

VOL. XLI
Part-III

ISSN : 0587-1646
March, 2020



अन्वीक्षा

ANVĪKṢĀ

RESEARCH JOURNAL OF THE DEPARTMENT OF SANSKRIT
(REFEREED JOURNAL)

General Editor
Dr. Ashok Kumar Mahata

JADAVPUR UNIVERSITY, KOLKATA-700 032

ISSN : 0587-1646

ANVĪKṢĀ

RESEARCH JOURNAL OF THE DEPARTMENT OF SANSKRIT

(REFEREED JOURNAL)

VOL. XLI

Part-III

General Editor

Dr. Ashok Kumar Mahata

JADAVPUR UNIVERSITY

KOLKATA - 700 032

March, 2020

EDITORIAL BOARD

Dr. Ashok Kumar Mahata (General Editor)

Prof. Tapati Mukherjee

Prof. Bijoya Goswami

Prof. Rita Chattopadhyay

Prof. Debarchana Sarkar

Prof. Tapan Sankar Bhattacharyya

Prof. Satyajit Layek

Published by Registrar, Jadavpur University, Kolkata-700 032

Printed by Chowdhury Press, 242/2D, A.P.C. Road, Kolkata - 700 004.

Price - Rs. 200.00

যাদবপুর বিশ্ববিদ্যালয়
কলকাতা - ৭০০০৩২, ভারত
ফোন : ২৪১৪-৬১১৫



JADAVPUR UNIVERSITY

KOLKATA-700 032, INDIA

Telephone : 2414-6115

FACULTY OF ARTS, DEPARTMENT OF SANSKRIT

Ref. No.

Date

GENERAL EDITOR'S NOTE

It's a matter of great delight that the 41st Volume, Part III of *Anvikṣā*, a Research Journal of the Department of Sanskrit, Jadavpur University is going to be published. Part I and II of this volume have been published in January and February of the current year respectively. This part contains research articles on Indian life and culture.

Civilization, culture and tradition of India are very ancient and so, the Indians feel very proud of their heritage. A UGC sponsored Refresher Course on "Indian Life and Culture Revealed in Ancient and Early Mediaeval Literature" was organized by the Department of Sanskrit and Human Resource Development Centre-Jadavpur University in August-September, 2018. The course was very much successful for the active participation of the teachers of various college and universities. In this course many resource persons from the Sanskrit world and allied disciplines were invited. The course could successfully attract a continuous attention of the participants for it contained numerous colourful aspects of Indian life and culture. Some papers of the resource persons and the participants of that course are compiled in this part of our research journal.

All the teachers and research scholars of the Department of Sanskrit extended their hands of cooperation for publication of this part of the journal. It would not have been possible to publish this part of the journal without the cooperation of Mr. Gour Krishna Pattanayak, Finance Officer of Jadavpur University and Prof. Rajat Acharya, Professor, Department of Economics and Director of UGC-Human Resource Development Centre, Jadavpur University. I convey my sincere gratitude to all of them for their kind cooperation in this connection.

We have sincerely tried to make the publication free from defects to the best of our abilities. However, we have failed to cast off some errors. We firmly believe that our learned readers will tolerate the unintentional deficiency on our part. Wish all of you a comprehensive welfare.

Ashok Kr. Mahata

Dr. Ashok Kumar Mahata

Head of the Department of Sanskrit,
Jadavpur University, Kolkata-700 032

Date : March, 2020

PART—III

CONTENTS

1. THE KĀMASĀSTRA AND FESTIVALS FOR COMMON PEOPLE AS REPRESENTED
IN THE SANSKRIT NĀṬIKĀS
BIJOYA GOSWAMI 5
2. कानिदासेर कावासग्रहे प्रतिफलित समाज ओ संस्कृति
विश्वनाथ मुखार्जी 14
3. 'हर्षचरिते' प्रोद्दासिते जीवनसंस्कृती
जयश्रीचट्टोपाध्याय 26
4. THE LIFE AND CULTURE IN THE VEDIC AGE : A BRIEF SURVEY
DIDHITI BISWAS 38
5. KUṬṬANIMATAM, A DELIGHTFUL RECORD OF AN INDULGENT SOCIETY
ANJALIKA MUKHOPADHYAY 49
6. MUSIC OF THE TRIBAL AND INDIGENOUS PEOPLE IN THE LIGHT
OF SANSKRIT TEXTS OF MUSICOLOGY
ASHOK KUMAR MAHATA 57
7. नाट्यशास्त्रोक्तध्वजमहोत्सवे विक्षोभशमनोपायः, तस्य साम्प्रतिकोपयोगिता
बुद्धेश्वरपडङ्गी 63
8. महाभाष्ये भारतीयसंस्कृतिः; एकमध्ययनम्
गिरिधारी पण्डा 68
9. नीतिकथायां भारतीयसंस्कृतेर्मूलानुसन्धानम्
देवदास-मण्डलः 75
10. जैमिनीयप्रस्थाने मानवजीवनम्-एको विमर्शः
दिलीप पण्डाः 80
11. NON-VERBAL COMMUNICATION : A TOOL TO STUDY INDIAN LITERARY TRADITION
DEBASHIS GHOSH 87
12. SUBHĀṢITARATNAKOṢA, REVISITED : SANSKRIT LANGUAGE AND
REPRESENTATION OF DAILY LIFE
MANJI BHADRA 90
13. संस्कृतालंकारशास्त्रे प्रतिभासितं समाजजीवनम्
शुभ्रजित सेन 95

THE KĀMASĀSTRA AND FESTIVALS FOR COMMON PEOPLE AS REPRESENTED IN THE SANSKRIT NĀṬIKĀS

Bijoya Goswami

The way of life in ancient India was shaped by the four *puruṣārthas* - *dharma*, *artha*, *kāma* and *mokṣa*. So the scriptures are based on the pursuit of these four. There are a number of works on Dharmaśāstra, at least one Arthaśāstra available to us, although we have evidence of the existence of a number of others, while the entire Vedānta literature is centred around *mokṣa*. Kāmaśāstra seems to have been somewhat neglected in this respect, although we're told that all these four are essential to life. We find the Kāmasūtra ascribed to Vātsyāyana as the sole instance of this branch of *puruṣārtha*. In this work again, we find references to other earlier Kāmasūtrakāras such as Nandī, Śvetaketu, Cārāyaṇa, Ghoṭakamukha, Goṇikāputra, Kucumāra and others. The original *sūtras* are ascribed to Bābhavya by Vātsyāyana (KS. VII/2/56).

Vātsyāyana states :

pūrvasāstrāṇi samḥṛtya prayogānupalabhya ca/

kāmasūtramidaṃ yatnāt samkṣepeṇa niveditam// (KS. VII/2/52)

This clearly points to a consolidation and compilation of a number of earlier works which have not come down to us - for reasons unknown! Possibly it was felt by a class of learned men that these works did not conform to their ideal of propriety and spiritualism, and were actually fit for the common people who were gradually being deprived of rights to education. One can only make a guess on this point.

There were, of course, later exponents of Kāmāśāstra, like Kokkala, Dāmodaragupta, Jyotirīṣa, Mūladeva, Karṇisūta, Rājaputra, Rantideva, Kātyāyana and so on. They may have had an opportunity of studying the earlier texts, which we did not, and most of these works are available to us.

Vātsyāyana has given us a pointer to the date of his compilation in his mention of Śātavāhana, son of Śatakarnā and the king of Kuntala, who struck his queen Malayavatī on the head with the tip of his little finger (*kartarī*), which action resulted in her death (Ibid VI/7/29). This king was actually a historical figure, and is supposed to have reigned around 2nd Century BCE–1st Century BCE.

It is commonly believed that the KS deals wholly with erotic and sexual matters. This is a misconception. Its central idea is the desire of the two sexes to come together and the pleasure of their union. But leaving this aside, if we come to the importance of Kāmsāstra according to Vātsyāyana, we find that he affords equal status to the study of this and the other two śāstras—Dharma and Artha. This is because it is as important to take care of the body as of the soul and economy. That is why both men and women should study this discipline (Ibid 1/3/1). In the 64 *kalās* to be studied by both men and women, we find mention of skills like singing, dancing, painting, swimming, making *ālpanās*, several handicrafts like stringing garlands and crowns with flowers, making ornaments with ivory or conchshell, playing various instruments, cooking, writing poetry and so on which should be of equal importance to both men and women. In a separate chapter, *Nāgarakavṛtta* (Ibid 1/4), we read of the daily life of the cultured citizen. This chapter is of special importance to us as it reflects the social life of the ordinary people. Here we find descriptions of several folk festivals where common people definitely participated. These are mostly spring festivals. Among them we find the Holakā (or Holikā) which is the holi of today. We also find festivals like Madanatrayaśī, Madanabhañjikā (or Damanabhañjikā), Sahakārabhañjikā, Aśokottamśikā, Cūtalatikā. Many of these underwent some change over time, but basically the Madanamahotsava or Vasantotsava remained, and was connected to Śri Kṛṣṇa and Rādhā. This entailed the active participation of all categories of people, from kings and queens down to commoners. The participants danced and sang, drank great quantities of wine and played with the accoutrements of spring—colours, flowers, perfumes etc. Possibly royal gardens were thrown open for the public on this day.

The KS. gives details on these and other festivals, which were more in the nature of social and secular functions, in which royalty and commoners could take part without any discrimination. These are termed *sambhūyakriḍā*, so named because they were rustic (*deśyā*) and festivals where all could participate. Partly seasonal festivities, they were enjoyed by all.

These festivals underwent a great deal of transformation through the ages. Quite often, the dividing line between two different festivals seems to disappear. Especially the spring festivals appear to merge into one another. For example, the

Suvasantaka festival, celebrating spring, is observed on Madana Trayodaśī. Madanotsava is observed on the Caturdaśī of the new moon, in the month of Caitra. Here, the image of Madana, the love god, is worshipped. Holākā, which transformed into the *holi* of mediaeval and modern times, had a different connotation in ancient times. According to mythology, Holākā or Dhaṇḍyā (or Dhaṇḍhya) was a demoness who caused illness or death in children. Only children are said to be able to cause her death, so children play a prominent part in the festival that symbolizes the death of Holākā. Perhaps this demoness later evolved into Pūtanā. On the eve of this festival, dry leaves are burnt (a rite that survives in some parts of India, sometimes called “budir badi podano”, burning the old woman’s house). The ashes are smeared on the bodies of devotees, and next day, which is the full moon or Phālguna, these ashes are washed off ceremonially. But there is no description of these rites either in the KS. or in any of the spring dramas. We also have the Aśokottamsikā where people wear crowns of *aśoka* flowers. The Madanotsava celebrates spring and love by worshipping Madana and making offerings of flowers. In later times, this festival is also known as Vasantotsava, Kāmotsava, Madhūtsava etc, and is celebrated on the Caturdaśī after the new moon. This festival seems to have merged with others and has come to be identified with Holākā. It consists in offering flowers both to the beloved as well as the love god. The mango blossom or *cūtamañjarī* is notably offered, and it comprises one of the five arrows in the quiver of Madana. There are other rites like young women kicking the *aśoka* tree with lac-decked feet, to make the tree bloom. This rite of *puṣpadohada* is not found in the KS., but enough mention is made of it in literature. Other flowers are said to bloom with such methods, e.g., the *priyaṅgu* by women touching it, the *vakula* by women spitting out wine on it from their mouths, *kuṅkuma*, offering flowers to the love god and to the beloved, drinking and generally wild behaviour.

The Nāṭikā and the secular festivals : Sanskrit drama, as the dramatic literature all over the world, reflects real life of the times. As such, we find representations of the lighter side of life, especially in the minor dramatic variety (uparūpaka) Nāṭikā. As a formula, the Nāṭikā deals with love and intrigues in the royal household, where the king usually falls in love with a simple maiden and the consummation of their love is opposed by the chief queen—until the end where the queen graciously accepts her rival. In many of these Nāṭikās, the dramatic action happens during the Madanotsava or Vasantotsava. The overall plan here is to focus on three such plays—1. The *Mālavikāgnimitra* by Kālidāsa; 2. The *Ratnāvalī* by Śrīharṣa; and 3. The *Pārijātamañjarī* by Madana Kavi, an incomplete play in the form of an eulogy to Arjunavarman, King of Dhārā (descendent of

the legendary King Bhoja), found inscribed on two stone slabs, of which only one was found, better known as the Dhar Inscription.

Before beginning on this quest, let us have an analysis of the contents and purport of a classic Nāṭikā. As we have already said, the Nāṭikā belongs to the Uparūpaka class, i.e., minor varieties of drama. There should be around 18 such 'play-lets', and a number of dramaturgists have recognized much more varieties, since there is little agreement among them! But on the whole, the Nāṭikā receives universal recognition, and Nāṭi or Nāṭikā has been recognized by Bharata himself! Bharata defines it as a play in four acts, where there are numerous female characters, graceful gestures, well-arranged aṅgas, abounding in song and dance, with the enjoyment of love as its main theme, where there are royal customs, appeasement (of the chief queen), anger and vanity, the hero, the queen and the (female) messengers (NŚ. XVIII/59-60). Needless to say, the concept of Nāṭikā changed over the years and Dhanañjaya specifies that the Nāṭikā is a mixture of the two varieties of Rūpaka, the Nāṭaka and the Prakaraṇa (Daśa. III/43). There, he says, the plot should be taken from the Prakaraṇa, i.e., a plot imagined by the poet, while the hero should follow the Nāṭikā, i.e., be a king (Ibid 43-44). However, there may be one, two or three acts in the play. He also specifies (as does Viśvanātha) that the hero should be Dhīralalita in a Nāṭikā, and not Dhīrodātta as in Nāṭikā. The major theme of such a drama is a monarch who is well established in his kingdom with the help of his able ministers, a young princess who is usually betrothed to him but due to adverse situations, forced to reside incognito in the palace, in a menial capacity, and a queen who is proud of her status yet rather insecure that her husband will fall in love with a younger and more attractive female! There is also the usual Vidūṣaka, well meaning yet prone to cause a lot of discomfiture, and friends and followers of both the queen and her rival! The play ends on a happy note, but after a series of exciting events. It is a pleasant sort of play, and whatever trials and tribulations the hero and the heroine have to undergo, the audience always knows that the outcome would be a happy one, and this genre of drama was usually enacted on festive occasions.

There are several specifications to the Nāṭikā, and these are : (1) the Nāṭikā has 4 acts. But this is again doubtful. The Daśa. States that there may be 1, 2, or 3 acts in this play, and there may be numerous categories of this drama, according to the number of acts of characters (Daśa. III/44-45)! (2) The plot, as we have seen, is to be an imaginary one, since this genre of drama is a mixture of the two genres, Nāṭakā and Prakaraṇa. But that too varies from play to play, and it is clearly not possible to adhere strictly to the norms provided by the

dramaturgists without hampering the movement of the play or the creativity of the dramatist. (3) The hero is of course, a king, and one belonging to the Dhīralalitata category, i.e., *niścinto dhīralalitaḥ kalāsaktaḥ sukhī mṛduḥ* (Daśa. II/3). This hero should be attracted to a heroine who is a Mugdhā Nāṭikā, or in other words, *navavayahkāmā ratau vāmā mṛduḥ krudhi* (Ibid II/15). She may be Divyā, and is very beautiful. The hero's amorous advances to her are continuously being interrupted by the queen or Devī, who is a Jyeṣṭhā and Pragalbhā Nāyikā, i.e., in the full flower of youth, sensuous and jealous of her husband's preoccupation with other women. She is usually the Paṭṭamahīṣī or chief queen, sometimes the only queen. (4) The Nāṭikā, according to all dramaturgists, has Śṛṅgāra as its primary rasa, and since it abounds in dancing, singing and suitable expressions and gestures, it is in the Kaiśikī (or kauśikī) vṛtti.

The Mālavikāgnimitra : We have included the Mālavikāgnimitra among Nāṭikās, although many would not agree with me. The play contains 5 acts, not 4. But we have already shown that a Nāṭikā may have 1, 2 3 or 4 acts, so one act more needn't really matter! However, the hero, King Agnimitra, is actually a historical character. He is said to have been the son of Puśyamitra (or Puśpamitra) Śuṅga, the first Śuṅga monarch who deposed the Maurya rulers. According to other sources, Puśyamitra in his old age had his kingdom attacked by the Greeks (Yavanas). The Greek monarch Menander is said to have attacked Sāketa and Pāṭaliputra among other areas. Puśyamitra seems to have won a victory over the Greek army in 155-53 BCE. The Mv. speaks of Puśyamitra as the commander of the army beating the Greeks. Possibly, Agnimitra was the administrator of some portions of the Śuṅga kingdom. The Mv. describes the battle between the Greeks and Agnimitra's son Vasumitra. It also seems historically correct that the kingdom of Vidarbha was rent by internal strife, hence the alliance of a faction of this small kingdom with Agnimitra. Thus, Agnimitra, the battle with the Greeks and the matrimonial alliance with Vidarbha all appear to be factually correct. So there is an anomaly – according to the rules, the hero and the plot should be fictitious. Again, no dramatist clings to the rules laid down by scholars! Although Kālidāsa terms this play as a Nāṭaka, it satisfies all the requirements of a Nāṭikā. In fact, later Nāṭikās seem to follow the formula we find in the Mv. Besides, the Pārijātamañjarī, which the dramatist specifies as a Nāṭikā has a historical character as the hero, and historical events are reflected in it. Even the Rātnavalī, the darling of the dramaturgists for its strict adherence to formula, has not always kept to the rule!

