক্তা সহস্যা বদনে বারবার সভাসদদের সম্বোধন করে বিপক্ষীর প্রতি উপহাসাত্মক বাক্যের প্রয়োগ করবে—'আপনরা সবাই দেখছেন তো ইনি কিছুই বলতে পারছেন না ইত্যাদি। এর ফলে সেই ব্যক্তি কিছু বলতে চাইলেও বার বার বাধাগ্রস্ত হয়ে শেষে রণে ভঙ্গ দেবেন। কিন্তু যদি তিনি আর এক বার বিতর্কে অংশ নিতে চান তো তাকে নিরস্ত করতে হবে এই বলে—'যাও, এখন একবছর ধরে আরও অধ্যয়ন কর। এতদিনের গুরুসেবা তো ব্যর্থই হয়েছে, কিছুই বিদ্যালাভ হয়নি।' প্রকৃতপক্ষে একবার কোন প্রতিপক্ষ পরাজিত হলে বিজয়ী তাকে বরাবরের মত পরাজিত গণ্য করেন ও তার সঙ্গে আর বিতর্কে যোগ দিতে চান না।^(১০)

বিগ্রহসম্ভাষায় জয়লাভের জন্য যে পছাগুলি আলোচনা করা হল সেগুলি একেবারেই নীতিসম্মত নয়। জ্ঞানী সজ্জনরা মনে করেন দক্ষ যোগ্য ব্যক্তিই জয়ী হবেন। যিনি যুক্তিপূর্ণ কথা বলবেন, তাঁকেই সমর্থন করা উচিত। ইচ্ছাকৃতভাবে গণ্ডগোল বাধিয়ে কৌশলে বিপক্ষকে পরাজিত করা উচিত নয়। সভায় কলহ বাধিয়ে দিলে তুমুল অশান্তি হয়। ক্রুদ্ধ ব্যক্তির পক্ষে অকার্য বা অবাচ্য বলে কিছু থাকে না। এ সময়েই ব্যক্তিগত আক্রমণ, কটুক্তি এমন কি বলপ্রয়োগ পর্যন্ত হয়ে থাকে। বিদ্বান্ সাধু ব্যক্তিগণ সভায় অশান্তি পছন্দ করেন না।^(১১) তবে যুদ্ধ বা প্রতিযোগিতায় ছলে বলে কৌশলে জয়লাভ তো চিরকালই চলে আসছে।

বিতর্কসভায় যোগদানের পূর্বশর্ত বলেও কিছু কৌশলের কথা বলা হয়েছে। এগুলি আয়োজক পক্ষকে বশে এনে করা যায়। যেমন, সভাসদদের বক্তার পক্ষে অনুকূল ও প্রতিবক্তার প্রতি প্রতিকূল করে রাখতে হবে। আলোচ্য বিষয়টি এমন হবে যা অত্যন্ত কঠিন। সেটি আগে থেকে জেনে নিয়ে বক্তা অনুশীলনের দ্বারা প্রস্তুত

হবেন কিন্তু প্রতিবক্তা জানতে না পারায় বিপদে পড়বেন। সভাসদগণ নিজের দলে থাকলে এমন বলা যাবে—‘বিতর্ক কি বিষয়ে হবে তা জানি না, এ বিষয়ে সভারা ইচ্ছা, যোগ্যতা ও প্রয়োজন অনুসারে সিদ্ধান্ত নেবেন ও নিয়মনীতি নির্ধারণ করবেন’—এই বলে চুপ করে থাকতে হবে। এতে প্রতিপক্ষ অত্যন্ত শঙ্কিত হয়ে থাকবে। নিয়মনীতি এরূপ হয়—একথা বলা যাবে, ও কথা বলা যাবে না, এরকম হলে পরাজয় হবে ইত্যাদি।^(১২)

যদি নিরপেক্ষ পরিষৎ হয়, তার জন্য অন্য আচরণবিধি। সেখানে উপস্থিত সভাসদগণ যদি সমঝদার হন, যীরা সকলের কথা মন দিয়ে শুনবেন, মনে রাখবেন এবং প্রয়োজনে নিজেদের বক্তব্য স্পষ্ট বলে দেবেন—এই পরিস্থিতিতে বক্তা সাবধানে বিপক্ষের বলাবল বিচার করে নিজের বক্তব্য পেশ করবেন। যে বিষয়ে প্রতিপক্ষের দক্ষতা বেশী, সে বিষয়ে তর্কবিতর্কে না গিয়ে, যে বিষয়ে নিজের পারদর্শিতা বেশী সে বিষয়ে তর্কবিতর্ক তুলে বিপক্ষীকে পরাজিত করতে হবে।^(১৩)

সমগ্র আলোচনাটি থেকে বোঝা যাচ্ছে যে এই ধরনের সভা আয়ুর্বেদীয় সমাজে প্রায়ই অনুষ্ঠিত হত। কিন্তু সেখানে জয় লাভের জন্য যে মরিয়া চেপ্টা, অনৈতিক পরিকল্পনা, অসদাচরণ তা আমাদের অবাক করে। মনে হয় জয়লাভের ফলে জয়ী পক্ষের বিশেষ প্রাপ্তিযোগ হত। সভা রাজা প্রভৃতির দ্বারা আহূত হলে অবশ্যই ধন প্রাপ্তির সম্ভাবনা ছিল। তাছাড়া বিশেষ সম্মান প্রাপ্তিও হত। তার ফলে হয়ত ভবিষ্যতে জীবনযাত্রা সুগম হত। বিশেষ লাভের সম্ভাবনা না থাকলে এত সূক্ষ্ম কূটনীতির প্রয়োগ করা হত না।

শ্রোতারা অনেক সময়ই সভার আলোচ্য বিষয় সম্পর্কে সম্পূর্ণ অজ্ঞ হতেন। হয় তো সভা জমানোর জন্য তাঁদের সেখানে আসতে বাধ্য করা হত। অনেক সময় বিশেষ বক্তাকে সমর্থন অথবা অন্য বক্তাকে বাধা দিতে বলা হত। সভায় প্রায়ই তুমুল উত্তেজনার সৃষ্টি হত। ক্রোধ-কটুক্তি-ঔদ্ধত্য প্রদর্শন নিশ্চিত ছিল। বিগ্রহসম্ভাষা নামক শ্রেণীভেদটি এরূপ সভার আধিক্য প্রমাণ করে। সভার রীতিনীতি বলার সময় ক্রোধ পরিহার, উত্তেজনা ও কটুক্তি বর্জন, বিনয় ও সৌজন্য প্রদর্শনের কথা বারবার বলা হয়েছে। সজ্জন ব্যক্তির এ ধরনের ছল-চাতুরী, অশান্তি-অশালীনতা পছন্দ করেন না তাও বলা হয়েছে। সুতরাং বোঝা যাচ্ছে যে, বিতর্ক সভায় হাস্যামা হওয়াই ছিল সাধারণ নিয়ম।

অথচ অন্যদিকে বাদমার্গ বা আদর্শ ভাষণ কীরূপ হওয়া উচিত সে সম্পর্কেও সুদীর্ঘ আলোচনা রয়েছে। এখন সে বিষয়ে আলোকপাত করা হবে।

বাতবিতর্কের ৪৪টি (চুয়াল্লিশ) অঙ্গ। বাদ শব্দের অর্থ কোন বিষয়ে নিজ মতের সমর্থনে শাস্ত্রসম্মত যুক্তিপ্রমাণসহ বলা। এটি প্রথমতঃ দুপ্রকার—জল্প ও বিতণ্ডা। জল্প হল সেই ভাষণ যাতে অন্য মত খণ্ডন করে শাস্ত্রীয় যুক্তি সহকারে নিজ মতের স্থাপনা করা হয়। বিতণ্ডা হল এর বিপরীত, এতে শুধুই পরমতে দোষ প্রদর্শন করা হয়, নিজ মতটি ঠিক কি, তা বলাই হয় না।^(১৪)

৪৪টি অঙ্গের তালিকাটি দেওয়া হচ্ছে। পরে এগুলির মধ্য থেকে কিছু পারিভাষিক শব্দের ব্যাখ্যা করা হবে।
 ১) বাদ ২) দ্রব্য ৩) গুণ ৪) কর্ম ৫) সামান্য ৬) বিশেষ ৭) সমবায় ৮) প্রতিজ্ঞা ৯) স্থাপনা ১০) প্রতিষ্ঠাপনা ১১) হেতু ১২) দৃষ্টান্ত ১৩) উপনয় ১৪) নিগমন ১৫) উত্তর ১৬) সিদ্ধান্ত ১৭) শব্দ ১৮) প্রত্যক্ষ ১৯) অনুমান ২০) ঐতিহ্য ২১) উপমা ২২) সংশয় ২৩) প্রয়োজন ২৪) সব্যভিচার ২৫) জিজ্ঞাসা ২৬) ব্যবসায় ২৭) অর্থপ্রাপ্তি ২৮) সম্ভব ২৯) অনুযোজ্য ৩০) অননুযোজ্য ৩১) অনুযোগ ৩২) প্রত্যানুযোগ ৩৩) বাক্যদোষ ৩৪) বাক্যপ্রশংসা ৩৫) ছল ৩৬) অহেতু ৩৭) অতীতকাল ৩৮) উপালম্ব ৩৯) পরিহার ৪০) প্রতিজ্ঞাহানি ৪১) অভ্যানুজ্ঞা ৪২) হেতুত্তর ৪৩) অর্থান্তর ৪৪) নিগ্রহস্থান।^(১৫)

প্রতিজ্ঞা—একে প্রস্তাবও (motion) বলা যায়। যে মতটিকে নিয়ে আলোচনা করা হবে, তার উল্লেখ প্রথমেই করা হয়। (প্রতিজ্ঞা নাম সাধ্যনবনম্) কারণ, তা না হলে বিষয়টি নিয়ে এগোনোই যাবে না।

স্থাপনা—প্রতিজ্ঞাবচনটিকে হেতু, দৃষ্টান্ত, উপনয় ও নিগমন দ্বারা প্রমাণিত করার প্রক্রিয়াকে স্থাপনা বলে।
প্রতিষ্ঠাপনা—বিপক্ষ প্রতিজ্ঞাবচনের বিরুদ্ধে যে বক্তব্য রাখবে তা প্রতিষ্ঠাপনা।* (স্থাপনা নাম নম্যা স্ৱ প্রতিজ্ঞায়া হেতুদৃষ্টান্তোপনয়নিগমনৈঃ স্থাপনা)

হেতু—দুপক্ষকেই স্বমতের অনুকূলে যুক্তি প্রদর্শন করতে হবে। সেই যুক্তি প্রত্যক্ষজাত, অনুমানজাত, ঐতিহ্যভূত বা ঔপম্যভূত হতে পারে। এগুলি থেকে যা উপলব্ধ হয় তা তত্ত্ব।**

দৃষ্টান্ত—হেতু বলার পর উদাহরণ দিতে হবে। তা যেন সভাস্থ বিদ্বান্ ও মূর্খ সকলের বোধগম্য হয়।***

উপনয়—দৃষ্টান্ত দেবার পর 'সুতরাং দেখা যাচ্ছে যে....' এই ভাবে বক্তব্যের সঙ্গে সামঞ্জস্য বিধান উপনয়।

নিগমন—সিদ্ধান্ত ঘোষণা—'তাহলে প্রমাণিত হল যে....'।

সিদ্ধান্ত—অনেক যুক্তিপ্রমাণ দ্বারা পরীক্ষা করার পর যে মতটি প্রতিষ্ঠিত হয়, তা সিদ্ধান্ত। এটি চাররকম—সর্বতন্ত্রসিদ্ধান্ত, প্রতিতন্ত্রসিদ্ধান্ত, অধিকরণসিদ্ধান্ত ও অভ্যুপগমসিদ্ধান্ত। বিপক্ষীয় শাস্ত্রে যে সিদ্ধান্ত গৃহীত হয়েছে তা প্রতিতন্ত্রসিদ্ধান্ত। যেকোন একটি অধিকরণ বা প্রকরণ চলার সময় যদি অন্য কোন প্রকরণের কথা এসে পড়ে, তবে তা অধিকরণসিদ্ধান্ত। যদি কোন অসিদ্ধ, অপরীক্ষিত, অহেতুক সিদ্ধান্তকে বিতর্কের সময় মেনে নেওয়া হয়, তবে তাকে অভ্যুপগম সিদ্ধান্ত বলে।****

অর্থপ্রাপ্তি—একটি অর্থ প্রকাশের পর স্বতঃ অপর কোন অর্থের উদয় হলে তা অর্থপ্রাপ্তি।*****

অনুযোজ্য—যে বাক্য সম্পূর্ণ স্পষ্ট নয়। স্পষ্ট করার জন্য আরও কিছু বলার অপেক্ষা রাখে।

অননুযোজ্য—সম্পূর্ণ স্পষ্ট সংশয়হীন বাক্য (final, clear)।

অনুযোগ—প্রতিজ্ঞা প্রসঙ্গে হেতু সম্পর্কিত জিজ্ঞাসা অনুযোগ।

প্রত্যনুযোগ—অনুযোগের পর ফিরতি জিজ্ঞাসা প্রত্যনুযোগ।

বাক্যদোষ—বাক্যের দোষ পাঁচপ্রকার—ন্যূনতা (স্পষ্ট করে যেখানে বলা হয়নি), আধিক্য (অপ্রাসঙ্গিক অনেক কথা যেখানে বলা হয়েছে), আনর্থক্য (অর্থহীন কথা যেখানে বলা হয়েছে), অসম্বন্ধতা (অসংলগ্ন কথা, পরস্পরের সঙ্গে বা বিষয়ের সঙ্গে যার সংযোগ নেই), বিরুদ্ধতা (যে বাক্য দৃষ্টান্ত, সিদ্ধান্ত এবং সময়ের বিপরীত। সময় তিনপ্রকার—আয়ুর্বেদিক, যাজ্ঞিক এবং মোক্ষশাস্ত্রিক)।

বাক্যপ্রশংসা—যে বাক্যে পূর্বোক্ত দোষগুলি নেই। অসন্ধি, সহজবোধ্য, সযুক্তিক, স্পষ্ট বাক্য প্রশংসিত হয়।

ছল—চাতুরী, প্রতারণা, শঠতামলক বাক্য ছল।

* প্রতিষ্ঠাপনা নাম নম্যা এং পরপ্রতিজ্ঞায়া নিপরীনার্থস্থাপনা।

** হেতুর্নামোপলব্ধিকারণা, তন্ প্রত্যক্ষম্ অনুমানম্ সেতিহ্যম্ ঔপম্যমিতি।

*** দৃষ্টান্তো নাম যত্র মূর্খবিদুষাং বুদ্ধিসাম্যং, যো বর্ণ্য বর্ণয়তি।

**** সিদ্ধান্তো নাম স য পরীক্ষাকৈর্বহবিধং পরীক্ষ্য হেতুभिঃ চ সাধয়িত্বা স্থাপ্যতে নির্ণয়ঃ।

***** অর্থপ্রাপ্তির্নাম যত্রকেনোক্তেনাপরস্যার্থস্যানুকৃতস্যপি সিদ্ধিঃ।

অহেতু—যা সন্দেহযুক্ত নয়। অহেতু তিনপ্রকার—প্রকরণসম, সংশয়সম ও বর্ণ্যসম।

অতীতকাল—যে সময়ে যা বলা উচিত ছিল তা পরে বলতে গেলে কালাতীত বলে। এরূপ বাক্য অগ্রাহ্য হয়।

উপালম্ব—হেতুতে দোষ প্রদর্শন করলে তা উপালম্ব। (উপালম্বো নাম হেতোর্দোষ বচনম্)

পরিহার—পূর্বোক্ত দোষ নিরাকৃত হলে তা পরিহার। (পরিহারো নাম তস্যৈব দোষবচনস্য পরিহরণম্)

প্রতিজ্ঞাহানি—কথিত প্রতিজ্ঞা স্থাপন করতে না পারা বা তার পরাজয় স্বীকার। সেই সঙ্গে বিপরীত বা বিপক্ষীয় প্রতিজ্ঞার জয় স্বীকার।

অভ্যনুজ্ঞা—যাতে ইষ্ট ও অনিষ্ট দুটি পক্ষের স্বীকার করা হয়। (অভ্যনুজ্ঞা নাম সা য ইষ্টানিষ্টাভ্যুপগমঃ)

হেতুস্তর—যেখানে প্রকৃত হেতু না বলে বিকৃত হেতু বলা হয়।

অর্থান্তর—যেখানে এক বিষয় বলা উচিত, সেখানে অন্য বিষয় সম্পর্কে বলা। (অর্থান্তরং নামৈকস্মিন্ বক্তব্যে'পরং যদাহ।)

নিগ্রহস্থান—পরাজিত হওয়া। (নিগ্রহস্থানং নাম পরাজয়প্রাপ্তিঃ।)

আদর্শ ভাষণ কেমন হওয়া উচিত তা সবিস্তারে বলা হল। বক্তা এই বাদমার্গ অনুসরণ করবেন এবং সফল হবেন—তা প্রত্যাশিত ছিল। তবে যে যে অঙ্গ বিতর্কে পরাজয় ডেকে আনে তা হল—(ক) তিনবার বলার পরও উক্ত বাক্যের অর্থ বুঝতে না পারা (খ) অননুযোজ্য বাক্যের অনুযোগ অথবা অনুযোজ্য বাক্যের অননুযোগ (গ) প্রতিজ্ঞাহানি (ঘ) অভ্যনুজ্ঞা (ঙ) কালাতীতবচন (চ) অহেতু (ছ) বাক্যদোষ (জ) হেতুস্তর এবং (ঝ) অর্থান্তর। ভাষণে এগুলি বর্জন করতে হবে।^(১৫)

বাদ আয়ুর্বেদের এক গুরুত্বপূর্ণ অংশ। এর মাধ্যমে এই শাস্ত্রে পারদর্শী হওয়া ছিল প্রধান লক্ষ্য। কিন্তু কোন এক বিস্ময়কর কারণে শাস্ত্রীয় প্রশংসনীয় এই প্রক্রিয়াটি এক প্রহসনে পরিণত হয়েছিল। আয়ুর্বেদ শাস্ত্রই বিতর্কের মাধ্যমে প্রথম বুদ্ধিপ্রকর্ষ লাভের চেষ্টা করেছিল কারণ উত্তম বুদ্ধি সম্পন্ন বৈদ্যই উত্তম চিকিৎসা করতে সক্ষম।^(১৬)

তথ্যসূত্র—

১) তদ্বিঘ্নসংভাষা হি জ্ঞানাভিযোগসংহর্ষকরী ভবতি, বৈশারধমপি চাভিনির্বর্তয়তি, বচনশক্তিমপি আঘত্রে, যহ্নাভিহীপয়তি, পূর্বশ্রুতে চ সন্দেহবতঃ পুনঃ শ্রবণাচ্ছ্রুতসংশয়মপকর্ষতি, শ্রুতে চাসন্দেহবতো থূয়ো'ধ্যবসায়মভিনির্বর্তয়তি, অশ্রুতমপি চ কচ্ছিদর্শ শ্রোত্রবিষয়মাপাদয়তি....। চরকসংহিতা, বিমান 8.15

২) দ্বিবিধা তু স্বলু তদ্বিঘ্নসংভাষা ভবতি-সন্ধ্যাসংভাষা, বিগৃহ্যসংভাষা চ।

৩) তত্র জ্ঞানবিজ্ঞানবচনপ্রতিরচনশক্তিসম্পন্নেনা কোপনেনানুপস্কৃত বিদ্বেনানসূয়কেনানুনেয়ে-নানুনেয়েনানুনয়কোবিদে ন ক্লেশাঙ্কমে ন প্রিয়সংভাষণে ন চ সহ সন্ধ্যাসংভাষা বিধোয়তে....। তদেব 8.17

৪) ন চ নিগ্রহভয়াদ্বিজ্ঞেতু, নিগৃহ্য চৈনং ন হৃষ্যেতু, ন চ পরেষু বিকথ্যেত, ন চ মোহাদেকা- ন্তগ্রাহী স্থাতু, ন চাভিদিনমর্থমনুবর্ণয়েতু, সম্যক্ চানুনয়েনানুনয়েতু, তত্র চার্বাহতঃ স্যাতু। তদেব. 8.17

৫) তদ্বথা—শ্রুতং বিজ্ঞানং ধারণং প্রনিধানং বচনশক্তিরিতি, এতানু গুণানু শ্রেয়স্করানাহুঃ, ইমানু পুনর্দোষবতঃ, তদ্বথা কোপনত্বম-বৈশারদ্যং ধীরুত্বমধারণত্বমনবহিনত্বমিতি। তদেব 8.18

৬) তত্র ত্রিবিধঃ পর- সম্পন্নতে—প্রবরঃ, প্রত্যবরঃ সমো বা, গুণাবিনিক্ষেপতঃ ন ত্বেব কাৎস্নর্যেন। তদেব. 8.19

৭) পরিষতু খলু দ্বিবিধা—জ্ঞানবতী, মূঢ়পরিষত্চ। সৈব দ্বিবিধা সতী ত্রিবিধা পুনরনেন কারণবিভাগে ন, সুহৃৎপরিষতু, উদাসীনপরিষতু, প্রতিনিবিষ্টপরিষত্চ্যেতি। তদেব. 8.20

८) तत्र प्रतिनिविष्टायां परिषदि ज्ञानविज्ञानवचन प्रतिवचनशक्ति-सम्पन्नायां मूढायां वा न कथञ्चित् केनचित् सह जल्पो विधीयते; मूढायां तु सहत्परिषदि उदासीनायां वा ज्ञानविज्ञानवचन-प्रतिवचनशक्तोः अन्तरेणापि अदीप्रयशसा महाजनविद्विष्टे-नापि सह जल्पो विधीयते। तदेव. 8.20

९) तद्यथा—श्रुतहीनं महता सूत्रपाटेनाभिभवेत्, विज्ञानहीनं पुनः कष्टशब्देन वाक्येन, वाक्यधारणाहीनमाविद्धदीर्घसूत्रसंकुलैः वाक्यदण्डकैः, प्रतिभाहीनं पुनर्वचनेनैकविधेनानेकार्थवाचिना, वचनशक्तिहीनमर्थोक्तस्य वाक्यस्याक्षेपेण, अविशारदमपत्राणो, कोपनमायासनेन, भीरुं वित्रासनेन, अनवहितं नियमनेनेति। स्वमेतैरुपायैः परमवरमभिभवेच्छीघ्रम्। तदेव. 8.21

१०) अतिहृष्टं मुहुर्मुहुरुपहसता परं निरूपयता च पर्वदमाकारैः ब्रुवतश्चास्य वाक्यावकाशो न देयः, कष्टशब्दं च ब्रुवता वक्तव्यो नोच्यते, अथवा पुनर्हीना ते प्रतिज्ञा, इति। पुनश्चाहूयमानः प्रतिवक्तव्यः—परिसंवत्सरो भवान् शिश्नस्व तावत्, न त्वया गुरुरुपासितो नूनम्, अथवा पर्याप्रमेतावन्ते, सकृदपि हि परिक्षेपिकं निहतं निहतमाहुरिति नास्य योगः कर्तव्य कथञ्चित्। तदेव. 8.20

११) नाकार्चमस्ति कृद्धस्य नावाच्यमपि विद्यते।

कुशला नाभिनन्दन्ति कलहं समितौ सताम्।। तदेव. 8.23

१२) प्रागेव तावदिदं कर्तुं यतेत—सन्धायपर्षटा अयनभूतमात्मनः प्रकरणमादेशयितव्यम्, यद्वा परस्य भृशदुर्गं स्थान्, पक्षमथवा परस्य भृशं विमुश्चमानयेत्; परिषदि चोपसंहितायामहाक्यम् अस्माभिः वक्तुम्, एषैव ते परिषद् यथेष्टं यथायोगं यथाभिप्रायं वादं वादमर्यादां च स्थापयिष्यतीत्युक्त्वा नूष्णीमासीत्। तत्रेदं वादसर्यादालक्षणं भवति—इदं वाच्यम्, इदमवाच्यम्, एवं पराजितो थवाते इति। तदेव. 8.26

१३) अथवापि उदासीनपरिषदि अवधान-श्रवण-ज्ञान-विज्ञानो-पधारण-वचन-प्रतिवचन शक्तिसम्पन्नायां कथयता चावहितेन परस्य सादगुण्यदोषबलमवेक्षितव्यम्, समवेक्ष्य च यत्रैनं श्रेष्ठं मन्येत नास्य तत्र जल्पं योजयेदनाविष्कृतमयोगं कुर्वन्। तदेव. 8.21

१४) इमानि खलु पदानि भिषग्वादज्ञानार्थमधिगम्यानि थवन्ति, तद्यथावादः, द्रव्यं, गुणाः, कर्म, सामान्यं, निशेषः, समवायः, प्रतिज्ञा, स्थापना, प्रतिष्ठापना, हेतुः, दृष्टान्तः, उपनयः, निगमनम्, उत्तरम्, सिद्धान्तः, शब्दः, प्रत्यक्षम्, अनुमानम्, ऐतिह्यम्, औपम्यं, सहायः, प्रयोजनम्, सव्यभिचारम्, जिज्ञासा, व्यवसायः, अर्थप्राप्तिः, सम्भवः, अनुयोज्यम्, अननुयोज्यम्, अनुयोगः, प्रत्यनुयोगः, वाक्यदोषः, वाक्यप्रशंसा, छलम्, अहेतुः, अतीतकालः, उपालम्भः, परिहारः, प्रतिज्ञाहानिः, अभ्यनुज्ञा, हेत्वन्तरम्, अर्थान्तरम्, निग्रहस्थानमिति। तदेव. 8.27

१५) तत्र वादो नाम स यत् परेण सह शास्यपूर्वकं निगृह्य कथयति। स च द्विविधः संग्रहेण- जल्पः वितण्डा च। तत्र पश्चाश्रितयोर्वचनं जल्पः.... वितण्डा नाम परपक्षे दोषवचनमात्रमेव। तदेव. 8.28

१६) तच्च त्रिभिरधिहितस्य वाक्यस्यापरिज्ञानं परिषदि विज्ञानवत्याम्, यद्वा अननुयोज्यस्यानुयोगः, अनुयोज्यस्य चाननुयोगः। प्रतिज्ञाहानिः, अभ्यनुज्ञा, कालातोतवचनम्, अहेतुः, न्यूनम्-अधिकं-व्यर्थम्-अनर्थकं-पुनरुक्तं-निरुद्धं (वचनं), हेत्वन्तरम्, अर्थान्तरं च। तदेव. 8.65

१७) वादस्तु खलु भिषजां प्रवर्तमाने प्रवर्त्रेतायुवेद एव, नान्यत्र।सर्व एवं वादविग्रहाश्चिकित्सिते कारणभूताः। प्रशस्तबुद्धिबर्थकत्वात्; सर्वारम्भसिद्धिः ह्यावहत्यनुपहता बुद्धिः। तदेव. 8.67

आधारग्रन्थ— चरकसंहिता, प्रथम खण्ड, आयुर्वेददीपिका व्याख्यासह,

चौखम्बा संस्कृत संस्थान, वाराणसी, १९९१।

বাংলার রূপকথায় প্রাপ্তবয়স্কতা ও প্রাপ্তমনস্কতা :

কেন্দ্রবিন্দুতে ঠাকুরমা'র বুলি

দেবার্চনা সরকার

পৃথিবীর কোনো শিশু সাহিত্যই শিশুদের রচনা নয়। বিগত- এবং বিস্মৃত-শৈশব বয়স্ক মানুষজন শিশুদের ভোলাবার জন্য যে গল্প রচনা করেন তার মধ্যে অনুসৃত হয়ে থাকে তাঁদের সমগ্র জীবনের বিমিশ্র অভিজ্ঞতা যার অনেকটা তিক্ত-কটু-কষায় আর বেশিরভাগটাই শিশুমনের অধিগম্য নয়। কিন্তু মোড়ক আর কখন-কৌশলের চাতুরীতে তাকে সাজিয়ে পাতে তুলে দেওয়া হয় শিশুদের ভোগ্যবস্তু হিসেবে। এই নিবন্ধকারের পৃথিবীর সব দেশের রূপকথার সঙ্গে পরিচয় নেই। তবে বেশ কিছু বিখ্যাত বিদেশী রূপকথার বই (অবশ্যই অনুবাদের মাধ্যমে) ছেলেবেলার অপরিণত মন আর বুদ্ধি দিয়ে গোত্রাসে গিলে খাবার সৌভাগ্য হয়েছে। গ্রিম ভাইরা, অ্যান্ডারসন, রুশ উপকথা যেন বাংলার রূপকথার সঙ্গে মিলে মিশে শৈশবের অচ্ছেদ্য অঙ্গ হয়ে থেকে গেছে। সেই সময় থেকেই ভালো লাগার পাশাপাশি একটা অস্বস্তির কাঁটা কোথায় যেন খোঁচা দিত — রূপকথার চরিত্রদের যেন ঠিক শৈশবের চারপাশের পরিবার ও পরিবারবহির্ভূত ঘনিষ্ঠ মানুষজনের সঙ্গে মেলাতে পারতাম না। রূপকথার সুয়োরানীরা এতো নিষ্ঠুর কেন, রাজারা রানীদের সামনে এতো ভীকু আর কাপুরুষ কেন, এতো ছল-বল-কৌশল কেন, ভালো মানুষদের ওপর এতো নিপীড়ন কেন — ইত্যাকার নানা প্রশ্নের স্রোত ভালো লাগার অন্তরালে প্রবাহিত হতে থাকতো। বড় হয়ে আবার যখন পড়েছি তখন বুঝেছি এ গল্প আসলে বড়দের। সংসারের যে কুৎসিত, নিন্দনীয় দিকগুলো সযত্নে মূল্যবোধসর্বস্ব মধ্যবিত্ত নাগরিক পরিবারের শিশুদের থেকে আড়াল করে রাখা হয় সেগুলোই ভিন্ন রূপে উঠে আসে রূপকথায়। একটা উদ্দেশ্য হয়তো শিশুদের সংসারের অন্ধকার দিকটির একটু আভাস দিয়ে রাখা, একটা প্রতিষেধক টীকা তৈরি করা যাতে তাদের স্নায়ু আর চিন্ত আঘাতসহ হয়ে ওঠে, পরে আকস্মিক অপ্রত্যাশিত কোনো মানসিক 'ভাইরাসে'র আক্রমণে তারা বিপর্যস্ত না হয়। আর গ্রামবাংলার উদার প্রকৃতির স্বাভাবিক পরিবেশে বেড়ে ওঠা শিশুরা হয়তো 'ইটের পাঁজরে লোহার খাঁচায়' বন্দী রক্ষণশীল পরিবারের নাগরিক শিশুদের চেয়ে একটু আগেই জীবনের গৃঢ়তর সত্যের পাঠের সঙ্গে পরিচিত হয়ে উঠতো যার ফলে ঠাকুরমা ঠাকুরদাদাদের এই সব গল্পের প্রাপ্তবয়স্ক উপাদানগুলি তাদের একেবারে অধরাও থাকতো না। এও মনে রাখতে হবে শুধু বাল্যবিবাহ নয়, সেই সময়ে থালায় শুইয়ে প্রায় সদ্যোজাত শিশুকন্যারও বিবাহ দেবার চল ছিল। তাই আজকের শিশুদের বোধোদয়ের নিরিখে সেই সময়ের শিশুকুলের মানসিক পরিণতির হিসাব করা সমীচীন হবে না। আধুনিক কালের নগরকেন্দ্রিক বাংলা শিশু/কিশোর সাহিত্যে এই ধরনের উপাদান ব্যবহার করার সময় অবনীন্দ্রনাথ পুণ্ডলতা সুখলতা লীলা সুকুমার সত্যজিৎ ও অন্যান্যরা অত্যন্ত মার্জিত পরিশীলিত বুদ্ধিদীপ্ত কোমল রীতির আশ্রয় নিয়েছেন। কিন্তু সংসারের পটভূমিতে ঘটমান বৃত্তান্ত তো সংসারের অমোঘ

অনাকাঙ্ক্ষিত দিকগুলিকে একেবারে বাদ দিয়ে উপস্থাপন করা যায় না। তাই সেখানেও অন্তঃসলিলা প্রাপ্তবয়স্কতাকে নির্ভুল চিহ্নিত করা সম্ভব।

আমি যেহেতু বাংলার রূপকথা নিয়ে, প্রধানতঃ ঠাকুরমা'র ঝুলি নিয়ে, লিখতে বসেছি তাই অন্য রূপকথার প্রসঙ্গে যাবার চেষ্টা করবো না। তবে একটা কথা সংস্কৃতের ছাত্র হিসেবে এখানে বলতে ইচ্ছে হচ্ছে। সংস্কৃত ও অন্যান্য প্রাচীন ভারতীয় ভাষায় লেখা বহু আখ্যানমূলক গ্রন্থ সম্পাদনাপূর্বক অনুবাদের মধ্য দিয়ে শিশুদের উপযোগী করে উপস্থাপিত হয়েছে, যেগুলি ছেলেবেলায় আমার বয়সী অনেকেই পড়েছেন। বেতালপঞ্চবিংশতি, কথাসরিত্সাগর, পঞ্চতন্ত্র, হিতোপদেশ, সিংহাসনদ্বাত্রিংশিকা, শুকসপ্ততি, রামায়ণ-মহাভারত-জাতক-পুরাণের বিভিন্ন গল্প — এমনি আরো কতো। কিন্তু লক্ষণীয় যে, এই সব গ্রন্থ নিজেদের শিশুদের জন্য রচিত বলে ঘোষণা করেনি। আরেকটি বইয়ের নাম না করে পারছি না যেটি বিদেশাগত হলেও আমাদের ছোটবেলায় যার সংক্ষিপ্ত সংস্করণ প্রায় সবাই পড়েছি, যার অনেক গল্প নাটক ও চলচ্চিত্রেও উপভোগ করেছি, সেটি আরব্যরজনী। একটু বড় হয়ে মূল বইটি পড়ে অকল্পনীয় অভিঘাতে ও চলচ্চিত্রেও উপভোগ করেছি, সেটি আরব্যরজনী। একটু বড় হয়ে মূল বইটি পড়ে অকল্পনীয় অভিঘাতে কাবু হয়ে গেছি — এ যে আদতে বিশুদ্ধ প্রাপ্তবয়স্কমার্কা ব্যাপার! আমাদের বাংলার রূপকথা-উপকথা অবশ্য শিশুদের মনোরঞ্জনের জন্যই ঠাকুরমা ঠাকুরদা দাদামশাই ঠানদিদের সৃষ্টি। কিন্তু যে কথা দিয়ে শুরু করেছি, যা আমার এই নিবন্ধের প্রতিপাদ্য, সেটি হল এই সব গল্পের শেকড় রয়েছে প্রাপ্তবয়স্ক প্রাপ্তমনস্ক মানুষের চিন্তার আর ধ্যান-ধারণার জগতে।

দক্ষিণারঞ্জন ঠাকুরমা'র ঝুলিতে গ্রন্থকারের নিবেদন অংশে জানিয়েছেন যে, শৈশবে তাঁর মায়ের কাছে তিনি বাংলার রূপকথার গল্প শোনেন। “মা'র মুখের অমৃত-কথার শুধু রেশগুলি মনে ভাসিত; পরে, কয়েকটি পল্লীগ্রামের বৃদ্ধার মুখে আবার যাহা শুনিতে শুনিতে শিশুর মত হইতে হইয়াছিল, সে সব কীর্ণ বিচ্ছিন্ন কঙ্কালের উপরে প্রায় এক যুগের শ্রমের ভূমিতে এই ফুল-মন্দির রচিত।” ঠাকুরমা'র ঝুলি গ্রন্থের ভূমিকায় রবীন্দ্রনাথ বলেছেন, “... দক্ষিণাবাবুকে ধন্য। তিনি ঠাকুরমা'র মুখের কথাকে ছাপার অঙ্করে তুলিয়া পুঁতিয়াছেন তবু তাহার পাতাগুলি প্রায় তেমনি সবুজ, তেমনি তাজাই রহিয়াছে; রূপকথার সেই বিশেষ ভাষা, বিশেষ রীতি, তাহার সেই প্রাচীন সরলতাটুকু তিনি যে এতটা দূর রক্ষা করিতে পারিয়াছেন, ইহাতে তাহার সূক্ষ্ম রসবোধ ও স্বাভাবিক কলানৈপুণ্য প্রকাশ পাইয়াছে।” রবীন্দ্রনাথের এই পর্যবেক্ষণ সর্বাংশে সত্য। কী অসামান্য নৈপুণ্যে দক্ষিণারঞ্জন এই সব গল্পের উপাদানকে সেকালের শিশু-মনের উপযোগী ভাষায় পূর্ণ অবয়ব দান করেছেন তা বলার নয়। প্রসঙ্গতঃ দক্ষিণারঞ্জনের ঠাকুরদাদার ঝুলি কিন্তু রূপকথা বলে আখ্যাত হয়নি, বাংলার কথাসাহিত্যের মধ্যে সেগুলিকে ‘বঙ্গোপন্যাস’ বলে অভিহিত করা হয়েছে। ‘নূতন সংস্করণ’-এ (১৩১৬ বঙ্গাব্দ) গ্রন্থকারের উক্তি প্রণিধেয়, “‘বঙ্গোপন্যাস’ কথা-সাহিত্যের শেষ পরিণতি। ইহার বিষয় এবং ভাষা উভয়েই উন্নত।” ঠাকুরদাদার ঝুলির একটি অসাধারণ ভূমিকা লিখেছেন দক্ষিণারঞ্জন যার মধ্যে এই গ্রন্থে বিধৃত গল্পগুলির মৌলিক চরিত্র বিশ্লেষণ করা হয়েছে। সেই ভূমিকা সকলের অবশ্যপাঠ্য। ভূমিকার শেষের দিক থেকে একটু অংশ উদ্ধৃত করি:

“‘ঠাকুরমার ঝুলি’র সহিত

সঙ্গতি রাখার নিমিত্ত এবং ‘গীতকথা’র সুর অনেকাংশেই

পুরুষকণ্ঠের বলিয়া, কথাসাহিত্য বাঙ্গালার উপন্যাসের—

‘বঙ্গোপন্যাস — ঠাকুরদাদার ঝুলি’ নামকরণ।”

গল্পগুলি চিত্রকল্প আর বর্ণনায় অনেক বেশি পরিশীলিত, শিল্পিত আর পরিণতমনস্ক, তাদের মধ্যে কাব্যিকতার অনুভব স্পষ্ট। “বাধাহীন মুক্ত সৌন্দর্য, সম্ভব-অসম্ভবে মাখামাখি, অনায়াস শিল্প-কৌশলের ছোট বড় সমস্ত কুড়াইয়া লইয়া—কোথাও কল্পনার ‘ডালপত্র মেলিয়া’ গগন জুড়িয়া দাঁড়াইয়াছে, কোথাও ‘ফুলবাতাসী পাখায় সাট দিয়া’ গগনে উধাও হইয়া গিয়াছে।” প্রেমই সেখানে যেন মুখ্য উপজীব্য। আর ঠাকুরমা’র ঝুলির মত রান্ধস-রান্ধসী বা নিপাট দৈনন্দিনতার গন্ধও সেখানে নেই। আরেকটি জনপ্রিয় বাংলার কথাসাহিত্য দাদামশায়ের থলে’র গল্পগুলির চলন আবার অন্যরকম। বাংলার কথাসাহিত্যের মধ্যে ‘বাংলার হাসির গল্প’ বাঙ্গালার রসকথা এইভাবে এই গ্রন্থ পরিচায়িত। সহজ হাক্কা মজারু চালে সমাজের নানা স্তরের নানা দোষ ক্রটি দুর্বলতার ছবি দাদামশাই তুলে ধরেন, যেন মামাবাড়িতে কয়েকদিনের অতিথি নাতি নাতনীদেব কাছে মজলিশি গল্প বলছেন। ঠাকুরদা আর দাদামশাই পুরুষের দৃষ্টি দিয়ে গল্পগুলি বলেন। অন্তঃপুরের কূটকচালি সেখানে অত প্রকট হয় না। কিন্তু ঠাকুরমা’র ঝুলির বাতাবরণ অন্যরকম। দূর থেকে নয়, একেবারে সামনে থেকে সাজানো ছদ্মবেশের আড়ালে থাকা সংসারের আসল রূপটি ঠাকুরমা হাজির করেন।

ঠাকুরমা’র ঝুলি সম্পর্কে এই আলোচনা করার সময় যে সব বিষয় বিশেষভাবে আমাকে আকর্ষণ করেছে সেগুলি হলো পরিবার ও তার সদস্যদের আন্তঃসম্পর্ক, চরিত্রদের সামাজিক অবস্থান আর খুব সূক্ষ্ম, প্রায় অধরা রাজনৈতিক টানাপোড়েন। এই সব উপাদানই ঠাকুরমা’র ঝুলিতে ওতপ্রোতভাবে পরস্পর মিলেমিশে আছে। রাজা রানী রাজপুত্র রাজকন্যা মন্ত্রী মন্ত্রিপুত্র কোটালপুত্র যেমন আছে, তেমনি আছে গরিব কাঠুরে কাঠুরে বৌ আর তাদের দেড় আঙ্গুলে ছেলে, আছে পাগলি পেঁচোর মা যে নিজের ছেলেকেও ঠিক করে চেনে না, অথচ বুদ্ধির প্যাঁচ কষায় দড়, আছে বোকা বামুন আর বামনী, আছে শেয়াল পণ্ডিত আর বোকা কুমীরও। রানীর ভাত রাঁধেন বাটনা বাটেন ছাইগাদার পাশে মাছ কোটেন জল আনেন। অথচ রাজার হাতিশালে হাতি ঘোড়াশালে ঘোড়া, ঐশ্বর্য উপচে পড়ে।

রূপকথার পরিবারগুলো সরলরৈখিক। মানুষের পরিবারে বাবা মা সন্তানের বাইরে তেমন কোনো শাখাপ্রশাখা সম্পর্কের কথা নেই। জেঠা কাকা পিসি মামা মাসী কেন নেই? বরং রান্ধস-পরিবারে অনেক রান্ধস এবং বুড়ী ‘জটবিজটি’ রান্ধসী আয়ী রান্ধসী-রানীর বাপের বাড়ির পরিবারে রয়েছে বলে দেখা যায়।

ঠাকুরমা’র ঝুলিতে নিঃসন্তান রাজা। সাত রানী। রাজা সব ঐশ্বর্য থেকেও কাঙাল। কাঠুরিয়াও আঁটকুড়ে হবার দুঃখে কাতর। এই শূন্যতা প্রাপ্তমনস্কদেরই অনুভবযোগ্য। সামাজিক মর্যাদারও প্রশ্ন এখানে জড়িয়ে আছে। এই অভাব বা শূন্যতা দূর করার জন্য যথাসময়ে সন্ন্যাসীর আবির্ভাব হয়। তিনি রানীদের শিকড় দান করেন। (কাঠুরিয়াকে অবশ্য মা ষষ্ঠী শশা দেন যা তার বৌকে খেতে হবে)। কেন রানীদেরই (বা কাঠুরিয়া বৌকে) বা নারীদেরই শিকড় (বা শশা) খেতে হল? সাত রানীই বন্ধা? মনে হয় না কি, যে, রাজারই কোনো শারীরিক অক্ষমতা? পুরুষের এমন অক্ষমতার কথা রামায়ণ-মহাভারত-পুরাণের বহু গল্পে খোলাখুলি আছে আর আছে তার প্রতীকারের উল্লেখ বা ইঙ্গিত অন্য কোনো পুরুষের মাধ্যমে বা অন্য কোনো উপায়ে।

ইঙ্গিত বরং আছে ঠাকুরদাদার ঝুলির মধুমালার গল্পে — ‘দিনে দিনে দেশে দেশে রাজার আঁটকুড়ে নামে টি টি পড়িল।’ ঠাকুরদাদার ঝুলিতে মধুমালার গল্পে রাজাকেই সুবর্ণময় ‘বংশ-পাখীর মাঁস’ খেতে

বিধান দিচ্ছেন সন্ন্যাসী। ঠাকুরদাদার ঝুলির মধুমালার গল্প থেকে প্রাসঙ্গিক উদ্ধৃতি: “রাজা সপ্তভাগে সাত ব্যঞ্জন পাখীর মাংস খাইয়া উঠিলেন...রাজা, ব্রাহ্মণ-পণ্ডিত ডাকিয়া দিনক্ষণ দেখিলেন; পাটরানী পাটেশ্বরী ধূপ-দীপ বরণডালা চম্প'ফুলের দোলন মালা দিয়া আপন পুরীর সাত-সলিতা ঘিয়ের বাতি আজ বাড়াইয়া দিলেন। স্নান করিলেন, দান করিলেন। জ্যো'স্না-খল্খল্ রাতে, ফুলের ঝাড়, ফুলের কাতার ফুল-চাঁদোয়ার সারি দিয়া রাজা, রানীর পুরে গেলেন। দিনের পর দিন যায়। ... দশমাস দশদিনের দিন সাড়া পড়িল।”

ঠাকুরমা'র ঝুলির “দুধের সাগর” বিভাগের গল্পগুলিতে দেখি সংসারের ঘেরাটোপের মধ্যে ছলকপট, হিংসা, প্রতিদ্বন্দ্বিতা, কুচক্রিতা, প্রতিশোধপরায়ণতা, দুর্বলের ওপর সবলের নিপীড়ন, যা আদৌ শিশুমনের পূর্ণ বোধের বিষয় নয়।

‘কলাবতী রাজকন্যা’ গল্পে জ্যেষ্ঠাদের অনবধানের ফলে ন রানী আর ছোট রানী কেবল শিকড়বাটার তলানি আর শিলধোয়া জল খেতে পান। অন্য রানীরা বিন্দুমাত্র অনুতপ্ত না হয়ে মনে মনে বলেন — “শিল-ধোয়া জল খাইলে — সোণারচাঁদ না তো বাঁনর চাঁদ ছেলে হইবে।”

রাজা বিপুল রাজ্যের অধীশ্বর হয়েও রানীদের হাতের পুতুল, অসহায়। ন-রানী ছোটরানীর গর্ভে পঁচা আর বানরের জন্ম হলে তাঁরা ‘চিড়িয়াখানার বাঁদী’ আর ‘ঘুঁটে-কুড়ানী দাসী’ কার আঞ্জায় হলেন? রাজার কি এখানে কোনো ভূমিকাই ছিল না? রাজা স্বয়মগত বুদ্ধ ভূতুমকে দেখে স্নেহাকুল হন। কিন্তু রানীরা যখন “ভূতুমের গালে ঠোনা মারিয়া ফেলিয়া দিলেন, বুদ্ধের গালে চড় মারিয়া ফেলিয়া দিলেন” তখন “রাজা আর কথা কহিতে পারিলেন না; চুপ করিয়া দাঁড়াইয়া রহিলেন।” এই নীরবতার পেছনে কিসের বাধ্যবাধকতা তা শিশুর বোধগম্য কি? শেষে কলাবতী রাজকন্যার কথায় রাজার “চোখ ফুটিল”। প্রশ্ন জাগে কলাবতীর কী এমন ক্ষমতা? সম্পদজনিত না রাজনৈতিক? মনে রাখতে হবে, তাকে ছেলের বৌ করার জন্য রানীরা উঠেপড়ে লেগেছিল।

বুদ্ধভূতুমের প্রতি সৎভাইদের চূড়ান্ত কৃতঘ্নতার দৃষ্টান্তও ঝানু সংসারী বৈষয়িক জনের অভিজ্ঞতাপ্রসূত। বার বার তাদের বুদ্ধিতে রক্ষা পেলেও তাদের মৃত্যুর মুখে ঠেলে দিতে সৎভাইরা দুবার ভাবে না। এই ‘ভিলেনি’-র তুলনা পাওয়া ভার।

আবার পাঁচ রানী আর রাজপুত্রের কীর্তিকলাপ জানার পর রাজা তাদের “ঘরের উপরে কাটা দিয়া, মাটি দিয়া, বুজাইয়া দিলেন।” যত অপরাধই থাক, নিজের স্ত্রী ও সন্তানদের এই নিষ্ঠুর শাস্তির কথা কি শিশুমনের উপযোগী? অন্যান্য গল্পেও এই দুষ্টির এই ধরনের শাস্তির উদাহরণ আছে। কেউ কিন্তু সংশোধনের বা অনুতাপের রাস্তায় হাঁটছে না। ক্ষমার কথা নেই। যেন মন্দ কখনো শোধরায় না আর শত্রুর শেষ রাখতে নেই — এই নীতিই শেখানো হচ্ছে।

এই অকৃতজ্ঞতা কৃতঘ্নতা বন্ধুত্বের অবমাননা কাঁকণমালা কাঞ্চনমালার গল্পেও, যেখানে রাজপুত্র রাজা পেয়ে বাল্যবন্ধু রাখালকে চিনতে পারে না — ‘কোথাকার রাখাল, সে আবার বন্ধু-।’ রাজা-বন্ধুর বৌ দেখতে এসে রাখাল বিতাড়িত। বন্ধুকে অভিনব উপায়ে শিক্ষা দেয় রাখাল তাকে সূচ রাজ্যে পরিণত করে।

এই গল্পেই সূচ-রাজার রানী কাঞ্চনমালাকে রাজ্য চালাতে দেখা যায়। কিন্তু পরমা সুন্দরী মেয়ের রূপে কাঁকণমালা তাকে বঞ্চনা করে দাসীতে পরিণত করে, নিজে রানী হয়ে বসে কাঞ্চনের উপর অত্যাচার করে। প্রকৃত রানী আর দাসীর পরিচয় সূচ-মানুষ-বেশী রাখাল বুঝতে পারে তাদের পরীক্ষা করে।

তাদের পিঠে তৈরি করা আর আলপনা দেওয়া দেখে রাখাল বোঝে কে রানী কে দাসী — “রাণী যে, পিটা করিলেন, — আক্ষে পিটা, চাক্ষে পিটা আর ঘাক্ষে পিটা। দাসী, - চন্দ্রপুলী, মোহনবাঁশী, ক্ষীরমুরলী, চন্দনপাতা এই সব পিটা করিয়াছেন। ... রাণী একমন চা'ল বাটিয়া সাত কলস জলে গুলিয়া এ-ই এক গোছা শনের নুড়ি ডুবাইয়া, সারা আঙ্গিনা লেপিতে বসিলেন। এখানে এক খাবল দেন, ওখানে এক খাবল দেন। দাসী, আঙ্গিনার এক কোণে একটু ঝা'ড়-ঝুড়ু দিয়া পরিষ্কার করিয়া একটুকু চা'লের গুঁড়ায় খানিকটা জল মিশাইয়া, এতটুকু নেকড়া ভিজাইয়া, আন্তে আন্তে পদ্ম-লতা আঁকিলেন, পদ্ম-লতার পাশে সোণার সাত কলস আঁকিলেন; কলসের উপর চূড়া, দুইদিকে ধানের ছড়া আঁকিয়া, ময়ূর, পুতুল, মা লক্ষ্মীর সোণা-পায়ের দাগ, এই সব আঁকিয়া দিলেন।” সমাজের দুই স্তরের দুই নারীর এই সাংস্কৃতিক পার্থক্য শিশুর বোঝার কথা কি?

‘সাত ভাই চম্পা’ গল্পেও ছয় রানীর নিষ্ঠুরতা, ভিলেনি, ষড়যন্ত্র, দুর্ব্যবহারের বর্ণনায় গা শিউরে ওঠে। রাজার ঔদাসীন্য, কোনো অনুসন্ধান ছাড়াই রানীদের কথায় বিশ্বাস করে ছোটরানীর শাস্তিবিধান পারিবারিক স্নেহের ভিত্তিতে যেন নাড়িয়ে দেয়, অদ্ভুত এক অনিশ্চয়তা তৈরি করে। ‘শীত-বসন্ত’, ‘কিরণমালা’ এই সব গল্পেও প্রবলা রানীদের স্পষ্ট প্রভাব রাজার ওপর। রাজা মোহে অন্ধ। রাজকুমার শীত ও বসন্তের প্রতি সৎমায়ের গঞ্জনা, অত্যাচার, খাওয়ার কষ্ট কিছুই রাজা দেখেন না। এ কোন্ পরিবারের কথা? আমাদের শিশুরা পরিবারের রক্ষাকর্তা হিসেবে পিতার প্রতি যে নিঃশর্ত নির্ভরতা রাখে তা টলে যায় না কি?

ঠাকুরমা'র ঝুলির “রূপতরাসী” শ্রেণীর গল্পে এই বীভৎসতা আরো প্রকট। ‘নীলকমল আর লালকমল’ গল্পের শুরুতেই — “লক্ষ্মী মানুষ-রাণীর ছেলে কুসুম, আর রাক্ষসী-রাণীর ছেলে অজিত। অজিত কুসুম দুই ভাই গলাগলি। রাক্ষসী-রাণীর মনে কাল, রাক্ষসী রাণীর জিভে লাল। রাক্ষসী কি তাহা দেখিতে পারে? — কবে সতীনের ছেলের কচি কচি হাড়-মাংসে ঝোল অম্বল রাঁধিয়া খাইবে; -তা পেটের দুষ্ট ছেলে সতীন-পুতের সাথে ছাড়ে না। রাগে রাক্ষসীর দাঁতে-দাঁতে কড় কড় পাঁচ পরাণ সর্ সর্।” রাক্ষসী লক্ষ্মী-রানীর রক্ত শুষে খেয়ে তার মৃত্যু ঘটায়। এমনকি রাক্ষস সাথীকে ডেকে কুসুমকে মারে, মাথার চুল ছিঁড়ে গায়ে মেরে গুণ করে রাজার চলচ্ছক্তি হরণ করে, অজিত রাক্ষসকে আক্রমণ করলে — “রাণী মনের আগুনে জ্ঞান-দিশা হারাইয়া আপনার ছেলেকে মুড়মুড় করিয়া চিবাইয়া খাইল। রাণীর গলা দিয়া এক লোহার ডেলা গড়াইয়া পড়িল।” এই প্রবল অন্ধ হিংসায় এই প্রতিশোধস্পৃহায় কি তৎকালীন বাংলার অন্তরমহলের কোনো গোপন করালতার ইঙ্গিত আছে?

“রূপতরাসী”র অন্তর্গত ‘ডালিমকুমার’ গল্পেও অন্তরমহলের এই গা ছমছমে ছবি স্পষ্ট। রানীর রূপ ধরে রাজসংসারে রাক্ষসী সর্বনেশে খেলা খেলে চলেছে। বড়কুমার শুধু একটু সন্দেহ করেছেন, কারণ “কেবল রাজপুত্র দেখিলেন, খাবার দিবার সময়, মায়ের জিভের একফোঁটা জল টস্ করিয়া পড়িল! গা ছম্ ছম্! রাজপুত্র আর খাইলেন না।” আশ্চর্য যে, রাক্ষসী রানীর গর্ভে রাজার সাত ছেলে জন্মালো, তাদের অন্নপ্রাশন, চূড়া, উপনয়ন সবই নিয়মমাফিক হল। রাজা কোনো সন্দেহই করতে পারলেন না!

রাজা রাজপুত্রদের দুর্বল চরিত্র, অবিশ্বাস্যকারিতা বার বার সামনে এসেছে। সুন্দরী একাকিনী দুখিনী নারী দেখলেই তাকে অন্তঃপুরে নিয়ে এসে রানী করা, রূপসী রমণীর রূপে উন্মাদ দশা — এসব উপাদান তো প্রাপ্তবয়স্কেরই উপভোগ্য। কার্য উদ্ধারের জন্য সৎ অসৎ যে কোনো রাস্তা বেছে নেওয়া, বিশ্বাসভঙ্গ করা,

মিথ্যাচার, লোক ঠকানো — এ সবই নির্বিচারে বর্ণিত। এই সব কাজ যে দুর্জনেরাই করছে তা কিন্তু নয়। বিপদ থেকে উদ্ধার পেতে রাজপুত্র মন্ত্রিপুত্র যে কেউ করছে। নির্মল বিশুদ্ধ সততার কথা নেই বললেই চলে। রান্ধসী 'জটবিজটি' আয়ীর বিশ্বাস উৎপাদন করে তাকে যখন হত্যা করা হয় তখন কোথায় যেন একটা বাজে। হত্যা করে তার নিজের নাতি নীলকমল। এছাড়া রাজপুত্র রাজকন্যার প্রেম প্রায় সব গল্পেরই উপজীব্য। রাজপুত্রের নির্নিমেষ নয়ন আর রাজকন্যার লজ্জানত মুখের উল্লেখ বারবার এসেছে।

"চ্যাংব্যাং" শ্রেণীর 'শিয়াল পণ্ডিত' গল্পের পূর্ণ স্যাটায়ার প্রাপ্তবয়স্কেরই আশ্রয়। বিশেষত আজকের যুগে সারা পৃথিবীর শিক্ষাব্যবস্থা যখন ভয়াবহ ভাঙনের মুখোমুখি। কুমীরছানাদের মত নিঃশেষ আগ্রাসন হচ্ছে ছাত্রকুলের। শিয়াল পণ্ডিতের বিনিময়যোগ্য বস্তুর তালিকায় একে একে নাকের বদলে নরুণ, নরুণের বদলে হাঁড়ি, হাঁড়ির বদলে কনে এবং কনের বদলে ঢোলের উল্লেখে আপাত হাসির আড়ালে কতখানি সামাজিক ঔদাসীন্যের ইঙ্গিত রয়েছে তা বুঝলে গায়ে কাঁটা দেয়। কনের এই পণ্যতা নারীর যে অসীম অসম্মানের কথা বলে তা কোনো প্রাপ্তবয়স্কের মনেই প্রসন্নতা সৃষ্টি করে না।

সুখু আর দুখুর গল্পে সাধারণ তাঁতীর ঘরের পরিবেশও সতীন-সৎমেয়ের কাঁটায় কণ্টকিত। নিষ্ঠুরতা লোভের মাত্রা রাজার পরিবারে যেমন এখানেও তাই। বোকা লোভী নিষ্ঠুর সুখু আর তার মা শেষ অবধি কঠিনতম শাস্তিই পায়। কিন্তু কোথাও যেন মনে হয় তাদের বোধোদয় হলেই হয়তো প্রাপ্তবয়স্ক পাঠক স্বস্তি পেতেন।

'ব্রাহ্মণ, ব্রাহ্মণী' গল্পের গোড়াতেই ব্রাহ্মণীর সংসারের জ্বালা, গালমন্দ, ঝগড়া একেবারেই শিশুবোধ্য নয়। গৃহত্যাগী ব্রাহ্মণের লেখাপড়া শেখার প্রসঙ্গে যে ব্যঙ্গ রয়েছে তার রসাস্বাদন পরিণত মন ছাড়া সম্ভব নয়: "এ বেলা পড়েন, — "ক-চ-প-অ-অ-অ" ও বেলা পড়েন, — "খ-চ-ক-অ-অ-অ!" দিনে পড়েন, "হগড়ং ডগড়ং বগ বগ বগড়ম্।" রাতে পড়েন "চং, ছং, খঁরঁরঁঅম্- ঘড়-ড় ঘড়ম্।" নাকের ডাকে গলার ডাকে নিশি ভোর!" ব্রাহ্মণ এইরকম লেখাপড়া শিখে 'আমি হনু একজন' ভেবে বসে। এর পরে কেবলই ভাগ্যের প্রসাদে সে সমস্ত বিপদ থেকে উদ্ধার পায়। কোনো বুদ্ধি, চেষ্টা বা কার্যকুশলতা ছাড়াও যে চূড়ান্ত উন্নতি হতে পারে সে অভিজ্ঞতা জীবনের অনেক ঘাটের জল খেয়ে আসা মানুষেরই হয়।

'দেড় আঙ্গুলে' গল্পে আঁটকুড়ে কাঠুরিয়ার দুঃখ, মা ঘণ্টীর কৃপায় শশা প্রাপ্তি ও ভুল সময়ে সেই শশা ভক্ষণের ফলে "চাঁদপানা টল্টল্ হাতী-হেন" কোলজোড়া ঘর আলো করা ছেলের বদলে তিন আঙ্গুল টিকি বিশিষ্ট দেড় আঙ্গুলে পুত্র লাভ — এই অংশে সমাজের একটি বিশেষ স্তরের সন্তান-আশ্রিত আশা আকাঙ্ক্ষা প্রতিফলিত। আবার ধুরন্ধর দেড় আঙ্গুলের কূটবুদ্ধির চাল যে সব সময় নীতির পথ ধরে চলে তাও নয়। ব্যাং রাজপুত্র, আড়াই আঙ্গুলে কামার, সাত চোর, রাজা, সিপাই সবাইকে সে বুদ্ধির প্যাঁচে জন্ম করে।

ঠাকুরমা'র ঝুলির গল্পের অন্যতম আধুনিক আকর্ষণ হল নারীর দ্বিবিধ শক্তিকে বার বার সামনে নিয়ে আসা। সে শক্তি কখনো পরম কল্যাণময়, কখনো ঘোর অমঙ্গলসূচক। কিন্তু তাকে অস্বীকার করার উপায় নেই। বঞ্চিত বিতাড়িত অবহেলিত হয়েও কিভাবে জীবনসংগ্রামে টিকে থাকা যায় তার পরিচয় বহু জায়গায় রয়েছে। কিরণমালা তো যেকোনো নারীর আদর্শ হতে পারে। দুখুর সেবা ত্যাগ তিতিক্ষার তুলনা হয় না। আবার অন্যদিকে যারা সমাজে অবহেলিত সেই প্যাঁচা বানর দেড় আঙ্গুলের জয় যেন একটা বিশ্বাসের, আস্থার বাতাবরণ তৈরি করে দেয়। বাঙালীর শৈশব থেকে বার্ধক্য এই রূপকথা পরতে পরতে তার রূপ

খুলে ধরে, নতুন নতুন দিশায় তার উন্মোচন ঘটে। আর এই সবই ঘটে একেবারে ঠাকুরমা'র তেল নুন হলুদের দাগ লাগা অক্ষয়লাহায়ায়, দেশের মাটির সোঁদা গন্ধের মোহন আবেশ নিয়ে।

নির্বাচিত গ্রন্থপঞ্জি

মিত্র মজুমদার, দক্ষিণারঞ্জন। ঠাকুরমা'র ঝুলি (প্রচ্ছদে ঠাকু'মার ঝুলি)। কলিকাতা (বর্তমান কোলকাতা): মিত্র ও ঘোষ পাবলিশার্স প্রাঃ লিঃ, ১৩৯২ বঙ্গাব্দ (ত্রয়ত্রিংশতি সংস্করণ, প্রথম সংস্করণ ১৩১৪)। (মাতৃ-গ্রন্থাবলী প্রথম সংখ্যা)।

—। ঠাকুরদাদার ঝুলি। কলিকাতা (বর্তমান কোলকাতা): মিত্র ও ঘোষ পাবলিশার্স প্রাঃ লিঃ, ১৩৯৩ বঙ্গাব্দ (ষোড়শ সংস্করণ, প্রথম সংস্করণ ১৩১৬)। (মাতৃ-গ্রন্থাবলী চতুর্থ সংখ্যা)।

—। দাদামশায়ের থলে'। কলিকাতা (বর্তমান কোলকাতা): মিত্র ও ঘোষ পাবলিশার্স প্রাঃ লিঃ, ১৩৮৯ বঙ্গাব্দ (দশম সংস্করণ)। (মাতৃ-গ্রন্থাবলী দ্বিতীয় সংখ্যা)।

বিশেষ মন্তব্য : এই নিবন্ধে আমি কোনো উল্লেখসূচি যোগ করিনি। তার একটি কারণ, আমার এই নিবন্ধের পাঠকের কাছে আমার প্রত্যাশা যে তিনি গভীরভাবে ঠাকুরমা'র ঝুলি পাঠ করেছেন আর না করে থাকলে অবশ্যই করে নেবেন। উল্লেখগুলি খুঁজে নেবার তাগিদ পাঠকের নিজের থাকুক। তাছাড়া এই নিবন্ধে যে বিশ্লেষণ আছে তা সম্পূর্ণ আমার স্বকপোলকল্পিত। অন্য কেউ তার জন্য দায়ী নন এবং আমি আশাও করি না যে সকলে আমার সঙ্গে একমত হবেন। বস্তুত এই লেখাকে গবেষণামূলক নিবন্ধ বলার অবকাশ আছে কিনা সেটা বিচার্য।

प्रातिपदिकस्वरनिर्णये फिट्सूत्राणां योगदानम्

तपनशङ्कर-भट्टाचार्यः

सारसंक्षेपः – वेदव्याख्याने वेदार्थबोधे च उदात्तादिस्वराणाम् गुरुत्वम् अतीव वर्तते । पाणिनिना स्वयमेव स्वरविधायकानि सूत्राणि प्रणीतानि । भाष्यकारेण पतञ्जलिना एतेषां व्याख्यानं कृतम् । दीक्षितेन काशिकाकारेण च एषां स्वरविधायकानां सूत्राणां व्याख्यानं कृतम् । अस्मिन् निबन्धे प्रातिपदिकस्वरविधायकसूत्राणां फिट्सूत्राणां च सोदाहरणं व्याख्यानं तुलनात्मकम् आलोचनं च कृतम् । भाष्यकारेण व्याकरणस्य प्रयोजनविषये उक्तम् – 'रक्षोहागमलध्वसन्देहाः प्रयोजनम्' । रक्षार्थं वेदानां व्याकरणम् अध्येयम् । तत्र पुनः भाष्यकारेण उक्तम् –

‘मन्त्रो दुष्टः स्वरतो वर्णतो वा

मिथ्याप्रयुक्तो न तमर्थमाह ।

स वाग्वज्रो यजमानं हिनस्ति

यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥

‘समासस्य’ (पा. सू. ६/१/२२३) इति सूत्रेण अन्तोदात्तो भवति, ‘बहुव्रीहौ प्रकृत्या पूर्वपदम्’ (पा. सू. ६/२/१) इति सूत्रेण बहुव्रीहिसमासे पूर्वपदप्रकृतिस्वरो भवति । बहुव्रीहिसमासेन यः अर्थः प्रकाशितो भवति, तत्पुरुषसमासेन तस्मात् भिन्नार्थः प्रकाशितो भवति । अर्थात् वेदमन्त्राणाम् अर्थज्ञाने स्वरविधायकसूत्राणाम् आवश्यकता अतीव वर्तते । अस्मिन् निबन्धे तद् यथामति आलोचनं कृतम् ।

कुञ्चिकाशब्दः – उदात्तः, अनुदात्तः, स्वरितः, प्रचयः, निघातः, फिष् (अव्युत्पन्नप्रातिपदिकम्), द्व्यष् (द्वच्), नप् (नपुंसकम्), शिट् (सर्वनाम), ह्य् (हल्), उपोत्तमः, उपमानम्, उपमेयः ।

मूलनिबन्धः –

मन्त्रो हीनः स्वरतो वर्णतो वा

मिथ्याप्रयुक्तो न तमर्थमाह ।

स वाग्वज्रो यजमानं हिनस्ति

यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥’

पाणिनीयशिक्षायाम् अयम् उद्धृतः । स्वरेण वर्णेन वा शब्दो दोषयुक्तो भवति । तथा दोषयुक्तशब्दः अन्यथाप्रयुक्तो भवति । अत एव स शब्दः अभीष्टम् अर्थं न वदति, स वाग्वज्रः यजमानं हिनस्ति, यथा स्वरोऽपराधात् इन्द्रशत्रुः । इन्द्रशत्रुविषयकम् आख्यानं शतपथब्राह्मणे वर्तते । प्राचीनकाले त्वष्टुः एकं पुत्रम् इन्द्रः निहतवान् । तेन क्रुद्धः त्वष्टा इन्द्रं हन्तुम् आभिचारिकं यागमेकं कृतवान् । तस्मिन् यागे ‘स्वाहेन्द्रशत्रुर्वर्धस्व’ इति मन्त्रोच्चारणपूर्वकम् आहुतिप्रदानं कृतवान् । ‘इन्द्रशत्रुः’ इति पदं सामासिकं वर्तते – इन्द्रस्य शत्रुः (शातयिता) इति विग्रहेण तत्पुरुषसमासो यदा भवति, तदा ‘समासस्य’ इति सूत्रेण अन्तोदात्तो भवति । अत एव अत्र अर्थो भवति –

हे अग्ने ! त्वम् इन्द्रस्य शातयित्वा भूत्वा परिवर्धय । इन्द्रः शत्रुर्यस्य इति विग्रहेण बहुव्रीहिसमासे 'बहुव्रीहौ प्रकृत्या पूर्वपदम्' इति सूत्रेण पूर्वपदप्रकृतिस्वरो भवति । बहुव्रीहिसमासपक्षे अर्थ एवं भवति - हे अग्ने! त्वम् इन्द्रस्य शत्रोः घातको भूत्वा परिवर्धय । अत्र अन्तोदात्तं परित्यज्य त्वष्ट्रा आद्युदात्तः प्रयुक्तः । अत एव त्वष्टा इन्द्रेण हतः । पतञ्जलिना पस्पशाह्निके उक्तम् - 'मन्त्रो दुष्टः स्वरतो वर्णतो वा ।' वैदिकमन्त्रे वैदिक-ऋषयः स्वरमाध्यमेन स्वकीयं चिन्तनं प्रकटिकृतवन्तः । स्वयं राजन्ते इति स्वराः ।^{१५} स्वरशब्देन अत्र स्वरवर्णाः बोध्यन्ते । 'अचः स्वराः' ।^{१६} स्वरेषु वर्तन्ते ये धर्माः उदात्तादयः तेऽपि स्वरशब्देन बोध्यन्ते । अतएव दीक्षितेन उक्तम् - 'अ इत्यष्टादशानां संज्ञा ।'^{१७} स (अच्) प्रत्येकम् उदात्तादिभेदेन त्रिधा भवति । पतञ्जलिना सप्तविधाः स्वराः स्वीकृताः । ते यथा - उदात्तः, उदात्तरः, अनुदात्तः, अनुदात्तरः, स्वरितः, स्वरितगत-उदात्तः, एकश्रुतिश्च । उच्चैः आदीयते उच्चार्यते इति उदात्तः । 'उच्चैरुदात्तः'^{१८} इति पाणिनिसूत्रम् । 'नीचैरनुदात्तः'^{१९}, 'समाहारः स्वरितः'^{२०} । स्वर्यते इति स्वरितः । त्रैस्वर्यप्रक्रियायां स्वरस्य प्राधान्यं वर्तते । तथा चोक्तम् -