The play opens with the usual Prologue, wherein the Sūtradhāra says that

the play is to be enacted to grace the festival of Vasantotsava (*mālavikāgnimitram nāma nāṭakamasmin vasantotsave prayoktavymiti* – Mv. Prastāvanā). In Act III of this play, we find descriptions of spring flowers and the call of the cuckoo:

*raktāśokarucā viśeṣitaguṇo bimbadharālaktakaḥ
pratyākhyataviśeṣakaṅ kuravakaṅ śyāmāvadātāruṇam/
ākraṅtā tilakakriyā ca tilakairlagnadvirephāñjanaiḥ
sāvajñeva mukhaprasādhanavidhau śrīrmādhavī yośitām//* (Mv. III/5)

It is in this act that Queen Iravatī says to her friend that wine is said to be a special ornament of a woman (*suṇāmi bahuso mado kila itthiyajaṇassa visesamaṇḍaṇaṅ tti* – Ibid act III). There is also reference to a loving couple on a swing. The rite of a woman kicking an *aśoka* tree with her feet painted with lac to cause it to bloom is described here, with the heroine Mālavikā performing this rite at the behest of Queen Dhāriṇī. In the *Abhijñānaśakuntalam* also by Kālidāsa, we see two Ceṭīs offering cūta flowers to Madana (AŚ Act VI).

The *Ratnāvalī* : The *Ratnāvalī* by Śrīharṣa somewhat follows in the footsteps of Kālidāsa's creation in detailing the palace intrigues that hinder the union of King Udayana of Kauśāmbī with Ratnāvalī, princess of Śrī Laṅkā, disguised as Sāgarikā, and ultimately the marriage of the royal couple that ends the play. One may mention here that Udayana is not a completely imaginary character, but a character from the *Kathāsaritsāgara*. This play opens with the Madanamahotsava, which finds the entire kingdom, from the king to the commoners, rejoicing at the victory of the Love God. The festival is celebrated with colours, flowers, wine, music and dancing. King Udayana, in his description of the festival in Act I, describes Kauśāmbī as a city decked with molten gold, remarkable as it is with ground red colour, (ābir, as it is called now), with *kuṅkūma*, and decked with *aśoka* blooms–

*kīrṇaiḥ piṣṭātakoghaiḥ kṛtadivasamukhaiḥ kuṅkūmaksodagaurair–
hemālaṅkārabhābhīrnamitasikhaiḥ sekharaiḥ kaiṅkirātaiḥ /
eṣā veśābhakṣyasvavibhavavijitāśeṣavitteśakośa
kauśāmbī sātakumbhadravaghaṭitajanevaikapītaṅ vibhāti /* (Rat. Act I/11)

In the same Act, we find a pretty description of a drunken woman dancing (ibid 17)

There is also reference to the various methods of making flowers bloom, e.g., spitting wine on the *vakula*, kicking the *aśoka* etc (ibid 19). Again, in Act IV, we find the king using the 'magic' skills of Śrīkhaṇḍadāsa in helping to make the *navamālikā* bloom.

In the *Ratnāvalī*, too, there is description of Queen Vāsavadattā paying

homage to the King, her beloved, with the flowers of spring. Ratnāvalī, who is unaware of his identity, suddenly comes there, and thinks it is an idol of Madana that the Queen is worshipping, and says to herself that in her father's kingdom the Love God is worshipped in the abstract, while in Kauśāmbi he is worshipped as an idol. This mistake makes her fall in love with him (Act I).

The *Pārijātamañjarī* : The third play under discussion has again historical characters. It is contained in an inscription, named the Dhar inscription, found at Dhar (west of Mhow), which is identified as Dhārā, the ancient capital of the Paramāra rulers of Mālava (Malwa). This play was inscribed on two slabs of black stone, according to the evidence of the play itself (*likhyate śilāyugale—Act I, Prologue, Pārijātamañjarī*). It is said to be written by a poet Madanakavi, also known as Bālasarasvatī. A slab of black stone 5.8 ft x 5 ft, where the play is inscribed, was found in Kemal Moula Mosque at Bhoja Śālā, at Dhar in 1903. The slab of stone was embedded in the wall of the principal *mihrab* of the Mosque, with the inscribed side turned inside. Only one slab is found here, which contains the first two acts of the play. According to context and dramaturgic rules, there should have been at least 2 more acts, hence another slab must have been there, but is not available. Possibly it got lost. This play, which is also meant to be a panegyric to his patron monarch, has Madanakavi casting King Arjunavarman, descendant of King Bhoja, as the hero. The play is also named *Vijayaśrī*. So, like the Mv., we find a historical character as the hero of *nāṭikā*. There are grants issued by this King, which date from 1211-13. So we can safely ascribe this date to the real Arjunavarman. These grants also record that he defeated Jayasiṃha, the Caulukya King of Gurjara. The story of the play begins with this event.

After the battle, Arjunavarman orders his warriors to desist from fighting, and at this moment a bud of the divine Pārijāta flower falls on his breast! This flower, in its turn, transforms into a beautiful maiden who is no other than Princess Vijayaśrī, daughter of King Jayasiṃha! We may take this as a symbolic happening, where the daughter of the vanquished ruler is surrendered to the victor. Also, the vague expression that King Jayasiṃha was killed in battle is better interpreted as 'defeated' (*bhañge*, Act I, Prologue). It hardly seems likely that a young girl whose father has just been killed would fall madly in love with her father's killer while his hands are still bloodied as it were. The Prologue also claims that the Princess had died of distress, and re-born as a divine flower! At any event, the King and the captive princess fall in love with each other and the King takes her home to his capital, where he entrusts her to Kusumākara, the keeper of the royal garden, and his wife, Vasantalilā, since it would not be seemly

for him to marry her at once! Their surreptitious meetings and romantic speeches are constantly interrupted by the Chief Queen, Sarvakalā, herself the Princess of Kuntala, who herself loves her lord very much. Act II of the play ends with the King rushing off to appease the Queen, while the distraught Pārijātamañjarī resolves to kill herself! She runs offstage followed by Vasantalilā. This is all we have of the play, but it is obvious that this could not have been the end! According to dramaturgic rules, no play ends with a death, and the *nāṭikā*, being a light hearted genre of drama, can never end tragically! In the Prologue, too, there is no such hint of a tragic ending, and the play is being acted on the spring festival. One hardly expects a harrowing performance on a festive occasion!

The play presents the usual bouquet : a King in love with a helpless maiden, a *mugdhā nāyikā*, who can hardly express her own love! The major obstacle to the fulfillment of their love is the queen, who is the archetypical jealous *jyeṣṭhā pragalbhā nāyikā*. It follows the formula of the *Ratnāvalī* in all these respects. Moreover, it echoes much of the earlier play, even to the description of the spring festival, the heroine preparing to hang herself and so on! Even some of the verses use the *Rv.* as a sort of copybook! Here, too, the spring festival day is chosen for the performance of the play. The King and the Queen sprinkle each other with *kunkuma* in the festival, and the Queen offers mango blooms to the Love God. Udayana adopting Śrikhaṇḍadāsa's methods to get the *navamālikā* here transforms into Queen Sarvakalā using her practical knowledge of botany to make *campakas* bloom on mango trees, *pāṭalas* on *campaka* trees, *śirīṣas* on *vakula* trees. In this play, too, the Queen marries the *mādhavī* vine to the mango tree.

What is impressive in all three plays is that they all bring to our notice a festival that is not just for the royals, but ensure the participation of the commoners too! Also, we are often told by a section of scholars that classical Sanskrit literature is "only for Kings and Queens and the elite society". This genre of drama at least knocks the bottom out of this pompous theory! Not only are the commoners participating in the festivities in the drama, but the real life audience also consisted of the Public as well as the gentry! In the *Rv.*, the Sūtradhāra says that the audience comprises connoisseurs (*pariṣadapyeṣā guṇagrāhiṇī* – *Rv.* Act I Prologue). But in the *Pm.*, the Sūtradhāra tells us that the 'people' (*lokaḥ* – *Pm.* Act I, Prologue, are rushing 'as one', full of curiosity, to the temple of Sarasvatī where the play is being enacted. Moreover, the singing, dancing and music, the quips made by the *Vidūṣaka* and the friend of the heroine make for the entertainment of the common audience, rather than of the cream of society! The *Kāmaśāstra* is mostly a secular subject, and the *Kāmasūtra* ascribed to Vātsyāyana

clearly so. Drama too, comes under the fifth Veda or Nātyaveda created by Brahmā for the Śūdras. So there can be no argument that the dramas were attempts to cater to the royalty and the elite society. They were for society at large, and treated as such too, by writers, artistes and audience all around.

Bibliography :

English Books

Chattopadhyay, Rita. & Goswami, Bijoya Encyclopaedia of Ancient Indian Dramaturgy. (Pub.) Sanskrit Pustak Bhandar, Kolkata, 2016.

Ghosh, Manomohan. The Nātyaśāstra (Translation & edition). (Pub.) Manisha, Calcutta, 1995.

Sanskrit Texts

Daśarūpaka (Daśa.) by Dhanañjaya. (With Avalokita by Dhanika). (Ed.) Bholā Shankar Vyas. (Pub.) Chowkhamba Vidyabhavan, Varanasi, 1976.

Kāmasūtra by Vātsyāyana. Trans. & ed. Manabendu Banerjee. (Pub.) Sanskrit Pustak Bhandar, Kolkata, 2003.

Mālavikāgnimitra by Kālidāsa (Mv.). (Trans. & ed.) Ratna Basu. Sanskrit Sāhitya Sambhāra, Vol. XI. (Pub.) Navapatrika, Calcutta, 1981.

Nātyaśāstra (NŚ) by Bharata (With Abhinavabharatī by Abhinavagupta). (Ed.) R.S.Nagar. (Pub.) Parimal Publications, Delhi, 2001-2005.

Pārijātamañjarī or Vijayaśrī by Madanakavi (Pm.). (Trans. & ed.) S. Dikshit. (Pub.) S.K. Dishit, Bhopal, 1966.

Ratnāvalī by Śrīharṣa. (Trans. & ed.) Bijoya Goswami, Plays based on Udayana Legend, Part III. (Pub.) Sanskrit Pustak Bhandar, Calcutta, 1998.

কালিদাসের কাব্যসমূহে প্রতিফলিত সমাজ ও সংস্কৃতি

বিশ্বনাথ মুখার্জী

বৈদিক ঋষিকবি এবং আদিকবি বাল্মীকির যুগ থেকে আরম্ভ করে আধুনিককাল পর্যন্ত ভারতবর্ষে কোন সময়েই কাব্যরসচর্চার প্রতি বিরাগ দেখা যায়নি। কতো কবি যে ভারতবর্ষের সর্বত্র যুগে যুগে কত কাব্যরচনা করে গেছেন তার হিসেব নিতে গেলে অবাক হতে হয়। কিন্তু এই অসংখ্য কবির মধ্যে অধিকাংশেরই কবিপ্রতিভা নিজেদের প্রাদেশিক সীমা ছাড়িয়ে যেতে পারেনি। যে কয়জন মহাকবি কবিত্বমাধুর্যে সমগ্র ভারতকে মুগ্ধ করতে পেরেছিলেন ও যাঁদের কাব্য তৎকালীন যুগের সীমা অতিক্রম করে চিরন্তনতা অর্জন করতে সমর্থ হয়েছে, তাঁদের মধ্যে কালিদাসই শ্রেষ্ঠ,—একথা ভারতীয় আলঙ্কারিক সমাজে চিরকাল একবাক্যে স্বীকৃত হয়ে আসছে। “অস্মিন্মিতিবিচিত্রকবিপরম্পরাবাহিনি সংসারে কালিদাস প্রভৃতয়ো দ্বিত্বাঃ পঞ্চয়া বা মহাকবয়ঃ ইতি গণ্যন্তে” (ধ্বন্যালোক, উদ্যোত ১/৬)। রামায়ণ ও মহাভারত—এ দুটি সর্বজনীন মহাকাব্যের কথা ছেড়ে দিলে একথা না মেনে উপায় নেই যে, কালিদাসের কাব্যগুলি ভারতবর্ষের পাঠকহৃদয়কে যেরূপ নিবিড় ও চিরন্তনরূপে জয় করে নিয়েছে সেরূপ আর কোনো কবির কাব্যই পারেনি। কালিদাসের কাব্যসাহিত্যের জয়যাত্রা শুধু ভারতবর্ষের চতুঃসীমার মধ্যেই আবদ্ধ থাকেনি, ভারতবর্ষের সীমা লঙ্ঘন করে বিশ্বহৃদয়ের অভিমুখেও তার নিরন্তর অভিযান চলেছে। বর্তমান যুগেও ‘ইউরোপের কবিকুলগুরু গ্যোটের’ সময় থেকে এখন পর্যন্ত বিশ্বসাহিত্যসমাজে কালিদাস ভারতের কবি হলেও শ্রেষ্ঠ কবির আসনই পাচ্ছেন। এর থেকেই বোঝা যায়, কালিদাস বিশেষভাবে ভারতবর্ষের কবি হলেও তাঁর বিশিষ্ট ‘ভারতীসাধনা’ সর্বকালীন ও সর্বজনীন ভিত্তির উপরেই প্রতিষ্ঠিত।

ভারতভূমির যেখানে যা কিছু সুন্দর, যা কিছু প্রকাণ্ড, যা কিছু মনোরম পেয়েছেন—সৌন্দর্যের কবি কালিদাস তা বর্ণনা করতে ছাড়েননি, সে সমুদয় মহার্ঘ্য রত্নগুলিকে মেজে-ঘষে আরও সুন্দরতর ও সুন্দরতম করেছেন।

কালিদাস ব্যক্তিজীবন ও বিশ্বজীবনের সঙ্গে যোগসূত্র স্থাপন করতে চেয়েছেন, বিশ্বজীবনকে যতখানি সম্ভব ব্যক্তিজীবনের কাছে টেনে এনে। বহির্বিশ্বকে তাই প্রধানত দেখেছেন তাঁর দৈনন্দিন ব্যবহারিক জীবনের ঘরোয়া দৃষ্টি দিয়ে। আর তাকে বর্ণনাও করেছেন ব্যবহারিক জীবনের ভাষায়। কালিদাস অসীমকে সীমার মধ্যে বাঁধার চেষ্টা করেছেন। সমগ্র বিশ্বজগৎকে মানুষের বাস্তব সুখ-দুঃখ, মিলন-বিরহ, আশা-নিরাশার রঙে রাঙিয়ে দিয়ে দূরের জিনিষকে একান্ত কাছের করে তোলাই কালিদাসের স্বকীয় বৈশিষ্ট্য। ব্যক্তিজীবনের এই অখণ্ডতাবোধের সহিতই যুক্ত রয়েছে বিশ্বজীবনের অখণ্ডতাবোধ। কালিদাস মানবজীবনকে পূর্ণতার অভিমুখে অনাদি-অনন্তকালের যাত্রা বলেই কল্পনা করেছেন। ঈশ্বর মানুষকে পূর্ণতার পথে যাত্রার জন্য সমস্ত উপকরণ দিয়েছেন—দেহ, ইন্দ্রিয়, বিবেক-বুদ্ধি এমনকি আধ্যাত্মিক চেতনাও দিয়েছেন। মানুষ অবশ্য এই আধ্যাত্মিক চেতনার দীপ্তিকে সব সময় অুভব করতে পারে না। এখানে তাকে বাধা দেয় তার ইন্দ্রিয়, তার দেহবোধ এবং দেহের মধ্যে অবরুদ্ধ হয়ে থাকার চেতনা। এই দেহবোধকে অতিক্রম করতে না পারলে বিশ্বের সঙ্গে যোগাযোগ প্রতিষ্ঠিত করতে পারা যায় না। তাই অধাত্ম চেতনারও স্ফূরণ হয় না। ব্যক্তিচেতন্যের লতায় যখন বিশ্বচেতন্যের পুষ্পবিকাশ ঘটে তখনই তো হয় আধ্যাত্মিক চেতনার আবির্ভাব। তখনই হয় মানুষের আধ্যাত্মিক জন্ম। কালিদাস মনে-প্রাণে বিশ্বাস করতেন যে, মানুষ যতক্ষণ তার ক্ষুদ্র অহংতাকে দেহের ও মনের মধ্যে আবদ্ধ করে রাখবে ততক্ষণ সে বিশ্বের সঙ্গে নিজের জীবনস্রোতকে মিশিয়ে দিতে পারবে না; ততক্ষণ তার ‘সর্বভূতেষু চাত্মানং সর্বভূতেষু চাত্মনি বীক্ষ্যতে’—এই অবস্থাও আসবে না। এটাই হচ্ছে আধ্যাত্মিকতায় উন্নয়ন।

কালিদাস প্রাচীন ভারতীয় আদর্শ ও আধ্যাত্মিক চেতনায় বিশ্বাসী। তিনি মনে করেন, আপাতদৃষ্টিতে যাকে তুচ্ছ বলে মনে করা হয়, তার মধ্যেও বৃহত্তের অধিষ্ঠান। তাই তার মহত্বকে স্বীকৃতি দিতেই হয়। কালিদাসের জীবনদর্শনে তাই কোন কিছুই তুচ্ছ বা ক্ষুদ্র নয়। প্রত্যেকেরই একটা নিজস্ব স্বাতন্ত্র্য এবং গৌরব আছে। এই যে সর্বভূতে বিষয়ের অধিষ্ঠান প্রত্যক্ষীকরণ—এটাই কালিদাসকে প্রকৃতির প্রতিটি পদার্থের মধ্যে, এমনকি অচেতনের মধ্যে চেতনের অস্তিত্বকে দেখিয়ে দিয়েছে। এটাই কালিদাসের বিজ্ঞ অনুভূতি।

সাহিত্য হ'ল সমাজের দর্পণসদৃশ। কালিদাসের রচিত সাহিত্য হতে তাঁর জীবনী সম্বন্ধে কোনও কিছু জানতে না পারা গেলেও তৎকালীন যুগের সাধারণ ও অনন্যসাধারণ মানুষদের সামাজিক, রাজনৈতিক, অর্থনৈতিক ও পারিবারিক জীবনযাপনের প্রণালী ও ধর্মবিশ্বাস প্রভৃতি বহু বিষয়ের সামান্য হলেও নির্ভরযোগ্য অনেক তথ্য পাওয়া যায়। গুপ্তযুগে কালিদাসের আবির্ভাব ঘটেছিল—এটা আনুমানিক। সেই সুবর্ণযুগে শৌর্যে ও বীর্যে, জ্ঞান ও কর্মে, শান্তি ও সমৃদ্ধিতে ভারতবর্ষ যে এক অতি উন্নত দেশ হয়ে উঠেছিল তা কালিদাস রচিত কাব্যনাটকসমূহের মাধ্যমে বেশ বুঝতে পারা যায়। কালিদাসের যুগে রাজতন্ত্র প্রচলিত থাকলেও রাজারা স্বেচ্ছাচারী ছিলেন না। প্রজাদের রক্ষণাবেক্ষণ ও রাজ্যশাসন ব্যাপারে তাঁরা অত্যধিক দায়িত্বশীল ছিলেন। মন্ত্রীরা রাজকার্যে রাজাকে সাহায্য করতেন। ভারতবর্ষের ধর্ম-কর্ম ও সমাজনীতির একটা চিরায়ত বৈশিষ্ট্যপূর্ণ আদর্শ আছে। সারাদেশে তখন বর্ণাশ্রমের প্রভাব দৃষ্ট হয়। মনুর নির্দেশ অনুসারে যে বর্ণের লোকেদের যে কর্তব্য নির্ধারিত ছিল, তারা নিজ নিজ জীবন তদনুসারে নিয়ন্ত্রণ করত। রাজা হতেন বর্ণাশ্রমধর্মের শ্রেষ্ঠ রক্ষক। 'নৃপস্য বর্ণাশ্রমপালনং যৎ

স এব ধর্মো মনুনা প্রণীতঃ।' (রঘুবংশ-১৪/৩৪)

সমাজের নানা স্তরের নানা প্রকার কার্যে নিযুক্ত মানুষের বিবরণ মহাকবি কালিদাসের কাব্যনাটকগুলির স্থানে স্থানে পাওয়া যায়।

কালিদাস বিরচিত কুমারসম্ভব, রঘুবংশ, মেঘদূত প্রভৃতি শ্রব্যকাব্যসমূহে এবং মালবিকাগ্নিমিত্র, বিক্রমোর্বশী ও অভিজ্ঞান-শকুন্তলা—এই দৃশ্যকাব্যত্রয়ে প্রতিফলিত সমাজভাবনা ও সাংস্কৃতিক চেতনা তৎকালীন যুগে কিরূপ ছিল এবং বর্তমান সমাজে তার প্রভাব ও প্রাসঙ্গিকতা কতখানি তা আমাদের আলোচ্য। কালিদাসের কাব্যনাটকাদিতে প্রতিফলিত সমাজ-জীবনের বিভিন্ন দিকসমূহ হল—ভবিতব্যতা, অদৃষ্ট, ধর্মবিশ্বাস, সংস্কার, অভিশাপ, তপস্যা, দান, সেবাদর্শ, বর্ণাশ্রম, যজ্ঞ, রাজ্যশাসনপ্রণালী, প্রেমভাবনা, বিবাহ, স্বয়ংবর, বহুবিবাহ, দাম্পত্যভাবনা, পরিবারভাবনা, নারীশিক্ষা, অস্ত্রশিক্ষা, খেলাধুলা, উৎসব, গুরুজনদের প্রতি ভক্তি ও আঞ্জাপালন, ভোগসর্বস্ব সংসারজীবন, সংসার ত্যাগ, সন্তান লাভ, নিঃসন্তানহেতু সম্পত্তির রাষ্ট্রায়ত্তকরণ, আদালত, বিচারব্যবস্থা, মামলা-মোকদ্দমা, চৌরকার্য ও চৌরকার্যের অপরাধে শাস্তি বিধান, নগর-নগরীর ও অট্টালিকার বর্ণনা, নাগরিক রুচি, নারীদের বর্ণনা, অলঙ্কার পরিধান ও বিভিন্ন প্রসাধন সামগ্রীর ব্যবহার, বিভিন্ন দেবদেবীর বর্ণনা ও তাঁদের মাহাত্ম্য প্রচার, দৈব ও অপ্রাকৃত ভাবনা, প্রকৃতি-প্রেম ও নরনারীর মিলন ও বিচ্ছেদ ভাবনা এবং জন্মান্তর ভাবনাসহ দার্শনিক চিন্তা ও লোকশিক্ষার বর্ণনা। শ্রব্য ও দৃশ্যভেদে কালিদাসরচিত দু'প্রকার কাব্যসমূহে প্রতিফলিত সামাজিক ও সাংস্কৃতিক বিষয়সমূহই আমাদের আলোচ্য।।

কালিদাসের যুগটাই পরিপাটি-যুগ, সেখানে বেসামালভাবে হাসতে পারা ও কাঁদতে পারার সুযোগ কম। প্রিয়জনের জন্য শোক করতে হলেও নিখুঁত শ্লোকসমষ্টির ভিতর দিয়ে অনেকক্ষণ বসে ইনিয়ে বিনিয়ে বিলাপ করতে হয়। বাণীকির যুগটায় কোনদিক থেকেই আঁটসাঁট ছিল না, তখনও সমাজ, রাষ্ট্র ও ধর্ম তরল বায়বীয় অবস্থাকে সম্পূর্ণ অতিক্রম করে একেবারে শক্ত শীতল কাঠামোবদ্ধ রূপ গ্রহণ করেনি। তা ছিল বৃহত্তর সমাজজীবনের সর্বত্রই একটা গড়ে উঠবার যুগ। কালিদাসের যুগ একটা বিলাসী সামন্ততন্ত্রের যুগ। সেই সামন্ততন্ত্রকে অবলম্বন করে সমাজজীবন কেন্দ্রীভূত হয়ে উঠেছিল নাগরিক জীবনের স্বচ্ছন্দ বিলাসে। কিংবদন্তী অনুসারে কালিদাস ছিলেন রাজকবি, নবরত্নসভার তিনিই ছিলেন উজ্জ্বলতম রত্ন। এসব কথা সত্য হোক কি

না হোক, একথা সত্য যে কালিদাসের সাহিত্য মূলতঃ নাগরিক সাহিত্য, রামায়ণ অনেকখানি 'আরণ্যক' সাহিত্যেরই সম-গোত্রীয়। কালিদাসের যুগে 'উদ্যানলতা' এবং 'বনলতা'র ভেতরকার ভেদও বেশ স্পষ্ট হয়ে উঠেছে। সেখানেও কবির নাগরিকজনসুলভ বৈচিত্র্যপ্রয়াসী সুকুমার রসবোধেরই পরিচয় রয়েছে।

কবি, সাহিত্যিক ও নাট্যকারের রচনায় প্রত্যক্ষ বা পরোক্ষভাবে প্রতিফলিত হয় সমসাময়িক সমাজের বিভিন্ন চিত্র। কবিকৃতিমাত্রেরই সমাজদর্পণ, আর সেই দর্পণে প্রতিফলিত হয় সমাজের বিভিন্ন বিশ্ব-প্রতিবিশ্ব। সমাজব্যবস্থা, সমাজে প্রচলিত রীতিনীতি, আচার-অনুষ্ঠান কোন না কোন ভাবে ফুটে ওঠে কবি বা নাট্যকারের রচনায়। কবিকৃতিকে তাই বলা হয় জীবনের প্রতিচ্ছবি। গুপ্তসাম্রাজ্যের স্বর্ণযুগের প্রতিনিধি কবি কালিদাস তৎকালীন সমাজের অভিজাতশ্রেণীর সাহচর্যে, বিলাস-বৈভবের প্রাচুর্যের মধ্যে থেকে বাণীর বরপুত্র হয়েও সমাজের তথাকথিত নিরন্ন, দুঃখদুর্দশাক্রিষ্ট মানুষের সংস্পর্শে আদৌ এসেছিলেন কিনা তা জানার উপায় নেই। কারণ, কবির কোন রচনাতে সমাজের তথাকথিত দরিদ্র ও সাধারণ মানুষের কথা সেভাবে প্রতিফলিত হয়নি।

১. শ্রব্যাকাব্যে প্রতিফলিত সমাজ ও সংস্কৃতি :-

রঘুবংশ : মহাকবি কালিদাসের সময়ে সারা দেশ ছিল বর্ণাশ্রমধর্মের প্রভাবে প্রভাবিত। জনসাধারণ ব্রাহ্মণ, ক্ষত্রিয়, বৈশ্য ও শূদ্র—চারিবর্ণে বিভক্ত ছিলেন। মনুর নির্দেশ অনুসারে যে বর্ণের লোকদের যে কর্তব্য নির্ধারিত ছিল, তারা নিজ নিজ জীবন সেই অনুসারেই নিয়ন্ত্রণ করার চেষ্টা করত, আর রাজা ছিলেন বর্ণাশ্রম ধর্মের রক্ষক। কালিদাসের যুগের সমাজব্যবস্থা মনুর শাসনের দ্বারাই দৃঢ় হয়ে উঠেছিল।

‘নৃপস্য বর্ণাশ্রম পালনং যৎ

স এব ধর্মো মনুনা প্রণীতঃ।’ (রঘু-১৪/৩৪)

“রেখামাত্রমপি ক্ষুণাদামনোর্বর্জনঃ পরম্।

ন ব্যতীযুঃ প্রজাস্তস্য নিয়ন্তুগেমিবৃত্তয়ঃ।।” (রঘু-১/১৭)

কালিদাস ছিলেন সেই যুগের কবি যখন নিয়মনিষ্ঠ রাজার শাসনগুণে প্রজাগণ মনুর কাল হতে প্রচলিত বিধিমাগকে অনুমাত্র অতিক্রম করত না—যেমন সুনিপুণ সারথি-চালিত রথের চক্র অগ্রনেমির রেখামাত্র অতিক্রম করে না। এজন্যেই কালিদাসের কাব্যে জীবনের সহজ প্রকাশ কম। তবে কালিদাসের কাব্যে, বিশেষ করে রঘুবংশে জীবনের বাস্তবতা ও বলিষ্ঠতার অভাবকে কালিদাস পূরণ করে দিয়েছেন তাঁর কবি-কল্পনার বলিষ্ঠতা ও বিরল কাব্যনৈপুণ্যের দ্বারা। তাছাড়া, কালিদাসের কাব্যে জীবনের সজীবতা নাই—কিন্তু ঐশ্বর্য আছে। ঐ ঐশ্বর্য সর্বদা বহির্ঐশ্বর্য নয়—আন্তর্ঐশ্বর্যও প্রচুর। রঘুবংশের প্রারম্ভেই এই ঐশ্বর্যের পরিচয় রয়েছে। ‘রঘুবংশের’ সংক্ষিপ্ত পরিচয় ভাষায়, ছন্দে, বাচনভঙ্গীতে ও আভিজাত্যে পরিপূর্ণ ও পাঠকচিত্তাকর্ষক।

‘সোহহমাজন্মশুদ্ধানামাফলোদয়কর্মণাম্।

আসমুদ্রক্ষিতীশানামানকরথবর্জ্জনাম্।। (রঘু-১/৫)

রঘুবংশ যে সময়ে রচিত হয়েছিল সে সময়ে বৌদ্ধধর্মের প্রভাব কাটিয়ে হিন্দুধর্মকে পুনঃপ্রতিষ্ঠিত করার আয়োজন চলছে। গুপ্তরাজার হিন্দু ছিলেন। চতুর্বর্ণ ও চতুরাশ্রমভিত্তিক জীবনের জয়গান রঘুবংশে লক্ষণীয়। রঘুবংশে দেখা যায় সমগ্র দেশে রাজাদের একচ্ছত্র আধিপত্য। কেবলমাত্র ভোগ নয়, ত্যাগ প্রবৃত্তিও তাঁদের সহজাত ছিল—‘আদানং হি বিসর্গায়’-(৪/৮৬) উপনিষদের ভাষায় বলা যেতে পারে—‘ত্যক্তেন ভুঞ্জীথাঃ’। প্রজাদের মঙ্গলবিধানই ছিল রাজাদের মূল লক্ষ্য ‘প্রজাঃ প্রজানাং পিতব পাসি’ (২/৪৮)। রাজতন্ত্রে রাজারা প্রজাদেরকে পিতার ন্যায় সন্তানজ্ঞানে লালন-পালন ও ভরণপোষণ করতেন—

“প্রজানাং বিনয়াধানাদ্ রক্ষণাদ্ ভরণাদপি।

স পিতা পিতরস্তাসাং কেবলং জন্মহেতবঃ।।” ১/২৪

রাজকর হিসাবে রাজারা প্রজাদের উৎপন্ন শস্যের যষ্টভাগ গ্রহণ করতেন, এ জাতীয় কর তপোবনবাসীদেরও দিতে হত। 'প্রজানাংমেব ভূতার্থং স তাভ্যো বলিমগ্রহীৎ' (১/১৮)। তপোবনবাসীদেরও রাজারা রক্ষা করতেন। তাই তপোধনদের তপস্যার কিছুটা পুণ্যফল প্রাপ্তির ব্যাপারে রাজাদের বিশ্বাস ছিল। অভিযেকাদি মঙ্গলকার্যে মূনিরা আমন্ত্রিত হতেন; তাঁদের প্রভূত দক্ষিণা দেওয়া হত। রাজার অভিযেক হলে বা পুত্রজন্ম হলে বন্দীরা ছাড়া পেত, প্রাণদণ্ড রহিত হত, পশুদের ভারমোচন করা হত, বৎসদের পানের জন্য দুগ্ধবতী খেনুদোহন নিষিদ্ধ হত।

স্বয়ম্বর সভার বিধান ছিল। রাজকন্যা তাঁর পছন্দমতো একজনকেই তাঁর পতিত্ব বরণ করতেন। প্রখ্যাত রাজারা অনেক সময় নির্বাচিত রাজাকে আক্রমণ করতেন। রাজা অজকে এই ধরনের আক্রমণের সম্মুখীন হতে হয়েছিল—'তমুদ্বহন্তং পথি ভোজকন্যাং রুরোধ রাজন্যগণঃ স দৃপ্তঃ' (৭/৩৫)।

রাজারা বহুবিবাহ করতেন, বহুপত্নীর মধ্যে রাজাদের প্রধানা মহিষী একজন থাকতেন। অপুত্রক অবস্থায় রাজার মৃত্যু হলে গর্ভবতী মহিষীর নামে রাজ্যশাসনকার্য পরিচালিত হত। যেমন—রাজা অগ্নিবর্ণের মৃত্যুর পর গর্ভবতী প্রধানা মহিষী প্রবীনমন্ত্রীদের সাহায্যে রাজ্যশাসন করতে লাগলেন—'রাজতী রাজ্যং বিধিবদশিবদ্ ভর্তুরব্যাহতাজ্জা' (১৯/৫৭)।