'स्वरः उच्चः स्वरो नीचः स्वरः स्वरित एव च ।

स्वरप्रधानं त्रैस्वर्यं व्यञ्जनं तेन सस्वरम् ॥'^{२१}

वैदिकमन्त्राणाम् उच्चारणकाले उदात्तस्य अनुदात्तस्य स्वरितस्य च व्यवहारः प्राधान्येन भवति । एतत्स्वरत्रयविषये यथाक्रमं पाणिनीयं सूत्रं यथा - 'उच्चैरुदात्तः'^{२२}, 'नीचैरनुदात्तः'^{२३}, 'समाहारः स्वरितः'^{२४} । उच्चैरादीयते स्म इति व्युत्पत्त्या उद्-आ-पूर्वकाद् दा-धातोः क्तप्रत्यये उदात्तशब्दस्य निष्पत्तिर्भवति । अयं स्वरप्रकारविशेषः । 'स तु वेदगाने उच्चैस्स्वरः' - इत्यमरकोशात् । न उदात्तः, अनुदात्तः । वेदगाने नीचस्वरोऽपि भवति । स्वरशब्दात् ज्ञातार्थे इतच्-प्रत्यये स्वरितशब्दस्य निष्पत्तिर्भवति । अयमपि स्वरविशेषः । 'उदात्तश्चानुदात्तश्च स्वरितोऽमी त्रयः स्वराः' - इति जटाधरः । 'उदात्तश्चानुदात्तश्च स्वरितश्च त्रयः स्वराः' - इति भरतः । सर्वस्मिन् श्रौतयागे होता उद्गाता अध्वर्युः ब्रह्मा - एतेषां प्रधानभूतानां चतुर्णाम् ऋत्विजाम् उपस्थितिर्भवति । आदौ होता ऋन्त्रोच्चारणेन देवान् आह्वयति । मध्ये मध्ये सामवेदीय-ऋत्विग् उद्गाता तं मन्त्रं गायति । तदेव सामगानम् इत्युच्यते । होता उदात्तादित्रैस्वर्ययोगेन मन्त्रान् उच्चारयति । सर्वसु यज्ञकर्मसु उदात्तादिस्वरत्रयाणाम् उच्चारणं न भवति । परन्तु एकश्रुत्या मन्त्रोच्चारणस्य व्यवस्था शास्त्रकारैः कृता । तत्र जिज्ञासा जायते का नाम एकश्रुतिः? तत्र आश्वलायनेन उक्तम् - 'उदात्तादनुदात्तस्वरितानां परः सन्निकर्षः ऐक्यश्रुत्यम् ।' अत्र उदात्तस्य अनुदात्तस्य स्वरितस्य वा यस्य कस्यचिदेकस्य यदुच्चारणं सा एकश्रुतिः । किन्तु प्रातिशाख्ये उदात्तस्य अनुदात्तस्य वा उच्चारणम् एव एकश्रुतिः । जपमन्त्राः एव त्रैस्वर्ययोगेन उच्चारणयोग्या भवन्ति । अपरमन्त्राः एकश्रुतिस्वरेण उच्चारणयोग्या भवन्ति । उदादीयते यः स उदात्तः । उद् आ इत्युपसर्गपूर्वकात् दाधातोः क्तप्रत्यये उदात्तशब्दस्य निष्पत्तिर्भवति । अत एव पाणिनीयं सूत्रं वर्तते 'उच्चैरुदात्तः'^{२५} इति । उदादीयते यो न भवति स अनुदात्तः । 'नीचैरनुदात्तः'^{२६} इति सूत्रम् । स्वरप्रदर्शनं हस्तेन भवति । तथा चोक्तं पाणिनीयशिक्षायाम् -

'हस्तहीनं तु योऽधीते स्वरवर्णविवर्जितम् ।

ऋग्यजुःसामभिर्दग्धो वियोनिमधिगच्छति ॥

हस्तेन वेदं योऽधीते स्वरवर्णार्थसंयुतम् ।

ऋग्यजुःसामभिः पूतो ब्रह्मलोके महीयते ॥'^{२७}

साधारण-प्रकृति-प्रत्यय-समास-तिङन्तविषयकतारूपेण पञ्चभिः प्रकरणैः उदात्तादीनां स्वराणां प्रतिपादनं सिद्धान्तकौमुद्यां वर्तते । अत्र प्रकृतिशब्देन धातोः प्रातिपदिकस्य च ग्रहणं भवति । प्रातिपदिकसंज्ञाविधायकं सूत्रद्वयं वर्तते । 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'¹³ । 'कृत्तद्धितसमासाश्च'¹⁴ । प्रथमं तावद् अव्युत्पन्नप्रातिपदिकम्, द्वितीयं तावत् व्युत्पन्नप्रातिपदिकम् । द्वितीयस्य प्रातिपदिकसंज्ञाविधायकस्य सूत्रस्य अर्थस्तावत् - कृदन्तस्य तद्धितान्तस्य समासस्य च प्रातिपदिकसंज्ञा भवति । एतेषां प्रातिपदिकानां स्वरविधानं पाणिनिना कृतम् । किन्तु सामासिकशब्दानां स्वरविधानं सिद्धान्तकौमुद्यां समासस्वरप्रकरणे वर्तते । तत्र सामासिकशब्दानां स्वरविधायकानि सूत्राणि पाणिनिप्रणितानि सन्ति । शान्तनवाचार्येण फिट्सूत्रैः अव्युत्पन्नप्रातिपदिकानां स्वरविधानं कृतम् । 'फिष्-शब्देन अत्र प्रातिपदिकस्य बोधो भवति । तथा चोक्तं दीक्षितेन - 'प्रातिपदिकं फिट् ।' फिट्सूत्राणि न पाणिनिविरचितानि । अत एव कथम् एतेषां सूत्राणां प्रामाण्यं भवति ? दीक्षितेनापि एषां फिट्सूत्राणां व्याख्यानं कथं कृतम् ? दीक्षितव्याख्यानस्य उपरि जयकृष्णेन सुबोधिनीटीका कृता, नागेशभट्टेन शेखरटीका अपि कृता । तथापि एतेषां फिट्सूत्राणाम् उपन्यासः अत्र कथं कृतः ? पाणिनिसूत्रैः यः स्वरो विहितः स एव प्रमाणं भवति । अत एव 'शताच्च ठन्यतावशते'¹⁵ इति सूत्रभाष्यस्य प्रदीपटीकायां कैयटेन - 'नियतकालाश्च स्मृतयो व्यवस्थाहेतवः' इति, मुनित्रयमतेनाद्यत्वे 'साध्वसाधुप्रविभागः।' एतानि फिट्सूत्राणि न तथा भवन्ति । 'अपाणिनीयान्यपि फिट्सूत्राणि पाणिनीयैराश्रीयन्ते' इति भाष्याज्ज्ञापकात् । तेन 'आद्युदात्तश्च'¹⁶ इति सूत्रे भाष्यं 'प्रातिपदिकस्य चान्त इति प्रकृतेरन्तोदात्तत्वं शास्ति ।' प्रत्ययाद्युदात्तत्वस्यावकाशः तस्मिन्नेव सूत्रे भवति । यत्रानुदात्ता प्रकृतिः समत्वं सिमत्वमिति । तथा चोक्तं नागेशेन - 'अपाणिनीयान्येतानि 'आद्युदात्तश्च', 'उपसर्गादृति धातौ', 'अवङ् स्फोटायनस्य' इत्यादिसूत्रेषु भाष्यादौ व्यवहृतत्वादविरुद्धत्वाच्च साधुत्वव्यवस्थापकानि भवन्ति ।'

'वृषादीनाञ्च'¹⁷, 'उञ्छादीनाञ्च'¹⁸ इत्येताभ्याम् आकृतिगणाभ्यां क्रमेणाद्युदात्तत्वान्तोदात्तयोः सिद्धयोः ग्रामादीनाञ्च घृतादीनाञ्चेति अनयोर्वैयर्थ्यापत्तेः । शेखरमते तु भिन्नकर्तृकत्वान्न दोषः । फिषोऽन्त उदात्तः त्वत्-त्व-सम-सिम-इत्यादिफिट्सूत्राश्रयणं विना प्रकृतेरन्तोदात्तं सर्वानुदात्तत्वं न सम्भवति ।

फिट्सूत्राणि चतुर्षु पादेषु विभक्तानि सन्ति । फिट्सूत्राणि विना स्वरविधानस्य पूर्णता न सम्भवति । अर्थात् स्वरस्य पूर्णज्ञानं न भवति । इदं पाणिन्यादिसम्मतम् । अस्मिन् विषये संशयावसरस्य लेशोऽपि नास्ति । 'फिट्' इत्यस्य अपरं नाम 'शिट्' इति । एतत् फिट्सूत्रप्रकरणे एव समुपलभ्यते । 'चतुष्टयी शब्दानां प्रवृत्तिः'¹⁹ - इति भगवता पतञ्जलिना एव इदमुक्तम् । जातिशब्दाः गुणशब्दाः क्रियाशब्दाः यदृच्छाशब्दाश्च चतुर्विधा भवन्ति । तत्र यदृच्छाशब्देन फिट्संज्ञकानां ग्रहणं भवति । श्रवयवार्थस्य प्रतीतिः संज्ञाशब्देन न भवति । अत्र फिट्सूत्रप्रकरणे चत्वारः पादाः सन्ति । प्रातिपदिकस्य अन्तः उदात्तो भवति । अत्र प्रातिपदिकशब्देन अव्युत्पन्नप्रातिपदिकस्य एव ग्रहणं भवति । अर्थात् 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'²⁰ इति सूत्रेण विहितः यः प्रातिपदिकसंज्ञकशब्दो भवति तस्यैव ग्रहणं भवति । 'स्वरादिनिपातमव्ययम्'²¹ इति सूत्रेण विहिताः ये अव्ययशब्दाः सन्ति तेषामपि प्रातिपदिकत्वरूपेण व्यवहारो भवति । अत एव प्रथमं फिट्सूत्रं तावत् 'फिषोऽन्त उदात्तः ।'²² उदाहरणं तावत् - उच्चैः, अत्र 'ऐ'कारस्य उदात्तो भवति । अत्र 'सु'विभक्तेर्लोपो भवति 'अव्ययादाप्सुपः'²³ इति सूत्रेण ।

अपाणिनीयानां फिट्सूत्राणां प्रामाण्यं कथं भवति ? इति जिज्ञासायाम् उच्यते – अपाणिनीयानामपि फिट्सूत्राणां प्रामाण्यं भवति । अत्र भाष्यप्रामाण्यं तावत् – ‘अपाणिनीयान्यपि फिट्सूत्राणि पाणिनीयैराश्रीयन्ते ।’ प्रातिपदिकस्य अन्त उदात्तो भवति । अत एव ‘फिषोऽन्त उदात्तः’ इति आचार्यस्य पतञ्जलेः सम्मतमस्ति । तत्र भाष्योक्तिरेवमस्ति – प्रत्ययस्याद्युदात्तत्वस्यावकाशः यत्र अनुदात्ता प्रकृतिः – ‘समत्वम्, सिमत्वम्’ इति । पूर्वममुक्तं फिषोऽन्त उदात्तः त्वत्-त्व-सम-सिम-इत्यादिफिट्सूत्राणामाश्रयणं विना प्रकृतेरन्तोदात्तत्वं सर्वानुदात्तत्वं च न सम्भवति । अत एव फिट्सूत्राणि मुनित्रयसम्मतानि भवन्ति ।

प्रातिपदिकस्वरसूत्राणां सोदाहरणमालोचनम् अधुना अस्माभिः क्रियते । तत्र प्रथमं सूत्रं तावत् ‘कर्षात्वतो घञोऽन्त उदात्तः’^{२८} कर्षश्च आत्वान् च = कर्षात्वत्, तस्मात् कर्षात्वतः, समाहारद्वन्द्वसमासः । आत् (आकारः) अस्य अस्ति = आत्वत् । ‘प्रत्ययग्रहणे तदन्तग्रहणम्’ इति परिभाषया घञन्तस्य लाभो भवति । अत एव सूत्रस्य अर्थ एव भवति – कर्षतेर्धातोः आकारवतश्च घञन्तस्य अन्तः उदात्तः स्यात् । यथा – कृष्ः । अत्र घञन्तं द्विविधम् । आकारवत् – घञन्तम्, अनाकारवत् – घञन्तं च । अनाकारवत् – घञन्तस्य मध्ये कर्ष एव गृह्यते सूत्रोक्तत्वात् । कृष्-धातो घञ्-प्रत्यये, अनुबन्धलोपे, उपधासंज्ञकस्य ऋकारस्य गुणे रपरे च ‘कर्ष’ इति सिद्धम् । कर्ष इत्यत्र षकारोत्तरवर्तिनः अकारस्य उदात्तो भवति ‘कर्षात्वतो घञोऽन्त उदात्तः’^{२९} इति सूत्रेण । आकारवतः घञन्तस्य उदाहरणं तावत् – पाकः । अत्र ‘पच्यते इति’ व्युत्पत्त्या पच्-धातोः ‘भावे’^{३०} इति सूत्रेण घञ्-प्रत्यये अनुबन्धलोपे ‘पच् अ’ इति जाते ‘अत उपधायाः’^{३१} इति सूत्रेण उपधाया अकारस्य वृद्धौ ‘पाच् अ’ इति जाते ‘चञोः कु घिण्यतोः’^{३२} इति सूत्रेण चकारस्य ककारे ‘पाक’ इति शब्दस्य निष्पत्तिर्भवति । ततः ‘कर्षात्वतो घञोऽन्त उदात्तः’^{३३} इति सूत्रेण आकारवतः घञन्तस्य ‘क’-घटकस्य अकारस्य उदात्तो भवति । ‘कृष विलेखने’ इत्यस्य आकारवतश्च सम्बध्यते । कर्षतिना धातुना साहचर्यात् आत्वतोऽपि धातोरैव ग्रहणं भवति । ‘कर्ष’ इति विकृतस्य ग्रहणं सूत्रकारेण कथं कृतम् ? कथं न ‘कृषात्वतः’ इत्येव उच्येत ? तत्र उच्यते विलेखनार्थे ‘कृष्’ धातुः भ्वादौ तुदादौ च पठितो भवति । तत्र यस्य विकरणे परे गुणात्मको विकारो भवति तस्यैव अत्र ग्रहणं भवति । इतरस्य न भवति । तुदादौ तु ‘श’-विकरणं भवति । तस्य ‘सार्वधातुकमपित्’^{३४} इत्यनेन डिद्वद्भावे उपधागुणो न भवति । अत एव तुदादिकस्य कृष्-धातोर्निवृत्त्यर्थं सूत्रे ‘कर्ष’ इति ग्रहणम् । अत्र पुनः जिज्ञासा भवति सूत्रे कथम् ‘आत्वतः’ इति मतुपा निर्देशो भवति । कथं न ‘कर्षातः’ इति ? तन्नैव शक्यम्, विहितविशेषणस्य आकारस्य ग्रहणात् ‘येन विधिस्तदन्तस्य’^{३५} इति परिभाषासूत्रबलाद् आकारान्ताद् विहितः ‘घञ्’-प्रत्ययः तदन्तस्य एव अन्त उदात्तो भवति । तेन दायः, धाय इत्यादीनामेव अन्तोदात्तो भवति न पुनः पाकः, त्याग इत्यादीनाम् । एतेषां आकारान्ताद् विहिताभावात् । मतुब्रह्मणेन तु सर्वेष्टसिद्धिर्भवति । घञः उदात्तो भवति । ‘अलोऽन्त्यस्य’^{३६} इत्यनेन सिद्धे सूत्रे ‘अन्त’पदग्रहणं तु उत्तरसूत्रार्थम् । अर्थात् ‘उञ्छादीनाञ्च’^{३७} इति सूत्रेण उञ्छादीनाम् अन्त उदात्तो भवति । ‘ञित्यादिर्नित्यम्’^{३८} इति सूत्रेण ञिदन्तस्य आद्युदात्ते प्राप्ते ‘कर्षात्वतो घञोऽन्त उदात्तः’ इति सूत्रेण ‘उञ्छादीनाञ्च’^{३९} इति सूत्रेण च अन्त उदात्तो भवति ।

‘उञ्छादीनां च’^{४०} – उञ्छः आदिः येषां ते, उञ्छादयः, तेषाम् उञ्छादीनाम्, बहुव्रीहिसमासः । ‘कर्षात्वतो घञोऽन्त उदात्तः’^{४१} इति सूत्रात् ‘अन्तः’, ‘उदात्तः’ इति पदद्वयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थः

एवं भवति – उञ्छादीनां शब्दानाम् अन्त उदात्तो भवति । उञ्छादिषु उञ्छ, म्लेच्छ, जञ्ज, जल्प च शब्दाः घञन्ताः, अतएव अत्र त्रित्स्वरः प्राप्तः । जप, व्यध एतौ 'व्यधजपोरनुपसर्गे'^{४२} इति सूत्रेण अप्प्रत्ययान्तौ । अत एव 'धातोः'^{४३} इति सूत्रेण आद्युदात्तौ, अन्तस्य अकारस्य 'अनुदात्तौ सुप्पितौ'^{४४} इति सूत्रेण अनुदात्तो भवति । 'हनश्च बधः'^{४५} इति सूत्रेण हनः स्थाने बधादेशो भवति इति केचित् मन्यन्ते । 'युज्' धातोः घञ्-प्रत्ययः अगुणत्वं च विशिष्टविषये निपात्यते । कालविशेषे अर्थात् सत्य-त्रेतादिविषये रथादि-उपकरणे च युगशब्दस्य प्रयोगो भवति । सूत्रस्य उदाहरणं यथा – वैश्वानरः । कुशिकेभिर्युगेयुगे । भक्षशब्दः घञन्तः । उदाहरणं यथा – गावः सोमस्य प्रथमस्य भक्षः ।

'चतुरः शसि'^{४६} इति सूत्रस्य अर्थस्तावत् – 'चतुर्'शब्दस्य अन्त उदात्तो भवति शसि परे । यथा – चतुरः कल्पयन्तः । 'चतेरुन्'^{४७} इत्युणादिसूत्रेण चत्-धातोः उरण्-प्रत्यये अनुबन्धलोपे चतुर्-शब्दस्य निष्पत्ति-र्भवति । 'चतुर्'शब्दात् शस्-विभक्तौ अनुबन्धलोपे चतुर् अस् इति जाते 'धातोः'^{४८} इति सूत्रेण अन्तोदात्ते चघटकस्य अकारस्य उदात्ते 'जित्यादिर्नित्यम्'^{४९} इति सूत्रेण 'च'घटकस्य अकारस्य आद्युदात्ते प्राप्ते 'चतुरः शसि'^{५०} इति वर्तमानसूत्रेण 'तु'घटकस्य उकारस्य उदात्तो भवति । शसः अकारस्य 'अनुदात्तौ सुप्पितौ'^{५१} इति सूत्रेण 'र'घटकस्य अकारस्य अनुदात्तो भवति । सति-शिष्टस्वरत्वाद् उकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{५२} इति सूत्रेण 'च'घटकस्य अकारस्य अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{५३} इति सूत्रेण 'र'घटकस्य अकारस्य स्वरितो भवति ।

'झल्युपोत्तमम्'^{५४} – इति सूत्रस्य अर्थस्तावत् षट्-त्रि-चतुर्भ्यो या झलादिर्विभक्तिस्तदन्ते पदे उपोत्तमम् उदात्तं भवति । त्रिप्रभृतीनाम् अन्त्यम् उत्तमं भवति । उत्तमस्य समीपम् इति विग्रहेण अव्ययीभावसमासे उपोत्तमं भवति । उत्तमशब्दो अत्र अव्युत्पन्नः । 'षट्-त्रि-चतुर्भ्यो हलादिः'^{५५} इति सूत्रस्य अपवादोऽयम् । सूत्रे 'षट्'शब्देन 'ष्णान्ता षट्'^{५६} इति सूत्रेण विहिता संज्ञा बोध्या भवति । ष्णान्ता नान्ता च संख्या षट्संज्ञा स्यात् । 'पुञ्चभिः' इत्यत्र 'च'घटकस्य अकारस्य उदात्तो भवति वर्तमानसूत्रेण । अन्येषां सर्वेषाम् अनुदात्तं भवति 'अनुदात्तं पदमेकवर्जम्'^{५७} इति सूत्रेण । 'उदात्तादनुदात्तस्य स्वरितः'^{५८} इति सूत्रेण 'भि'घटकस्य इकारस्य स्वरितो भवति । एवं नवभिः, सप्तभ्यः, आदशभिः । पूर्वम् उक्तम् त्रिप्रभृतीनाम् अन्त्यम् उत्तमं भवति, उत्तमस्य समीपम् उपोत्तमं भवति । प्रकृतसूत्रेणैव उपोत्तमम् उदात्तं भवति । उपोत्तमम् किम्? तत्र उच्यते षड्भिः, षड्भ्यः, त्रिभिः इत्यादिषु अचद्वयं वर्तते । अतएव प्रकृतसूत्रेण उदात्तो न भवति । सूत्रे 'झलि' इति पदग्रहणं किम् – तत्र उच्यते पुञ्चानाम् नवानाम् इत्यादिषु उपोत्तमस्य उदात्तो यथा न स्यात् ।

'विभाषा भाषायाम्'^{५९} – इति सूत्रस्य अर्थः एवं भवति – षट्-त्रि-चतुर्भ्यो या झलादिर्विभक्तिस्तदन्ते पदे उपोत्तमम् उदात्तं भवति विभाषा भाषायाम् । यथा – पुञ्चभिः । अत्र झलादिविभक्त्यन्तस्य उपोत्तमस्य चघटकस्य अकारस्य वर्तमानसूत्रेण उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{६०} इति सूत्रेण अवशिष्टयोः अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{६१} इति सूत्रेण भिघटकस्य इकारस्य स्वरितो भवति । पक्षे पुञ्चभिः । सप्तभिः, पक्षे सप्तभिः । पक्षे 'षट्-त्रिचतुर्भ्यो हलादिः'^{६२} इति सूत्रेण विभक्तेरुदात्तो भवति ।

‘सर्वस्य सुपि’^{६३} – इति सूत्रस्य अर्थः एवं भवति – सुपि परतः सर्वशब्दस्य आदिः उदात्तो भवति । यथा – सर्वः, सर्वौ । अत्र ‘स’घटकस्य अकारस्य उदात्तो भवति । ‘अनुदात्तं पदमेकवर्जम्’^{६४} इति सूत्रेण ‘व’घटकस्य अकारस्य अनुदात्तो भवति । तस्य पुनः ‘उदात्तादनुदात्तस्य स्वरितः’^{६५} इति सूत्रेण स्वरितो भवति ।

‘ञित्यादिर्नित्यम्’^{६६} – इति सूत्रस्य अर्थस्तावत् जिति निति च नित्यम् आदिः उदात्तो भवति । ‘ञ् च न् च’ इति विग्रहेण ‘चार्थे द्वन्द्वः’^{६७} इति सूत्रेण द्वन्द्वसमासे ‘ञ्नी’ इति जाते ततः ‘ञ्नी इतौ यस्य’ इति विग्रहेण ‘अनेकमन्यपदार्थे’^{६८} इति सूत्रेण बहुव्रीहिसमासे ‘ञित्’ इति जाते तस्य सप्तम्या एकवचने ‘ञिति’ इति पदं निष्पन्नम् । द्वन्द्वान्ते श्रूयमाणत्वात् ‘इत्’ पदेन सह ‘ञ्’ इत्यस्य ‘न्’ इत्यस्य च अन्वयात् ‘जित्’ इति ‘नित्’ इति च लभ्यते । अतएव अर्थो भवति जिति, निति च नित्यम् आदिः उदात्तो भवति । अस्य अर्थविषये दीक्षितेन उक्तम् – जिदन्तस्य निदन्तस्य आदिः उदात्तो भवति । यथा – यस्मिन् विश्वानि पौस्यां । ‘पुंसः कर्मणि’ इति तद्धितविग्रहे गुणवचनब्राह्मणादिभ्यः कर्मणि च’^{६९} इति सूत्रेण ब्राह्मणादित्वात् ष्यञ्-प्रत्यये अनुबन्धलोपे आदेरचो बृद्धौ पौस्य इति जाते, ततः टाप्-प्रत्यये अनुबन्धलोपे सवर्णदीर्घे सुविभक्तौ विभक्तिकार्ये च ‘पौस्या’ इति सिद्धम् । अत्र ‘ञित्यादिर्नित्यम्’^{७०} इति सूत्रेण जिदन्तत्वाद् आद्युदात्तत्वं भवति । अतएव ‘पौ’घटकस्य औकारस्य उदात्तो भवति ‘स्या’ घटकस्य आकारस्य अनुदात्तो भवति । ततः ‘उदात्तादनुदात्तस्य स्वरितः’^{७१} इति सूत्रेण अनुदात्तस्य आकारस्य स्वरितो भवति ।

‘पथिमथोः सर्वनामस्थाने’^{७२} – पन्थाश्च मन्थाश्च इति पथिमन्थानौ, तयोः पथिमथोः, इतरेतरयोगद्वन्द्वसमासः । ‘आदिः’, ‘उदात्तः’ इति पदद्वयम् अत्रन् अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति – पथिन्शब्दस्य मथिन्शब्दस्य आदिः उदात्तो भवति सर्वनामस्थाने परे । यथा – अयं पन्थाः । पथिन्शब्दात् सुविभक्तौ अनुबन्धलोपे ‘पथिन् स्’ इति जाते सौ परे ‘पथिमथ्यृभुक्षामात्’^{७३} इति सूत्रेण नकारस्य स्थाने आकारादेशे ‘पथि आ स्’ इति जाते ‘इतोऽत्सर्वनामस्थाने’^{७४} इति सूत्रेण इकारस्य अकारादेशे ‘पथ आ स्’ इति जाते ‘थो न्यः’^{७५} इति सूत्रेण थस्य ‘न्थ’ इत्यादेशे ‘पन्थ आ स्’ इति जाते ‘अकः सवर्णे दीर्घः’^{७६} इति सूत्रेण दीर्घादेशे पदान्तसकारस्य रुत्वे विसर्गे च ‘पन्थाः’ इति पदं सिद्धम् । ‘पन्था स्’ इत्यवस्थायां स्-कारस्य सर्वनामस्थानसंज्ञायां तस्मिन् परे ‘पथिमथोः सर्वनामस्थाने’^{७७} इति सूत्रेण पन्था इत्यस्य पघटकस्य अकारस्य उदात्ते ‘अनुदात्तं पदमेकवर्जम्’^{७८} इति सूत्रेण आकारस्य अनुदात्ते ‘उदात्तादनुदात्तस्य स्वरितः’^{७९} इति सूत्रेण अनुदात्तस्य आकारस्य स्वरितो भवति । एवं मन्थाः । औणादिके इनि प्रत्यये पथिन्-शब्दस्य मथिन्-शब्दस्य च निष्पत्तिर्भवति । असर्वनामस्थाने परे यथा आद्युदात्तो न भवति, तदर्थं सूत्रे सर्वनामस्थाने इति पदं वर्तते ।

‘अन्तश्च तवै युगपत्’^{८०} – अस्य सूत्रस्य अर्थस्तावत् – ‘तवै’प्रत्ययान्तस्य अन्तः, चकाराद् आदिश्च युगपद् उदात्तो भवतः । यथा – हर्षसे दातवा उ । दाधातोः ‘कृत्यर्थे तवैकेन्केन्यत्वनः’^{८१} इति सूत्रेण तवै-प्रत्यये ‘दातवै’ इति जाते ततः ‘उ’ इति निपातस्य प्रयोगे ‘एचोऽयवायावः’^{८२} इति सूत्रेण ऐकारस्य स्थाने आयादेशे ‘दातवाय् उ’ इति जाते ‘लोपः शाकल्यस्य’^{८३} इति सूत्रेण यकारस्य विकल्पेन लोपे ‘दातवा उ’ इति जाते ‘अन्तश्च तवै युगपत्’^{८४} इति सूत्रेण आद्युदात्तः अन्तोदात्तश्च युगपत् भवति । अतएव ‘दा’घटकस्य आकारस्य ‘वै’घटकस्य अन्तस्य ऐकारस्य च युगपद् उदात्तो भवति । प्रत्ययस्य आद्युदात्तस्य अपवादोऽयम् ।

‘क्षयो निवासे’^{६५} – इति सूत्रेण निवासे अभिधेये क्षयशब्दो आद्युदात्तो भवति । यथा – ‘स्वे क्षये शुचिव्रतः’ । ‘क्षि निवास-गत्योः’ इति क्षि-धातोः क्षयन्ति (निवसन्ति) यस्मिन् इति व्युत्पत्त्या अधिकरणार्थं ‘पुंसि संज्ञायां घः प्रायेण’^{६६} इति सूत्रेण ‘घ’प्रत्यये अनुबन्धलोपे ‘क्षि अ’ इति जाते ‘आर्धधातुकं शेषः’^{६७} इति सूत्रेण ‘घ’ इत्यस्य अकारस्य आर्धधातुकसंज्ञायाम् ‘सार्वधातुकार्धधातुकयोः’^{६८} इति सूत्रेण इकारस्य गुणे ‘एचोऽयवायावः’^{६९} इति सूत्रेण एकारस्य स्थाने अयादेशे ‘क्षय’ इति शब्दस्य निष्पत्तिर्भवति । क्षयशब्दस्य सप्तम्या एकवचने ‘क्षये’ इत्यत्र निवासे अभिधेये ‘क्षयो निवासे’^{७०} इति सूत्रेण आद्युदात्ते ‘क्ष’घटकस्य अकारस्य आद्युदात्तो भवति । अन्यथा ‘धातोः’^{७१} इति सूत्रेण अन्तोदात्ते अकारस्य उदात्ते ‘य’घटकस्य अकारस्य ‘आद्युदात्तश्च’^{७२} इति सूत्रेण उदात्ते सति-शिष्टस्वरस्य बलीयस्त्वात् ‘य’घटकस्य अकारस्य उदात्ते प्राप्ते ‘क्षयो निवासे’^{७३} इति वर्तमानसूत्रेण आद्युदात्ते ‘क्ष’घटकस्य अकारस्य उदात्तो भवति ।

‘जयः करणम्’^{७४} – इति सूत्रस्य अर्थस्तावत् करणवाची जयशब्दः आद्युदात्तो भवति । यथा – जयः । जयति अनेन इति व्युत्पत्त्या ‘जि’धातोः ‘पुंसि संज्ञायां घः प्रायेण’^{७५} इति सूत्रेण पुंसि करणे च ‘घ’प्रत्यये अनुबन्धलोपे ‘जि अ’ इति जाते ‘आर्धधातुकं शेषः’^{७६} इति सूत्रेण ‘घ’ इत्यस्य आर्धधातुकसंज्ञायाम् ‘सार्वधातुकार्धधातुकयोः’^{७७} इति सूत्रेण इकारस्य गुणे एकारे ‘एचोऽयवायावः’^{७८} इति सूत्रेण एकारस्य अयादेशे ‘जय’ इति शब्दस्य निष्पत्तिर्भवति । ‘जय’शब्दस्य अर्थः अश्वः । जय इत्यत्र ‘ज’घटकस्य अकारस्य ‘जयः करणम्’^{७९} इति सूत्रेण उदात्तो भवति । न तु ‘आद्युदात्तश्च’^{८०} इति सूत्रेण प्रत्ययस्य आद्युदात्तो भवति । जिधातोः भावार्थे यदा ‘एच्’^{८१} इति सूत्रेण अच्-प्रत्ययो भवति तदा ‘जय’ इत्यत्र आद्युदात्तो न भवति, अपि तु ‘चितः’^{८२} इति सूत्रेण अन्तोदात्तो भवति ।

‘वृषादीनां च’^{८३} – वृषः आदिः येषां ते, वृषादयः, तेषां वृषादीनाम्, बहुव्रीहिसमासः । अत्र ‘आदिः’, ‘उदात्तः’ इति पदद्वयम् अत्र अनुवर्तते । अस्य सूत्रस्य अर्थस्तावत् – वृषादिगणपठितशब्दानां आदिः उदात्तो भवति । यथा – वृषः । ‘वर्षति यः’ इति व्युत्पत्त्या ‘वृष्’सेचने इति वृष्-धातोः ‘इगुपधज्ञाप्रीकिरः कः’^{८४} इति सूत्रेण कर्त्तरि कप्रत्यये अनुबन्धलोपे ‘वृष्’ इति शब्दस्य निष्पत्तिर्भवति । ‘आद्युदात्तश्च’^{८५} इति सूत्रेण ‘ष’घटकस्य अकारस्य उदात्ते प्राप्ते ‘धातोः’^{८६} इति सूत्रेण ऋकारस्य उदात्ते प्राप्ते सति-शिष्टस्वरस्य प्रत्ययस्वरस्य बलीयस्त्वात् ‘ष’घटकस्य अकारस्य उदात्तत्वे प्राप्ते ‘वृषादीनां च’^{८७} इति वर्तमानसूत्रेण आद्युदात्तो भवति । ‘अनुदात्तं पदमंकवर्जम्’^{८८} इति सूत्रेण षघटकस्य अकारस्य अनुदात्ते ‘उदात्तादनुदात्तस्य स्वरितः’^{८९} इति सूत्रेण अनुदात्तस्य अकारस्य स्वरितो भवति । सुबोधिनीटीकायां शेखरटीकायां च वृष्-धातोः कप्रत्ययो भवति ‘इगुपधज्ञाप्रीकिरः कः’^{९०} इति सूत्रेण इति उक्तम् । किन्तु काशिकायाम् उक्तम् – ‘एते सर्वे पचाद्यच्प्रत्ययान्ताः ।’

‘संज्ञायामुपमानम्’^{९१} – उपमीयते येन तत् इति व्युत्पत्त्या उप-पूर्वकाद् मा-धातोः करणे ल्युट्-प्रत्यये उपमानम् शब्दस्य निष्पत्तिर्भवति । अत्र ‘आदिः’, ‘उदात्तः’ इति पदद्वयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थस्तावद् – उपमानवाचकशब्दः संज्ञायामाद्युदात्तो भवति । यथा – चञ्चेव चञ्चा । तृणमयः पुमान् = चञ्चा । चञ्चा इव इति व्युत्पत्त्या चञ्चा-शब्दात् इवार्थे ‘इवे प्रतिकृतौ’^{९२} इति सूत्रेण कन्-प्रत्यये ‘लुम्मनुष्ये’^{९३} इति सूत्रेण कन्-प्रत्ययस्य लुकि, ‘प्रत्ययलोपे प्रत्ययलक्षणम्’^{९४} इति परिभाषासूत्रबलेन निदन्तत्वात् ‘ञ्जित्यादिर्नित्यम्’^{९५}

इति सूत्रेण आद्युदात्ते प्राप्ते वर्तमानसूत्रं व्यर्थः भूत्वा ज्ञापयति – क्वचित् प्रत्ययलक्षणपरिभाषा न प्रवर्तते । अतएव अप्राप्ताद्युदात्तत्वविधानार्थं 'संज्ञायामुपमानम्'^{११५} इति सूत्रं सार्थकं भवति । यथा – चञ्चा । अत्र 'संज्ञायामुपमानम्'^{११६} इति सूत्रेण चघटकस्य अकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{११७} इति सूत्रेण आकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{११८} इति सूत्रेण अनुदात्तस्य आकारस्य स्वरितो भवति । संज्ञाभिन्नार्थे अन्तोदात्तो भवति । यथा – अग्निर्मानवकः । सूत्रे 'उपमानम्' इति किम् – जैत्रः । अत्र 'फिषोऽन्त उदात्तः'^{११९} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

'निष्ठा च द्व्यजनात्'^{१२०} – द्वौ अचौ यस्य सः द्व्यच्, बहुव्रीहिसमासः । आत् = आकारः । न आत् अनात्, नञ्त्पुरुषसमासः । द्व्यच् चासौ अनात् च, द्व्यजनात्, कर्मधारयसमासः । सूत्रे षष्ठ्यर्थे प्रथमा वर्तते । अत्र संज्ञायाम्, आदिः, उदात्तः इति पदत्रयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थस्तावत् निष्ठान्तस्य द्व्यचः संज्ञायाम् आदिरुदात्तो भवति, न तु आकारः । अर्थात् आदिः आकारो न भवति, एवं निष्ठान्तं च द्व्यच् संज्ञायां विषये आद्युदात्तं भवति । यथा – दत्तः । 'क्तक्तवतू निष्ठा'^{१२१} इति सूत्रेण क्तप्रत्ययस्य क्तवतुप्रत्ययस्य च निष्ठासंज्ञा भवति । दत्तः इत्यत्र 'डुदाञ् दाने' इति दाधातोः 'निष्ठा'^{१२२} इति सूत्रेण निष्ठा-क्तप्रत्यये अनुबन्धलोपे 'दा त' इति जाते, 'दाघा घ्वदाप्'^{१२३} इति सूत्रेण 'दा' इत्यस्य 'घु'संज्ञायाम् 'दो दद्धोः'^{१२४} इति सूत्रेण 'दा' इत्यस्य स्थाने 'दद्' इत्यादेशे 'ददत्' इति जाते 'खरि च'^{१२५} इति सूत्रेण दकारस्य तकारादेशे दत्त इति जाते सुविभक्तौ विभक्तिकार्ये च दत्तः इति पदं सिद्धम् । 'धातोः'^{१२६} इति सूत्रेण 'द'घटकस्य अकारस्य उदात्ते 'आद्युदात्तश्च'^{१२७} इति सूत्रेण 'त'घटकस्य अकारस्य उदात्तत्वे प्राप्ते सति-शिष्टस्वरस्य बलीयस्त्वात् प्रत्ययस्वरप्राप्ते 'निष्ठा च द्व्यजनात्'^{१२८} इति सूत्रेण 'द'घटकस्य अकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{१२९} इति सूत्रेण अवशिष्टस्य 'द'घटकस्य अकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{१३०} इति सूत्रेण 'त'घटकस्य अकारस्य स्वरितो भवति । एवं गुप्तः, बुद्धः । 'अनुदात्तं पदमेकवर्जम्'^{१३१} इति सूत्रेण प्रत्ययस्य अनुदात्तत्वे ततः 'उदात्तादनुदात्तस्य स्वरितः'^{१३२} इति सूत्रेण 'त'घटकस्य अकारस्य स्वरितो भवति । प्रत्ययस्वरापवादोऽयम् । निष्ठा इति किम् ? देवः । अत्र निष्ठायाः अभावात् न आद्युदात्तः । सूत्रे 'द्व्यच्' इति किम् ? चिन्तितः । अत्र त्र्यच्त्वात् न आद्युदात्तः । सूत्रे 'अनात्' इति किम् ? त्रातः । अत्र आदौ आकारस्य विद्यमानत्वात् न आद्युदात्तः । किन्तु सर्वत्र 'आद्युदात्तश्च'^{१३३} इति सूत्रेण अन्तोदात्तः एव भवति । 'संज्ञायाम्' इति पदं पूर्वसूत्राद् अनुवृत्तिर्भवति । अतएव 'संज्ञायाम्' इति किमर्थम् अनुवृत्तम् ? अत्र संज्ञाया अभावात् न आद्युदात्तो भवति । किन्तु 'आद्युदात्तश्च'^{१३४} इति सूत्रेण अन्तोदात्तो भवति । यथा – कृतम् हुतम् इति ।

'शुष्कधृष्टौ'^{१३५} – शुष्कश्च धृष्टश्च, शुष्कधृष्टौ, इतरेतरयोगद्वन्द्वसमासः । अस्य सूत्रस्य अर्थः एवं भवति – शुष्कशब्दः धृष्टशब्दश्च आद्युदात्तो भवति । 'आदिः', 'उदात्तः' इति पदद्वयमत्र अनुवर्तते । असंज्ञार्थमिदं सूत्रम् । यथा - अतुसं न शुष्कम् । धृष्टः । 'शुष् शोषणे' इति शुष्-धातोः 'निष्ठा'^{१३६} इति सूत्रेण क्तप्रत्यये अनुबन्धलोपे 'शुष् त' इति जाते 'शुष् कः'^{१३७} इति सूत्रेण 'त' इत्यस्य स्थाने 'क' इत्यादेशो शुष्क इति जाते सुविभक्तौ क्लीवलिङ्गे तस्य अमादेशे च शुष्कम् इति पदं सिद्धं भवति । अत्र 'धातोः'^{१३८} इति सूत्रेण उकारस्य उदात्ते 'आद्युदात्तश्च'^{१३९} इति सूत्रेण 'क'घटकस्य अकारस्य उदात्ते प्राप्ते सति-शिष्टस्वरस्य अकारस्य बलीयस्त्वात् अकारस्य उदात्तत्वे प्राप्ते

‘शुष्कधृष्टौ’^{१४१} इति सूत्रेण आद्युदात्ते उकारस्य उदात्तो भवति । ‘अनुदात्तं पदमेकवर्जम्’^{१४२} इति सूत्रेण प्रत्ययस्य अकारस्य अनुदात्तत्वे ‘उदात्तादनुदात्तस्य स्वरितः’^{१४३} इति सूत्रेण ‘क’घटकस्य अकारस्य स्वरितो भवति । एवं धृष्टः । ‘त्रिधृषा प्रागल्भ्ये’ इति धृष्-धातोः ‘निष्ठा’^{१४४} इति सूत्रेण क्तप्रत्यये अनुबन्धलोपे ‘धृष् त’ इति जाते ‘ष्टुना ष्टुः’^{१४५} इति सूत्रेण तकारस्य ष्टुत्वे ‘धृष्ट’ इति जाते तस्मात् धृष्ट इति प्रातिपदिकात् सुविभक्तौ विभक्तिकार्ये च ‘धृष्टः’ इति पदं सिद्धम् । अत्र कत्वष्टुत्वयोरसिद्धत्वात् निष्ठान्तत्वमस्त्येव । असंज्ञार्थमिदं सूत्रम् । अन्यथा पूर्वसूत्रेणैव सिद्धं भवति ।

‘आशितः कर्ता’^{१४६} – इति सूत्रस्य अर्थस्तावत् – कर्तृवाची आशितशब्दः आद्युदात्तो भवति । यथा कृषन्तिफाल आशितम् । ‘आङ्’पूर्वकात् ‘अश भोजने’ इति अश्-धातोः अश्राति यः इति व्युत्पत्त्या ‘गत्यर्थाकर्मकश्लिषशीङ्स्थास-वसजनरुहजीर्यतिभ्यश्च’^{१४७} इत्यनेन कर्तरि क्तप्रत्यये निपातिते अनुबन्धलोपे ‘आ अश् त’ इति जाते ‘त’ इत्यस्य ‘आर्धधातुकं शेषः’^{१४८} इति सूत्रेण आर्धधातुकसंज्ञायाम् ‘आर्धधातुकस्येड् वलादेः’^{१४९} इति सूत्रेण इडागमे आद्यवयवे अनुबन्धलोपे सवर्णदीर्घे च आशित इति जाते तस्मात् आशित इति प्रातिपदिकात् क्लीवलिङ्गे सुविभक्तौ विभक्तिकार्ये च ‘आशितम्’ इति जाते ‘थाथघञ्काजबित्रकाणाम्’^{१५०} इति सूत्रेण क्तप्रत्ययान्तत्वाद् अन्तोदात्ते प्राप्ते ‘आशितः कर्ता’^{१५१} इति वर्तमानसूत्रेण ‘आशितम्’ इत्यत्र आकारस्य उदात्ते ‘अनुदात्तं पदमेकवर्जम्’^{१५२} इति सूत्रेण इकारस्य अकारस्य च अनुदात्ते ‘उदात्तादनुदात्तस्य स्वरितः’^{१५३} इति सूत्रेण ‘शि’घटकस्य इकारस्य स्वरितसंज्ञायाम् अकारस्य प्रचयो जातः ।

‘रिक्ते विभाषा’^{१५४} – इति सूत्रस्य अर्थस्तावत् रिक्तशब्दे वा आदिः उदात्तो भवति । यथा – रिक्तः । ‘रिचिर् विरेचने’ इति रिच्-धातोः क्तप्रत्यये अनुबन्धलोपे ‘चोः कुः’^{१५५} इति सूत्रेण चकारस्य ककारे रिक्त इति जाते सुविभक्तौ विभक्तिकार्ये च रिक्तः इति सिद्धम् । अत्र ‘रि’घटकस्य इकारस्य उदात्तो भवति, ‘त’घटकस्य अकारस्य स्वरितो भवति । संज्ञायां विषये ‘निष्ठा च द्व्यजनात्’^{१५६} इति सूत्रेण पूर्वविप्रतिषेधेन नित्यम् आद्युदात्तो भवति ।

‘जुष्टार्पिते च छन्दसि’^{१५७} – जुष्टं च अर्पितञ्च, जुष्टार्पिते, इतरेतरयोगद्वन्द्वसमासः । अत्र ‘विभाषा’, ‘आदिः’, ‘उदात्तः’ इति पदत्रयमत्र अनुवर्तते । अस्य सूत्रस्य अर्थस्तावत् वेदे जुष्टशब्दस्य अर्पितशब्दस्य च विकल्पेन आद्युदात्तो भवति । यथा – जुष्टः । जुष्टः । अर्पितः । अर्पितः । जुष्टशब्दस्य अकारस्य विकल्पेन उदात्तो भवति ‘जुष्टार्पिते च छन्दसि’^{१५८} इति वर्तमानसूत्रेण । ‘अनुदात्तं पदमेकवर्जम्’^{१५९} इति सूत्रेण अकारस्य अनुदात्तो भवति । ‘उदात्तादनुदात्तस्य स्वरितः’^{१६०} इति सूत्रेण स अनुदात्तः अकारः स्वरितो भवति । पक्षे ‘आद्युदात्तश्च’^{१६१} इति सूत्रेण प्रत्ययस्य अकारस्य उदात्तो भवति । ‘अनुदात्तं पदमेकवर्जम्’^{१६२} इति सूत्रेण उकारस्य अनुदात्तो भवति । ‘जुष्टार्पिते च छन्दसि’^{१६३} इति सूत्रे ‘छन्दसि’पदग्रहणेन वेदे विकल्पेन आद्युदात्तो भवति । अतएव लोके आद्युदात्तो न भवति । एतेन लौकिकभाषायामपि उदात्तादिस्वरस्य प्रयोगो भवति ।

‘युष्मदस्मदोर्दसि’^{१६४} – युष्मद् च अस्मद् च, युष्मदस्मदौ, तयोः युष्मदस्मदोः, इतरेतरयोगद्वन्द्वसमासः । ‘आदिः’, ‘उदात्तः’ इति पदद्वयमत्र अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति – ङस्-विभक्तौ परे युष्मदस्मदोः आद्युदात्तो भवति । युष्-धातोः अस्-धातोश्च ‘युष्यसिभ्यां मदिक्’^{१६५} इत्युणादिसूत्रेण मदिक्-प्रत्यये अनुबन्धलोपे युष्मद्-शब्दस्य अस्मद्-शब्दस्य च निष्पत्तिर्भवति । अनयोः शब्दयोः मदिक्-प्रत्ययान्तत्वाद् ‘आद्युदात्तश्च’^{१६६} इति

सूत्रेण शब्दस्य अन्तोदात्ते (प्रत्ययस्य आद्युदात्ते) प्राप्ते 'युष्मदस्मदोर्डसि'^{१६०} इति वर्तमानसूत्रेण डसि परे अनयोः शब्दयोः आद्युदात्तो भवति । यथा – नहिषस्तव नो मम । युष्मद्-शब्दात् षष्ठ्या एकवचनविवक्षायां डस्-प्रत्यये अनुबन्धलोपे 'युष्मद् अस्' इति जाते 'तवममौ डसि'^{१६१} इति सूत्रेण डसि परे युष्मद्-शब्दस्य मपर्यन्तस्य स्थाने 'तव' इत्यादेशे 'तव अद् अस्' इति जाते 'युष्मदस्मद्भ्यां डसोऽश्'^{१६२} इति सूत्रेण डसः 'अश्' इत्यादेशे 'तव अद् अश्' इति जाते अनुबन्धलोपे 'तव अद् अ' इति जाते 'शेषे लोपः'^{१६३} इति सूत्रेण टेः (अद् इत्यस्य) लोपे 'तव अ' इति जाते 'अतो गुणे'^{१६४} इति सूत्रेण पररूपैकादेशे 'तव' इति पदं सिद्धम् । 'तव अ' इत्यवस्थायाम् 'व'कारघटकस्य अकारस्य 'आद्युदात्तश्च'^{१६५} इति सूत्रेण उदात्ते प्राप्ते 'अतो गुणे'^{१६६} इति सूत्रेण पररूपैकादेशे 'एकादेश उदात्तेनोदात्तः'^{१६७} इति सूत्रेण उदात्तत्वे प्राप्ते 'युष्मदस्मदोर्डसि'^{१६८} इति वर्तमानसूत्रेण आद्युदात्तो भवति । अर्थात् डसन्तस्य युष्मद्-शब्दस्य अस्मद्-शब्दस्य च आद्युदात्तो भवति । एवम् – मम । आदेरुदात्तत्वात् 'अनुदात्तं पदमेकवर्जम्'^{१६९} इति सूत्रेण अन्त्यस्य अकारस्य अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{१७०} इति सूत्रेण तव इत्यत्र 'व'कारघटकस्य अकारस्य स्वरितो भवति ।

'डयि च'^{१७१} – इति सूत्रस्य अर्थः एवं भवति – युष्मद्-शब्दस्य अस्मद्-शब्दस्य च आद्युदात्तो भवति डयि परे । पूर्वसूत्रात् 'युष्मदस्मदोः', 'आदिः', 'उदात्तः' इति पदत्रयम् अत्र अनुवर्तते । अर्थात् डेप्रत्ययान्तस्य युष्मद्-शब्दस्य अस्मद्-शब्दस्य च आद्युदात्तो भवति । यथा – तुभ्यं हिन्वानः । मह्यं वातः पवताम् । युष्मद्-शब्दात् डे-प्रत्यये अनुबन्धलोपे 'युष्मद् ए' इति जाते 'डे प्रथमयोरम्'^{१७२} इति सूत्रेण 'डे' इत्यस्य स्थाने अम् इत्यादेशे 'युष्मद् अम्' इति जाते 'तुभ्यमह्यौ डयि'^{१७३} इति सूत्रेण युष्मद् इत्यस्य मपर्यन्तस्य स्थाने 'तुभ्य' इत्यादेशे 'तुभ्य अद् अम्' इति जाते 'शेषे लोपः'^{१७४} इति सूत्रेण अद् इत्यस्य (टेः) लोपे 'तुभ्य अम्' इति जाते 'अमि पूर्वः'^{१७५} इति सूत्रेण पूर्वरूपैकादेशे 'तुभ्यम्' इति पदं सिद्धम् । मदिक् प्रत्ययस्य अकारस्य उदात्ते अर्थात् प्रकृतेः अन्तोदात्तत्वे प्राप्ते 'अमि पूर्वः'^{१७६} इति सूत्रेण पूर्वरूपैकादेशे 'अनुदात्तौ सुप्पितौ'^{१७७} इति सूत्रेण अमः मकारस्य अनुदात्तत्वे 'एकादेश उदात्तेनोदात्तः'^{१७८} इति सूत्रेण उदात्तत्वे 'डयि च'^{१७९} इति वर्तमानसूत्रेण डयि परे युष्मद्-शब्दस्य आद्युदात्तो भवति । अतएव 'तुभ्यम्' इत्यत्र 'तु'घटकस्य उकारस्य उदात्तो भवति । अनुदात्तं पदमेकवर्जम्'^{१८०} इति सूत्रेण 'य'घटकस्य अकारस्य अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{१८१} इति सूत्रेण तस्य अनुदात्तस्य स्वरितस्वरो भवति । एवं मह्यम् ।

'यतोऽनावः'^{१८२} न अनौ, अनौ, नञ्त्पुरुषसमासः, तस्य अनावः । अत्र 'द्व्यच्', 'आदिः', 'उदात्तः' इति पदत्रयमत्र अनुवर्तते । 'प्रत्ययग्रहणे तदन्तग्रहणम्' इति परिभाषासूत्रबलात् यतः इत्यनेन यत्प्रत्ययान्तस्य बोधो भवति । अतएव सूत्रस्य अर्थस्तावत् यत्प्रत्ययान्तस्य द्व्यच्ः आदिरुदात्तो भवति न चेत् नौशब्दात्परः । 'निष्ठा च द्व्यजनात्'^{१८३} इति सूत्रात् 'द्व्यच्' इति पदमत्र अनुवर्तते । 'तित् स्वरितम्'^{१८४} इति सूत्रस्य अपवादोऽयम् । उदाहरणं यथा – युञ्जन्त्यस्य काम्या । 'कमु कान्तौ' इति कम् धातोः णिङ् प्रत्यये अनुबन्धलोपे 'कम् इ' इति जाते 'अत उपधायाः'^{१८५} इति सूत्रेण उपधायाः अकारस्य वृद्धौ 'काम् इ' इति जाते 'सनाद्यन्ता धातवः'^{१८६} इति सूत्रेण धातुसंज्ञायाम् 'अचो यत्'^{१८७} इति सूत्रेण 'कामि' इति धातोः यत्-प्रत्यये अनुबन्धलोपे 'कामि य' इति जाते यत्-प्रत्ययस्य आर्धधातुकत्वात् 'णेरनिटि'^{१८८} इति सूत्रेण णेलोपे 'काम् य' इति जाते ततः स्त्रियाम् 'अजाद्यतष्टाप्'^{१८९} इति सूत्रेण टाप्-प्रत्यये अनुबन्धलोपे 'अकः सवर्णे दीर्घः'^{१९०} इति सूत्रेण पूर्वपरयोर्दीर्घैकादेशे 'काम्या' इति जाते

सुविभक्तौ विभक्तिकार्ये च 'काम्या' इति पदं सिद्धम् । अत्र 'यतोऽनावः'^{१९६} इति वर्तमानसूत्रेण यत्-प्रत्ययान्तस्य द्व्यचः आद्युदात्तत्वं भवति । अत्र 'धातोः'^{१९९} इति सूत्रेण आकारस्य उदात्ते 'यत्'प्रत्ययस्य यकारघटकस्य अकारस्य 'आद्युदात्तश्च'^{२००} इति सूत्रेण उदात्ते सति-शिष्टस्वरस्य बलीयस्त्वात् प्रत्ययस्वरस्य उदात्तो भवति, पुनः 'तित् स्वरितम्'^{२०१} इति सूत्रेण यत्-प्रत्ययस्य अकारस्य स्वरितो भवति । काम्यशब्दात् टाप्-प्रत्यये आकारस्य 'अनुदात्तौ सुप्पितौ'^{२०२} इति सूत्रेण अनुदात्तत्वे उदात्तेन सह अनुदात्तस्य एकादेशे 'एकादेश उदात्तेनोदात्तः'^{२०३} इति सूत्रेण उदात्ते 'यतोऽनावः'^{२०४} इति सूत्रेण काघटकस्य आकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{२०५} इति सूत्रेण याघटकस्य आकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{२०६} इति सूत्रेण तस्य अनुदात्तस्य आकारस्य स्वरितो भवति । अत्र जिज्ञासा जायते सूत्रे अनावः इति किम् ? अनावः अर्थात् नौशब्दात् परः द्व्यचः यत्प्रत्ययान्तस्य आद्युदात्तो न भवति । यथा - नवति नाव्यानाम् । 'णुद् प्रेरणे' इति णुद्-धातोः 'णो नः'^{२०७} इति सूत्रेण णकारस्य नकारे 'ग्लानुदिभ्यां डौ'^{२०८} इति उणादिसूत्रेण डौप्रत्यये अनुबन्धलोपे 'टेः'^{२०९} इति सूत्रेण उद् इत्यस्य (टेः) लोपे नौ इति शब्दस्य निष्पत्तिर्भवति । नावा तार्यम् इति व्युत्पत्त्या नौशब्दात् 'नौवयोधर्मविषमूलमूलसीतातुलाभ्यस्तार्य-तुल्य-प्राप्य-बध्या-नाम्यसम-समित-समितेषु'^{२१०} इति सूत्रेण यत्-प्रत्यये अनुबन्धलोपे 'नौ य' इति जाते 'वान्तो यि प्रत्यये'^{२११} इति सूत्रेण औकारस्य आवादेशे 'नाव्य' इति जाते षष्ठ्या एकवचने आम्-विभक्तौ विभक्तिकार्ये च 'नाव्यानाम्' इति पदं सिद्धम् । 'व्य'घटकस्य अकारस्य 'आद्युदात्तश्च'^{२१२} इति सूत्रेण उदात्ते प्राप्ते, तं प्रबाध्य 'तित् स्वरितम्'^{२१३} इति सूत्रेण तस्य स्वरितत्वे ततः 'नाम्' इत्यस्य आकारस्य 'अनुदात्तौ सुप्पितौ'^{२१४} इति सूत्रेण सुप्त्वात् अनुदात्ते तस्य स्वरितस्य परत्वात् आकारस्य प्रचयो भवति । अधुना विचार्यते - सूत्रे 'अनाव' इति निषेधो ज्ञापयति 'स्वरविधौ व्यञ्जनमविद्यमानवत्' । अन्यथा नाव्यानाम् इत्यत्र आदिर्नकारः नासौ स्वरयोग्यः । स्वरयोग्यः य आकारः न असौ आदिः, अतएव सूत्रे प्रतिषेधः अनर्थकः स्यात् । अनावः किम् ? नावा तार्यम् = नाव्यम् । अत्र आद्युदात्तो न भवति । सूत्रे द्व्यच्-ग्रहणं किमर्थम् ? चिकीर्ष्यम् । अत्र द्व्यच् नास्ति, किन्तु त्र्यच् वर्तते । अतएव न आद्युदात्तः । किन्तु त्र्यच्त्वात् 'तित् स्वरितम्'^{२१५} इति सूत्रेण 'य'घटकस्य अकारस्य स्वरितो भवति । अर्थात् नाव्यम् चिकीर्ष्यम् - इत्युभयत्रापि तित्स्वरो भवति ।

'ईडवन्दवृशंसदुहां ण्यतः'^{२१६} - इति सूत्रस्य अर्थः एवं भवति - ईड, वन्द, वृ, शंस, दुह् इत्येतेषां यो ण्यत् तदन्तस्य आदिः उदात्तो भवति । ईडश्च वन्दश्च वृश्च शंसश्च दुह् च, ईड-वन्द-वृ-शंस-दुहः, तेषाम् ईडवन्दवृशंसदुहाम्, इतरेतरयोगद्वन्द्वसमासः । अतएव दीक्षितेनोक्तम् - एषां ण्यदन्तानाम् आदिः उदात्तो भवति । यथा - ईड्यो नूतनैरुतः । 'ईड स्तुतौ' इति ईड्-धातोः 'ऋहलोर्ण्यत्'^{२१७} इति सूत्रेण ण्यत्-प्रत्यये अनुबन्धलोपे ईड्य इति जाते तस्मात् ईड्य इति प्रातिपदिकात् प्रथमायाः एकवचने सुविभक्तौ विभक्तिकार्ये च ईड्य इति पदं सिद्धम् । अस्य तित् प्रत्ययान्तत्वात् 'तित् स्वरितम्'^{२१८} इति सूत्रेण 'इय'घटकस्य अकारस्य स्वरिते प्राप्ते तं प्रबाध्य 'ईडवन्दवृशंसदुहां ण्यतः'^{२१९} इति वर्तमानसूत्रेण ईकारस्य उदात्तो भवति । एवम् - आजुह्वान् ईड्यो वन्द्यश्च । श्रेष्ठं नो धेहि वार्यम् । उक्थमिन्द्राय शंस्यम् । धात्वर्था एवं भवति - ईड स्तुतौ, वदि अभिवादनस्तुत्योः, वृड् संभक्तौ, शसु स्तुतौ, दुह प्रपूरणे । अधुना जिज्ञासा जायते यत् इत्यनेन ण्यत् इत्यस्यापि ग्रहणं कथं न भवति ? तत्र उच्यते - ण्यतो द्व्यनुबन्धकत्वाद् यद्ग्रहणेन ग्रहणं न प्राप्नोतीति वचनम् अर्थात् 'ईड्यवन्दवृशंसदुहां ण्यतः'^{२२०} इति सूत्रम् । वदि धातोः 'इदितो नुम् धातोः'^{२२१} इति सूत्रेण नुमागमे मित्त्वात् अन्त्याद् अचः परे विहिते अनुबन्धलोपे 'वन्द' इति जाते

'ऋहलोर्ण्यत्'^{२२२} इति सूत्रेण ण्यत्प्रत्यये अनुबन्धलोपे 'वन्ध' इति जाते तस्मात् प्रातिपदिकात् सुविभक्तौ विभक्तिकार्ये च 'वन्धः' इति पदं सिद्धम् । अत्र 'तित् स्वरितम्'^{२२३} इति सूत्रेण 'य'घटकस्य अकारस्य स्वरिते प्राप्ते तं प्रबाध्य 'ईडवन्दवृशंसदुहां ण्यतः'^{२२४} इति वर्तमानसूत्रेण आद्युदात्ते 'व'घटकस्य अकारस्य उदात्तो भवति । एवं 'वृङ् संभक्तौ' इति वृधातोः 'ऋहलोर्ण्यत्'^{२२५} इति सूत्रेण ण्यत्-प्रत्यये अनुबन्धलोपे 'वृ य' इति जाते 'अचो ङिति'^{२२६} इति सूत्रेण ऋकारस्य वृद्धौ आकारे 'उरण् रपरः'^{२२७} इति सूत्रेण रपरे 'वार्य' इति जाते तस्मात् वार्य इति प्रातिपदिकात् क्लीवलिङ्गो सुविभक्तौ अनुबन्धलोपे 'अतोऽम्'^{२२८} इति सूत्रेण 'सु' इत्यस्य स्थाने अमादेशे 'अमि पूर्वः'^{२२९} इति सूत्रेण पूर्वरूपैकादेशे वार्यम् इति पदं सिद्धम् । अत्रापि 'तित् स्वरितम्'^{२३०} इति सूत्रेण 'य'घटकस्य अकारस्य स्वरिते प्राप्ते तं प्रबाध्य 'ईडवन्दवृशंसदुहां ण्यतः'^{२३१} इति वर्तमानसूत्रेण आद्युदात्ते 'वा'घटकस्य आकारस्य उदात्तो भवति । 'एतिस्तुशास्वदृजुषः क्यप्'^{२३२} इति सूत्रे यः वृधातुः वर्तते सः 'वृञ् करणे' इति वर्तते, तत्र क्यप् भवति, वर्तमानसूत्रे तु 'वृङ् संभक्तौ' इति वृङ्-धातुः वर्तते ।

'विभाषा वेण्विन्धानयोः'^{२३३} इति सूत्रस्य अर्थो भवति – वेणु, इन्धान-इत्येतयोर्विभाषा आदिरुदात्तो भवति । वेणुश्च विन्धानश्च = वेणुविन्धानौ तयोः वेणुविन्धानयोः, इतरेतरयोगद्वन्द्वसमासः । उदाहरणं यथा – वेणुः । अजति गच्छति क्षिपति वा यः इति व्युत्पत्त्या 'अज गतिक्लेषणयोः' इति अज् धातोः 'अजि-वृ-रीभ्यो निच्च'^{२३४} इत्युणादिसूत्रेण णुप्रत्यये तस्य नित्वे 'अजेर्व्यघञपोः'^{२३५} इति सूत्रेण 'अज्' इत्यस्य स्थाने 'वी' इत्यादेशे 'वी णु' इति जाते 'सार्वधातुकार्धधातुकयोः'^{२३६} इति सूत्रेण ईकारस्य गुणे एकारे 'वेणु'शब्दस्य निष्पत्तिर्भवति । णुप्रत्ययान्तस्य वेणुशब्दस्य नित्त्वाद् 'ञित्यादिर्नित्यम्'^{२३७} नित्यम् आद्युदात्ते प्राप्ते तं प्रबाध्य 'विभाषा वेण्विन्धानयोः'^{२३८} इति वर्तमानसूत्रेण विकल्पेन एकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{२३९} इति सूत्रेण उकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{२४०} इति सूत्रेण उकारस्य स्वरितो भवति । अपरम् उदाहरणं तावत् – इन्धानो अग्निम् । 'ञि इन्धी दीप्तौ' इति इन्ध्-धातोः लट्-लकारे अनुबन्धलोपे 'इन्ध् ल्' इति जाते 'लटः शतृशानचावप्रथमासमानाधिकरणे'^{२४१} इति सूत्रेण लकारस्य स्थाने शानच् इत्यादेशे अनुबन्धलोपे 'इन्ध आन' इति जाते 'कर्त्तरि शप्'^{२४२} इति सूत्रेण धातोः शप्-प्रत्यये अनुबन्धलोपे 'इन्ध् अ आन' इति जाते 'अकः सवर्णे दीर्घः'^{२४३} इति सूत्रेण दीर्घैकादेशे 'इन्धान' शब्दस्य निष्पत्तिर्भवति । 'ताच्छील्यवयोवचनशक्तिषु चानश्'^{२४४} इति सूत्रेण चानश्-प्रत्ययेनापि 'इन्धान'शब्दस्य निष्पत्तिर्भवति । यदा चानशन्तः तदा चित्त्वाद् 'चितः'^{२४५} इति सूत्रेण अन्तोदात्तः प्राप्तः । यदा शानच्-प्रत्ययः तदा लसार्वधातुकाद् 'तास्यनुदात्तेन्डिदद्रुप-देशाल्लसार्वधातुकमनुदात्तमन्डिडोः'^{२४६} इति सूत्रेण लसार्वधातुकस्य अनुदात्तत्वे प्राप्ते उदात्तनिवृत्तिस्वरेण मध्योदात्तो भवति । यदा 'वेणुरिव वेणुः' इत्युपमानं यदा संज्ञा भवति तदा 'संज्ञायामुपमानम्'^{२४७} इति सूत्रेण नित्यम् आद्युदात्तं भवति । वेणुशब्दस्य इन्धानशब्दस्य च विकल्पेन आद्युदात्तो भवति । 'वेणु' इत्यस्य नित्त्वात् नित्यम् आद्युदात्तत्वे प्राप्ते वर्तमानसूत्रेण विकल्पेन आद्युदात्तो भवति । इन्धानशब्दस्य चानश्-प्रत्ययान्ते सति 'चितः'^{२४८} इति सूत्रेण अन्तोदात्ते प्राप्ते तं प्रबाध्य विकल्पेन आद्युदात्तो भवति । चानश्-प्रत्ययान्ते स्वीकृते मध्योदात्तो भवति ।

'त्याग-राग-हास-कुह-श्वठ-क्रथानाम्'^{२४९} – इति सूत्रस्य अर्थः एवं भवति – त्याग, राग, हास, कुह, श्वठ, क्रथ-इत्येतेषां विकल्पेन आदिरुदात्तो भवति । त्यागश्च, रागश्च, हासश्च, कुहश्च, श्वठश्च, क्रथश्च, त्याग-राग-हास-

कुह-श्वठ-क्रथाः, तेषाम् त्याग-राग-हास-कुह-श्वठ-क्रथानाम्, इतरेतरयोगद्वन्द्वसमासः । आदिभूतं शब्दत्रयं घञ्-प्रत्ययान्तं वर्तते । 'ञित्यादिर्नित्यम्'^{२५०} इति सूत्रेण परत्वात् एतेषाम् आद्युदात्तत्वे प्राप्ते तं प्रबाध्य 'कर्षात्वतो घञोऽन्त उदात्तः'^{२५१} इति सूत्रेण अन्तोदात्तत्वे प्राप्ते तं प्रबाध्य प्रकृतसूत्रेण आद्युदात्तो वा भवति । कुहादित्रयः 'नन्दिग्रहिपचादिभ्यो लुणिन्यचः'^{२५२} इति सूत्रेण अच्-प्रत्ययान्ताः । क्रमेणोदाहरणं यथा – त्यागः । 'त्यज हानौ' इति त्यज्-धातोः भावे घञ्-प्रत्यये अनुबन्धलोपे 'त्यज् अ' इति जाते 'अत उपधायाः'^{२५३} इति सूत्रेण उपधायाः अकारस्य वृद्धौ 'त्याज् अ' इति जाते 'चजोः कु घिण्यतोः'^{२५४} इति सूत्रेण जकारस्य गकारे 'त्याग'शब्दस्य निष्पत्तिर्भवति । अत्र प्रकृतसूत्रेण विभाषा आद्युदात्ते 'त्या'घटकस्य आकारस्य उदात्तो भवति । पक्षे 'कर्षात्वतो घञोऽन्त उदात्तः'^{२५५} इति सूत्रेण अन्तोदात्तो भवति । एवं रागः । पक्षे रागः । रज्यते इति व्युत्पत्त्या रागार्थक-रञ्ज्-धातोः 'भावे'^{२५६} इति सूत्रेण भावे घञ्-प्रत्यये अनुबन्धलोपे 'रञ्ज् अ' इति जाते 'घञि च भावकरणयोः'^{२५७} इति सूत्रेण रञ्जेर्नलोपे 'रज् अ' इति जाते 'अत उपधायाः'^{२५८} इति सूत्रेण उपधाया अकारस्य वृद्धौ 'राज् अ' इति जाते 'चजोः कु घिण्यतोः'^{२५९} इति सूत्रेण जकारस्य गकारे 'राग' इति शब्दस्य निष्पत्तिर्भवति । अत्रापि प्रकृतसूत्रेण विभाषा आदिरुदात्तो भवति । पक्षे 'कर्षात्वतो घञोऽन्त उदात्तः'^{२६०} इति सूत्रेण अन्तोदात्तो भवति । 'हस हसने' इति हस् धातोः हस्यते इति व्युत्पत्त्या 'भावे'^{२६१} इति सूत्रेण घञ्-प्रत्यये अनुबन्धलोपे 'हस् अ' इति जाते 'अत उपधायाः'^{२६२} इति सूत्रेण उपधासंज्ञकस्य अकारस्य वृद्धौ 'हास' इति शब्दस्य सिद्धिर्भवति । अत्रापि 'त्याग-राग-हास-कुह-श्वठ-क्रथानाम्'^{२६३} इति सूत्रेण विकल्पेन आदिरुदात्तो भवति । पक्षे 'कर्षात्वतो घञोऽन्त उदात्तः' इति सूत्रेण अन्तोदात्तो भवति । कुहादयः त्रयः शब्दाः अच्-प्रत्ययान्ताः । यथा – कुहः । श्वठः । क्रथः । 'कुह विस्मापने' इति कुह्-धातोः 'इगुपधज्ञाप्रीकिरः कः'^{२६४} इति सूत्रेण 'क'प्रत्यये अनुबन्धलोपे च 'कुह' इति शब्दस्य निष्पत्तिर्भवति । अत्र प्रकृतसूत्रेण आदिरुदात्तो विकल्पेन भवति । पक्षे 'चितः'^{२६५} इति सूत्रेण अन्तोदात्तो भवति । 'श्वठ असम्यग्भाषणे' इति श्वठ्-धातोः 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः'^{२६६} इति सूत्रेण अच्-प्रत्यये 'श्वठ' इति शब्दस्य निष्पत्तिर्भवति । अत्रापि प्रकृतसूत्रेण आदिरुदात्तो विकल्पेन भवति, पक्षे 'चितः'^{२६७} इति सूत्रेण अन्तोदात्तो भवति । 'क्रथ हिंसायाम्' इति क्रथ्-धातोः पचादित्वात् 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः'^{२६८} इति सूत्रेण अच्-प्रत्यये अनुबन्धलोपे 'क्रथ' इति शब्दस्य निष्पत्तिर्भवति । अत्र प्रकृतसूत्रेण आदिरुदात्तो विकल्पेन भवति । पक्षे 'चितः'^{२६९} इति सूत्रेण [आद्युदात्तश्च इत्यनेन वा] अन्तोदात्तो भवति ।

'मतोः पूर्वमात्संज्ञायां स्त्रियाम्'^{२७०} इति सूत्रस्य अर्थस्तावत् मतोः पूर्वमाकार उदात्तो भवति, तच्चेन्मत्वन्तं स्त्रीलिङ्गे संज्ञा भवति । अस्य सूत्रस्य व्याख्यानं दीक्षितेन एवं कृतम् – 'मतोः पूर्वम् आकार उदात्तः स्त्रीनाम्नि' । स्त्रीनाम्नि अर्थात् स्त्री-नाम-बोधे मतुप्प्रत्ययात् पूर्वस्य आकारस्य उदात्तो भवति । मतुप्प्रत्ययात् पूर्वस्य आकारस्य उदात्तो भवति यदि मतुबन्तः स्त्रियां भवति । यथा – उदुम्बुरावती । शरावती । उदुम्बराः अस्यां सन्ति इति व्युत्पत्त्या 'तदस्यास्त्यस्मिन्निति मतुप्'^{२७१} इति सूत्रेण 'उदुम्बर'शब्दात् मतुप्प्रत्यये अनुबन्धलोपे 'उदुम्बर मत्' इति जाते 'मादुपधायाश्च मतोर्वोऽयवादिभ्यः'^{२७२} इति सूत्रेण मकारस्य वकारे 'उदुम्बर वत्' इति जाते 'मतौ बह्वचोऽनजिरादीनाम्'^{२७३} इति सूत्रेण अकारस्य दीर्घे 'उदुम्बरावत्' इति जाते 'उगितश्च'^{२७४} इति सूत्रेण डीप्-प्रत्यये अनुबन्धलोपे 'उदुम्बरावती' इति शब्दस्य निष्पत्तिर्भवति । अत्र स्त्रियां मतोः पूर्वस्य आकारस्य उदात्तो भवति । अत्र संज्ञामपि बोधयति । आकारस्य उदात्तत्वात् अवशिष्टानां सर्वेषाम् अनुदात्तो भवति । अतएव उकारः अनुदात्तः,

'दु'घटकस्य उकारस्य अनुदात्तः, 'व'घटकस्य अकारस्य अनुदात्तः, 'उदात्तादनुदात्तस्य स्वरितः'^{२५५} इति सूत्रेण 'वती' इत्यत्र 'व'घटकस्य अकारस्य स्वरितो भवति । 'ती'घटकस्य ईकारस्य प्रचयो भवति । एवं – शरावती । शराः सन्ति अस्याम् इति विग्रहे 'शर'शब्दात् 'नद्यां मतुप्'^{२५६} इति सूत्रेण मतुप्-प्रत्यये अनुबन्धलोपे 'मादुपधायाश्च मतोर्वोऽयवादिभ्यः'^{२५७} इति सूत्रेण मकारस्य वकारे 'शरादीनाञ्च'^{२५८} इति सूत्रेण दीर्घे 'शरावत्'-शब्दात् स्त्रियाम् 'उगितश्च'^{२५९} इति सूत्रेण डीपि अनुबन्धलोपे सुविभक्तौ सुलोपे 'शरावती' इति जाते 'मतोः पूर्वमात्संज्ञायां स्त्रियाम्'^{२६०} इति सूत्रेण मतोः पूर्वस्य आकारस्य उदात्तत्वे शरावती इति भवति ।

'अन्तोऽवत्याः'^{२६१} अस्य सूत्रस्य अर्थः एवं भवति – अवतीशब्दस्य अन्तोदात्तो भवति । संज्ञायाम् इत्येव भवति । अर्थात् अवतीशब्दान्तस्य संज्ञायाम् अन्तः उदात्तो भवति । यथा – वेत्रवती । संज्ञायाम् इत्यस्य अत्र अनुवृत्तिः भवति । वेत्रम् अस्य अस्ति इति व्युत्पत्त्या वेत्र-शब्दात् 'तदस्यास्त्यस्मिन्निति मतुप्'^{२६२} इति सूत्रेण मतुप्-प्रत्यये अनुबन्धलोपे प्रातिपदिकत्वात् सुब्लुकि 'वेत्र मत्' इति जाते 'मादुपधायाश्च मतोर्वोऽयवादिभ्यः'^{२६३} इति सूत्रेण मकारस्य वकारे 'वेत्रवत्' इति जाते 'उगितश्च'^{२६४} इति सूत्रेण डीप्प्रत्यये अनुबन्धलोपे वेत्रवती इति जाते तस्मात् सुविभक्तौ विभक्तिकार्ये च 'वेत्रवती' इति पदं सिद्धम् । अत्र डीपः पित्वात् 'अनुदात्तौ सुप्पितौ'^{२६५} इति सूत्रेण अनुदात्ते प्राप्ते तं प्रबाध्य 'अन्तोऽवत्याः'^{२६६} इति प्रकृतसूत्रेण अन्तः उदात्तो भवति । अत्र अवतीग्रहणेन वत्वस्य असिद्धत्वं न भवति । सूत्रे 'अवत्याः' इति किम् उच्यते ? न वत्या इत्येवमुच्येत ? एतत्तु न युक्तम्, इहापि यथा स्यात् – राजवती । अत्र राजन्-शब्दात् मतुपि ततः डीपि नलोपे राजवती इति निष्पद्यते । अत्र स्वरविधौ नलोपस्य असिद्धत्वात् न अयम् अवतीशब्दः, वत्वं पुनराश्रयासिद्धम् । न चात्र वत्वस्य असिद्धत्वाद् अवतीशब्दोऽयं न भवती इति न शङ्क्यम् । तस्य आश्रयात् सिद्धत्वेन असिद्धत्वाभावात् । अवत्या इति निर्देशाद् इह न भवति राजवती इत्यत्र स्वरविधौ व्यञ्जनस्याविद्यमानत्वाद् नायम् अवतीशब्दः । शेखरकारेण उक्तम् – 'वत्या अन्त इति तु नोक्तम्' । 'राजवती' इत्यत्र मा भूत् । स्वरविधौ नलोपस्य असिद्धत्वाद् न अवतीशब्दः, किन्तु 'अन्वती' शब्दः । वत्वं तु आश्रयात् सिद्धम् ।

'ईवत्याः'^{२६७} – ईवतीशब्दान्तस्य अन्तः उदात्तो भवति स्त्रियां संज्ञायां विषये – इति काशिकाकारेण सूत्रस्यार्थः उक्तः । यथा – अहीवती । मुनीवती । 'संज्ञायाम्' इति कथनेनापि व्युत्पत्त्यर्थम् अहिः अस्याम् अस्ति इति विग्रहे 'तदस्यास्त्यस्मिन्निति मतुप्'^{२६८} इति सूत्रेण मतुप्प्रत्यये अनुबन्धलोपे सुब्लुकि 'अहि मत्' इति जाते 'शरादीनाञ्च'^{२६९} इति सूत्रेण इकारस्य दीर्घे 'अही मत्' इति जाते 'संज्ञायाम्'^{२७०} इति सूत्रेण मकारस्य वकारे 'अहीवत्' इति जाते 'उगितश्च'^{२७१} इति सूत्रेण डीप्प्रत्यये अनुबन्धलोपे 'अहीवती' इति जाते ततः सुविभक्तौ सुलोपे च अहीवती इति पदं सिद्धम् । अत्र पित्वात् 'अनुदात्तौ सुप्पितौ'^{२७२} इति सूत्रेण 'ती'घटकस्य ईकारस्य अनुदात्ते प्राप्ते तं प्रबाध्य 'ईवत्याः'^{२७३} इति प्रकृतसूत्रेण अन्तोदात्तो भवति । अतएव 'ती'घटकस्य ईकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{२७४} इति सूत्रेण अवशिष्टानाम् अनुदात्तो भवति । एवं मुनीवती । मुनिः अस्याम् अस्ति इति व्युत्पत्त्या मुनिशब्दात् 'तदस्यास्त्यस्मिन्निति मतुप्'^{२७५} इति सूत्रेण मतुप्प्रत्यये अनुबन्धलोपे सुब्लुकि 'मुनि मत्' इति जाते 'शरादीनाञ्च'^{२७६} इति सूत्रेण इकारस्य दीर्घे 'मुनी मत्' इति जाते 'संज्ञायाम्'^{२७७} इति सूत्रेण मकारस्य वकारे स्त्रियां डीप्-प्रत्यये 'मुनिवती' इति जाते तस्मात् मुनीवती-शब्दात् सुविभक्तौ लोपे च मुनीवती इति पदं सिद्धम् । अत्र

डीपः पित्वात् 'अनुदात्तौ सुप्पितौ'^{२९८} इति सूत्रेण 'ती'घटकस्य ईकारस्य अनुदात्ते प्राप्ते 'ईवत्याः'^{२९९} इति प्रकृतसूत्रेण अन्तोदात्तो भवति । अर्थात् 'ती'घटकस्य ईकारस्य उदात्तो भवति । अत्र शेखरकारेण उक्तम् - 'योगविभागश्चिन्त्यप्रयोजनः ।' अर्थात् 'ईवत्याः' इति पृथक्सूत्रं कथं कृतम् ? अर्थात् योगविभागस्य विषये चिन्तायाः प्रयोजनं वर्तते । एवं रूपेण प्रातिपदिकस्य व्युत्पत्तिपक्षमादाय स्वरविचारः कृतः । प्रातिपदिकविधायकं सूत्रं द्विविधं वर्तते - 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'^{३००}, 'कृत्तद्धितसमासाश्च'^{३०१} इति सूत्रञ्च । कृत्प्रत्ययान्तानां तद्धितप्रत्ययान्तानां प्रातिपदिकानां स्वरविधानं कृतं प्रातिपदिकस्वरप्रकरणे । कृत्प्रत्ययविषये पाणिनिविहितकृत्प्रत्ययानाम् उणादिसूत्रविहितकृत्प्रत्ययानां च ग्रहणं भवति । अर्थात् कुत्रापि कृत्प्रत्ययेन कुत्रापि उणादिसूत्रविहितेन प्रत्ययेन प्रातिपदिकानां निष्पत्तिर्भवति । 'आद्युदात्तश्च'^{३०२} इति सूत्रेण सर्वत्र प्रत्ययत्वात् प्रत्ययस्य आद्युदात्तः प्राप्तः । किन्तु प्रातिपदिकस्वरविधानेन तत्र स्वरनिर्णयः कृतः । अतएव 'कर्षात्वतो घञोऽन्त उदात्तः'^{३०३} इति सूत्रादारभ्य 'ईवत्याः'^{३०४} इति सूत्रपर्यन्तं सप्तविंशतिसूत्रेण प्रातिपदिकस्वरो विहितः । फिट्सूत्रकारः तावत् शान्तनवः आचार्यः । ऐतिहासिकानां मते अस्य आचार्यस्य आविर्भावविषये मतभेदोऽस्ति । 'सर्वं शब्दं धातुजमाह' इति निरुक्तवचनाद् 'कृत्तद्धितसमासाश्च'^{३०५} इति सूत्रेण सर्वे शब्दाः व्युत्पन्ना भवन्ति । पाणिनिना पक्षद्वयं स्वीकृतम् । अतएव प्रातिपदिकसंज्ञाविषयकं सूत्रद्वयं पाणिनिना कृतम् । परवर्तिनि समये रूढयौगिकभेदेन शब्दाः द्विधा विभक्ताः । औणादिकप्रकृतिप्रत्ययद्वारेण तादृशशब्दानां स्वरव्यवस्था सम्पद्यते । किन्तु येषां मते औणादिकशब्दाः रूढाः अर्थात् अव्युत्पन्नाः भवन्ति तेषां मते अखण्डशब्दानां स्वरज्ञानाय कस्यचिद् एतादृशस्य फिट्शास्त्रस्य आवश्यकता वर्तते, येन प्रकृतिप्रत्ययविभागमन्तरेणैव स्वरविधानं भवति । श्वेतवनवासिना उणादिवृत्तौ उक्तम् - 'अव्युत्पत्तिपक्षे तु लघावन्ते द्वयोश्च बह्वेषा गुरुः' इति मध्योदात्तः । एषां फिट्सूत्राणाम् उपरि दीक्षितेन व्याख्या कृता, तदुपरि नागेशेन शेखरटीका, जयकृष्णेन सुबोधिनीटीका च कृता । नागेशभट्टेनापि महाभाष्यप्रदीपोद्घोते 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'^{३०६} इति सूत्रस्य व्याख्यानामवसरे उक्तम् - 'प्रकृतिप्रत्ययविभागशून्येष्वेव फिट्सूत्रप्रवृत्तेश्च ।' फिट्सूत्रमेव एतादृशस्वर-विधायकं शास्त्रं वर्तते । अव्युत्पन्नप्रातिपदिकानाम् अर्थात् रूढशब्दानां स्वरविधानविषये फिट्सूत्राणाम् आवश्यकता वर्तते । पाणिनिः स्वरप्रक्रियादृष्ट्या 'उणादयो बहुलम्'^{३०७} इति सूत्रेण शाकटायन-सम्प्रदायानुसारं सकलान् नामशब्दान् यौगिकान् स्वीकरोति । अतएव तन्मतानुसारं सर्वेषां शब्दानां स्वरज्ञानं प्रकृतिप्रत्ययविभागेनैव उपपद्यते । किन्तु एतद्विषये कात्यायनपतञ्जल्योर्मतं भिन्नमासीत् । एतयोर्मते रूढशब्दाः अव्युत्पन्ना भवन्ति । अतएव एतेषां रूढशब्दानाम् अर्थाद् अखण्डशब्दानां स्वरनिर्देशार्थं फिट्सूत्राणि आवश्यकानि वर्तन्ते । एतानि फिट्सूत्राणि अपि पाणिनीयसम्प्रदायसम्मतानि भवन्ति । वार्तिककारेण कात्यायनेन उक्तम् - 'प्रातिपदिकविज्ञानाच्च भगवतः पाणिनेराचार्यस्य सिद्धम् ।'^{३०८} भगवता पतञ्जलिनापि उक्तम् - 'प्रातिपदिकविज्ञानाच्च भगवतः पाणिनेराचार्यस्य सिद्धम् । उणादयोऽव्युत्पन्नानि प्रातिपदिकानि ।' भाष्यकारेण वार्तिककारेण च एतानि सूत्राणि स्वीकृतानि - अतएव पाणिनीयसम्प्रदायेन अवश्यं स्वीकृतं जातम् । 'उणादयो बहुलम्'^{३०९} इति सूत्रस्य भाष्ये उक्तम् - 'संज्ञासु धातुरूपाणि प्रत्ययाश्च ततः परे । कार्याद् विद्यादनुबन्धमेतच्छास्त्रमुणादिषु ।' उण् इत्यादिप्रत्ययाः बहुलं भवन्ति । अर्थात् केचिद् अविहिता अपि ऊह्याः भवन्ति । डित्थडवित्थादिशब्देषु धातुरूपाणि प्रत्ययाश्च यथासम्भवम् ऊह्याः भवन्ति । गुणनिषेधादिकार्यवशाद् अनुबन्धं विद्यात् । अनुबन्धमित्यत्र 'उपसर्गस्य घञ्मनुष्ये बहुलम्'^{३१०} इति सूत्रेण दीर्घो

भवति । एतद् उणादिशास्त्रं शासितव्यम् । अतएव 'कृवापाजिमिस्वदिसाध्यशूभ्य उण्'^{३११} इत्यादि सूत्राणि तु शाकटायनप्रणीतानि । अस्यैव बहुलग्रहणस्य प्रपञ्चः ।

हरदत्तेन फिट्सूत्रकारविषये उक्तम् - 'स पुनः शान्तनुप्रणीतः फिष् इत्यादिकम्' । नागेशभट्टेन बृहच्छब्देन्दुशेखरे फिट्सूत्रव्याख्यानावसरे हरदत्तमतमनुसरति - 'शान्तनुराचार्यः प्रणेतेति द्वारादीनां चेति सूत्रे कैयटः।'

फिट्सूत्राणां कालविषये महाभाष्ये एव प्रमाणम् उपलभ्यते । तेन ज्ञायते फिट्सूत्राणां प्रवचनकालः पतञ्जलेः पूर्ववर्ती अस्ति । प्रत्ययस्वरस्यावकाशो यत्रानुदात्ता प्रकृतिः समत्वं सिमत्वम् । 'त्वत्वसमसिमेत्यनुच्चानि'^{३१२} इति फिट्सूत्रे सर्वानुदात्तत्वम् उक्तम् । पाणिनीयशास्त्रे एतेषां सर्वानुदात्तत्व-विधायकं किमपि लक्षणं नोक्तम् ।

भाष्ये पुनरुक्तम् - 'यदि पूर्वपदप्रकृतिस्वरत्वं समासान्तोदात्तत्वं च प्रियः, वाप्रियः इत्यत्रापि बाधेत ।' अत्र भाष्यकारेण 'च', 'वा' इत्यनयोः शब्दयोः अनुदात्तत्वं सङ्केतितम् । 'चादयोऽनुदात्ताः'^{३१३} इति फिट्सूत्रेणैव एतयोः अनुदात्तत्वं भवति ।

महाभाष्ये उक्तम् - 'प्रातिपदिकस्वरस्यावकाशः आम्रः, शाला ।' अत्र पतञ्जलिना फिट्सूत्रेषु प्रथमं सामान्येन अन्तोदात्तत्वविषये 'फिषोऽन्त उदात्तः'^{३१४} इति सङ्केतितम् ।

वार्तिककारात् कात्यायनाद् अपि फिट्सूत्राणि पूर्ववर्तीनि सन्ति । अत्र प्रमाणं खलु 'प्रकृतिप्रत्यययोः स्वरस्य सावकाशत्वादसिद्धिः ।' अस्य व्याख्यानावसरे भाष्यकारेणोक्तम् - 'प्रत्ययस्वरस्यावकाशो यत्रानुदात्ता प्रकृतिः समत्वं सिमत्वम् ।' अत्र समसिमशब्दयोः सर्वानुदात्तत्वं 'त्वत्वसमसिमेत्यनुच्चानि'^{३१५} इति फिट्सूत्रेणैव भवति ।

आचार्येण चन्द्रगोमिना उक्तं फिट्सूत्राणि पाणिनेरपि पूर्ववर्तीनि । अत्र प्रमाणं यथा - 'एषः प्रत्याहारः पूर्वव्याकरणेष्वपि स्थित एव । अयं च विशेषः 'ऐ औ ष्' यदासीत् तद् 'ऐ औ च्' इति कृतम् । तथा हि 'लघावन्ते द्वयोश्च बह्वो गुरुः'^{३१६} । 'तृणधान्यानां च द्व्यषाम्'^{३१७} इति पठ्यते ।

पाणिनीयस्य 'अच्' प्रत्याहारस्य स्थाने 'अष्' प्रत्याहारप्रयोक्ता खलु फिट्सूत्रकारः शान्तनवाचार्यः पाणिनेः पूर्ववर्ती वर्तते । अतएव पाणिनेः पूर्वं फिट्सूत्राणि वर्तन्ते । फिट्सूत्राणि आपिशलेरपि पूर्ववर्तीनि । एतैः प्रमाणैः सिद्धं यत् फिट्सूत्राणि वैक्रमाब्दात् ३१०० वर्षेभ्यः पूर्वं सन्ति ।

फिट्सूत्राणि चतुर्षु पादेषु विभक्ताः सन्ति । अर्थाद् अत्र चत्वारः पादाः सन्ति । प्रथमपादस्य प्रथमं सूत्रं तावत् 'फिषोऽन्त उदात्तः'^{३१८} । फिष्-शब्देन प्रातिपदिकं बोध्यते । तथा चोक्तं दीक्षितेन प्रातिपदिकं फिट् । फिडिति पूर्वाचार्यप्रसिद्ध्या प्रातिपदिकमुच्यते । पतञ्जलिकैयटस्वीकृतत्वात् फिट्सूत्राणि पाणिनिसम्प्रदाय-सम्मतानि सन्ति।

भाष्यकारेण उक्तम् – 'प्रत्ययस्याद्युदात्तत्वस्य अवकाशः - यत्र अनुदात्ता प्रकृतिः समत्वं सिमत्वम् इति ।' 'फिषोऽन्त उदात्तः', 'त्वत्त्वसमसिमम्' इति फिट्सूत्रं विना अन्तोदात्तत्वं सर्वानुदात्तत्वञ्च न सम्भवति । अतएव फिट्सूत्राणि त्रिमुनिसम्मतानि एव । अधुना फिट्सूत्राणां सोदाहरणं व्याख्यानं यथामति क्रियते ।

१. 'फिषोऽन्त उदात्तः' – अस्य अर्थस्तावत् प्रातिपदिकस्य अन्तः उदात्तो भवति । यथा – उच्चैः । 'स्वरादिनिपातमव्ययम्'^{३१९} इति सूत्रेण उच्चैस् इत्यस्य अव्ययसंज्ञा अपि च 'अर्थवदधातुरप्रत्ययः प्रातिपदिकम्'^{३२०} इति सूत्रेण प्रातिपदिकसंज्ञा भवति । उच्चैस् इति प्रातिपदिकात् सुविभक्तौ 'अव्ययादाप्सुपः'^{३२१} इति सूत्रेण सुब्लुकि 'उच्चैस्' इत्यवस्थायाम् 'सुप्तिङन्तं पदम्'^{३२२} इति सूत्रेण पदसंज्ञायाम् 'ससजुषो रुः'^{३२३} इति सूत्रेण पदान्तस्य सकारस्य 'रु' इत्यादेशे अनुबन्धलोपे 'खरवसानयोर्विसर्जनीयः'^{३२४} इति सूत्रेण पदान्तरेफस्य विसर्गादेशे च 'उच्चैः' इति पदं सिद्धम् । अत्र अव्युत्पन्नप्रातिपदिकस्य 'ऐ'कारस्य 'फिषोऽन्त उदात्तः'^{३२५} इति वर्तमानफिट्सूत्रेण उदात्तो भवति ।

२. 'पाटलाऽपालङ्काम्बासागरार्थानाम्' – इति सूत्रस्य अर्थस्तावत् पाटलार्थकस्य अपालङ्कार्थकस्य अम्बार्थकस्य सागरार्थकस्य च शब्दस्य अन्त उदात्तो भवति । पाटला च अपालङ्कश्च अम्बा च सागरश्च = पाटलापालङ्काम्बासागराः, इतरेतरयोग-द्वन्द्वसमासः । पाटलापालङ्काम्बासागराः अर्थाः येषाम्, तेषाम्, पाटलापालङ्काम्बासागरार्थानाम्, बहुव्रीहिसमासः । अतएव दीक्षितेनोक्तम् – एतदर्थानाम् अन्तः उदात्तो भवति । पाटला, फलेरुहा, सुरूपा, पालका इति पर्यायाः । पाटला इत्यादयः ओषधिविशेषस्य वाचकाः । नागेशेन उक्तम् – पाटलापालङ्कौ ओषधिविशेषस्य वाचकौ । 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{३२६} इति फिट्सूत्रस्य अर्थः खलु – अन्ते लघौ द्वयोरेव लघ्वोः सतोर्वह्वच्कस्य गुरुदात्तो भवति । अत्र 'अष्'शब्देन 'अच्' एव बोध्यो भवति । किन्तु तं प्रबाध्य 'पाटलाऽपालङ्काम्बासागरार्थानाम्'^{३२७} इति फिट्सूत्रेण अन्तः उदात्तो भवति । अतएव 'पाटला' इत्यत्र 'ला'घटकस्य आकारस्य उदात्तो भवति । पाटला । फलेरुहा । सुरूपा । पालका । एवं फलेरुहाशब्दस्य, सुरूपाशब्दस्य, पालकाशब्दस्य च अन्तोदात्तो भवति । अपालङ्क, व्याधिपात, आरेवत, आरग्वत एते पर्यायशब्दाः । अपालङ्कः । व्याधिपातः । आरेवतः । आरग्वतः । अम्बा, मातृ - एतौ अम्बार्थपर्यायवाचकौ । अम्बा । माता । एतौ अन्तोदात्तौ भवतः । 'उर्नर्वन्तानाम्'^{३२८} इति फिट्सूत्रेण आद्युदात्ते प्राप्ते 'पाटलाऽपालङ्काम्बासागरार्थानाम्'^{३२९} इति सूत्रेण अत्र अन्तोदात्तो भवति । सागरः, समुद्रः - इत्यत्र सागर, समुद्र एतौ पर्यायौ । 'लघावन्ते इति प्राप्ते' - इति दीक्षितवचनस्य तात्पर्यं तावत् इदं फिट्सूत्रं पूर्वेण परेण च सम्बध्यते । अर्थात् सर्वेषां शब्दानां 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{३३०} इति फिट्सूत्रेण गुरोरुदात्ते (अर्थात् मध्योदात्तत्वे) प्राप्ते प्रकृतसूत्रेण अन्तोदात्तो भवति ।

३. 'गेहार्थानामस्त्रियाम्' – गेहवाचकशब्दानाम् अन्तः उदात्तो भवति अस्त्रियाम् इति सूत्रस्यार्थः । अर्थात् गेहार्थानाम् अन्तः उदात्तो भवति अस्त्रियाम् । यथा – गेहम् । अत्र 'नव्विषयस्याऽनिसन्तस्य'^{३३१} इति फिट्सूत्रेण नपुंसकस्य अनिसन्तस्य 'गेह' इत्यस्य आद्युदात्ते प्राप्ते तं प्रबाध्य 'गेहार्थानामस्त्रियाम्'^{३३२} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । 'नव् विषयस्य' इत्यत्र 'नप्' इत्यनेन नपुंसकम् इति बोध्यम् । फिट्सूत्रे 'अस्त्रियाम्' इति पदग्रहणं

किमर्थम् ? इति जिज्ञासायाम् उच्यते – शाला । अस्य स्त्रीलिङ्गत्वात् अन्तोदात्तो न भवति । अपि तु 'अस्त्रियाम्' इति पर्युदासेन शाला-शब्दस्य आद्युदात्तत्वं ज्ञापयति ।

४. 'गुदस्य च' – गुदशब्दस्य अन्तः उदात्तो भवति, न तु स्त्रियाम् । 'फिषोऽन्त उदात्तः'^{३३३} इति सूत्रात् 'अन्तः' 'उदात्तः' इति पदद्वयम्, 'गेहार्थानामस्त्रियाम्'^{३३४} इति सूत्रात् 'अस्त्रियाम्' इति पदञ्च अत्र अनुवर्तते । उदाहरणं यथा – गुदम् । अत्र 'द'घटकस्य अकारस्य उदात्तो भवति । 'नव्विषयस्याऽनिसन्तस्य'^{३३५} इति सूत्रेण 'स्वाङ्गशिष्टामदन्तानाम्'^{३३६} इति सूत्रेण वा आद्युदात्तस्य प्राप्तिर्भवति । अधुना जिज्ञासा जायते 'अस्त्रियाम्' इति पदस्य अनुवर्तनं कथं कृतम् ? तत्र उच्यते स्त्रीलिङ्गे यथा न स्यात्, तदर्थम् । यथा - आन्त्रेभ्यस्ते गुदाभ्यः । अत्र स्त्रियाम् द्योत्ये अन्तरङ्गत्वात् टाप्प्रत्ययात् पूर्वं 'स्वाङ्गशिष्टामदन्तानाम्'^{३३७} इति फिट्सूत्रेण स्वाङ्गवाचित्वात् गुदशब्दस्य आद्युदात्तो भवति, ततः टाप्प्रत्ययो भवति, तेन गुदा इति शब्दात् भ्यस्-विभक्तौ 'गुदा भ्यस्' इति जाते ततः पदान्तसकारस्य रुत्वे विसर्गे च 'गुदाभ्यः' इति पदं सिद्धम् । आकारस्य सुप्त्वात् 'अनुदात्तौ सुप्पितौ'^{३३८} इति सूत्रेण अनुदात्तो भवति, 'भ्य'घटकस्य अकारस्य अपि अनुदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{३३९} इति सूत्रेण 'दा'घटकस्य आकारस्य अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{३४०} इति सूत्रेण 'दा'घटकस्य आकारस्य स्वरितो भवति । 'भ्य'घटकस्य अकारस्य प्रचयो भवति । अगेहार्थमिदं प्रकृतं फिट्सूत्रम् । अत्र जिज्ञासा वर्तते 'गुदा'शब्दस्य अदन्तत्वाभावात् कथं स्वाङ्ग इत्यस्य प्राप्तिः ? तत्रोच्यते – अन्तरङ्गमाद्युदात्तत्वम् ।

५. 'ध्यपूर्वस्य स्त्रीविषयस्य' – ध् च य् च = ध्यौ, द्वन्द्वसमासः । ध्यौ पूर्वौ यस्य, तस्य ध्यपूर्वस्य । अन्तः, उदात्तः इति पदद्वयम् अत्र अनुवर्तते । धकार-यकारपूर्वौ योऽन्त्योऽच् स उदात्तो भवति । यथा – अन्तर्धा । स्त्रीवाचकशब्दस्य धकारपूर्वस्य यकारपूर्वस्य अन्त्यस्य अचः उदात्तो भवति । अन्तर्धा इत्यस्य 'धा'घटकस्य आकारस्य उदात्तो भवति प्रकृतफिट्सूत्रेण । अन्तः दधाति इति विग्रहे 'आतोऽनुपसर्गे कः'^{३४१} इति सूत्रेण कप्रत्यये, 'अन्तर् धा क' इति जाते अनुबन्धलोपे 'आतो लोप इटि च'^{३४२} इति सूत्रेण आकारस्य लोपे 'अन्तर्धा' इति जाते ततः स्त्रियां टाप्-प्रत्यये 'अन्तर्धा' इति जाते सुविभक्तौ लोपे च 'अन्तर्धा' इति पदं सिद्धम् । 'स्त्रीविषयवर्णाक्षुपूर्वाणाम्'^{३४३} इति फिट्सूत्रेण छाया, माया, जाया एतेषां शब्दानाम् स्त्रीविषयत्वाद् आद्युदात्ते प्राप्ते 'ध्य'पूर्वत्वात् स्त्रीविषयत्वाच्च 'ध्यपूर्वस्य स्त्रीविषयस्य'^{३४४} इति प्रकृतफिट्सूत्रेण अन्त्यस्य आकारस्य उदात्तो भवति । 'यान्तस्यान्त्यात् पूर्वम्'^{३४५} इति सूत्रेण आद्युदात्तत्वे अन्तः उदात्तो भवति 'बहिषष्टिलोपे यश्च' इति वचनात् । स्त्रीति किम् ? इति जिज्ञासायाम् उच्यते 'वाह्यम्' इत्यत्र अन्तोदात्तो न भवति । किन्तु यञन्तत्वात् 'ज्जित्यादिर्नित्यम्'^{३४६} इति सूत्रेण आद्युदात्तो भवति । पुनः जिज्ञासा जायते विषयग्रहणं किमर्थम् ? इभ्या क्षत्रिया । इभम् अर्हति इति व्युत्पत्त्या 'दण्डादिभ्यो यत्'^{३४७} इति सूत्रेण यत्प्रत्यये 'इभ्य'शब्दस्य निष्पत्तिर्भवति । अतएव 'यतोऽनावः'^{३४८} इति सूत्रेण आद्युदात्तः इभ्यशब्दः । 'क्षत्राद् घः'^{३४९} इत्यनेन निष्पन्नक्षत्रियशब्दस्तु 'यान्तस्यान्त्यात्पूर्वम्'^{३५०} इति सूत्रेण अन्त्यात्पूर्वस्य अर्थात् मध्यस्य उदात्तो भवति ।

६. 'खान्तस्याश्मादेः' – खः अन्ते यस्य सः, खान्तः, तस्य खान्तस्य बहुव्रीहिसमासः । श् च म् च = श्मौ, द्वन्द्वसमासः, श्मौ आदौ यस्य स श्मादिः, बहुव्रीहिसमासः । न श्मादिः, अश्मादिः, तस्य अश्मादेः, नञ्त्पुरुषसमासः । अतएव सूत्रस्य अर्थ एवं भवति – 'शकारमकारादिभिन्नस्य 'ख'शब्दस्य अन्तोदात्तो भवति ।

यथा - नुखम् । उखा । सुखम् । दुःखम् । अत्र स्वार्थवाचकस्य खस्य 'स्वाङ्गशिटामदन्तानाम्'^{३५१} इति फिट्सूत्रेण आद्युदात्तत्वे प्राप्ते तं प्रबाध्य 'खान्तस्याश्मादेः'^{३५२} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् 'ख'घटकस्य अकारस्य उदात्तो भवति । उखा नाम भाण्ड-विशेषः, अतएव कृत्रिमद्रव्यम् । तस्य कृत्रिमत्वात् 'खय्युवर्णः कृत्रिमाख्या चेत्'^{३५३} इति फिट्सूत्रेण खय्युवर्णस्य (खयि परे उवर्णस्य) उदात्तत्वे प्राप्ते तं प्रबाध्य 'खान्तस्याश्मादेः'^{३५४} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् 'उखा' इत्यत्र आकारस्य उदात्तो भवति । 'सुखम्', 'दुःखम्' इत्यत्र 'नव्विषयस्याऽनिसन्तस्य'^{३५५} इति फिट्सूत्रेण अनिसन्तस्य नपुंसकस्य आद्युदात्तत्वे प्राप्ते तं प्रबाध्य खान्तस्य सुखशब्दस्य दुःखशब्दस्य च 'खान्तस्याऽश्मादेः'^{३५६} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् 'ख'घटकस्य अकारस्य उदात्तो भवति । अधुना जिज्ञासा जायते सूत्रे 'अश्मादेः' इति पदग्रहणं किमर्थम् ? तत्र उच्यते आदिभूतस्य शकारस्य मकारस्य च अर्थात् शकारादिमकारादिशब्दस्य अन्तोदात्तो यथा न स्यात् तदर्थम् यथा - शिखा । मुखम् । अत्र शिखाशब्दस्य 'स्वाङ्गशिटामदन्तानाम्'^{३५७} इति फिट्सूत्रेण स्वाङ्गवाचित्वाद् आद्युदात्तो भवति । मुखशब्दस्य तु 'नव्विषयस्याऽनिसन्तस्य'^{३५८} इति फिट्सूत्रेण नपुंसकत्वाद् आद्युदात्तो भवति । किन्तु उभयत्र शकारादित्वात् मकारादित्वात् च प्रकृतफिट्सूत्रेण अन्तोदात्तो न भवति । 'शीङः ह्रस्वश्च'^{३५९} इति उणादिसूत्रेण प्रत्ययनित्त्वेन अन्तरङ्गत्वात् टापः प्राक् आद्युदात्तो भवति, ततः टाप-प्रत्ययो भवति । इदन्तु दशपादाभ्याम् उक्तम् । अर्थात् दशपादविशिष्ट-उणादिप्रकरणे वर्तते, पञ्चपादां तु 'शीङः ह्रस्वश्च' इति पठितम् । 'स्वाङ्गशिटामदन्तानाम्'^{३६०} इति फिट्सूत्रेण अन्तरङ्गत्वात् ।

७. 'हिष्ठ-वत्सर-ति-शत्थान्तानाम्' - हिष्ठश्च वत्सरश्च तिश्च शत् च थ च = हिष्ठवत्सरतिशत्थाः, इतरेतरयोगद्वन्द्वसमासः । हिष्ठवत्सरतिशत्थाः अन्ते येषाम्, तेषाम् हिष्ठवत्सरतिशत्थान्तानाम्, बहुव्रीहिसमासः । हिष्ठ, वत्सर, ति, शत्, थ - एतदन्तानाम् अन्तः उदात्तो भवति । यथा - वृंहिष्ठः । 'अतिशयेन बहुलः' इति व्युत्पत्त्या बहुलशब्दात् 'अतिशायने तमविष्ठनौ'^{३६१} इति सूत्रेण इष्ठन्-प्रत्यये अनुबन्धलोपे 'बहुल इष्ठ' इति जाते 'प्रियस्थिरस्फिरोरुबहुलगुरुवृद्धतृप्रदीर्घवृन्दारकाणां प्रस्थस्फवर्वाहिनावर्षित्रब्दाधिवृन्दाः'^{३६२} इति सूत्रेण बहुलशब्दस्य स्थाने 'वंहि' इत्यादेशे भसंज्ञकत्वात् 'हि'घटकस्य इकारस्य लोपे 'वंहिष्ठ' इति जाते ततः भिस्-विभक्तौ विभक्तिकार्ये च 'वंहिष्ठैः' इति पदं सिद्धम् । अत्र इष्ठन्-प्रत्ययस्य नित्त्वात् 'ञ्जित्यादिर्नित्यम्'^{३६३} इति सूत्रेण आद्युदात्तत्वे प्राप्ते तं बाधित्वा 'हिष्ठवत्सरतिशत्थान्तानाम्'^{३६४} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् 'वंहिष्ठ' इत्यत्र 'ष्ठ'घटकस्य अकारस्य उदात्ते ऐस् इत्यस्य ऐकारस्य 'अनुदात्तौ सुप्पितौ'^{३६५} इति सूत्रेण अनुदात्ते 'एकादेश उदात्तेनोदात्तः'^{३६६} इति सूत्रेण ऐकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{३६७} इति सूत्रेण अवशिष्टानाम् अनुदात्तं भवति । 'वंहिष्ठैरश्चैः' इत्यत्र 'व्यत्ययो बहुलम्'^{३६८} इति सूत्रेण आद्युदात्तोऽपि भवति । 'परिवत्सरः' इत्यत्र अव्ययपूर्वपदप्रकृतिस्वरं प्रबाध्य 'हिष्ठवत्सरतिशत्थान्तानाम्'^{३६९} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् अत्र 'र'घटकस्य अकारस्य उदात्तो भवति । सप्ततिः । अशीतिः । उभयत्र 'लघावन्ते द्वयोश्च बद्धषो गुरुः'^{३७०} इति फिट्सूत्रेण गुरोः उदात्तत्वे प्राप्ते 'हिष्ठवत्सरतिशत्थान्तानाम्'^{३७१} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । अर्थात् 'ति'घटकस्य इकारस्य उदात्तो भवति । क्वचित् पुस्तके 'संवत्स' इति पाठो वर्तते । तत्र 'वसेश्च'^{३७२}, 'संपूर्वाच्चित्'^{३७३} इत्युणादिसूत्राभ्यां संवत्-पूर्वकात् सरप्रत्ययस्य चित्त्वाद् अपि 'चितः'^{३७४} इत्यनेन अन्तोदात्तो भवति । चत्वारिंशत् । अत्रापि 'लघावन्ते द्वयोश्च बद्धषो गुरुः'^{३७५} इति फिट्सूत्रेण गुरोः उदात्तत्वे प्राप्ते

तस्य बाधो भवति । पङ्क्तिविंशतित्रिंशत् - इत्यत्र व्युत्पादिता एते शब्दाः । 'अभूर्वाना प्रभृतस्यायोः' इत्यत्र अव्ययपूर्वपदप्रकृतिस्वरो अत्र बाध्यते 'हिष्ठवत्सरतिशत्थान्तानाम्'^{३७६} इति प्रकृतफिट्सूत्रेण । अत्र 'थाऽथघञ्क्ताजबित्रकाणाम्'^{३७७} इति सूत्रेण अन्तोदात्तो भवति । गतार्थमेतत् इति केचिद् वदन्ति ।

८. 'दक्षिणस्य साधौ' - दक्षिणशब्दस्य अन्तः उदात्तो भवति । साधुवाचित्वाभावे तु व्यवस्थायां 'पूर्वपरावरदक्षिणोत्तरापराधराणि व्यवस्थायामसंज्ञायाम्'^{३७८} इति गणसूत्रेण सर्वनामतया 'स्वाङ्गशिष्टामदन्तानाम्'^{३७९} इति फिट्सूत्रेण आद्युदात्तः । प्रवीणरूपसाध्वर्थे दक्षिणशब्दस्य अन्तोदात्तो भवति । स्वाभिधेयापेक्षावधिनियमो व्यवस्था । अर्थान्तरे तु 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{३८०} इति फिट्सूत्रेण गुरुवर्णस्य उदात्तो भवति । कोषे उक्तम् - 'दक्षिणः सरलोदारपरच्छन्दानुवर्तिषु' इति । अर्थात् सरल, उदार, पराभिप्रायानुवर्ती इति दक्षिणशब्दस्य अर्थाः । दक्षिणस्य साधौ इत्यत्र प्रवीणे इत्यर्थः । वीणायां सामसु वा दक्षिणः इति उदाहरणम् । अस्यार्थः प्रवीणः ।

९. 'स्वाङ्गाख्यायामादिर्वा' - स्वाङ्गम् आख्या येषाम् तस्याम् = स्वाङ्गाख्यायाम् । स्वाङ्गवाचकस्य दक्षिणशब्दस्य आदिः अन्तश्च पर्यायेण उदात्तो भवति । यथा - दक्षिणो बाहुः । 'दक्षिण' इत्यत्र आदिः अन्तश्च क्रमशः उदात्तो भवति । अत्र जिज्ञासा जायते 'आख्याग्रहणं किमर्थम् ?' अत्र उच्यते प्राङ्मुखस्य आसीनस्य वामपाणिर्दक्षिणो भवति । 'स्वाङ्गाख्यायामादिर्वा'^{३८१} इति प्रकृतफिट्सूत्रेण पर्यायेण उदात्तता भवति ।

१०. 'छन्दसि च' - अस्वाङ्गार्थम् इदं सूत्रम् । छन्दसि अस्वाङ्गवाचकस्य दक्षिणशब्दस्य आदिः अन्तश्च पर्यायेण उदात्तो भवति । यथा - दक्षिणः । दुक्षिणः । इह पर्यायेण आद्यन्तौ उदात्तौ भवतः ।

११. 'कृष्णस्याऽमृगाख्या चेत्' - मृगः आख्या यस्याः सा, मृगाख्या, बहुव्रीहिसमासः । न मृगाख्या, अमृगाख्या, नन्तत्पुरुषसमासः । अत्र 'छन्दसि', अन्तः, उदात्तः इति पदत्रयम् अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति मृगार्थभिन्नस्य कृष्णशब्दस्य अन्तः उदात्तो भवति । यथा - कृष्णो नो' नाम वृषभः । कृष्णो अत्र 'वर्णानां तणतिनितान्तानाम्'^{३८२} इति फिट्सूत्रेण आद्युदात्ते प्राप्ते तं प्रबाध्य 'कृष्णस्याऽमृगाख्या चेत्'^{३८३} इति प्रकृतफिट्सूत्रेण अमृगाख्यायाम् अन्तोदात्तो भवति । कृष्णानां व्रीहीणाम् इत्यत्रापि अन्तोदात्तो भवति । मृगाख्यायाम् तु कृष्णो रात्रौ । अथवा कृष्णो मृगः ।

१२. 'वा नामधेयस्य' - नामधेयवाचकस्य कृष्णशब्दस्य विकल्पेन अन्तः उदात्तो भवति । यथा - अयं वा' कृष्णो अश्विना । कृष्णर्षिः । अत्र कृष्णशब्दस्य 'वा नामधेयस्य'^{३८४} इति फिट्सूत्रेण अन्तोदात्तो वा भवति । अन्तोदात्तस्य अभावपक्षे 'वर्णानां तणतिनितान्तानाम्'^{३८५} इति फिट्सूत्रेण आद्युदात्तो भवति । अत्र कृष्णशब्दः नामधेयो भवति ।

१३. 'शुक्लगौरयोरादिः' - शुक्लश्च गौरश्च = शुक्लगौरौ, तयोः शुक्लगौरयोः, इतरेतरयोगद्वन्द्वसमासः । अत्र 'छन्दसि', 'वा' इति पदद्वयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थ एवं भवति - शुक्ल-शब्दस्य गौर-शब्दस्य च आद्युदात्तो वा भवति । शुक्ल-शब्दस्य, गौर-शब्दस्य च नित्यम् आद्युदात्तो भवति इति केषाञ्चिन्मतम् । किन्तु इदं न युक्तं वर्तते । अत्र 'वा'शब्दस्य अनुवृत्तिः उचिता वर्तते । यथा - सरो' गौरो यथा' पिव । अत्र 'वर्णानां

तणतिनितान्तानाम्^{३८६} इति फिट्सूत्रेण गौरशब्दस्य आद्युदात्तत्वे प्राप्ते तं प्रबाध्य 'वा नामधेयस्य'^{३८७} इति फिट्सूत्रात् 'वा' इति पदम् 'शुक्लगौरयोरादिः'^{३८८} इति सूत्रे अनुवर्त्य गौरशब्दस्य विकल्पेन आद्युदात्तः, तस्य अभावपक्षे अन्तोदात्तोऽपि भवति । अत्र 'शुक्लगौरयोरादिः'^{३८९} इति फिट्सूत्रेण नित्यम् आद्युदात्तो भवति - इति एकेषाम् आचार्याणां मतम् । किन्तु प्रकृतफिट्सूत्रे 'वा' पदस्य अनुवृत्तिरेव युक्तत्वं भवति ।

१४. 'अङ्गुष्ठोदकवकवशानां छन्दस्यन्तः' - अङ्गुष्ठश्च उदकञ्च वकश्च वशा च = अङ्गुष्ठोदकवकवशाः, तासाम्, अङ्गुष्ठोदकवकवशानाम्, इतरेतरयोगद्वन्द्वसमासः । अङ्गुष्ठ, उदक, वक, वशा - एतेषां शब्दानाम् छन्दसि अन्तः उदात्तो भवति । अत्र 'उदात्त' इति पदम् अनुवर्तते । 'अङ्गुष्ठस्य' इति उपलक्षणार्थं भवाते । अविद्यमानत्वे सति इतरव्यावर्तकत्वम् उपलक्षणत्वम् । तेन वकशब्देऽपि 'प्राणिनां कुपूर्वम्'^{३९०} इति फिट्सूत्रेण आद्युदात्तत्वे प्राप्ते प्रकृतफिट्सूत्रम् । अथवा 'स्वाङ्गानामकुर्वादीनाम्'^{३९१} इति फिट्सूत्रेण अङ्गुष्ठ-शब्दस्य उकारस्य उदात्तत्वे प्राप्ते अर्थात् द्वितीयस्य उदात्तत्वे प्राप्ते 'अङ्गुष्ठोदकवकवशानां छन्दस्यन्तः'^{३९२} इति सूत्रेण अन्तः उदात्तो भवति । वशा-ग्रहणं छन्दसि एव इति नियमार्थम् । तेन लोके आद्युदात्तता इति । उदकस्य कर्दमादित्वात् 'कर्दमादीनाञ्च'^{३९३} इति फिट्सूत्रेण आदेः द्वितीयस्य वा उदात्ते प्राप्ते अर्थात् पर्यायेण उदात्ते प्राप्ते 'अङ्गुष्ठोदकवकवशानां छन्दस्यन्तः'^{३९४} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । वकस्य 'प्राणिनाञ्च कुपूर्वम्'^{३९५} इति फिट्सूत्रेण आद्युदात्ते प्राप्ते तं बाधित्वा 'अङ्गुष्ठोदकवकवशानां छन्दस्यन्तः'^{३९६} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । प्रकृतफिट्सूत्रे 'अन्तः' इति पदम् तु आदिपदग्रहणानुवृत्तिशङ्कानिराकरणार्थम् । वशापदग्रहणं छन्दसि नियमार्थम्, तेन लोकनियमकरण-सामर्थ्यादिति । 'वशा' इत्यत्र वश्-धातोः 'नन्दिग्रहिपचादिभ्यो ल्युणिन्यचः'^{३९७} इति सूत्रेण अच्-प्रत्यये अनुबन्धलोपे 'वश' इति जाते स्त्रियाम् टाप्प्रत्यये वशा इति सिद्धम् ।

१५. 'पृष्ठस्य च' - छन्दसि पृष्ठशब्दस्य अन्तः उदात्तो भवति, भाषायाम् अन्तः उदात्तो वा भवति । यथा - पृष्ठम् । अत्र 'पृष्ठस्य च'^{३९८} इति फिट्सूत्रेण 'ष्ठ'घटकस्य अकारस्य उदात्तो भवति । भाषायाम् विकल्पेन अन्तोदात्तो भवति, पक्षे 'स्वाङ्गशिखामदन्तानाम्'^{३९९} इति फिट्सूत्रेण आद्युदात्तो भवति । 'मृष्ठस्य' इति पाठान्तरं वर्तते इति नागेशेनोक्तम् ।

१६. 'अर्जुनस्य तृणाख्या चेत्' । तृणम् आख्या यस्याः सा तृणाख्या । तृणनामवाचकस्य अर्जुनशब्दस्य अन्तः उदात्तो विकल्पेन भवति इति सूत्रार्थः । यथा - अर्जुनः तृणः । सूत्रे तृणाख्यायाम् इति किम् ? तत्र उच्यते अर्जुनो वृक्षः । अत्र 'उनर्वन्नन्तीनाम्'^{४००} इति फिट्सूत्रेण आद्युदात्तो भवति ।

१७. 'अर्यस्य स्वाम्याख्या चेत्' - वेदे स्वामी इत्यर्थे (स्वाम्याख्या) अर्यशब्दः अन्तोदात्तो भवति । 'अर्यः स्वामि-वैश्ययोः'^{४०१} इति सूत्रेण 'अर्य'शब्दः निपातितो भवति । ऋ-धातोः यत्प्रत्यये 'अर्य'शब्दस्य निष्पत्तिर्भवति । 'यतोऽनावः'^{४०२} इति सूत्रेण आद्युदात्ते प्राप्ते 'अर्यस्य स्वाम्याख्या चेत्'^{४०३} इति प्रकृतफिट्सूत्रेण अर्यशब्दस्य अन्तोदात्तो भवति । अर्यः । वैश्ये तु आद्युदात्त एव भवति 'यतोऽनावः'^{४०४} इति सूत्रेण ।

१८. 'आशाया अदिगाख्या चेत्' - वेदे दिगर्थभिन्नः आशाशब्दः आद्युदात्तो भवति । दिग्वाचकस्य आशाशब्दस्य व्यावृत्त्यर्थं सूत्रे अदिगाख्या इति उक्तम् । दिग् आख्या यस्याः सा दिगाख्या, बहुव्रीहिसमासः । न

दिगाख्या = अदिगाख्या, तस्याम् अदिगाख्यायाम्, नञ्त्पुरुषसमासः । अतएव ज्ञापकाद् दिक्पर्यायस्य आद्युदात्तता यथा – इन्द्र आशाभ्यपरि । अतएव 'आशा' इत्यत्र अन्तोदात्तः । किन्तु दिग्वाचकस्य आशाशब्दस्य आद्युदात्तता न भवति अर्थतः अत्र अदिगाख्या इति ज्ञापकात् ।

१९. 'नक्षत्राणामाव्विषयाणाम्' । आव्विषयो येषाम्, तेषाम् आव्विषयाणाम्, बहुव्रीहिसमासः । आबन्तस्य नक्षत्रवाचकस्य अन्तः उदात्तो भवति इति सूत्रार्थः । यथा आश्लेषा । अनुराधा । आश्लेषाऽनुराधादीनां नक्षत्रवाचकानां शब्दानां 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{४०५} इति फिट्सूत्रेण गुरोरुदात्ते प्राप्ते तं बाधित्वा 'नक्षत्राणामाव्विषयाणाम्'^{४०६} इति प्रकृतफिट्सूत्रेण अन्तोदात्तो भवति । ज्येष्ठाश्रविष्ठाधनिष्ठानां नक्षत्रवाचिनां इष्टन्प्रत्ययान्तत्वात् 'ञित्यादिर्नित्यम्'^{४०७} इति सूत्रेण आद्युदात्तत्वे प्राप्ते 'नक्षत्राणामाव्विषयाणाम्'^{४०८} इति प्रकृतफिट्सूत्रेण अन्तः उदात्तो भवति । अतएव इदं फिट्सूत्रं वर्तते । आश्लेषानुराधादिशब्दे आप् (टाप्) विषयत्वं वर्तते । 'अयम् एषाम् अतिशयेन प्रशस्यः' इति तद्धितविग्रहे प्रशस्यशब्दाद् आतिशय्यार्थे 'अतिशयने तमविष्ठनौ'^{४०९} इति सूत्रेण इष्टन्प्रत्यये अनुबन्धलोपे ['प्रशस्यस्य श्रः'^{४१०}] 'ज्य च'^{४११} इति सूत्रेण प्रशस्यस्य स्थाने 'ज्य' इत्यादेशे पूर्वपरयोर्गुणैकादेशे ज्येष्ठ इति जाते ततः टाप्प्रत्यये अनुबन्धलोपे दीर्घैकादेशे 'ज्येष्ठा' इति शब्दस्य निष्पत्तिर्भवति । अतएव नित्त्वात् 'ञित्यादिर्नित्यम्'^{४१२} इति सूत्रेण आद्युदात्ते प्राप्ते प्रकृतफिट्सूत्रम् । ज्येष्ठा धनवती अर्थात् धनविशिष्टा भवति । श्रवणं श्रवः । 'श्रवः अस्ति अस्याः' इति तद्धितविग्रहेण 'तदस्यास्त्यस्मिन्निति मतुप्'^{४१३} इति सूत्रेण मतुप्प्रत्यये अनुबन्धलोपे 'मादुपधायाश्च मतोर्वोऽयवादिभ्यः'^{४१४} इति सूत्रेण मकारस्य स्थाने वकारादेशे 'श्रववत्' इति जाते 'उगितश्च'^{४१५} इति सूत्रेण स्त्रियां डीप्प्रत्यये अनुबन्धलोपे श्रववती इति सिद्धम् । धनं विद्यते अस्याः सा धनवती । अतिशयिता श्रववती श्रविष्ठा । धनिष्ठा । अत्र इष्टन्प्रत्ययस्य 'विन्मतोर्लुक्'^{४१६} इति सूत्रेण मतुप्प्रत्ययस्य लुक् भवति । अतएव उक्तं दीक्षितेन – 'ज्येष्ठाश्रविष्ठाधनिष्ठानाम्, इष्टन्प्रत्ययेनाद्युदात्तत्वे प्राप्ते वचनम् ।' अर्थात् अत्र 'ञित्यादिर्नित्यम्'^{४१७} इति सूत्रेण आद्युदात्तत्वे प्राप्ते 'नक्षत्राणामाव्विषयाणाम्'^{४१८} इति प्रकृतफिट्सूत्रेण अन्तः उदात्तो भवति । 'विषयग्रहणम् चिन्त्यम्' इति शेखरकारेण उक्तम् । आबन्तस्य अनाबन्तस्य नक्षत्रवाचकस्य असत्त्वात् इति अत्र युक्तिर्वर्तते ।

२०. 'न कुपूर्वस्य कृत्तिकाख्या चेत्' – कृत्तिका आख्या यस्याः सा कृत्तिकाख्या, बहुव्रीहिसमासः । कुः (कवर्गः) पूर्वं यस्य सः = कुपूर्वः, तस्य कुपूर्वस्य, बहुव्रीहिसमासः । अतएव सूत्रस्य अर्थः एवं भवति – कवर्गपूर्वस्य आव्विषयस्य नक्षत्रस्य अन्तः उदात्तो न भवति । 'आव्विषयस्य' इति पदम्, 'अन्तः' इति पदम्, 'उदात्तः' इति पदञ्च अत्र अनुवर्तते । यथा – कृत्तिकानक्षत्रम् । अत्र 'नक्षत्राणामाव्विषयाणाम्'^{४१९} इति प्रकृतफिट्सूत्रेण अन्तोदात्तत्वे प्राप्ते तं बाधित्वा 'न कुपूर्वस्य कृत्तिकाख्या चेत्'^{४२०} इति प्रकृतफिट्सूत्रेण तन्निषेधात् 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{४२१} इति फिट्सूत्रेण आद्युदात्तो भवति । 'केचित्तु कुपूर्वो य आप् तद्विषयाणाम् इति व्याख्याय आर्यिका, बहुलिका इत्यत्रापि अन्तोदात्तो नेत्याहुः' – इति दीक्षितेन उक्तम् । अधुना जिज्ञासा जायते – सूत्रे कुपूर्वस्य इति किम् ? तत्र उच्यते 'बहुला', अत्र अन्तोदात्तस्य निषेधो यथा न स्यात् । आख्येति किम् ? तत्रोच्यते – कृत्तिकासु जाता माणविका = कृत्तिका । अत्र अन्तोदात्तस्य निषेधो न भवति ।

२१. 'घृतादीनां च' – घृतम् आदिर्येषाम्, तेषाम्, घृतादीनाम्, बहुव्रीहिसमासः । घृतादिशब्दानाम् अन्तोदात्तो भवति । यथा – घृतं मिमिक्षे । 'घृतम्' इत्यत्र 'नञ्विषयस्यानिसन्तस्य'^{१२१} इति फिट्सूत्रेण नपुंसकत्वाद् आद्युदात्तत्वे प्राप्ते तं प्रबाध्य 'घृतादीनां च'^{१२२} इति प्रकृतफिट्सूत्रेण अन्तोदात्तत्वं भवति । अतएव 'त'घटकस्य अकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{१२३} इति सूत्रेण ऋकारस्य अनुदात्तो भवति । घृतादिः आकृतिगणः । वराह, इन्द्र, एमुष इत्यादौ अन्तोदात्तत्वदर्शनात् वराहशब्दोऽत्र आकृतिगणेन बोधो भवति ।

२२. 'ज्येष्ठकनिष्ठयोर्वयसि' – ज्येष्ठश्च कनिष्ठश्च, ज्येष्ठकनिष्ठौ, तयोः ज्येष्ठकनिष्ठयोः, द्वन्द्वसमासः । वयसि अर्थे ज्येष्ठशब्दस्य कनिष्ठशब्दस्य च अन्तः उदात्तो भवति इति सूत्रस्यार्थः । यथा – ज्येष्ठ आह चमसा । कनिष्ठ आह चतुरः । उभयत्र इष्टन्प्रत्ययान्तत्वस्य नित्वात् 'ञित्यादिर्नित्यम्'^{१२४} इति सूत्रेण आद्युदात्ते प्राप्ते 'ज्येष्ठकनिष्ठयोर्वयसि'^{१२५} इति प्रकृतसूत्रेण अन्तः उदात्तो भवति । वयोभिन्नार्थे तु नित्वात् आद्युदात्तो भवति । कनिष्ठ इत्यस्य अर्थः अल्पकः । अत्र नित्वादाद्युदात्त एव ।

२३. 'विल्वतिष्ययोः स्वरितो वा' – विल्वश्च तिष्यश्च, विल्वतिष्यौ, तयोः, विल्वतिष्ययोः, इतरेतरयोगद्वन्द्वसमासः । विल्वशब्दः तिष्यशब्दश्च विकल्पेन अन्तः स्वरितो भवति । पक्षे उदात्तो भवति – उदात्तो इति अनुवृत्तेः । 'विल्वम्' इत्यत्र 'ल्व'घटकस्य अकारस्य वा स्वरितो भवति । पक्षे विल्व इत्यत्र 'ल्व'घटकस्य अकारस्य अन्तः उदात्तो भवति । 'तिष्यः' – इत्यत्र 'ष्य'घटकस्य अकारस्य विकल्पेन अकारः स्वरितो भवति । पक्षे तिष्य इत्यत्र अन्तः उदात्तो भवति ।

२४. 'अथादिः प्राक् शकटेः' – इदम् अधिकारसूत्रम् । 'शकटिशकटयोरक्षरमक्षरं पर्यायेण'^{१२६} इति फिट्सूत्रात् प्राक् 'आदिः' इति पदस्य अधिकारो वर्तते । अनेन सूत्रेण द्वितीयपादस्य प्रारम्भो भवति ।

२५. 'ह्रस्वान्तस्य स्त्रीविषयस्य' – ह्रस्वः अन्ते यस्य सः, ह्रस्वान्तः, तस्य ह्रस्वान्तस्य । 'फिषोऽन्त उदात्तः'^{१२७} इति फिट्सूत्राद् 'उदात्तः' इति पदम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थो भवति – नित्यस्त्रीलिङ्गस्य ह्रस्वान्तस्य आदिः उदात्तो भवति । यथा – बलिः । तनुः । जरया श्लथचर्मणि अर्थे बलिशब्दो वर्तते । शरीरार्थे तनुशब्दः नित्यस्त्रीलिङ्गः । 'बलिः' इत्यत्र 'ह्रस्वान्तस्य स्त्रीविषयस्य'^{१२८} इति फिट्सूत्रेण ह्रस्वान्तत्वात् नित्यस्त्रीलिङ्गत्वाच्च आद्युदात्तो भवति, 'अनुदात्तं पदमेकवर्जम्'^{१२९} इति सूत्रेण 'लि'घटकस्य इकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{१३०} इति सूत्रेण अनुदात्तस्य इकारस्य स्वरितो भवति । सूत्रे ह्रस्वग्रहणं किमर्थम् ? इति जिज्ञासायाम् उच्यते – 'नुदी' । अत्र नित्यस्त्रीलिङ्गस्य सत्त्वेऽपि ह्रस्वाभावात् न आद्युदात्तः । 'फिषोऽन्त उदात्तः'^{१३१} इति फिट्सूत्रेण अन्तोदात्तो भवति । एवं तनुशब्दः आद्युदात्तो भवति । 'स्त्री' इति पदग्रहणं किमर्थम् ? तत्र उच्यते – मरुः । वायुः । उभयत्र स्त्रीलिङ्गत्वाभावात् ह्रस्वान्तत्वेऽपि न आद्युदात्तो भवति, अपि तु 'फिषोऽन्त उदात्तः' इति फिट्सूत्रेण अन्तोदात्तो भवति । विषयः इति किम् ? लघुः । बहुः ।

२६. 'नञ्विषयस्यानिसन्तस्य' – इति सूत्रे 'नप्' इत्यनेन नपुंसकम् इति बोध्यम् । नञ् विषयो यस्य सः नञ्विषयः, तस्य नञ्विषयस्य, बहुव्रीहिसमासः । इस् अन्ते यस्य सः इसन्तः, बहुव्रीहिसमासः । न इसन्तः, अनिसन्तः, तस्य अनिसन्तस्य, नञत्पुरुषसमासः । अतएव सूत्रस्य अर्थः एवं भवति – इसन्तवर्जितस्य नित्यनपुंसकस्य आदिः उदात्तो

भवति । 'स्त्रिया विषयस्य', 'नपोऽनिसन्तस्य' इति पाठेन विषयपदस्य अनुवृत्त्या एव सिद्धे पुनर्विषयपदं किमर्थम् ? तत्र उच्यते – लिङ्गव्यत्यय-प्रत्ययलोपान्यतरेण लिङान्तरोपसंक्रान्तस्य वा विषयतामात्रेण एतत् प्रवृत्त्यर्थम् । 'ई च द्विवचने'^{४३३} इति सूत्रभाष्ये तद् ध्वनितम् । उदाहरणं यथा – वने न वायः । 'वने' इत्यत्र वनशब्दस्य नित्यनपुंसकत्वात् अनिसन्तत्वाच्च 'नव्विषयस्यानिसन्तस्य'^{४३४} इति प्रकृतफिट्सूत्रेण आदिः उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{४३५} इति सूत्रेण 'न'कारघटकस्य अकारस्य अनुदात्तो भवति । वनशब्दात् डिविभक्तौ अनुबन्धलोपे गुणे च 'वने' इति जाते इकारस्य 'अनुदात्तौ सुप्पितौ'^{४३६} इति सूत्रेण अनुदात्ते उभयोः गुणैकादेशे अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{४३७} इति सूत्रेण स्वरितो भवति । इसन्तस्य उदाहरणं तावत् – सर्पिः । 'सृप्लु गतौ' इति सृप्-धातोः 'अर्चि-शुचि-हु-सृपि-छादि-छर्दिभ्यः इसिः'^{४३८} इति उणादिसूत्रेण 'इसि' प्रत्यये अनुबन्धलोपे 'सृप् इस्' इति जाते 'आर्धधातुकं शेषः'^{४३९} इति सूत्रेण 'इस्' इत्यस्य आर्धधातुकसंज्ञायाम् 'पुगन्तलघूपधस्य च'^{४४०} इति सूत्रेण ऋकारस्य गुणे अकारे रपरे च 'सर्पिस्' इति जाते सुविभक्तौ अनुबन्धलोपे सोर्लोपे पदान्तस्य सकारस्य रुत्वे विसर्गे च 'सर्पिः' इति पदं सिद्धम् । अत्र इसन्तत्वात् न आद्युदात्तः । अपि तु अन्तोदात्तो भवति ।

२७. 'तृणधान्यानां च द्व्यषाम्' – तृणं च धान्यञ्च, तृणधान्ये, तेषां तृणधान्यानाम्, इतरेतरयोगद्वन्द्वसमासः । तृणवाचिनां धान्यवाचिनां च द्व्यचाम् आदिरुदात्तो भवति । 'अष्' इति अचः प्राचां संज्ञा । द्वौ अषौ (= अचौ) यस्य सः द्व्यष् । उदाहरणम् – कुशाः । काशाः । माषाः । तिलाः । एषु कुशाशब्दः, काशाशब्दश्च तृणवाची । अत्र द्व्यच् अपि वर्तते । अतएव 'तृणधान्यानां च द्व्यषाम्'^{४४१} इति प्रकृतफिट्सूत्रेण आद्युदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{४४२} इति सूत्रेण अन्तस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४४३} इति सूत्रेण अन्त्यस्य स्वरितो भवति । कुशाः । काशाः । प्रथमायाः बहुवचने पदद्वयं वर्तते । माषाः, तिलाः – एतौ धान्यवाचिनौ स्तः । द्व्यच् अपि उभयत्र वर्तते । अतएव 'तृणधान्यानां च द्व्यषाम्'^{४४४} इति प्रकृतफिट्सूत्रेण आदिः उदात्तो भवति । बह्वचां तृणवाचिनां धान्यवाचिनां शब्दानां तु 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{४४५} इति फिट्सूत्रेण गुरुदात्तो भवति । यथा – गोधूमाः । गोधूमशब्दः धान्यवाची, अत्र बह्वच् वर्तते । अतएव ऊकारस्य उदात्तो भवति । 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{४४६} इति मध्योदात्तत्वसिद्धेः पर्यायेण आद्युदात्तत्वसिद्धेश्च इदं चिन्त्यम् । 'चणकाः' इति तु उचितम् । तिलोमाशब्दौ घृतादिपाठाद् अन्तदात्तौ इति 'संप्रोदश्च कटच्'^{४४७} इति सूत्रे कैयटेन उक्तम् । तत्तु चिन्त्यम् । 'तिलाश्च मे' इत्यादौ आद्युदात्तस्यैव पठ्यमानत्वात् 'उमा'शब्देऽपि मकरवरूढेत्यनेन विशिष्य पर्यायेण अन्तोदात्तविधानात् । शालिः, व्रीहिः इत्यादौ घृतादित्वात् 'घृतादीनां च'^{४४८} इति फिट्सूत्रेण अन्तोदात्तो भवति । सूत्रे 'तृणधान्यानाम्' इति पदग्रहणं किमर्थम् ? तत्रोच्यते – आम्रः । आम्रशब्दो न तृणवाची, न वा धान्यवाची । अतः 'फिषोऽन्त उदात्तः'^{४४९} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

२८. 'त्रः संख्यायाः' – न् च र् च त्रौ, इतरेतरयोगद्वन्द्वसमासः । अत्र सौत्रत्वाद् षष्ठ्या एकवचनम् । अतएव सूत्रस्य अर्थः एवं भवति – नकार-रेफान्तायाः संख्यायाः आदिः उदात्तो भवति । नकारान्तस्य उदाहरणं – पञ्च । पञ्चन्-शब्दात् जसि अनुबन्धलोपे 'पञ्चन् अस्' इति जाते 'ष्णान्ता षट्'^{४५०} इति सूत्रेण 'पञ्चन्' इत्यस्य षट्संज्ञायाम् 'षट्चतुर्भ्यश्च'^{४५१} इति सूत्रेण जसः लुकि पञ्चन् इति जाते 'नलोपः प्रातिपदिकान्तस्य'^{४५२} इति सूत्रेण नकारलोपे

'पञ्च' इति पदं सिद्धम् । 'त्रः संख्यायाः' ^{४५३} इति प्रकृतफिट्सूत्रेण नान्तस्य संख्यावाचकस्य पञ्च इत्यस्य आद्युदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्' ^{४५४} इति सूत्रेण चघटकस्य अकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः' ^{४५५} इति सूत्रेण अनुदात्तस्य अकारस्य स्वरितो भवति । अत्र नलोपे कृते पाणिनीये 'अनुदात्तादेरञ्' ^{४५६} इत्यादौ एषामिव पाणिनीयशास्त्रप्रवृत्तौ बाधकाभावात् नलोपस्य असिद्धत्वेन एतत्प्रवृत्तिः । सप्ताष्टशब्दौ 'घृतादीनां च' ^{४५७} इति फिट्सूत्रेण घृतादित्वाद् अन्तोदात्तौ । रेफान्तस्य उदाहरणं - चत्वारः । चतुर् इति प्रातिपदिकात् जस्-विभक्तौ अनुबन्धलोपे 'चतुर् अस्' इति जाते 'सुडनपुंसकस्य' ^{४५८} इति सूत्रेण अस् इत्यस्य सर्वनामस्थानसंज्ञायाम् 'चतुरनडुहोरामुदात्तः' ^{४५९} इति सूत्रेण 'चतुर्'शब्दस्य आम् आगमे 'मिदचोऽन्त्यात्परः' ^{४६०} इति सूत्रेण मित्त्वात् अन्त्याद् अचः परे आदेशे 'चतु आम् र् अस्' इति जाते 'इको यणचि' ^{४६१} इति सूत्रेण उकारस्य स्थाने वकारादेशे 'चत्वारस्' इति जाते पदान्तसकारस्य रुत्वे विसर्गे च 'चत्वारः' इति पदं भवति । अत्र 'चतुर्' इत्यत्र रकारान्तत्वात् संख्यावाचकत्वाच्च 'त्रः संख्यायाः' ^{४६२} इति प्रकृतफिट्सूत्रेण आद्युदात्ते 'अनुदात्तं पदमेकवर्जम्' ^{४६३} इति सूत्रेण आकारस्य रघटकस्य अकारस्य च अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः' ^{४६४} इति सूत्रेण अनुदात्तस्य आकारस्य स्वरितो भवति । शेखरकारेणोक्तम् - चतुष्कपालः । अत्र 'इगन्तकालकपालभगालशरावेषु द्विगौ' ^{४६५} इति सूत्रेण कपालशब्दे परे पूर्वपदप्रकृति-स्वरेणाद्युदात्तत्वम् । चत्वारः इत्यत्र आम्स्वरेण, शसि 'चतुरः शसि' इति, भिसादौ 'झल्युपोत्तमम्' इति, 'चतुर्णाम्' इत्यत्र 'षट् त्रिचतुर्भ्यश्च' इत्यनेन, इत्यनेन भाव्यम्, ततः चतुष्कपालः इत्यत्र 'षट् त्रिचतुर्भ्यश्च' इत्यनेन समास बोध्यः । सूत्रे 'त्रः' इति किमर्थम् ? तत्रोच्यते - 'गणः' । अत्र णकारान्तत्वात् न आदिरुदात्तो भवति । सूत्रे 'संख्यायाः' इति पदग्रहणं किमर्थम् ? तत्रोच्यते - 'अन्तः' । अत्र संख्यावाचित्वाभावात् न आद्युदात्तः । इदम् उदाहरणं न सङ्गतम्, त्रान्ताभावात् ।