গোব্রাহ্মণে ভক্তিকে ধর্মের অঙ্গ বলেই মনে করা হত। শূদ্রের তপস্যার অধিকার ছিল না। শূদ্র শম্বুক তপস্যা করেছিল বলে তার এই অবৈধ তপস্যাকে রাজ্যের অমঙ্গলের কারণ মনে করা হয়েছিল। রামচন্দ্র তাই তাঁর শিরশ্ছেদ করলেন—

তপস্যানধিকারিত্বং প্রজানাং তমঘাবহম্।

শীর্ষচ্ছেদ্যং পরিচ্ছিদ্য নিয়ন্তা শস্ত্রমাদদে।। (১৫/৫১)

সমাজে বেশ্যাবৃত্তি প্রচলিত ছিল, তারা নৃত্যগীতপটীয়সী ছিল। আনন্দানুষ্ঠানে তারা আমন্ত্রিত হয়ে নৃত্যগীত পরিবেশন করত। মেয়েরাও মদ্যপান করত।

স্বয়ম্বর প্রথা (৫/৭৬) ছাড়াও কন্যা-আহরণ রীতি অর্থাৎ কন্যা নির্বাচন করে সংশ্লিষ্ট অভিভাবকদের সম্মতিতে বিবাহ প্রচলিত ছিল। কন্যার চিত্র এনেও পাত্রকে দেখানো হত (১৮/৫৩)। বিবাহে যজ্ঞানুষ্ঠানের রীতি ছিল। (১৩/২৯)

'প্রতিকৃতিরচনাভ্যো দূতিসন্দর্শিতাভ্যঃ

সমধিকতররূপাঃ শুদ্ধসন্তানকামৈঃ।' (১৮/৫৩)

'অথ বিধিমবসায়্য শাস্ত্রদৃষ্টং দিবসমুখোচিতমঞ্চিতাক্ষিপক্ষ্মা।

কুশলবিরচিতানুকূলবেষঃ ক্ষিতিপসমাজমগাৎ স্বয়ম্বরস্থম্।।৫/৭৬

'বিড়ম্ব্যমানা নবকন্দলৈস্তে বিবাহধুমারুণলোচনশ্রীঃ' (১৩/২৯)

মহিলারা বিলাসপ্রিয় এবং রতিশাস্ত্রে নিপুণ ছিলেন। প্রমোদ-উদ্যপনে ভ্রমণ করতেন, বেশী রাতেও রাজপথে তাঁরা চলাফেরা করতেন। নানারকম অঙ্গরাগ ব্যবহার করতেন। পত্ররচনা ও তিলকের চল ছিল। গ্রীষ্মে স্নানাশ্তে তাঁরা কেশ ধূপবাসিত করতেন এবং সূক্ষ্ম বস্ত্র পরতেন। কর্ণিকার, তমালপত্র ও শিরীষকুসুম তাঁদের সজ্জার উপকরণ ছিল। আলতা পরতেন। দোলনায় দোলা ছিল তাঁদের প্রিয় বিলাস, প্রিয়তমেরাই দুলিয়ে দিতেন দোলনা। ভিতরে সঙ্গীতচর্চায় যে মৃদঙ্গ বাজত, তাকে মেঘধ্বনি মনে করে ময়ূরেরা পেখম মেলে নাচত। সৌধস্তম্ভে বিচিত্রবর্ণ নারীমূর্তি শোভা পেত। স্থপতি ও নানা কুশল কারিগর ছিল নগরে। অতি অল্প সময়ের মধ্যে তাঁরা জীর্ণ অযোধ্যা নগরীকে নতুন করে তুলেছিল। (১৬/৩৮)

'পুরুঃ নবীচক্রুরপাং বিসর্গাৎ মেঘা নিদাঘগ্নপিতামিবৌবীম্' (১৬/৩৮)

জীবনাদর্শ ও নীতিবোধের ব্যাপারে কবিচিত্তের অনুসন্ধানের অর্পাস্তরন্যাসগুলির আশ্রয় নেওয়া যেতে পারে।

'প্রতিবন্ধাতি হি শ্রেয়ঃ পূজাপূজাব্যতিক্রম)' (রঘু-১/৭৯)।

'ক্ষতাকিল ত্রয়াত ইতুত্র ক্ষত্রস্য শব্দো ভুবানেযু ক্রতঃ' (রঘু-২/৫৩)

'সম্বন্ধমাভাষণপূর্বমাছঃ' (২/৫৮)

'আদানং হি বিসর্গায় সতাং বারিমুচামিব' (রঘু-৪/৮৬)

'তেজসাং হি ন বয়ঃ সমীক্ষতে' (১১/১)

'কালে খল সমারদ্ধাঃ ফলং বধ্নাতি নীতয়ঃ' (রঘু-১২/৬৯)

'আজ্ঞা গুরুণাং হ্যবিচারনীয়া' (রঘু-১৪/৪৬)

এই সমস্ত উক্তির মধ্যে যথাক্রমে পূজনীয়কে অবজ্ঞা করা উচিত নয়, আর্তত্রাণই ক্ষত্রিয়ের ধর্ম, অন্তরঙ্গ কপাতেই অনাক্ষীয়কে আক্ষীয় করে তোলা যায়। সজ্জনদের গ্রহণ দানের জন্য হওয়া উচিত, গুণ দেখেই সকলকে সম্মান দিতে হয়, বয়স দেখে নয়, কর্মসাধনায় কালাতিক্রম উচিত নয়, গুরুজনের আজ্ঞা বিচার করে দেখতে নেই—এইসব বিশ্বাসের পরিচয় ফুটে ওঠে।

স্বামী-স্ত্রীর সম্পর্ক হবে প্রেমের উপর প্রতিষ্ঠিত। স্ত্রী হবে পতির সহধর্মচারিণী। রঘুবংশের বিভিন্ন অংশে স্বামী-স্ত্রীর আদর্শ সম্পর্কে কবির মনোভাব ব্যক্ত হয়েছে। স্বামী-স্ত্রীর আন্তরিক সম্পর্ক বিষয়ে কবির ধারণা বোধ হয় অজের মুখে ধ্বনিত হয়েছে—

'গৃহিণী সচিবঃ সখী মিথঃ প্রিয়শিষ্যা ললিতে কলাবিধৌ' (রঘু-৮/৬৭)।

বাল্যবিবাহ সে যুগেও প্রচলিত ছিল। রঘুবংশে ইন্দুমতীর বাল্যবিবাহ পরিলক্ষিত হয়। তখনকার দিনেও সমাজে বধূর পিতা অপেক্ষা বরের পিতার সম্মান অনেক বেশী ছিল। রঘুবংশের একাদশ সর্গে দেখা যায়—বধূর পিতা বরের পিতাকে বলছেন—

'ভৃত্যভাবিদুহিতুঃ পরিগ্রহাৎ' (রঘু-১১/৪৯)

কন্যাকে গ্রহণ করে আমাদেরকে ভৃত্য বলে মনে করুন। রঘুবংশে শিশুচিকিৎসক ও গর্ভবতী নারীদের গর্ভপুষ্টি বিশেষজ্ঞদিগের উল্লেখ পাওয়া যায়—'কুমারভৃত্যাকুশলৈরনুষ্ঠিতে ভিষগ্ভিরাপ্তৈরথ গর্ভভমণি। সর্পদষ্ট মানুষের চিকিৎসার জন্য 'বিষবৈদ্য'র পরিচয় পাওয়া যায়। (রঘু-৩/১২) সতীদাহ প্রথা সম্পর্কে জানা যায় রঘুবংশের সপ্তদশ সর্গে—মহারাজ কুশ (শ্রীরামচন্দ্রের পুত্র) দেবরাজ ইন্দ্রের আহ্বানে দৈত্যদের সঙ্গে যুদ্ধ করতে করতে আহত হয়ে প্রাণত্যাগ করেন, তাঁর পত্নী কুমুদতী—'অম্বগাৎ কুমুদানন্দং শশাঙ্কমিব কৌমুদী' (রঘু-১৭/৬), জ্যোৎস্না যেমন কুমুদবল্লভ শশাঙ্কের অনুগমন করে, তিনিও তেমনি স্বামীর চিতায় জীবন বিসর্জন দিলেন।

কুমারসম্ভব : কুমারসম্ভব কাব্যের বিষয়বস্তু প্রধানত শিব ও পার্বতীর লীলা অবলম্বন করে রচিত। এখানেও আচার-সংস্কার প্রভৃতি লৌকিক নানা বিষয়ের ছবি আমাদের মুগ্ধ করে। শিবের সঙ্গে পার্বতীর বিয়ের কথা পাড়তে দেবর্ষিরা পার্বতীর পিতৃভবনে যাচ্ছেন। ঋষিপত্নী অরুন্ধতীও একাজে সক্রিয় অংশ নিচ্ছেন, কেননা এজাতীয় প্রসঙ্গে গিন্নিবান্নী মেয়েদের কথায় কাজ হয় বেশী—'প্রায়ৈণৈবংবিধে কার্যে পুরন্ধ্রীণাং প্রগল্ভতা' (কু.-৬/৩২)। ঋষিরা মন্দাকিনীতে স্নান করে সোনালী বস্কল পরে, জপমালা হাতে কাজে মন দিলেন। স্ত্রীদের সঙ্গে নিতে তাঁরা লজ্জা পাচ্ছিলেন না। "জহঃ পরিগ্রহব্রীড়াং-" (কু.-৬/৩৪)। অতিথিদের অভ্যর্থনা করে হিমালয়, তাঁর পত্নী ও মেয়ে পার্বতী যে কেউ তাঁদের জন্য কিছু করতে পারলে কৃতার্থ হবেন বলে জানলে বিয়ের প্রস্তাব করা হয় (৬/৬৩)। মেয়ের বাবা স্বাধীন হয়েও মেয়ের মা'র মুখের দিকে তাকান, কেননা মেয়ের ব্যাপারে তার মায়ের মুখাপেক্ষী হওয়াই সামাজিক দস্তুর। 'প্রায়ৈণ গৃহিণীনেত্রাঃ কন্যার্থেষু কুটুম্বিনঃ' (৬/৮৫)। যদিও পতিব্রতা গৃহিণী তাঁর স্বামীর মতেই মত দেন—'ভবন্ত্যব্যভিচারিণ্যোভর্ষুরিষ্টে পতিব্রতাঃ' (৬/৮৬)। মা কন্যাস্নেহে

অন্ধ হয়েও চোখের জলে সম্মতি জানালে তিনদিন পর শুক্রপক্ষের জামিত্রগুণাধিত তিথিতে বিবাহ স্থির হয়। (৭/১)। ঘরে ঘরে গিল্লীরা ব্যস্ত হয়ে পড়েন। সূর্যোদয় থেকে তৃতীয় মুহূর্তে উত্তরফাল্গুনী নক্ষত্র চাঁদের সঙ্গে যুক্ত হলে কুলরমণীরা মেয়ে সাজাতে বসেন। লোধ্রফুলের শ্বেতপরাগে দেহের নিমতেল মুছে কালো চন্দনে অঙ্করাগ করা হয়, তারপর শাড়ি পরে কনে স্নানঘরে গেলে (৭/৯) সুবর্ণ-কলসের জল ঢেলে স্নান ও মঙ্গলবাদ্য চলে। কানে শ্যামল যবাকুর, ঠোটে মধুপ্রলেপ, পায়ে আলতা, চোখে কাজল পরানো, ক্ষৌমবস্ত্র পরানো শেব হলে কনে আয়নায় নিজেকে দেখে নেন (৭/২২); মা এসে হলুদবর্ণ হরিতাল ও লালরঙের মন:শিলা দিয়ে মেয়ের কপালে তিলক পরান। চোখের জলে ধাত্রীর সাহায্যে হাতে মঙ্গলসূত্র বেঁধে দেন। ‘উর্ণাময়ং কৌতুকহস্তসূত্রম্’ (৭/২৫), মেয়েকে দিয়ে গৃহদেবতা প্রণাম ও সতীসাধবীদের পাদবন্দনা করান ‘কুলপ্রতিষ্ঠাং প্রণময়ামাতা/ ...ক্রমেণ পাদগ্রহণং সতীনাম্’ (৭/২৭)। বিবাহের সময় পুরোহিতের নির্দেশে দম্পতী তিনবার অগ্নিপ্রদক্ষিণ করেন, কনে আঙনে লাজাঞ্জলি দেন (৭/৮০) ও আঙ্গুল দিয়ে সুগন্ধ লাজধূম মুখে নেন। অগ্নিসাক্ষী রেখে একসঙ্গে ধর্মাচরণের শপথ নেন (৭/৮৩)। বর বধূকে ধ্রুবনক্ষত্র দেখান (ধ্রুবং ভত্রী ধ্রুবদর্শনায়.....সা দৃষ্ট ইতি.... হ্রীসন্নকণ্ঠী কথমপ্যবাচ’ (৭/৮৫)/বাসরঘরের দরজায় পূর্ণ কুম্ভ, নানা ফুল ও আল্পনা দেওয়া হয়েছিল। কুমারসম্ভবে সহমরণের প্রসঙ্গও পাওয়া যায়। রুদ্রের নয়নবহ্নিতে স্বামী মদনকে ভস্মীভূত হতে দেখে পত্নী রতি শোকে রোদন করতে করতে স্বামীর প্রিয়বন্ধু বসন্তকে অনুরোধ করেছেন ‘কুরু তাবদাশু মে প্রণিপাতঞ্জলিনা যাচিতশ্চিতাম্ (কু.-৪/৩৫)। (তাড়াতাড়ি চিতা সাজিয়ে দাও, যাতে আমি স্বামীর সহিত সহমরণে যেতে পারি)। ক্রীতদাস প্রথার কথাও কুমারসম্ভবে জানা যায়—‘অদ্য প্রভৃত্যবনতঙ্গি! তবাস্মি দাসঃ। ক্রীতস্তুপোভিরিতি বাদিনি চন্দ্রমৌলৌ’।। (কু.-৫/৮৬) আজ থেকে আমি তোমার তোমার ভক্তির দ্বারা। বোঝা যায়, কালিদাস যুগে উচিতমূল্যে দাস-দাসী কেনাবেচা হত। শহর ও শহরবাসীদের সম্বন্ধে কিছু বিবরণ কুমারসম্ভবকাব্যে পাওয়া যায়, ওষধীপ্রস্থ নামক হিমালয়ের এক পার্বত্যশহরের বর্ণনা দিতে মহাকবি বলেছেন—

“অলকামতিবাহ্যেব বসতিং বসুসম্পদাম্।

স্বর্গাভিষ্যবমনং কৃত্তেবোপনিবেষিতম্।।” (কু.-৬/৩৭)

এমন যে ধনসম্পদের আধার অলকানগরী তাকে অতিক্রম করে গেছে এই শহরটি, দেখলে মনে হয় যেন স্বর্গের অতিরিক্ত অধিবাসীদেরকে এখানে এনে উপনিবেশ স্থাপন করা হয়েছে। মহাকবির বক্তব্য হল শহরটি কেবল যে শোভায় ও সমৃদ্ধিতে অতুলনীয় তাই নয়, এখানকার অধিবাসীরাও এত মহৎ ও এত সুখী যে দেখলে মনে হয় না এরা পৃথিবীর লোক; মনে হয় এঁরা স্বর্গের লোক, পৃথিবীতে এসে একটা উপনিবেশ স্থাপন করে এঁরা বসবাস করছেন। কবি আরও বলেছেন—“স্বর্গাভিসন্ধিসুকৃতং বঞ্চনামিবমেনিরে” (কু.-৬/৪৭)—এমন একটা শহর থাকতে মানুষ স্বর্গে যাবার আকাঙ্ক্ষায় যে তপস্যা করে, তা আত্মপ্রবঞ্চনা ছাড়া আর কিছু নয়।

মেঘদূত : মেঘদূত মেঘের যাত্রাপথে সকল গ্রাম্যজীবনও সমান গুরুত্ব পেয়েছে। আম-জামের বাগান, আধফোটা কদম্বফুলে ভর্তি গাছ (নীপং দৃষ্ট্বা হরিতকপিশং কেশরৈরর্ধারুড়ৈঃ’ (পূ.মে.-২১), সদ্য চাষ করা জমিতে মালির গন্ধ (সদ্যঃ সীরোৎকষণসুরভিক্ষেত্রম্ (পূ.মে.-১৬), বৃষ্টিনির্ভর কৃষিব্যবস্থা (ত্বয়্যায়ত্তং কৃষিফলম্), বর্ষার মেঘ দেখে উৎফুল্ল কৃষকবধূর জ্বিলাসহীন প্রীতিস্নিগ্ধ দৃষ্টিপাত (জ্বিলাসানভিজ্জঃ)। প্রীতিস্নিগ্ধর্জনপদবধুলোচনৈঃ পীয়মানঃ (পূ.মে.-১৬), অবস্ঠীর গ্রামে বৃদ্ধাদের মজলিশে উদয়নের গল্প (শালর কথাও জানা যায়) মেঘদূতে মেঘের পথ ধরে মধ্য ও উত্তরভারতের ছবি দেখার সুযোগ মেলে। মেঘদূতে অলকাপুরীর বালিকাদের দেখা যায় নদীর বালিতে মণি গুঁজে রেখে তা খুঁজে বের করার খেলায় তারা মত্ত থেকে ‘অষ্ঠৈবোঃ কনকসিকতামুষ্টিনিক্ষেপগুড়ৈঃ’ (উ.মে.৪)। উজ্জয়িনীর নাগরিক জীবনে দেখা যায়। মেয়েরা ধূপ জ্বলে কেশসংস্কার করে (পূ.মে.-৩৩), সন্ধ্যায় মহাকালমন্দিরে আরতি (পূ.মে.-৬৫), দেবদাসীদের নাচ (৩৬), নদীতে মেয়েদের স্নান ও জলক্রীড়া, রাত্রিতে সূচীভেদ্য অন্ধকারে রাজপথে অভিসারযাত্রা (গচ্ছন্তীনাং রমণবসতিং যোযিতাং তত্র নক্তং... সূচীভেদ্যোস্তমোভিঃ

(পূ.মে.-৩৮)। অলকাপুরীতে যক্ষদের মদ্যপান, গানবাজনা ও মেয়েদের অভিসারের কথা যেমন আছে তেমনি গাছ থেকে পাওয়া বসন, ভূষণ, পায়ের আলতা, ফুলের সাজ ইত্যাদি আরণ্যক জীবনের সরল স্বচ্ছন্দ জীবনও প্রতিভাত হয়েছে। পূর্বমেঘে উজ্জয়িনী বর্ণনাপ্রসঙ্গে মহাকবি বলেছেন—

“স্বল্লীভূতে সুচরিতফলে স্বর্গিণাং গাং গতানাম্।

শেষেঃ পুণ্যৈর্হতমিৎ দিবঃ কান্তিমৎ খণ্ডমেকম্” ॥ (পূ.মে.-৩০)

—যে আগ্রহ, যে আন্তরিকতার সঙ্গে কালিদাস বারবার দেশবাসীদেরকে স্বর্গের অতিরিক্ত অধিবাসী বলেছেন ও শহরগুলিকে স্বর্গ হতে আগত অধিবাসীদের পার্থিব উপনিবেশ বলেছেন, তা যেন দ্ব্যর্থহীনভাষায় বুঝিয়ে দেয় যে, কালিদাস যে যুগে ভারতমাতার ক্রেড় অলঙ্কৃত করেছিলেন, সারাদেশ তখন ঐশ্বর্যের গরিমায়, শোভার অতুলনীয়তায়, সভ্যতার উন্নতিতে, জ্ঞানের অতুজ্জ্বলতায় এবং জনসাধারণের সুষ্ঠু, সরল, শান্তি ও সুখসমৃদ্ধিপূর্ণ জীবনযাপন প্রণালীতে জগতের এক শীর্ষস্থানে প্রতিষ্ঠিত ছিল। তাই কালিদাসের যুগকে ভারতের স্বর্ণযুগ বলা যেতে পারে।

২. কালিদাসের দৃশ্যকাব্যরূপে প্রতিফলিত সমাজ ও সংস্কৃতি :

(ক) বিক্রমোবশীয় নামক ত্রোটকের ঘটনা স্বর্গমর্ত্যাশ্রয়ী। উবশী-পুরুষের প্রশয়কাহিনী এই ত্রোটকের মূল প্রতিপাদ্য। রাজা সমাজের দণ্ডমুণ্ডের কর্তা হলেও তাঁর প্রাত্যহিক কর্ম ছিল সামাজিক নিয়মের নিগড়ে বাঁধা। সমাজে বর্ণাশ্রম ব্যবস্থা প্রচলিত ছিল এবং বর্ণানুসারে শ্রম বিভাজন নীতি অনুসৃত হত। সমাজে বেশীর ভাগ মানুষই ছিল ধর্মপ্রাণ। রাজা ছিলেন সূর্যের উপাসক, রাজমহিষীও বিভিন্ন পূজার্চনা ও বারব্রত পালনের অনুষ্ঠান করতেন। রাজা ও রাণী বিশেষ পবিত্র দিনে গঙ্গায়মুনার সঙ্গমে স্নান করতেন। গুরুগৃহে থেকে ছাত্ররা শাস্ত্র ও শাস্ত্রবিদ্যা শিক্ষা করতেন। বর্ণাশ্রমধর্মানুসারে তাঁদের জাতকর্মাঙ্গ সংস্কার অনুষ্ঠিত হত। মুনি, ঋষি ও ব্রাহ্মণেরা প্রতিদিন হোম করতেন এবং হোমাগ্নিকে সযত্নে রক্ষা করতেন।

বহুবিবাহপ্রথা তৎকালীন সমাজে প্রচলিত ছিল। পতিব্রতা স্ত্রী থাকাও সত্ত্বেও পুরুষেরা পুনরায় বিবাহ করতেন। ঔশীনরীর মতো সাধবী স্ত্রী থাকা সত্ত্বেও রাজা পুরুষেরা অপরা উবশীর প্রতি আসক্ত হয়েছিলেন ও তাঁকে বিবাহ করেছিলেন। স্বামীর এই স্বাতন্ত্র্য ঔশীনরী অনুমোদন করেছিলেন। কেবলমাত্র সমাজের অভিজাতদের মধ্যেই নয়, সর্বস্তরে এই বহুবিবাহ প্রথা প্রচলিত ছিল বলে মনে হয়। আবার পতিব্রতা স্ত্রীর আত্মত্যাগের জ্বলন্ত দৃষ্টান্তও দেখা যায়।

সমাজে স্ত্রীশিক্ষায় প্রচলন ছিল। উবশী তাঁর প্রিয়তমের উদ্দেশ্যে কাব্যিকভাষায় প্রেমপত্র রচনা করেছেন। সঙ্গীতবিদ্যারও প্রচলন ছিল। মেয়েরা সবসময় সাজতে ভালবাসতেন। সমাজে আইন-শৃঙ্খলার কড়াকড়ি ছিল। আইন অনুযায়ী সমাজ শাসিত হত। দুষ্টির দমন ও শিষ্টির পালননীতি শাসনব্যবস্থায় অনুসৃত হত। অপরাধের গুরুত্ব অনুযায়ী অপরাধীকে দণ্ডভোগ করতে হত। চৌর্যবৃত্তি সমাজে অপরাধরূপে গণ্য হত এবং তার জন্য অপরাধীকে শাস্তিভোগ করতে হত।

তখনকার দিনেও নারীরা এখনকার মতো নানাবিধ বারব্রতাদির অনুষ্ঠান করতেন। এই নাটকেও রাণী ঔশীনরীর ‘প্রিয়প্রসাদন’ ব্রতের অনেক বিবরণ পাওয়া যায়। এই নাটকের পঞ্চম অঙ্ক হতে জানা যায় যে কালিদাসের মনেও বর্ণাশ্রমধর্ম বিশেষ প্রভাব বিস্তার করেছিল। জাত ব্যবসা পুরুষানুক্রমে চালাইয়া যাওয়া ও বংশমর্যাদা রক্ষা করা এবং জাতিগত গুণের দ্বারা সকল কর্তব্যকর্ম সম্পাদন করার কথাও দৃষ্ট হয়।

(খ) মালবিকাগ্নিমিত্র : বিদিশার রাজা অগ্নিমিত্রের সঙ্গে বিদর্ভের রাজকন্যা মালবিকার প্রণয়কাহিনী এই নাটকের বর্ণিত বিষয়। প্রগাঢ় বিদ্যায় পারদর্শিতার জন্য এই নাটকে পরিব্রাজিকা কৌশিকীকে ‘পণ্ডিতা’ উপাধি দেওয়া হয়েছিল। অপর এক নারী শর্মিষ্ঠা কেবল যে অসাধারণ বিদুষী ছিলেন, তাই নয়। তিনি ‘ছলিক’ নামক

একটি উচ্চাঙ্গের সংস্কৃত নাটক রচনা করে অগাধ পাণ্ডিত্যের প্রমাণ দিয়েছিলেন। মহারাজ অগ্নিমিত্র সঙ্গীত বিদ্যালয়ের আচার্যদের অধ্যাপনায় উৎকর্ষ পরীক্ষার জন্য রাজার আদেশে পণ্ডিতা কৌশিকীকে বিচারকের আসনে বসিয়ে নারীর মর্যাদা বৃদ্ধি করেছিলেন।

কালিদাসের যুগ বিজ্ঞানের যুগ নয়, তাই আধুনিককালে বিজ্ঞান বলতে যা বোঝায় দুই সহস্র বৎসর পূর্বে বিজ্ঞান সে অর্থে ব্যবহৃত হতো না। বিজ্ঞান বলতে তখনকার দিনের সাধারণ মানুষ বুঝতো কোন বিষয়ের বিশেষ জ্ঞান, সাধারণ-জ্ঞান নয়। তখন যন্ত্রপাতির প্রচলন আরম্ভ হয়ে গিয়েছিল। ধনীদের 'ধারাগৃহে' একরকম যন্ত্র থাকত, যার ভেতর থেকে চন্দনমিশ্রিত সুবাসিত জল ফিন্‌ফিন করে বার হত এবং গ্রীষ্মকালে ধনীর গৃহের ভেতর প্রস্তুরের আসনে শয়ন করে ও সেই জল সেবন করে দেহে গ্রীষ্মতাপ নিবারণ করতো ও আরাম উপভোগ করত। মালবিকাগ্নিমিত্র নাটকের দ্বিতীয় অঙ্কে 'বারিযন্ত্রের' উল্লেখ পাওয়া যায়।

মালবিকাগ্নিমিত্র নাটকে অসবর্ণ-বিবাহের উল্লেখ পাওয়া যায়। রাজা অগ্নিমিত্রের পাটরাণী ধারিণীর পিতৃ ক্রিয় হয়েও এক নিম্নবর্ণের নারীকে বিবাহ করেছিলেন। তাঁর গর্ভজাত পুত্রকে মহাকবি 'বর্ণাবর' বলে অভিহিত করেছেন। সে-সমাজে অসবর্ণ-বিবাহের প্রচলন ছিল এবং অসবর্ণ-বিবাহের সন্তানরা সমাজে হীন ছিলেন না। বাল্যবিবাহেরও প্রচলন ছিল যেমন—মালবিকা বহুবিবাহও প্রচলিত ছিল। সে যুগে জল পরিষ্কার করে পরিশুদ্ধ করার উল্লেখও পাওয়া যায়। এই নাটকে জানা যায়—'পঙ্কচ্ছিদ ফলস্যেব নিকষণাবিলং পয়ঃ' (মাল ২য় অঙ্ক) অর্থাৎ আবিল জল পরিচ্ছিদ ফলের বা নির্মলীফলের ঘর্ষণে নির্মল হয়ে যায়। এ নাটকে দেখা যায়—দস্যুদের নিজস্ব পোষাক ছিল, যা দেখে বোঝা যেত যে তারা দস্যুর দল।

চারুশিল্পকলাতেও নারীদের অবদান ছিল যথেষ্ট। নৃত্যগীত অভিনয়ের পরীক্ষা দেওয়ার জন্য রঙ্গমঞ্চে উঠে মালবিকা প্রথমে যে গানটি গেয়েছিলেন এবং যাতে তিনি গৌণভাবে অগ্নিমিত্রকে প্রেম নিবেদন করেছিলেন তা তাঁর নিজের রচিত গান বলেই মনে হয়। তখনকার দিনে নৃত্যগীতে পারদর্শিনী তরুণীদিগকে বহুমূল্য দ্রব্যের মতো অপরকে উপটোকন দেওয়া চলতো। মালবিকাগ্নিমিত্র নাটকে দেখা যায় পরাজিত বিদর্ভরাজ বিজয়ী বিদিশারাজকে যে উপটোকনগুলি দিয়েছিলেন তাদের মধ্যে দুজন 'শিল্পদারিকা' ছিলেন নৃত্যগীতে পারদর্শিনী। নারীদের সাজসজ্জা ছিল সেযুগে অনেকটা অজস্তাওহার নারীমূর্তিগুলির সাজসজ্জার মত। মহারাণী ধারিণী বলছেন—মালবিকা রাজকন্যা, তা কে জানত, তার সঙ্গে সামান্য দারিকার ন্যায় ব্যবহার করে চন্দনকাষ্ঠকে পাদুকাক্রমে ব্যবহার করে দূষিত করেছি। বোঝা যাচ্ছে, সেকালের নারীরা চামড়ার পাদুকার পরিবর্তে কাষ্ঠের পাদুকা ব্যবহার করতেন।

প্রণয়ী ও প্রণয়িনীদের মধ্যে গোপনে মিলনে সহায়তা করার জন্য 'দূতী' থাকতো, মালবিকাকে গোপনে অগ্নিমিত্রের প্রণয় নিবেদনে সাহায্য করার জন্য রাজা বিদূষকের দ্বারা বকুলা-বালিকাকে দূতী নিযুক্ত করে বলেছেন—'প্রাণাংশ্চ কামীনাং দূত্যধীনা' অর্থাৎ প্রেম-পীড়িতদের প্রাণ দূতীদের হাতে। স্ত্রীলোকদের মদ্যপানের কথাও জানা যায়। বসন্তোৎসবের দিনে স্বামীর সহিত দোলায় বসে একসঙ্গে দোল খাওয়ার আনন্দ ভোগ করার অভিলাষে ইরাবতী মদ্যপান করে উপবনের দোলগৃহে যাবার সময় তাঁর পা টলছিল বলে তিনি তাঁর সহচরীকে বলছিলেন 'শৃণোমি বহুশঃ মদঃ কিল স্ত্রীজনস্য বিশেষঃ মণ্ডসমিতি'—অর্থাৎ বহুবার শুনেছি মদ স্ত্রীলোকের বিশেষ অলঙ্কার। বিবাহের সময় মঙ্গলিক কাজকর্ম করার জন্য যে ঘরটিকে মঙ্গলগৃহ বা মংলাঘর বলা হয় তারও উল্লেখ এ নাটকে পাওয়া যায়।

সামাজিক নাটক মালবিকাগ্নিমিত্রে—মহারাণী ধারিণীর পতিভক্তির প্রশংসার কথাও উল্লেখযোগ্য। রাণী যখন বুঝলেন তাঁর স্বামী রাজা অগ্নিমিত্র তাঁর এক রূপসী অনুচরী মালবিকাকে হৃদয় দিয়ে ভালবাসেন, তখন তাঁর মনে হিংসাভাব না এনে স্বামীকে সুখী করার জন্য স্বয়ং উদ্যোগী হয়ে মালবিকার সঙ্গে স্বামীর বিবাহ দিয়েছিলেন। নিজের সুখকে জলাঞ্জলি দিয়ে স্বামীকে সুখী করার দৃষ্টান্ত ভারতের বাইরে কোনও দেশে পাওয়া যায় না বলেই মনে হয়।

সেকালে বর্ণাশ্রমধর্মের যথেষ্ট প্রতিপত্তি ছিল। তবু এই নাটক হত জানা যায় সেকালেও লোক ভিন্নধর্মের নর বা নারীর সহিত যে যথাসম্ভব সম্মানের সহিত ব্যবহার করতেন, পরিব্রাজিকা কৌশিকীর বিবরণ হতে জানতে পারা যায়—একই বাড়িতে একসঙ্গে বসবাস করারও বাধা ছিল না।

কালিদাসের যুগে এখনকার মতো জনসাধারণের ভোটে নির্বাচিত লোকসভা বা বিধানসভা ছিল না, একপা বলা বাহুল্যমাত্র। মালবিকাগ্নিমিত্রের পঞ্চম অঙ্কে কঞ্চুকী মহারাজকে যা বলেছিলেন তা প্রণিধানযোগ্য।—‘মন্ত্রীপরিষদোহ্যেত্যদেব দর্শনম্’—মন্ত্রীপরিষদেরও ইহাই মত। এখানে মন্ত্রীপরিষদ শব্দে মন্ত্রী এবং পরিষদের সভ্যদিগকে বোঝানো হয়েছে।