२९. 'स्वाङ्गशिटामदन्तानाम्' - स्वाङ्गानि च शिट् च, स्वाङ्गशिटः, तेषाम् स्वाङ्गशिटाम्, इतरेतरयोगद्वन्द्वसमासः । शिट् सर्वनाम । 'आदिः', 'उदात्तः', 'छन्दसि' इति पदत्रयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति - छन्दसि स्वाङ्गवाचकानाम् ह्रस्वाकारान्तानां सर्वनामसंज्ञकशब्दानां च आदिः उदात्तो भवति । इदञ्च सर्वनामसंज्ञाप्रवृत्तिकाले यद् अदन्तं तत्रैव प्रवर्तते । तेन 'इमं स्तोममर्हतः' इत्यादौ दोषो न भवति । सूत्रस्य उदाहरणं यथा - कर्णाभ्यां चुवुकादधि । ओष्ठाविव मधु । विश्वो विहायाः । अत्र कर्णशब्दस्य चुवुकशब्दस्य ओष्ठशब्दस्य च स्वाङ्गवाचकत्वात् ह्रस्वाकारान्तत्वात् च 'स्वाङ्गशिटामदन्तानाम्' ^{४६६} इति वर्तमानफिट्सूत्रेण आद्युदात्ते 'अनुदात्तं पदमेकवर्जम्' ^{४६७} इति सूत्रेण अवशिष्टस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः' ^{४६८} इति सूत्रेण तस्य अनुदात्तस्य स्वरितो भवति । 'विश्वो विहायाः' - इत्यत्र विश्वशब्दस्य ह्रस्वाकारान्तत्वात् सर्वनामसंज्ञकत्वाच्च इकारस्य आद्युदात्ते 'अनुदात्तं पदमेकवर्जम्' ^{४६९} इति सूत्रेण अवशिष्टस्य अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः' ^{४७०} इति सूत्रेण तस्य अनुदात्तस्य स्वरितो भवति । सर्वशब्दः, उभशब्दः, अन्यशब्दश्च सर्वादिगणे अन्तोदात्तो निपात्यन्ते, 'तयोरन्यः पिप्पल'मित्यादौ तथादर्शनात् । 'परोमात्रय' इत्यादौ व्यत्ययेन अन्तोदात्तत्वम् । 'परोमृत्यो' इत्यादौ आद्युदात्तत्वस्यापि दर्शनात् । सर्वादिशब्दवत् परशब्दोऽपि गणे अन्तोदात्तः पठनीयः, तावता एव सिद्धौ व्यत्ययकथनम् असङ्गतम्, अतएव शेखरकारः आह - परम् इति । सूत्रे स्वाङ्ग इत्यादिग्रहणं किमर्थम् ? तत्रोच्यते - घटः । अत्र स्वाङ्गत्वाभावात् न आद्युदात्तः, किन्तु 'फिषोऽन्त उदात्तः' ^{४७१} इति फिट्सूत्रेण अन्तोदात्तो भवति । अदन्तानां किम् ? बाहू राजन्यः । 'बाहू' इत्यत्र अदन्तत्वाभावात् न आद्युदात्तः ।

३०. 'प्राणिनां कुपूर्वम्' – कोः पूर्वम्, कुपूर्वम्, पञ्चमीतत्पुरुषसमासः । प्राणम् अस्य अस्ति इति व्युत्पत्त्या 'अत इनिठनौ'^{४३२} इति सूत्रेण प्राण-शब्दात् इनि-प्रत्यये अनुबन्धलोपे 'प्राणिन्' इति जाते षष्ठ्याः आम्-विभक्तौ प्राणिनाम् इति सिद्धम् । 'आदिः', 'उदात्तः' इति पदद्वयमत्र अनुवर्तते । कवर्गात् पूर्वस्य प्राणिवाचिनां शब्दानाम् आदिः उदात्तो भवति । 'तस्य समूहः'^{४३३} इति सूत्रस्य न्यासे पदमञ्जय्याञ्च 'कुपूर्वाणाम्' इति पाठो दृश्यते । कवर्गाद्ये पूर्वे तन्मध्ये आदिरित्यर्थः । 'पूर्वाणाम्' इत्यत्र तु सर्वनामकार्यम् अर्थात् 'सुट्' आगमाभावः सौत्रत्वात् । सूत्रे 'कौ' इत्येव सिद्धे पूर्वग्रहणं व्यवहितस्यापि ग्रहणार्थम् । तेन 'कुपूर्वम्' इति पाठेऽपि चटकादौ आद्युदात्तो भवति । यथा – काकः । वृकः । शुकैषु मे । अत्र काक, वृक, शुक एतेषां प्राणिवाचकानां शब्दानां कवर्गात् पूर्वस्य अचः आद्युदात्तो भवति । अर्थात् काकशब्दे आकारस्य, वृकशब्दे ऋकारस्य, शुकशब्दे उकारस्य च वर्तमानफिट्सूत्रेण उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{४३४} इति सूत्रेण अवशिष्टस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४३५} इति सूत्रेण तस्य अनुदात्तस्य स्वरितो भवति । अधुना जिज्ञासा जायते सूत्रे 'प्राणिनाम्' इति पदग्रहणं किमर्थम् – तत्र उच्यते क्षीरं सर्पिर्मधूदकम् । उदकम् इत्यत्र कवर्गात् पूर्वस्य आदिः उदात्तो न भवति, उदकस्य प्राणिवाचकत्वाभावात् । अतएव 'अङ्गुष्ठोदकवकवशानां छन्दस्यन्तः'^{४३६} इति फिट्सूत्रेण अन्तोदात्तः ।

३१. 'खय्युवर्णं कृत्रिमाख्या चेत्' – कृत्रिमा चासौ आख्या च, कृत्रिमाख्या, कर्मधारयसमासः । खयि परे कृत्रिमस्य द्रव्यवाचकशब्दस्य उवर्णस्य उदात्तो भवति । यथा – कुन्दुकः । अत्र खयि परे कृत्रिमाख्यस्य उवर्णस्य 'खय्युवर्णं कृत्रिमाख्या चेत्'^{४३७} इति वर्तमानफिट्सूत्रेण उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{४३८} इति सूत्रेण अवशिष्टयोः अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{४३९} इति सूत्रेण उकारात् परस्य कघटकस्य अकारस्य स्वरितो भवति । अयं तु क्रीडाद्रव्यस्य (Ball) वाचकः । अतएव कृत्रिमो भवति । सूत्रे 'कृत्रिम' इति पदग्रहणं किमर्थम्, इति जिज्ञासायाम् उच्यते अकृत्रिमस्य ग्रहणं यथा न स्यात् । यथा – बन्धुकः । अयं बन्धजीववृक्षस्य संज्ञा । अतएव अकृत्रिमाख्या । 'बन्धुकः' इत्यत्र 'फिषोऽन्त उदात्तः'^{४४०} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

३२. 'उनर्वन्नन्तानाम्' – उनश्च ऋश्च वन् च, उनर्वनः, इतरेतरयोगद्वन्द्वसमासः । उनर्वनः अन्ते येषाम्, तेषाम् उनर्वन्नन्तानाम्, बहुव्रीहिसमासः । उन, ऋ, वन् एतदन्तानाम् आदिः उदात्तो भवति । उन इत्यस्य उदाहरणं यथा – वरुण वो रिशादसम् । वरुणम् इत्यस्य उनान्तत्वात् 'उनर्वन्नन्तानाम्'^{४४१} इति प्रकृतफिट्सूत्रेण आद्युदात्ते 'अनुदात्तं पदमेकवर्जम्'^{४४२} इति सूत्रेण अवशिष्टयोः अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४४३} इति सूत्रेण उकारस्य स्वरितो भवति । 'ऋ' इत्यस्य उदाहरणम् – स्वसारं त्वा कृणवै । इत्यत्र स्वसृशब्दस्य द्वितीयाया एकवचने अम्-विभक्तौ 'सुडनपुंसकस्य'^{४४४} इति सूत्रेण 'अमः' सर्वनामस्थानसंज्ञायाम् 'ऋतो डिसर्वनामस्थानयोः'^{४४५} इति सूत्रेण ऋकारस्य गुणे अकारे रपरे 'स्वसर् अम्' इति जाते 'अमृण्त्स्वसृ-नमृनेष्ट्वष्टृ-क्षत्तृहोतृपोतृप्रशास्तृणाम्'^{४४६} इति सूत्रेण उपधाया अकारस्य दीर्घे 'स्वसारम्' इति पदं सिद्धम् । अत्र ऋकारान्तत्वात् स्वसारम् इत्यस्य 'स्व'घटकस्य अकारस्य 'उनर्वन्नन्तानाम्'^{४४७} इति प्रकृतफिट्सूत्रेण उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{४४८} इति सूत्रेण अवशिष्टयोः अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४४९} इति सूत्रेण साघटकस्य आकारस्य स्वरितो भवति । 'वन्' इत्यस्य उदाहरणं तावत् – पीवानं मेषम् । पा-धातोः 'अन्येभ्योऽपि दृश्यन्ते'^{४५०} इति सूत्रेण क्वनिप्रत्यये अनुबन्धलोपे 'पा वन्' इति जाते 'घुमास्थागापाजहातिसां हलि'^{४५१} इति सूत्रेण आकारस्य ईकारादेशे 'पीवन्' इति जाते द्वितीयाया एकवचने

अम्-विभक्तौ 'सर्वनामस्थाने चासम्बुद्धौ'^{४९२} इति सूत्रेण उपधादीर्घे 'पीवानम्' इति सिद्धम् । 'पीवानम्' इत्यत्र वन्नन्तत्वात् 'उर्नर्वन्नन्तानाम्'^{४९३} इति प्रकृतफिट्सूत्रेण ईकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{४९४} इति सूत्रेण वाघटकस्य आकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४९५} इति सूत्रेण आकारस्य स्वरितो भवति ।

३३. 'वर्णानां त-ण-ति-नि-तान्तानाम्' – तश्च णश्च तिश्च निश्च तश्च, त-ण-ति-नि-ताः, इतरेतरयोगद्वन्द्वसमासः । त-ण-त-नि-ताः अन्ते येषाम्, तेषां त-ण-ति-नि-तान्तानाम्, बहुव्रीहिसमासः । सूत्रस्य अर्थः एवं भवति – त, ण, ति, नि, त – एतदन्तानां वर्णवाचकानां शब्दानाम् आदिः उदात्तो भवति । अत्र वर्णशब्देन वर्णवाचकानां शब्दानां ग्रहणं भवति । 'तान्तानाम्' इति पाठे तु अकारो व्यर्थः – इति तु चिन्त्यम् । सूत्रस्य उदाहरणम् – एतः, हरिणः, शितिः, पृश्निः, हरित् । एतः – इत्यत्र 'वर्णानां त-ण-ति-नि-तान्तानाम्'^{४९६} इति फिट्सूत्रेण वर्णवाचकत्वाद् तान्तत्वाच्च आद्युदात्तत्वे 'अनुदात्तं पदमेकवर्जम्'^{४९७} इति सूत्रेण अवशिष्टस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{४९८} इति सूत्रेण अनुदात्तस्य अकारस्य स्वरितो भवति । 'हरिणः' इत्यत्र वर्णवाचित्वात् णान्तत्वाच्च 'वर्णानां त-ण-ति-नि-तान्तानाम्'^{४९९} इति फिट्सूत्रेण आद्युदात्तो भवति । रिघटकस्य इकारस्य स्वरितो भवति । 'शितिः' इत्यत्र वर्णवाचित्वात् 'ति' इत्यन्तत्वाच्च 'वर्णानां त-ण-ति-नि-तान्तानाम्'^{५००} इति फिट्सूत्रेण आद्युदात्तो भवति । तिघटकस्य इकारस्य स्वरितो भवति । 'पृश्निः' इत्यत्र वर्णवाचित्वात् 'नि' इत्यन्तत्वाच्च 'वर्णानां त-ण-ति-नि-तान्तानाम्'^{५०१} इति फिट्सूत्रेण आद्युदात्तो भवति । इकारस्य च स्वरितो भवति । 'हरित्' इत्यत्र वर्णवाचित्वात् तकारान्तत्वाच्च 'वर्णानां त-ण-ति-नि-तान्तानाम्'^{५०२} इति फिट्सूत्रेण आद्युदात्तो भवति, इकारस्य च स्वरितो भवति । श्वेतशब्दः घृतादित्वाद् अन्तोदात्तो भवति ।

३४. 'ह्रस्वान्तस्य ह्रस्वमनृत्ताच्छील्ये'^{५०३} – ह्रस्वः अन्ते यस्य सः, ह्रस्वान्तः, तस्य ह्रस्वान्तस्य बहुव्रीहिसमासः । न ऋत्, अनृत्, नञ्त्पुरुषसमासः । तद् शीलम् अस्य, तच्छीलम्, तच्छीलस्य भावः ताच्छील्यम्, तस्मिन् ताच्छील्ये । ताच्छील्यार्थे ऋकारभिन्नस्य ह्रस्वान्तस्य आदिभूतं ह्रस्वम् उदात्तं भवति । यथा – मुनिः । अत्र ह्रस्वान्तत्वाद् ऋकारभिन्नत्वाद् आदिभूतस्य ह्रस्वस्य 'मु' इत्यस्य उकारस्य उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{५०४} इति सूत्रेण इकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{५०५} इति सूत्रेण तस्य अनुदात्तस्य इकारस्य स्वरितो भवति । सूत्रे अनृत् इति पदग्रहणं किमर्थम् ? तत्रोच्यते – नृशंसः तृणकम् इत्यादयः । अत्र ऋकारस्य सत्त्वात् आद्युदात्तो न भवति । 'फिषोऽन्त उदात्तः'^{५०६} फिट्सूत्रेण अन्तोदात्तो भवति । सूत्रे 'ह्रस्वान्तस्य' इति पदग्रहणं किमर्थम् ? तत्रोच्यते – वृधूः । अत्र ह्रस्वान्तत्वाभावाद् आद्युदात्तो न भवति । परन्तु 'फिषोऽन्त उदात्तः'^{५०७} इति फिट्सूत्रेण अन्तोदात्तो भवति । सूत्रे 'ह्रस्वम्' इति पदग्रहणं किमर्थम् ? तत्रोच्यते – प्राज्ञम् । अत्र आदिभूतस्य आकारस्य दीर्घत्वात् अर्थात् ह्रस्वत्वाभावाद् आद्युदात्तो न भवति, परन्तु 'फिषोऽन्त उदात्तः'^{५०८} इति फिट्सूत्रेण अन्तोदात्तो भवति । सूत्रे 'ताच्छील्ये' इति पदग्रहणं किमर्थम् ? तत्रोच्यते – जुडः । वृधिरः । उभयत्र ताच्छील्यभावात् ऋकारभिन्नत्वादपि आदिभूतस्य ह्रस्वस्य उदात्तो न भवति, अपि तु 'फिषोऽन्त उदात्तः'^{५०९} इति फिट्सूत्रेण अन्तोदात्तो भवति । कुशलशब्दः 'ह्रस्वान्तस्य ह्रस्वमनृत्ताच्छील्ये'^{५१०} इति फिट्सूत्रेण आद्युदात्तो भवति – इति केचित् मन्यन्ते । अन्तोदात्तः इति उज्ज्वलदत्तः वदति ।

३५. 'अक्षस्यादेवनस्य' – न देवनः, अदेवनः, तस्य अदेवनस्य, नञ्त्तपुरुषसमासः । 'अथादिः प्राक् शकटेः'^{५११} इति फिट्सूत्रात् 'आदिः' इति पदम्, 'फिषोऽन्त उदात्तः'^{५१२} इति फिट्सूत्राद् 'उदात्तः' इति पदञ्च अत्र अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति – अदेवनस्य (क्रीडार्थभिन्नस्य) अक्षस्य आदिः उदात्तो भवति । दीव्यते इति व्युत्पत्त्या 'दिवु क्रीडाविजिगीषाव्यवहारद्युतिस्तुतिमोदमदस्वप्नकान्तिगतिषु' इति दिव्-धातोः भावे 'कृत्यल्युटो बहुलम्'^{५१३} इति सूत्रेण ल्युट्प्रत्यये अनुबन्धलोपे 'दिव् यु' इति जाते 'युवोरनाकौ'^{५१४} इति सूत्रेण योः अनादेशे 'दिव् अन' इति जाते 'अन' इत्यस्य आर्धधातुकसंज्ञायाम् 'पुगन्तलघूपधस्य च'^{५१५} इति सूत्रेण उपधाभूतस्य इकारस्य गुणे एकारे 'देवन' इति शब्दस्य निष्पत्तिर्भवति । सूत्रस्य उदाहरणं यथा – तस्य नाक्षः । न अक्षः = नाक्षः । नाक्षः इत्यत्र अदेवनस्य अक्षशब्दस्य आदिभूतस्य अकारस्य 'अक्षस्यादेवनस्य'^{५१६} इति फिट्सूत्रेण उदात्ते 'अनुदात्तं पदमेकवर्जम्'^{५१७} इति सूत्रेण 'क्ष'घटकस्य अकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{५१८} इति सूत्रेण तस्य अनुदात्तस्य अकारस्य स्वरितो भवति । देवने अर्थात् क्रीडार्थे गम्यमाने, किन्तु आद्युदात्तो न भवति । यथा - अक्षैर्मा दीव्यः । अत्र क्रीडार्थत्वात् दीव्यः इत्यत्र आद्युदात्तो न भवति, अतएव 'फिषोऽन्त उदात्तः'^{५१९} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

३६. 'अर्धस्याऽसमद्योतने' – न समः, असमः, नञ्त्तपुरुषसमासः । असमं द्योतनं यस्य तस्मिन्, असमद्योतने, बहुव्रीहिसमासः । 'आदिः', 'उदात्तः' इति पदद्वयमत्र अनुवर्तते । असमद्योतने अर्धशब्दस्य आदिः उदात्तो भवति । यथा – अर्धो ग्रामस्य । अत्र असमद्योतकस्य अर्धशब्दस्य 'अर्धस्याऽसमद्योतने'^{५२०} इति प्रकृतफिट्सूत्रेण आद्युदात्तो भवति । समेऽशके किन्तु – 'अर्धं पिप्पल्याः' इति । अत्र समांशकद्योत्यत्वात् अर्धशब्दस्य आद्युदात्तत्वं न भवति । किन्तु 'फिषोऽन्त उदात्तः'^{५२१} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

३७. 'पीतद्र्वर्थानाम्' – 'पीतद्रु + अर्थः = पीतद्र्वर्थः । पीतद्रुः (= वृक्षः) अर्थः येषाम्, तेषाम्, पीतद्र्वर्थानाम्, बहुव्रीहिसमासः । 'आदिः', 'उदात्तः' इति पदद्वयम् अत्र अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति - वृक्षवाचकशब्दस्य आदिः उदात्तो भवति । यथा – पीतद्रुः सरलः । अत्र पीतद्रु-शब्दस्य ईकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{५२२} इति सूत्रेण अवशिष्टयोः अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{५२३} इति सूत्रेण 'त'घटकस्य अकारस्य स्वरितो भवति । अत्र पीतद्रुः वृक्षः इत्यर्थो बोध्यः । सरलः इत्यत्र वृक्षविशेषसंज्ञात्वेन ताच्छील्यार्थस्य अनवगमात्, नेह – 'ह्रस्वान्तस्य ह्रस्वमनृत्ताच्छील्ये'^{५२४} इति सूत्रस्य प्राप्तिः - इति अन्ये वदन्ति ।

३८. 'ग्रामादीनां च' – ग्रामः आदिः येषाम्, तेषाम्, ग्रामादीनाम्, बहुव्रीहिसमासः । 'आदिः', 'उदात्तः' इति पदद्वयम् अत्र अनुवर्तते । ग्रामादिशब्दानाम् आदिः उदात्तो भवति – इति सूत्रस्यार्थः । ग्रामादिराकृतिगणः । यथा – ग्रामः । अत्र 'ग्रामादीनां च'^{५२५} इति फिट्सूत्रेण ग्रामशब्दस्य आद्युदात्तो भवति, तेन आकारस्य उदात्तो भवति । 'म'घटकस्य अकारस्य 'अनुदात्तं पदमेकवर्जम्'^{५२६} इति फिट्सूत्रेण अनुदात्तो भवति । 'उदात्तादनुदात्तस्य स्वरितः'^{५२७} इति सूत्रेण तस्य अनुदात्तस्य अकारस्य स्वरितो भवति । एवं सोमः । यामः । उभयत्र 'ग्रामादीनां च'^{५२८} इति फिट्सूत्रेण आद्युदात्तो भवति, अतएव सोम इत्यस्य ओकारस्य, याम इत्यस्य आकारस्य च उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{५२९} इति सूत्रेण उभयत्र अन्तस्वरस्य अर्थात् अकारस्य अनुदात्तो भवति, 'उदात्तादनुदात्तस्य स्वरितः'^{५३०} इति सूत्रेण उभयत्र अनुदात्तस्य अकारस्य स्वरितो भवति ।

३९. 'लुबन्तस्योपमेयनामधेयस्य' – उपमेयः नामधेयः यस्य, तस्य उपमेयनामधेयस्य, बहुव्रीहिसमासः । उपमीयते यः इति व्युत्पत्त्या उप इत्युपसर्गात् मा-धातोः कर्मणि 'अचो यत्'^{३१} इति सूत्रेण यत्प्रत्यये अनुबन्धलोपे 'उप मा य' इति जाते 'ईद्यति'^{३२} इति सूत्रेण आकारस्य ईकारे 'उपमी य' इति जाते 'आर्धधातुकं शेषः'^{३३} इति सूत्रेण 'य' इत्यस्य आर्धधातुकसंज्ञायाम् 'सार्वधातुकार्धधातुकयोः'^{३४} इति सूत्रेण ईकारस्य गुणे एकारे 'उपमेय' इति शब्दस्य निष्पत्तिर्भवति । अतएव सूत्रस्य अर्थः एवं भवति – उपमेयवाचकस्य लुबन्तस्य आदिः उदात्तो भवति । यथा – चञ्चेव चञ्चा । 'चञ्चा तृणमयः पुमान्' । चञ्चा इव प्रतिकृतिः इति विग्रहेण चञ्चाशब्दात् 'इवे प्रतिकृतौ'^{३५} इति सूत्रेण कन्प्रत्यये, अनुबन्धलोपे 'चञ्चा क' इति जाते 'लुम्मनुष्ये'^{३६} इति सूत्रेण कन्प्रत्ययस्य लुपि 'चञ्चा' इति सिद्धं भवति । 'इवे प्रतिकृतौ'^{३७} इति सूत्रेण विहितत्वात् मनुष्यस्य प्रतिकृतित्वासम्भवात् चञ्चेव मनुष्यः = चञ्चा इत्युदाहरणम्, तेन चञ्चा तृणमयः पुमान् । अर्थात् चञ्चातुल्यो मनुष्योऽयं चञ्चासंज्ञक इत्यर्थः । अत्र 'चञ्चा' इत्यस्य उपमेयनामवाचकस्य लुबन्तस्य आदिः उदात्तो भवति । अतएव 'च'घटकस्य अकारस्य उदात्तो भवति, 'अनुदात्तं पदमेकवर्जम्'^{३८} इति सूत्रेण आकारस्य अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{३९} इति सूत्रेण तस्य स्वरितो भवति । 'संज्ञायामुपमानम्' इत्यनेन समानार्थमेतत् । दीक्षितेनोक्तम् – 'स्फिगन्तस्य इति पाठान्तरम् ।' 'स्फिग्' इति लुपः प्राचां संज्ञा । अर्थात् लुप् इत्यनेन स्फिग् इति बोध्यम् । सूत्रे 'लुप्' इति ग्रहणं किमर्थम् ? तत्रोच्यते अग्निर्माणवकः । अत्र लुप्त्वाभावाद् उपमेयस्य माणवकशब्दस्य आद्युदात्तो न भवति । सूत्रे उपमेय इति पदग्रहणं किमर्थम् ? तत्रोच्यते – वरुणाः । अत्र उपमेयत्वाभावात् आद्युदात्तो न भवति । अत्र 'अदूरभवश्च'^{४०} इति सूत्रेण विहितस्य अण्प्रत्ययस्य 'वरणादिभ्यश्च'^{४१} इति सूत्रेण तस्य लुप् भवति । सूत्रे 'नाम' इत्यादि किमर्थम् ? तत्र उच्यते – शुनक इवायं वृकः । अत्र वृक इत्यस्य नामधेयाभावात् न आद्युदात्तो भवति । अत्र 'देवपथादिभ्यश्च'^{४२} इति सूत्रस्य देवपथादेराकृतिगणत्वात् कनो लुपि शुनक उपमेये वर्तते, न तु तस्य इयं संज्ञा ।

४०. 'न वृक्ष-पर्वतविशेष-व्याघ्र-सिंह-महिषाणाम्' – वृक्षश्च पर्वतश्च वृक्षपर्वतौ, इतरेतरयोगद्वन्द्वसमासः, वृक्षपर्वतौ च एतौ विशेषौ च, वृक्षपर्वतविशेषः, कर्मधारयसमासः । वृक्षपर्वतविशेषश्च व्याघ्रश्च सिंहश्च महिषश्च, वृक्षपर्वत-विशेष-व्याघ्र-सिंह-महिषाः, तेषाम् वृक्षपर्वतविशेष-व्याघ्र-सिंह-महिषाणाम्, इतरेतरयोगद्वन्द्वसमासः । सूत्रस्य अर्थ एवं भवति – वृक्षविशेष, पर्वतविशेष, व्याघ्र, सिंह, महिष – एषाम् उपमेयनाम्नाम् आदिः उदात्तो न भवति । पूर्वसूत्रात् 'उपमेयनामधेय'पदस्य अनुवृत्तिः अत्र भवति । पूर्वेण प्राप्तम् आद्युदात्तत्वं निषिध्यते । सूत्रे वृक्षपर्वतविशेषग्रहणात् वृक्ष इव अयं वृक्षः, पर्वत इव अयं पर्वतः इत्यत्र पूर्वसूत्रेण आद्युदात्तत्वं भवति । अर्थात् वृक्षशब्दस्य पर्वतशब्दस्य च आद्युदात्तो भवति । किन्तु वर्तमानसूत्रेण उपमेयभूतस्य वृक्षवाचकस्य पर्वतवाचकस्य आद्युदात्तो न भवति, अतएव अन्तोदात्तो भवति । सूत्रस्य उदाहरणं तावत् – ताल इव तालः । मेरुः इव मेरुः, व्याघ्रः, सिंहः, महिषः । तालशब्दः वृक्षविशेषस्य संज्ञा, मेरुशब्दः पर्वतविशेषस्य संज्ञा । अतएव वृक्षशब्दस्य, पर्वतशब्दस्य आद्युदात्तनिषेधो न भवति । किन्तु ताल, मेरु – इत्यादीनां निषेधो भवति । अतएव तालशब्दादिषु सर्वत्र आद्युदात्तो न भवति, अपि तु 'फिषोऽन्त उदात्तः'^{४३} इति फिट्सूत्रेण अन्तोदात्तो भवति । यद्यपि फिट्सूत्रवृत्तौ 'न व्याघ्रमहिषसिंहवृक्षपर्वतानाम्' इति पठ्यते, तथापि वृक्षपर्वतांशे विशेषाणामेव ग्रहणमिष्टम् इति तद्धटितमेव सूत्रं पठितम् । वृक्षविशेषस्य पर्वतविशेषस्य उपमेयनामधेयस्य आद्युदात्तं न भवति । किन्तु वृक्षशब्दस्य पर्वतशब्दस्य च

उपमेय-नामधेयस्यापि आद्युदात्तनिषेधो न भवति । व्याघ्र इव व्याघ्रः । सिंह इव सिंहः । महिष इव महिषः । इत्यादिषु वर्तमानफिट्सूत्रेण आद्युदात्तस्य निषेधे 'फिषोऽन्त उदात्तः'^{५४४} इति फिट्सूत्रेण अन्तोदात्तो भवति ।

४१. 'राजविशेषस्य यमन्वा चेत्' – यमन्वा वृद्धः । अत्रापि 'लुबन्तस्योपमेयनामधेयस्य'^{५४५} इति सूत्रमनुवर्तते । अतएव तेनैव सिद्धे वृद्धस्य इति नियमार्थं सूत्रम् । अतएव सूत्रस्य अर्थः एवं भवति – लुबन्तस्य उपमेयनामधेयस्य राजविशेषस्य आद्युदात्तो भवति, यमन्वा चेन्नामधेयं भवति । अर्थात् वृद्धार्थे राजविशेषवाचकशब्दस्य आद्युदात्तो भवति । राजविशेषस्य चेद् वृद्धस्य एव इत्याहुः । फिट् वृत्तौ तु वृद्धस्य चेद् राजविशेषस्य एव इति नियमो दर्शितः । यथा – आङ्गः । अङ्ग इव अयम् = आङ्गः । अत्र अङ्गशब्दात् 'जनपदशब्दात्क्षत्रियादञ्'^{५४६} इति सूत्रेण 'क्षत्रियसमानशब्दाज्जनपदात्तस्य राजन्यपत्यवत्' इति सूत्रपठितवार्तिकेन अजन्तात् कनि तस्य लुकि तदन्तम् उदाहरणम् । अत्र राजविशेषस्य लुबन्तस्य उपमेयनामधेयस्य 'आङ्ग' शब्दस्य आद्युदात्तो भवति । अङ्गाः इति प्रत्युदाहरणम् । बहुत्वे लुप् इति । तदन्तात् कनो लुप् भवति । एवं रूपेण पूर्वसूत्रस्य अनुवृत्तौ च राजविशेषवाचकस्य लुबन्तस्य उपमेयनामधेयस्य चेत् वृद्धस्य एव इति । यमन्वा = वृद्धः । 'वृद्धिर्यस्याचामादिस्तद्वृद्धम्'^{५४७} इति सूत्रेण प्राज्ञशब्दस्य वृद्धसंज्ञकत्वात् तस्य आद्युदात्तो भवति । किन्तु 'अङ्गाः' इत्यत्र वृद्धसंज्ञकत्वाभावाद् आद्युदात्तो न भवति ।

४२. 'लघावन्ते द्वयोश्च बह्वषो गुरुः' – बह्वष् = बहु + अष् । 'अष्'शब्देन 'अच्' इत्यस्य बोधो भवति । बहवः अष्ः (= अचः) यस्य सः, बह्वष् (= बह्वच्) । अत्र आदिशब्दो न सम्बध्यते । तेन अनादेरपि गुरुरुदात्तः । अतएव वृषाकपिशब्दोऽनेन मध्योदात्त इति 'वृषाकप्यग्नि-कुसित-कुसीदानामुदात्तः'^{५४८} इति सूत्रस्य वृत्तौ उक्तम् । उलूकशब्दोऽनेन मध्योदात्त इति कैयटः । वृषाकपि-शब्दस्य गुरुरुदात्तः इति 'वृषाकप्यग्नि-कुसित-कुसीदानामुदात्तः'^{५४९} इति सूत्रे वृत्त्यादिग्रन्थेषु विभाषितम् । गुरुणां मध्ये यः आदि इत्यर्थो न भवति । अन्यत्र स्वाङ्ग-कल्माषशब्दौ 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{५५०} इति फिट्सूत्रेण मध्योदात्तो इति हरदत्तमतविरोधात् । अतएव सूत्रस्य अर्थः एवं भवति – अन्ते लघौ द्वयोश्च लघ्वोः सतोर्बह्वच्स्य गुरुरुदात्तो भवति । यथा – कल्याणः । कोलाहलः । 'कल्याणः' इत्यत्र 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{५५१} इति फिट्सूत्रेण पर्यायेण आदिमध्यौ उदात्तौ भवतः । 'कोलाहलः' इत्यत्र 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{५५२} इति फिट्सूत्रेण पर्यायेण आदिमध्यौ उदात्तौ भवतः । उभयत्र गुरुरुदात्तो भवति । वराह-शब्दस्तु घृतादिरित्युक्तमेव । सूत्रे लघावित्यादि किम् ? तत्रोच्यते – वातप्रमीः । अत्र लघ्वन्ताभावात् न गुरुरुदात्तः । अत्र 'संयोगे गुरुः'^{५५३} इति सूत्रेण तकारस्यापि गुरुत्वाद् अस्यापि उदात्तापत्तिः । अत्र तु अन्त्यस्य लघोर्द्वयोर्वा लघ्वोरभावात् अस्य सूत्रस्य अप्रवृत्तौ कृदुत्तरप्रकृतिस्वरेण अन्तोदात्तता भवति । वातप्रमीः इत्यत्र समाससञ्जननम्, कपाली, नान्तत्वात् न लघुरन्तोऽत्र । सूत्रे बह्वष्ः (बह्वच्) किम् ? तत्रोच्यते – देवः । अत्र बह्वच्त्वाभावात् न एकारस्य उदात्तः । गुरुः इति किम् ? किसलयम् । अत्र वृद्धसंज्ञकत्वाभावात् न आदिरुदात्तः । 'कल्याणः' इत्यत्र पर्यायेण आदिमध्यौ उदात्तौ इति ।

४३. 'स्त्रीविषय-वर्णाक्षुपूर्वाणाम्' – स्त्री विषयो यस्य सः स्त्रीविषयः, बहुव्रीहिसमासः । अक्षोः (= अक्षुशब्दात्) पूर्वम् अस्ति येषां ते अक्षुपूर्वाः, बहुव्रीहिसमासः । स्त्रीविषयश्च वर्णश्च, अक्षुपूर्वश्च, तेषाम्, स्त्रीविषयवर्णाक्षुपूर्वाणाम्, द्वन्द्वसमासः । अतएव सूत्रस्य अर्थः एवं भवति – स्त्रीवाचकशब्दस्य वर्णवाचकशब्दस्य

विद्यमानपूर्वक 'अक्षु'शब्दस्य अर्थात् अक्षुशब्दान्तस्य आद्युदात्तो भवति । एषां त्रयाणाम् आद्युदात्तो भवति । पूर्वाणाम् इत्यत्र पूर्वशब्दस्य सर्वनामसंज्ञकत्वाद् अपि 'आमि सर्वनाम्नः सुट्'^{५५} इति सूत्रेण सौत्रत्वात् सुडागमाभावः । स्त्रीवाचकस्य उदाहरणं – मल्लिका । वर्णवाचकस्य उदाहरणं – श्येनी । हरिणी । मल्लिका इत्यत्र 'स्त्रीविषयवर्णाक्षुपूर्वाणाम्'^{५५} – इति फिट्सूत्रेण स्त्रीविषयत्वाद् आद्युदात्तो भवति । अर्थात् मकारादकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{५६} इति सूत्रेण अपरेषाम् अनुदात्तो भवति, ततः 'उदात्तादनुदात्तस्य स्वरितः'^{५७} इति सूत्रेण इकारस्य स्वरितो भवति । 'श्येनी' इत्यत्र 'स्त्रीविषयवर्णाक्षुपूर्वाणाम्'^{५६} इति फिट्सूत्रेण स्त्रीविषयत्वाद् वर्णवाचित्वात् च आद्युदात्तो भवति । अतएव एकारस्य उदात्तो भवति । 'अनुदात्तं पदमेकवर्जम्'^{५६} इति सूत्रेण ईकारस्य अनुदात्ते 'उदात्तादनुदात्तस्य स्वरितः'^{५७} इति सूत्रेण तस्य अनुदात्तस्य स्वरितो भवति । 'हरिणी' इत्यत्र 'स्त्रीविषयवर्णाक्षुपूर्वाणाम्'^{५६} इति फिट्सूत्रेण स्त्रीविषयत्वात् वर्णवाचित्वाच्च हरिणी इत्यस्य आद्युदात्तत्वे 'अनुदात्तं पदमेकवर्जम्'^{५६} इति सूत्रेण इकारस्य ईकारस्य च अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{५७} इति सूत्रेण इकारस्य स्वरितो भवति, ईकारस्य च प्रचयो भवति । अक्षुपूर्वस्य (अक्षुशब्दान्तस्य) उदाहरणम् – तरक्षुः । तरक्षु इत्यत्र 'स्त्रीविषयवर्णाक्षुपूर्वाणाम्'^{५६} इति फिट्सूत्रेण अक्षुपूर्वत्वाद् आद्युदात्तो भवति । अतएव तकाराकारस्य उदात्तत्वे 'अनुदात्तं पदमेकवर्जम्'^{५६} इति सूत्रेण 'र'घटकस्य अकारस्य उकारस्य च अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{५७} इति सूत्रेण 'र'घटकस्य अकारस्य स्वरितत्वम् उकारश्च प्रचयो जातः । क्वचित् फिट्सूत्रवृत्तौ 'स्त्रीविषयवर्णनाम्नामक्षु' इत्यादि पाठो दृश्यते, सोऽपि मूले 'ध्यपूर्वस्य स्त्रीविषयस्य'^{५७} इति फिट्सूत्रे दर्शितः । मल्लिका इत्यस्य प्राप्तिमात्रेण इदम् उदाहरणं भवति, अस्य प्राप्तस्य परत्वात् 'मादीनां च'^{५८} इत्यनेन बाधात् । अतएव 'ललना' इत्युदाहार्यम् । अनेनैव सिद्धे 'ह्रस्वान्तस्य स्त्रीविषयस्य'^{५९} इति फिट्सूत्रम् 'वर्णानां तणतिनितान्तानाम्'^{६०} इति फिट्सूत्रञ्च व्यर्थं न भवति, अत्र 'बह्वचः' इत्यनुवृत्तेर्न दोषः । वर्णवाचकस्य उदाहरणद्वयं प्रदर्शितम् । धवलादीनि अपि अत्र उदाहरणानि सन्ति । नीलादयस्तु अन्तोदात्ता भवन्ति । 'पिशङ्गसारकल्मषा' इत्यत्र 'लघावन्ते द्वयोश्च बह्वषो गुरुः'^{६१} इति फिट्सूत्रेण आकारस्य उदात्तो (मध्योदात्तो) भवति इति कैयटादिग्रन्थदर्शनात्, तं प्रबाध्य पूर्वविप्रतिषेधे पूर्वमेव प्रवर्तते । सूत्रे 'अक्ष्वादेः' इति वक्तव्ये 'अक्षुपूर्वाणाम्' इति कथम् उक्तम् ? तत्रोच्यते – 'समानाधिकरणो बहुव्रीहिर्न' इति भावः । 'अक्षुपूर्व' इत्यत्र पञ्चमीतत्पुरुषोऽत्र न स्वीकृतो भवति । अतएव अत्र शेखरकारेण उक्तम् – 'अक्षावित्येव सिद्धे पूर्वग्रहणवैयर्थ्यापत्तेः, अनुवर्तमानफिषः इत्यनेन अन्वयापत्तेश्च ।'

४४. 'शकुनीनां च लघुपूर्वम्' – 'लघु च तत् पूर्व च' इति विग्रहेण कर्मधारयसमासे लघुपूर्वम् इति भवति । अत्र दीक्षितेन उक्तम् – पूर्व लघु उदात्तं भवति । अतएव सूत्रस्य अर्थः एवं भवति – पक्षिवाचकशब्दस्य लघुपूर्वम् उदात्तं भवति । अर्थाद् अन्त्यात् पूर्वम् उदात्तं भवति । अन्ते यदि लघु वर्तते तस्मात् पूर्वम् उदात्तं भवति । अत्रापि 'आदिः' इति न सम्बध्यते, पूर्वग्रहणात् । अत्र शेखरकारेण उक्तम् – 'लघु पूर्वम्' इति असमस्तं पदद्वयम् । यथा – कुक्कुटः । तित्तिरिः, खुञ्जरीटः । एते सर्वे पक्षिवाचिनः सन्ति । 'कुक्कुटः' इत्यत्र 'शकुनीनां च लघुपूर्वम्'^{६२} इति फिट्सूत्रेण शकुनिवाचित्वाद् अन्त्यात् पूर्वस्य लघोः उदात्तत्वं भवति । अतएव 'क्कु' इत्यस्य उकारस्य उदात्तो भवति, 'अनुदात्तं पदमेकवर्जम्'^{६३} इति सूत्रेण आदिभूतस्य उकारस्य 'ट'घटकस्य च अकारस्य अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{६४} इति सूत्रेण 'ट'घटकस्य अकारस्य स्वरितो भवति । एवम् 'तित्तिरिः' इत्यत्र

‘शकुनीनां च लघुपूर्वम्’^{५७५} इति फिट्सूत्रेण शकुनिवाचित्वाद् अन्त्यात् पूर्वस्य लघोः उदात्तत्वं भवति । अतएव ‘ति’घटकस्य इकारस्य उदात्तता भवति । ‘अनुदात्तं पदमेकवर्जम्’^{५७६} इति सूत्रेण आदिभूतस्य ‘ति’घटकस्य इकारस्य, ‘रि’घटकस्य इकारस्य अनुदात्तत्वे ‘उदात्तादनुदात्तस्य स्वरितः’^{५७७} इति सूत्रेण ‘रि’ इत्यस्य इकारस्य स्वरितो भवति । एवं ‘खञ्जरीटः’ इत्यत्र ‘शकुनीनां च लघुपूर्वम्’^{५७८} इति फिट्सूत्रेण शकुनिवाचित्वाद् अन्त्यात् पूर्वस्य लघोः उदात्तत्वं भवति । ‘अन्त्यात् पूर्वम्’ इति शेखरकारेण उक्तम् । पूर्वशब्दस्य अवधि साकाङ्क्षार्थप्रतिपादकतया अन्त्यस्य ‘लघावन्ते द्वयोश्च बह्वषो गुरुः’^{५७९} इति फिट्सूत्रम् अन्तस्य निमित्तत्वेन श्रवणाद् इह तदर्थस्य अवधित्वम् इति भवति । एतत् मध्योदात्तदर्शनेन भवति । शेखरकारेण उक्तम् – ‘बहुव्रीहिस्तु न लघोरिति पञ्चमीनिर्देशेनैव सिद्धे पूर्वग्रहणवैयर्थ्यापत्तेः । लघोः पूर्वम् तत्पुरुषोऽपि न, सप्तमीनिर्देशेनैव सिद्धेः’ । लघु पूर्वं यस्य तस्य समुदायस्य आदिरित्यर्थकल्पनया तित्तिरिः इत्यादौ इष्टसिद्धेः सम्भवाद् इत्यभिप्रायः । अतएव ‘खञ्जरीटः’ इत्यत्र ‘ञ्ज’ इत्यस्य अकारस्य उदात्तो भवति, बहुव्रीहिस्वीकारेण समुदायस्य लघुः आदिः उदात्तो भवति । ‘अनुदात्तं पदमेकवर्जम्’^{५८०} इति सूत्रेण ‘ख’घटकस्य अकारस्य, ‘री’घटकस्य ईकारस्य, ‘ट’घटकस्य अकारस्य च अनुदात्तत्वे ‘उदात्तादनुदात्तस्य स्वरितः’^{५८१} इति सूत्रेण ‘री’घटकस्य ईकारस्य स्वरितो भवति ।

४५. ‘नर्तुप्राण्याख्यायाम्’ – ऋतवश्च प्राणिनश्च, ऋतुप्राणिनः, इतरेतरयोगद्वन्द्वसमासः । ऋतुप्राणिनः आख्याः यस्याम्, तस्याम्, ऋतुप्राण्याख्यायाम्, बहुव्रीहिसमासः । द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकमभिसम्बध्यते – इति न्यायेन ऋत्वाख्यायां प्राण्याख्यायाम् इत्यर्थो भवति । ऋतुवाचिनां प्राणिवाचकानां च शब्दानां यथालक्षणं प्राप्तमुदात्तत्वं न भवति । अर्थात् आद्युदात्तो न भवति । यथा – वसन्तः । कृकलासः । ‘लघावन्ते द्वयोश्च बह्वषो गुरुः’^{५८२} इति फिट्सूत्रनिषिद्धे अन्तोदात्तत्वं भवति । अर्थाद् अनयोः ऋतुप्राणिवाचकयोः यथालक्षणं प्राप्तम् अर्थात् बाधकसूत्रेण प्राप्तम् अन्तोदात्तत्वम् अर्थात् उत्सर्गतः प्राप्तसूत्रेणान्तोदात्तत्वमित्यर्थः । एवञ्च कपोतमयूरशब्दौ ‘लघावन्ते मध्यदात्तौ’ इति ‘प्राणिरजतादिभ्योऽञ्’^{५८३} इति सूत्रस्थहरदत्तमतं चिन्त्यम् । ‘खण्डिकादिभ्यश्च’^{५८४} इति सूत्रे ‘उलूको मध्योदात्तः’ इति कैयटेन उक्तम् ।

४६. ‘धान्यानां च वृद्धक्षान्तानाम्’ – क् च षश्च, क्षौ, इतरेतरयोगद्वन्द्वसमासः । क्षौ अन्ते येषाम्, तेषां क्षान्तानाम्, बहुव्रीहिसमासः । वृद्धाश्च एते क्षान्ताश्च, तेषाम्, वृद्धक्षान्तानाम्, कर्मधारयसमासः । वृद्धसंज्ञकस्य ककारान्तस्य षकारान्तस्य धान्यवाचकस्य आदिः उदात्तो भवति । अतएव शेखरकारेण उक्तम् – वृद्धसंज्ञकधान्यवाचिककारषकारान्तानाम् आदिः उदात्तो भवति । ‘धान्यवाचिनां वृद्धकषशब्दान्तानाम् आदिः उदात्तो भवति’ इति सुबोधिनीकारः । कान्तस्य उदाहरणं यथा – श्यामाकाः । ‘श्यामाकाः’ इत्यत्र धान्यवाचित्वात् वृद्धसंज्ञकस्य ककारान्तस्य ‘धान्यानां च वृद्धक्षान्तानाम्’^{५८५} इति फिट्सूत्रेण आद्युदात्तो भवति । अतएव ‘श्या’ इत्यस्य आकारस्य उदात्तत्वे ‘अनुदात्तं पदमेकवर्जम्’^{५८६} इति सूत्रेण ‘मा’घटकस्य आकारस्य ‘का’घटकस्य आकारस्य च अनुदात्तत्वे ‘उदात्तादनुदात्तस्य स्वरितः’^{५८७} इति सूत्रेण ‘मा’घटकस्य आकारस्य स्वरिते ‘का’घटकस्य आकारस्य प्रचयो भवति । षान्तस्य उदाहरणं यथा – माषाः । अत्र धान्यवाचित्वात् वृद्धसंज्ञकस्य षान्तस्य ‘धान्यानां च वृद्धक्षान्तानाम्’^{५८८} इति फिट्सूत्रेण आद्युदात्तो भवति । अर्थात् ‘मा’घटकस्य आकारस्य उदात्ते ‘अनुदात्तं पदमेकवर्जम्’^{५८९} इति सूत्रेण ‘षा’घटकस्य आकारस्य अनुदात्ते ‘उदात्तादनुदात्तस्य स्वरितः’^{५९०} इति सूत्रेण

‘षा’घटकस्य आकारस्य स्वरितो भवति । सूत्रे ‘धान्येति’ किम् ? तत्रोच्यते – आलोकः । अत्र धान्यवाचित्वाभावात् अकारान्तत्वेऽपि वृद्धसंज्ञकत्वेऽपि आद्युदात्तो न भवति । सूत्रे ‘वृद्ध’ इति पदग्रहणं किमर्थम् ? तत्रोच्यते ‘चणकाः’ । अत्र धान्यवाचित्वेऽपि ककारान्तत्वेऽपि वृद्धत्वाभावात् न आद्युदात्तः । सूत्रे ‘क्ष’ इति किम् ? तत्र उच्यते – गोधूमाः । अत्र ककारान्ताभावात् षकारान्ताभावाच्च धान्यवाचित्वेऽपि आद्युदात्तो न भवति ।

४७. ‘जनपदशब्दानामषन्तानाम्’ – अष् (= अच्) अन्ते यस्य, तेषाम् अषन्तानाम् बहुव्रीहिसमासः । जनपदवाचिनाम् अजन्तानाम् आदिः उदात्तो भवति इति सूत्रस्यार्थः । अष्-शब्देन अच् इति बोध्यं भवति । यथा – केकयः । अत्र ‘जनपदशब्दानामषन्तानाम्’^{१११} इति प्रकृतफिट्सूत्रेण जनपदवाचित्वाद् अजन्तत्वाच्च आद्युदात्तो भवति । अतएव ‘केकय’शब्दस्य एकारस्य उदात्तत्वे ‘अनुदात्तं पदमेकवर्जम्’^{११२} इति सूत्रेण ‘द’घटकस्य अकारस्य ‘य’घटकस्य अकारस्य च अनुदात्तो भवति, ततः ‘उदात्तादनुदात्तस्य स्वरितः’^{११३} इति सूत्रेण ‘क’घटकस्य अकारस्य स्वरितो भवति, ‘य’घटकस्य अकारस्य प्रचयो भवति । एवम् – अङ्गाः, वङ्गाः इत्यपि उदाहरणम् । सूत्रे ‘जनपद’ इति किमर्थम् ? आम्रः । अङ्गो राजा । अत्र अजन्तत्वादपि जनपदवाचित्वाभावात् न आद्युदात्तः । सूत्रे अषन्तानाम् (= अजन्तानाम्) इति किम् ? तत्रोच्यते – दरत् । अत्र अजन्तत्वाभावात् न आद्युदात्तो भवति ।

४८. ‘हयादीनामसंयुक्तलान्तानामन्तः पूर्वं वा’ – सूत्रे ‘हय्’ शब्देन ‘हल्’ इत्यस्य बोधो भवति । हय् आदौ यस्य, हयादिः, तेषाम् हयादीनाम्, बहुव्रीहिसमासः । न संयुक्तः, असंयुक्तः, नञ्त्पुरुषसमासः । लः अन्ते यस्य सः, लान्तः, बहुव्रीहिसमासः । असंयुक्तश्चासौ लान्तश्च, असंयुक्तलान्तः, तेषाम्, असंयुक्तलान्तानाम्, कर्मधारयसमासः । अतएव सूत्रस्य अर्थ एव भवति – हलादीनाम् असंयोगपूर्वो यो लशब्दस्तदन्तानाम् आदिरुदात्तो भवति । अन्यात् पूर्वं वा उदात्तो भवति । यथा – पललम् । शललम् । ‘पललम्’ इत्यत्र हलादित्वात् असंयुक्तलशब्दान्तत्वाच्च ‘हयादीनामसंयुक्तलान्तानामन्तः पूर्वं वा’^{११४} इति फिट्सूत्रेण ‘प’घटकस्य अकारस्य उदात्तो भवति, अनेन सूत्रेणैव च अन्त्यात् पूर्वस्य विकल्पेन उदात्तो भवति । अतएव ‘प’घटकस्य अकारस्य उदात्तो भवति, प्रथम‘ल’घटकस्य अकारस्य विकल्पेन उदात्तो भवति, अन्त्य‘ल’घटकस्य अकारस्य स्वरितो भवति (पललम्) । पक्षे ‘प’घटकस्य अकारस्य उदात्तो भवति, प्रथम‘ल’घटकस्य अकारस्य स्वरितो भवति (पललम्) । एवं शललम् । अत्रापि ‘श’घटकस्य अकारस्य प्रकृतफिट्सूत्रेण उदात्तो भवति, प्रथमलघटकस्य अकारस्य विकल्पेन उदात्तो भवति, द्वितीयस्य ‘ल’घटकस्य अकारस्य स्वरितो भवति (शललम्) । पक्षे ‘श’घटकस्य अकारस्य उदात्तो भवति, प्रथम‘ल’कारस्य स्वरितो भवति (शललम्) । सूत्रे ‘हयादीनाम्’ इति किम् ? तत्र उच्यते – एकलः । अत्र हलादित्वाभावात् ‘हयादीनामसंयुक्तलान्तानामन्तः पूर्वं वा’^{११५} इति फिट्सूत्रेण आद्युदात्तं न भवति । सूत्रे ‘असंयुक्त’ इति किम् ? तत्रोच्यते – मल्लः । अत्र हलादिसत्त्वेऽपि लशब्दान्तत्वेऽपि संयुक्तलान्तत्वात् न आद्युदात्तो भवति । अतः सूत्रस्य प्रवृत्तिर्न भवति । अत्र केचित् जनपदशब्दानाम् इत्यनुवर्तयन्ति । अतएव तन्मते पञ्चालाः, कोसला – इत्युदाहृत्य पलालम् इति प्रत्युदाहरन्ति च । ‘कुरुगार्हपत-रिक्तगुर्वसूतजरत्यश्लीलदृढरूपा-पारेवडवातैतिलकद्रूपण्यकम्बलो दासीभाराणां च’^{११६} इति सूत्रस्थहरदत्तमतं प्रमाणम् अर्हति । ‘वा’शब्देन आदेः इत्यस्य अपि अनुवर्तनाद् आदेरपि उदात्तत्वं भवति । अन्ये तु द्वयोः उदात्तयोः असति प्रयत्ने समावेशाद् अदर्शनाद् अदन्तः पूर्वम्

इत्यनेनैव पर्याये लब्धे 'वा'शब्दोऽत्र चार्थे वर्तते । तेन प्रकरणप्राप्तस्य आदिः इत्यस्यापि प्रकृते सम्बन्धो भवति, तेन आदेरपि पक्षे उदात्तत्वं भवति इति शेखरकारस्य आशयः ।

४९. 'इगन्तानां न द्व्यषाम्' – इक् अन्ते यस्य सः इगन्तः, तेषाम्, इगन्तानाम्, बहुव्रीहिसमासः । 'आदिः', 'उदात्तः' इति पदद्वयमत्र अनुवर्तते । अतएव सूत्रस्य अर्थः एवं भवति – इगन्तानां, द्व्यषाञ्च आदिः उदात्तो भवति । यथा – कृषिः । 'कृषि'रित्यत्र 'इगन्तानां न द्व्यषाम्'^{१३} इति फिट्सूत्रेण इगन्तत्वाद् द्व्यच्चत्वाच्च आद्युदात्तो भवति । अतएव ऋकारस्य उदात्तत्वे 'अनुदात्तं पदमेकवर्जम्'^{१४} इति सूत्रेण इकारस्य अनुदात्तत्वे 'उदात्तादनुदात्तस्य स्वरितः'^{१५} इति सूत्रेण तस्य अनुदात्तस्य स्वरितो भवति । सुबोधिनीकारेणोक्तम् – 'अत्रापि जनपदानामित्यनुवर्त्य कुरवश्चेदयम् इत्युदाहृतं कृषिरिति प्रत्युदाहृतम्' । 'अक्षैर्मा दीव्य कृषिमित् कृषस्व' इति पठ्यमानमन्तोदात्तत्वं सङ्गच्छते । अर्थात् 'कृषि'-शब्दस्य अन्तोदात्तता भवति । अतएव 'वा' इति पदमत्र अनुवर्तते । अथवा छान्दसत्वाद् वा भवति । ये तु जनपदशब्दानाम् इति अनुवर्तयन्ति तेषां मते न कश्चिद् दोषो वर्तते । कुरवः, चेदयः – इति च उदाहार्यम् । सूत्रे द्व्यषाम् (= द्व्यचाम्) इति पदग्रहणं किमर्थम् ? तत्रोच्यते – 'वसातयः' । अत्र त्र्यच्त्वात् आद्युदात्तो न भवति । इक् इति किमर्थम् ? अङ्गाः । अत्र इगन्तत्वाभावात् न आद्युदात्तः । सूत्रे 'च' इति वाक्यालङ्कारे वर्तते ।

एवं रूपेण प्रातिपदिकस्वराणां फिट्स्वराणां च निरूपणम् अस्मिन् निबन्धे यथामति कृतम् । फिष् अपि प्रातिपदिकम् । किन्तु इदं तु अव्युत्पन्नप्रातिपदिकम् अर्थात् रूढं प्रातिपदिकम् । समुदायशक्तिरत्र वर्तते । कृतप्रत्ययान्तस्य तद्धितप्रत्ययान्तस्य च प्रातिपदिकस्य स्वरनिर्णयः पाणिनिना स्वयमेव कृतः । किन्तु अव्युत्पन्नप्रातिपदिकस्य स्वरनिर्णयः शान्तनवाचार्येण कृतः । उभयविधं प्रातिपदिकं वेदे वर्तते, लोकेऽपि वर्तते । वैदिकशब्देषु यथा स्वरप्रयोग आवश्यको वर्तते । लौकिकशब्देषु अपि स्वरप्रयोगस्य आवश्यकता वर्तते । एतद्विषये प्रमाणं तावद् वैदिकस्वरसूत्रेषु छन्दसि, वेदे, ब्राह्मणे इत्यादिपदानां ग्रहणं परिदृश्यते । यत्र एषां पदानां ग्रहणं नास्ति तत्र लौकिकवैदिकोभयभाषायां स्वरप्रयोगो भवति । फिट्सूत्रेषु अपि छन्दसि, वेदे, इत्यादीनां पदानाम् उल्लेखो वर्तते । एतस्मादपि ज्ञायते यदुभयविधभाषायामपि उदात्तादिस्वराणां विधानम् सूत्रकारेण कृतम् । किन्तु वर्तमानसमये उदात्तादिस्वराणां व्यवहारो लौकिकभाषायां न परिदृश्यते । केवलं ह्रस्वादीनां व्यवहारो परिदृश्यते । किन्तु वेदे ह्रस्वादीनाम् आवश्यकता वर्तते, उदात्तादीनामपि आवश्यकता तथैव वर्तते । 'मन्त्रो दुष्टः स्वरतो वर्णतो वा' इत्यादि भाष्योक्त्या एव तेषाम् आवश्यकता प्रकटीकृता भवति । वेदभाष्यकारैः अपि तेषां भाष्ये फिट्सूत्राणि उद्धृतानि अर्थात् फिट्सूत्राणि सहायकानि भवन्ति तेषां वेदव्याख्यायाम् । अव्युत्पन्नप्रातिपदिकानां व्यवहारो यदि वेदे वर्तते तर्हि तेषां शब्दानां स्वरनिर्णयकानि सूत्राणि अपि प्रयोजनानि भवन्ति । एवं विचिन्त्य भट्टोजिदीक्षितेन एषां फिट्सूत्राणां व्याख्यानं कृतम्, जयकृष्णेन सुबोधिनीटीकया दीक्षितव्याख्यानामुपरि व्याख्या कृता, नागेशेनापि तथैव टीका कृता । जयकृष्णेन नागेशेन च सिद्धान्तकौमुद्याः वैदिकप्रक्रिया, वैदिकस्वरप्रक्रिया फिट्स्वरप्रक्रिया च व्याख्याता । एते खलु टीकाकाराः । भट्टोजिदीक्षितः खलु सूत्राणां व्याख्याकारः । विस्तारभयात् सर्वेषां फिट्सूत्राणां विचारः अस्मिन् प्रबन्धे न कृतः, केवलं पादद्वये विद्यमानानां उनपञ्चाशत्-फिट्सूत्राणां विचारः अस्मिन् निबन्धे कृतः । प्रातिपदिकस्वरप्रकरणे यानि उदाहरणानि वर्तन्ते तेषां ससूत्रं पदसाधनं ससूत्रं स्वरविचारश्च मया अस्मिन्

निबन्धे कृतः । फिट्सूत्रप्रकरणेषु यानि उदाहरणानि वर्तन्ते तेषाम् ससूत्रं स्वरनिर्णयः अपि अत्र कृतः, व्याख्यानमूलकं तुलनात्मकं च आलोचनम् अत्र वर्तते । इत्यलम् ।

संकेतपञ्जिः

पा. सू. = पाणिनीयसूत्रम्

फि. सू. = फिट्सूत्रम्

उ. सू. = उणादिसूत्रम्

ग. सू. = गणसूत्रम्

वा. = वार्तिकम्

पा. शि. = पाणिनीयशिक्षा

म. भा. = महाभाष्यम्

या. शि. = याज्ञवल्क्यशिक्षा

सि. कौ. = सिद्धान्तकौमुदी

सम्पा. = सम्पादकः

अन्तटीका

^१ पा. शि. (५२/१)

^२ पा. सू. (६/१/२२३)

^३ पा. सू. (६/२/१)

^४ म. भा. (१/२/२९)

^५ सि. कौ., पा. सू. (८/२/१)

^६ पा. सू. (१/१/६९)

^७ पा. सू. (१/२/२९)

^८ पा. सू. (१/२/३०)

^९ पा. सू. (१/२/३१)

^{१०} या. शि., वर्णप्रकरणम्, (२/२९)

^{११} पा. सू. (१/२/२९)

^{१२} पा. सू. (१/२/३०)

^{१३} पा. सू. (१/२/३१)

^{१४} पा. सू. (१/२/२९)

^{१५} पा. सू. (१/२/३०)

^{१६} पा. शि. (५४/१)

- १३ पा. सू. (१/२/४५)
 १४ पा. सू. (१/२/४३)
 १५ पा. सू. (५/१/२१)
 १६ पा. सू. (३/१/३)
 १७ पा. सू. (६/१/२०३)
 १८ पा. सू. (६/१/१६०)
 १९ म. भा. 'ऋलृक्' सूत्रभाष्यम्
 २० पा. सू. (१/२/४५)
 २१ पा. सू. (१/१/३७)
 २२ फि. सू. (१)
 २३ पा. सू. (२/४/८२)
 २४ पा. सू. (६/१/१५९)
 २५ तदेव
 २६ पा. सू. (३/३/१८)
 २७ पा. सू. (७/२/११६)
 २८ पा. सू. (७/३/५२)
 २९ पा. सू. (६/१/१५९)
 ३० पा. सू. (१/२/४)
 ३१ पा. सू. (१/१/७२)
 ३२ पा. सू. (१/१/५२)
 ३३ पा. सू. (६/१/१६०)
 ३४ पा. सू. (६/१/१९७)
 ३५ पा. सू. (६/१/१६०)
 ३६ तदेव
 ३७ पा. सू. (६/१/१५९)
 ३८ पा. सू. (३/३/६१)
 ३९ पा. सू. (६/१/१६२)
 ४० पा. सू. (३/१/४)
 ४१ पा. सू. (३/३/७६)
 ४२ पा. सू. (६/१/१६७)
 ४३ उ. सू. (७३६)
 ४४ पा. सू. (६/१/१६२)
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 १५७ पा. सू. (६/१/२०९)
 १५८ तदेव
 १५९ पा. सू. (६/१/१५८)
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१६५ उ. सू. (१३६)
 १६६ पा. सू. (३/१/३)
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 १९५ पा. सू. (६/४/५१)
 १९६ पा. सू. (४/१/४)
 १९७ पा. सू. (६/१/१०१)
 १९८ पा. सू. (६/१/२१३)
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 २०० पा. सू. (३/१/३)
 २०१ पा. सू. (६/१/१८५)

२०२ पा. सू. (३/१/४)
 २०३ पा. सू. (८/२/५)
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 २०८ उ. सू. (२२२)
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२६७ पा. सू. (४/२/८५)
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 २७१ पा. सू. (६/२/२१९)
 २७२ पा. सू. (६/१/२२०)
 २७३ पा. सू. (५/२/९४)
 २७४ पा. सू. (८/२/९)
 २७५ पा. सू. (४/१/६)
 २७६ पा. सू. (३/१/४)
 २७७ पा. सू. (६/१/२२०)
 २७८ पा. सू. (६/१/२२१)
 २७९ पा. सू. (५/२/९४)
 २८० पा. सू. (६/३/१२०)
 २८१ पा. सू. (८/२/११)
 २८२ पा. सू. (४/१/६)
 २८३ पा. सू. (३/१/४)
 २८४ पा. सू. (६/१/२२१)
 २८५ पा. सू. (६/१/१५८)
 २८६ पा. सू. (५/२/९४)
 २८७ पा. सू. (६/३/१२०)
 २८८ पा. सू. (८/२/११)
 २८९ पा. सू. (३/१/४)
 २९० पा. सू. (६/१/२२१)
 २९१ पा. सू. (६/१/१५८)
 २९२ पा. सू. (५/२/९४)
 २९३ पा. सू. (६/३/१२०)
 २९४ पा. सू. (८/२/११)
 २९५ पा. सू. (३/१/४)
 २९६ पा. सू. (६/१/२२१)
 २९७ पा. सू. (१/२/४५)
 २९८ पा. सू. (१/२/४६)
 २९९ पा. सू. (३/१/३)
 ३०० पा. सू. (६/१/१५९)
 ३०१ पा. सू. (६५/१/२२१)
 ३०२ पा. सू. (१/२/४६)
 ३०३ पा. सू. (३/३/१)
 ३०४ पा. सू. (३/३/१)
 ३०५ वा. (७/१/२)
 ३०६ पा. सू. (३/३/१)
 ३०७ पा. सू. (६/३/१२२)
 ३०८ उ. सू. (९)
 ३०९ फि. सू. (७८)

३१० फि. सू. (८४)
 ३११ फि. सू. (१)
 ३१२ फि. सू. (७८)
 ३१३ फि. सू. (४२)
 ३१४ फि. सू. (२/४)
 ३१५ फि. सू. (१)
 ३१६ पा. सू. (१/१/३७)
 ३१७ पा. सू. (१/२/४५)
 ३१८ पा. सू. (२/४/८२)
 ३१९ पा. सू. (१/४/१४)
 ३२० पा. सू. (८/२/६६)
 ३२१ पा. सू. (८/३/१५)
 ३२२ फि. सू. (१)
 ३२३ फि. सू. (४२)
 ३२४ फि. सू. (२)
 ३२५ फि. सू. (३२)
 ३२६ फि. सू. (२)
 ३२७ फि. सू. (४२)
 ३२८ फि. सू. (२६)
 ३२९ फि. सू. (३)
 ३३० फि. सू. (१)
 ३३१ फि. सू. (३)
 ३३२ फि. सू. (२६)
 ३३३ फि. सू. (२९)
 ३३४ फि. सू. (२९)
 ३३५ पा. सू. (३/१/४)
 ३३६ पा. सू. (६/१/१५८)
 ३३७ पा. सू. (८/४/६६)
 ३३८ पा. सू. (३/२/३)
 ३३९ पा. सू. (६/४/६४)
 ३४० फि. सू. (४३)
 ३४१ फि. सू. (५)
 ३४२ फि. सू. (६२)
 ३४३ पा. सू. (६/१/१९७)
 ३४४ पा. सू. (५/१/६६)
 ३४५ पा. सू. (६/१/२१३)
 ३४६ पा. सू. (४/१/१३८)

३५० फि. सू. (६२)
 ३५१ फि. सू. (२९)
 ३५२ फि. सू. (६)
 ३५३ फि. सू. (३१)
 ३५४ फि. सू. (६)
 ३५५ फि. सू. (२६)
 ३५६ फि. सू. (६)
 ३५७ फि. सू. (२९)
 ३५८ फि. सू. (२६)
 ३५९ उ. सू. (७०२)
 ३६० फि. सू. (२९)
 ३६१ पा. सू. (५/३/५५)
 ३६२ पा. सू. (६/४/१५७)
 ३६३ पा. सू. (६/१/१९७)
 ३६४ फि. सू. (७)
 ३६५ पा. सू. (३/१/४)
 ३६६ पा. सू. (८/२/५)
 ३६७ पा. सू. (६/१/१५८)
 ३६८ पा. सू. (३/१/८५)
 ३६९ फि. सू. (९)
 ३७० फि. सू. (४२)
 ३७१ फि. सू. (७)
 ३७२ उ. सू. (३५१)
 ३७३ उ. सू. (३५२)
 ३७४ पा. सू. (६/१/१६३)
 ३७५ फि. सू. (४२)
 ३७६ फि. सू. (७)
 ३७७ पा. सू. (६/२/१४४)
 ३७८ ग. सू. (१)
 ३७९ फि. सू. (२९)
 ३८० फि. सू. (४२)
 ३८१ फि. सू. (९)
 ३८२ फि. सू. (३३)
 ३८३ फि. सू. (११)
 ३८४ फि. सू. (१२)
 ३८५ फि. सू. (३३)
 ३८६ फि. सू. (३३)

३८७ फि. सू. (१२)
 ३८८ फि. सू. (१३)
 ३८९ फि. सू. (१३)
 ३९० फि. सू. (३०)
 ३९१ फि. सू. (५२)
 ३९२ फि. सू. (१४)
 ३९३ फि. सू. (५९)
 ३९४ फि. सू. (१४)
 ३९५ फि. सू. (३०)
 ३९६ फि. सू. (१४)
 ३९७ पा. सू. (३/१/१३४)
 ३९८ फि. सू. (१५)
 ३९९ फि. सू. (२९)
 ४०० फि. सू. (३२)
 ४०१ पा. सू. (३/१/१०३)
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 ४१७ पा. सू. (६/१/१९७)
 ४१८ फि. सू. (१९)
 ४१९ फि. सू. (१९)
 ४२० फि. सू. (२०)
 ४२१ फि. सू. (४२)
 ४२२ फि. सू. (२६)
 ४२३ फि. सू. (२१)

४२४ पा. सू. (६/१/१५८)
 ४२५ पा. सू. (६/१/१९७)
 ४२६ फि. सू. (२२)
 ४२७ फि. सू. (६९)
 ४२८ फि. सू. (१)
 ४२९ फि. सू. (२५)
 ४३० पा. सू. (६/१/१५८)
 ४३१ पा. सू. (८/४/६६)
 ४३२ फि. सू. (१)
 ४३३ पा. सू. (७/१/७७)
 ४३४ फि. सू. (२६)
 ४३५ पा. सू. (६/१/१५८)
 ४३६ पा. सू. (३/१/४)
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 ४३८ उ. सू. (२६५)
 ४३९ पा. सू. (३/४/११४)
 ४४० पा. सू. (७/३/८६)
 ४४१ फि. सू. (२७)
 ४४२ पा. सू. (६/१/१५८)
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 ४४४ फि. सू. (२७)
 ४४५ फि. सू. (४२)
 ४४६ तदेव
 ४४७ पा. सू. (५/२/२९)
 ४४८ फि. सू. (२१)
 ४४९ फि. सू. (१)
 ४५० पा. सू. (१/१/२४)
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 ४५८ पा. सू. (१/१/४३)
 ४५९ पा. सू. (७/१/९८)
 ४६० पा. सू. (१/१/४७)

- ४९१ पा. सू. (६/१/७७)
 ४९२ फि. सू. (२८)
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 ५०५ पा. सू. (८/४/६६)
 ५०६ फि. सू. (१४)
 ५०७ फि. सू. (३२)
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 ५११ फि. सू. (३२)
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 ५४० पा. सू. (३/४/११४)
 ५४१ पा. सू. (७/३/८४)
- ५४२ पा. सू. (५/३/९६)
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 ५४५ पा. सू. (६/१/१५८)
 ५४६ पा. सू. (८/४/६६)
 ५४७ पा. सू. (४/२/७०)
 ५४८ पा. सू. (४/२/८२)
 ५४९ पा. सू. (५/३/१००)
 ५५० फि. सू. (१)
 ५५१ तदेव
 ५५२ फि. सू. (३९)
 ५५३ पा. सू. (४/१/१६८)
 ५५४ पा. सू. (१/१/७३)
 ५५५ पा. सू. (४/१/३७)
 ५५६ तदेव
 ५५७ फि. सू. (४२)
 ५५८ तदेव
 ५५९ तदेव
 ५६० पा. सू. (१/४/११)
 ५६१ पा. सू. (७/१/५२)
 ५६२ फि. सू. (४३)
 ५६३ पा. सू. (६/१/१५८)
 ५६४ पा. सू. (८/४/६६)
 ५६५ फि. सू. (४३)
 ५६६ पा. सू. (६/१/१५८)
 ५६७ पा. सू. (८/४/६६)
 ५६८ फि. सू. (४३)
 ५६९ पा. सू. (६/१/१५८)
 ५७० पा. सू. (८/४/६६)
 ५७१ फि. सू. (४३)
 ५७२ पा. सू. (६/१/१५८)
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 ५७४ फि. सू. (४३)
 ५७५ पा. सू. (६/१/१५८)
 ५७६ पा. सू. (८/४/६६)
 ५७७ फि. सू. (५)
 ५७८ फि. सू. (५३)
 ५७९ फि. सू. (२५)
 ५८० फि. सू. (३३)
 ५८१ फि. सू. (४२)

- ५७२ फि. सू. (४४)
 ५७३ पा. सू. (६/१/१५८)
 ५७४ पा. सू. (८/४/६६)
 ५७५ फि. सू. (४४)
 ५७६ पा. सू. (६/१/१५८)
 ५७७ पा. सू. (८/४/६६)
 ५७८ फि. सू. (४४)
 ५७९ फि. सू. (४२)
 ५८० पा. सू. (६/१/१५८)
 ५८१ पा. सू. (८/४/६६)
 ५८२ फि. सू. (४२)
 ५८३ पा. सू. (४/३/१५४)
 ५८४ पा. सू. (४/२/४५)
 ५८५ फि. सू. (४६)
 ५८६ पा. सू. (६/१/१५८)
 ५८७ पा. सू. (८/४/६६)
 ५८८ फि. सू. (४६)
 ५८९ पा. सू. (६/१/१५८)
 ५९० पा. सू. (८/४/६६)
 ५९१ फि. सू. (४७)
 ५९२ पा. सू. (६/१/१५८)
 ५९३ पा. सू. (८/४/६६)
 ५९४ फि. सू. (४८)
 ५९५ फि. सू. (४८)
 ५९६ पा. सू. (६/२/४२)
 ५९७ फि. सू. (४९)
 ५९८ पा. सू. (६/१/१५८)
 ५९९ पा. सू. (८/४/६६)

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Prescription Vs. Prohibition :

A Scriptural Debate on the Study of the Veda and the Performance of Vedic Rituals for the Śūdras

Ashok Kumar Mahata

Abstract:

Right and eligibility to study the Veda and to perform the Vedic rituals are such debatable topics that they lead us right back to a remote period of ancient India. In brief, the ancient Indian society was divided into four classes or categories, viz. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. According to the *Dharmaśāstras*, these classes of people are called *varṇas*. The rights and duties of each and every *varṇa* are described thoroughly in those scriptures. The whole life of the first three *varṇas* are divided into four stages, viz. Brahmacharya (the first stage of life; the state of an unmarried religious student), Gārhasthya (the second stage of life; the order of the householders), Vānaprastha (the third stage of life; ascetic life in the woods) and Samnyāsa (the fourth stage of life; abandonment of all worldly concerns). However, the Śūdra has only one stage, Gārhasthya. Brāhmaṇa is placed in the highest stratum among the four *varṇas* described in the *Dharmaśāstras*. According to hierarchy, then come Kṣatriya, Vaiśya and Śūdra respectively. The place of the Śūdra is in the lowest stratum and their only duty is to serve the upper strata of the society. The whole pressure of physical labour has been exerted on the Śūdras only, though their social rights were minimum in the *varṇa*-based society of the then India. So, it may be said that

the ancient Indian society was deeply engrossed in the *varṇa* system and the *Dharmaśāstras* were created on the basis of inequality. Most of the scriptures are influenced by this principle and that is why the right and eligibility of the Śūdra on the above issue is denied again and again in spite of some efforts of a few humanist sections.