(গ) অভিজ্ঞানশকুন্তলা : অভিজ্ঞানশকুন্তলা নাটকে সে যুগের যে সকল মূল্যবান তথ্য কালিদাস পরিবেশন করেছেন তা সামগ্রিকভাবে বিচার করলে জানা যায় তৎকালীন সমাজজীবনের প্রতিচ্ছবি। এই তথ্যগুলির মধ্যে বিশেষভাবে প্রতিফলিত হয়েছে—বর্ণাশ্রমব্যবস্থা, রাজ্যশাসনপ্রণালী, রাজস্বব্যবস্থা, বিভিন্ন জাতীয় বিবাহ, অসবর্ণ-বিবাহ, বহুবিবাহ, গান্ধববিবাহপ্রথা, আলেখ্যচেতনা, স্ত্রীশিক্ষা, সুগৃহিণীদের কর্তব্য, অতিথিসেবা বাণিজ্য ও সমুদ্রযাত্রা। পুলিশ প্রশাসন, চৌর্যবৃত্তি ও অপরাধ অনুযায়ী দণ্ডপ্রদান, নারী পুরুষের অলঙ্কার ব্যবহার, স্ববৃত্তির প্রতি মর্যাদাবোধ, স্ত্রীস্বাধীনতার অভাব ও বিচারব্যবস্থা। কালিদাস তাঁর অভিজ্ঞানশকুন্তলা নাটকে উপরিউক্ত বিষয়সমূহ এমনভাবে অঙ্কিত করেছেন যে সেযুগের সামাজিক ও সাংস্কৃতিক ভাবনাসমূহ আজকের যুগে পাঠকের কাছেও যেন প্রত্যক্ষ করা সম্ভব হচ্ছে। এই নাটকে কেবল লোকালয়ের জীবনযাপন প্রণালীই নয়, লোকালয়ের পাশাপাশি অবস্থান করছে যে সমস্ত তপোবন তাদের প্রকৃতি ও বৈশিষ্ট্যসমূহও পরিস্ফুট হয়েছে।

কালিদাসের কাব্যনাটকাদিতে অঙ্কিত হয়েছে লোকালয় জীবন, তপোবন প্রকৃতি এবং স্বর্গমর্ত্যাশ্রয়ী জীবনভাবনা। লোকালয় জীবনকে কেন্দ্র করেই গড়ে উঠেছে তপোবন সমাজ এবং স্বর্গমর্ত্যাশ্রয়ী ভাবনা। কালিদাসের কাব্যে নাগরিক রুচি ও বিলাসিতার চিত্র যেমন পাওয়া যায়, তেমনি প্রকৃতির ক্রোড়ে লালিত তপোবনের চিত্রও একান্ত রমণীয়। নগরজীবনের চিত্রটি কবি গুপ্তযুগের সমাজ-পটভূমি থেকে পরোক্ষভাবে গ্রহণ করেছেন, আর তাঁর কাব্যে তপোবনপ্রকৃতির রূপ যথার্থভাবে পরিস্ফুট হয়েছে। জনজীবনে প্রচলিত ধর্মীয় বিশ্বাস এবং সংস্কারের প্রতিফলনও অভিজ্ঞানশকুন্তলে কোথাও কোথাও দেখা যায়। পুরুষের দক্ষিণ অঙ্গ স্পন্দিত হওয়া শুভ ইঙ্গিত এবং নারীর ক্ষেত্রে তা অশুভ ইঙ্গিতের সূচক।

বিশ্বেকপ্রেরণায় যেমন জগৎ চরাচর চলমান, মানুষের সমাজও তেমনি অলঙ্ঘ্য বিধিনিয়মে প্রতিষ্ঠিত, এ নিয়ম যেন সৃষ্টির আদিকাল হতে প্রবর্তিত আছে, মানুষের রচিত নয়। একে বলা যেতে পারে বেদের মতই অপৌরুষেয়। শকুন্তলা নাটকে পাওয়া যায়—

“ভানুঃ সকৃদ্যুক্ততুরঙ্গ এব রাত্রিন্দিবৎ গন্ধবহঃ প্রয়াতি।

শেষঃ সদৈবাহিত-ভূমিভারঃ ষষ্ঠাংশবৃত্তেরপিধর্ম এষঃ।।” (শকু.-৫/১১)

হিন্দুযুগের সনাতননিয়মে প্রজাদের উৎপাদনের ষষ্ঠাংশ ভাগ রাজা পেতেন রাজস্ব, তাই তিনি ষষ্ঠাংশবৃত্তিভোগী। আবার চতুর্থ অঙ্কে শকুন্তলার পতিগৃহে যাত্রার দৃশ্য, আমাদের দেশে এখনও একে বলা হয় মেয়েকে বিবাহের পর বিদায় দেওয়া। কথাটার দ্যোতনা সুখকর নয়, নির্বাসনের মতোই শোনায়। তাই সুগৃহিণীর যাবতীয় কর্তব্য কর্মের উপদেশ দানের মাধ্যমে আজও কালিদাসের আমলের মত কন্যাকে পতিগৃহে প্রেরণ করে। সুপাত্রে কন্যার বিবাহ দেওয়া উচিত একথাও এই নাটকে বর্ণিত। এই ব্যাপার সমূহ যেন আজও আমাদের সমাজে স্পষ্ট পরিলক্ষিত হয়। আবার চতুর্থ অঙ্কের ঘটনাস্থল তপোবন প্রকৃতির ক্রোড়ে যেখানে পশুপক্ষী বৃক্ষের সঙ্গে মানুষের মৈত্রী, পাত্রপাত্রীদের মধ্যে এরাও আছে, নিঃসঙ্কোচে মিশেছে সত্যভাবী মুনি, ঋষিবালক, তপস্বিনী, আশ্রমবালিকাদের সঙ্গে। এ চিত্র যেন আজকের সমাজেও কোথাও কোথাও কমবেশী দেখা যায়।

বিবাহিত জীবনকে সতেজ সপ্রেম রাখবার জন্য রমণীর কর্তব্য বর্ণিত হয়েছে শকুন্তলার পতিগৃহগমন সময়ে ঋষি কন্ঠের বিদায় আশীর্বচনে—

“শুশ্রূষস্ব গুরুন্ কুরু প্রিয়সখীবৃত্তিং সপত্নীজমে
ভর্তুর্বিপ্রকৃতাপি রোষণতয়া মা স্ম প্রতীপং গমঃ।
ভূয়িষ্ঠং ভব দক্ষিণা পরিজনে ভাগ্যোদ্বনুৎসেকিনী
যান্ত্যেবং গৃহিণীপদং যুবতয়ো বামাঃ কুলস্যাদয়ঃ” ॥ (শক.-৪/১৮)

এই জাতীয় উপদেশ কালিদাসের আমলে যেমন দেখা যায় বর্তমান সমাজেও তার কোন পরিবর্তন লক্ষ্য করা যায় না। তবে এখানে বক্তব্য হল যে, এখানে স্বামী সেবার, স্বামীকে দেবতাজ্ঞানে ভক্তি করবার উল্লেখ নেই, গৃহদেবতা-গুরু-পুরোহিতকে পূজা বন্দনার কথা নেই, ব্রত উপবাসের উপদেশ নেই, যা আছে তার দু'একটি বাক্য পরিবর্তন করলে উপযোগিতায় একেবারে আধুনিক। মর্মার্থ এই যে, অন্যান্য অনুরাগ চিরদীপ্ত থাকে যখন সেটা দম্পত্য গণ্ডীর মোহমুগ্ধতায় আবদ্ধ না থেকে বহুতর হৃদয়-সদৃশের বিস্মারে বহুতর পরিমণ্ডলকে প্রশ্রিত রাখে। পতির পরিজন-বান্ধবের তোষণী হওয়াই শ্রেয়ের পথ, সুগৃহিণী হতে হলে তুষ্টিসাধন করেই তা হওয়া সম্ভব, স্বামীর বাঞ্ছিত হবার জন্য অতি আবশ্যিক গৃহের সুকত্রী হওয়া। প্রেয়সীর চেয়ে তাপসীর নয়, গৃহিণীর আদর্শ শ্রেষ্ঠ একথাই কালিদাস বললেন।

বর্তমানের সমালোচক-সামাজিক যে দৃষ্টিভঙ্গীতে কালিদাসের সৃষ্ট চরিত্রের বিচার করেন, তার পশ্চাতে আছে আজকার সমাজ-ব্যবস্থা, যে ব্যবস্থায় বিবাহের পরিমার্জিত শুদ্ধ সংস্করণ তাকেই মনে করা হয় যেখানে অভিভাবকের নির্বাচিত পাত্র বা পাত্রীকে বিনা পূর্ব-পরিচয়ে বিনা-প্রেমে নির্দিধায় গ্রহণ করা হয়, অন্য প্রকার বিবাহ হয়-নিষ্পন্ন। যে সমাজে প্রেম আরম্ভ হওয়া উচিত বিবাহের পরে সেখানে বিবাহের পূর্বে প্রেমের সম্ভাবনাটাই কুৎসিৎ অর্থবহন করে। যেখানে বিবাহ একটা আনুষ্ঠানিক ব্যাপার, অগ্নিসাক্ষী করে মন্ত্র পড়ে যা সুসম্পন্ন হয়, সেখানে গান্ধর্ব বিবাহ ধর্মবাহিরতার ইঙ্গিত বহন করে। কালিদাস কিন্তু স্বনির্বাচনধন্য বিবাহ মেনেছেন, এমনকি যেখানে গাঢ় ও সত্য প্রেম আছে সেখানে বিবাহেরও আবশ্যিক হয়নি। দুয্যন্ত-শকুন্তলা, পুরুরবা-উর্বশীর মন্ত্র পড়ে বিবাহ হয়নি, আধ্যাত্মিকতা-মণ্ডিত ধর্ম বিবাহ নয়। এবং এর ফলে বিবাহ সুখের হয়নি। এটি সমাজের রক্ষণশীল মনোভাব। যুক্তি হল—যে বিবাহ স্ব-সংঘটিত তাতে প্রবৃত্তির অনুবর্তন আছে, প্রবৃত্তিমার্গ আমাদের শাস্ত্রে আদরণীয় নয়, প্রবৃত্তিকে প্রশ্রয় দিলে তার অবধি কোথায় জানা নেই। যে পরিণয় অপরের আজ্ঞায় কর্তব্যের মতো পালনীয় কিংবা যে পরিণয়ে প্রেম আরম্ভ হয় বিবাহের পরে তাতে উচ্ছৃঙ্খলতা থাকলেও স্বেচ্ছাচার বলে গণ্য হয় না। কালিদাসের কাব্যসমূহে প্রতিফলিত হয়েছে বিবাহের বেলায় শুধু বর্ণসাম্য ও উভয়প্রণয়। সামাজিক স্তর ভেদকে কালিদাস অন্তরায় মনে করেননি; কোষ্ঠীবিচার করে রাজযোটক মিল দেখবার কথা বলেননি, গুরুর অনুমতি নেবার দরকার হয়নি। কালিদাসের কাল থেকে আমরা অনেক পিছিয়ে আছি।

তখনকার দিনে, কালিদাসের সমসাময়িককালে সমুদ্রযাত্রা নিষিদ্ধ ছিল না। অভিজ্ঞানশকুন্তলের ষষ্ঠ অঙ্কে সমুদ্রযাত্রার উল্লেখ পাওয়া যায়। ‘সমুদ্রব্যবহারী সার্থবাহো ধনমিত্রো নাম নৌব্যসনে বিপন্নঃ’। আইন আদালতের ব্যাপারও পরিলক্ষিত হয়। উত্তরাধিকার আইনের স্বীকৃতি ছিল। অভিজ্ঞানের ষষ্ঠ অঙ্কে দেখা যায়—গর্ভস্থ শিশু মৃত পিতার সম্পত্তির অধিকারী আইনও হতে পারত। বহুবিবাহও স্বীকৃত হয়েছে। ধনমিত্র নামক সওদাগর নৌযাত্রায় নিহত হলে রাজা দুয্যন্ত আদেশ দিয়েছেন—বণিকের নিশ্চয়ই বহু পত্নী থাকা সম্ভব। যদি তাদের মধ্যে কেউ অন্তঃস্বত্তা থাকেন, তবে তাঁর গর্ভস্থ সন্তানই পিতার সম্পত্তির অধিকারী হবে। অপরাধ অনুযায়ী চোরকে শূলে চরিয়ে মৃত্যুদণ্ডে দণ্ডিত করার ব্যবস্থা ছিল। শকুন্তলা নাটকের ষষ্ঠ অঙ্কে নগররক্ষীরা এক জেলেকে অঙ্গুরী চোর সন্দেহে বলেছে—‘গৃধ্রশৃগালাংবলী’—শকুনি শৃগালদের ভোজ্য করা হবে। গান্ধর্ববিবাহ আইনসিদ্ধ

ছিল। রাজা দুয্যন্ত চন্দ্রসূর্য সাক্ষী করে গান্ধর্বমতে গোপনে শকুন্তলাকে বিবাহ করেছিলেন। এ বিবাহে পুরোহিত ছিল না, বেদমন্ত্র উচ্চারণ, অগ্নিতে আত্মতা দেওয়া কিছুই হয়নি, তবু সকলে শকুন্তলাকে দুয্যন্তের ধর্মপত্নী বলেছেন এবং তাঁদের পুত্র সর্বদমন 'ভরত' নামে পিতৃসিংহাসনের উত্তরাধিকারী হয়েছিলেন।

স্ত্রীশিক্ষারও প্রচলন ছিল। মহর্ষি কণ্ঠের আশ্রমে অনসূয়া ও প্রিয়ংবদা যে শিক্ষিতা ছিল তাও জানা যায়। নারীদের শ্লোকরচনা করার ক্ষমতা এবং প্রেমপত্র রচনা করার দক্ষতার কথাও রাজা দুয্যন্তের উদ্দেশ্যে শকুন্তলার পদ্মদলের উপর নখের দ্বারা প্রণয়লিপি রচনার ঘটনা থেকে জানতে পারি। সেকালে বর্তমানকালের পুলিশ ব্যবস্থার মতো আরক্ষ বিভাগ ছিল। দুজন রক্ষিপুরুষ জানুক ও সূচক রাজা দুয্যন্তের নামাঙ্কিত অদুরীয়ক ধীবরের হাতে দেখে তাকে বন্দী করে বিচারের জন্য রাজার কাছে নিয়ে চলেছে। এসকল রক্ষিপুরুষের নৈতিক চরিত্র বলে কিছু ছিল না। তারা যেমন উৎকোচগ্রহণে অভ্যস্ত ছিল, তেমনি মদ্যপানেও আসক্ত ছিল। সেকালের সমাজে নারী স্বাতন্ত্র্যের অভাব লক্ষ্য করা যায়। সতী হলেও নারী পিতৃগৃহে বেশীদিন অবস্থান করলে সমাজে তার সম্পর্কে নানাপ্রকার কুৎসা রুটনা হত। পত্নীর উপর পতির প্রভুত্ব ছিল। এই সমস্ত সামাজিক বৈশিষ্ট্য বর্তমানকালের সমাজে সর্বত্রই প্রায় দৃষ্ট হয়।

বলা যেতে পারে, শকুন্তলা নাটক নিয়তির নিগড়, কারণ, এক প্রেম-বিভ্রান্ত আশ্রমকন্যার অনুদ্দিষ্ট অপরাধে মূনির শাপ তার পক্ষে মৃত্যুর স্বরূপ হ'ল; অবশ্য ভারতবাসীরা তপস্বীদের প্রভাবকে বিশ্বাস করত, তাদের শাপের সফলতার কথা সর্বত্রই শুনত এবং আমাদের থেকে সম্পূর্ণ অন্যরূপে বিচার করত, কারণ তারা এতে পেত অপার্থিব শক্তির পরিচয়।

কালিদাস গুপ্তযুগের সমৃদ্ধি স্বাচ্ছল্যের যে রূপ দেখেছিলেন তার পরোক্ষ চিত্র পাওয়া যায় তাঁর রচিত কাব্যনাটকাদিতে। গুপ্তযুগের গোড়ায় কালিদাসের মধ্যে ভারতীয় সাহিত্য-সংস্কৃতির যে বিকাশের সূত্রপাত হয় তা ক্রমে ব্যাপ্তিলাভ করে ভারতের সীমা অতিক্রমপূর্বক মধ্য এশিয়া ও পূর্ব এশিয়াতে বিস্তার লাভ করে। কালিদাস যে পার্থিব সমৃদ্ধি ও পরিপূর্ণতার যুগে আবির্ভূত হয়েছিলেন তাতে মনে হয় মহাকবি ভোগকে ত্যাগ করে পরিপূর্ণতার কল্পনা করতে পারেননি। বিশেষতঃ গুপ্তযুগের সামাজিক-আর্থিক সমৃদ্ধির শীর্ষবিন্দুতে অধিষ্ঠিত কালিদাস-প্রতিভা ভোগবর্জিত শুদ্ধ সন্ন্যাসের পক্ষপাতী ছিলেন না। সুখের কবি ও মিলনের কবি ছিলেন বলেই কালিদাস জীবনের দুঃখবেদনা ও বিরহ-তপস্যাকে জীবন থেকে বাদ দেননি। পার্থিব ভোগের পরে ত্যাগ, দৈহিক ভোগের পরে অন্তরের বিরহ কিংবা দুঃখতপস্যার সাধনায় পরিশুদ্ধ হবার পরে পরম প্রেয়কে লাভ করার জীবনদর্শনে বিশ্বাসী ছিলেন—এ জাতীয় ভাবনা প্রতিফলিত হয়েছে তাঁর রচনাসমূহে।