Keywords: *Varṇa*, Śūdra, *Dvijāti*, *Ādhāna*, Right, Eligibility.

The Veda is regarded as an impersonal work (*apauruṣeya* = not coming from men) according to the traditional view of theistic Indian philosophical schools. All the spheres of life of the ancient Indians were guided by the injunctions of the Veda. So, the knowledge of the Veda was essential for Indians during the Vedic age. The right to study the Veda lay in the people's right to education. The people of the then society were classified in four sections called *varṇa* (lit. colour; 'four principal classes described in Manu's code; the modern word for caste being *jāti*'). The theme of the debate under discussion is: whether all sections of the ancient Indian society were eligible to study the Veda or some of them were barred from the right? This has been the burning question since the ancient times even to the present day.

We can start the discussion with an observation of the renowned scholar Ramendra Sundar Trivedi, who narrated the situation in his famous magnum opus *Yajñakathā*. He narrated the situation thus: the scholars assume that the Aryans, who followed the doctrines of the Veda, introduced themselves as *dvija* (lit. twice born) and the non-Aryans, who resorted to the Aryans for shelter, were called Śūdra. So, the Śūdras could not get all the rights though they were adopted in the same society of the people of Vedic India. The triad *i.e.*, Brāhmaṇa, Kṣatriya and

Vaiśya were named as *traivarṇika* (members of the first three *varṇas*) in the society who followed the Vedic injunctions. The system was developed in the society on the basis of the conduct and occupation of the members of a particular social class. In most cases, the *varṇa* was determined on the basis of birth, though some exceptions are not rare in the scriptures.¹

Let us observe first who were permitted to study the Veda according to the *Dharmaśāstras*, especially the *Manusamhitā*. It will not be an exaggeration if we entitle the *Manusamhitā* as the constitution of ancient India. In this scripture, we find that it admits the *dvija* only as the sole authority to study the Veda.² Sometimes its equivalent word *dvijāti* is used for the purpose. Now, the question arises as to who did the *dvija* or *dvijātis* refer to? The answer is: Brāhmaṇa, Kṣatriya and Vaiśya- these three *varṇas* are unitedly termed so (ब्राह्मणः क्षत्रियो वैश्यस्यो वर्णा द्विजातयः।).³ The literal meaning of the word *dvija* or *dvijāti* is 'twice born'.⁴ The first birth is biological and the second one is by the sacrament called *upanayana* (one of the twelve *samskāras* or purificatory rites in which a boy is invested with the sacred thread). The group of the above mentioned *varṇas* are called *dvijāti*, from which group the Śūdra has been excluded because he is *ekajāti* (चतुर्थ एकजातिस्तु शूद्रो नास्ति तु पञ्चमः).⁵ Right to study the Veda is mentioned as one of the various rights of the *dvijātis* in the *Dharmaśāstras*. The expulsion of the Śūdras from the above-mentioned triad was evidently intentional and therefore their prohibition on various social rights was well planned.

According to the *Manusamhitā*, Brāhmaṇa enjoys the right to study the Veda, and he has the sole right to teach it,⁶ because Brāhmaṇa is reckoned as the superior one among the four *varṇas* of the society.⁷ They are considered to be the competent ones for learning, teaching and interpreting the Veda. They are entitled

to perform the *upanayana* sacrament specially. As the Veda⁸ bears witness that they were born from the mouth of the *puruṣa*, Brāhmaṇa is regarded as the greatest among the four *varṇas* (वैशेष्यात् प्रकृतिश्रेष्ठयान्नियमस्य च धारणात् । संस्कारस्य विशेषच्च वर्णानां ब्रह्मणः प्रभुः ॥).⁹

Then what will be the future of education for the Śūdra? Teaching of Veda does not arise from his end, as he has no right to learn it at all. He is not even entitled to hear the chanting of Vedic verses. The pupils are instructed not to utter Vedic *mantras* beside a Śūdra. Then what are the rights and duties of a Śūdra for his livelihood? The *Dharmaśāstras* prescribe that the Śūdra should not be envious of the upper classes and they have the only duty to provide service to the upper strata only (एकमेव तु शूद्रस्य प्रभुः कर्म समादिशत् । एतेषामेव वर्णानां शुश्रूषामनसूयया ॥).¹⁰ The *Arthaśāstra* of Kauṭilya¹¹ also upholds the instruction of the *Manusamhitā*.

The *upanayana* sacrament is the first step to attain the eligibility of studying the Veda. The *Dharmaśāstras* do not permit Śūdras and women to perform this ritual at all. According to the *Manusamhitā*, marriage is equivalent to *upanayana* for the women. They can serve their husbands after marriage and this should be regarded as their learning in the house of the teacher. Duties of household should be reckoned as homage for every morning and evening.¹² So, the women and Śūdra are placed in the same category on the issue of the study of the Veda.

The *Bhāgavatapurāṇa* also follows the path of the *Dharmaśāstras*. It echoes the doctrine of the *Manusamhitā* and informs the ineligibility of some sections of people who are barred from the right to study the Veda. The great

Purāna advises them to listen to the great epic *Mahābhārata* instead of the Veda (स्त्रीशूद्रद्विजबन्धूनां त्रयी न श्रुतिगोचरा । इति भारतमाख्यानं मुनिना कृपया कृतम् ॥).¹³

(The Veda should not be heard by women, Śūdras and degraded Brāhmaṇas; the great epic *Mahābhārata* has been composed by the great sage (Vyāsa) for the auspices of them.)

The *Dharmasūtras*, which are considered as *Vedāṅgas*, also imposed embargo for studying the Veda on the Śūdras. Moreover, they did not even hesitate to prescribe the use of violence in order to prevent the Śūdras from studying the Veda. The Gautama *Dharmasūtra* forbade listening to the Vedic chanting for the Śūdras. In the case of disobedience of the rule, the way of atonement has been prescribed for Śūdras here. The procedure of atonement is to pour lead inside the ear of a Śūdra, who has heard the chanting of the Veda (अथ ह्यस्य वेदमुपशृण्वतस्त्रपुजतुभ्यां श्रोत्रप्रतिपूरणम्).¹⁴ In fact, punishment would be a better word instead of atonement in the context. From the same source, we come to know that if a Śūdra studies the Vedas by himself, the punishment would be even more severe. It is stated that if a Śūdra chants Vedic verses with a *dvijāti*, his tongue is to be slit open. Again, on the pretext of self-study of the Vedic chanting, his limbs are to be slashed (उदाहरणे जिह्वाच्चेदो धारणे शरीरभेदः।).¹⁵

Now, let us see how much effort philosophers have given and how much time has been invested by them to snatch away the rights of the Śūdras.

Jaimini, the founder of *Mīmāṃsādarśana*, stated that only *dvijātis* are eligible for studying the Veda and performing the Vedic rituals. Commentator Śabarāsvāmin has completely agreed with the view point of Jaimini. Both of them have put in their efforts to siege the rights of Śūdras in this issue on the ground that they are undeserving and despicable. In the sixth chapter of *Mīmāṃsāsūtra*, a

scriptural debate is found. The portion where the discussion is found is called *apaśūdrādhikaraṇa*. Let us first get the meaning of the word *apaśūdrādhikaraṇa* clear. The place, from where the Śūdras have been banished, is called *apaśūdra*. *Dviija* or *dvijāti* is termed *apaśūdra*, under which term the Śūdra has not been included. So, the chapter from where Śūdras are excluded is called *apaśūdrādhikaraṇa*. The *Mīmāṃsāsūtra* contains twelve chapters in it. Fourteen aphorisms, *i.e.*, from 25 to 38 of the first foot of the sixth chapter are included under *apaśūdrādhikaraṇa*. The content of this portion is the study of the Veda and performance of Vedic rituals, which are prescribed for *dviija* or *dvijāti* only. A Śūdra does not have this right. In brief, a Śūdra has been excluded and deprived from this right and that is why this *adhikaraṇa* is named as *apaśūdrādhikaraṇa*.

Let us observe the debate based on the aphorisms of Jaimini and the commentary of Śabarāsvāmin between the two groups of logicians on the burning issue. In the beginning of the discussion, Jaimini refers to the *prima facie* argument through the aphorism चातुर्वर्ण्यमविशेषात्.¹⁶ It indicates that all the four *varṇas* have the right to study the Veda. However, Śabarāsvāmin, the commentator of *Mīmāṃsādarśana*, presents the interpretation which is based on the performance of the Vedic rituals.¹⁷ It is true that the performance of rituals is a secondary action of a person who has studied the scripture first. Therefore, it is assumed that the commentator interpreted the rule for both the events *i.e.* study of the Veda and performance of Vedic rituals. “अग्निहोत्रं जुहुयात् स्वर्गकामः” - is an injunction (*vidhi*) which signifies that he should perform the *Agnihotra* sacrifice who desires to attain heaven. In this example, the performance of the sacrifice is not restricted for any particular *varṇa*. So, it should be regarded as a general rule for all the *varṇas*. As the desire for attaining heaven is universal and so a Śūdra also has the same

will to achieve it. Desire is the only quality to perform the *Agnihotra* sacrifice; a Śūdra is also eligible to perform that particular Vedic ritual. So, a Śūdra could not be forbidden to perform the Vedic rituals. This is the first assertion in the discussion.

The refutation to the above argument has been furnished in the next aphorism by Jaimini in the following manner: he quoted the opinion of Ātreya and remarked that *ādhāna* (placing the sacred fire) should be performed before the performance of a Vedic sacrifice. But it is prescribed for three upper *varṇas* only from where the Śūdras have been expelled. Therefore, a Śūdra has no right to perform a Vedic sacrifice.¹⁸ Śabarasvāmin furnished the examples consisting of the following injunctions regarding *ādhāna*: “वसन्ते ब्राह्मणोऽग्नीनादधीत, ग्रीष्मे राजन्यः, शरदि वैश्यः.” It means that a Brāhmaṇa should perform *ādhāna* in the spring season, a Kṣatriya in the Summer and a Vaiśya in the Autumn. So the *vidhis* are available only for the *dvijātis* or *traivarnikas*. No such *vidhi* is found prescribed for the Śūdras. So, the rules for placing fire should be applicable to the upper three *varṇas* only.

The generous-minded philosophers quoted Bādari and argued that the injunctions furnished above inform us of the time to perform *ādhāna* for a particular season for a particular *varṇa*. As no particular season has been prescribed for a Śūdra to perform *ādhāna*, he may be allowed do the same in any season of the year. Moreover, there is no forbidding rule found for the restriction of performance of a Vedic ritual by a Śūdra. So, a Śūdra could not be expelled from the right to perform the Vedic rituals. He can attain the right to perform Vedic rituals through the ritual fire by the support of the general injunction:

‘अग्निहोत्रं जुहुयात् स्वर्गकामः’ (one who desires heaven should perform the sacrifice named Agnihotra). So, people of all sections irrespective of the *varṇas* have the above right.¹⁹

The conservatives argue that there are many other injunctions relating to rituals other than *ādhāna*, which are prescribed to be performed in a particular season for a particular *varṇa* indeed. In those injunctions too Śūdras are not mentioned. So, it should not be a statutory action if a Śūdra is permitted to perform *ādhāna* by the help of the general injunctions like “स्वर्गकामो यजेत” etc. The commentator furnished the following cases of injunctions related to *brahmasāma*, *vrata* and *prakrama* from where the Śūdras are excluded. These are: “वार्हदिरं ब्राह्मणस्य ब्रह्मसाम कुर्यात्, पार्थुरश्मं राजन्यस्य, रायोवाजीयं वैश्वस्या पयोव्रतं ब्राह्मणस्य, यवागू राजन्यस्य, आमिक्षा वैश्यस्या आधानेऽष्टसु प्रक्रमेषु ब्राह्मणोऽग्निमादधीत, एकादशसु राजन्यः, द्वादशसु वैश्यः।”²⁰ *Brahmasāma*, *vrata* and *prakrama* are prescribed in the above examples only for the upper three *varṇas*. *Brahmasāma* is nothing but a *sāman mantra* sung to a text recited by the chief priest. *Vrata* is the practice of eating a particular food in a religious vow. *Prakrama* signifies proceeding in a particular way of stepping in the ritual of placing the fire. It is clear that those are prescribed for *dvijātis* only.

The liberals furnished a general injunction (*vidhi*) relating to *ādhāna* (placing sacred fire) which should be applicable to all the *varṇas*. The injunction is: ‘य एवं विद्वानग्निमाधत्ते’ (He should place sacred fire, who is wise). As this injunction is prescribed for all, a Śūdra too should be included and he also will attain the right to perform the *ādhāna* and consequently the other Vedic rituals also.²¹

The conservative logicians opposed the above argument and said that if a Śūdra performs Vedic rituals along with *ādhāna* with the help of the above general

injunction, his effort will be in vain for the lack of *brahmasāma*, *vrata* and *prakrama*.²²

The liberal philosophers prescribed *abhīvarta* as the *brahmasāma* for the Śūdras. They said, in the case of *prakrama*, there is no need to settle particular steps; rather a Śūdra will perform *ādhāna* wherever he would open his eyes after some stepping. The upper layer on milk or curd (*mastu*) would be the product for his *vrata* (न काम्यत्वात्).²³

Moreover, in the sanctifying ceremony (*samskāra*), the performer is regarded as predominant and the ritual is reckoned secondary. The persons, who obey the rules prescribed for them, will be able to perform a ritual. But for whom a rule is not prescribed at all, he should not be unable to do so. Therefore, whose ritual is not mentioned particularly, he should be treated eligible already. This is one more argument from the end of the liberals (संस्कारे च तत्प्रधानत्वात्।).²⁴

The conservatives introduce another logic that *upanayana* (sacred thread ceremony) is not prescribed for a Śūdra. Rather, it has been formulated for the upper three *varṇas* only. So, without the *upanayana* sacrament, a Śūdra will not be eligible to perform Vedic rituals. The commentator furnished the following examples in this regard: “वसन्ते ब्राह्मणमुपनयीत, ग्रीष्मे राजन्यम्, शरदि वैश्यम्”²⁵

The liberals raised the argument that as the Śūdra is expectant to study the Veda, he will appear to a teacher without *upanayana* and thus he will be able to learn the Veda. Consequently, after attaining the knowledge of the Veda, he will perform the rituals also (गुणार्थित्वान्नेति चेत्।).²⁶

The conservatives place the argument that *upanayana* is such a *samskāra*, which is a step for acquiring the eligibility to study the Veda. A disciple will not

get advice from a teacher without undergoing his *upanayana* ceremony. In the Vedic injunctions (*vidhi*), whose name is not mentioned as the performer, he will not be eligible to attain the knowledge of the Veda (संस्कारस्य तदर्थत्वाद्विद्यायां पुरुषश्रुतिः

1).²⁷

The liberals present the reasoning that if the Śūdra's name is not found in the injunctive rules, the Śūdra himself is not at all responsible for it. Rather, if a preceptor instructs the Śūdra as an apprentice, he will acquire the ability to study the Veda (विद्यानिर्देशान्नेति चेत्?).²⁸

The conservatives argue, as there is no permissible rule for a Śūdra to study the Veda, he will not be able to perform rituals due to lack of knowledge acquired by studying the Veda. The indirect rules like “य एवं विद्वानग्निमाघत्ते” for performing rituals are weaker than the direct rule like “ब्राह्मणो वसन्तेऽग्निमादधीत”. So, due to the dearth of Vedic knowledge, a Śūdra has no right to perform Vedic rituals (अवैद्यत्वादभावः कर्मणि स्यात्।).²⁹

In the concluding argument of Jaimini, the final rule is supported by the commentator Śabarāsvāmin with the comment that a Śūdra is as well as the burning ground of the dead body (तथा चान्यार्थदर्शनम्।).³⁰ So he has no right to perform the Vedic rituals. So, in spite of the restriction, if a Śūdra performs the rituals by dint of the general injunction “स्वर्गकामो यजेत”, his efforts will be abortive.

So, we observed that the *Mīmāṃsādarśana* does not acknowledge the right of a Śūdra to study the Veda and to perform the Vedic rituals. Rather, Jaimini restricted the voice of the opponents, though the arguments of the liberal logicians

are confirming to reason. Hence we can see that the philosophers don't even want to leave even a little amount of place for the Śūdras.

Now, let us see how the *Mahābhārata* can enlighten us by providing the message on the issue therein.

We find a clear and particular doctrine in the *Śāntiparvan* of the *Mahābhārata* regarding the right and the worth of a learner to study the Veda. In an episode of the *Mahābhārata*, it is observed that the disciples of Vyāsa, the great sage and the creator of the great epic, prayed to him so that they can attain the knowledge of the Veda (चत्वारस्ते वयं शिष्या गुरुपुत्रश्च पञ्चमः । इह वेदाः प्रतिष्ठेरन्नेष नः काङ्क्षितो वरः ॥).³¹ The great sage kindly consented to do so and advised the favourable

speeches to them (शिष्याणां वचनं श्रुत्वा व्यासो वेदार्थतत्त्ववित्। पराशरात्मजो धीमान् परलोकार्थचिन्तकः॥ उवाच शिष्यान् धर्मात्मा धर्म्यं नैःश्रेयसं वचः ॥).³² In the *Ādiparvan* of the *Mahābhārata*, we find that there are four disciples of Vyāsa who are Paila, Vaiśampāyana, Sumantu and Jaimini. The fifth of the disciples was his son Śukadeva. Vyāsa advised the knowledge of the Veda and the *Mahābhārata* to all of them (वेदानध्यापयामास महाभारतपञ्चमान् । सुमन्तुं जैमिनिं पैलं शुकं चैव स्वमात्मजम् ॥ प्रभुर्वीरिष्ठो वरदो वैशम्पायनमेव च । संहितास्तैः पृथक्त्वेन भारतस्य प्रकाशिताः॥).³³

We find that Vyāsa propagated the glory of *varṇāśramadharmā* (doctrine of particular duty of a *varṇa* and each of their period of life) throughout the *Mahābhārata*. So, it is normal that he will narrate the greatness of the Brāhmaṇas in his epic. According to him, Brāhmaṇa is reckoned as the best disciple and his wish is his eligibility to study the Veda. So, it is the greatest duty of a teacher to teach the Veda to a Brāhmaṇa disciple. By this act, the teacher can acquire the

ability to dwell in the abode of Brahma forever (ब्राह्मणाय सदा देयं ब्रह्म शुश्रूषवे तथा । ब्रह्मलोके निवासं यो ध्रुवं समभिकांक्षते ॥).³⁴

Now, the question arises: is Brāhmaṇa only competent and eligible to attain the knowledge of the Veda? We must have to know whether other three *varṇas* are eligible or not. The answer is clearly available in the *Mahābhārata*. But at first we have to know about the characteristics of ineligible persons in this connection. Vyāsa said the ones who are ineligible to study the Veda are those who do not bear student-like mentality, who do not maintain celibacy and who have no concentration to study it. So, he advised his disciples —

भवन्तो बहुलाः सन्तु वेदो विस्तार्यतामयम् ।

नाशिष्ये सम्प्रदातव्यो नाव्रते नाकृतत्मनि ॥³⁵

(Grow in numbers and try to spread the knowledge of the Veda. Do not advise the knowledge of the Veda to those who do not behave like disciples, do not perform celibacy and whose minds are not controlled).

The great sage emphasized on student-like mentality, celibacy and concentration as the qualities of a pupil. He is of the opinion that the students should be examined again and again through these criteria. Virtuous practice of a disciple must be known before advising him the knowledge of the Veda. He again said —

एते शिष्यगुणाः सर्वे विज्ञातव्या यथार्थतः ।

नापरिक्षितचारित्रे विद्या देया कथञ्चन ॥³⁶

(These are the qualities of the disciples which should be examined properly. He should not be advised the knowledge of the Veda whose good conduct is not known).

Vyāsa instructed his disciples to examine the pupils on the basis of these qualities, because he thought that they empower a learner. The great sage was of the opinion that a person seeking education should be reckoned ineligible unless he is examined through the standards of judging.

Surprisingly, in the *Mahābhārata* it is observed that Śūdra does not occur on the list of undeserving persons to study the Veda. In fact, *varṇa* is not considered as an important factor for assessment of the worth of a pupil in the great epic. Where the *Dharmaśāstras* always tried to prevent public education on the Veda, we find the *Mahābhārata* as the pioneer of a new path where a Śūdra is not incompetent from the viewpoint of the great epic.

Naturally, the question arises as to what is the deserving quality of a pupil who wants to be a learner of the Veda? The great sage ascertained lineage and quality as the determining factor to be a disciple.

यथा हि कनकं शुद्धं तापच्छेदनिकर्षणैः।

परीक्षेत तथा शिष्यानीक्षेत् कुलगुणादिभिः॥³⁷

(As gold is tested by heating, cutting and using the testing stone, a disciple should similarly be examined by his lineage and quality).

The outlook of the great ascetic towards the disciples of a hermitage is very humane. A person may be weak in eligibility, but he cannot lose his right. Intelligence and diligence are the main factors for one's success. So, right should not be reduced by the identity of birth. Rather, he conveys good wishes for the welfare of all the pupils.

यथामति यथापाठं तथा विद्या फलिष्यति।

सर्वस्तरतु दुर्गाणि सर्वो भद्राणि पश्यतु ॥³⁸

(A learner will acquire knowledge in accordance with his intellect and perseverance. May all get salvation from all great crises and may they see their own welfare).

So, we have come to know the characteristics of the eligible and ineligible for the study of the Veda. Now we may ask the question... who has the right to study the Veda?

We observed Vyāsa as the propagator of the theory of *varṇāśrama*. Yet, his opinion on the issue of learning the Veda is different from the others. The *Kalpasūtras*, *Dharmaśāstras* etc. do not permit women and Śūdras to study the Veda. In this adverse situation, the great sage prescribed the study of the Veda for the members of all the *varṇas*. He instructed his disciples to teach all the sections of people. It is not undeniable that he advised to teach the Veda before a Brāhmaṇa, yet according to him, people from all four *varṇas* of the society could be the disciples for acquiring the knowledge of the Veda. He said to his pupils:

श्रावयेच्चतुरो वर्णान् कृत्वा ब्राह्मणमग्रतः ।

वेदस्याध्ययनं हीदं तच्च कार्यं महत् स्मृतम् ॥³⁹

(You should teach the Veda to the four *varṇas* in front of a Brāhmaṇa. The study of the Veda is considered a great deed and it must be done.)

In the doctrine of *varṇāśrama*, the greatness of the Brāhmaṇa is beyond question. Yet all the *varṇas* i.e., Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra are permitted to study the Veda. We may observe that in this balancing way propagated by the great poet, the rules of *varṇāśrama* is not violated and side by

side all the sections of the society have been empowered to acquire the right to study the Veda.

According to tradition, Vyāsa is the sole author of the *Mahābhārata*. But the modern scholars assumed that the date of this great epic ranges from the fourth century BC to the fourth century AD. Therefore, it may not be regarded as a composition of a single author. It has come to the present form with many additions and alterations created by many authors over many centuries. So, whoever wrote this portion of the great epic, no doubt his thought is revolutionary and felicitous. So, we may safely say that according to this great epic, as all the people irrespective of gender and *varṇa* can read the *Mahābhārata*, thus the study of the Veda also may be free for all.

Surprisingly, the *Brahmasūtra* (1.3.34-38) did not admit the right of a Śūdra to study the Veda. In this great philosophical work, there is a section named *apasudrādhikaraṇa* like that of the the *Jaiminisūtra*. Here we are informed that as the Śūdras have been forbidden from studying the Veda in *Smṛti*, they have no right to acquire the knowledge of the Brahman too.⁴⁰

Now, the question arises that whether the author of the *Brahmasūtra* and the creator of the *Mahābhārata* are identical or not. It's a pity that Saṅkarācārya, the commentator of the *Brahmasūtra*, did not consider the evidence of the *Mahābhārata* as the permission for studying the Veda for all. Rather, he used this verse to denote the eligibility to read the *Mahābhārata* and the *Purāṇas* only.

In the commentary of the rule (1.3.38) of the *Brahmasūtra*, he quoted the verse of the *Mahābhārata* (Śānti., 327.49) and designated it as the permission for reading the *Mahābhārata*, which is regarded as the fifth Veda, and not for studying the main Vedas. In fact, we observe that the opinion of Vyāsa is preached in the context of the study of the Veda because at the end of his advice, the great

sage announced that all that have been conveyed by him is stated regarding the study of the Veda.

एतद् वः सर्वमाख्यातं स्वाध्यायस्य विधिं प्रति ।

उपकुर्याच्च शिष्याणामेतच्च हृदि वो भवेत् ॥⁴¹

(I narrated the laws of studying the Veda. Do keep these in mind as these laws help students prosper.)

So, it is observable that the doctrine of the poet of the great epic *Mahābhārata* regarding the right and the eligibility for studying the Veda is clear, humane and praiseworthy. According to his outlook, the door to the study of the *Mahābhārata* for women and Śūdras is open. He did not make any obstruction for any section of people to study the Veda.

We may furnish a *mantra* from the *Śukla-Yajurveda*, where the right to study the Veda for all the four *varṇas* are prescribed (SYV, 26.2). Surprisingly, neither the philosophers nor the Smṛtikāras are in a position to utilize the *mantra* for the auspices of the deprived class of Śūdras. But here we observe that the seer of the *mantra* propagates the gospel of God in which the universal right to study the Veda is mentioned.

यथेमां वाचं कल्याणीमावदानि जनेभ्यः।

ब्रह्मराजन्याभ्यां शूद्राय चार्याय च स्वाय चारणाय च ।

प्रियो देवानां दक्षिणायै दातुरिह भूयासमयं मे कामः समृध्यतामुप मादो नमतु ॥⁴²

(O man! The way I (God) advise this knowledge if well-being of the Veda to the Brāhmaṇa, the Kṣatriya, the Śūdra, the Vaiśya, people close to me as well as low-born people, you too advise thus for all. I am dear to the donor for donation

and also to the deities; may this wish of mine be successful and may it give me pleasure.)

Last but not the least of all, we would like to uphold the opinion of some modern oriental scholars, who liberally admitted the demand of times and announced the right to study the Veda for all. It is true that everyone does not have equal quality to acquire knowledge, but right to education should be there for all. If a person has the right on a particular issue, an ineligible person can try to attain competence. But if a person is barred from his right, he will never acquire the ability at all and will remain incompetent for ever. But this system should not be acceptable for the sake of humanity. Rather, the person who is below the quality should have the priority so that he can upgrade himself. Otherwise, a small section of people, who have vested interest, will be privileged and therefore a large section will be deprived forever, which is inhuman and undesired. This prescription should be abandoned in modern times. As wealth is required for a poor person, an ignorant person should have to attain knowledge similarly. If knowledge is restricted for a small section with vested interest, it will go against the welfare of mankind. A society that evolves out of this selfish mentality for the interest of a small group of people starts prospering in every sphere of life.

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- ¹ . *Yajñakathā*, p.1.
- ² . *Manusamhitā*, 2.164-7.
- ³ . *Ibid.*, 10.4.
- ⁴ . Monier Monier-Williams (comp.). *A Sanskrit-English Dictionary*, pp. 504-6.
- ⁵ . *Manusamhitā*, 10.4.
- ⁶ . *Ibid.*, 10.1.
- ⁷ . *Ibid.*, 10.3.

- ⁸ *Rgveda-Samhitā*, 10.90.
- ⁹ *Manusamhitā*, 10.3.
- ¹⁰ *Ibid.*, 1.91.
- ¹¹ *Kauṭīliya Arthaśāstra*, 1.3.
- ¹² *Manusamhitā*, 2.67.
- ¹³ *Bhōgavata-Purāna*, 1.4.25.
- ¹⁴ *Gautamadharmasūtra*, 2.3.4.
- ¹⁵ *Ibid.*, 12.4.
- ¹⁶ *Jaiminisūtra*, 6.1.25.
- ¹⁷ अग्निहोत्रादीनि कर्माण्युदाहरणानि । — Śabarasvāmin on 6.1.25 ।
- ¹⁸ निर्देशाद्वा त्रयाणां स्यादग्न्याधेये ह्यसम्बन्धः क्रतुषु ब्राह्मणश्रुतिरित्यात्रेयः । — *Jaiminisūtra*, 6.1.26.
- ¹⁹ निमित्तत्वेन वादरिः तस्मात् सर्वाधिकारं स्यात् । — *Ibid.*, 6.1.27.
- ²⁰ Śabarasvāmin on अपि वाऽन्यथदर्शनात् यथाश्रुतिं प्रतीयेत । — *Ibid.*, 6.1.28.
- ²¹ निर्देशात् पक्षे स्यात् । — *Ibid.*, 6.1.29.
- ²² वैगुण्यान्नेति चेत्? — *Ibid.*, 6.1.30.
- ²³ *Ibid.*, 6.1.31.
- ²⁴ *Ibid.*, 6.1.32.
- ²⁵ अपि वा वेदनिर्देशादपशूद्राणां प्रतीयेत । *Ibid.*, 6.1.33.
- ²⁶ *Ibid.*, 6.1.34.
- ²⁷ *Ibid.*, 6.1.35.
- ²⁸ *Ibid.*, 6.1.36.
- ²⁹ *Ibid.*, 6.1.37.
- ³⁰ *Ibid.*, 6.1.38.
- ³¹ *Mahābhārata, Śāntiparvan*, 327.41.
- ³² *Ibid.*, 327.42, 43 a
- ³³ *Ibid., Ādiparvan*, 63.89,90.
- ³⁴ *Ibid., Śāntiparvan*, 327.43 b, 44 a.
- ³⁵ *Ibid.*, 327.44 b, 45 a.
- ³⁶ *Ibid.*, 327.45 b, 46 a.
- ³⁷ *Ibid.*, 327.46 b, 47 a.
- ³⁸ *Ibid.*, 327.48.
- ³⁹ *Ibid.*, 327.49.
- ⁴⁰ *Brahmasūtra*, 1.3.38.
- ⁴¹ *Mahābhārata, Śāntiparvan*, 327.52.
- ⁴² *Śukla-Yajurveda-Samhitā*, 26.2.

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आनन्दवर्धनदृष्ट्या औचित्यप्रसङ्गः

शिउलि-वसुः

सारसंक्षेपः – काव्यशास्त्रे औचित्यं प्रस्थानरूपेण प्राय गण्यते, नाट्यशास्त्रादारभ्य जगन्नाथपर्यन्तं शास्त्रव्याख्यातारः प्रत्यक्षेण परोक्षेण वा औचित्यतत्त्वमालोचितवन्तः, एकादश-शतके क्षेमेन्द्रविरचिता औचित्यविचारचर्चा उल्लेखनीया, अस्मिन् ग्रन्थे प्रत्यक्षेण औचित्यतत्त्वमालोचितम् । अस्य ग्रन्थस्य प्रागेव औचित्यतत्त्वं आनन्दवर्धनेन व्याकृतम् । औचित्यतत्त्वं विश्लेषयितुं क्षेमेन्द्र आनन्दवर्धनं प्राय अनुसृतवान् । आनन्दवर्धनेन रस-औचित्य-ध्वनि इति प्रस्थानत्रयमेकसूत्रेण ग्रथितमकृत्रिमविश्लेषणद्वारेणैव । अस्मिन् प्रबन्धे तदेव आलोचितम् ।

सूचकशब्दाः – औचित्यम्, ध्वनिः, रसः, प्रस्थानः ।

संस्कृतकाव्यशास्त्रे औचित्यप्रसङ्गः प्राय परिलक्ष्यते । काव्यशास्त्रेषु विविधविषयव्याख्यावसरे शास्त्रकारैः औचित्यस्य प्रसङ्गं प्रत्यक्षेण परोक्षेण वालोचितम् । अपि च एकादश-शतके आचार्येण क्षेमेन्द्रेण औचित्यविचारचर्चा नामाङ्किते ग्रन्थे औचित्यविषयिनी स्वकीयभावना प्रकाशिता । आचार्यस्य क्षेमेन्द्रस्य प्रागेव नवम-शतके ध्वन्यालोक इति ग्रन्थे आचार्येण आनन्दवर्धनेन ध्वनितत्त्वमालोचनावसरे औचित्यप्रसङ्गः स्वग्रन्थे प्रकटितः । तेन औचित्यस्य पारिभाषिक-लक्षणं न प्रदत्तम्, परवर्तिनि समये क्षेमेन्द्रेण औचित्यस्य लक्षणं प्रदत्तम्, औचित्यविचारचर्चा ग्रन्थे दृश्यते –

उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।

उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ॥^१

अपि च औचित्येन सह रसस्य सम्बन्धः ध्वन्यालोके विविधैरुदाहरणैः प्रत्युदाहरणैः प्रतिष्ठितः, ध्वनिकारस्य तदेव चिन्तनं औचित्यविचारचर्चा इति ग्रन्थस्य ग्रन्थकारेण स्वग्रन्थे स्वभाषया उद्धोषितम् –

औचित्यं चमत्कारकारिणश्चारुचर्चणे ।

रसजीवितभूतस्य विचारं कुरुतेऽधुना ॥^१

ध्वन्यालोके रसध्वनि मुख्यतया प्रतिपादितः, रसध्वनिसिद्धये काव्योपयोगिन गुणालंकारादय विविधा विषया ग्रन्थकारेणालोचिताः । अर्थात् प्रधानरूपेण ध्वनितत्त्वं व्याख्यातम्, ध्वनिपरतन्त्रतया काव्ये व्यवहृता गुणालंकारादय व्याख्याताः । प्रसङ्गक्रमेण ग्रन्थाभ्यन्तरे औचित्यभावना पुनः पुन आयाति, यथा रसवत्-प्रेय-ऊर्जस्विसमाहितइत्यादय अलंकाररूपेण गण्यते । रसः यदा गुणीभूत भवति, तदा रसवदलंकार भवति। भाव यदा गुणीभूत भवति, तदा प्रेयोऽलंकारः, गुणीभूतौ रसभावाभासौ ऊर्जस्वि अलंकार भवति, गुणीभूतः भावशान्तिः समाहितः इत्यलंकारः भवति । काव्यमध्ये एषामलंकाराणां व्यवहारप्रसङ्गे ग्रन्थकारस्य औचित्यभावना उल्लेखणीया, ध्वनिकारानुसारेण यत्र रसस्य वाक्यार्थीभाव भवति, तत्र रसादिनामालंकारत्वं न सम्भवति । अर्थात् एकस्मिन् काव्यवाक्ये रसः प्रधानरूपेण अप्रधानरूपेण वा स्थातुं शक्यते । यदि प्रधानरूपेण रस तिष्ठेत् तर्हि रसादेर्भिन्ना अलंकारा अप्रधानरूपेण स्थातव्याः, उदाहरणरूपेण दर्शयति -

किं हास्येन न मे प्रयास्यति पुनः प्राप्तश्चिराद् दर्शनं ।

केयं निष्करुण ! प्रवासरुचिता केनासि दूरीकृतः ॥

स्वप्नान्तेष्वति ते वदन् प्रियतमव्यासक्त कण्ठग्रहो ।

बुद्ध्या रोदिति रिक्तबाहुबलयस्तारं रिपुस्त्रीजनः ॥³

इत्यत्र करुणरसस्य शुद्धस्य अङ्गभावात् स्पष्टमेव रसवदलंकारत्वम् । यत्र रसवदलंकार विद्यते तत्र रस अङ्गिभावेन कदापि न स्थातव्य इति हि तात्पर्यः ।

अलंकार्यस्योत्कर्षविधानार्थं काव्ये अलंकारयोजनं कर्तव्यम् । अलंकार्यं विना अलंकाराणां पृथगस्तित्वं नास्ति । अस्मिन् प्रसङ्गे लोचने अभिनवगुप्तेन व्याकृतं - 'शरीरसमवायिश्चेतन आत्मैव तत्तच्चित्तवृत्तिविशेषौचित्यसूचनात्मतया लङ्क्रियते तथाहि अचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति, अलंकार्यस्याभावात् । यति-शरीरं कटकादियुक्तं हास्याबहं भवति, अलंकार्यस्यानौचित्यात् ।'⁴ अतः ध्वन्यालोके लोचने यदेवोक्तं तेन अलंकार्यालंकारयोः सुसम्बन्धमभिप्रेतम् । गुणैः सह अलंकार्यस्य रसस्य सम्बन्धोऽपि ध्वन्यालोके व्याकृतः -

तमर्थवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः ।⁵

गुणालंकाराः रसनिर्भराः, गुणालंकाराणामस्तित्वं रसोपरि प्रतिष्ठितमिति ध्वन्यालोके दर्शितम्, परवर्तिनि काले औचित्यविचारचर्चा इति ग्रन्थे क्षेमेन्द्रेण ध्वन्यालोकानुसारेण एव कथितम् -

अलंकारस्त्वलंकारा गुणा एव गुणा सदा ।

औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम् ॥⁶

काव्यमध्ये अलंकाराणां ग्रहणवर्जनमपि रसनिर्भरमिति ध्वन्यालोके सुस्पष्टतया विश्लेषितम् । शृङ्गाररसे यमकालंकाराणां प्रयोगं नाभिप्रेतम् । ध्वन्यालोकानुसारेण ध्वनेरात्मभूतः शृङ्गाररसः तत्र तात्पर्येण वाच्य-वाचकाभ्यां प्रकाशयमान भवति । तत्र यमकप्रकाराणां दुष्करशब्दभङ्गश्लेषादीनां निबन्धनं प्रमादित्वं सूचयति—

ध्वन्यात्मभूते शृङ्गारे यमकादि-निबन्धनम् ।

शक्तावपि प्रमादित्वं विप्रलम्भे विशेषतः ॥⁹

काव्यमध्ये अलंकाराणां स्वतःस्फूर्ततया निवेशनात् काव्यं रसपूर्णं भवितुं शक्यते । शृङ्गाररसे यमकालंकाराणां प्रयोगात् काव्यस्य सौन्दर्यहानिर्जायते अनुपयुक्तत्वात् । अस्मिन् विषये ध्वनिकारस्य चिन्तनं यत्—

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वृत्यः सोऽलंकारो ध्वनौ मतः ॥⁶

लोचनेऽपि उक्तं — 'रससमवधानेन विभावादिघटनामेव कुर्वन्तन्नान्तरीयकतया समासादयति स एवात्रालंकारो रसमार्गो नान्यः ।'⁸ ध्वन्यालोके द्वितीय-उद्योते अलंकारौचित्यविषये आलोचितम् । अलंकाराः रसपरतन्त्रेण निवेशनीयाः, अङ्गिरूपेण काव्ये अलंकाराः कदापि नोपस्थातव्याः, प्रयोजनानुसारेण अलंकारा ग्रहणीया वर्जनीयाः च भवन्ति ।

विवक्षा तत्परत्वेन नाङ्गित्वेन कदाचन

काले च ग्रहण-त्याग नातिनिर्वहणौषिता ।

निर्व्यूढावपि चाङ्गत्वे यत्नेन प्रत्यवेक्षणम्

रूपकादेलंकारवर्गस्याङ्गत्वसाधनम् ॥¹⁰

सर्वविधानामलंकारप्रयोगे एते हि नियमाः प्रयोक्तव्याः, प्रसङ्गक्रमेण उल्लेखणीयमानन्दवर्धनस्य प्रागेव काव्ये प्रयोजनानुसारेण अलंकाराणां ग्रहण-वर्जनविषये रुद्रटेन कथितं तस्य काव्यालंकारः इति ग्रन्थे —

एताः प्रयत्नादधिगम्य सम्यग् औचित्यमालोच्य तथार्थसंस्थाम् ।

मिश्राः कवीन्द्रैरचनाल्पदीर्घाः कार्या-मुहुश्चैव गृहीतमुक्ताः ॥¹¹

अलंकारः रसस्याङ्गरूपेण स्थित्वाऽपि काव्यसौन्दर्यं वर्धयति इति ध्वन्यालोके उदाहरणेण स्पष्टीक्रियते ग्रन्थकारेण, यथा कालिदासकृते मेघदूते परिलक्ष्यते —

श्यामाष्वङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं ।

गण्डच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ॥

उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान् ।

हस्तैकस्थं क्वचिदपि न ते भीरु ! सादृश्यमस्ति ॥^{१२}

अस्मिन् उदाहरणे अन्तिमे चरणद्वये उत्प्रेक्षालंकार अस्ति, स अलंकार-विप्रलम्भ शृङ्गारस्य परिपोषकरूपेण विद्यमान भवतीति । अतः काव्यमध्ये वर्णोचित्यविषये तृतीय-उद्योते आलोचितम् । असंलक्ष्यक्रमव्यङ्ग्यध्वनिः वर्णपदादिषु वाक्ये संघटनासु यथा प्रकाशिता भवति, तथैव प्रबन्धेऽपि अवभासितः भवति । अत्रालोचनावसरे ध्वनिकारेण उक्तं -

शषौ सरेफसंयोगो चकारश्चापि भूयसा

विरोधिनः स्युः शृङ्गारे तेन वर्णा रसच्युतः ।

त एव तु निवेश्यन्ते वीभत्सादौ रसे यथा

तदा तं दीपयन्त्येव तेन वर्णा रसच्युतः ॥^{१३}

यद्यपि इदमुक्तं 'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' तथापि वर्णाऽपि रसास्वादाने सहायका भवन्ति । लोचने उक्तं यथा - 'यद्यपि विभावानुभावव्यभिचारिप्रतीतिसम्पदेव रसास्वादे निबन्धनम्, तथापि विशिष्टश्रुतिकशब्दसमर्थ्यमाणास्ते विभावादयस्तथा भवन्तीति स्वसंवित्सिद्धमदः । तेन वर्णानामपि श्रुतिसमयोपलक्ष्यमाणार्थानपेक्ष्यपि श्रोत्रैकग्राह्यो मृदुपुरुषात्मा स्वभावो रसास्वादे सहकार्येव ।'^{१४} उपर्युक्तवर्णैः रसास्वादः यथा सम्भवति, तथैव अनुपयुक्तैर्वर्णैः रसास्वादस्य हानिर्जायते । काव्ये प्रयुक्ता वर्णाः यथा रससृष्टेः सहायका भवन्ति, तद्वद् पदान्यपि व्यञ्जक-शक्त्या ध्वनिप्रतीतिलाभे सहायका भवन्ति, अस्मिन् प्रसङ्गे द्वितीय-उद्योते श्रुतिदुष्टादयः पददोषप्रसङ्गा उत्थापिताः, तत्र दृश्यते दोषदुष्टाः पदसमूहाः काव्यस्य हानिदायका भवितुं शक्यन्ते । दुःश्रवत्वादय दोषाः शृङ्गार-वीर-शान्ता-अद्भुत-इत्यादिषु रसेषु अनुपयुक्ता भवन्ति, रौद्र-वीर-भयानक-प्रभृतिषु रसेषु उपयुक्ता भवन्ति, लोचनेऽपि कथितम् - 'वीभत्सहास्यरौद्रादौ त्वेषामस्माभिरुपगमात् शृङ्गारादौ च वर्जनादनित्यत्वं च दोषत्वं समर्थितमेव ।'^{१५} अर्थात् काव्यदोषविचारे ग्रन्थकारेण पदौचित्यमालोचितम् । ध्वन्यालोके ध्वनिविचारकाले गुण-संघटना इत्यनयोः सम्बन्धविश्लेषणावसरे ग्रन्थकारस्य औचित्यबोधः प्रकटित जातः । संघटना असमासा-मध्यसमासा-दीर्घसमासाभेदे प्रकारत्रयं भवति । उक्तञ्च 'गुणाश्रया संघटना, संघटनाश्रया वा गुणा इति । तत्रैक्यपक्षे संघटनाश्रयगुणपक्षे च गुणानात्मभूतानाधेयभूतान् वाश्रित्य तिष्ठन्ती संघटना रसादीन् व्यनक्तीत्ययमर्थः ।'^{१६} गुणानां नियतविषयत्वं ध्वनिकारेण व्यवस्थितम्, यथा गुणाणां हि माधुर्यप्रसादप्रकर्षः करुणविप्रलम्भशृङ्गारविषय एव, रौद्राद्भुतादिविषयमोजः । माधुर्यप्रसादौ रसभावतदाभासविषयावेवेति । विषयनियमो व्यवस्थितः, संघटनायास्तु स विघटते । तथाहि शृङ्गारेऽपि दीर्घसमासा दृश्यते, रौद्रादिष्वसमासा चेति ।'^{१७}

रौद्ररसे, अद्भुतरसे ओजगुणः कांक्षितः, ओजगुणे समासबाहुल्यं भवतीति हि प्रसिद्धम्, तथापि रौद्रादिरसे असमासा संघटना भवितुं शक्यते, उदाहरणरूपेण 'यो यः शस्त्रं विभर्ति' इत्यत्र रौद्ररसे विद्यमानेऽपि समासः नास्ति । अतः रसोत्पादने 'गुण-संघटना' इत्यनयोः कार्यकारिता भिन्ना इति हि ध्वनिकारस्य आपाताभिप्रायः, सर्वोपरि काव्ये चारुत्वोत्पादनमेव प्रधानम्, गुणानां नियतत्वमनियतत्वं वा संघटनायाः नियतत्वमनियतत्वमिति गुणीभूतव्यापारम्, अस्मिन् प्रसङ्गे ध्वनिकारेण दोषद्वयमुल्लिखितं यथा कविरव्युत्पत्तिकृत दोष अशक्तिकृतश्च, ध्वन्यालोकानुसारेण अव्युत्पत्तिकृत दोषः शक्तितिरस्कृतत्वात् कदाचिन्न लक्ष्यते । यस्तु अशक्तिकृतो दोष इति प्रतितीयते ।¹⁶ लोचनटीकायामुक्तं – 'यतो रसबन्धः एव मुख्यः कविव्यापारविषय इतिवृत्तमात्रवर्णनप्राधान्ये सति यद् अङ्गाङ्गिभावरहितानामविचारितगुणप्रधानभावानां रसभावानां निबन्धनं तन्निमित्तानि स्वलितानि सर्वे दोषा इत्यर्थः ।'¹⁷

कविशक्तिद्वारेणैव रससमृद्धा रचना सम्भवति, लोचनानुसारेण शक्तिः प्रतिभानं वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम् । काव्येषु कवित्वशक्तिना सह रसोत्पत्ति अङ्गाङ्गिभावेन युक्ताः । उभययोः सम्मिलितभावेन सर्वमनौचित्यं दूरीभवति, उदाहरणरूपेण कथ्यते महाकविकालिदासविरचिते कुमारसम्भवम् महाकाव्ये कवित्वशक्तिबलेन यद् देवीसम्भोगवर्णनं दृश्यते तत्र औचित्यहानिर्न जायते । कवित्वशक्तेः प्राधान्यं स्वीकृतेऽपि ध्वनिकारः पुनः काव्यवाक्ये संघटनाया उपयोगित्वं विचारेण सह विश्लेषयति । ध्वनिकारानुसारेण वक्तावाच्ययो औचित्यानुसारेण संघटना परिवर्तते । वक्ताविषये ध्वन्यालोके उक्तम् – 'वक्ता कवि कविनिबद्धो वा, कवि निबद्धो चापि रसभावरहितो रसभावसमन्वितो वा, रसोऽपि कथानायकाश्रयस्तद्विपक्षाश्रयो वा, कथानायकश्च धीरोदात्तादिभेदभिन्नः पूर्वस्तदनन्तरो वेति विकल्पाः । वाच्यं च ध्वन्यात्मरसाङ्गं रसाभासाङ्गं वा अभिनेयार्थमभिनेयार्थं वा उत्तमप्रकृत्याश्रयं तदितराश्रयं वेति बहुप्रकारम् ।'¹⁸ वक्तुरौचित्यानुसारेण वाच्यस्यौचित्यानुसारेण संघटना प्रयोक्तव्या, अत्र रसं प्रति आनुगत्यमावश्यकम् । ध्वनिकारेणोक्तम् – 'तत्र यदा कविरपगतरसभावो वक्ता तदा रचनायाः कामचारः । यदापि कविनिबद्धो वक्ता रसभावसमन्वितो, रसश्च प्रधानाश्रितत्वाद् ध्वन्यात्मभूतस्तदा नियमेनैव तत्रासमासमध्यमासमासे संघटने'¹⁹ । अर्थात् संघटना या काचित् भवतु, रस एव प्रधानीभूतः, ध्वन्यालोके पुनः पुन इदमेव द्रढयति यत् रसो यदा प्राधान्येन प्रतिपाद्यस्तदा तत् प्रतीतौ व्यवधायका विरोधिनश्च सर्वात्मनैव परिहार्याः ।'²⁰ कतिपयेषु रसेषु दीर्घसमासयुक्ता संघटना न व्यवहारनीया । यथा करुण विप्रलम्भशृङ्गारद्वयं सुकुमारत्वात् दीर्घसमासयुक्ता संघटना परिहरणीया । दृश्यकाव्ये रसोपलब्धे दीर्घसमासयुक्ताः संघटना परिहरणीया । अर्थात् संघटनायाः रसौचित्यमावश्यकम्, विषयौचित्यव्याख्यावसरे ध्वन्यालोके ग्रन्थकारः प्रदर्शयति विषयानुसारेण संघटनायाः प्रयोगकाले नियन्त्रणहेतुरेव काव्ये विद्यमानः रसः । संस्कृतसाहित्ये मुक्तकादिभेदे विविधकथाभेदे प्रबन्धादिभेदे भाषाभेदे संस्कृतकाव्यानां विविधाः प्रकारा विद्यन्ते । अतः काव्यविषयानुसारेण संघटना विधेया, उदाहरणरूपेण कथ्यते – 'तत्र मुक्तकेषु

रसबन्धाभिनिवेशिनः कवेस्तदाश्रयमौचित्यम् । तच्च दर्शितमेव । अन्यत्र कामचारः ।^{२३} ध्वन्यालोके ग्रन्थकारः वृत्तौचित्यमपि रसेन सह सम्बन्धयुक्तरूपेण आलोचितवान् - 'वृत्तौचित्यं तु यथारसमनुसर्तव्यम्'^{२४} शब्दार्थभेदे वृत्तिद्वयं ग्रन्थकारेणोल्लिखितम्, रसानुगुणः वाच्याश्रयो यो व्यवहारस्ता एताः कैशिक्याद्या वृत्तयः, वाचकाश्रयाश्चोपनागरिकाद्याः । वृत्तयो हि रसादितात्पर्येण सन्निवेशिताः, रसादयः हि द्वयोरपि तयोर्जीवभूताः । अतः उक्तम् -

रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः ।

औचित्यवान्यस्ता एता वृत्तयो द्विविधाः स्थिताः ॥^{२५}

ध्वनिकारेण प्रबन्धौचित्यमपि रसपरतन्त्ररूपेण विश्लेषितम् । तत्र सन्धिसन्ध्यङ्गप्रयोगमपि रसानुसारेण विधेयम्, न केवलं शास्त्रस्थितिसम्पादनेच्छया नाट्यतत्त्वाभूतविषयाणां प्रयोगं कर्तव्यम् ।^{२६} प्रबन्धौचित्येन सह युक्तं विभावादेरौचित्यम्, विभावादेरौचित्येन सह सुचारुकथावस्तु मिलित्वा रसव्यञ्जक भवितुं शक्यते । विभावादेरौचित्यप्रसङ्गेन प्रकृतेरौचित्यं कथितम् । उत्तम-मध्यम-अधम-दिव्य-मनुष्य-प्रभृतिभिर्भेदैः प्रकृतय अनन्ता भवितुं शक्यन्ते, ध्वनिकारेणोक्तम् - 'भावौचित्यं तु प्रकृत्यौचित्यात्, प्रकृति ह्युत्तममध्यमाधमभावेन दिव्यमानुषादिभावेन च विभेदिनी । तां यथायथमनुसृत्यासंकीर्णः स्थायीभाव उपनिबध्यमान औचित्यभाग् भवति । अन्यथा तु केवलमानुषाश्रयेण दिव्यस्य केवलदिव्याश्रयेण वा केवलमानुषस्योत्साहादय उपनिबध्यमाना अनुचिता भवन्ति । तथा च केवलमानुषस्य राजादेर्वर्णने सप्तर्णवलङ्घनादिलक्षणाव्यापारा उपनिबध्यमाना सौष्ठवभूतोऽपि नीरसा एव नियमेन भवन्ति, तत्र त्वनौचित्यमेव हेतुः । अभिनवगुप्तेनोक्तं यथा - 'यत्र विनेयानां प्रतीतिखण्डना न जायते तादृग्वर्णनीयम् ।'^{२७} रसयुक्तप्रबन्धसृष्टये कवेर्भरतादिविरचितं शास्त्रानुसरणमावश्यकम्, अपि च महाकवीनां प्रबन्धान् पर्यालोचनं प्रयोजनीयम्, अपि च स्वप्रतिभानुसरणमावश्यकम् । उक्तञ्च 'भरतादिविरचितं स्थितिं चानुवर्तमानेन, महाकविप्रबन्धांश्च पर्यालोचयता, स्वप्रतिभां चानुसरता ।' लोचनेऽपि लक्षज्ञत्वं लक्षपरिशीलम् अदृष्टप्रसादोदित स्वप्रतिभाशालित्वम् इति त्रयमुल्लिखितम् । अपि च विविधैरुपायेः प्रबन्धः रसमण्डितः भवितुं शक्यते । कदापि कृत्-तिङ्-उपसर्ग-निपात-कारक-सर्वनाम-प्रभृतीनां यथार्थप्रयोगैः प्रबन्धमध्ये रसोत्पत्तिर्जायते । अपि च रससृष्टये परिपन्थिन विषयाः परिहरणीयाः, ध्वनिकारेण उक्तं -

प्रबन्धे मुक्तके वापि रसादीन् बन्धुमिच्छता ।

यत्नः कार्य्यः सुमतिना परिहारे विरोधिनाम् ॥^{२८}

अर्थात् औचित्यभावनाया मूलमेव परिमितिबोधः, विश्लेषणाद् दृश्यते यद् आनन्दवर्धनस्य प्रागेव नाट्यशास्त्रादारभ्य शास्त्रकाराणामीदृशं परिमितिबोधं तथा औचित्यबोधम्, कतिपयेनोदाहरणेन कथ्यते, भरतमुनिप्रतिपादिते नाट्यशास्त्रे पदौचित्यविषये उल्लिखितम् -

सुश्लिष्टसन्धियोगं च सुप्रयोगं सुखाश्रयम् ।
 मृदुशब्दाभिधानं च कविः कुर्यात्तु नाटकम् ॥
 चेक्रीडिताद्यैः शब्दैस्तु काव्यबन्धा भवन्ति ये ।
 वेश्या इव न शोभन्ते कमण्डलुधरैर्द्वैजैः ॥^{२९}

काव्यादर्शे दण्ड्याचार्येण, काव्यालंकारे भामहाचार्येण काव्ये पदप्रयोगविषये यथार्थमुल्लिखितम्।

गौर्गौ कामदुघा सम्यक् प्रयुक्ता स्मर्यते बुधैः ।
 दुष्प्रयुक्ता पुनर्गोत्वं प्रयोक्तुः सैव शंसति ॥ काव्यादर्शः, १/६।
 गूढशब्दाभिधानञ्च न प्रयोज्यं कथञ्चन ।
 सुधियामपि नैवेदमुपकाराय कल्पते ॥ काव्यालंकारः, १/४५।

अपि च दृश्यकाव्ये चरित्रानुसारेण भाषाप्रयोगविषये वेशरचनाविषये नाट्यशास्त्रे सुविस्तृतमालोचितम् ।
 नाट्यशास्त्रानुसारेण 'न हि रसादृते कश्चिदर्थः प्रवर्तते ।'^{३०}

भरतपथानुवर्तिनः रसवादिन आलंकारिकाः रसानुसारेण काव्यतत्त्वमालोचितवन्तः, औचित्यविषये तथा पदौचित्यविषये प्रायः सर्वेऽपि आलंकारिका आलोचितवन्तः, एतदपि लक्ष्यणीयं काव्यतत्त्वे रस एव मुख्यः, कोऽपि प्रत्यक्षभावेन रसतत्त्वं स्वीकरोति, कोऽपि प्रच्छन्नभावेनाङ्गीकरोति, ध्वन्यालोककार आनन्दवर्धन ध्वनितत्त्वमौचित्यतत्त्वं रसतत्त्वञ्च इति मार्गत्रयाणां मेलबन्धनं कृतवान्, ध्वनितत्त्वं विश्लेषणं कुर्वन् स औचित्यतत्त्वं व्याख्यां कृतवान्, काव्यसौन्दर्यविधानकारिणः अलंकारादीन् सर्वान् ध्वनिपरतन्त्ररूपेण प्रथमोद्यते आलोचितवान्, द्वितीये तृतीये उद्योते औचित्यालोचनावसरे सर्वान् काव्योत्कर्षविधानकारिण विषयान् रसपरतन्त्रेणालोचितवान्, ध्वन्यालोके आलोचनावसरे विविधा औचित्यप्रकारा व्याख्याताः, तन्मध्ये अलंकारौचित्यं वाच्यौचित्यं विषयौचित्यं वृत्तौचित्यमित्यादयः सर्वे रसौचित्यस्य अधीनाः वर्तन्ते, एतद् व्यतिरिक्तेऽपि तिङ्-कृत्-तद्धिता-सर्वनामः इत्येषामौचित्यमपि आलोचितवान्, प्रसङ्गक्रमेण उल्लेख्यम् आनन्दवर्धनस्य पश्चात् एकादश-शतके आचार्येण क्षेमेन्द्रेण औचित्यविचारचर्चा ग्रन्थे औचित्यतत्त्वं ध्वन्यालोकानुसरणेन एव कथितवान्, सूक्ष्मतया पर्यवेक्षणेन अध्येतार उपलब्धुं शक्यन्ते औचित्यविचारचर्चायाः विश्लेषणं कृत्रिमभावेन ग्रन्थकारेण कृतम् । परन्तु ध्वनिकारस्य औचित्यतत्त्वस्य व्याख्यानमकृत्रिममेव, स्वतःस्फूर्तञ्च ध्वनिकारस्य आलोचनायां स्पष्टतया पाठका ज्ञातुं शक्यन्ते रसौचित्यमेव नित्यौचित्यम् ।

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१८. तदेव, मूलः १९, पृ. ७२।
१९. तदेव, लोचनः, पृ. ७२।
२०. तदेव, मूलः २१, पृ. ८१।
२१. तदेव, पृ. ८१।
२२. तदेव, मूलः २२, पृ. ८६।
२३. तदेव, मूलः २४, पृ. ९३।
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नरकस्य स्वरूपनिरूपणम्: एकं पुरातात्विकसमीक्षणम् देवदास-मण्डल

कर्ममये'स्मिन् संसारे सर्वे जीवाः कर्मपाशेन आबद्धाः सन्तः विचरन्ति। कर्मविरहितस्य जीवस्य जीवनम् असम्भवम्। परन्तु 'गहना कर्मणो गतिः' अर्थात् विचित्रा दुर्ज्ञेया चेति कर्मणो गतिः फलं वेति। यस्य कस्यश्चित् कर्मणः फलमवश्यम्भवमेव स्यात्। कर्मवशादेव जीवस्यायुः भोगं जन्ममरणं जन्मान्तरं नरकं वा सर्वमेव निर्धारितं भवति। विविधानां कर्मणां शास्त्रानुमोदितैः शुभसत्कर्मभिः सुखफलं स्वर्गभोगो वा स्यात्, धर्मात्मा स्वकीयपुण्यबलात् स्वर्गं गच्छति अपरञ्च पापात्मा अधर्मवशात् नरकान् प्राप्नोति। असदाचारिणः शास्त्रविरुद्धेन असत्कर्मणा दुःखफलं नरकभोगो वा स्यात्। अग्निपुराणे उच्यते — देहिणः प्राणवियोगादनन्तरं कर्मफलभोगार्थं यातनीयमन्यच्छरीरं लभते। विविधेषु पुराणेषु स्मृतिशास्त्रेषु च विविधानां नरकानां विवरणं प्राप्यते। किन्तु किं नाम नरकम्? तच्च कतिविधम्? नरकभोगवर्णनायाः किं माहात्म्यम्? साम्प्रतिकप्रेक्ष्यायां तस्य नरकभोगवर्णनायाः प्रासङ्गिकत्वमस्ति न वेति? सर्वमेतत् पर्यालोचनम् निबन्धस्य लक्ष्यम्।

क. नरकस्य स्वरूपं संख्या च : 'नरक' इत्यनेन दुःखं दुःखभोगस्य वा स्थानं वेति। तदुक्तं मेघातिथिना — 'नरकशब्दः

निरतिशयदुःखवचनः। केवलदुःखश्रवणार्थापत्त्या वा देशविशेषवचनः।' विष्णुपुराणे उक्तम् —

यमस्य विषये घोराः शस्त्राग्निभयदायिनः।

पतन्ति तेषु पुरुषाः पापकर्मारितास्तु ये॥^१

अर्थात् क्षणिकसुखभोगाय मनुष्याः काम-क्रोध-मोहादिवशाद् विविधानि शास्त्रविरुद्धानि पापकर्माणि कुर्वन्ति। तेभ्यः कर्मभ्यः पापाचारिणः इहलोके कारादण्ड-अर्थदण्ड-बधदण्डा भवितुमर्हन्ति। किन्तु ये खलु दण्डान् न भुक्त्वा म्रियन्ते ते तु मरणादनन्तरं परलोके दारुणेषु नरकेषु पतन्ति गच्छन्ति इत्यर्थः।

पुराणेषु स्मृतिशास्त्रान्तरेषु विविधानां नरकाणां नामानि प्राप्यन्ते। मनुस्मृतौ एकविंशप्रकारकाः नरकाः परिलक्षिताः। यथा — तामिस्रः, अन्धतामिस्रः, महारौरव-रौरवौ- महाकलकल-कलकलात्मकौ, महत्पीडादायकः कालसूत्राख्य नरकः, सज्जीवनः यत्र बहुशः संजीव्य व्यापाद्यन्ते, महावीचिः — यत्र महाकल्लोलैर्नीयते, तपनो'ग्न्यादिसन्तापात्मकः, सम्प्रतापनः-कुम्भीपाकः, सङ्घातो'त्यन्तसंवृते प्रदेशे वहूनाम् अवस्थानम्, काकलं यत्र काकैर्भक्ष्यन्ते, कुड्मलं यत्र रज्जुभिः पीडनम्, पूतिमृत्तिकः-पुरीषगन्धमृत्तिकः, लोहशङ्कुः सूचीभेदनं यत्र, ऋचीषं पिष्टपचनप्रक्षेपो यत्र, पन्थाः यत्राद्यते, शाल्मलो यत्र

शाल्मलिकण्टकैस्तुद्यते, वैतरणी नदी यत्र नद्यापहियते, असिपत्रवननं यत्र करपत्रैर्विदार्यते, लौहदारको यत्र निगडबन्धः श्रेति विविधाः नरकाः सन्ति।^३

१. तामिस्रनरकः - अन्धकाररूपः, छलेन परधनापहरणात् परंपुत्र-कन्यायाश्च हरणात् तामिस्रनरकस्य यातना भवेत्, यत्र बुभुक्षया पीडितोपि किमपि भोजनं न प्राप्यते, केवलं दण्डताडनादिना पीडा लभते। २. अन्धतामिस्रनरको - निविडान्धकाररूपः, कामवशात् परस्त्री-कन्यायाश्च धर्षणेन अन्धतामिस्रनरकगमनं स्यात्। यत्र स्मृतिभ्रष्टः बुद्धिविनाशश्च भवेताम्। अयमन्धतामिस्रनरक ईशोपनिषदि 'अन्धं तमः' पुनःपुनः जन्ममरणचक्रावर्तनं सदृशं मन्यते। तत्र च एतेषां नरकानां संकेत 'असुर्या लोका' इति पदेनोच्यते।^४ ३. रौरवः - कूटसाक्ष्यप्रदानात्, मिथ्यावचनाद्वा रौरवनामकं नरकपातं भवेत्।^५ विष्णुपुराणोक्तमतस्य समर्थणमस्ति याज्ञवल्क्यसंहितायाम्।^६ ४. महारौरवः - अतिशयतप्तभूमिः, स्वार्थसिद्धिकरणाय निरपराधजनानां निष्पापप्राणिनां हिंसनात्हननाद्वा महारौरव नरकभोगः स्यात्, यत्र महाभयङ्करप्राणिना वन्यजन्तुना 'रुरु' नाम्ना सर्पेण वा आक्रान्तो भवेत्। ५. कुम्भीपाकः - इत्येवं सजीवपशु-पक्षीणां हननात् कुम्भीपाकप्राप्तिर्भवति। यत्र फुटन्ततैलस्य पात्रे निमज्जनं क्रियते। ६. कालसूत्रनरकः - कुलालचक्रेण छेदनरूपः, पितृ-ब्राह्मण-वेदादिविनाशनाद् कालसूत्रनरकस्य यातनाभोगो जायते। यत्र दशसहस्रयोजन-परिमिते सदा प्रज्वलितसमतलभूमौ पापाचारिणं निक्षिप्य उर्ध्वप्रदेशात् सूर्यकिरणेन सन्तापितं निम्नदेशतः च प्रज्वलितेन अग्निना दहणं क्रियते। अस्य दुर्विसहनरकस्य भोगः सहस्रवर्षपर्यन्तं निर्दिष्टम्। ७. सञ्जीवनः - जीवनदानेन पुनर्मरणम्। यत्र बहुशः संजीव्य पुनः पुनः व्यापाद्यन्ते। ८. महावीचिः - महाकल्लोलोलात्मको नरकः, अतिशयजलतरङ्गात्मकः, अग्निपुराणे उच्यते - गोहत्यावशात् लक्षवर्षं पर्यन्तं महावीचनरकयातना जायते। ९. तपनः - अग्निसन्तापात्मकः, १०. सम्प्रतापनः - कुम्भीपाकः, कूपेनिक्षेपेणाग्निसंयोगः। ११. सङ्घातः - अत्यन्तसंकीर्णं प्रदेशे यत्र बहूनामवस्थानं, १२. काकलः - काकैः यत्र भक्ष्यन्ते, १३. कुड्मलः - रज्जुभिः पीडणम्, १४. पूतिमृत्तिकः - पुरीषगन्धमृत्तिकः, १५. लोहशङ्कुः - यत्र सूचीभेदनम्, १६. ऋचीषः - पिष्टपचनप्रक्षेपो यत्र १७. पन्थाः यत्राट्यते, १८. शाल्मलः - यत्र शाल्मलिकण्टकैस्तुद्यते, १९. वैतरणीः - नदी यत्र वेगवत्या, उष्णजलप्रवाहयुक्तया नद्यापहियते, २०. असिपत्रवनः - करपत्रैर्विदार्यते यत्र, २१. निगडबन्धः - लौहदारकः श्रेति ये विविधाः नरकाः सन्ति तेषां स्वरूपाणि कारणानि चोक्तानि धर्मशास्त्रेषु। यथा मनुष्याः तादृशस्य नरकस्य स्वरूपं ज्ञात्वा गर्हितमाचरणं कर्तुं नेच्छन्ति।

याज्ञवल्क्येनापि एकविंशप्रकारकाः नरकाः स्वीक्रीयन्ते, तथापि तत्र मनोः मतात् केषांश्चित् नरकाणां नामानि स्वातन्त्र्येण परिलक्षितानि।^७ भागवत्पुराण-गरुडपुराणेषु नरका अष्टविंशतिप्रकारकाः। विष्णुपुराणे

किञ्चित्भिन्नप्रकारेण त्रिविंशतिप्रकारकाः नरका वर्णिताः, तेषां भोगस्य भिन्नकारणानि च उपलब्धानि^१ तत्रोच्यते —

१. रौरवः - कूटसाक्ष्यप्रदानात्, मिथ्यावचनाद्वा रौरवनामकं नरकपातं भवेत्^१
२. रोधः - ये तावत् भ्रूणहत्याकारिणः, गोघातकाः, पुरहरणकारिणस्ते रोधनामकं नरकं गच्छन्ति। तत्र श्वासरोधो भवति।
३. शूकरः - सुरापानिनः, ब्रह्महत्याकारिणः, सुवर्णचौरास्ते शूकरं प्रयाति।
४. तालः - क्षत्रिय-वैश्ययो हन्ता तालनरकं गच्छति।
५. तप्तकुण्डः - गुरुतल्पगमनात् तप्तकुण्ड-नरको भवति।
६. तप्तलोहः - स्वसृगामी, दूतहन्ता, स्वाध्वीविक्रयकृद्ब्रह्मपालः केसरिविक्रयी, भक्तपरित्यागी च तप्तलोहे नरके पतन्ति।
७. महाज्वालः - स्नुषां सुतां वापि गमनात् महाज्वाले निपत्यते।
८. लवणः - गुरुणां अवमन्ता, वेददूषयिता वेदविक्रयश्च, अगम्यागामी लवणनामकं नरकं गच्छति।
९. विमोहः - चौरः विमोहने पतति।
१०. क्रिमिभक्षः - यः वेद-द्विज-पितृद्वेषा रत्नदूषयिता च स क्रिमिभक्षे नरके पतति।
११. कृमीशः - आभिचारी कृमीशे पतति।
१२. लालाभक्षः - यो नराधमः पितृ-देवातिथीन् परित्यज्याश्चाति स लालाभक्षनरकं गच्छति।
१३. वेधकः - शरकर्ता वेधकनरकभोगं करोति।
१४. विशसनः - खड्गादिवाणनिर्माता विशसननरकं गच्छति।
१५. असत्प्रतिग्रहीता अयाज्ययाजकः नक्षत्रसूचकश्च सर्वे अधोमुखे पतति।
१६. क्रिमिपूयवहः - पुत्रान् वञ्चयित्वा मिष्टान्नभुङ्क्ते नरः क्रिमिपूयवहनरकं याति। लाक्षा-मांस-रसनाञ्च तिलानां लवणस्य च भोजनेन अपि च मार्जार-कुक्कुट-छाग-श्व-वराह-विहङ्गानान् पोषणेन ब्राह्मणोऽपि तन्नरकं गच्छति।
१७. रुधिरान्धः - रङ्गोपजीवी कैवर्तः कुण्डाशी गृहदाही मित्रहन्ता शाकुनिकग्रामयाजकः सोमविक्रेता ब्राह्मणः रुधिरान्धनरकभोगं करोति।
१८. वैतरणी - मधुहा ग्रामहन्ता नर वैतरणीं तरति।
१९. कृष्णः - रेतःपातादिकर्तारो मर्यदाभेदिनो कुहकाजीविनश्च कृष्णनरकस्य यातना लभन्ते।
२०. असिपत्रवनः - वृथावनच्छेदनेन असिपत्रनरकभोगं करोति।
२१. वह्निज्वालः - औरभ्रिका मृगव्याधा वह्निज्वाले पतन्ति।
२२. सन्दंशः - व्रतानां लोपकः स्वाश्रमात् विच्युतश्च जनः सन्दंशयातनामध्ये पतति।
२३. श्वभोजनः - ये ब्रह्मचारिणः दिवास्वप्ने स्कन्दन्ते, पुत्रैरध्यापितास्ते श्वभोजननरकस्य यातना लभन्ते।

वस्तुतः नरकस्य एताः संख्या उपलक्ष्यणात्मकाः, परन्तु ज्ञानवशादज्ञानवशाद्वा यानि दुष्कर्माणि अस्माभिः प्रत्यहम् क्रियन्ते तेषां कर्माणां साधारणफलभोगस्य स्थानस्य नरकस्य संख्यास्तावदसंख्याः। शास्त्रविरुद्धेण आसक्तिमूलकेन वा कर्मणा मनुष्याः पापेषु लिप्ताः। विष्णुपुराणे उक्तं — ये मनुष्याः कर्मणा मनसा वाचा च वर्णाश्रमविरुद्धं कर्म कुर्वन्ति ते नरके पतन्ति। याज्ञवल्क्येन पापक्षयार्थं सर्वथा तपस्यादिकर्मणा प्रायश्चित्तं

कर्तव्यम्। उक्तं च विष्णुपुराणे — सर्वेषां प्रायश्चित्तानां कृष्णानुस्मरणमेव परमं प्रायश्चित्तम्^{१०} प्रायश्चित्तमकुर्वाणास्तु जनाः दुःसहान्नरकान् गच्छन्ति^{११} नरकस्य नियन्त्रकः यमः विचारेणास्माकं पापानुसारेण नरकभोगं विदधाति। यातनादेहेन पापकर्मणः फलभोगादनन्तरं नरकादुत्तीर्ण्य यथाक्रमं स्थावर-तरु-लता-कृमि-जलज-पक्षि-पशु-मनुष्य-धार्मिक-देवादिरूपेण नवजन्मः लभते। कदाचिद्वा पापस्य क्षयात् पुण्यवशाद्वा कस्यापि मुक्तिर्भवति।

ख. नरकभोगवर्णनायाः माहात्म्यम्: धर्मशास्त्रे एतादृशस्य नरकभोगस्य उदाहरणमुल्लिख्य जीवानां दुष्कर्माणि प्रति वैमुख्यं करोति। अस्माकं शरीरं न केवलं इहकालेनावच्छिन्नम्, इहकालेन परकालेन च स्थूल-सूक्ष्म-लिङ्गादिभेदेन शरीरस्य भोगः जायते। अतः इहजीवने राज्ञः विचारकस्य वा विचारेण अस्माकं पापकर्माणां यदि फलभोगो न भवेत् तर्हि परलोके अवश्यमेव तस्य फलस्य भोगो भवेदित्यर्थः।

साम्प्रतिकप्रेक्ष्यायां नरकभोगवर्णनायाः माहात्म्यं यत् — समये परिवर्तितेऽपि मनुष्याणां दुर्णिवारप्रवृत्तिः अदम्यभोगाकाङ्क्षा न परिवर्तिता, परन्तु उत्तरोत्तरवर्धिता एव। तदर्थं चाटुर्येण परधनापहरणं, परस्त्री-कन्यायाश्च धर्षणं, परिवारे समाजे वा पारस्परिकाणां संघर्षणम् अहरह भवत्येव। किन्तु तेषां विचारः सर्वदा द्रुतं नैव निष्पादितो भवति, कूटसाक्ष्यप्रदानात् वा मिथ्यावचनात् कदापि वा प्रमाणाभावात् अपराधिनः कोऽपि दुर्भोगो न जायते। दुराचारिणो भयात् समाजे सुस्थ-स्वाभाविक-निरीहजनानां जीवनं नितरां शङ्कितं संकटपूर्णञ्च भवति। अतः समाजे दुष्कर्मनिवृत्त्यर्थं जनानां मनसि यदि पूर्वं नरकभोगस्य भयं जनयितुं शक्यते तर्हि जनाः नरकभोगभयात् गर्हितमाचरणं न कर्तुमिच्छन्ति।

धर्मशास्त्रादिषु साधारणजनानां कृते सर्ग-नरकस्य यत् फलमुक्तं तत्तु अतीव आपेक्षिकत्वं स्थूलत्वं नश्वरत्वञ्च। अनन्तकालं तयोः भोगो भवितुं नार्हति। पापक्षयाद् पुण्यक्षयाद्वा जीवाः पुनः पुनः जन्म-मरणप्रवाहे आवर्तिताः भवन्ति। मुक्तिलाभार्थं केवलं शुद्धज्ञानम् आवश्यकम्। विष्णुपुराणे उक्तं ज्ञानमेव परंब्रह्म। एतद् जगत् ज्ञानमयं, ज्ञानादृते किमपि परं नास्ति^{१२} अतएव परमज्ञानस्वरूपविष्णुस्मरणात् जीवः मुक्तिं लभते। श्रीमद्भागवद्गीतायामपि एतदुच्यते —

मामुपेत्य पुनर्जन्म दुःखलयमशाश्वतम्।

नाप्नुवन्ति महात्मानः संसिद्धिं परमां गताः॥^{१३}

वस्तुतस्तु स्वर्गो नरकश्चेति अस्माकं मनसः प्रीत्याप्रीतिकरावस्थाविशेष इति^{१४} नरकं गमनार्थं मृत्योः परलोकस्यावश्यकता नास्ति। अस्मिन् लोके समाजे संसारे वा सर्वत्रैव अस्माकं भावनानुसारेण स्वर्ग-नरकस्य भोगः भवितुमर्हति। यत्र मनुष्यैः सह मनुष्याणां सौहार्दम्, पित्रा सह पुत्राणाम् अथवा भातृभिः सह भातृणां सम्मेलनं, दाम्पत्योः मेलबन्धनं विद्यते तत्र विराजते स्वर्गः, यत्र समाजे संसारे तु मनुष्यैः सह मनुष्याणां अहर्निशं विवाद-संघर्षः, पित्रा सह पुत्राणाम् अथवा भातृभिः सह भातृणां संघातः, प्रत्यहं च दाम्पत्योः कलहो विद्यते तत्र विराजते घोरनरकः।

तदुच्यते कविना —

कोथाय स्वर्ग कोथाय नरक के वले ता बहु दूर।

मानुषेर माझे स्वर्ग नरक मानुषेते सुरासुरा।

अतएव स्वार्थ-लोभ-मोहान् परित्याज्य जीवस्य शिवं ज्ञात्वा प्रयत्नेन यदि सर्वेषां कल्याणं क्रियते तर्हि अस्मिन् जगति अपि स्वर्गसुखं मुक्ते आनन्दः वा प्राप्यते।

उल्लेखपञ्जिः

^१. मेघातिथिभाष्यम्, मनुसंहिता, ४.८७।

^२. विष्णुपुराणम्, २.६.६।

^३. मन्वर्थमुक्तावली, मनुसंहिता, ४.८८-९०।

^४. ईशोपनिषद्, ३, ९।

^५. विष्णुपुराणम्, २/६/१-६।

^६. याज्ञवल्क्यसंहिता, २/७३।

^७. तामिस्रं लोहशङ्कुं च महानिरयशाल्मली । (महारौरवशाल्मलिम्)

रौरवं कुड्मलं पूतिमृत्तिकं कालसूत्रकम् ॥

संघातं लोहितोदं च सविषं संप्रपातनम् ।

महानरककाकोलं संजीवमहापथम् ॥ (नदीपथम्)

अवीचिमन्धतामिस्रं कुम्भीपाकं तथैव च ।

असिपत्रवनं चैव तापनं चैकविंशकम् ॥

महापातकजैघोरैरूपपातकजैस्तथा ।

अन्विता यान्त्यचारितप्रायश्चित्ता नराधमाः॥ याज्ञवल्क्यसंहिता, ३/२२२-२२५।

^८. रौरवः शूकरो रोधस्तालो विशसनस्तथा ।

- महाज्वालस्तप्तकुम्भो श्वसनोऽथ विमोहनः।
 रुधिरान्धो वैतरणी क्रिमीशः क्रिमिभोजनः।
 असिपत्रवनं कृष्णो लालभक्षश्च दारुणः।
 तथा पूयवहः पापो वह्निज्वालो ह्यधःशिराः।
 सन्देशः कालसूत्रश्च तमश्चावीचिरेव च ॥
 श्वभोजनोऽथाप्रतिष्ठश्चावीचिश्च तथापरः।
 इत्येवमादायश्चान्ये नरका भृशदारुणाः॥ विष्णुपुराणम्, २/६/२-२९।
 १. तदेव, २/६/१-६।
 २. तदेव, २.६.३५।
 ३. प्रायश्चित्तमकुर्वाणाः पापेषु निरता नराः।
 अपश्चात्तापिनः कष्टान्नरकान्यान्ति दारुणान् ॥ याज्ञवल्क्यसंहिता, ३/२२१।
 ४. ज्ञानमेव परंब्रह्म ज्ञानं वन्धाय चेष्यते।
 ज्ञानात्मकमिदं विश्वं न ज्ञानाद् बिद्यते परम् ॥ विष्णुपुराणम्, २/६/४६।
 ५. श्रीमद्भागवद्गीता, ८/१५।
 ६. मनःप्रीतिकरः स्वर्गो नरकस्तद्विपर्ययः॥ विष्णुपुराणम्, २/६/४२।

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প্রাচ্য সাহিত্যতত্ত্ব ও বাংলা সাহিত্য

ক্ষীরোদ চন্দ্র মাহাতো

সারাংশ : ভারতীয় রসশাস্ত্র নানাকারণে কাব্যতত্ত্ব আলোচনায় খ্রিস্টপূর্ব যুগ থেকেই বিশেষ গুরুত্ব লাভ করে আসছে। যার চর্চায় আজও পণ্ডিতমহলে কোনও রকম ভাটা পড়েনি। ভারতীয় সাহিত্যতত্ত্বের বা কাব্যতত্ত্বের আলোচনায় বিভিন্ন আলঙ্কারিক বিভিন্ন সময়ে সেই বিষয়ে মনোনিবেশ করেছিলেন। তাঁদের সেই সুচিন্তিত আলোচনার সূত্র ধরে কাব্যতত্ত্ব বা সাহিত্যতত্ত্বের আলোচনায় জন্ম নিয়েছে বিভিন্ন মতবাদের— যে মতবাদগুলিকে ভারতীয় সংস্কৃত অলঙ্কারশাস্ত্রে বলা হয়ে থাকে 'রস-প্রস্থান'। এই রকম বিভিন্ন 'রস-প্রস্থানে'র আলোচনায় আলঙ্কারিকেরা কাব্যতত্ত্ব তথা রসতত্ত্ব সম্পর্কিত নিজ নিজ মতবাদ সম্মিলিত করে ভারতীয় অলঙ্কারশাস্ত্রকে সমৃদ্ধ করেছেন। আলোচ্য নিবন্ধে এ সম্পর্কে একটি সংক্ষিপ্ত পর্যালোচনা পেশ করা হল।

সূচক শব্দ : ভারতীয় রসশাস্ত্র, কাব্যতত্ত্ব, রস-প্রস্থান, সংস্কৃত অলঙ্কারশাস্ত্র।

মূল প্রবন্ধ : ভারতীয় তথা প্রাচ্য সাহিত্যতত্ত্ব বা কাব্যতত্ত্বের আলোচনায় পথিকৃৎ হলেন মহামুনি ভরত। নাট্যশাস্ত্র, রসশাস্ত্র, অলঙ্কারশাস্ত্রের আদি ব্যাখ্যাতা হলেন ভরত মুনি। নাট্যাচার্য অভিধায় ভূষিত হলেও তিনি কাব্যতত্ত্ব বা সাহিত্যতত্ত্বেরও আলোচনা করেছেন। পরবর্তীকালে অভিনবগুপ্ত তাঁর টীকাভাষ্য রচনা করতে গিয়ে বলেছেন যে তাঁর কাছে নাট্যরস ও কাব্যরস মূলতঃ এক।

নাট্যশাস্ত্রের প্রণেতা মহামুনি ভরতের আবির্ভাবকাল নির্ণয় বিষয়ে পণ্ডিতমহলে নানা মতের উল্লেখ পাওয়া যায়। তবে, বিভিন্ন মত পর্যালোচনা করে দেখা যায় যে, তিনি খ্রিস্টপূর্ব চতুর্থ শতক থেকে খ্রিস্টপূর্ব দ্বিতীয় শতকে কোন এক সময়ে আবির্ভূত হয়েছিলেন। কাব্য-সাহিত্য কোন গুণে সার্থকতা লাভ করে, কাব্যপাঠে-শ্রবণে-দর্শনে পাঠক, শ্রোতা ও দর্শকের মনে আনন্দরস সঞ্চারিত হয় কীভাবে, ভারতীয় সাহিত্যতত্ত্বের বা কাব্যতত্ত্বের আলোচনায় বিভিন্ন আলঙ্কারিক বিভিন্ন সময়ে সেই বিষয়ে মনোনিবেশ করেছিলেন। ভরতের পরবর্তীকালে ভামহ, দণ্ডী, বামন অভিনবগুপ্ত, কুন্তক, রুদ্রট প্রমুখ আলঙ্কারিকগণ কাব্যতত্ত্বের নানাবিষয়ে আলোচনার সূত্রপাত করেছিলেন। এঁদের আলোচনার সূত্র ধরে কাব্যতত্ত্ব বা সাহিত্যতত্ত্বের আলোচনায় বিভিন্ন মতবাদের সৃষ্টি হয়েছে। ফলে, প্রত্যেক আলঙ্কারিক কোনও না কোনও মতবাদের প্রবর্তক হয়ে উঠেছেন। ভারতীয় অলঙ্কারশাস্ত্রে এই মতবাদগুলিকে 'প্রস্থান' বলা হয়। ভারতীয় অলঙ্কারশাস্ত্রে এই রকম সাতটি মতবাদ বা 'প্রস্থানে'র উল্লেখ পাওয়া যায় সেই আলঙ্কারিক মতবাদ বা 'প্রস্থান'গুলি হল, যথাক্রমে—

- ক) মহামুনি ভরতের রস-প্রস্থান।
- খ) ভামহ-উদ্ভট-রুদ্রটের অলঙ্কার-প্রস্থান।
- গ) দণ্ডী-বামনাচার্যের রীতি-প্রস্থান।

ঘ) আনন্দবর্ধন-অভিনবগুপ্তের ধ্বনি-প্রস্থান।

ঙ) কুন্তকের বক্রোক্তি-প্রস্থান।

চ) ক্ষেমেদ্রের ঔচিত্য-প্রস্থান।

ছ) গৌড়ীয় বৈষ্ণবদের ভক্তিরস-প্রস্থান।

ভারতীয় তথা প্রাচ্য সংস্কৃত অলঙ্কারশাস্ত্রের আলোচনার সূত্রপাত কবে থেকে শুরু হয়েছিল, সে বিষয়ে পণ্ডিতমহলে মতানৈক্য আছে। তবে, পণ্ডিতেরা স্বীকার করে নিয়েছেন যে, ঋগ্বেদ ও শতপথ ব্রাহ্মণ-এ উপমা অলঙ্কারের পরিচয় পাওয়া যায়। এ ছাড়াও বৈদিক সূক্তগুলির বিভিন্ন স্থানে বিভিন্ন অলঙ্কারের উল্লেখ আছে। কিন্তু সেগুলি সচেতনভাবে উল্লিখিত হয়েছে কি না সে বিষয়ে সকলে একমত হতে পারেননি। তাই, নাট্যশাস্ত্ররচয়িতা ভরতমুনিকেই প্রাচ্য সাহিত্যতত্ত্বের প্রথম আলঙ্কারিক হিসাবে গণ্য করা হয়। পরবর্তীকালে বিভিন্ন আলঙ্কারিক সাহিত্যতত্ত্বের আলোচনা করে বিভিন্ন কথা ব্যক্ত করেছেন বা সমর্থন করেছেন।

অলঙ্কারশাস্ত্রের উৎপত্তি নাকি মহর্ষি বাল্মীকির সেই আদি শ্লোক থেকে। মিথুনরত ক্রৌঞ্চ ব্যাধ কর্তৃক নিহত হলে ক্রৌঞ্চের মৃতদেহ ঘিরে ক্রৌঞ্চীকে বিলাপ করতে দেখে মহর্ষির হৃদয়ে শোকভাব জাগ্রত হয়। সেই ভাবের প্রকাশ ঘটে শ্লোকের আকারে —

মা নিষাদ প্রতিষ্ঠাং ত্বমগমঃ শাশ্বতী সমাঃ।

যৎ ক্রৌঞ্চমিথুনাদেকমবধীঃ কামমোহিতম্।। (বালকাণ্ড, ২.১৫)

অর্থাৎ হে নিষাদ, তুমি জীবনে কোনও দিন প্রতিষ্ঠা পাবে না, কারণ ক্রৌঞ্চযুগলের কামমোহিত একটিকে তুমি হত্যা করেছ। এ কথা বলার কিছুক্ষণ পরেই মহর্ষির মনে এক কৌতূহল দেখা দিল যে, সে কি বলল—‘কিমিদং ব্যাহতং ময়া’, আমার দ্বারা এ কী বলা হল ? মহর্ষির মনের এই জিজ্ঞাসায় ভারতীয় অলঙ্কারশাস্ত্রের জন্ম, প্রাচ্য সাহিত্যতত্ত্বের গোড়ার কথা। তাঁর মতো প্রতিভাধর কবি-সাহিত্যিকদের মনেও নানাবিধ ভাবের সঞ্চার হয় ও সেই ভাবানুভূতির প্রকাশ ঘটে ‘শব্দ-বন্ধ-ছন্দ’ অলঙ্কারে, সাহিত্যের ভাষায়। কবি-সাহিত্যিকদের মনের এই সকল ভাবের স্বরূপ কী, ভাষার স্বরূপই বা কী, তা পাঠ করে পাঠকের মনের অবস্থা কেমন হয় এই সকল প্রশ্নের উত্তর অনুসন্ধান হল সাহিত্যতত্ত্বের বা কাব্যতত্ত্বের আলোচ্য বিষয়। সাহিত্যতত্ত্বের বা কাব্যতত্ত্বের এই আলোচনা ভারতের বিভিন্ন অঞ্চলের মুনি-ঋষি, সংস্কৃত পণ্ডিত, শাস্ত্রজ্ঞানসম্পন্ন ব্যক্তি, রসজ্ঞ ব্যক্তি কর্তৃক বিভিন্ন কালে আলোচিত হয়েছে। এখনও সাহিত্যতত্ত্বের আলোচনায় পণ্ডিতদের আগ্রহ বিন্দুমাত্র কমে নি। ফলে, পণ্ডিতদের আলোচনায় উঠে এসেছে নানাবিধ মত। কেউ বা যুক্তি দিয়ে প্রতিষ্ঠা করেছেন নিজের মতবাদ, কেউ বা অন্যের মতবাদকে যুক্তিজাল বিস্তার করে খণ্ডন করে নিজ মত প্রতিষ্ঠা করেছেন। এই ভাবে বিভিন্ন সাহিত্যতাত্ত্বিকদের যুক্তি-তর্কমূলক আলোচনার মধ্য দিয়ে ভারতীয় তথা প্রাচ্য সাহিত্যতত্ত্বের বা কাব্যতত্ত্বের মূল কাঠামো দৃঢ় ভিত্তির উপর প্রতিষ্ঠিত হয়েছে।

ক্রন্দনরত ক্রৌঞ্চীকে দেখে আদিকবির মনের ভাব থেকে যে কৌতূহল জেগেছিল, ‘এ কৌতূহল নিখিল জগতের কাব্যরসিক অখিল মানব মনের’। আদিকবির মতোই প্রতিভাধর কবি-সাহিত্যিকেরা নিজ প্রতিভাবলে যে ‘অপূর্ববস্তু’ কাব্যদেহ নির্মাণ করেন, সেই ‘কাব্য’ কী ? সেই ‘কাব্য’ সৃষ্টির কারণ কী ? সেই ‘কাব্য’ পাঠে পাঠকের মনে আনন্দরস সঞ্চার হয় কেন ? — ইত্যাকার বহুবিধ প্রশ্নের উত্তর অন্বেষণের

জন্য ভারতবর্ষের প্রাচীন সংস্কৃত পণ্ডিতেরা যে আলোচনার সূত্রপাত করেছিলেন তারই নাম সাহিত্যতত্ত্ব বা অলঙ্কার জিজ্ঞাসা।

তবে, কাব্য-সাহিত্যের স্বরূপ বা আত্মা নির্ণয়ে আলঙ্কারিকেরা নানা প্রস্থানের উল্লেখ করলেও, কাব্য-রূপ সংসারে তাঁরা কবিকেই সর্বোচ্চ মর্যাদা দিয়েছেন। তুলনা করেছেন, প্রজাপতি ব্রহ্মার সঙ্গে—‘অপারে কাব্য-সংসারে কবিরেকঃ প্রজাপতিঃ’। অর্থাৎ সৃষ্টিকর্তা ব্রহ্মা যেমন আপন মনের মাধুরী মিশিয়ে এই সুন্দর জীব-জগৎ সৃষ্টি করেছেন তেমনি আপন মনের সৌন্দর্যানুভূতি দিয়ে শব্দের পর শব্দ সাজিয়ে এক অপূর্ব কাব্য-জগৎ সৃষ্টি করেন। কবির সৃষ্টি এই কাব্য-জগৎ অবশ্য অলৌকিক জগৎ, কল্পনার জগৎ। মানুষের দৈনন্দিন বাস্তব জীবনের সুখ-দুঃখের অনুভূতি নিতান্তই তাঁর ব্যক্তিগত অনুভূতি—যা ব্যক্তি মানুষের নিজের অনুভূতির স্তরেই সীমাবদ্ধ থাকে। কিন্তু, কবি যখন ব্যক্তিমানুষের অনুভূতিকে কাব্য-সাহিত্যের পাতায় শব্দ-অলঙ্কারে সাজিয়ে পরিবেশন করেন তখন সেই ব্যক্তিমানুষের অনুভূতি তার ব্যক্তিগত স্তর অতিক্রম করে তাবৎ পাঠকের অনুভূতিকে স্পর্শ করে যায়। তখনই এই লৌকিক অনুভূতি উন্নীত হয় অলৌকিকতায়। রবীন্দ্রনাথ এই স্তরটাকেই বলেছেন—‘দৈববাণী’। তাঁর কথায়—“সাহিত্য ব্যক্তি বিশেষের নহে, তাহা রচয়িতার নহে, তাহা দৈববাণী”।^{১*} তখন কাব্য আর ব্যক্তিবিশেষের সীমায় আবদ্ধ থাকে না বা রচয়িতারও সম্পত্তি হয় না— হয়, রসিক পাঠকের অন্তরলোকে অমরবাণী। কাব্য হয়ে উঠে আনন্দ সম্বিতের আধার।

আনন্দ সম্বিতের আধার কাব্য বলে, কাব্য সম্পর্কিত যে সকল প্রশ্ন উত্থাপিত হয়েছিল— সেই সকল প্রশ্নের সুষ্ঠু সমাধানে আলঙ্কারিকগণ একমত হতে পারেননি। আলঙ্কারিকদের এই বিভিন্ন মতের জন্য গড়ে উঠেছে বিভিন্ন প্রস্থান। প্রথম যে সকল আলঙ্কারিক কাব্যের আত্মা কাব্যের দেহে লক্ষ্য করলেন তাঁরা দেহাত্মবাদী হিসাবে চিহ্নিত। তাঁদের মতে দেহাতিরিক্ত আত্মার যেমন কোন অস্তিত্ব নেই, তেমনি কাব্যদেহ ছাড়া আত্মার কোন স্বতন্ত্র অস্তিত্ব নেই। তাঁরা কবিদের নির্মিত কাব্যদেহকে রমণীদেহের সঙ্গে তুলনা করেছেন। রমণীদেহের সৌন্দর্যবর্ধনে যেমন অলঙ্কারের আরোপ করা হয়; তেমনি কবিরা তাঁদের কাব্যদেহকে রমণীয় বা সুন্দর করে তুলতে বিভিন্ন ধরনের অলঙ্কারের ব্যবহার করেন। আর সেই অলঙ্কারসমৃদ্ধ কাব্য পাঠ করে পাঠকের মনে আনন্দরসের সঞ্চার হয়। অতএব অলঙ্কারই হল কাব্যের প্রাণ বা আত্মা — ‘কাব্যং গ্রাহ্যমলঙ্কারাৎ’।^২ আলঙ্কারিক বামন এই কথা বলে কাব্যসৌন্দর্য বৃদ্ধির মূলে অলঙ্কার ব্যবহারের উপর গুরুত্ব আরোপ করেছেন।

অন্যদিকে, আচার্য দণ্ডী তাঁর কাব্যাদর্শে এই অলঙ্কারের সংজ্ঞা নির্ণয় করেছেন এই বলে যে, ‘কাব্যশোভাকরান্ ধর্মান্ অলঙ্কারান্ প্রচক্ষতে’। যে ধর্ম বা গুণের ব্যবহার বা আরোপজনিত কারণে কাব্যদেহের শোভা বৃদ্ধি পায় তাই হল অলঙ্কার। অলঙ্কারের কাজ হল শোভা বর্ধন করা। রমণীদেহের সৌন্দর্য বা শোভাবর্ধনের জন্য যেমন বিভিন্ন রকমের অলঙ্কারের ব্যবহার করা হয়ে থাকে তেমনি কাব্যদেহের সৌন্দর্যবর্ধনের জন্য কবিরাও অনুপ্রাস-যমক-শ্লেষ প্রভৃতি শব্দালঙ্কার ও উপমা-রূপ-উৎপ্রেক্ষা-ব্যতিরেক সহ বিভিন্ন রকম অর্থালঙ্কারেরও ব্যবহার করেন। ‘অলঙ্কার’ শব্দটির ব্যুৎপত্তি হল সংস্কৃত ‘অলম্’ থেকে, যার অর্থ হল ‘ভূষণ’। যার সাহায্যে সৌন্দর্যবৃদ্ধি হয়। কবিরা তাঁদের কাব্যদেহে অলঙ্কার ব্যবহার করে কাব্যের সৌন্দর্য বৃদ্ধি করেন; অতএব অলঙ্কারই হল কাব্যের প্রাণ বা আত্মা। যেমন— রবীন্দ্রনাথের ক্ষণিকা কাব্যের ‘নববর্ষা’ কবিতাটি। নববর্ষার প্রাক্কালে নীল আকাশে জলাভরা মেঘের সতত সঞ্চরমান দেখে কবিহৃদয়ের

আনন্দানুভূতির প্রকাশ হয়েছে এই ভাবে—

গুরুগুরু মেঘ গুমরি গুমরি
গরজে গগনে গগনে, গরজে
গগনে।

ধেয়ে চলে আসে বাদলের ধারা,
নবীন ধান্য দুলে দুলে সারা,
কুলায়ে কাঁপিছে কাতর কপোত,
দাদুরি ডাকিছে সঘনে।

গুরুগুরু মেঘ গুমরি গুমরি
গরজে গগনে গগনে।°

বর্ষায় ব্যাঙেদের মক্‌মকানি, ময়ূরের পেখম তুলে নাচ প্রভৃতি প্রাকৃতিক দৃশ্যগুলি কবিচিন্তকে পুলকিত করে। তাই কবির হৃদয়ও আজ বর্ষার আগমনে আনন্দে ময়ূরের মতো নেচে উঠেছে। আর সেই আনন্দানুভূতিকে প্রকাশ করে গিয়ে 'গ' ও 'ক' ধ্বনির অনুপ্রাসে সাজিয়ে কবিতাটি রচনা করেছেন। পাঠকচিন্তাও কবিতাটি পাঠের মধ্য দিয়ে নববর্ষার আনন্দ উপভোগ করে। পাঠকের মানসপটে ফুটে ওঠে নববর্ষার আগমনে জলভরা মেঘের নীল-নীলিমায় ভেসে বেড়ানোর প্রতিচ্ছবি। এক অনাস্বাদিত আনন্দে ভরে ওঠে পাঠক মন।

কিন্তু, অলঙ্কারবাদীদের অভিমত খণ্ডন করে বলা হয়েছে, মানবশরীরের যদি অবয়ব-সংস্থানে ক্রটি থাকে বা লাভ্য না থাকে তবে সেই ক্রটিপূর্ণ মানবদেহে যতই অলঙ্কার ব্যবহার করা হোক না কেন, তার সৌন্দর্য কখনই প্রস্ফুটিত হবে না। এমনি কাব্যদেহ বা কাব্যশরীরকেও উপেক্ষা করা যায় না। কাব্যদেহের মান্যতা দিয়ে তাই ধ্বন্যালোকের কারিকায় ব্যাপারটিকে উপমা দিয়ে বিশ্লেষণ করা হয়েছে। বলা হয়েছে, 'লোকে আলো চায়, কিন্তু তাকে জ্বালাতে হয় দীপশিখা। কবির লক্ষ্য হল রস, কিন্তু তাকে সৃষ্টি করতে হয় কাব্যের শব্দার্থময় কথাবস্তু'। তাই আলঙ্কারিক ভামহ 'কাব্যালঙ্কার'-এ কাব্যের সংজ্ঞা দিতে গিয়ে বলেছেন—'শব্দার্থৌ সহিতৌ কাব্যম্',^৪ অর্থাৎ শব্দ ও অর্থের যুগলমিলনে কাব্য হয়। সাহিত্যদর্পণের ১/২ বৃত্তিতে বিশ্বনাথ কবিরাজ আবার শব্দার্থকে কাব্যের শরীর, রসকে আত্মা, গুণ-দোষকে শৌর্যাদি ও কাণত্বাদি, রীতিকে অবয়বসংস্থান ও অলঙ্কারকে কটককুণ্ডলাদির সঙ্গে তুলনা করেছেন—'কাব্যস্য শব্দার্থৌ শরীরম্, রসাদিশ্চাত্মা, গুণাঃ শৌর্যাদয় ইব, দোষাঃ কাণত্বাদিবৎ, রীতয়ঃ অবয়বসংস্থানবিশেষবৎ, অলঙ্কারাশ্চ কটককুণ্ডলাদিবৎ'।^৫ সুতরাং সৌন্দর্যের আধার হল মানবশরীর বা কাব্যশরীর। মৃত বা বিকলাঙ্গ লাভ্যহীন শরীরে যেমন অলঙ্কারের ব্যবহার করলেও সেই শরীরের সৌন্দর্য বিকশিত হয় না তেমনি দুর্বল গঠনের কাব্যশরীরে যতই শব্দালঙ্কার বা অর্থালঙ্কারের আরোপ করা হোক না কেন কিছুতেই কাব্যসৌন্দর্য প্রস্ফুটিত হয় না।

ফলে, অলঙ্কৃত বাক্য হলেই যে তা কাব্য পদবাচ্য হবে তার কোনও মানে নেই। এমন বহু বাক্য আছে যার শব্দেও অলঙ্কার আছে আবার অর্থেও অলঙ্কার আছে অথচ সেই বাক্য কাব্যে উত্তীর্ণ হতে পারেনি। অন্যদিকে, অতি উপাদেয় বাক্য যা রসোত্তীর্ণ হয়ে পাঠকের হৃদয়ে জায়গা করে নিয়েছে তাতে কোনও

রকম অলঙ্কারের ব্যবহার নেই। সম্পূর্ণ নিরাভরণ ও নিরলঙ্কার সেই বাক্য অতি সহজেই পাঠকের মন জয় করে নেয়। যেমন— নবীনচন্দ্র সেন রৈবতক কাব্যের পঞ্চম সর্গের 'অনুরাগ' শীর্ষক অংশের এক জায়গায় বর্ণনা করতে গিয়ে বলেছেন—

গৌরঙ্গ গৌরবে ঈষৎ রক্তিমা,-
 তরুণ অরুণাভাস;
 সুগোল বদন বালার্কমণ্ডলে
 মহিমার পরকাশ।
 বিলাস-বিহ্বল বিস্তৃত নয়নে
 মদালস দুই তারা;
 যৌবন তরঙ্গ ছুটিয়া, ফাটিয়া,
 অঙ্গে অঙ্গে মাতোয়ারা।^৭

উদ্ধৃত অংশটিতে অলঙ্কারের সম্মিবেশ করা সত্ত্বেও কাব্যোৎকর্ষের কোন লক্ষণ নেই। রসসমৃদ্ধ বাক্য হয়ে উঠতে পারেনি। অথচ, কবি বাক্যে কোনও রকম অলঙ্কারের ব্যবহার করেননি, সম্পূর্ণ নিরাভরণ ও নিরলঙ্কারভাবে কাব্যদেহকে শব্দের পর শব্দ দিয়ে সাজিয়ে তুলেছেন; তাতেই কাব্যদেহ রসোস্তীর্ণ হয়ে উঠেছে। রবীন্দ্রনাথ মানসী কাব্যের 'অনন্ত প্রেম' কবিতায় যখন বলেন —

আমরা দুজনে ভাসিয়া এসেছি
 যুগল প্রেমের স্রোতে
 অনাদিকালের হৃদয় উৎস হতে।
 আমরা দুজনে করিয়াছি খেলা
 কোটি প্রেমিকের মাঝে
 বিরহবিধুর নয়নসলিলে
 মিলনমধুর লাজে।
 পুরাতন প্রেম নিত্যনূতন সাজে।^৮

তখন পাঠক হিসাবে আমাদের মনে প্রেমের চিরন্তন ও শাস্বত রূপটি হৃৎকমলের কোমল তন্ত্রীতে অনুরণন জাগিয়ে তোলে। অবশ্য, অলঙ্কারবাদীরা এক্ষেত্রে বলেন, এখানে শব্দালঙ্কার বা অর্থালঙ্কারের সুস্পষ্ট উল্লেখ না থাকলেও স্বভাবোক্তি অলঙ্কারের প্রচ্ছায়া কাব্যদেহে লেপটে আছে। অলঙ্কারবাদীদের এই অভিমত খণ্ডন করে প্রতিপক্ষ আলঙ্কারিকেরা বলেন, স্বভাবোক্তি কোন অলঙ্কারই নয়; স্বভাবোক্তি হল কোন কবির সহজাত কবিপ্রতিভার সহজ প্রকাশ। তাই, স্বভাবোক্তি নামটির দ্বারাই বোঝা যায় যে, অলঙ্কার ছাড়াই কখনও কখনও বাক্য কাব্য হয়ে ওঠে। স্বভাবতই, 'শব্দার্থী সহিতৌ কাব্যম্' বা 'কাব্যং গ্রাহ্যমলঙ্কারাৎ'— এই দুই মতবাদ আলঙ্কারিকদের কাছে নিঃসংশয়ে গৃহীত হল না। আর একদল আলঙ্কারিক এই দুই মতবাদের চুলচেরা বিশ্লেষণ করে বলবার চেষ্টা করলেন যে, অলঙ্কৃত বাক্য মাত্রই কাব্য হয়ে ওঠে না বা অনেক সময় নিরলঙ্কৃত বাক্যও কাব্য হয়ে উঠে— তার কারণ হল 'রীতি', ইংরেজিতে যাকে বলে 'Style'। খ্রিস্টীয় ৬ষ্ঠ শতকে কাব্যাদর্শ গ্রন্থের রচয়িতা আচার্য দণ্ডী ও ৮ম শতকের আলঙ্কারিক বামন—এই দুজন হলেন

রীতিবাদের পুরোধা। বামন তাঁর কাব্যালঙ্কারসূত্রবৃত্তিতে বললেন— ‘রীতিরাত্মা কাব্যস্য’। অর্থাৎ ‘রীতিই হল কাব্যের আত্মা। এই রীতিবাদের ব্যাখ্যা করে বামন ‘রীতি’র স্বরূপ নির্ণয়ের চেষ্টা করলেন। ‘রীতি’ কী, কয় প্রকার, ‘রীতি’র গুণে কীভাবে বাক্য কাব্যে পরিণত হয়- তার সবিস্তার ব্যাখ্যা তিনি করেছেন।

আলঙ্কারিক বামনের মতে ‘রীতি’ই হচ্ছে ‘Style’—‘Style is the man himself’। তাঁর মতে—‘বিশিষ্টা পদরচনা রীতিঃ’।^{১৭} অর্থাৎ পদ বা বাক্য রচনা করবার বিশেষ কৌশলই হল ‘রীতি’ বা ‘Style’। রীতিবাদীরা কাব্যের আত্মা নির্ণয়ে ‘রীতি’কেই প্রাধান্য দিয়েছেন। ‘রীতি’র সঠিক ব্যবহারের কারণেই কবির সন্দর্ভ কাব্য পদবাচ্য হয়। পদ বা বাক্য রচনায় Style না থাকলে কবির বক্তব্য বিষয়ের মধ্যে সমতা থাকলেও তা কখনো কাব্য হয়ে উঠে না। উদাহরণ স্বরূপ, কাব্যজিজ্ঞাসায় অতুলচন্দ্র গুপ্ত মহাশয় ‘অন্নদামঙ্গল’র কবি ভারতচন্দ্র রায়গুণাকরের কথা উল্লেখ করেছেন। তাঁর মতে, বাংলা সাহিত্যে ভারতচন্দ্র স্টাইলের গুণেই বিখ্যাত হয়ে আছেন। আবার ইউরোপীয় সাহিত্যেও এমন কবি-আর্টিস্ট আছেন যারা কেবল স্টাইলের জন্য কবি খ্যাতি লাভ করেছেন। অন্নদামঙ্গলের ‘অন্নপূর্ণামঙ্গল’ অংশের ‘কোন্দল ও শিবনিন্দা’-য় ভারতচন্দ্রের রীতি বা স্টাইল ব্যবহারে চরম পরাকাষ্ঠা লক্ষ করা যায়। যেমন—

আই আই ওই বুড়া কি
এই গৌরীর বর লো।
বিয়ার বেলা এয়োর মাঝে
হৈল দিগম্বর লো।।
উমার কেশ চামর ছটা
তামার শলা বুড়ার জটা
তাই বেড়িয়া ফোঁফায় ফণী
দেখে আসে জ্বর লো।
উমার মুখ চাঁদের চূড়া
বুড়ার দাড়ি শণের লুড়া
ছারকপালে ছাইকপালে
দেখে পাই ডর লো।।
উমার গলে মণির হার
বুড়ার গলে হাড়ে ভার
কেমন করে ও মা উমা
করিবে বুড়ার ঘর লো।
আমার উমা মেয়ের চূড়া
ভাঙ্গড় পাগল ওই লো বুড়া
ভারত কহে পাগল নহে
ওই ভুবনেশ্বর লো।। ৮

অবশ্য, রীতিবাদীরা ‘রীতি’কে ‘অবয়বসংস্থান’ বলে চিহ্নিত করেছেন—‘রীতয়ঃ অবয়বসংস্থানবিশেষবৎ’।

তাঁদের মত হল, 'অবয়বসংস্থান নির্দোষ না হলে, অর্থাৎ সঠিক স্থানে সঠিক অলঙ্কার না পরলে যেমন মানবদেহকে সুন্দর দেখায় না তেমনি কাব্যদেহেরও সৌন্দর্য আসে না। অবশ্য, 'রীতি' বা স্টাইলের বিভাগ নিয়ে আলঙ্কারিক মহলে মতের অনৈক্য আছে। আচার্য দণ্ডী 'বৈদর্ভী' ও 'গৌড়ী এই দু'প্রকার 'রীতি'র কথা বলেছেন। আচার্য বামন আবার দণ্ডীর এই দু'প্রকার 'রীতি'র সঙ্গে যোগ করেছেন 'পাঞ্চালী' নামে আর এক 'রীতি'— 'সা ত্রিধা বৈদর্ভী গৌড়ীয়া পাঞ্চালী চ'। 'সাহিত্যদর্পণ'-কার বিশ্বনাথ কবিরাজ আবার আলঙ্কারিক বামন কথিত এই তিন 'রীতি'র সঙ্গে লাটী নামক অন্য আর এক 'রীতি' যুক্ত করেছেন। অন্যদিকে, আলঙ্কারিক ভোজরাজ ১১ শতকে বৈদর্ভী, গৌড়ী, পাঞ্চালী, লাটীয়া, অবন্তিকা ও মাগধী— এই ছ'টি 'রীতি'র কথা উল্লেখ করেছেন। তিনি এই ছ'টি 'রীতি'র গুণও চিহ্নিত করেছেন। যথা—

- ক. বৈদর্ভী রীতি— সমাস বিরহিত ও শ্লেষাদিগুণ সংযুক্ত বাগ্‌রীতি।
- খ. গৌড়ী রীতি — সমাস পদ সমন্বিত ওজঃ ও কান্তি গুণযুক্ত রীতি।
- গ. পাঞ্চালী রীতি — ওজঃ ও কান্তিগুণ বর্জিত, মধুর কোমল রীতি।
- ঘ. লাটীয়া রীতি — সকল প্রকার রীতির মিশ্রণে রচিত রীতি।
- ঙ. অবন্তিকা রীতি — পাঞ্চালী ও বৈদর্ভী রীতির অন্তরালবর্তিনী রীতি।
- চ. মাগধী রীতি — খণ্ডরীতির অপর নাম।

এই 'রীতি' বা স্টাইল কবি-সাহিত্যিকদের একান্ত নিজস্ব। কে কোন 'রীতি' মেনে কাব্যদেহ নির্মাণ করবেন সেটা তাঁদের নিজস্ব কবি- প্রতিভার উপর নির্ভর করে। কালিদাসের কবিপ্রতিভা যেমন 'বৈদর্ভী রীতি'তে উদ্ভাসিত তেমনি বানভট্ট বা ভবভূতির কাব্যপ্রতিভা 'গৌড়ী রীতি'তে সমুজ্জ্বল। আবার বাংলা সাহিত্যে বঙ্কিমচন্দ্রের রচনায় 'গৌড়ী রীতি'র নিদর্শন মেলে।

কিন্তু, কাব্যের আত্মা নির্ণয়ে এই 'রীতিবাদ'ও অলঙ্কারশাস্ত্রে নিঃসংশয়ে প্রতিষ্ঠা লাভ করে নি। 'রীতি'বাদীদের মতবাদকে খণ্ডন করেছেন আচার্য আনন্দবর্ধন। 'রীতিবাদ'-র দোষ-ত্রুটিগুলি তিনি বিশ্লেষণ করে দেখালেন। ধ্বন্যালোকে লিখলেন—

প্রতীয়মানং পুনরন্যদেব বস্তুবস্তি বাণীষু মহাকবীনাম্।

যন্তংপ্রসিদ্ধাবয়বতিরিক্তং বিভাতি লাবণ্যমিবাস্তনাসু।। (ধ্বন্যালোক, ১/৪)

অর্থাৎ তিনি বললেন, রমণীদেহের লাবণ্য যেমন অবয়বসংস্থানের অতিরিক্ত অন্য জিনিস তেমনি প্রতিভাধর কবিদের কাব্যদেহে এমন বস্তু আছে যা শব্দ, অর্থ, রীতি এসবের অতিরিক্ত অন্য কিছু। এই অতিরিক্ত জিনিসটিই হল কাব্যের প্রাণ বা আত্মা। এই ভাবে খ্রিস্টীয় নবম শতকে আচার্য আনন্দবর্ধন অলঙ্কার প্রস্থানের 'দেহাত্মবাদ', 'অলঙ্কারবাদ' ও 'রীতিবাদ'কে নস্যাৎ করে প্রতিষ্ঠা করলেন 'ধ্বনিবাদ'-র। তাঁর মতে, কাব্যের আত্মা 'অলঙ্কার' বা 'রীতি'র মধ্যে নেই— কাব্যের আত্মা হল 'ধ্বনি'। অতুলচন্দ্র গুপ্ত সুন্দর ভাবে আনন্দবর্ধনের কথা ব্যাখ্যা করে বলেছেন— 'কাব্যের আত্মা হচ্ছে ধ্বনি-বাচ্যতিরিক্ত এক বিশেষ বস্তুর ব্যঞ্জনা কারণ বাচ্য বা বক্তব্য এক হলেও এই ধ্বনি নেই বলে বাক্য কাব্য নয়। আর ধ্বনি আছে বলে অন্য বাক্য শ্রেষ্ঠ কাব্য'।^{১১} প্রমাণস্বরূপ, ভারতচন্দ্রের অন্নদামঙ্গল কাব্যে দেবী অন্নপূর্ণার কাছে ঈশ্বরী পাটনির প্রার্থনা— 'আমার সম্ভান যেন থাকে দুধে ভাতে'। এই নিরলঙ্কার, রীতিহীন বাক্যটিতে 'দুধে ভাতে'-র সাধারণ অর্থ ছাপিয়ে বড়ো হয়ে উঠেছে সম্ভান-সুখ-কামনায় চিরন্তন পিতৃহৃদয়ের মর্মবাণী। এটাই

বাচ্যাতিরিক্ত বিশেষবস্তুর ব্যঞ্জনা— যাকে আনন্দবর্ধন বলেছেন 'ধ্বনি'। তাঁর মতে, এই 'ধ্বনি'ই হল কাব্যের আত্মা বা প্রাণ, যা পাঠকের মনে আনন্দরস সঞ্চারিত করে। আবার, বাক্যে 'অলঙ্কার', 'রীতি' সবই কবি ব্যবহার করেছেন অথচ বাক্যটি বাচ্যাতিরিক্ত কোনো বিশেষ ব্যঞ্জনা পাঠকের মনে ধ্বনিত করতে অক্ষম এ রকম বাক্য কখনই যথার্থ কাব্য হয়ে ওঠে না। যেমন, কবি সত্যেন্দ্রনাথ দত্ত 'যক্ষের নিবেদন' কবিতায় লিখেছেন—

পিঙ্গল বিহ্বল ব্যথিত নভতল কই গো কই মেঘ উদয় হও,
সন্ধ্যার তন্দ্রার মূরতি ধরি' আজ মন্দ্র-মন্ত্র বচন কও;
সূর্যের রক্তিম নয়নে তুমি মেঘ ! দাও হে কজ্জল পাড়াও ঘুম,
বৃষ্টির চুম্বন বিথারি' চলে যাও— অঙ্গে হর্ষের পড়ুক ধূম।^{১৯}

এখানে, 'রীতি', 'অলঙ্কার' কবি সযত্নে ব্যবহার করেছেন, কিন্তু 'বিরহী যক্ষের' অন্তরবেদনা পাঠকের মনে জাগিয়ে তোলে না। 'ছন্দের জাদুকরের' ছন্দের দোলায় পাঠকমন দুলে ওঠে বটে, তবে বাচ্যার্থের অতিরিক্ত ব্যঞ্জনায় রসিক পাঠকচিত্ত উৎফুল্ল হয় না। ফলে, বাক্যকে আটপৌরে না রেখে বিবিধ অলঙ্কারে সাজিয়ে বিভিন্ন 'রীতি'তে পরিবেশন করলেই বাক্য কাব্য হয়ে ওঠে না। আসলে, বাচ্যার্থ ছাড়িয়ে বাক্যে ব্যঙ্গার্থের দ্যোতনা না ঘটলে তা কখনোই কাব্য পদবাচ্য হয় না।

অবশ্য, আলঙ্কারিকেরা বাক্যের অর্থপ্রকাশের ক্ষেত্রে তিন প্রকার শক্তির কথা বলেছেন—'অভিধা', 'লক্ষণা' ও 'ব্যঞ্জনা'। 'অভিধা'য় শব্দের যে শক্তি দ্বারা ব্যাকরণ ও অভিধানসম্মত মূল অর্থ প্রকাশ পায়, তাই বোঝায়। আর, শব্দের যে বৃত্তিতে বাচ্যার্থের বাধা ঘটলে বাচ্যার্থের সঙ্গে সম্বন্ধযুক্ত অন্য অর্থ ফুটে ওঠে তা হল 'লক্ষণা'। 'ব্যঞ্জনা' হল শব্দের গূঢ়ার্থ-প্রকাশক বৃত্তি। এখানে শব্দের বা বাক্যের অভিধেয় অর্থ ছাড়াও ভিন্ন অর্থের দ্যোতনা করে। এই অতিরিক্ত ব্যঞ্জনাই হল 'ধ্বনি'। তাই কাব্যের আত্মা নির্ণয়ে আচার্য দণ্ডী 'শব্দার্থো সহিতৌ কাব্যম্' বা আচার্য বামন 'কাব্যম্ গ্রাহ্যম্ অলঙ্কারাৎ' ও 'রীতিরাত্মা কাব্যস্য' বললেও আচার্য আনন্দবর্ধন ঘোষণা করলেন— 'ধ্বনিরাত্মা কাব্যস্য'। প্রসঙ্গক্রমে তিন প্রকার 'ধ্বনি'র কথাও বলেছেন—'বস্তুধ্বনি', 'অলঙ্কারধ্বনি', 'রসধ্বনি'। এর মধ্যে 'রসধ্বনি' হল সর্বশ্রেষ্ঠ। পাশাপাশি 'ধ্বনি'কার এই 'ধ্বনি'র একটি সুন্দর সংজ্ঞা নির্দেশ করেছেন —

যত্রার্থঃ শব্দো বা তমর্থমুপসর্জনীকৃতস্বার্থো।

ব্যক্তঃ কাব্যবিশেষঃ স ধ্বনিরিত্তি সূরিভিঃ কথিতঃ।^{২০}

অর্থাৎ যেখানে অর্থ বা শব্দ নিজেদের স্বার্থ পরিত্যাগ করে কাঙ্ক্ষিত অর্থ ব্যঞ্জিত করে তাই 'ধ্বনি'। 'ধ্বনি'-র মূলতঃ দু'টি ভাগ— 'অবিবক্ষিত বাচ্য' ও 'বিবক্ষিতান্যপর বাচ্য'।

অবিবক্ষিত বাচ্য : অবিবক্ষিত কথাটির অর্থ উদ্দিষ্ট বা অভিপ্রেত নয়। যেখানে বাক্যের বাচ্যার্থ বক্তার কাছে উদ্দিষ্ট বা অভিপ্রেত নয় তাকে অবিবক্ষিত বাচ্য ধ্বনি বলে। এর আবার দু'টো ভাগ—'অর্থান্তরে সংক্রমিত' ও 'অত্যন্ত তিরস্কৃত'। যেখানে বাচ্য তার নিজের অর্থ না বুঝিয়ে এক ভিন্ন অর্থের দ্যোতনা করে তাকে 'অর্থান্তরে সংক্রমিত' ধ্বনি বলে। যেমন—কর্ণ-কুন্তী সংবাদ কাব্যনাট্যে কর্ণের উক্তি- 'তুমি কুন্তী, অর্জুন জননী !' এখানে বক্তার উদ্দেশ্য অন্যান্য পাণ্ডব ভ্রাতাদের মা হিসাবে কুন্তীকে উল্লেখ না করে চিরশত্রু বলে অর্জুনকে চিহ্নিত করা। অর্থাৎ এখানে কুন্তীর মাতৃত্বকে কবি অন্য অর্থে ব্যবহৃত বা

সংক্রমিত করেছেন। ফলে, 'কুন্তী' এখানে 'অর্থান্তরে সংক্রমিত ধ্বনি'। আর, 'অত্যন্ত তিরস্কৃত' কথাটির অর্থ হল, আসল অর্থ দূরে সরিয়ে সম্পূর্ণ বিপরীত অর্থ গ্রহণ—যেখানে বাচ্য তার নিজের অর্থকে 'অত্যন্ত তিরস্কৃত' করে বা দূরে সরিয়ে রেখে কোনও বিপরীত অর্থ দ্যোতিত করে, সেখানে 'অত্যন্ত তিরস্কৃত' বাচ্য হয় যেমন—'কে ছেঁড়ে পদ্মের পর্ণ?' এই জিজ্ঞাসাসূচক বাক্যের দ্বারা বিপরীত অর্থ বোঝানো হয়েছে যে পদ্মের পাতা কেউ ছেঁড়ে না।

বিবক্ষিতান্যপর বাচ্য : কথাটি 'বিবক্ষিত' ও 'অন্যপর' এই দুই শব্দের সমাহার। যেখানে বাচ্যার্থ কবির 'বিবক্ষিত' বা অভিপ্রেত হলেও 'অন্যপর' বা অন্য একটি অর্থকে ব্যঞ্জিত করে, তাই হল 'বিবক্ষিতান্যপর বাচ্য'। শ্যামাপদ চক্রবর্তী অলঙ্কার-চন্দ্রিকা-য় বলেছেন- 'এর তাৎপর্য এই যে বাচ্য আপনাকে বজায় রেখেই প্রকাশ করবে ব্যঙ্গ্য অর্থকে এবং এই ব্যঙ্গ্য অর্থটিই হবে মুখ্য।'^{১৪} এর দু'টো ভাগ—'অসংলক্ষ্যক্রম ধ্বনি' ও 'সংলক্ষ্যক্রম ধ্বনি'। 'ক্রম' কথাটির অর্থ হল স্তরবিন্যাস বা পৌর্বাণ্য সাধন। ইংরাজিতে বলে 'Sequence' যেখানে বাচ্যার্থ থেকে ব্যঙ্গ্যার্থে রূপান্তর কীভাবে ঘটছে তার সঠিক ভাবে স্তরবিন্যাস বা পৌর্বাণ্য সাধনের রূপরেখাটি লক্ষ্য করা যায় না— তা হল 'অসংলক্ষ্যক্রম ধ্বনি'। অভিনবগুপ্ত বলেছেন—'তাৎপর্যন্তানুসরণরণকত্বরিতা মধ্যে বিশ্রান্তিং ন কুর্বতে ইতি ক্রমস্য সতঃ অপি অলক্ষণম্'। তাঁর মতে এই কারণে রসধ্বনি 'অসংলক্ষ্যক্রম'। দৃষ্টান্ত হিসাবে, আনন্দবর্ধন কালিদাসের কুমারসম্ভব কাব্যের বসন্তপুষ্পাভরণে সুসজ্জিতা উমার আগমন, মদনের শরসঙ্কান ইত্যাদির কথা বলেছেন। আর 'বিবক্ষিতান্যপরবাচ্য ধ্বনি'র অপর ভেদটির নাম হল 'সংলক্ষ্যক্রম ধ্বনি'। 'বস্তুধ্বনি' ও 'অলঙ্কারধ্বনি' এর অন্তর্গত। আচার্য অভিনবগুপ্ত এদের কাব্যের আত্মা বলে স্বীকার করেননি। তাঁর মতে এরা কাব্যের প্রাণ মাত্র—'বস্তুলঙ্কারধ্বনেঃ জীবিতত্বম্'। যেখানে কোনও বাক্যের বাচ্যার্থ থেকে ব্যঙ্গ্যার্থে উন্নীত হওয়ার ক্রম স্পষ্টভাবেই বুঝতে পারা যায় তাকে 'সংলক্ষ্যক্রম ধ্বনি' বলে। 'সংলক্ষ্যক্রম ধ্বনি'র মূলভাব ব্যক্ত করতে সুধীরকুমার দাশগুপ্ত রবীন্দ্রনাথের 'ক্ষণিকা' কাব্যের 'নববর্ষা' কবিতার কয়েকটি পংক্তি উল্লেখ করেছেন—

সুদূর গননে কাহারে সে চায় ?

ঘাট ছেঁড়ে ঘট কোথা ভেসে যায় ?

নবমালতীর কচিদলগুলি

আনমনে কাটে দশনে।^{১৫}

তিনি বলেছেন, 'বাচ্যার্থ এখানে স্পষ্ট, তাহাতে কিছুমাত্র মনোহারিত্ব নাই। কিন্তু নববর্ষার বর্ণনা প্রসঙ্গে পংক্তিটি পড়িলেই মনে আসে বিরহিণী-বধূর চিত্র, ঘট লইয়া ঘাটে গিয়াছে সে জল আনিতে, বধু আনমনা, সে ভাবিতেছে প্রবাসী প্রিয়তমের কথা, এদিকে বাতাসের হিল্লোলে ঘট কোথায় ভাসিয়া গেল ! এখানে ব্যঙ্গ্যার্থ উপলব্ধির ক্রমটি লক্ষ্য করা যায়, অতএব ইহা সংলক্ষ্য-ক্রম ব্যঙ্গ্য ধ্বনির উদাহরণ'^{১৬}

আলঙ্কারিকেরা আবার এর দু'টো ভাগ করেছেন—'বস্তুধ্বনি' ও 'অলঙ্কারধ্বনি'।

যখন কোনও এক বর্ণনীয় বস্তু থেকে অন্য একটি বস্তু ধ্বনিত হয় বা কোন অলঙ্কার থেকে অন্য বস্তু ধ্বনিত হয় তাকে 'বস্তুধ্বনি' বলে সুধীরকুমার দাশগুপ্ত এর উদাহরণ দিয়েছেন মেঘনাদবধ কাব্যের ষষ্ঠ সর্গ থেকে—

...নাহি কাজ সীতায় উদ্ধারি।

বৃথা হে জলধি। আমি বাঁধিনু তোমারে,
অসংখ্য রাক্ষসগ্রাম বধিনু সংগ্রামে।^{১৫৭}

এখানে বাচ্যার্থ হল রামচন্দ্রের হতাশা ও নৈরাশ্য। কিন্তু, পাঠকের কাছে স্পষ্ট হয়ে উঠে বাচ্যার্থের আড়ালে ব্যঙ্গার্থটি— মেঘনাদের বীরত্ব ও পৌরুষ।

আর 'অলঙ্কারধ্বনি' তাকেই বলে যখন কোনও বাক্যে বস্তু থেকে অলঙ্কার বা অলঙ্কার থেকে অলঙ্কার ধ্বনিত হয়। এই অলঙ্কার ধ্বনির উদাহরণ হিসাবে শ্যামাপদ চক্রবর্তী রবীন্দ্রনাথের কবিতার অংশ উদ্ধৃত করেছেন —

যত বড়ো হোক ইন্দ্রধনু সে
সুদূর আকাশে আঁকা।
আমি ভালোবাসি মোর ধরণীর
প্রজাপতিটির পাখা।।

এ ভাবে তিনি ব্যাখ্যা দিয়েছেন, 'বর্ণসাদৃশ্যে প্রজাপতি আর ইন্দ্রধনু সমজাতীয়; কিন্তু 'মোর' আর 'প্রজাপতি'র উত্তর 'টি' প্রত্যয়টি প্রজাপতির উপর কবির স্নেহপক্ষপাত দ্যোতিত করায় প্রজাপতিটিই হয়ে উঠেছে কবির আপনার ধন এবং 'সে' আ র 'সুদূর' ইন্দ্রধনুকে করে তুলেছে পর। কবির ভালোবাসার অনুরঞ্জে প্রজাপতি হয়েছে ইন্দ্রধনুর চেয়ে সুন্দরতর।^{১৫৮} আবার, 'অলঙ্কারধ্বনি'র অলঙ্কার থেকে অলঙ্কারের লক্ষণযুক্ত ধ্বনি হিসাবে উল্লেখ করেছেন —

চিরদিন ছিল সাধ- কল্পতরু হেরিব নয়নে;
সে সাধ পুরিল মোর আজিকে তোমার দরশনে।

কল্পতরু হল আশেয়, তার আধার স্বর্গের নন্দনকানন। এখানে নন্দনকানন নাই, কল্পতরু রয়েছে। বিনা আধারে দ্যোতিত করছে যেন তুমিই কল্পতরু।

কাব্যের আত্মা সম্পর্কে ধ্বনিবাদীরা এ ভাবে ধ্বনির স্বরূপ বোঝবার চেষ্টা করলেও, শ্রেষ্ঠ কাব্যের ধ্বনি, রসের ধ্বনির উপর নির্ভর করে এ কথা স্বীকার করে নিয়েছেন। শুধু বস্তু বা অলঙ্কারের ব্যঞ্জনা করে যদি কোনও বাক্য রচিত হয় তবে তা কখনওই কাব্য হয় না। 'রসের ব্যঞ্জনাই বাক্যকে কাব্য করে। কাব্যের 'ধ্বনি' হচ্ছে রসের ধ্বনি।' অতুলচন্দ্র গুপ্তের কথায়—'কাব্যের আত্মা 'ধ্বনি' ব'লে যারা আরম্ভ করেছেন, কাব্যের আত্মা 'রস' ব'লে তাঁরা উপসংহার করেছেন।'^{১৫৯} আর সাহিত্যদর্পণ-কারের ভাষায়—'বাক্যং রসাত্মকং কাব্যম্।'^{১৬০} 'কাব্য হচ্ছে সেই বাক্য, 'রস' যার আত্মা।'

এ বার 'রস' কী? 'কো'য়ং রসঃ? 'রস' সংক্রান্ত ইত্যাকার বিভিন্ন কৌতূহলের নিরসন করেছেন 'রসবাদী' আলঙ্কারিকেরা। তবে আলঙ্কারিকেরা স্বীকার করে নিয়েছেন, প্রজাপতি ব্রহ্মার স্বরূপ যেমন আজও স্পষ্ট ভাবে কেউই ব্যাখ্যা করতে সমর্থ হয়নি তেমনি রসতত্ত্বের আলোচনাও আজ পর্যন্ত নিঃশেষিত হয়নি; 'রসের' ব্যাখ্যা কোনওদিন ফুরাবে বলে মনে হয় না। তবু আচার্য অভিনবগুপ্ত ধ্বন্যালোক-লোচন-টীকায় যা বলেছেন তা এ প্রসঙ্গে বিশেষভাবে উল্লেখযোগ্য — 'শব্দসমর্প্যমান-হৃদয়সংবাদসুন্দর-বিভাবানুভাবসমুচিত -প্রাগবিনিবিষ্টরত্যা-দিবাসনানুরাগসুকুমার-স্বসংবিদানন্দচর্কণাব্যাপাররসনীয়রূপো রসঃ।'^{১৬১} কবির অনুভববেদ্য কাব্যসৃষ্টি থেকে শুরু করে কাব্যপাঠে সহৃদয় কাব্যপাঠকের চিত্তে রসের অভিব্যক্তি সংক্রান্ত

এই আশ্চর্যসুন্দর রস পরিচিতির সরলার্থ করেছেন শ্যামাপদ চক্রবর্তী। তা এই—‘কাব্যের উপাদান শব্দ। এই শব্দের উপাদানে কবি নির্মান করেন বিভাব অনুভাব যথাযোগ্যরূপে তাঁর অভিপ্রেত স্থায়ীভাবে অনুগত করে। পাঠক যখন এই কাব্য পাঠ করেন তখন প্রথমে হয় এই বিভাব অনুভাবের অর্থবোধ। তারপর, পাঠক যদি সহৃদয় হন, এই অর্থবোধ থেকে হৃদয়সংবাদের দ্বারা তাঁর চিন্তে কাব্যের স্থায়ী রসের উদ্বোধন হয়। এই উদ্বোধনের ফলে কাব্যের বিভাব অনুভাব পাঠকের আত্মচিন্তের সঙ্গে সংযোজিত হওয়ার নবীভূত, অতএব সুন্দর হয়ে উঠে। এই অভিনব সুন্দর বিভাব অনুভাব পাঠকের চিন্তে জন্মান্তরনিবিষ্ট সংস্কাররূপা বাসনাকে করে রঞ্জিত। সুন্দর বিভাব অনুভাবে রঞ্জিত এই বাসনা পাঠকের স্ব- সংবিৎকে অনু-রঞ্জিত ... ক’রে তাকে ক’রে তোলে সুকুমার। রস একটা সংবিৎমাত্র; তাই সংবিৎ আর আনন্দ অভিন্ন। কিন্তু এখানে সংবিৎ বিভাবানুভাবরঞ্জিত বাসনার অনুরঞ্জে সুকুমার ব’লে আনন্দও বিশিষ্ট (absolute নয়; qualified)। এই বিশিষ্ট আনন্দসংবিৎ -এর যে চর্চণাব্যাপার, এর দ্বারা রসনীয় অর্থাৎ স্বাদযোগ্য যে রূপ, তার নাম রস। ...পাঠকচিন্তে অভিব্যক্ত তাঁর নিজস্ব যে স্থায়ীভাব, তারই প্রতীতিই রস।’^{২০}

তাহলে দেখা যাচ্ছে, ‘রস’ হল মূলত অনুভব, অনুভূতির ব্যাপার — ‘সহৃদয়হৃদয়সংবাদী’। কাব্যরসাস্বাদী সহৃদয় পাঠকের চিন্তে এর আশ্রয়স্থল, তার বাইরে রসের কোন অস্তিত্ব নেই। নিরন্তর কাব্যচর্চা বা নিবিড় কাব্যানুশীলনের মধ্যদিয়ে যে পাঠকমন তৈরি হয় তাকে বলে রসিক পাঠক বা কৌতূহলী পাঠক বা রসপিপাসু পাঠক। সেই রসিক, কৌতূহলী, রসপিপাসু পাঠকের চিন্তে কাব্যপাঠে স্বচ্ছ দর্পণের মতো হয়ে ওঠে, আর স্বচ্ছ দর্পণে যেমন স্বচ্ছ বস্তু প্রতিবিম্বিত হয়, তেমনি রসিক পাঠকের স্বচ্ছ নির্মল মনে কাব্য-বিষয় তন্ময়তা প্রাপ্ত হয়ে রসের আস্বাদ তৈরি হয়। অবশ্য, ‘ভাত রান্না হচ্ছে’র মতো রস ও তার আস্বাদের মধ্যে ভেদরেখার কথা রসবাদীরা স্বীকার করে কাব্যপাঠে রসিক পাঠকমনের বিশেষ অনুভূতি আস্বাদ্যমানতাকেই জোর দিয়েছেন। এক্ষেত্রে কবি, কাব্য, কাব্যনির্মাণেরকৌশল—সকল সরাসরি অস্বীকার করে রসিক পাঠকচিন্তাকেই রসের আধার হিসাবে ধরা হয়েছে। সুতরাং কাব্যরসের আশ্রয়স্থল কাব্য নয়, কবিও নয় -সহৃদয় রসপিপাসু কাব্যপাঠকের মন — ‘কাব্যে রসয়িতা সর্বো ন বোদ্ধা ন নিয়োগভাক্’।^{২১}

‘রসে’র আস্বাদ্যমানতার প্রশ্নে রসিক পাঠকমনে রসানুভূতি সঞ্চারের কারণ হিসাবে রসবাদীরাও জ্ঞানের কার্যকারণসম্বন্ধের মতো মানসিক ও বাহ্যিক দুই উপাদানের কথা বলেছেন এবং মানসিক উপাদানের প্রতি বিশেষ গুরুত্ব আরোপ করেছেন। মানবমনে সংগুপ্ত কিছু স্থায়ী চিন্তাবৃত্তি—যেগুলোকে আলঙ্কারিকেরা ‘স্থায়ীভাব’ বলেছেন সেগুলোই হল রসের মানসিক উপাদান। আর রসের বাহ্যিক উপাদান হিসাবে কবির সৃষ্ট কাব্য চিহ্নিত হয়েছে। তবে, ‘রসবাদী’রা জ্ঞানের বাহ্যিক উপাদানের সঙ্গে রসের বাহ্যিক উপাদানের ভেদরেখাও টেনেছেন। তাঁদের মতে, মানবমন জ্ঞানের ক্ষেত্রে বাহ্যিক উপাদান হিসাবে বাস্তব বা লৌকিক জগতের বিভিন্ন ঘটনাবস্তু গৃহীত হয়; কিন্তু রসের বেলায় সরাসরি বাস্তব বা লৌকিক জগৎ থেকে বাহ্যিক উপাদানগুলো পাঠকচিন্তে গৃহীত হয় না। কেবল বাস্তব জগতের যে সকল বিভিন্ন উপাদান বা ঘটনাবলী কবিচিন্তকে সুখে-দুখে উদ্বেলিত করে তোলে তারই প্রতিফলন ঘটে তাঁদের সৃষ্ট কাব্যজগতে। কাব্যে সংগুপ্ত কবিচিন্তের সেই সকল ভাববস্তু পাঠ করে রসিক পাঠকমনে স্থিত ‘স্থায়ী ভাব’গুলির কোন একটা আলোড়িত হয়ে পাঠককে এক অনাস্বাদিত অনুভূতির স্তরে উত্তীর্ণ করে। পাঠকচিন্তকে শোকে ভারাক্রান্ত বা সুখবিহ্বল করে তোলার কারণ হিসাবে এই কবির সৃষ্ট কাব্যকেই অলৌকিক জগৎ বলা হয়েছে। প্রসঙ্গক্রমে

'রসবাদী'রা রস সঞ্চারের ক্ষেত্রে লৌকিক জগৎ ও অলৌকিক জগৎ—উভয়ের মধ্যে পার্থক্যও নিরূপন করেছেন। তাঁদের মতে, লৌকিক জগতের ঘটনাবলী দর্শকমনকে কেবল শোকে মুহুমানই করে তোলে তাই আমরা সেই সকল ঘটনাবলীর পুনরাবৃত্তি চাই না। কিন্তু অলৌকিক কাব্য জগতের বর্ণিত ঘটনাবলী পাঠক চিন্তে কেবল শোকেই জন্মায় না, পাঠককে 'করুণ'রসের ঝর্ণাধারায় স্নাতও করে। ফলে, পাঠক বারম্বার সেই কাব্য পাঠ করে রসাস্বাদনের চরম উৎকর্ষ লাভের প্রয়াস করে চলে। লৌকিক মৃত্যুদৃশ্যের পুনরাবৃত্তি আমরা কখনই চাই না, কিন্তু বিভূতিভূষণের 'পথের পাঁচালি' উপন্যাসে বর্ণিত দুর্গার মৃত্যুদৃশ্য পাঠকচিন্তকে এক অনাস্বাদিত রসাস্বাদনে জারিত করে বলেই পাঠক বারবার সেই দৃশ্য পাঠ করে তৃপ্তি পেতে চায়। কারণ, লৌকিক জগতের দুঃখ-মৃত্যু মানুষের মনে 'শোক' ভাব জাগিয়ে তোলে কেবল যন্ত্রনা দেয় মাত্র; কিন্তু অলৌকিক-কাব্য জগতের দুঃখ-মৃত্যু দৃশ্য পাঠকমনে 'শোক' ভাব জাগিয়ে 'করুণ' রসের উদ্বেক করে। 'সাহিত্যদর্পণ'-কার পাঠকচিন্তে রস সঞ্চারের এই ব্যাপারটিকে স্পষ্ট করে দিয়েছেন একটি শ্লোকে—