রাজসভার কবি কালিদাস নাগরিক রুচি ও নাগরিক বৈদম্ব্যেরও কবি। ভারতের ইতিহাসে যখন নগরকেন্দ্রিক ঐশ্বর্য-সমৃদ্ধি পূর্ণরূপে গড়ে উঠেছে, তখনকার কবি হলেন কালিদাস। কিন্তু কালিদাসের যুগে ভারতের নগরীগুলিতে আধুনিক নগরের যন্ত্রের যন্ত্রণা, কর্মের ব্যস্ততা ও জটিল বিকৃতি ছিল না। নগরেও ছিল শান্তি, মাধুর্য এবং প্রকৃতির অলক্ষ্য স্নিগ্ধ স্নেহলালন। কালিদাসের কাব্যসমূহে নাগরিক রুচি ও বিলাসিতার চিত্র যেমন পাওয়া যায় তেমনি প্রকৃতির ক্রোড়ে লালিত তপোবনের চিত্রও একান্ত রমণীয়। কুমারে পার্বতীর তপোভূমি, রঘুবংশে ঋষি বশিষ্ঠের তপোবন ও শকুন্তলায় কধমূনির আশ্রমের চিত্রে যে নিসর্গলালিত সৌন্দর্যের রূপ দেখা যায় তাও কম আকর্ষণীয় নয়। কালিদাসের কাব্যে জনজীবনে প্রচলিত ধর্মীয় বিশ্বাস এবং সংস্কারের প্রতিফলন ও কোথাও কোথাও দেখা যায়। পুরুষের দক্ষিণ অঙ্গ স্পন্দিত হওয়া শুভ ইঙ্গিত কিন্তু নারীর ক্ষেত্রে তা অশুভ—হিন্দুদের এই বিশ্বাসের প্রতিফলন ও কালিদাসের কাব্যনাটকাদিতে একাধিক স্থানে দেখা যায়।

বিশ্বপ্রকৃতিকে কালিদাস যে চোখে দেখেছেন তার সামান্য অনুধাবনেই প্রতীতি হয় যে এক বিরাট বিশ্ববিধানে এই জগৎ আবর্তমান, এই বিশ্বাস তাঁর জীবনালঙ্কার। এর জন্য কিছুটা দায়ী তাঁর জন্মগত হিন্দু সংস্কার,

কিন্তু এর অনেকখানি তাঁর নিজস্ব প্রত্যক্ষীকরণ। ব্রাহ্মণ্য বর্ণাশ্রমধর্ম এই বিধানের সামান্য অংশমাত্র, বিপুল বহিঃক্ষেত্রে যে নিয়মানে সারা জগৎ চলছে তার প্রভাব কালিদাসের রচনায় আকীর্ণ হয়ে আছে।

কবিকে বিচার করতে হলে সমসাময়িক দেশাবস্থা ও সমাজব্যবস্থার পরিপ্রেক্ষিতে করা উচিত। এই উদ্দেশ্যে সাধন করতে কালিদাস তাঁর কাব্যসমূহে দেখিয়েছেন তৎকালে বিবাহের আগে বরকনের পরস্পরের দেখা-সাক্ষাৎ করা নিষিদ্ধ এবং কন্যাক্রয় খুব প্রচলিত ছিল, বাল্যবিবাহ ছিল রীতি এবং বধূকে স্বামীগৃহে দাসীর মতো থাকতে হত; সেখানকার লাঞ্ছনার কথা ভেবেই সকলে শকুন্তলাকে বিদায় দিতে অশ্রুবর্ষণ করেছেন। ভারতবাসীর স্বভাব সম্বন্ধে গভীর অন্তর্দৃষ্টির ফলে কালিদাস দেখিয়েছেন যক্ষ তার স্ত্রীর চরিত্রের সম্বন্ধে সন্দিহান, সে শুধু নিজের মনকে প্রবোধ দিতে মেঘকে বলেছে তার বিহনে স্ত্রী কিরকম বিরহ যন্ত্রণা সহ্য করছে।

সাহিত্যিক রচনার সাধারণ মূল্যায়ন লোকসাধারণের বা সমষ্টিমানবের মানদণ্ডে হয়ে থাকে। এই মানদণ্ডে নির্মিত হয় জনমত, লোকবিশ্বাস, পরম্পরালঙ্ক ঐতিহ্য ও ঐতিহাসিক-সামাজিক উত্তরাধিকারের উপাদানে। যে মনোবৃত্তি নিয়ে যে সামাজিক পরিবেশে কালিদাস তাঁর কাব্যনাটকাদি লিখেছেন তা আজকার ভারতীয় সামাজিকের অবধারণা থেকে ভিন্ন হলেও সেই কাব্যনাটকাদির মাধ্যমে প্রত্যক্ষভাবে বা পরোক্ষভাবে প্রতিফলিত হয়েছে বিভিন্ন প্রকার সামাজিক ও সাংস্কৃতিক চিত্রসমূহ যাদের দ্বারা আধুনিক পাঠক ও সমালোচক পুরাতনকে জানতে, বুঝতে ও স্বীকার করতে পারেন। কালিদাস শুধু তাঁর নিজের যুগ ও যুগধর্মকে তাঁর কাব্যসমূহে প্রতিফলিত করেননি, সেখানে পটভূমিরূপে তিনি অতীতকেও গ্রহণ করেছেন। কালিদাসের যুগমানস এই বর্তমান শতাব্দীতে এসে কি পরিণতি লাভ করেছে তারই সুষ্ঠুতম পরিচয় রয়েছে তাঁর রচিত কাব্যসমূহের ভিতরে।।

‘हर्षचरिते’ प्रोद्भासिते जीवनसंस्कृती

जयश्रीचट्टोपाध्याय

एकविंशतिशताब्द्यां, स्थित्वा सिंहावलोकनेन यदि सप्तमशताब्दीं वयं दिदृक्षवस्तर्हि बाणभट्टस्य ‘हर्षचरिते’ मस्माकं परमास्पदं भवति। सप्तमशताब्द्या राजजीवनं यथा साडम्बरेणात्र विवृतं तथैव क्षुद्रातिक्षुद्राणां निम्नवर्गीयाणामवस्थानं समाजे कीदृशमासीत्। तस्यैव मनोज्ञा कापि वर्णना साडम्बरमत्र सुधियां हृदयमुपैति। बाणभट्टस्य रचनायामनपनेयः खलु महाकवेः कालिदासस्य प्रभावः। अतएवायमपि ‘वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये’ पार्वतीपरमेश्वरौ ग्रन्थादौ नमस्कारेण स्मरति—

‘नमस्तुङ्गशिरश्चुम्बि चन्द्रचामरचारवे।
त्रैलोक्यनगरारम्भमूलस्तम्भाय शम्भवे।।१/१
हरकण्ठग्रहानन्दमीलिताक्षीं नमाम्युमाम्।
कालकूटविषस्पर्शजातमूर्च्छागमामिव।।१/२

हरकण्ठग्रहानन्दमीलिताक्षी उमा कालकूटविषस्पर्शेन मूर्च्छागतेव भातीत्युपमा न हि हृद्या प्रतीयते, तथापि जगतः पितरौ ग्रन्थादावयं वन्दते, नमस्कारेणात्मनः अपकर्षं प्रणम्यदेवदम्पत्योः उत्कर्षमेवमयं सूचयामास। सप्तमशताब्द्यां महाभारतस्य मनोग्राहिता रामायणमतिशेते। महाभारतप्रणेतुर्व्यासस्य श्लाघनीय उल्लेखोऽस्ति, स तु कविप्रजापतिः सर्वविद्—

‘नमः सर्वविदे तस्मै व्यासाय कविवेधसे।
चक्रे पुण्यं सरस्वत्या यो वर्षमिव भारतम्।।’ १/३

किन्तु अन्येषां काव्यानामुल्लेखेऽपि रामायणस्यादिकवेर्वा अणुमात्रमुल्लेखनात्र दृश्यते इति चित्रम्। बृहत्कथायाः जनप्रियता वर्णिता, सुबन्धुरचितायाः वासवदत्तायाः कवीनां दर्पहारिता विवृता, अविदितपरिचयस्य भट्टारहरिचन्द्रस्य गद्यस्य नृपायमाणतापि प्रोक्ता, भासस्योल्लेखोऽस्ति, कालिदासस्य प्रीतिमधुरा सूक्तिः श्रवणमेति, सातवाहनस्य रत्नमयं सुभाषितमग्राम्यमुक्तं किन्तु आदिकवेरुल्लेखो नास्ति इति किं बाणस्य विस्मरणमुतोपेक्षा को ब्रूयात्। रामायणाश्रितसेतुबन्धकाव्यस्योल्लेखः विद्यते—

‘कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला।
सागरस्य परं पारं कपिसेनेव सेतुना।।१/१४

कुक्कवयः सर्वकाले धिक्कृता, किञ्च केचन चौर्यं शौर्यं मन्यमानाः अन्येषां कवीनां रचनाया वर्णान्तरं विधाय कवियशसे यतन्ते ते तु चौरा एव वर्जनीयाः। यतः कवित्वं दुर्लभं लोके। प्रतिभां विना कवित्वं न प्रसरति। अतएवाह बाणः—

‘सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे।
उत्पादका न बहवः कवयः शरभा इव।।’

यथा सप्तमशताब्द्यां कवीनां विरलता घोषिता बाणेन तथैवाधुनिककविना जीवनानन्ददाशेनापि प्रोक्ता ‘सकलेऽ कवि नय, केउ केउ कवि’ केचन कवयः न तु सर्वे इत्यर्थः। किं बहुना आनन्दवर्धनेनापि प्रोक्तम्

अतिविचित्रकविपरम्परावाहिनि संसारे द्वित्राः पञ्चषाः वा महाकवयः । सप्तमशताब्द्यां श्लेषप्रिया उदीच्या, अर्थमात्रे अभिनिविष्टा प्रतीच्या, उत्प्रेक्षानुरक्ता दाक्षिणात्या, अक्षरडम्बरसारा गौडा इत्यपि देशभेदात् कवीनामभिरुचिर्दृश्यते—

श्लेषपायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।

उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरम् ।।१/७

उदीच्यदेशवासिनो बाणभट्टस्य रचनायामपि कुतश्चित् श्लेषपरायणता लक्ष्यते या च सुबन्धोः प्रभावादिति पण्डिता मन्यन्ते । हर्षचरितमाख्यायिकाकाव्यम् आख्यायिकायां वक्ता स्वयमेवेतिहासाश्रितं पुरुषमाश्रित्याख्यानं वर्णयति ।

आख्यायिका यदि स्वर्गमर्त्ययोः सम्मेलनं घटयति तर्हि तस्योपभोग्यता सुतरां वर्धते । अतएव हर्षचरिते प्रथमोच्छ्वासे इन्द्रादिदेवसमन्वितस्य पद्मासस्य ब्रह्मणो ब्रह्मचर्चया विद्वद्रोष्ठी प्रथमतोऽवतरति । ऋग्याजुः साम्नामनेकशः पाठोऽनुष्ठित स्तत्रस्वर्गे, प्रवर्तितो विद्याविवादश्च । बाणकल्पितस्वर्गेऽपि यथा मर्त्यवासिनः पण्डिताः परस्परं विवदन्ते एवं विद्याविवादः प्रचलति । स्वभावकोपनो महर्षिर्दुर्वासा मन्दपालनाम्ना मुनिना कलहायमानः क्रोधान्धो भूत्वा साम गायन् स्वरेण स्खलितोऽभवत् । सर्वे यदा मुनेः शापभयात् तस्य स्वरस्खलनमुपेक्षन्ते यौवनचपला देवी सरस्वती हास्यनिवारणायाशक्ता जहास । यद्यपि नारीणां विद्यालये शिक्षाग्रहणस्य कापि वर्णना हर्षचरिते नास्ति स्त्रीणां तथाविधशिक्षाव्यवस्थाविरहात् तथापि अधुना विद्यालयमहाविद्यालयवर्तिनीनां छात्रीणां स्वभावसादृश्यं बाणेन सरस्वत्यां निपुणतया समावेशितमिति चित्रम् । अद्यापि युवतयश्छात्र्यः स्वभावकोपनानामध्यापकानामुच्चारणगतं दोषं श्रुत्वा आत्मनो विपदमगणयित्वा गुरोर्भर्त्सनाशंकामुपेक्ष्य हास्यसंवरणाय न प्रभवन्ति, यथेयमत्र भगवती सरस्वती । अवलुप्तोऽत्र सरस्वत्या देवमहिमा, स्वभावोच्छला काचन चिरन्तनी तरुणी दैवी सत्तामस्या आवृत्य तिष्ठति । अद्यापि अध्यापकाः प्रायशः स्वदोषमगणयित्वा छात्रान् भर्त्सयन्ति । इहापि रुष्टो दुर्वासाः स्वदोषानपेक्षो देवीमपि सरस्वतीं शशाप । 'आः पापकारिणि दुर्गृहीतविद्यालवावलेपदुर्विदग्धे मामुपहससि' इत्युक्त्वा वारितोऽपि सावित्रीदेव्या, पित्रात्रिणा, स्वशिष्यैः रोषावेशविवशो मुनिः सरस्वतीं शापोदकेनेत्थं शशाप 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमिमाम् अधस्ताद्गच्छ मर्त्यलोकम्' इति पितामहानुग्रहात् पुत्रोत्पत्तिकालं यावत् शापं भोक्तुं सावित्री द्वितीया दिवश्च्युता सरस्वती परमरमणीयस्य शोणनदस्य तीरे वासमरोचयत् । अत्रैव सावित्रीमुखादभिव्यक्ता 'दुस्त्यजा जन्मभूमयः' इति सर्वजनीना आकूतिः । स्वर्गभ्रष्टा देवी रणरणकोपनीतप्रजागरा अनिमीलितलोचना रात्रिं निनाय इति मानुषसाधारणक्लेशेन निगृहीतात्र दृश्यते । मर्त्यागता सरस्वती अपि अष्टमूर्तेर्ध्यानपरायणा फलमूलेन शोणस्यामृतवारिणा प्राणान् धारयामास । एकदा च्यवनसुकन्यातनयं भार्गववंशावतंसं दधीचं दृष्ट्वा प्रेम्णा हतहृदया 'सालस्येव शून्येव दिवसमनयत्' निमीलितलोचनापि नाभजत निद्राम् अचिन्तयच्च - 'मर्त्यलोकः खलु सर्वलोकानामुपरि, यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरूणि रत्नानि ।' प्रेमदिवसस्याधिष्ठातृरूपेणेदानीं सरस्वती पत्रपत्रिकायां प्रवन्दिता । परमस्याः प्रेमाकुलता हर्षचरिते बाणभट्टेन निपुणमुपन्यस्ता- स्वप्नासादिताद्वितीयदर्शना चाकर्णाकृष्टकामुकेण मनसि निर्दयमताडयत प्रतिबुद्धा मकरकेतुना । मदनशरताडितायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । 'दधीचिसरस्वत्योः कालान्तरे पुत्रो बभूव सर्वविद्यापारङ्गमः सारस्वतो नाम । तदनन्तरं शापमुक्ता तमुत्सृज्य सरस्वती स्वर्गं जगाम । दधीचस्य भ्रातृजाया अक्षमाला स्वपुत्रेण वत्सेन सारस्वतमवर्धयत् । सारस्वतोऽपि सहोदरकल्पाय वत्साय स्वविद्यां सञ्चारयामास । कृतदारस्य वत्सस्य प्रीतिकूटे निवासं विधाय स्वयं जटाजिनधरः पितुः समीपं जगाम । वत्सादेव वात्स्यायना नाम गृहमुनयः अजायन्त । गच्छति काले अस्मिन् वंशे कुबेरनामा द्विजो जन्म लेभे । तस्याच्युत ईशानो हरः पाशुपतश्चेति चत्वारः पुत्रा बभूवुः । पाशुपतस्यार्थपतिर्नाम एकः पुत्र आसीत् । सोऽजनयत् भृगुं हंसं शुचिं कविं महीदत्तं धर्म जातवेदसं चित्रभानुं त्र्यक्षमहिदत्तं विश्वरूपं चेत्येकादश तनयान् । चित्रभानुरेव बाणभट्टस्य पिता, माता च राजदेवी ब्राह्मणी । दैवाहतस्य बाणस्य माता तस्य बाल्यदशायां ममार । चित्रभानुरतीव स्नेहशीलः बाणस्य