করুণাদাবপি রসে জায়তে যৎ পরং সুখম্ ।

সচেতসামনুভবঃ প্রমাণং তত্র কেবলম্ ॥ (৩/৩)^{২২}

অর্থাৎ 'করুণ প্রভৃতি রসে যে মনে অপূর্ব সুখ জন্মে, তার একমাত্র প্রমাণ হৃদয়বান লোকের নিজের চিন্তের অনুভূতি।' তাই, কবির সৃষ্ট কাব্যে বর্ণিত দুঃখ-শোকের ঘটনাবলীতে সংগুপ্ত 'করুণ রসের আনন্দ কাব্যরসিক মানুষকে নিয়তই সেদিকে টানছে।' ইংরেজি কবি শেলীর 'Our sweetest songs are those that tell of saddest thought' উদ্ধৃত করে অতুলচন্দ্র গুপ্ত যথার্থই বলেছেন—'যে বাস্তব ঘটনা মনে সোজাসুজি sad thought আনে, তা sweetও নয়, songও নয়। কবি যখন কাব্যে saddest thought এর কথা বলেন, তখনই তা sweetest song হয়।'^{২৩}

তবে, কাব্যের রসকে শ্রেষ্ঠত্ব প্রতিপাদনের জন্য আলঙ্কারিকেরা সহৃদয় কাব্যরসিকের রসাস্বাদনকে মুনি-ঋষি-যোগীদের পরব্রহ্ম সাক্ষাতের পরবর্তীস্তরের সঙ্গে তুলনা করেন নি। তাঁরা এ কথা বোঝাতে চেয়েছেন যে, ব্রহ্মজ্ঞান লাভের পর সব কিছুই অবান্তর তেমনি কাব্যপাঠে কাব্যপাঠকের রসাস্বাদনের মানসিক অনুভূতিকে কোনরকম পার্থিব লাভালাভের পর্যায়ে ধরা যায় না। কারণ হিসাবে বলা হয়েছে, 'আত্মলাভম্ পরং বিদ্যতে'^{২৪}—আত্মলাভের পর কিছুই নেই, পরমপুরুষের সাক্ষাৎ লাভের পর আর কিছুই নেই—'পুরুষাম্ পরং কিঞ্চিৎ সা কাষ্ঠা সা পরা গতিঃ'^{২৫} ব্রহ্ম অনন্ত-অসীম, সমস্ত সীমা-পরিসীমার ব্রহ্ম এসে পরিসমাপ্তি। অতএব, কাব্যের রসাস্বাদের ক্ষেত্রেও রসাস্বাদনই শেষ কথা— তাই, কাব্যপাঠে পাঠকের অন্য কোনও পার্থিব ফললাভের আশা করা বৃথা। এ বিষয়ে মোক্ষম কথাটি বলেছেন দশরূপক রচয়িতা আচার্য ধনঞ্জয়। কাব্যপাঠে রসাস্বাদনের পরও যাঁরা কাব্যের মধ্যে উপদেশবাণী পাওয়ার আশায় পথচেয়ে বসে থাকেন বা কাব্যপাঠে পার্থিব ফললাভের হিসাব কষতে বসেন, সেই সব কাব্যপাঠকদের রসবোধ ও বিচার-বুদ্ধিকে তীব্র কটাক্ষ করে 'অল্পবুদ্ধি সাধুলোক' বলেছেন। তিনি বলেছেন^{২৬} —

আনন্দনিস্যন্দিষু রূপকেষু ব্যুৎপত্তিমাত্রং ফলমল্পবুদ্ধিঃ ।

যোহপীতিহাসাদিবদাহ সাধুঃ তস্মৈ নমঃ স্বাদপরাঙ্মুখায় ॥ (১/৬)

অর্থাৎ, 'আনন্দনিস্যন্দী রূপকের ফলও যাঁরা ইতিহাস প্রভৃতির মতো সংসারিক জ্ঞানের ব্যুৎপত্তি মাত্র

বলেন, সেই সব অল্পবুদ্ধি সাধুদের নমস্কার। কেন না, রসের আশ্রয় কী, এ বিষয়ে তাঁরা একান্তই পরাঙ্মুখ।' এ কথা থেকে স্পষ্ট বোঝা যায়, আলঙ্কারিকেরা বিশ্বাস করতেন যে, রসের আশ্রয় হল এক অনির্বচনীয় আনন্দ— যার মধ্যে পার্থিব ফললাভের আকাঙ্ক্ষা বৃথা। কাব্যপাঠের সর্বোত্তম ও শেষ কথা কাব্যপাঠই।

তবে, কাব্যরসের ফল যে লোকজীবনকে প্রভাবিত করে না— এ কথা আলঙ্কারিকেরা পুরোপুরি মানেনি। লোকজীবনের থেকে আহৃত লৌকিক ঘটনাকে কাব্যরসের অলৌকিক ধারায় স্নাত করে যখন কবিরা পরিবেশন করেন তখনই কাব্যপাঠক মুক্তির স্বাদ অনুভব করেন। অতুলচন্দ্র গুপ্ত মহাশয় রবীন্দ্রনাথের 'পুরস্কার' কবিতা উদ্ধৃত করে আলঙ্কারিকদের মনের কথাকে ধরবার চেষ্টা করেছেন। আর, 'লৌকিক জীবনের উপর' কাব্যরসের ফল কেন সংলগ্ন হয়ে থাকে তার যথার্থ অনুসন্ধান করেছেন। অত্যন্ত সরস ভাষায় সাহিত্যিক উদাহরণ দিয়ে বলেছেন—'কবি তো কেবল কাব্যস্রষ্টা নন, তিনিও সামাজিক মানুষ। মানুষের যে সুখ-দুঃখ, আশা-নিরাশা, প্রণয়-হিংসা তাঁর কাব্যের বিষয়, তাদের কেবল রসসৃষ্টির উপাদানরূপে দেখা সব সময়ে তাঁর পক্ষেও সম্ভব হয় না। কবির মধ্যে যে সামাজিক মানুষ আছে, সে মানুষের সামাজিক ভালো-মন্দ আশা-নিরাশার বিচার থেকে কাব্যকে একেবারে নিরপেক্ষ থাকতে দেয় না। রসসৃষ্টির যেখানে চরম অভিব্যক্তি সেখানে কবির এই সামাজিকতা ঢাকা পড়ে যায়, যেমন শেক্সপিয়রের নাটকে। যেখানে কবির সামাজিকতা প্রবল, কিন্তু রসসৃষ্টির প্রাচুর্যকে ব্যাহত করে না, সেখানে ঐ সামাজিকতাকে একটা উপরি-পাওনা হিসাবে গণ্য করা চলে, যেমন টলষ্টয়ের 'বিগ্রহ ও শান্তি'। যেখানে উৎকট সামাজিকতাকে রসসৃষ্টির শক্তি সংবরণ করে রাখতে পারে না, সেখানে তা রসের প্রবাহকে বিচ্ছিন্ন করে কাব্যত্বের লাঘব ঘটায়, যেমন রম্যাঁ রলার 'জ্যাঁ ক্রিস্তফ'।'^{২৭}

আবার, মানব মনে নতুন নতুন ভাব ও কল্পনা সৃষ্টির সঙ্গে সঙ্গে কবিরা রসেরও রূপান্তর ঘটিয়ে থাকেন, তাও আলঙ্কারিকদের স্বীকার্য অর্থাৎ ভাব ও কল্পনা মানবমনে কোনও দিনই চিরস্থায়ী নয়। সময়ের পরিবর্তনের সঙ্গে মানুষের বিচিত্র জীবনপ্রবাহ কবির কাব্যকে নব নব রসমূর্তিতে করে তোলে উজ্জীবিত। এই ভাবে, 'কাব্যের বাণী তাতেই প্রাচীন হয়েও পুরাতন হয় না। যুগের পর যুগ রসের নূতন সৃষ্টি চলতে থাকে।' ধ্বন্যালোক-এ এর কারণ নির্দেশ করে বলা হয়েছে—

বাচস্পতিসহস্রাণাং সহস্রৈরপি যত্নতঃ ।

নিবন্ধাপি ক্ষয়ং নৈতি প্রকৃতির্জগতামিব ॥ (৪/১০)

অনুবাদ করলে দাঁড়ায়, 'যেমন জগৎপ্রকৃতি কল্পকল্পান্তর বিচিত্র বস্তুপ্রপঞ্চের সৃষ্টি করে চলেছে, তবুও তার নূতন সৃষ্টির শেষ নেই, তেমনি সহস্র সহস্র বাণীসম্রাট কবির রসসৃষ্টিতেও রসের নূতন সৃষ্টি শেষ হয় না, কেন না, মানবমনের 'ভাবে'র সৃষ্টির শেষ নেই।'

এ কারণেই পরিবর্তনশীল যুগে মানবমনে ভাবের বদল ঘটলে সঙ্গে সঙ্গে 'যে ভাবের উপর সে রসের প্রতিষ্ঠা ছিল, আমাদের মন থেকে সে ভাব একেবারে লোপ না হলেও তেমনটি' যে আর থাকে না—এই সত্যে আলঙ্কারিকেরা উপনীত হয়েছেন। তাই অতুলচন্দ্র গুপ্তের ভাষায়—'যেমন প্রাচীন যুগের অনেক কাব্য আমাদের মনে আর রস যোগায় না, তেমনি আমাদের নবীন যুগের অনেক কাব্যও আমাদের যে রস দেয়, ভবিষ্যদ্বংশীয়েরা তা থেকে ঠিক সে রস পাবে না। কারণ, তাদের ভাবজগৎ ঠিক আমাদের ভাবজগৎ

থাকবে না।'২৯ এই চরম সত্য প্রকাশ করতে গিয়ে তিনি রবীন্দ্রনাথের বলাকা কাব্যের ৩৬ সংখ্যক কবিতার কিছু অংশ দৃষ্টান্ত হিসাবে উদ্ধৃত করে বলেছেন—'এই অদ্ভুত কাব্য আধুনিক কাব্যরসিকের চিত্তের প্রতি অণুকে যে রসের আবেশে আবিষ্ট করে, ... তার মূলে আছে এ যুগের মানুষের মনে বিশ্বপ্রকৃতির একটা বিশেষ রূপকল্পনা। ... বিশ্বপ্রকৃতিকে আজ মানুষ যে চোখে দেখছে, সে দেখার যখন বদল হবে তখন এ ভাব ও কল্পনারও বদল হবে। বলাকার 'ঋগ্বেদরসে মত্ত' পাখার ধ্বনিতে আমাদের চিত্তে যে রসের বিস্ময় জাগছে, সেদিনের কাব্যরসিকেরা তার অর্ধেকেরও আনন্দ জানবে না।'৩০ ফলে ভাব ও কল্পনার পরিবর্তন সাপেক্ষে অনাগত ভবিষ্যতের কাব্যপাঠক এই কাব্যের রসের পূর্ণ আনন্দ থেকে বঞ্চিত হলে, যে ক্ষতির সম্মুখীন হবেন তার পূরণ কোন্ মূল্যে চোকানো যাবে—এ ব্যাপারে সংশয় প্রকাশ করে তিনি রসতত্ত্বের মর্মকথা ব্যক্ত করেছেন। রসতত্ত্ব সম্পর্কে আলঙ্কারিকদের মনের কথা এটাই।

উল্লেখপঞ্জি

১. কৃষ্ণগোপাল গোস্বামী, সংস্কৃত সাহিত্যের ইতিহাস ও সংস্কৃতের ত্রিধারা, পৃ. ৭।
- ১ক. রবীন্দ্রনাথ ঠাকুর, সাহিত্য, পৃ. ১২।
২. অতুলচন্দ্র গুপ্ত, কাব্যজিজ্ঞাসা, পৃ. ১০।
৩. রবীন্দ্রনাথ ঠাকুর, সঞ্চয়িতা, পৃ. ৩১৩।
৪. সুবোধ চৌধুরী, সাহিত্য-শিল্প ও নন্দনতত্ত্ব, পৃ. ২৪।
- ৪ক. তদেব, পৃ. ২৬।
৫. নবীনচন্দ্র সেন, রৈবতক, সজনীকান্ত দাস (সম্পা.), পৃ. ৬২-৬৩।
৬. রবীন্দ্রনাথ ঠাকুর, মানসী, পৃ. ২১৩-১৪।
৭. কাব্যালংকারসূত্রবৃত্তি (২/৭)। — অতুলচন্দ্র গুপ্ত, পূর্বোক্ত, পৃ. ১২।
৮. ব্রজেন্দ্রনাথ বন্দ্যোপাধ্যায়/সজনীকান্ত দাস (সম্পা.), ভারতচন্দ্র-গ্রন্থাবলী, পৃ. ৪২।
৯. অনিলচন্দ্র বসু (সম্পা.), কাব্যালংকারসূত্রবৃত্তি, পৃ. ৬৮।
১০. অতুলচন্দ্র গুপ্ত, পূর্বোক্ত, পৃ. ১২।
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১৫খ. তদেব, পৃ. ২৫৩ ।

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১৮. তদেব, পৃ. ২৩ ।

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২০. শ্যামাপদ চক্রবর্তী, পূর্বোক্ত, পৃ. ২৫৮ ।

২১. অতুলচন্দ্র গুপ্ত, পূর্বোক্ত, পৃ. ২৫ ।

২২. তদেব, পৃ. ২৭ ।

২৩. তদেব, পৃ. ২৭ ।

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২৮. তদেব, পৃ. ৬৯ ।

২৯. তদেব, পৃ. ৭০ ।

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**Ayurvedic Odia Palm Leaf Manuscript
Collection of
Ācārya Surendrasūrīswarjī Jaina
Tatvajñānaśālā — A Bird's Eye View
Sashibhusan Mishra**

Abstract

Manuscripts were the important source of knowledge in the then India. The ocean of knowledge was written and preserved in various manuscript forms. In this connection Ācārya Surendrasūrīswarjī Jaina Tatvajñānaśālā situated at Ahmedabad in the state of Gujarat and their revered Ācāryas took a lead role to preserve copious manuscripts, the proud heritage of Great India.

This great organisation was founded by His Holiness Parama Pūjya Ācārya Bhagavan Śrīmad Vijay Rāmsūrīswarjī Mahārāja (Dehlāwāla) in 1951 A.D. to pay a deep homage of gratitude to his venerable Guruji Ācārya Bhagavan Śrīmad Vijaya Surendrasūrīswarjī Mahārāja Sāheva. This great organisation exhibits a giant collection of 17000 paper manuscripts, 2465 palm leaf manuscripts (1705 Odia Mss + 760 South Indian Mss), 50,000 books on various subjects like Philosophy, Logic, Grammar, Astrology, Music, Drawing, Literature, Dictionary etc. and some historic monuments suitable for museums. They are having decorated palm leaves of later age.

This noble collection of palm-leaf bundles contains so many interesting texts of Ayurveda texts. Out of them we find a long list of herbal ingredients and the simple of methods of preparing various medicines using them. In this collection we see so many different types of medicinal texts composed by some well-known antediluvian traditional doctors like Madhava Kara, Gopinatha Sadangi, Sakara Baidya, Krsna Dasa, Rahasa Nanda, etc. of the then Odisha.

In this proposed paper the Ayurvedic Odia Palm Leaf Manuscript Collection of Ācārya Surendrasūrīswarjī Jaina Tatvajñānaśālā will be discussed in brief.

Key words

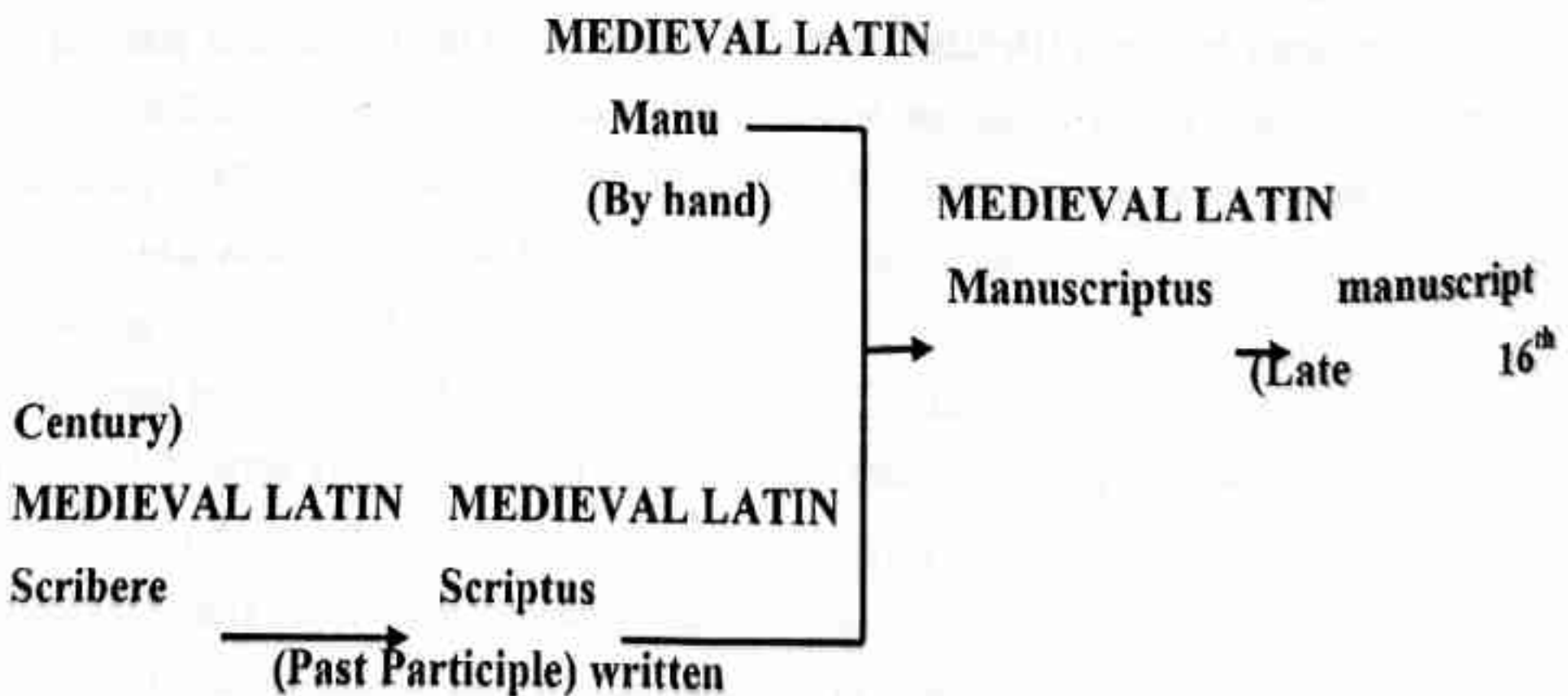
Manuscript, Palm-leaf, Ayurveda, Siddha

1.0. Introduction

Manuscripts were the important source of knowledge in the then India. The ocean of knowledge was written and preserved in various manuscript forms. So for what, ancient people thought that manuscript preservation was a baronial task for them. Though it was a chore for some people, but many religious people, organisations, learned people, luminaries, monasteries, temples etc. collected and well preserved all those seeds of knowledge with much more painstaking effort for a long time. As a result now we are able to find the traditional wisdom of Bhārata. In this connection Ācārya Surendrasūrīswarjī Jaina Tatvajñānaśālā (ASJT) and their revered Ācāryas took a lead role to preserve copious manuscripts varied in many subjects, the proud heritage of Great India.

1.1. Derivation of the Word Manuscript

Manuscripts have played a very significant part in the development, preservation, propagation of knowledge in India. The word Manuscript derived from the Medieval Latin word *Manu* means by hand and *scriptus* the past participle form of the Medieval Latin word *Scribere* means written. The tabular form of the derivation of this word is as follows.



But according to R.S. Shivaganesh Murthy the word Manuscript is derived from the Latin word *Manuscriptum* and the corresponding English meaning of this word is hand-written¹.

The different names for Manuscript in Indian subcontinent in various languages are – pāṇḍulipi, pāṇḍupatram, hastaprati, hastalekha, hastakṛti, hastalikhita, matrkā, grantha, pothā, pothi, poṅthi, poṅthā, puṅthi, potthaka, pustaka, pusta, pustikā, putthaya, pratilipi, śāstra, kośa, nuska, bid, chopāḍi, kitāb, bahi, guṭaka, parvana, parvancha, murakka, ola, puskola, talli, sravanga, bahinuma pustika, pa-tra, panavali, text, codex, script, document, treatise, transcript, evidence, primary source etc.²

But in other prominent languages of world the translation of this word is as follows- (1) British English — manuscript, (2) American English — manuscript, (3) Brazilian Portuguese — manuscrito, (4) Croatian — rukopis, (5) Czech — rukopis, (6) Danish — manuscript, (7) Dutch — manuscript, (8) European Spanish — manuscrito, (9) Finnish — käsin kirjoitettu teos, (10) French — manuscript, (11) German — Manuskript, (12) Italian — manoscritto, (13) Norwegian — manuscript, (14) Polish — rękopis, (15) European Portuguese — manuscrito, (16) Romanian — manuscris, (17) Spanish — manuscrito, (18) Swedish — manus, (19) Turkish — elyazması.³

1.2. Definition of Manuscript

Let us first discuss what is a Manuscript? Etymologically, manuscript means something that is hand written, it means handwritten document. In other words a manuscript is a handwritten composition on paper, bark, cloth, metal, palm leaf or any other material dating back at least seventy-five years that has significant scientific, historical or aesthetic value. Lithographs and printed volumes are not manuscripts. Again here the term manuscript is related to antiquity not necessarily means the write up submitted by an author to a publisher.

The Antiquities and Art Treasures Act, 1972” lays down the legal framework for custody of manuscripts. Antiquities, defined under the Act include “Any manuscript, record or other document which is of scientific, historical, literary or aesthetic value and which has been in existence for not less than seventy-five years.”

If this definition is taken into consideration in phase value, a manuscript means,-

1. A hand written document.
2. Which has scientific, historical, literary or aesthetic value.

3. Which is at least seventy-five years old.

Manuscripts are found in hundreds of different languages and scripts. Often, one language is written in a number of different scripts. For example, Sanskrit is written in Odia script, Grantha script, Devanagari script, Bengali script and many other scripts. Manuscripts are distinct from historical records such as epigraphs on rocks, firmans, revenue records which provide direct information on events or processes in history. Manuscripts have knowledge content.

2. Palm Leaf and Palm Leaf MSS

Knowledge of writing materials is also essential to the study of handwriting and to the identification of the periods in which a document or manuscript may have been produced. Before the invention of paper, the main writing materials in our country and abroad throughout history were birch-bark, palm-leaves, copper-plates, clay-tablets, stones, bamboos, skins, papyrus, wax tablets, vellum, parchment, paper etc. Besides these, agaru-bark, bricks, earthenware, shell, ivory, cloth, wood, etc. had also their uses as materials for writing.

Till paper was introduced in India, palm-leaves were one of the most important materials used for writing purposes in this country. It is also the major source of writing and painting in South and Southeast Asian countries including Nepal, Sri Lanka, Burma, Thailand, Indonesia and Cambodia. Palm leaf manuscripts relating to art and architecture, mathematics, astronomy, astrology and medicine dating back several hundreds of years are still available for reference today. Large numbers of collections of palm leaf manuscripts on palm leaves are found in museums and libraries almost everywhere in India and also in some major institutions abroad.

Though so many varieties of species of native palm trees are found around the globe, but however, the leaves of only a few types of palm species have been used for writing. The most widely used palm species are — *Corypha umbraculifera* Linn, *Borassus flabelliformis* Linn and *Corypha taliera* Roxb⁵.

Major palm leaf manuscripts of eastern India and Nepal were made with the leaves of the *Corypha umbraculifera* and sometimes of the *Borassus Flabellifer* Linn.

This *Corypha umbraculifera* is otherwise known as Śrītāla or Tāla or Tādī by some scholars. Here in this context it will be better to mention that, the Indian

names differ from each other. For example in one book⁶ it is mentioned that, *Borassus Flabellifer* Linn is Kharatāla or Tāla, *Corypha umbraculifera* is Tālī or Talipot and *Corypha Taliera* Roxb is known as Śrītāla. Again Sircar⁷ opines that, Tāla or Tāḍa as *Borassus Flabellifer* Linn and Tālī or Tāḍī as *Corypha umbraculifera*. Here we should remember that the fibers of the Śrītāla leaves are more resistant to decay than the Kharatāla leaves. It is because of these reasons that Śrītāla leaves have been preferred to Kharatāla leaves for writing manuscripts. The Talipot palm is monocarpic, flowering only once, when it is 30 to 80 years old. It takes about a year for the fruit to mature, producing thousands of rounds, yellow-green fruit 3-4 cm diameter, each containing a single seed. The plant dies after fruiting.

Borassus Flabellifer Linn is also known as Asian Palmyra palm, or Toddy palm, or Sugar palm, or Cambodian palm, or Palmyra palm or Kharatāla or Tāla or Tāḍa. Again the *Borassus flabellifer* plant and fruit is known as Tāla in Odia, Tnaot in Khmer, Thot Not in Vietnamese, Tāri in Hindi, Tāl in Bengali, Tale Hannu or Tateningu in Kannada, Nungu in Tamil, Pana Nangu in Malayalam, Thaati Munjalu in Telugu, Munjal in Urdu, Lontar in Indonesian, Siwalan in Javanese, Ta'al in Madurese, Ton Taan in Thai, Akadiru by the East Timorese, Tao in Divehi, Tadfali (pronunciation variations are Tad-fali or Taadfali) in Gujarati, Targula in Konkani, Taḍgolā in Marathi and sometimes Ice-apple in British English. The leaves of the palmyra palm are rather thick compared to those of the talipot palm and they have a tendency to break very easily. The palmyra palm, i.e., *Borassus Flabellifer* Linn, is mostly used in writing letters and notes and not in the writing of important books. They also appear to be more prone to insect attack than the talipot palms.

The major Odia palm leaf MSS of ASJT are made of *Borassus Flabellifer* Linn.

3.0. Ācārya Surendrasūrīswarji Jaina Tatvajñānaśālā

This great organisation was founded by His Holiness Parama Pūjya Ācārya Bhagavan Śrīmad Vijay Rāmasūrīśwaraji Mahārāja (Dehlāwāla) in 1951 A.D. to pay a deep homage of gratitude to his venerable Guruji Ācārya Bhagavan Śrīmad Vijaya Surendrasūrīśwaraji Mahārāja Sāheva. This great organisation exhibits a giant collection of 17000 paper manuscripts, 2465 palm leaf manuscripts (1705 Odia MSS + 760 South Indian MSS), 50,000 books on various subjects like Philosophy, Logic, Grammar, Astrology, Music, Drawing, Literature, Dictionary etc. and some historic monuments suitable for museums. They are having decorated

palm leaves of later age. Here we should note that most of the manuscripts & valuable objects of historic and cultural importance are collected and most of the times are purchased by the said organisation on the advice of His Holiness Parama Pūjya Ācārya Bhagavan Śrīmad Vijay Rāmsūrīśwaraji Mahārāja (Dehlāwāla).

So in this way so many manuscripts are collected and preserved in traditional ways in this repository till date.

3.1. Cataloguing of Manuscript Collection

At present ASJT completed the catalogue of paper manuscripts and palm leaf manuscripts. The catalogue of paper manuscripts were done by Jagaccandrasūrīśwaraji Mahārāja Sāheva and his adherents. While Vihāra at Kolkata in 2011 A.D. this revered Ācārya decided to constitute an expert committee for completion of catalogue of palm leaf manuscripts. Accordingly in 2011 a committee was constituted under the chairmanship of Sashibhusan Mishra for the same. Here the cataloguing of Odia Manuscripts was completely done by me. The South Indian part was totally done by the able supervision of T. Ganeshan (Researcher, Department of Indology, French Institute of Pondicherry, Pondicherry). J. Varadarajan and L. Narendran assisted him in this work. This noble work was finished in the year of 2013 A.D. and this catalogue was published in book form in 2014 A.D. under the title Catalogue of Palm Leaf Manuscripts with Basic Manuscriptology with the editorship of Sashibhusan Mishra from Ahmedabad.

3.2. Palm Leaf Manuscripts of ASJT — A Bird's Eye View

This collection of palm-leaf manuscripts is very interesting in some ways. The texts are written in two main languages — Odia and Tamil. Apart from the above mentioned languages we also find so many manuscripts in Sanskrit and few manuscripts in Telgu and Malayalam languages. Odia and Tamil scripts are used for texts in that language while Grantha, Odia etc. are the scripts mainly used for the majority of texts composed in Sanskrit. Here also we find some instances where Grantha script is used for writing languages other than Sanskrit. In this collection only one manuscript is found in Devanāgarī script.

This noble collection of palm-leaf bundles contain texts on varied subject matter. To mention a few types: There are so many interesting texts of Ayurveda basically on the Siddha medicine System, (The Siddha Science is the oldest traditional

treatment system generated from Dravidian culture. The Siddha flourished in the period of Indus Valley civilization. Palm leaf manuscripts say that the Siddha system was first described by Lord Śiva to his wife Pārvatī. Pārvatī explained all this knowledge to her son Lord Muruga. He taught all these knowledge to his disciple sage Agasthya. Agasthya taught 18 Siddhas and they spread this knowledge to human beings.) texts on the procedure of many rites to be performed at home and a good many of the texts treat the funeral and obsequies rituals, Vedas, on different Mantras and the Yantras used in worship for obtaining special powers, Village land records, Hymns in praise of various deities, Texts on astrology, Folk tales, Stories that are recited in villages, Epics, Various Purāṇas, Tantras, Morals, Orisons, Prognosis, Pāñcāli (a religious text where the praises of deities along with related rituals are written), Gāruḍi (hymns related to snakes), Gāreḍi (local tantric rites), many religious texts, Devotional literatures, Agriculture, Almanac, Architecture, Arithmetic, Astrology, Aśvaśāstra, Chemistry, Geology, Grammar, History, Metallurgy, Music and so on.

Of them, by far a sizable number of texts are found in the subject of Siddha medicine and one can very well say that this is a veritable treasure trove of Siddha medicine texts. Definitely this manuscript collection and especially the texts on Siddha medicine are so varied and are of wide variety. Of these Siddha medicine texts, many have not been published so far and remain only as manuscripts. In this Siddha medicine category there are different genres and types: Vākaṭam like Kecavākaṭam, Medicine preparation texts, texts that are under the name of well known ancient sages and personages such as Agastya, Bogar, Dakṣiṇāmūrti, Maccamuni, Rama Devar which are in verse form (some numbering 200, others, 300, etc.). There are still other texts such as Caṭṭaimuni Vaidyam, Pulippāi Vaidyam, Maccamuni Vaidyam etc., which seem to be very valuable texts that treat the various diseases, their cure and the preparation of medicines. Also there are certain texts named Maruttuva Aṭṭavaṇai — which give a long list of herbal ingredients and the simple of methods of preparing various medicines using them. In this collection there some texts that treat exclusively the preparation of a special kind of Siddha medicine called 'Centūram' in Tamil which are used in curing different skin diseases.

Again in Odia collection we see so many different types of medicinal texts com-

posed by some wellknown antediluvian traditional doctors like Mādhava Kara, Gopīnātha Saḍaṅgī, Sākara Baidya, Kṛṣṇa Dāsa, Rāhāsa Nanda, etc. of the then Odisha.

That our ancient sages were great experts in curing the diseases of various animals such as elephant, horse, cows etc. is borne out by the so many texts titled as Ānai Cāttiram and Gajavaidyam (Medical treatment for elephants), Aśvākaṭam (Medical treatment for horses), Govaidyam, Gauśāstra etc. There are a few texts called Racavātam dealing with ancient Indian alchemy.

Next to texts on Siddha Vaidya, here are good numbers of texts on different Smṛtis, on domestic rituals, etc. composed by Bodhāyana, Manu, Āpastamba etc. Also many texts are available containing devotional hymns, hymns containing the so many names of many deities such as Śiva, Viṣṇu etc. In Odia manuscripts we find so many different Puranic texts like Bhāgavata of Jagannātha Dāsa etc.

Again we find quite a number of texts containing Tamil folk tales, Odia short stories in narrative form. Apart from these texts containing parts of the Ṛgveda, Yajurveda, Sāmaveda etc. are also found in ASJT's collection. It is also interesting to find many bundles containing almanacs, old household accounts, cultivation accounts of some families and land records etc. Though texts related to the Darśanas such as the Nyāya, Yoga, Mīmāṃsā are not found in this collection, but it is very heartening to find, as said earlier, a huge reserve of Odia Ayurvedic texts and Tamil Siddha Vaidya texts of which many still remain unpublished.

In this modern age when mankind is afflicted by many diseases of which some have been declared incurable by present day physicians, it would be much helpful and desirable that some of the ancient Ayurvedic texts in Odia & Tamil found in this collection are taken for serious study and are published after critical edition accompanied by detailed explanations.

4. A Glance of Odia Arurvedic Palm Leaf Manuscripts of ASJT

This repository exhibits a giant collection of 17000 paper manuscripts, 2465 palm leaf manuscripts (1705 Odia MSS + 760 South Indian MSS), 50,000 books on various subjects like Philosophy, Logic, Grammar, Astrology, Music, Drawing, Literature, Dictionary etc. and some historic monuments suitable for museums.

Here the bundles of Odia manuscripts are 1705, but the individual title goes far beyond this number. Sometimes in one bundle we find so many titles. In ASJT we

see 161 Odia texts related to Ayurveda in Palm Leaf MSS forms. Amongst them we find 33 Ayurveda titles. The title of texts and number of texts existing there under that title are as follows.

- | | |
|---|---|
| 1. Ārogya Cintāmaṇi — 1 Text | 2. Vāgbhaṭṭa Vaidyaśāstra — 2 Texts |
| 3. Vāgbhaṭṭa Vaidyaśāstra
Kṛṣṇa Dāsa Ṭikā — 1 Text | 4. Vaidya Caraka Śāstra — 1 Text |
| 6. Vaidya Śāstra — 114 Texts | 5. Gandhagiri Parvatauśadhi — 1 Text |
| 8. Brahmāṇḍa Kālaṅgāna — 3 Texts | 7. Vaidyajīvana Ṭikāpradīpa — 1 Text |
| 10. Cikitsāmañjarī — 7 Texts | 9. Vṛhat Baṅgasena Vaidyaśāstra — 1 Text |
| 12. Cikitsā Pañjikā — 1 Text | 11. Maṅgala Devatā Vanauśadhi — 1 Text |
| 14. Mantrauśadhi — 4 Texts | 13. Cikitsāṛṇava — 2 Texts |
| 16. Mantrauśadhi Mantra - 1 Text | 15. Dhanvantari Vaidya Śāstra — 2 Texts |
| 18. Rahasyamañjarī — 2 Texts | 17. Mahādevaṅkara Mahauśadhi
Mantra — 1 Text |
| 19. Rasaratnākara — 1 Text | 20. Mṛtyusañjīvanī Rasakāmadhenu — 1 Text |
| 21. Roganidāna — 1 Text | 22. Roganidānaśāstra — 1 Text |
| 23. Sadānandabālavodhinī — 1 Text | 24. Sajabulī — 1 Text |
| 25. Sthavirasindhu — 1 Text | 26. Tāntrika Auśadhi — 1 Text |
| 27. Vaidyajīvana — 1 Text | 28. Vanauśadhi — 1 Text |
| 29. Madhu Kara Grantha- 1 Text | 30. Māntrika Cikitsā — 1 |
| 31. Vanauśadhi Śāstra — 1 Text | 32. Cintāmaṇi Vaidyaśāstra — 1 Text |
| 33. Roganidāna — 1 Text | |

Though major Ayurvedic MSS of this repository are unnamed, still we find the names of 19 different Ayurvedic text authors in ASJT's Odia Ayurvedic Palm Leaf MSS collection. They are as follows —

- | | |
|---|--------|
| 01. Vāgbhaṭṭa Vāgbhaṭṭa Vaidyaśāstra | 02 MSS |
| 02. Mādhava Kara Vaidyajīvana Ṭikāpradīpa | 01 MS |
| Vaidya Śāstra | 16 MSS |
| 03. Kṛṣṇa Dāsa Vaidya Śāstra | 09 MSS |
| Vāgbhaṭṭa Vaidyaśāstra Kṛṣṇa Dāsa Ṭikā | 01 MS |
| 04. Rāhāsa Nanda Vaidya Śāstra | 01 MS |
| 05. Śākara Vaidya Vaidya Śāstra | 01 MS |
| 06. Gopīnātha Ṣaḍaṅgī Cikitsāmañjarī | 07 MSS |
| 07. Dhanvantarī Dhanvantarī Vaidya Śāstra | 02 MSS |

08. Dīnakṛṣṇa Dāsa Brahmāṇḍa Kālañjīāna	01 MS
09. Mahādeva Mahādevaṅkara Mahauṣadhi Mantra	01 MS
10. Maṅgala Devatā Maṅgala Devatā Vanauṣadhi	01 MS
11. Lalimba Rāja Vaidyajīvana	01 MS
12. Sannyāsa Madhusudana Madhu Kara Grantha	01 MS
13. Kṛṣṇa Mishra Vaidya Śāstra	01 MS
14. Balarāma Dāsa Vanauṣadhi Śāstra	01 MS
15. Cintāmaṅḍī Cintāmaṅḍī Vaidyaśāstra	01 MS
16. Bābana Vaidya Vaidya Śāstra	01 MS
17. Aśini Kumāra Vaidya Śāstra	01 MS
18. Sri Manga Deva Mantrauṣadhi	01 MS
19. Gandha Giri Gandha Giri Parvatauṣadhi	01 MS

In this collection we find the names of 22 scribes. They are as follows —

Kāsi Dāsa, Bhagavāna Jyotiṣa, Śrī Kṛṣṇa Dāsa (Commentator and Scribe), Rāma Dāsa, Sudāmā Dāsa, Rāhāsa Nanda, Dwārikā Miśra, Lokanātha Miśra, Bānka Bihārī Dāsa, Bairāgya Nanda Dāsa, Saṅkara Rath, Naṭavara Pāḍhī, Kālikara Vaiṣṇava, Satyānanda Dāsa, Pūjāri Vaiṣṇava, Balabhadra Miśra, Parīkṣita Baikāri, Bikha Bhoi, Arakṣita Dāmodara, Vaiṣṇava Viśāla, Mohana Miśra, Ratana Sāhu.

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- 3 Harper Collins, Collins English Dictionary,
https://en.wikipedia.org/wiki/Collins_English_Dictionary:
<https://www.collinsdictionary.com/dictionary/english/manuscript>.
- 4 Robert. P. Gwinn, "Paleography" in the Encyclopedia Britannica, vol. IX, p.78.
- 6 Om Prakash Agrawal, Conservation of Manuscripts and Paintings of South-East Asia, pp. 25-27.
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समासस्वरूपविमर्शः

गिरिधारी पण्डा

शोधसारः पदसाधुत्वसम्पादनमेव व्याकरणशास्त्रस्य अभिलक्षणम्। कालेन समागताः प्रयोगाः यथा सार्वजनीनतां गृह्णन्ति तदेव व्याकरणशास्त्रस्य प्रयोजनीयत्वम् इति तद्विदः बहुशः तर्कयन्ति। प्रयोगार्हभूतेषु पदेषु विविधम् अभिरुचिमादाय उपजायन्ते। पदानां संघटनं विच्युतिः विकाशः संकोचनं प्रकाशनं चादाय पदसंघटनप्रकारेण ध्वनिवैचित्र्येण समायाति। तत्र पुनः पदविकसने पदान्तराणां परस्परं संघटनम् एकम् आलेख्यं विषयम् आदधाति। प्रक्रियायां तत् समासप्रक्रिया इति नाम्ना अभिधीयते। पदान्तराणां परस्परं सम्बन्धः पूर्वनिपातः एकपदसाधनं पदांशस्य लोप इति साधनीयायां प्रक्रियायाम् एषः उपक्रमः। अकर्तरि च कारके संज्ञायाम् इत्यनेन कर्मणि समस्यते अस्मिन्निति व्युत्पत्तौ। हलश्च इत्यनेन अधिकारेण वा घञ्प्रत्यये सति समासशब्दः निष्पद्यते। तत्र समसनं समासः इति धिया अनेकेषां पदार्थानां सम्मेलनेन (मिलित्वा) यदेकार्थीभवनं पदानां परस्परसम्बन्धार्थीभवनं समासः। सामर्थ्यसंचरणे शास्त्रीयप्रक्रियानिर्वहणार्थं व्याकरणशास्त्रे पदमिदं प्रयुज्यते। तत्रापि भाष्योक्तवचनानुसारेण सम्बन्धार्थः समर्थः, संगतार्थः समर्थः, संसृष्टार्थसमर्थः इत्यादिभावेन समासः निरूप्यते। पारिभाषिकसंज्ञामलङ्कृतस्यास्य समासशब्दस्यार्थनिरूपणे तत्स्वरूपप्रतिपादने बहवः आचार्याः शास्त्रीयतत्त्वाधारेण तत्तत्त्वानि प्रतिपादयन्ति। तत्र संक्षेपार्थकः समासशब्दस्तु प्रायः काव्येषु व्याकरणादिशास्त्रेषु प्रयुज्यते एव। अतः समासलक्षणनिरूपणे तत्तत्शास्त्रकाराणां मतान्याकल्य तथ्यमिदं विश्लेषणात्मकेन गवेषणाप्रविधिना विचारितम्।

कूटशब्दाः समासः, सामर्थ्यम्, समसनं समासः, संक्षेपः, वैयाकरणाः, समासशक्तिः

स्वरूपविचारः

(सम् अस् घञ्) समुपसर्गपूर्वकात् अस्-सत्तार्थकधातोः सास-निमित्त व्युत्पत्तौ भावे इत्यनेन भावे समस्यते अनेकपदमिति। अकर्तरि च कारके संज्ञायाम् इत्यनेन कर्मणि समस्यते अस्मिन्निति व्युत्पत्तौ। हलश्च इत्यनेन अधिकारेण वा घञ्प्रत्यये सति समासशब्दः निष्पद्यते। तत्र समसनं समासः इति धिया अनेकेषां पदार्थानां सम्मेलनेन (मिलित्वा) यदेकार्थीभवनं पदानां परस्परसम्बन्धार्थीभवनं समासः। अथवा समम्-पदार्थयोः पदार्थनाम्ना एकं समानं सङ्गतं संसृष्टं सम्पृक्तं भूत्वा आसनम् उपस्थितिः पाणिनिसंकेतसम्बन्धेन सभासपदवत्त्वं समास उच्यते। एकार्थीभूय समुपस्थितिः तस्य विशेषार्थः। यस्य पदस्य येन पदेन सह सन्निहितत्वं योग्यता च तेन सह तस्य तस्य सम्बन्धः सम्प्रयुज्यते, ततो विशिष्टार्थीभूय एकार्थीभावो भवति। एवमुक्तानां व्युत्पत्तीनां विषये समासशब्दार्थनिरूपणे समासस्वरूपप्रतिपादने च तत्तदाचार्याः तत्तद् ग्रन्थेषु शास्त्रीयतत्त्वान्यधिकृत्य स्वकीयानि मतानि परिपोषयन्ति। वाचस्पत्ये शब्दकोशे समासशब्दस्य पञ्च एवार्थेषु निर्देशः समुपलभ्यते-

१. संक्षेपे, २. समर्थने, ३. समाहारे, ४. व्याकरणोक्तद्रव्यादिपदानामेकपदतासम्पादके पदसाधुत्वार्थके, ५. संस्कारभेदे चा^१

तत्र संक्षेपार्थकः समासशब्दस्तु प्रायः काव्येषु व्याकरणादिशास्त्रेषु प्रयुज्यते एवा। अन्येषामर्थानां परिज्ञानं तु तत् कोशानुसारं कर्तुं शक्यते। तत्र मेदिनीकोशे-समसनं समासः इति प्राप्यते। हलायुधकोशे-समाहारः समास^२ इति। हेमचन्द्रस्तु-एकपदं समास इति निर्दिष्टवान्।

प्रक्रियाकौमुद्यां^३ समसनं समासः। स चानेकेषु पदेष्वैक्यसम्पादनम् इति प्रतिपादितम्। एतेन भावघञन्तः समासशब्दो अत्र विवक्षित इति निश्चीयते।

समासपूर्वकस्यैतरेकीकरणात्मकः संश्लेष अर्थः। समस्यते इत्यनेकं पदमिति समासः अकर्तरि च कारके संज्ञायाम् इति कर्मणि घञ्। अतएव मूले समस्यते इति वक्ष्यते। यथा चान्वर्थेयं संज्ञा इत्युक्तम्।

पदमञ्जरी^४ समास इति महती संज्ञा^५ क्रियते। अन्वर्थसंज्ञा यथा विज्ञायते अस्मिन् समुदाये पदद्वयं परस्परं समस्यते स समासः। हलश्च^६ इत्यधिकरणे घञ् इत्युल्लिखितं प्राप्यते। एवमोपरितेनोक्तदिशा सत्तार्थकात् अस् धातोर्विधव्युत्पत्तिभिरर्थभेदस्तु समुपसर्गसन्नियोगादेव ज्ञायते। यतोहि उपसर्गवलेन धात्वर्थे विद्यते इति वचनमुपलभ्यते। यथोक्तम् —

उपसर्गेण धात्वर्थो वलादन्यत्र नीयते।

प्रहाराहारसंहारविहारपरिहारवत्॥^७ इति।

संक्षिप्तव्याकरणे समस्यमानपदयोः वैकपदीकरणं समास^८ इति। एवं तत्रोक्तेष्वर्थेषु समालोच्यमाने समासशब्दस्यैकपदतासम्पादके अर्थे प्रयोगः व्याकरणशास्त्रेषु तु सर्वत्रोपलभ्यते एव। श्रीमद्भगवद्गीतायामपि द्वन्द्वसमासस्य च इत्यत्र स एवार्थो निर्दिष्टो वर्तते। समासस्य संक्षेपार्थे प्रयोगः व्याकरणशास्त्रमतिरिच्य अन्यत्र शास्त्रान्तरेष्वपि प्रयोगः समुपलभ्यते। यथोक्तं मनुस्मृतौ - सर्वेषान्तु विदित्वैषां समासेन चिकीर्षितम्^९ इति ।

श्रीमद्भगवद्गीतायामप्युच्यते यत्-समासेन तु कौन्तेय^{१०} इति।

वेदान्तसमास-एतावान् सर्ववेदान्तः समासेन निरूपित^{११} इति।

एवमेवान्येष्वप्यर्थेषु समासशब्दप्रयोगो भवत्येव। किन्त्वत्रालोच्यमान एकपदसम्पादकरूपे अर्थे समासपूर्वकस्यैतरेकीकरणात्मकः संश्लेष अर्थः। समस्यते इत्यनेकं पदमिति समासः अकर्तरि च कारके संज्ञायाम् इति कर्मणि घञ्। अतएव मूले समस्यते इति वक्ष्यते। यथा चान्वर्थेयं संज्ञा इत्युक्तम्।

सिद्धान्तकौमुद्यां — अशनं क्षपणमिति वचनं समुपलभ्यते तेन समुपसर्गेण युक्ते सति संक्षेपणं समास^{१२} इत्यर्थः भावघञन्त अनुगम्यते।

न्यासे तु समास इति महती संज्ञा क्रियते। यथोक्तं तत्र — अन्वर्थसंज्ञा यथा विज्ञायेत् कथमन्वर्थसंज्ञा क्रियते... समसनं समासः संक्षेप इत्यर्थः। संक्षेपस्यानेकवस्तुविषय इति निर्दिष्टम्^{१३}।

तत्त्वबोधिनीटीकायामपि व्युत्पत्तिगतव्याख्यामाध्यमेन तथ्यस्यास्य समीकरणं विहितम्। यदुक्तं तत्र — समसनं समासः भावे घञ्। अनेकस्य पदस्यैकपदीभवनमित्यर्थ इत्येके। वस्तुतस्तु कर्मणि घञ्। अन्यथा समस्यते इत्युत्तरग्रन्थो न सद्गच्छत^{१४} इति वर्णितम्। अयं भावः समस्यते इति वचनं सूत्रार्थकरणे प्रायो दृश्यते। यथा

सुबन्तमर्थेन समस्यते द्वितीयाश्रितादिभिः समस्यते^{१९} इत्यादि। एतद्वचनानुरोधेन कर्म घञन्तः समासशब्द अत्र अग्राह्यमत्तं निर्दिष्टं वर्तते।

बालमनोरमायामपि तथैवोक्तयुक्त्या यथा लुगलुगिति शब्देन भेदद्वयं समासस्य वाररूचसंग्रहे निर्दिष्टम् —

षोढाः समासाः संक्षेपादष्टविंशतिधा पुनः।

नित्यानित्यत्वभोगेन लुगलुक्त्वेन च द्विधा^{२०} इति।

प्रकारान्तरेणापि समासस्य अर्थः द्विधा उच्यते-नित्य अनित्यश्चेति। यत्र समासार्थस्य विग्रहवाक्येन प्रतीतिः न भवति स नित्यसमासो भवति । लौकिकविग्रहरहितः समस्यमानपदसमानार्थकपदान्तरकृतविग्रहो वा न इति नित्यसमास इत्यर्था अयं भावः समस्तपदानां य अर्थः समासान्तशब्देतरविभक्तियोगमात्रेण यत्र नावबुध्यते तत्र नित्यसमासः प्रवर्तते। यथोक्तम् —

विभक्तिमात्रप्रक्षेपान्निनान्तर्गतनामसु।

स्वार्थस्यबोधबोधाभ्यां नित्यानित्यसमासकौ॥ इति।

केचन समासत्वं नाम विभक्तिशून्यपूर्वपदकनाम समुदायत्वम्, तथा च तत्र विभक्तिशून्यपूर्वपदकत्वं ग्राह्यम्। तेन घट इत्यादौ नातिव्याप्तिः, घटो नित्यानुपूर्विज्ञानत्वेनैव शाब्दबोधोदयादित्याहुः। तन्न समीचीनम्, अनुव्यचलत्, पर्यभूषयत्, पचतभुज्जता, जहिजोडम् इत्यादितिङन्तघटितसमासव्याप्तिदोषस्य दुर्वारत्वात्। गवित्ययमाहेत्यादावतिव्याप्तिप्रसङ्गाच्चा। अथ च न घट इत्यादेरभावप्रतियोगि घट इति शाब्दबोधहेतुतया तत्रापि अतिव्याप्ति - एवमेवार्थबोधाय ननु सन्धीयमानविभक्तिमत् पूर्वपदवत् समुदायत्वं समासत्वमिति केचित् प्राहुः। तथापि दधिमधुरम्, मधु मधुरमित्यादावतिव्याप्तिप्रसङ्गात् । यदि दधिमधुरम्, मधुमधुरमित्यादौ लुप्तविभक्तिरनुसन्धानान्निष्पत्युहत्वं साध्यते तदा राजपुरुषादिपदेष्वपि राजादिपूर्वपदोत्तरवर्तिन्याः लुप्तायाः विभक्तेरनुसन्धानेन बोधोदायादव्याप्तिर्दुर्वारा स्यात्।

अपि च ये खलु लोपादिकं न कानान्ति. ते अपि दधिमधुरम्, मधुमधुरमित्यादिवाक्यैः सम्यक्तया अर्थबोधः कुर्वन्तो दृश्यन्ते। अतो लुप्तविभक्तेरनुसन्धानात् दधिमधुरम्, मधुमधुरमित्यादावतिव्याप्तिः प्रकृतलक्षणं कथमपि वारयितुमशक्यैव।

एवं हि राजपुरुष इत्यादावपि राजादिपूर्वपदोत्तरवर्तिलुप्तविभक्त्यनुसन्धानेनैव शाब्दबोधप्रकारो निर्मूलः स्यात्। किञ्च श्रुतेरिवार्थं स्मृतिरन्वगच्छत्^{२१} इति कालिदासीये श्लोके इवार्थमिति समुदाये विभक्तिमत् पूर्वपदघटितत्वेन प्रकृतिलक्षणस्यातिप्रसङ्गो विस्पष्ट एव।

पचतभुज्जता, पर्यभूषयत्, जहिजोडम् इत्यादितिङन्तघटितसमासे अव्याप्तिश्च । जगदीशतर्कालङ्कारस्तु —

यादृशस्य महावाक्यस्यान्तशत्वादिनिजार्थके

यादृशार्थस्य धीहेतुः स समासस्तदर्थकः।^{२२} —

इति कारिकायां समासं व्याखातवन्तः। तथा हि यस्य महावाक्यस्यान्ते योजितौ यौ त्वतलौ प्रत्ययौ ... भावः। स च यदि समग्रेण महावाक्येन विशेषितः स्यात्तर्हि तत्र समासो अवगन्तव्यः। यथा राजपुरुष सत्येकं महावाक्यं तदन्ते योजितरत्वादिप्रत्ययस्तदर्थो भावः समग्रेण महावाक्येन विशेषितो भवति अतो अत्र समासः। अभिधानाश्रितलोपभाववदन्त्यमध्यवर्तिविभक्तिशून्यनामसमुदायत्वं समासत्वमिति भवन्ति।

राजपुरुष इत्यत्र यदि राजपदस्य सम्बन्धिनि लक्षणा क्रियते, तदा राज्ञः पुरुष इति तद् विग्रहवाक्येन सहार्थविरोधः स्यात्। यतोहि न हि राज्ञः पुरुष इति विग्रहवाक्यस्य राजासम्बन्धभिन्नः पुरुष इत्यर्थः कुत्रापि प्रसिद्धः, वृत्त्यर्थावबोधकं वाक्यं विग्रह इति नियमात्। विग्रहसमासार्थयोश्चैक्यमेव सर्वैः स्वीकृतम्। यदि समासार्थेन सह विग्रहार्थो न समन्त्रेति चेत्, विग्रहत्वमेव तस्य न स्यात्। अतः राजपदस्य सम्बन्धिनि लक्षणायां दोषः प्रवर्तते। एवं सम्बन्धे अपि कर्तुं न शक्यते लक्षणा, तथा सति राजसम्बन्धरूपः पुरुषस्तत्र प्रतीयते। तस्मात् समासे अपि शक्तिरेव, तद्बोध्यश्च समासार्थः शक्य इति स्पष्टमायाति। अतएव भट्टोजिदीक्षितैः —

समासे खलु भिन्नैव शक्तिः पङ्कजशब्दवत्।^{२३}

बहूनां वृत्तिधर्माणां साधने।

स्यान्महद्वौररवं तस्मादेकार्थोभाव आश्रितः॥^{२४} — इति सदृढं तथ्यमेतत्स्वीकृतम्।

अपि च राजपुरुष इति समासे विशिष्टशक्तिर्न स्वीक्रियेत चेत् तदा यथा राज्ञः पुरुष इति वाक्यं भवति। एवं विग्रहवाक्ये राज्ञः राज्ञोः राज्ञां वा पुरुष इत्यत्र क्रमशः एकत्वादिसंख्याः प्रतीयेरन्। तथैव राजपुरुष इति समासे ऋद्धविशेषणं नान्वेति, न च कापि नियता संख्या प्रतिबद्धा भवति। एतदर्थं सविशेषणानां वृत्तिनं वृत्तस्य च विशेषणयोगो नेति विशेषवचनं कल्पनीयं भवति नैयायिकादिमते। विशिष्टार्थे समासस्य शक्तौ च पदार्थः पदार्थेनान्वेति, न तु पदार्थैकदेशेनेति प्रसिद्धवचनेनैव समासार्थैकदेशे राज्ञि ऋद्धपदार्थो नान्वेति। यद्यपि राजसम्बन्धिनि लक्षणायामपि राजनि न विशेषणमन्वेति पदार्थैकदेशत्वादियुक्तम्, किन्तु राजपदस्य सम्बन्धिनि लक्षणैव नोपयुज्यते, विग्रहवाक्यार्थेन सहासम्बन्धादित्युपपादितमधुनैव पूर्वम्।

किंच गोभिः युक्तो रथः गोरथ इत्यत्र युक्तार्थः, घृतेन पूर्णः घटः घृतघट इत्यत्र पूर्णार्थः, गुडेन मिश्रा घाना गुडघाना इत्यत्र च मिश्रार्थः, समासस्थले वाचनिकः स्याद् यदि समासे शक्तिः नाङ्गीक्रियते। यतोहि समासपदेषु विग्रहकालिकयुक्तपूर्णादिपदानि नावलोक्यन्ते, तत्तदर्थार्थावगम्यन्ते। तस्मात्तार्किकैः मीमांसकैर्वा युक्तपूर्णादिपदोपादानैरेव समासस्थले अपि तदर्थबोधः स्वीकार्यः। अतो महद्वौरवमित्युक्तं कारिकायाम् शाब्दिकैस्तु गोरथ इति समासपदमेव गोयुक्तो रथ इति विशिष्टार्थबोधे शक्तम्, एवं घृतघटादिसमासपदमपि पूर्णाद्यर्थविशिष्टबोधकमिति मन्यते।

पृथगर्थानां पदानामेकार्थीभावरूपसामर्थ्यं समस्तस्थले स्वीकृतं कात्यायनपतञ्जलिभ्याम्, यथा — पृथगर्थानामेकार्थीभावः समर्थमित्युच्यते। अत्र पुनः पृथगर्थेति? क्वैकार्थानि? वाक्ये पृथगर्थानि — रामः पुरुष इति समासे पुनरेकार्था राजपुरुष इति एतावता वृत्तौ एकार्थीभावरूपा समुदायशक्तिः सिध्यति। एकार्थीभावश्चेत्यमेव संघटते यद् राज्ञः पुरुष इति विग्रहवाक्ये राज्ञः पृथग्राजार्थमभिधत्ते पुरुषशब्दे अपि तथैव पुरुषार्थं बोधयति, किन्तु समासे राजपुरुष इत्यत्र राजशब्दे अपि पुरुषार्थमेवाचष्टे, ततश्च द्वयोरैकार्थीभावत्वं वृत्तौ स्पष्टं भाति।

समासे शक्तिविचारे वैयाकरणाः विशिष्टशक्तिवादिनः नैयायिकाः अवयवशक्तिवादिनः...। मीमांसकाः विशिष्टशक्तिवादिनः किन्तु काव्यादौ अन्वयवत् स्वीक्रियते। वैयाकरणानां विशिष्टशक्तिः न स्वीक्रियते चेत् दूषणानि उद्भूतानि जायन्ते इति वैयाकरणानामाशयः।

अतएव शक्तिसम्बन्धेन समासपदवत्त्वम् एकार्थोभावापन्नपदसमुदायविशेषत्वं वा समासत्वमित्यपि लक्षणं साधु भवति। तत्र शक्तिसम्बन्धदानेनैकार्थोभावात्मिका शक्तिः समासीया या वैयाकरणैरङ्गीकृता सा गृह्यते।

समासशक्तिविषये समुद्धोषि भूषणकृता —

समासे खलु भिन्नैव शक्तिः पङ्कजशब्दवत्।^{२५}

बहूनां वृत्तिधर्माणां वचनैरेव साधने।

स्यान्महद्वैररवं तस्मादेकार्थोभाव आश्रितः।।^{२६} इति।

अस्यायमाशयः समासे स्वतन्त्ररूपेण अर्थबोधनसामर्थ्यं शक्तिरस्ति । न हि तत्र पूर्वोत्तरपदशक्यार्थबोधो भवति, विशिष्टार्थस्य क्लृप्तपदैरनवगमात्। अतः यथा पङ्कजपदं कमलरूपार्थबोधे शक्तम्, तथैव राजपुरुषपदमिति राजसम्बन्धभिन्नपुरुषार्थबोधे शक्तमिति मन्तव्यम्। न हि पङ्काज्जातः पङ्कजः इति व्युत्पत्त्या कमलस्यैवोपस्थितिः नियता भाति, अपि तु शैवालजलौकादीनामपि उपस्थितिः सम्भाव्यते। तस्मात् पङ्कजपदं कमले योगरूढमिति व्यवहारसिद्धमातद्वत्सर्वाणि समासपदानि तत्तदर्थेषु प्रसिद्धानीति शाब्दिकसिद्धान्तः।

पाणिनीयास्तु - समासाधिकारपठितत्वं समासत्वमिति व्याचख्युः। तथाहि प्राक्कडारात् समास^{२७} इत्यधिकारपठितसंज्ञात्वं समासत्वमिति फलितं भवति। समालोचकैस्तु-पृथगर्थानामेकार्थोभावः समर्थवचनमिति वार्तिककारवचनात् संसृष्टार्थं समर्थमिति भाष्यकारवचनप्रामाण्याच्चानेकार्थस्यैकार्थत्वमेकार्थो भावः समासस्त्वेकार्थाभावरूप एव व्यपदिष्टः।

एतेनानेकपदानां यत्रैकपदीभवनं स समासः भिन्नार्थवाचकतां प्राप्तं अनेकपदसमूहः समास इत्यादिवचनानां सङ्गतिरपि साधीयसी भवति।

उल्लेखपञ्जिः

^१ पा.सू., 3.3.19।

^२ पा.सू., 3-3-121।

^३ पा.सू., 3.3.19।

^४ पा.सू., 3-3-121।

^५ वा.श. - समासशब्दार्थः।

^६ ह.को.स.श.।

^७ प्र.कौ.।

^८ पा.सू., 3.3.19।

^९ प.मं. - स.प्र.।

^{१०} पा.सू., 3-3-121।

^{११} उद्धृत-।

^{१२} सं.व्या. - स.प.।

^{१३} म.स्मृ.।

^{१४} श्री.भ.गी., 3-।

^{१५} वे.सा.।

^{१६} सि.कौ.-पा.सू., 2.1.1।

- ¹² न्यास.-स.प.सूत्रम्।
¹³ सि.कौ.त.वो., 2.1.1।
¹⁴ पा.सू., 2.1.24।
¹⁵ सि.कौ.वा.म.उद्धृत.-वा.सं.।
¹⁶ र.वं.-14।
¹⁷ श.श.प्र.।
¹⁸ वै.भू.सा.-समासशक्ते.नामार्थस्य-4-31।
¹⁹ तदेव, 5-32।
²⁰ तदेव, 4-31।
²¹ तदेव, 5-32।
²² पा.सू., 2-1-3।

निर्वाचितग्रन्थपञ्जि:

नागोजीभट्टः। परिभाषेन्दुशेखरः। संपा. हर्षनाथः मिश्रः। दुर्गाख्यसंस्कृतव्याख्यया हिन्दीभाष्येण च समुपेतः। नई देहली : राष्ट्रियसंस्कृतसंस्थानम्, २०१०।

—। व्याख्याकारः विश्वनाथ-मिश्रः। वाराणसी : चौखम्बा-सुरभारती-प्रकाशन, २००९।

पतञ्जलिः। महाभाष्यम् (व्याकरणमहाभाष्यम्)। संपा. भार्गवशास्त्री । प्रदीपोद्यत-टीकासंवलितः। दिल्ली : चौखम्बाप्रतिष्ठानम्।

—। संपा. श्रीगुरुप्रसादशास्त्री । नई देहली: राष्ट्रियसंस्कृतसंस्थानम्, २००६।

—। संपा. चारुदेव-शास्त्री । व्याकरणमहाभाष्यम् (नवाह्निकम्) । दिल्ली : मोतिलाल-वनारसी-दास, १९६८।

पाणिनि । अष्टाध्यायी । संपा. सत्यनारायणशास्त्री खण्डूडी । अष्टाध्यायीसूत्रपाठः प्रह्लादटिप्पणी-सहितः । वाराणसी : कृष्णदास-संस्कृत-अकादमी, १९८५। (कृष्णदास-संस्कृत-सीरीज, ६५)।

व्याकरणशास्त्रेतिहासः। संपा. लोकमणिदहालः । दिल्ली : भारतीयविद्याप्रकाशनम्, २००७।

भर्तृहरिः । वाक्यपदीयम् (ब्रह्मकाण्डम्) । संपा. श्रीवामदेव-आचार्यः । वाराणसी : चौखम्बा-कृष्णदास-संस्कृत-अकादमी, १९८७।

भट्टोजिदीक्षितः। वैयाकरणसिद्धान्तकौमुदी । व्याख्याकारः रामचन्द्र-ज्ञा । वाराणसी : चौखम्बा-कृष्णदास-संस्कृत-अकादमी, २००९।

भाषाविज्ञानम् । वाराणसी : चौखम्बा-कृष्णदास-संस्कृत-अकादमी, २००८।

English Book

Belvelkar, S.K. *Studies of Sanskrit Grammar*. Delhi: Vidya Prakashan, 1976.

The Relevance of Sanskrit Studies in World Civilizations

Dr. Subhrajit Sen

Abstract: Sanskrit has the largest body of literature in the world and has seen continuous production of literature in all fields of human Endeavour. Recently Sanskrit Studies became a large-scale formal activity in most European universities since 1790. These influences shaped many intellectual disciplines that are classified in modern times as 'Western'. Sanskrit has the power of expressing all types of thought in appropriate terminology. The history of world literature is inexorably bound with Sanskrit. It has been a constant source of inspiration of not only the people of India but other peoples of alien lands. Sanskrit is the great spiritual language of the world.

Sri Ramakrishna and Swami Vivekananda separated the essential truths of Vedanta from the non-essentials. Swamiji showed that the essential truths of Vedanta constitute the eternal, universal truths of the spiritual world which form the rationale and basis of all the religions of the world. NASA claims that Sanskrit – the ancient Hindu language – is the most suitable language to develop computer programming for their Artificial Intelligence program.

With the popularity of Orientalism in the 18th and 19th centuries, Knowledge of Sanskrit in the Western World led to the emergence of new scholars and disciplines for study. It is a matter of satisfaction that countries like Argentina, China, Britain, Switzerland, Nepal, Russia, Poland, Thailand, Japan, Croatia, France, Hungary, Indonesia, Mexico and Italy, Sanskrit figures as one of the subjects under the departments of Asian-African Studies, South-East and South-Asian Studies of classical languages. Foreign poets are also composing poetry, dramas and other literary works in Sanskrit like Indians. Those literary works are full of beauty and aesthetic sense.

Key Words: IE Language, Sanskrit, Vedic Chanting, Sanskrit Literature, Philosophy, South-Asian Country, Foreign University, Vivekananda, Practical Vedanta, Sanskrit – an artificial language, Foreign Sanskrit Poets etc.

1.0. Introduction:

Sanskrit¹ is the primary liturgical and a philosophical language of Brahmanism, Buddhism, Jainism etc. and also a literary language and lingua franca of ancient and medieval India. “Sanskrit served as the lingua franca of ancient India, just as Latin did in medieval Europe”.² Sanskrit is a standardized dialect of Old Indo-Aryan having originated in the 2nd millennium BCE as Vedic Sanskrit and tracing its linguistic ancestry back to Proto-Indo-Iranian and Proto-Indo-European.³ The ancient wisdom is expressed in Sanskrit. We all know that it is one of the oldest languages of the world and mother to most languages in India and the world. According to Will Durant (1885-1981), American historian - “Sanskrit is the mother of Indo-European languages”. Besides Asia, Sanskrit and Indian culture influenced Europe’s modernity. Recently Sanskrit Studies became a large-scale formal activity in most European universities since 1790. These influences shaped many intellectual disciplines that are classified in modern times as ‘Western’. Sanskrit has the power of expressing all types of thought in appropriate terminology. The richness of Sanskrit is almost beyond belief. In this connection, I quote the famous saying of Sir William Jones – “Sanskrit is of wonderful structure, more perfect than the Greek, more copious than the Latin and more exquisitely refined than either.” Famous Ideologist Dr. Scharf⁴ also said - “Sanskrit has the largest body of literature in the world and has seen continuous production of literature in all fields of human endeavor”.

2.0. Sanskrit arrives in global platform:

Sanskrit has captured the imagination of the world. Indian President APJ Abdul Kalam visited Greece in April 2007. It was a pleasant surprise for him when his Greek President Karolos Papoulias greeted him in Sanskrit – ‘राष्ट्रपते! महाभाग! सुस्वागतं यवनदेशे’ (President, welcome to you)”. He had studied Sanskrit in Germany and the reason to study the Indian classical language was to understand India better.

Indians have reasons to feel proud when its ancient tradition of starting an event with chanting of Vedic hymns in Sanskrit was adopted at the kick-start of Commonwealth Games 2010 on 30 October 2009, in presence of Queen Elizabeth of Great Britain and President Pratibha Patil of India at London in a spectacular ceremony.

Indian priest Rajan Zed opened the US Senate on 12th July, 2007 with a Sanskrit prayer arranged by Senate Majority Leader Harry Reid. Hindu priests offered prayers at the legislative sessions in the Maryland, Iowa, New Jersey, Nevada and California House and Senates in USA. In October 2009, US President Barack Hussein Obama lit Diwali-lamp at white House amidst chanting of Vedic hymns seeking world peace.

On 6th Sep., 2003, President of the Republic of South Africa Thabo Mbeki, addressing the Durban university students, said, "Through our actions together, all the people of South Africa will be able to live up to the wise words from the R̥gveda: संगच्छध्वं संवदध्वं सं वो मनांसि जानताम्...". On the other hand, Before China's Premier Wen Jiabao left for India in April, 2005, China's state-controlled media, such as the People's Daily, had highlighted his terming of the impending visit to India 'historic' and emphasised Wen's recitation of a Sanskrit shloka from the Upaniṣads: "ॐ सहनाववतु सह नौ भुनक्तु सह वीर्यं करवावहै ..." to call for closer ties. It proves that not only our neighbouring countries, but also Western countries are now realizing the importance of our culture and wisdom.

2.1. Influence of Sanskrit in World Literature:

Sanskrit has the largest body of literature in the world. The history of world literature is inexorably bound with Sanskrit. It has been a constant source of inspiration of not only the people of India but other peoples of alien lands.

Sanskrit managed to retain its hold as the dominant cultural language from early medieval period to modern times. Dr. Scharf said that all modern languages in India draw about 50 per cent of their vocabulary from Sanskrit. Malayalam and Kannada are the two Indian languages topping the list.

Its geographical influence is seen not only in India, but also South Asia, South-East Asia, Tibet, China, Korea and Japan. Rāmāyaṇa of Vālmikī has been translated and enacted in several languages of South East Asia. It is the literary tradition related to Rāmāyaṇa and Mahābhārata that has exerted the most profound influence in the culture of Burma (Myanmar), Thailand, Indo-China, Malaysia and Indonesia. These great creations have migrated to Philippines, Laos, Burma (Myanmar), Japan, Nepal and Sri Lanka. Some Purāṇas also seem to have migrated to various South East Asian countries as testified by a record of Kambuja of the

sixth century CE. Rāmāyaṇa, Mahābhārata and an unidentified Purāṇa were recited daily before the deity of Tribhuvaneshvara in Kambuja⁶.

Indian philosophy, especially Buddhist philosophy has been a constant source of inspiration in countries like Tibet, Japan and China. Countries like China and Tibet came under the spell of Buddhism that concerted efforts for preserving and translating Sanskrit manuscripts were made.

Many indigenous languages of the region like Malay and Javanese borrowing a sizeable number of loan words from Sanskrit and the Dravidian languages and some languages, like the Thai use scripts evolved from Indian models⁷.

Sanskrit literature came to influence other literatures from remote antiquity. The Greek people were aware of its existence, though we do not possess any evidence of Sanskrit directly influencing the Greek literature or vice-versa. Sir William Jones rendered Manusmṛti into English and in 1789. He also made his famous English translation of Śakuntalā. H.H. Wilson rendered Meghasandeha into English roughly during the same time. Śakuntalā was translated into German by Foster in 1791, and the admiration it evoked in Goethe is well known:

“Wouldst thou the young year’s blossoms and the fruits of its decline and all by which the soul is charmed, enraptured, feasted and fed, Wouldst thou the earth and Heaven in one sole name combine I name thee O Śakuntalā ! and all at once is said”⁸.

The second part of Aśvaghoṣa’s Buddhacarita in its original Sanskrit version is now lost. The part has been retranslated from the Chinese translation in recent times. Great litterateurs who have been inspired by Sanskrit thought include W. B. Yeats, Aldous Huxley, Hermann Hesse, T. S. Eliot and W. Somersert Maugham. The French symbolist Mallarme rendered the episode of Nala and Damayantī into French. Mṛcchakaṭika has been rendered into almost all European languages.

Many passages in the Republic have upaniṣadic and vedantic connotations. Rawlinson points out that the famous upaniṣadic prayer, ‘असतो मा सद्गमय’ finds many an echo in Plato’s dialogue. The Neo-Platonic philosophy of Plotinus (204-269) was also significantly influenced by Indian philosophical systems, like the Sāṃkhya and the Yoga. Great Sanskrit philosophical texts thus translated into the Chinese include the Sāṃkhyakārikā of Īśvarakṛṣṇa and philosophical works like

those of Diinnāga and Dharmakīrti.

Bhagavadgītā was first ever translated into English in 1785 by Charles Wilkins. Abbe Peraud in 1787 translated English Gītā into French language. Within a decade Gītā was available in major European languages and Sanskrit canters opened in many European cities. Arthur Schopenhauer (1788 – 1860) said - "... the access to which opened to us through the Upaniṣads, is in my eyes the greatest advantage which this still young century enjoys over the previous ones..... I believe that the influence of the Sanskrit literature will penetrate not less deeply than did the revival of Greek literature in the fifteenth century....."

Western scholars looked towards the east for spiritual solace. They picked up Advaita Vedānta as taught in the Upaniṣads and Bhagavadgītā as their spiritual guide. In the field of spiritual thoughts Sanskrit is the only billionaire in the world. Vedas, Upaniṣads, Bhagavadgītā, Yogavāśiṣṭha, the works of Patañjali and Ādi Śaṅkara contain unique and irreplaceable knowledge that this materialistic world desperately needs to find lasting peace. Joseph Campbell (1904-1987), American writer pronounces, "Sanskrit is the great spiritual language of the world."

In this connection, we must point out the role of Vivekananda for spreading the theory of Vedānta as well as Indian culture cross the world. 'For many centuries the essential, basic truths of Vedanta remained bound up with innumerable beliefs, myths, customs, castes, etc. Moreover, the higher truths of Vedanta were available only to a small group of privileged people, and it was believed that to follow the principles of Vedanta one had to be born in a certain Hindu caste. Sri Ramakrishna and Swami Vivekananda separated the essential truths of Vedanta from the non-essentials. Swamiji showed that the essential truths of Vedanta constitute the eternal, universal truths of the spiritual world which form the rationale and basis of all the religions of the world. As a matter of fact, the eternal principles of Vedanta themselves constitute the Universal Religion of all mankind, and the different religions of the world are only manifestations of this Universal Religion in different places and times. Furthermore, through his lectures and books and through the Vedanta Centers which he founded, Swamiji made the life-giving principles of Vedanta available to all people without any distinction of caste, creed or race. In this way, through the pioneering efforts of Swami Vivekananda, Vedanta has crossed the boundaries of India and has now become the common property of all

mankind. The work started by Swamiji is now being carried on by many teachers and organizations around the world.’⁹

2.3. Many scientists and Nobel Laureates like Albert Einstein, Erwin Schrödinger, Neil Bohr and Werner Heisenberg, Dr. Fritjaf Capra and Robert Openheimer used Gītā and Upaniṣads to explain the properties of sub-atomic particles. German Physicist W.Heisenberg¹⁰ (1901-1976), has this to say on Brahmanism. “After the conversations about Indian Philosophy, some of the ideas of Quantum Physics, that had seemed so crazy, suddenly made much more sense.”

While Bible believes the universe was created at 9.00am on 25th October 4004 BC, while the Incas and Babylonians thought millions of years as the age of earth, only Vedic seers talked of KALPA which is in billions of years. Today modern science believes that the earth is 4.54 billion years old and the universe is 13.75 billion years old. Hence American Astro-Physicist, Cosmologist and Pulitzer Prize winner Carl Sagan (1934 – 1996) stated, -- “Vedic Cosmology is the only one in which the time scales correspond to those of modern scientific cosmology.”

2.4. Influence of Sanskrit Language in Computer:

There is an interesting database called GISTNIC. GISTNIC is in Hyderabad. It is called ‘General Information System Terminal’, and NIC stands for ‘National Informatics Centre’. They are doing yeoman service in e-governance. ‘GISTNIC’ has a database on traditional sciences. There were 10 divisions, in which they have classified Sanskrit literature – 10 distinct divisions and each one of them has 10 sub-divisions. So there were 100 menus. You can go through the 100 menus to understand what kind of classifications are there and what kind of contributions has been made in the field of Sanskrit.

Artificial Intelligence is the future of our technology. But this does come with a lot of criticism, research, and arguments about how to develop the most suitable computer language to upgrade the existing level of Artificial intelligence. Recently, the news speculating around many prestigious tech-science circles is that NASA has made an incredible discovery about computing language for artificial intelligence. According to research, NASA claims that Sanskrit – the ancient Hindu language – is the most suitable language to develop computer programming for their Artificial Intelligence program.

In 1985 when a NASA associate scientist, Rick Briggs submitted his research entitled as Vedic Science - 'Knowledge Representation in Sanskrit and Artificial Intelligence.' He argued about Natural languages being the best option to be converted into the computing program for robotic control and Artificial Intelligence technology. He focuses on Sanskrit among the pool of many human languages, explaining that it is one of the most suitable ones for computing techniques. I quoted from his research paper "There is at least one language, Sanskrit, which for the duration of almost 1,000 years was a living considerable literature of its own. Besides works of literary value, there was a long philosophical and grammatical tradition that has continued to exist when undiminished vigour until the present country. Their grammar experts devised a method for paraphrasing Sanskrit in a manner that is identical not only in essence but in form with current work in artificial intelligence." The outcomes from the research of NASA favour the integration of a language that can be converted into machine computing to enhance Artificial Intelligence efficiency. Currently, NASA is also working over Artificial Intelligence for space communications. The strict grammar rules, syllables, and words have reduced ambiguity making the literal meaning word and sentence. This definitely reduces the percentage of abstract meanings in the language. This is another reason why Sanskrit seems more suitable than other languages. This is another reason why Sanskrit seems more suitable than other languages. The rationale behind these authors is based on language that had been developed primarily to form logical relations with scientific precision. This means that a logical relationship in the context of scientific precision can be easily developed with Sanskrit. Although there is no official statement by NASA and their approach for artificial intelligence which is clearly inclined towards natural languages, especially Sanskrit.

3.0. Sanskrit Studies in Foreign Countries:

3.1. With the popularity of Orientalism in the 18th and 19th centuries, Knowledge of Sanskrit in the Western World led to the emergence of new scholars and disciplines for study. It is a matter of satisfaction that countries like Argentina, China, Britain, Switzerland, Nepal, Russia, Poland, Thailand, Japan, Croatia, France, Hungary, Indonasia, Maxico and Italy, Sanskrit figures as one of the subjects under the departments of Asian-African Studies, South-East and South-Asian Studies of classical languages. But in USA, the departments related to the

study of Religious have incorporated Sanskrit. Schools for children around the world where Sanskrit is taught:

- ♦ Saint James's Schools, London, age : 5-18
- ♦ John Scottus School, in Dublin, age : 5-15
- ♦ Saint James School, Johannesburg, age : 5-12
- ♦ Erasmus School, Melbourne , age : 5-12
- ♦ John Colet School, in Sydney, age : 5-12
- ♦ School in Trinidad, age : 5-12
- ♦ Ficino School, in Wellington, age : 5-12

3.2. Sanskrit Studies in Argentina:

Sanskrit Studies in Argentina can be ascribed to Dr. Fernando Tola and Carmen Dragonatti. They started working together way back in 1961. They have done extensive study of research on Sanskrit literature, Indian Culture, Philosophy, Religion and Buddhism. Dr. Tola took up the job as Professor of Sanskrit in the University of Buenos Aires and then at the National Council of Scientific Research in Argentina. In 1989, after obtaining a fellowship from Japan, Dr. Tola and Mrs. Dragonatti set up the Institute of Buddhist Studies Foundation (FIEB) in Argentina. After Dr. Tola's retirement, Dr. Rosalia Vofshuk became the Professor of the Special Chair of Sanskrit of the University.

3.3. Sanskrit Studies in Austria :

Sanskrit studies in Austria began in the early nineteenth century, and in 1880 Georg Bühler was appointed to the chair of Old-Indian Philology and Classical Studies (Altertumskunde) in the University of Vienna. He was followed by Leopold von Schroeder and Bernhard Geiger. The "Institute of Indology" was founded in the year 1955 when Erich Frauwallner became its director. His focus was on Indian philosophy, approaching the area philologically and historically.

In 1964, Gerhard Oberhammer, Frauwallner's disciple, was appointed to the chair. Viśiṣṭādvaita Vedānta and Vaiṣava Tantrism became the centre and special areas of his religio-philosophical research. Also in Vienna, the Institute of Tibetan and Buddhist Studies was founded in the year 1973 and directed until 2000 by Ernst Steinkellner.

In the year 1956 the "Commission for Languages and Cultures of South and East

Asia” was founded under the auspices of Frauwallner. In 1991 the ‘Commission’ became an integral part of the “Institute for the Cultural and Intellectual History of Asia” and later, in 2006, was incorporated into the “Centre for Studies in Asian Cultures and Social Anthropology”. The research in the fields of Indology, Tibetology and Buddhist Studies encompasses Indian religions and philosophies, including the history of eristic, dialectics and logic, the Rāmānuja School, the traditions of the Advaita Vedānta, Pāñcarātra, Indian Tantrism, Buddhist epistemological-logical tradition in India and Tibet, and editing Buddhist Sanskrit literature from newly available sources.

3.4. Sanskrit Studies in Germany:

Indology in Berlin can pride itself of having housed some of the greatest scholars in Sanskrit Studies. In 1821, Wilhelm Von Humboldt appointed Franz Bopp as linguist and Sanskrit Scholar. In 1950 Walter Ruben was appointed to the chair of Indology at the Humboldt University, which was at that time in East Berlin. In West Berlin, at the Free University of Berlin, Indology was first taught by Frank-Richard Hamm, who held the chair from 1963–64 (after which he went to Bonn). Klaus Bruhn followed him, until 1991. Bruhn’s subjects are Indian philology and art history, specializing on Jain literature and art. Since 1993 Harry Falk has been the head of the department, teaching Sanskrit literature, paleography and manuscriptology.

The Indological tradition in Bonn began in 1818 with one of the most renowned scholars of Sanskrit at that time, August Wilhelm von Schlegel. In 1965 Frank-Richard Hamm was appointed to the chair. Hamm worked on the Jaina Rāmāyaṇas, the transmission of Sanskrit Buddhist texts in Tibetan and the biography and poetry of Milarepa. In 1976 Claus Vogel was appointed to the chair of the Indology Department in Bonn. His main areas of research have been philology and studies of the literary and historical sources of classical Sanskrit literature and its Tibetan reception, Indian lexicography and chronology, as well as the history of Indian medicine. Konrad Klaus has been the head of the department of Indology in Bonn since 2001. The Department is now part of the newly structured IOA (“Institute for Orient and Asian Studies”). His main areas of study are Veda, Buddhism and Cultural History.

Freiburg University looks back to a tradition of oriental studies since the end

of the nineteenth century. Ernst Leumann, the renowned scholar of Sanskrit and pioneer in editing Jaina texts, was active here. Excellent scholars like Ulrich Schneider and Oscar von Hinüber (who chaired the Indology department from 1981 to 2006), guaranteed the Extraordinary international reputation of research in Sanskrit, Middle Indian languages, Buddhism and cultural history. However, Indology and Sanskrit studies in Freiburg have been abandoned since 2010.

Sanskrit has been taught in the Göttingen University since 1826-27, when Heinrich Ewald held lectures "On the Sanskrit language and literature". Theodor Benfey, the renowned scholar of Indian narrative literature and Veda research, was professor of Sanskrit philology until 1881. Heinz Bechert held the chair in Göttingen from 1965 to 2000, during which time Buddhology became the main area of research. The focus of research and teaching of the Department of Indology and Tibetology in Göttingen is focussed on the investigation of Brahmanism, Buddhism and Jainism with Thomas Oberlies as the head of the department, since 2002.

The Seminar for Culture and History of India in Hamburg was founded in the beginning of the twentieth century. In 2006, Harunaga Isaacson was appointed Professor of Classical Indology. His main research areas are Śaiva and Buddhist Tantric Traditions, Kāvya, Purāṇa and Sanskrit manuscript.

The South Asia Institute in Heidelberg was founded in 1962, as an interdisciplinary centre for research and academic teaching on South Asia. The emphasis of Classical Indology there is on the culture and religious history of South Asia, concentrating on Sanskrit and Pāli as the core languages. Hermann Berger was the head of the department from 1964 to 1992. The present head of department (since 1998) is Axel Michaels, whose multifaceted and major research activities include ritual history and Dharmaśāstra. In the University of Kiel, Sanskrit became a subject in the nineteenth century in the area of comparative linguistics, including old and middle Indian languages and literatures. The Kiel academic tradition has been maintained under the present head of the department, Horst Brinkhaus (since 1995). Brinkhaus's research emphasis has been on Kāvya, the epics and Purāṇic Sanskrit literature.

In 2004, Eli Franco was appointed as the head of the department in Leipzig University. His main areas of research are Indian philosophy and Buddhism. He

re-organized the study of Sanskrit, introduced spoken Sanskrit, Indian art history, and emphasizes the field of Indian Philosophy.

The department of Sanskrit in München University is also noted for the contribution to Sanskrit studies by a host of specialists who are exponents of excellent Sanskrit scholarship; to mention but a few names: Adelheid Mette (Sanskrit and Prakrit), Gritli von Mitterwallner (Indian art, epigraphy and numismatics) and Friedrich Wilhelm (Arthaśāstra, Indian history and classical Tibetan).

3.4. Sanskrit Studies in Switzerland :

In the German-speaking part of Switzerland, Sanskrit studies were first conducted by scholars of Indo-European languages in the nineteenth century, as in other parts of Europe. Jakob Wackernagel was one of the foremost linguists who did pioneering work on Sanskrit with his *Altindische Grammatik*. He was professor in Basel University from 1879 to 1902. Sanskrit studies in Zürich began in 1856 with the appointment of Heinrich Schweizer-Sidler for Sanskrit and comparative linguistics. Until 1989 when Peter Schreiner became the head of the department there. Schreiner's area of studies includes text analysis and philology of the history of religion, philosophy and literature of the classical period, Purāṇas and epics. He headed the department until 2009 when Angelika Malinar was appointed. Her areas of specialisation include Indian philosophy, aesthetics and Brahmanism.

3.5. Sanskrit Studies in Britain :

The course of Sanskrit studies in Britain in the second half of the twentieth century and the first decade of the twenty-first century have been determined in part by a succession of reports on the state of Oriental Studies.

- **Cambridge University : 'Chair of Sanskrit (1867)' were**
- H. W. Bailey
- John Brough (1967-84)
- John D. Smith (2007)
- **Rome University**
- John Smith : Grammatical Tradition of India
- **Oxford University:**

Research Area in Oxford is Hindu Studies. 'Chair of Sanskrit in Britain' in different phases is -

- ♦ Thomas Burrow (1944-76)
- ♦ R. F. Gombrich (1965)
- **Cornell University : 'Boden Professor' in the University was**
- ♦ John Muir (1862)
- ♦ C. Z. Minkowski
- ♦ Bimal Krishna Motilal ¹¹ (1977) (Expertise in Navya Nyāya)
- ♦ John Brokington (1998)
- **University of Wales, Lampeter**

Govin Flood after periods as a lecture at the University of Wales, Lampeter and then Professor of Hindu Religion at Stirling University is recently he is the Academic Director of the Oxford Centre for Hindu Studies.

- **University of Manchester :**

Jacqueline Suthren Hirst joined the Dept. of Religious and Theology at the University of Manchester in 1994 and is now Senior Lecturer in Comparative Religion. Her main interest is in Vedānta and in particular Śaṅkara.

3.6. Sanskrit Studies in United States :

Sanskrit is taught at the different Universities in US like

- ♦ Chicage University
- ♦ Columbia University
- ♦ Harvard Univ.
- ♦ Johns Hopkins Univ.
- ♦ Pennsylvenia Univ.
- ♦ University of California (Berkeley)
- ♦ Yale University

Research Areas in those universities are Classical Sanskrit, Comparative Philology, Oriental Studies, Vedic Studies, Epic- puranic Literature, Sanskrit Grammar, Sanskrit Poetics, Technical Literature.

3.7. Sanskrit Studies in Thailand:

In the past 60 years, the following academic institutions are offering the courses in Sanskrit:

1. Silpakorn University: B.A. level, and MA. (Sanskrit), Ph.D. (Sanskrit)
2. Chulalongkorn University: B.A. level, and MA. (Pali-Sanskrit)

3. Mahachulalongkorn Rajavidyalaya (Mahachula Buddhist University) (Bangkok) : B.A.
4. Mahamakut Rajavidyalaya (Mahamakut Buddhist University), Bangkok: B.A.
5. Chiang Mai University : Chiang Mai: teaching Sanskrit in B.A. Level as minor
6. Kasetsart University, Bangkok: teaching Sanskrit in B.A. Level as minor.
7. Chulalongkorn University : The University is initiated Sanskrit teaching about 60 years ago, and has produced several luminaries such as Prof. Wisut Busayakul and Assistant Prof. Pranee Laphaničh (both retired), Prapod Assavavirulhakarn, Banjob Bannaruji, Thassani Sinsakul, Somphan Phromtha, Anand Lawlertwarakul.

4.0. Christian Sanskrit Creative Writings:

It is very amazing to note that Foreign Poets are also writing Sanskrit poetry, drama and other literary works like Indians. Those literary works are full of beauty and aesthetic senses. Here I mention some names of poets and their works:

NAME OF THE POETS	LITERARY WORKS	CONTENTS
John Muir (1810-1882)	A. श्रीयेषूखृष्टमाहात्म्यम् B. श्रीपौलचरितम् C. परमात्मस्तवः D. मतपरीक्षा E. व्यवहारलोकः F. नूत्नोदन्तोदोत्सः G. इतिहासदीपिका H. शर्मपद्धतिः	A. <i>Mahā kā vya</i> B-H. A short life of the Apostle Paul with a summary of Christian Doctrines.
William Hodge Mill	श्रीखृष्टसंगीता (येषूत्पत्तिपर्व -1831) पुत्राभिषेकपर्व (1834)	The Sacred History of our Jesus Christ
I. C. Chacko	क्रिस्तुसहस्रनाम	<i>Mahā kā vya</i>
J.R. Ballantyne	खृष्टधर्मकौमुदी	Prose Literature
J. Marcel	येषुचरितम्	Prose Literature

5.0. Jobs Opportunities for Sanskrit Students:

Sanskrit is an ancient language that used to be spoken widely across India and the surrounding region. However, very few people speak it natively today. Though there are not many people who know or speak Sanskrit, there are still a few job opportunities for people who are able to speak and understand the language. In the section below, we will explore several career paths for people fluent in Sanskrit.¹²

Job Title (2018-2028)	Median Salary (2018)	Job Growth
Interpreter/Translator	\$49,930	19%
Technical Writer	\$71,850	8%
Customer Service Representative	\$33,750	-2%
Postsecondary Teacher	\$78,470	11%
Anthropologist	\$62,410	10%

Now, we discuss about the Career Information for Jobs Involving the Sanskrit Language.

(A) Interpreter / Translator :

Interpreters and translators are fluent in at least two or more languages. Interpreters work with spoken language and convert it to a second language. Translators work with the written word and translate late it from one language to another. They may translate books and articles to reach greater audiences. For an individual who is fluent in both English and Sanskrit, they could qualify for a job as an interpreter and/or translator. Because not many people still speak Sanskrit today, they may end up translating materials more often than interpreting. To become one of these professionals, you generally need a bachelor's degree and must be fluent in English and another language.

(B) Technical Writer:

Technical writers are responsible for writing various technical articles, instruction manuals, and how-to guides. These documents often come along with furniture or devices that require at-home assembly or user manuals for electronic equipment.

Because some of the world's population does speak Sanskrit, technical writers who can write in Sanskrit may be needed to produce these technical documents. To become a technical writer, you generally need some sort of college degree in a field like communications or journalism, though degrees in computer science and technology may be helpful if you want to write within that field.

(C) Customer Service Representative:

Customer service representatives (CSR) are employed by companies and businesses and are responsible for fielding calls from customers, processing orders, and answering questions. They may help a customer solve a problem or handle a complaint. Some customers may speak Sanskrit, which means representatives able to speak Sanskrit would be extremely helpful for certain companies. To become a CSR, you typically only need a high school diploma and complete on-the-job training.

(D). Postsecondary Teacher:

Postsecondary teachers work in colleges, universities and other institutions of higher learning. These teachers generally specialize in a certain topic or field. Some universities may offer courses in Sanskrit for students studying languages or linguistics, in which case having a professor of Sanskrit would be necessary. To become a postsecondary teacher, you generally need at least a master's degree in a field closely related to what you plan to teach.

(F). Anthropologist:

Anthropologists are interested in studying different cultures, languages, and people groups around the world. They may analyze different artifacts and documents to gain a better understanding of the past. For an anthropologist working in an area of the world that speaks or spoke Sanskrit, having knowledge of the language would be helpful in their analysis process. They may uncover old manuscripts or artefacts that contain Sanskrit that they would need to understand. Anthropologists generally need a master's or Ph.D. degree in anthropology.

Please look the opportunities for Sanskrit Studies at a glance:

Name of the Jobs	Qualification	Salary Structure	Through
1. Government Service (State & Central Govt.)	B.A.(Hons.)+ M.A. in Sanskrit	35,000-40,000/-	Public Service Commis
2. Post of Assistant Teacher in School	B.A. + M.A. in Sanskrit	22000-28000/-	P.S.C., S.S.C., C.B.S.
3. Post of Professor in College & University	M.A. with NET/SET	40,000-...../-	C.S.C. , University & U.G.C.
4. Project Assistant	M.A. + NET/SET	6000-10000/-	University (UGC)
5. Post of Dharma-Guru in Indian Military	M.A. with Physical Test	30,000-...../-	Indian Military
6. Post of Translator	M.A. with Diploma in Translation	22,000-28,000/-	Government Agencies
7. Yoga Teacher	M.A. in Yoga with Diploma in Yoga Studies	20,000-30,000/-	Private Agencies
8. Type Writer / Editor in Journals / Edited Books / News Paper	B.A. with Basic Knowledge in Sanskrit Type	15,000-25,000/-	Private Agencies & E-Media
9. Post of Curator (Manuscripts) in National Museum	M.A. in Sanskrit, Pali, Prakrit with diploma in Museology	15,600-39,100 (with Grade Pay 5400)	Govt. of India, National Museum

6.0. Conclusion:

Sanskrit is a divine language. It should be encouraged for all practical purposes. Thank God there are a number of Sanskrit institutions that teach Sanskrit in India. Studies and practice have proven that many of the facts and insights in ancient Sanskrit literature on the subjects of medicine, law, mathematics, literature, music,

drama, politics and statecraft, economics, architecture, science and commonsense understanding are still very germane, approximating contemporary wisdom. It is also a fact that while many of us remained aloof or cut off from some of the profound scientific and technological knowledge base hidden in ancient Sanskrit literature. I think that now It's proved Sanskrit is not only alive but has gone through a fresh approach towards learning the language not only in India but also in Aboard. I would end by saying that I have been a beneficiary of this new way of learning and developing the Sanskrit language. We would seriously consider taking a clean state approach towards Sanskrit. Our hope of becoming a great nation and realizing great dreams if the future and reclaiming the lost glory is inextricably linked to this central issue of reviving Sanskrit. I conclude my paper referencing a remark of an IAS Officer, "The language deserves to be treated much better than it has been so far, more so when it has been called the best 'computerable' language. Sanskrit's credentials to be a language of future India are definitely better and greater than we have realized so far. Its revival will not only renew and revive the pride in our own cultural heritage, but will also bring about spiritualism and the concept of a meaningful society and polity, thereby bringing order and peace all across the country, a desideratum for any developed society."¹³ But, we have seen many difficulties and drawbacks in Sanskrit Education in 21st Century. Professor Mohan Gupta, Hon'ble Vice Chancellor, Maharshi Panini Sanskrit University, Ujjain rightly finds out the ways and means to improve the Present plight of Sanskrit Education and to cope up with its present drawbacks, "The most important task and perhaps the only one to mitigate the present day difficulties in the Sanskrit education is to connect Sanskrit with today's world. In other words to remove its isolation and amalgamate it with the present day education system. Sanskrit education should not be only the study of a language, literature or philosophy of Sanskrit but the entire gamut of knowledge, connected with science, technology, humanities, social sciences, commerce, economics, sociology and the like. Vast Sanskrit literature contains authentic material on almost all present day subjects with which the society is concerned. The unfortunate aspect of Sanskrit education is, barring some brilliant exceptions, nobody has looked into the vast ocean of learning individually or institutionally. Therefore, if we have to accelerate the renewed interest of India and the world in Sanskrit as a tool to open the treasures of

ancient knowledge and to handle the modern technology or to create and support a movement to Sanskritise India, it is absolutely necessary this vast ocean of ancient learning should be thrown open to the present day society so that they are aware of its utility to them.¹⁴

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1. Sanskrit : IAST: Saṃskṛtam & IPA: s̄anskṛt̄am
2. Damien, Keown and Charles S. Prebish , Encyclopedia of Buddhism, p.15.
3. T. Burrow, The Sanskrit Language, p. v & chapter 1.
4. He was the founder, president of the Sanskrit Library and Associate at the Department of South Asian Studies, Harvard University.
5. Ṛg-Veda (10. 191.2)
6. Himansu Bhusan Sarkar, 'The migration of the Ramayana story to Indonesia', The Ramayana Tradition in Asia, p.106.
7. Alastair Lamb, 'Indian Influence in Ancient South East Asia', A Cultural History of India, p. 442.
8. Freiedrich Wilhem and H.G.Rawlinson, 'India and the Modern West', A Cultural History of India, p. 475.
9. <https://www.rkmkamarpukur.org> › Vedanta_and_Indian_Culture.
10. He was a 1932 Nobel laureate who worked on sub-atomic particles widely acknowledged as one of the seminal thinkers of the 20th century.
11. In 1977 the outstanding philosopher, Bimal Krishna Matilal was appointed to the post, which he held till his tragically early death in 1991. His combination of great expertise in Navya-Nyāya and broad interests are well shown by the fact that two of his last works were 'The Word and the World: India's contribution to the study of language' (1990) and the volume he edited (and to which he contributed a typically perceptive article), Moral Dilemmas in the Mahābhārata (1989). Other notable works from his time at Oxford are Logical and ethical issues of religious belief (1982), Logic, language and reality (1985) and Perception: an essay on classical Indian theories of knowledge (1986).
12. U.S. Bureau of Labor Statistics (Careers in the Sanskrit Language, Jan 18, 2020)
13. The Statesman, Revival of Sanskrit (18th March, 2020)
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শিক্ষা-প্রাতিশাখ্যানুসারে প্রচয়স্বরের ধ্বনিতাত্ত্বিক সমীক্ষা

মৃগাল চন্দ্র দাস

সারসংক্ষেপ : বৈদিক উচ্চারণপ্রক্রিয়ার সর্বাঙ্গপেক্ষা আশ্চর্যজনক দিকটি হল বৈদিক স্বরের ব্যবহার। উদাত্তাদি স্বরের উচ্চারণ সুরমূলক। মূলত তিনটি স্বরের উল্লেখ বহুশ্রুত হলেও, পদের স্বরসম্বন্ধের ক্ষেত্রে প্রচয়ের উচ্চারণবৈশিষ্ট্য বিশিষ্টত্বের দাবি রাখে। একটি পদে স্বরিতের পরবর্তী অনুদাত্ত স্বরগুলি প্রচয়সংজ্ঞক হয়। প্রচয়গুলি অনুদাত্ত হলেও, উচ্চারণকালে উদাত্তবৎ শ্রুত হয় তাই এদের উদাত্তশ্রুতি বা একশ্রুতিও বলা হয়। তৈত্তিরীয়প্রাতিশাখ্যে প্রচয়ের আলোচনাকালে তাকে 'ধৃতপ্রচয়' বলেও উল্লেখ করা হয়েছে। এইপ্রকার সংজ্ঞাবিধানের কারণ কি? তা ব্যাখ্যা করার চেষ্টা দেখা যায় তৈত্তিরীয়প্রাতিশাখ্যের দুটি টীকা ত্রিভাষ্যরত্ন ও বৈদিকাভরণ টীকাতে এবং মাণ্ডুকীশিক্ষাতে। প্রচয়ের সম্যক্ জ্ঞান বৈদিকস্বরপাঠের ক্ষেত্রে অনস্বীকার্য।

পারিভাষিক শব্দ : প্রচয়, একশ্রুতি, উদাত্তশ্রুতি, একযমম্, ধৃতপ্রচয়।

সাধারণত উদাত্ত, অনুদাত্ত ও স্বরিত ভেদে তিন প্রকার বৈদিকস্বর^১ স্বীকার করা হয় — 'উদাত্তচানুদাত্তশ্রুতঃ স্বরিতশ্চ ত্রয়ঃ স্বরাঃ।' (ঋগ্বেদ-প্রাতিশাখ্য, ৩/১)

কিন্তু কিছু কিছু শিক্ষাগ্রন্থকার ও বৈয়াকরণ এই স্বরত্রয়ের অতিরিক্ত 'প্রচয়'^২ নামক চতুর্থ আরেকপ্রকার স্বর স্বীকার করেন। চতুর্থপ্রকার স্বরের কথা পতঞ্জলিও বলেছেন। তিনি 'একশ্রুতি দূরাত্ সম্বুদ্ধৌ' (পা. ১/২/৩৩) এই পাণিনীয়সূত্রের ভাষ্যে প্রসঙ্গক্রমে বলেছেন — 'সৈষা জ্ঞাপকাভ্যামুদাত্তানুদাত্তয়োর্মধ্যমেকশ্রুতিরন্তরালং হ্রিয়তে'।

প্রচয় শব্দটি 'প্র' উপসর্গপূর্বক 'চি' ধাতু থেকে উৎপন্ন হয়েছে। প্রচয় শব্দটির আক্ষরিক অর্থ হল — 'আধিক্য' স্বরিতের পরে অবস্থিত অনেক অনুদাত্তস্বরগুলি প্রচয় হয়ে যায়। পূর্ববর্তী স্বরিতের প্রভাবে পরবর্তী অনুদাত্ত স্বরগুলিতে অনুদাত্তের তুলনায় উদাত্তের উচ্চারণবৈশিষ্ট্য অধিক লক্ষ্য করা যায়। সম্ভবতঃ সেই কারণেই উদাত্তের উচ্চারণবৈশিষ্ট্যের আধিক্য লক্ষিত হওয়ার জন্য এই স্বরগুলিকে প্রচয় বলা হয়। প্রচয়কে 'উদাত্তময়', 'একশ্রুতি', 'প্রচিত', 'নিচিত', 'উদাত্তশ্রুতি', 'উচ্চশ্রুতি' প্রভৃতি একাধিক পর্যায়বাচী শব্দ দ্বারাও বিভিন্ন গ্রন্থে অভিহিত করা হয়।

আশ্বলায়ন উদাত্ত, অনুদাত্ত ও স্বরিতের অত্যন্ত সামীপ্যকে উচ্চশ্রুতিযুক্ত স্বরবিষয়ক 'একশ্রুতি'^৪ বলে অভিহিত করেছেন। কিন্তু আশ্বলায়ন-শ্রৌতসূত্রে একশ্রুতির স্বরূপ খুব স্পষ্ট নয়।

ঋগ্বেদ-প্রাতিশাখ্যে বলা হয়েছে — স্বরিতের পরে অবস্থিত অনুদাত্তগুলি প্রচয়স্বর হয়ে যায়। প্রচয়স্বরগুলি উদাত্তশ্রুতি হবে। অর্থাৎ, অনুদাত্ত হওয়া সত্ত্বেও উদাত্তের ন্যায় শোনা যাবে।

আশ্বলায়ন-শ্রৌতসূত্রোক্ত 'একশ্রুতি' ও প্রাতিশাখ্যোক্ত 'উদাত্তশ্রুতি' বাস্তবে একই। স্বরিতের পরে এক, দুই বা তার অধিক অনুদাত্তগুলির প্রচয়ঃ হয়।

একাক্ষর প্রচয়ের উদাহরণ - 'অগ্নিমীলে পুরোহিতম্'^{১৭}।

দ্ব্যক্ষরপ্রচয়ের উদাহরণ - 'নুনমরীরমদতমানম্'^{১৮}।

বহ্বক্ষরযুক্তপ্রচয়ের উদাহরণ - 'ইমং মে গঙ্গে যমুনে সরস্বত্ৰি'^{১৯}। 'বাজেহ্বাজেহ্বত বাজিনো নঃ'^{২০}।

প্রচয়ের উচ্চারণে শাখান্তরসমূহে মতভেদ আছে। এবিষয়ে ঋগ্বেদপ্রাতিশাখ্যকার শৌনক বলেছেন - কোন কোন আচার্য অন্তিম প্রচয়টিকে অনুদাত্ত উচ্চারণ করেন, আবার কোন কোন আচার্য অন্তিম দুটি প্রচয়কে অনুদাত্তবৎ উচ্চারণ করেন আবার কিছু আচার্য প্রচয়স্বরগুলির মধ্যে প্রথমটি ব্যতীত বাকি সমস্ত প্রচয়স্বরগুলিকেই অনুদাত্তরূপে উচ্চারণ করেন^{২১}। শৌনক আরও বলেছেন যে যদি প্রচয়ের পরে উদাত্ত বা স্বরিত এসে যায় তবে পূর্ববর্তী প্রচয়স্বরটির উদাত্তশ্রুতি না হয়ে অনুদাত্ত উচ্চারণ হবে^{২২}। উদাহরণ - 'বারো অমবন্তদিন্দ্র'^{২৩}। এখানে 'স্ত' -তে উদাত্তস্বর এসে যাওয়ায় 'ব' প্রচয়স্বরটিতে অনুদাত্তোচ্চারণ হবে। অন্যান্য প্রাতিশাখ্য^{২৪} ও শিক্ষাগ্রন্থগুলিতেও^{২৫} প্রচয়সম্পর্কিত আলোচনা দৃষ্ট হয়।

আশ্বলায়নশ্রৌতসূত্রে উদাত্ত, অনুদাত্ত ও স্বরিতের অত্যন্ত সামীপ্য বা সন্নির্কর্ষকে প্রচয় বলা হয়েছে তা আমরা পূর্বেই বলেছি। এই অত্যন্ত সামীপ্যকে 'স্বরত্রয়ের ঐক্য' বলে উল্লেখ করা হয়েছে শৈশিরীয়শিক্ষাতে^{২৬}। যাজ্ঞবল্ক্যশিক্ষাতেও বলা হয়েছে - 'ঐক্যং তত্ প্রচয়ঃ প্রোক্তঃ সন্ধিরেষ মিথোহ্ভুতঃ'^{২৭}।

প্রচয়গুলির উদাত্তশ্রুতি হবে - তাতো সর্বত্র বলা হয়েছে। কিন্তু উদাত্তধর্মযুক্তবৎ কি প্রচয়ের উচ্চারণধর্ম হবে? তার উত্তরে তৈত্তিরীয়প্রাতিশাখ্যের টীকাকার গোপালযজ্ঞন তার বৈদিকাভরণ টীকায় বলেছেন - 'উৎক্ষেপণরহিত উদাত্তগুণ এব প্রচয়'^{২৮}। অর্থাৎ, দেহ বা গাত্রকে আকর্ষণ করে উপরদিকে প্রসারিত করে বা উৎক্ষেপণ করে উদাত্তোচ্চারণ হয়^{২৯}। কিন্তু, প্রচয়ের উচ্চারণকালে উচ্চারণাবয়ব বা গাত্রটি হবে উৎক্ষেপণরহিত। অর্থাৎ, উদাত্তের উচ্চারণকালে গাত্র ঠিক যে উচ্চাবস্থায় বিদ্যমান থাকে প্রচয় বা উদাত্তশ্রুতির সময় তা থাকবে না। সুতরাং, এটি সহজবোধ্য যে বৈদিকাভরণকার 'উদাত্ত' ও 'উদাত্তশ্রুতি'-র মধ্যে একটি সূক্ষ্ম ভেদ দেখাতে প্রয়াস করেছেন।

'একশ্রুতি' সংক্রান্ত অপর একটি সূত্র প্রাপ্ত হয় তৈত্তিরীয়প্রাতিশাখ্যের ১৫\৯ সংখ্যক সূত্রে। সূত্রটি হল - 'সর্বমেকযমং পূর্বেষাং সর্বমেকযমং পূর্বেষাম্'। - এই সূত্রে 'একযমং' শব্দটির অর্থ সোমযার্থ করেছেন - 'একশ্রুতি'। কিন্তু, ভাষ্যকারেরা সূত্র সম্পর্কে বেশ কিছু কথা আলোচনা করলেও, সূত্রের প্রকৃত বা সামান্যার্থ বুঝতে বেশ অসুবিধা হয়^{৩০}। একথাটি হুইটনি (W. D. Whitney) মহাশয়ও তৈত্তিরীয়প্রাতিশাখ্য গ্রন্থের সূত্রব্যাখ্যা প্রসঙ্গে বলেছেন। যাই হোক, সূত্রটির সাধারণ অর্থ করলে হয় - 'পূর্বাচার্যদের মতে সমস্তই একই স্বাসাঘাতসম্পন্ন হবে।' - এই অর্থটি বোধ উৎপাদন করতে ব্যাহত হচ্ছে। সূত্রার্থটির অর্থ পরিষ্কার হল না।

সূত্রটিতে তিনটি মূল শব্দ আছে - (ক) 'সর্বম্', (খ) 'পূর্বেষাম্', (গ) 'একযমম্'।

(ক) সর্বম্ - শব্দটির অর্থ হতে পারে সকলপ্রকার উচ্চারণযোগ্য ধ্বনি (every kind of articulated sound)। ত্রিভাষ্যরত্নকার এর অর্থ করেছেন 'সর্বং বর্ণজাতম্'। বৈদিকাভরণকার বলেছেন - 'সর্বমক্ষরজাতম্'।

(খ) পূর্বেষাম্ - এই শব্দটিকে নিয়ে ভাষ্যকারদ্বয়ের মধ্যে বিরোধ খুব স্পষ্ট। ত্রিভাষ্যরত্নকার বলেছেন যে - পূর্ব শব্দের দ্বারা 'যাজ্ঞিক'দের বোঝাচ্ছে^{২১}। আবার বৈদিকাভরণকার সরাসরি সোমযার্যের বিরোধিতা করে বলেছেন যে - 'পূর্বেষাম্' -এই পদের দ্বারা 'বৈয়াকরণগণ'-কে বোঝানো হয়েছে। কারণ বেদাঙ্গশাস্ত্রের মূলভূত ব্যাকরণশাস্ত্রের রচয়িতা বৈয়াকরণরাই। সুতরাং, বেদাঙ্গশাস্ত্রের অন্তর্ভুক্ত শব্দার্থশাস্ত্রেও প্রাথম্য বৈয়াকরণদেরই। তাদেরই নির্দেশিত পথে যাজ্ঞিকরা বেদশব্দোচ্চারণ বৈশিষ্ট্য অনুসরণ করে থাকেন। বৈদিকাভরণকার এপ্রসঙ্গে পাণিনীয়সূত্র 'বিভাষা ছন্দসি'^{২২}-র উল্লেখ করে বলেছেন - উদাত্তাদি সকল স্বর যে বিকল্পে 'একশ্রুতি' হতে পারে - তা বৈয়াকরণরাই প্রথম বলেছেন। আবার, যদি 'পূর্বেষাম্' পদের দ্বারা 'যাজ্ঞিক'-দের গ্রহণ হয় উদাত্তাদি উচ্চারণে তবে 'একশ্রুতি' সমস্ত যাজ্ঞিকদের স্ক্রীত - তা বলতে হয়। কিন্তু সমস্ত ক্ষেত্রেই যাজ্ঞিকেরা উদাত্তাদি স্বরকে একশ্রুতিতে ব্যবহার করেন না। কিছু ক্ষেত্রে করেন আবার, কিছু ক্ষেত্রে নয় তাই উদাত্তাদিস্বরে 'একশ্রুতি' যাজ্ঞিকদের অভিপ্রেত - একথা বলা আংশিক সত্য। বৈয়াকরণরা উদাত্তাদি স্বরোচ্চারণে 'একশ্রুতি'-র বিকল্প নির্দেশ করেছেন। বিকল্প নির্দেশিত হওয়ার জন্য কোন ক্ষেত্রে যাজ্ঞিকরা উদাত্তাদিস্বর তত্ তত্ উচ্চারণবৈশিষ্ট্য অনুসারে করেন আবার ক্ষেত্রবিশেষে 'একশ্রুতি'-র প্রয়োগও করেন^{২৩}। যদিও সোমযার্য বলেছেন যে - এখানে 'পূর্ব' বলতে কোন কোন শাখাবিশেষের পূর্বাচার্যগণকেও বুঝিয়ে থাকতে পারে। তাহলে অর্থ হবে - কিছু কিছু শাখাবিশেষে উদাত্তাদি স্বরের 'একশ্রুতি' হয়।

(গ) একযমম্ - ব্যাকরণে 'পূর্বসদৃশবর্ণার্থে' যে পারিভাষিক শব্দরূপে 'যম'কে গ্রহণ করা হয়^{২৪}, এখানে সেই অর্থে 'যম'কে গ্রহণ করা হয় নি। সোমযার্য এবং গোপালযজ্ঞ - এই দুইজন ভাষ্যকারই 'একযম' শব্দের অর্থ - 'একশ্রুতি' বলেছেন^{২৫}। গোপালযজ্ঞ বলেছেন যম শব্দটি অক্ষরের একটি বিশেষ গুণ যা উদাত্তাদি স্বরের থাকে। হুইটনি বলেছেন - "Yama" to be equivalent to "svara" in the sense of "vowel", and explains "every monosyllable is nasalized" the intent being to annual the restriction to simple vowels only^{২৬}।

যম্ ধাতুর একটি অর্থ হল বেটন। যেখানে উদাত্তাদি স্বরোচ্চারণে সুরের ওঠা নামাকে একটিই সুরে বেঁধে বা বেষ্টিত করে রাখা যায় সেখানেই 'একশ্রুতি' হবে। হুইটনি প্রথমে বর্ণোচ্চারণটিকে শ্বাসাঘাতমূলক (Pitch) বলে উল্লেখ করেছেন। তবে, সূত্রব্যাখ্যার শেষে সূত্রটির প্রকৃত অর্থ উল্লেখ করতে গিয়ে তিনি 'Pitch' স্থানে 'tone'^{২৭} শব্দটি ব্যবহার করেছেন। আমার মনে হয় উদাত্তাদি স্বরে 'একশ্রুতি' 'শ্বাসাঘাতমূলক'-উচ্চারণবিশিষ্ট হতে পারে না। কারণ, উদাত্তাদি স্বর সুরমূলক (musical accent) শ্বাসাঘাতমূলক (pitch accent) নয়। তাই 'tone' - শব্দপ্রয়োগের মাধ্যমে তিনি সুরমূলক উচ্চারণবৈশিষ্ট্যের একটি রূপ হিসেবে 'যমকে' তুলে ধরতে চেয়েছেন।

তৈত্তিরীয়প্রাতিশাখের 'ধৃতঃ প্রচয়ঃ কৌণ্ডিন্যস্য'^{২৮} -এই সূত্রটিও প্রসঙ্গত আলোচনীয়। কারণ এই সূত্রে 'প্রচয়' শব্দের আরও একটি পর্যায়শব্দ (Synonym) 'ধৃত'- একথা বলা হয়েছে।

এখন 'ধৃত' শব্দটি আলাদাভাবে এখানে প্রচয়ের পর্যায় শব্দরূপে তুলে ধরা হল কেন? - সেটি একটি বিচার্য বিষয়।

ত্রিভাষ্যরত্নকার বলেছেন যে, বাস্তবে সূত্রটিতে 'ধৃতপ্রচয়' - এই সমস্ত পদটিকে প্রপন্ন করতে চাওয়া

হয়েছে। এরপর তিনি নিজেই প্রশ্ন তুলেছেন যে- তৈত্তিরীয়প্রাতিশাখ্যেরই অন্যান্য স্থানে প্রচয়বিষয়ক আলোচনার কোথাও 'ধৃতপ্রচয়' শব্দের উল্লেখ পাওয়া যায় না, সর্বত্রই 'প্রচয়'- এই শব্দটির প্রয়োগই রয়েছে। তবে এই সূত্রেই কেন 'ধৃতপ্রচয়' এই শব্দপ্রয়োগ দ্বারা প্রচয় প্রসঙ্গ আলোচিত হল। এই প্রশ্নের নিরসন তিনি নিজেই করে বলেছেন যে- 'প্রচয়' ও 'ধৃতপ্রচয়'- এই দুটি শব্দের মধ্যে অর্থগত কোন ভেদ নেই। অপিচ, প্রয়োগভেদ দেখানোর জন্যই সূত্রকার পরিভাষাতে একটু বৈচিত্র্য সম্পাদন করেছেন। স্বরিতের পরে অবস্থিত অনুদাত্তসমূহের সাধারণত 'উদাত্তশ্রুতি' হয়। সেকারণেই অনুদাত্তগুলিকে 'প্রচয়' এই পরিভাষিক শব্দে অভিহিত করা হয়। কিন্তু আলোচ্য সূত্রে বলা হয়েছে - কৌণ্ডিন্য নামক আচার্যের মতে প্রণবে প্রচয় (ধৃতপ্রচয়) স্বর হবে। এখানে প্রচয়স্বরের প্রয়োগসামান্য নয় বরং প্রয়োগবিশেষ দৃষ্ট হচ্ছে। প্রয়োগসামান্য হল- স্বরিতের পরে অবস্থিত অনুদাত্তগুলির প্রচয়স্বরত্ব এবং প্রয়োগবিশেষ হল - প্রণবোচ্চারণে প্রচয়স্বরত্ব। সুতরাং, প্রয়োগসামান্যের ক্ষেত্রে 'প্রচয়' এরও প্রয়োগবিশেষের ক্ষেত্রে 'ধৃতপ্রচয়' এর ব্যবহার করা হয়েছে। বিষয়টি উদাহরণ সহযোগে বোঝাবার জন্য তিনি বলেছেন - যেমন 'ভীমসেন'কে আহ্বানসামান্যে 'ভীম', 'সত্যভামাকে' 'সত্যা' নামে ডাকা হয়; ঠিক তেমনি 'ধৃতপ্রচয়'কে সামান্যার্থে বা প্রয়োগসামান্যে 'প্রচয়' বলা হয়। 'ভীম'কে বিশেষভাবে আহ্বান করলে যেমন 'ভীমসেন' বলতে শোনা যায়, ঠিক তেমনি প্রচয়ের প্রয়োগবিশেষে তাকে 'ধৃতপ্রচয়'^{১১} বলা হয়েছে।

উদাত্তপ্রসঙ্গালোচনা কালে সপ্তস্বরপ্রসঙ্গ উত্থাপিত করা হয়েছিল। সেখানে সপ্তস্বরের তিনটি অবস্থা দেখানো হয়েছিল 'উৎক্ষিপ্ত', 'অপক্ষিপ্ত' এবং 'মধ্যম'। সপ্তস্বর হল যথাক্রমে ক্রুষ্টি, প্রথম, দ্বিতীয়, তৃতীয়, চতুর্থ, মন্দ্র ও অতিস্বর। দ্বিতীয় স্বরটি 'উৎক্ষিপ্ত', প্রথমটি 'উৎক্ষিপ্ততর' ও ক্রুষ্টি 'উৎক্ষিপ্ততম'। চতুর্থটি 'অপক্ষিপ্ত', মন্দ্র 'অপক্ষিপ্ততর' ও অতিস্বর 'অপক্ষিপ্ততম'। তৈত্তিরীয়শাখানুধ্যায়ীদের মতে দ্বিতীয়স্বরটি উদাত্ত, চতুর্থস্বরটি স্বরিত, মন্দ্রস্বরটি অনুদাত্ত ও তৃতীয়স্বরটি হল প্রচয়।

বৈদিকাভরণকার বলেছেন - যেহেতু তৃতীয়স্বরটি উৎক্ষিপ্ত ও অপক্ষিপ্তের মধ্যে অবস্থান করে ও দুইপ্রকার বৈশিষ্ট্যের মধ্যে (উৎক্ষিপ্ত ও অপক্ষিপ্ত) কোনটিই ধারণ না করে উভয়োচ্চারণবৈশিষ্ট্যের মধ্যে রক্ষিত বা ধৃত হয়ে থাকে - সেহেতু এই তৃতীয়স্বরটিকে (প্রচয়কে) 'ধৃত' সংজ্ঞায় ভূষিত করা হয়েছে। উচ্চারণকালে প্রচয়গুলি কিছুটা উৎক্ষিপ্ত স্বরের (উদাত্ত) বৈশিষ্ট্য ধারণ করে উচ্চারিত হয় বলে তাদের 'উদাত্তশ্রুতি' বলা হয়^{১২}।

উদাত্তের কাছাকাছি উচ্চারণ ধারণ করে বলে প্রচয়কে 'ধৃত' এই নামান্তরে উল্লেখ করা হয়েছে। মাণ্ডুকীশিক্ষাতে^{১৩}। পুনরায় বলা হয়েছে, প্রচয় একাক্ষরবিশিষ্ট হলে তা ধৃতোচ্চারণবিশিষ্ট অর্থাৎ উদাত্তবদুচ্চারণবিশিষ্ট হবে না।

উল্লেখপঞ্জি

১। গোপথব্রাহ্মণ - ১/১/১৫, বাজসনেয়িপ্রাতিশাখা - ১/১০৮-১৩২, তৈত্তিরীয়প্রাতিশাখা - ১/৩৮-৪৭, ঋক্-তন্ত্র - ৫১-৬৬, যাজ্ঞবল্ক্যশিক্ষা - ১/১।

২। শৈশিরীয়শিক্ষা - ৯, কৌহলীয়শিক্ষা - ২, মাণ্ডুকীশিক্ষা - ৫।

৩। ঋ. প্রা. - ৩/১৯, ২১, ২২; তৈ. প্রা. - ২১/১০; বা. প্রা. - ৪/১৪১; শৌ. চতু. - ৩/৭১; যা. শি. - ৮৯, ২২৫;

मा. शि. - ५; शै. शि. - २२; कौ. शि. - ५५; व्यास. शि. - १०; ना. शि. - २/१/८; आ. श्रौ. - १/२/९।

४। 'उदात्तानुदात्तस्वरितानां परः सन्निकर्ष एकश्रुतम्' - आ. श्रौ. - १/२/१०।

५। स्वरितादनुदात्तानां परेषां प्रचयः स्वरः।

उदात्तश्रुतित्वां यात्येकं द्वे वा बहूनि वा।। - ऋ. प्रा. - ७/१९।

६। स्वरितात् परेषामनुदात्तानां प्रचयः स्वरः भवति।

संहितायां प्रचयः स्वरितोऽन्तर्गतः प्रतिपादित इत्यत आह।

उदात्तश्रुतित्वां यन्ति - उदात्तश्रुतीनि भवन्ति।

एकम् अक्षरं द्वे वा अक्षरे बहूनि वा अक्षराणि। - तदेव - ७/१९ सूत्रस्य उवटभाष्य।

७। ऋ. सं. - १/१/१।

८। तदेव - २/७८/३।

९। तदेव - १०/१५/५।

१०। तदेव - १/७८/८।

११। 'केचित् द्वेकमनेकं वा नि यच्छ्रुत्यन्तोऽक्षरम्। आ वा शेषात्।' - ऋ. प्रा. - ७/२०।

१२। 'नियुक्तं तूदात्तस्वरितोदयम्।' - तदेव - ७/२१।

१३। ऋ. सं. - १/७२/१२।

१४। 'उदात्तमयोऽन्यत्र नीच एव'। - वा. प्रा. - १/१५०; 'स्वरितात् परमनुदात्तमुदात्तमयम्।' - वा. प्रा. - ८/१४१; 'स्वरितादक्षरात् परं व्यवहितं यदनुदात्तमक्षरं तदनुदात्तमयं भवति। उदात्तमयं प्रचितमेकश्रुतीति पर्यायाः।' - वा. प्रा. - ८/१४१ - सूत्रस्य उवटभाष्य। 'स्वरितात् संहितायामनुदात्तानां प्रचयः उदात्तश्रुतिः' - तै. प्रा. - २१/१०। 'नोदात्तः स्वरितपरः।' - तै. प्रा. - २१/११। 'उदात्तपरः स्वरितपरो वा अनुदात्तः प्रचयो न भवति' - तै. प्रा. - २१/११ सूत्रस्य त्रिभाष्यरत्न। 'संहितायां स्वरितात् परेषां एकद्विवहूनामनुदात्तानां व्यङ्गनात्तर्हितानामन्तर्हितानां च प्रचयस्वराद्येको गुणो भवतीति किं रूपोऽसौ गुणः यं प्रचये पश्यासि? स उदात्तश्रुतिरित क्रमः। उदात्तवच्छ्रुतिर्यस्य स तथोक्तः। उक्तेपणरहित उदात्तगुण एव प्रचय इति यावत्।' - तै. प्रा. - २१/१० सूत्रस्य वैदिकाश्रुतम्।

'सर्वमेकयं पूर्वेणां सर्वमेकयमं पूर्वेणाम्' - तै. प्रा. - १५/९। 'सर्वं वर्णजातमेकयमं एकश्रुतीति पूर्वेणां मतम्। यमो नाम स्वरः, उदात्त इत्यर्थः।' - तै. प्रा. - १५/९ सूत्रस्य त्रिभाष्यरत्न। 'तस्मादुच्छ्रुतीनि' - ऋ. तं. - ७/१/१। 'स्वरितादनुदात्त उदात्तश्रुतिः' - शौ. चतु. - ७/११।

१५. द्विविधश्च स्वरः ज्ञेयोऽनासिक्यः सानुनासिकः।

उदात्तश्चानुदात्तश्च स्वरितः प्रचयः तथा। - शै. शि. - १०-११।

नीचैः स्वरैः अनुदात्तः स्यादुच्छ्रुतः चोदात्त उच्यते।

स्वरितः तत्समाहारः तदैक्यं प्रचयः स्मृतः।।

अनुदात्तो ह्रदि ज्ञेयो मुर्ध्नादात्त उच्यते।

स्वरितं कर्णमूलीयः सर्वस्मिन् प्रचयः तथा।।

इमं मे गर्भे यमुने सरस्वति निदर्शनम्। - शै. शि. - ७४-७७।

अनुदात्तो ह्रदि ज्ञेयो मुर्ध्नादात्त उदात्तः।

স্বরিতঃ কর্ণমূলীয়ঃ সর্বাস্যো প্রচয়াঃ স্মৃতঃ।। — পাণি, শি. - 8৮।
 উদাত্তাত্ নিহতঃ স্বরঃ স্বরিতাত্ প্রচয়ো ভবেত্।
 উদাত্তাত্ স্বরিতাত্ পূর্বো নান্যামাপদ্যতে স্বরম্। — স্ব. শি. - ২।
 স্বরিতাদুত্তরে যে চ প্রচয়াঃ তান্ প্রচক্ষতে।
 একস্বরানপি চ তানাহঃ তদ্বার্থচিত্তকাঃ।।
 প্রচয়া যত্র দৃশ্যন্তে তত্র হন্যাৎ স্বরং বুধঃ।
 স্বরিতঃ কেবলো যত্র মৃদুং তত্র নিপাতয়েত্।। — যা. শি. - ১০৯-১১০।
 উচ্চাদুচ্চতরং নাস্তি নীচামীচতরং তথা।
 অক্ষরাপি চ তুল্যানি প্রচিতান্যুচ্চগতানি চ।। — যা. শি. - ১১৭।
 উদাত্তান্নিহিতঃ স্বরঃ স্বরিতাত্ প্রচয়ো ভবেত্।
 উদাত্তাৎস্বরিতাৎপূর্বো নান্য আপদ্যতে স্বরঃ।।
 পদকালে যঃ স্বরিতঃ সংহিতায়াং তথৈব চ।
 স্বরিতাচ্ছেদ্ববেত্ পশ্চাত্ স এব নিচিতঃ স্বরঃ।। — যা. শি. - ২২৪-২২৫।
 উদাত্তান্নিহিতঃ স্বার্থঃ স্বরোদাত্তৌ ন তৎপরৌ।
 স্বরিতো যস্তাথাভূতো জ্ঞেয়ঃ স প্রচয়ঃ সদা।
 উচ্চানুদাত্তয়োৰ্যোগে স্বরিতঃ স্বরঃ উচ্যতে।
 ঐক্যং তৎপ্রচয়ঃ প্রোক্তঃ সন্ধিরেষ মিথোহুতঃ।। — যা. শি. - ২২৭-২২৮।
 স্বরিতাত্ পরমনুদাত্তমুদাত্তময়মেকমনেকং বা।
 স্বরিতাত্ পরমনুদাত্তমেকমনেকং বা
 অক্ষরমুদাত্তবত্ একশ্রুত্যা উচ্চারণীয়ং স্যাৎ।
 অয়মেব প্রচয় প্রচিত প্রচো নিচিত উদাত্তময়
 ইতি বৈদিকৈঃ ব্যবহর্যতে। — প্রা. প্র. শি. - স্বরবিচারার্থে প্রকরণে (শ্লোকাকঙ্কঃ - ২০)।
 স্বরিতাদনুদাত্তং যন্তৎসর্বং প্রচয়াহ্বয়ম্।
 স্যাদুদাত্তময়ং চৈব ত্বামদ্যেত্যাদিকং যথা।।
 তির্যক্-স্থানগতে হস্তেহনুদাত্তো দৃশ্যতেহপরঃ।
 প্রচিতং তং বিজানীয়াদুদাত্তং স্বরমাপ্নুয়াৎ।।
 জাত্যং কৃত্বা ততঃ পশ্চাত্ প্রচিতো দৃশ্যতে যদি।
 তন্তু তত্রৈব নির্বর্ত্য পশ্চাৎস্বরং প্রচালয়েত্।।
 নোদাত্তস্বরিতাৎপূর্বং প্রচিতং স্যাদুদাত্তবত্।
 কৃত্বাহনুদাত্তমথ তমুদাত্তস্বরমাচরেত্।।
 যথা শ্রীয়াৎস্বরিতাৎস্বারো বাজে বাজেহবতেতি চ।
 স্বরিতোদয়ে সেনানীগ্রামণৌ সহস্যায় চ।
 তৈরোব্যঞ্জনবত্ জ্ঞেয়ো জাত্যোহভিনিহিতঃ প্রচঃ।

- যথা ধন্যাং কন্যা ইব বেদোহসীতি তুথোহস্যাপি ।
 বৎসরোহসি ভবেশ্বদ্ব্যজ্যবৎশ্চ শ্ৰুতীব চ ।
 উদাস্তস্বরিতপরপ্রচিতস্যাপি নিত্যশঃ ॥
 ভবেন্নীচতরাদেশো বৈয়াকরণসম্মতঃ । — বর্ণ. শি. — ৭৬-৮৩ ।
 উদাস্তানুদাস্তস্বরিতপ্রচয়াঃ স্বরাঃ — স্বর. শি. — স্বরপ্রকরণে (শ্লোকাকঃ - ১) ।
 স্বরিতাদনুদাস্তানাং প্রচয়ঃ — স্বর. শি. — স্বরপ্রকরণে (শ্লোকাকঃ - ১৬) ।
 স্বরিতঃ কর্ণমূলে স্যান্নাসাগ্রে প্রচয়স্মৃতঃ । — স্বর. শি. — হস্তপ্রক্ষেপলক্ষণে (শ্লোকাকঃ - ৩) ।
 উদাস্তান্নিহিতস্বরঃ স্বরিতাৎপ্রচয়ো ভবেত্ । — স্বর. শি. — স্বরপ্রকরণে (শ্লোকাকঃ - ১৯) ।
 নীচৈঃ স্বরোহনুদাস্তঃ স্যাদুচ্চৈঃ চোদাস্ত উচ্যতে ।
 স্বরিতঃ তৎসমাহারঃ তদৈক্যম্ প্রচয়ঃ স্মৃতঃ ॥
 অনুদাস্ত হৃদি জ্ঞেয়ো মূর্ধ্যাদাস্ত উদাহৃতঃ ।
 স্বরিতঃ কর্ণমূলীয়ঃ সর্বস্মিন্ প্রচয়ঃ স্মৃতঃ ॥ — শৌ. শি. — ৫৪-৫৬ ।
 উদাস্তশ্রুতিরবেতি প্রচয়স্য প্রসিদ্ধা — সর্ব. শি. — ৪১ ।
 স্বরিতাদনুদাস্তাশ্চ প্রচয়ত্বমবাপ্নুয়ু ।
 স্বরিতোদাস্তোর্যত্র পরত্র স্থিতয়োঃ সতোঃ ।
 স্বরিতো ন ভবেত্ তত্র প্রচয়শ্চ নিবর্ত্যতে । — সর্ব. শি. — ৪৬-৪৭ ।
 প্রচয়শ্চ বুধৈঃ প্রোক্ত উদাস্তশ্রুতিরিত্যপি ।
 স্বারঃ শীর্ষে মুখেহপুচ্চপ্রচয়ো নিহতো হৃদি । — ব্যাস. শি. — ২৯১-২৯২ ।
 স্বারোহয়ং প্রচয়শ্চৈব নোদাস্তস্বরিতোস্তুরে ।
 স্বারাদুপরি নীচানাং প্রচয়ঃ পরিকীৰ্ত্তিতঃ । — ব্যাস. শি. — ৩০৯-৩১০ ।
 তে সংহিতায়াং স্বরিতাত্ পরে সুরোকোহথবা দ্বৌ বহবোহনুদাস্তাঃ ।
 পদস্থিতা যে প্রচয়স্বরান্বকং গুণং ভজন্ত্যত্র স উচ্চকশ্রুতিঃ ॥ — পা. শি. — ১০১ ।
 স্বরিতাদনন্তরং বর্ণং যৎকিঞ্চিৎ তত্র বিদ্যতে ।
 প্রচয়ং তত্ বিজানীয়াদেবমাহঃ মনীষিণঃ ॥ — চা. শি. — চতুর্থাধ্যায়ে (শ্লোকাকঃ- ৪। ২৫) ।
 উদাস্তশ্চানুদাস্তশ্চ স্বরিতঃ প্রচয়স্তথা ।
 ইতি চত্বারভাগে হি স্বরাঃ প্রোক্তা মনীষিভিঃ ॥ — কৌ. শি. — ২ ।
 প্রচয়ঃ কথ্যতে সঙ্গিরন্দাস্তসদৃশশ্রুতিঃ । — কৌ. শি. — ৭ ।
 স্বরিতাদুত্তরো নীচঃ সন্ধৌ প্রচয় ইষ্যতে ।
 বহুত্বেহথ তথা তে স্যুঃ স্বারোদাস্তপরো ন তু ॥ — কৌ. শি. — ১১ ।
 উদাস্তশ্চানুদাস্তশ্চ স্বরিতপ্রচিত্তে তথা ।
 নিঘাতশ্চেতি বিজ্ঞেয়াঃ স্বরভেদস্ত পঞ্চাধা ॥ — না. শি. — ১/৭/১৯ ।
 য এবোদাস্ত ইত্যুক্তঃ স এব স্বরিতাত্ পরঃ ।
 প্রচয়ঃ প্রোচ্যতে তজ্জৈর্জন চাহত্রাহন্যত্ স্বরাস্তরম্ ॥ — না. শি. — ১/৮/২ ।

स्वरितात् पराणि यानि यानि धार्याकराणि तु ।

सर्वाणि प्रचयस्थानि उपोदासुः निहन्यते ॥

प्रचयो यत्र दृश्यते तत्र हन्यात् स्वरं बुधः ।

स्वरितः केवलो यत्र मृदुः तत्र निपातयेत् ॥ — ना. शि. - २/१/८-९ ।

उदासुश्चानुदासुश्च स्वरितः प्रचयस्तथा ।

चतुर्विधः स्वरौ दृष्टः स्वरचित्ताविशारदैः ॥ — मा. शि. - १९ ।

यदुदासुमृदासुः तद्यत्स्वरितं तत्पदे भवति नीचम् ।

यन्नीचं नीचमेव तद्यत् प्रचयश्च तदपि नीचम् ॥ — मा. शि. - ५४ ।

स्वरितप्रभवः (स्वरित प्रभावत्) प्रचितात् स्वरितं विद्यते उदासु वा ।

अनुदासुमेव तद्विद्याद्यत्तं च तद्विद्धि यत् प्रचितम् ॥

स्वरितात् पराणि यानि स्युरनुदासुनि कानिचित् ।

सर्वाणि प्रचयं यास्ति ह्युपोदासुः न विद्यते ॥ — मा. शि. - ५६-५९ ।

१६। शै. शि. - ६४ ।

१९। या. शि. - २२८ ।

१८। तै. प्रा. - २१/१० सूत्रश्च वैदिकाभरण ।

१९। 'आयामो गात्राणामाकर्षणम् । दारुण्यं परुषता ध्वनेः । अणुता संवृतता कर्षाकाशस्य । एतानि कारणानि शब्दमुच्छेः कुर्वन्ति उत्क्रान्तिं कुर्वन्ति । ... अत एवोक्तम् - 'उच्छेददासु' इति ।' — तै. प्रा. - २२/९ सूत्रश्च वैदिकाभरण ।

२०। 'The comment is completely at a loss as to how this rule is to be understood, and gives three more or less discordant interpretations of it.' — T. P. - पृ. ३२४ ।

२१। 'पूर्वं नाम याञ्जिकाः, तेषां यञ्जकर्मणि सर्वमेकश्रुति भवति । अन्ये मन्यन्ते, पूर्वं नाम केचिच्छाखिनः । तेषां सर्वमेकश्रुतीति' — तै. प्रा. - १५/९ सूत्रश्च त्रिभाष्यरत्नम् ।

२२। पा. - १/२/३६ ।

२३। 'पूर्वं वैयाकरणाः । एतच्छात्रस्य मूलभूतं व्याकरणं कृतवन्तो हि ते । अथ पूर्वं विद्वांस इति विद्वदपेक्षं प्राथम्यं तेषाम् ।

प्रथमे हि वैयाकरणा इति प्रसिद्धेः । ते हि वेदाध्ययने एकश्रुत्यां विकल्पयन्ति "विभाषा ह्यसि" इति । न तु पूर्वशब्देन याञ्जिका उच्यन्ते, तद्व्यपदेशप्रसिद्धेः । न च तत्रत्यैकश्रुत्यां याञ्जिकानामेवाभिमतम् । किञ्च सर्वेषामाचार्याणाम् । अतएव व्याकरणे स्मर्यते - "यञ्जकर्मण्यजपन्यञ्जसामसु" इति ।' — तै. प्रा. - १५/९ सूत्रश्च वैदिकाभरणम् ।

२४। 'वर्गेषाद्यानां चतुर्णां पञ्चमे परे मध्ये यमो नाम पूर्वसदृशो वर्णः प्रातिशाख्ये प्रसिद्धः ।' — पा. - ८/२/१ सूत्रश्च दीक्षितवचनम् (वै. सि. कौ.) ।

२५। 'सर्वं वर्णजातमेकयमं एकश्रुतीति' — तै. प्रा. - १५/९ सूत्रश्च त्रिभाष्यरत्नम् ।

'यमशब्दोऽङ्गरुणभूत उदासुदिस्वरे वर्तते । सर्वमङ्गरजातं एकस्वरम्, एकश्रुतिस्वरेण प्रयोज्यमिति' — तै. प्रा. - १५/९ सूत्रश्च वैदिकाभरण ।

২৬। T. P. - পৃ. ৩২৪।

২৭। 'Some hold that the whole word in which protraction occurs is to be uttered in the same tone.' — T.P.- পৃ. ৩২৫।

২৮। তৈ. প্রা. - ১৮\৩।

২৯। 'কৌণ্ডিন্যস্য মতে প্রণবো 'ধৃতপ্রচয়ঃ' ভবতি। চতুর্থঃ স্বরো 'ধৃতপ্রচয়' ইতি কথ্যতে। ননু - "প্রচয়পূর্বশ্চ কৌণ্ডিন্যস্য" (১৯\২) ইতিবত্ প্রচয় ইত্যেতাবতৈবালম্। কিং ধৃতশব্দেন? মৈবম্। পদদ্বয়েনাপ্যনেন নামধেয়মেবাভিধীয়তে। তথা হি অর্থভেদাভাবেহপি প্রয়োগভেদোহস্তুতি প্রয়োগচাতুর্যমাচার্যঃ প্রকটয়তি। যথা - "ভীমসেনো ভীমঃ, সত্যভামা সত্যা, পিধানম্ পিধানং, দীপঃ প্রদীপঃ" ইত্যাদি।' — তৈ. প্রা. - ১৮\৩ সূত্রস্থ ত্রিভাষ্যরত্ন।

৩০। 'কৌণ্ডিন্যস্য মতে ওকারস্য ধৃতাপরপর্যাহঃ প্রচয়ো নাম স্বরো ভবতি। প্রচয়লক্ষণং বদতি - "উদাত্তশ্রুতিঃ" (২১\১০) ইতি।

তস্যোদাত্তবচ্ছয়মাণস্য সূক্ষ্মঃ কশ্চিৎশিষ্যো ধৃতসংজ্ঞাভিধানমুখেন প্রদর্শ্যতে। ক্রুষ্টাদীনাং সঞ্জনাং স্বরাণাং মধ্যে তৃতীয়াখ্যো যো মধ্যমঃ স্বরস্তস্য ধৃত ইত্যর্থসংজ্ঞা। ক্রুষ্ট-প্রথম-দ্বিতীয়া উৎক্ষেপিণঃ। চতুর্থমন্ত্রাতিস্বার্যা অপক্ষেপিণঃ। তৃতীয়স্ত উভয়রহিতো মধ্যে লীয়মানত্বাঙ্কতসংজ্ঞঃ। উদাত্তস্ত কিঞ্চিদুৎক্ষিপ্যত ইতি ধৃতোদাত্তয়োরীষদ্বিশেষঃ। অত এব 'উদাত্তশ্রুতিঃ' (২১\১০) ইতি উদাত্তস্যেব শ্রুতিঃ প্রচয়স্যেতি ইবার্থ উপপদ্যতে। বক্ষতি চ - "মন্ত্রাদয়ো দ্বিতীয়ান্ তাচ্ছতারন্তৈস্তিরীয়াকাঃ" (২৩\১৫) ইতি। উদাত্ত ইতি চাত্ত্বর্থসংজ্ঞা উৎক্ষেপণনিমিত্তবতঃ। তস্মাদেতাবানুদাত্তপ্রচয়োৰ্ভেদ ইতি প্রকটনার্থং ধৃত ইতি বিশেষণম্। প্রণবে তু কৌণ্ডিন্যশৈত্যয়নয়োর্মতে অনিষ্টে।' — তৈ. প্রা. - ১৮\৩ সূত্রস্থ বৈদিকাভরণ।

৩১। ননু ধারয়েদ্ ধৃতমুপস্পর্শমুপোদাত্তং নিপাতয়েত্।

একাক্ষরে ধারয়েত্ ন চ ধৃতমুচ্চারয়েত্ স্বরে বাপি।। — মা. শি. - ৫৯।

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