मातृतामकरोत् । मातेव तं स्नेहच्छायायां वर्धयामास । तस्योपनयनादिसंस्कारः सञ्जातः । किन्तु परमदौर्भाग्यं यत्तस्य चतुर्दशवर्षदेशीयस्य पितापि सहसा कालकवलितो ममार । शोकेन दन्दह्यमानो बाणः कतिपयदिवसान् गृहे स्थित्वा वयोजनितचापल्यात् बालसुलभ-कौतूहलात् देशान्तरदिदृक्षया स्वभावस्वातन्त्र्याच्च गृहं त्यक्त्वा बहिर्मुखी बभूव । सप्तमशताब्दीस्थितस्य बाणभट्टस्य बाल्यजीवनेनाधुनिकतरस्य शरत्चन्द्रवर्णितस्य श्रीकान्तस्य, राशियाध्युपितस्य लेखकस्य म्याविस्मगोर्किमहोदयस्य जीवनसादृश्यमस्माकमत्र विस्मयमावहति । भ्रमतो बाणभट्टस्य सञ्जाता बहुदर्शिता यदाह— 'अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च ।' बाणस्य जीवने प्रभाव एतेषामलङ्घनीय आसीत् । स च एतेषामधीनेतामगच्छत् । सप्तमशताब्द्यामेते विद्यमाना आसन्नद्यापि न विरलतां गताः । प्रथमतो बाणभट्टस्य पारशवभ्रातुरुल्लेखः । यस्य पिता ब्राह्मणो माता शूद्रा स एव पारशवः ।

'यं ब्राह्मणस्तु शूद्रायां कामादुतपादयेत् सुतम् ।

स पारयन्नेव शवस्तस्मात् पारशवः स्मृतः ॥'

बान्धवाश्चासन् भाषाकविः वर्णकविर्गाथादिषु गीतिदः, अपभ्रष्टगीतविद्यः, वन्दिन्यौ स्तुतिकारकौ, प्राकृतकृत प्राकृतभाषासु महाराष्ट्रीत्यादिषु भाषासु पारङ्गमः कविः चक्रवाकिका नाम कात्यायनिका 'काषायवसनाधवा विधवा वा काषायवस्त्रा, जाङ्गलिको विषवैद्यः, भिषक्पुत्रो वैद्यपुत्रः, पुस्तकपाठकः, हैरिकः पर्यवेक्षकः स्वर्णकाराणाम्, चित्रकारः, पुस्तकारः, पौत्तलिकवस्तुनिर्माता । मृदा वा दारुणा वाथ वस्त्रेणाप्यथ चर्मणा । लोहरत्नैः कृतं चापि पुस्तमित्यभिधीयते । तत् करोति यः, मृदङ्गवादकः, गायकौ, सैरन्ध्री— 'सैरन्ध्री परवेशमस्था स्ववशा शिल्पकारिका' इत्यमरः । केशसज्जारचयित्री सैरन्ध्री । नर्तकः लासको युवा, द्यूतकरः, शिलालिना प्रोक्तं नाटसूत्रम् अधीयानः नटः पराशरी पराशरसूत्रमधीते यः सन्न्यासी, पाराशर्येण प्रोक्तं भिक्षुसूत्रमधीयते पाराशरिणो भिक्षवः, तथैव कश्चित् पाराशरी बाणसखा सुमतिः जैनः सन्न्यासी क्षपणको भवति । असुराणां संरक्षितस्य धनस्य गुप्तं स्थानं यः अनुसन्धत्ते, एवंविधो लोहिताक्षः । धातुविद्याविशारदः, दर्दुरं करोति दार्दुरिकः मस्करी परिव्राजकः 'भिक्षुः परिव्राट् कर्मन्दी पाराशर्य्यपि मस्करी इत्यमर' एते सर्वे उल्लिखिता आसन् बाणभट्टस्य सुहृदः । स्वदेशप्रत्यागतो बाणभट्टो बान्धवानां भवनानि परिवभ्राम । तेषां भवनानि अध्ययनध्वनिमुखराणि आसन्, क्रतुलोभात् वटवस्तत्र भस्मपुण्ड्रकपाण्डुरललाटैः समवेता आसन् । तत्र श्यामकतण्डुलानि नीवारधान्यानि विकीर्णानि आसन् । तत्काले इन्धनरूपेण गोमयानां व्यवहारबहुलता अनस्वीकार्या । तदापि तत्र वधाय कृष्णछागानां परिपोषणमभूत् । ललाटन्तपो ग्रीष्मकालस्तदापि प्राणिनां पशुपक्षिणां कष्टं सञ्चार्य सरसां शुष्कतामानीय भुवनदाहकरूपेणावततार । सर्वग्रासी दावानलोऽपि प्राणिनां पीडनाय तदाविर्वभूव । सर्वकालीनाः सज्जना दुर्जनाश्च । निष्कारणबन्धुस्तदापि दुरवापो नासीत् सप्तमशताब्द्याम् । एवं कश्चित् सज्जनबन्धुः सम्राजो हर्षवर्धनस्य भ्राता कृष्णो बाणसकाशे वार्ताहरं प्रेषयामास । वार्ता तु एवमासीत् कृष्णस्य— भवन्तमन्तरेणान्यथा चान्यथा चायं चक्रवर्ती दुर्जनैर्ग्राहित आसीत् । बालचापल्याद् यदाचरितं बाणेन तदवश्यं क्षमामर्हति देवस्य । अतएव कालक्षेपं न कृत्वा राजकुलं भवत आगमनं कार्यं येन प्रत्यक्षदर्शनेन हर्षस्य विरूपता तिरोभवेत् । महापराक्रान्तोऽपि राजाधिराजस्तथ्यमननुसन्धाय परिजनमुखापेक्षीति यद्यपि शोभनं नासीत् तथापि बाणवर्णितस्य हर्षवर्धनस्य पार्षदावलम्बिता अस्मानपि आकुलान् जनयति । अथान्यदा प्रातरेव स्नात्वा, धृतधौतधवलदुकूलवासाः गृहीताक्षमालः प्रास्थानिकानि सूक्तानि मन्त्रपदानि च समावर्त्य देवदेवस्य विरूपाक्षस्य क्षीरस्नपनपुरःसरां कुसुमधूपादिभिः यथोचितां पूजां विधाय द्विजेभ्यः दानं कृत्वा बाणो यदा गमनोद्यतस्तदा तस्य पितुः कनीयसी भगिनी मातेव स्नेहातुरा शुक्लाम्बरा साक्षात् भगवती महाश्वेतेव सकलगमनमङ्गलं सम्पादयामास । पितृष्वसा मातेव स्नेहाकुला वङ्गीयोपन्यासेऽपि अवतरति । प्रथमेऽहनि निरुदकं निष्पत्रपादपविषमं चण्डिकावतंगच्छन्बाणः

पथिकजननमस्क्रियमाणप्रवेशपादपोत्कीर्णा कात्यायनीप्रतियातनां ददर्श। प्रतिमापूजा तदा प्रचलितासीत्। अतएव पादपोत्कीर्णा कात्यायनीप्रतियातना पथि वर्तते। मल्लकूटं ग्रामं दृष्ट्वा अजिरवती नदीं निकषा मणिपुरग्रामसन्निधौ राजभवनान्तिके स्थित्वा राजदर्शनाय ययौ। ददर्श च गम्भीरं च प्रसन्नं च त्रासजननं च रमणीयं च कौतुकजननं च पुण्यं च चक्रवर्तिनं हर्षम्। राजा वारविलासिनीपरिवृत आसीत्। आसीच्च तन्मुखे मदिरागन्धः यश्चाप्रीतेः कारणं नाभवत् कस्यापि न चापि बाणभट्टस्य, यस्य च समुद्रमन्थन-स्मृतिर्जागरूकासीत्—‘मदिरामृतपारिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमथनदिवसमिव सृजन्तः’। वाराङ्गणा सुसभ्यासीत्। जम्भणकाले ताभिर्मुखे हस्तार्पणं क्रियते मुखविवरवीभत्सतागोपनाय—‘जृम्भानुबन्धबन्धुरवदनारविन्दावरणीकृतैरुत्तानैः करकिसलयैः’ विद्यमाना आसन् ताः। यथा-राजा वीणावादनाभिराम आसीत्।

समागतं बाणं दृष्ट्वा राज्ञः प्रथमत इयं प्रतिक्रिया ‘एष स बाण’ इति। ‘न तावदेनमकृतप्रसादः पश्यामि।’ इति तिर्यङ्नीलधवलांशुकशारां तिरस्करणीमिव भ्रमयन्नपाङ्गनीयमानतरलतारकस्यायामिनीं चक्षुषः प्रभां परिवृत्य प्रेष्ठस्य पृष्ठतो निषण्णस्य मालवराजसूनोरकथयत्—‘महानयं भुजङ्ग’ इति। धन्या बाणस्य स्पष्टवादिता यदाह हर्षमकुतोभयः—‘देव अविज्ञाततत्त्व इव, अश्रद्धान इव, नेय इव, अविदितलोकवृत्तान्त इव च कस्मादेवमाज्ञापयसि। स्वैरिणो विचित्राश्च लोकस्य स्वभावाः प्रवादाश्च। महद्भिस्तु यथार्थदर्शिर्भिर्भवितव्यम्’। भूपतिरपि ‘एवमस्माभिः श्रुतम् इत्यभिधाय तूष्णीमेवाभवत्।’ नार्हन्ति महान्तस्तत्त्वान्वेषणे अन्यापेक्षिणः। यथार्थत एव बाणेनोत्तरं कृतम्। भूपतिर्भर्त्सितोऽपि नाक्रमणं चकार इत्यस्य महानुभवता। सम्भाषणासनदानादिना नैनमन्वग्रहीत् किन्तु प्रीतिस्निग्धेन दृष्टिपातेन एनमभिसिषेचेति वर्णनया निगूढं किमपि दुःखं सम्भाषणासनविरहाद्बाणेनोपलब्धमिति व्यज्यते। अतःपरं सन्ध्यावर्णनं बाणेन कृतम् यत्र याज्ञिका प्रज्वलिताग्नौ हविर्ददुः, बौद्धभिक्षुः पाणिपादं प्रक्षाल्य चैत्ये प्रणनाम। तालद्धनिसंकेतेन छात्रानाह्वयामासुरध्यापकाः। गावः गोष्ठगृहमभितश्चेलुः। तन्द्रालसान् शिशून् तदापि प्रवीणा आख्यानं श्रावयामास। ‘जरतीकथितकथे’ तदापि शिशूनां शिशयिषा जागर्ति यथाद्यापि भवति। बाणोऽपि स्वदोषान्धतांविनिन्द्य नरपतिभवनं पुनर्जगाम। स्वल्पैरहोभिर्मानैश्वर्यादिकं नृपतेः प्रसादाजन्यं सुखमलभत, आत्मीयानां-ज्ञातिबन्धूनां समादरमाप। आत्मीया ज्ञातयो बाणस्याभ्युदयेन परं तुष्टुवुः। बाणोऽपि तेषां यज्ञाः निर्विघ्नाश्चलन्ति वा न वेति पप्रच्छ। अविच्छिन्नो वा प्रतिदिनं वेदाभ्यास इति ज्ञातुमैच्छत्। परिजनान् प्रति बाणस्य प्रश्नादवगम्यते व्याकरणविषयिणी पारस्परिकस्पर्धा तदा प्रचलितासीत्। परित्यक्तान्यकर्तव्या तदासीत् न्यायशास्त्रानुरक्तिः, मन्दीकृतेतरशास्त्ररसो मीमांसायामतिरसः स्मृहणीयोऽभूत्। काव्यालापाश्चासन्नभिनवसुधावर्षिणः। पुस्तकवाचकस्य सुदृष्टैर्वर्णना सप्तमशताब्द्या अभिजनजनोऽनुरूपः भवति। ‘अत्रान्तरे दुकूलपट्टप्रभवे शिखण्डचपाङ्गपाण्डुनी पौण्ड्रे वाससी वसानः, स्नानावसानसमये वन्दितया तीर्थमृदा गोरचनया च रचिततिलकः, तैलामलकमसृणितमौलिः, अनुच्चचूडाचुम्बिना निविडेन कुसुमापीडकेन समुद्भासमानः सकृदुपयुक्तताम्बूलविमलाधरकान्तिः, एकशलाकाञ्जनजनितलोचनरुचिः, अचिरभुक्तः, विनीतमार्यं च वेषं दधानः, पुस्तकवाचकः सुदृष्टिराजगाम। केशचर्चायां तदापि आमलकप्रयोगो दृश्यते। व्यवहियते च कुसुमापीडः। ताम्बूलसेवनं नारीणां पुरुषाणामविशेषेणातीव रुचिकरमासीत्तदापि। गोरोचनाया बहुलो व्यवहारो वर्णितः। तिलकग्रहणं प्रचलितमासीत्।

‘तीर्थमृद् यज्ञकाष्ठं च विल्वो मलयसम्भवम्
जाह्नवीमृन् महानिम्बतुलसीकाष्ठमेव च।
गोरोचना गन्धकुष्ठं जलं चागुरुगोमयम्।
स्नानान्ते सर्ववर्णानामाश्रमाणां तथैव च
एतानि तिलकान्याहुः सन्ध्यादिसर्वकर्मसु।

क्षत्रियपितुः शूद्रमातुश्च पुत्रो भवति एवंविधः पुरुषः यः ग्रन्थान् वाचयति । सुदृष्टिः वायुपुराणं पपाठ । मधुकरपारावतयोः वशिस्वरेण पाठस्तदा हृद्योऽभवत् । यथा अद्यापि आवृत्तिः यन्त्रसाहचर्येण सुमधुरा क्रियते तत्कालेऽपि एवमासीत् । बाणस्य चत्वारः पितृव्यपुत्रा गणपतिरधिपतितारापतिश्यामलाः महाभारतादिकथानिपुणाः भर्तृहरे वाक्यपदीयनिष्णाता आसन् । यजुर्वेदेष्वपि ते पारङ्गमा आसन् । एषु बाणस्य प्रियः कनिष्ठः श्यामला 'हर्षचरितं श्रोतुं समुत्सुकः बाणमनुररोध । बाणस्तु श्वः प्रभृति कथावर्णनं भविष्यतीत्याह । श्रीकण्ठवर्णनयारभ्यते हर्षचरितं काव्यम् । भूमिरियं शालेयैरलंकृतासीत् । मुग्गगोधूममाषाणां प्राचुर्यमासीत् । नारिकेलरसासवैश्च पथिका स्ततुषुः । तत्रैव श्रीकण्ठे स्थाण्वीश्वरो नाम कृष्टिसम्पन्नो जनपद आसीत् । यस्तपोवनमिति मुनिभिः, कामायतनमिति वेश्याभिः, सङ्गीतशालेति लासकैः, वीरक्षेत्रमिति शस्त्रोपजीविभिः, गुरुकुलमिति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः, विश्वकर्ममन्दिरमिति विज्ञानिभिः, साधुसमागम इति सद्भिः महोत्सवसमाज इति चारणैः वसुधारेति विप्रैरगृह्यत । नारीजनान् प्रति बाणभट्टस्यानन्यसाधारणभक्त्यातिशयः परिलक्ष्यते । अत्रापि स्थाण्वीश्वरवर्णनायां ता एव अलोकसामान्या रसवैदग्ध्यचतुराः प्राग्रसरा अवतरन्ति—“यत्र च मातङ्गामिन्यः शीलवत्यश्च गौर्यो विभवरताश्च, श्यामाः पद्मरागिण्यश्च धवलद्विजशुचिवदना मदिरामोदिश्वसनाश्च, चन्द्रकान्तवपुषः शिरीषकोमलाङ्ग्यश्च अभुजङ्गम्याः कञ्चुकिन्यश्च पृथुकलत्रश्रियो दरिद्रमध्यकलिताश्च लावण्यवत्यो मधुरबषिण्यश्च, अप्रमत्ता प्रसन्नोज्ज्वलरागाश्च, अकौतुकाः, प्रौढाश्च प्रमदाः । 'मदिरामोदिश्वसनाश्च' तासु अनिन्दिताः, अप्रमत्ताः तनुमध्याः प्रीतिप्रदा आसन् । अस्मत्समये का कथा नारीणां नराणामपि सुरापानमुद्वेजनीयं भवति । राजा पुष्पभूतिः परमशैव आसीत् 'अकृतवृषभध्वजपूजाविधिर्न स्वप्नेऽप्याहारमकरोत् । तदा गृहे गृहे अपूज्यत भगवान् खण्डपरशुः । सुधारससिक्तधवलगृहैर्जनपदः शुशुभे । तदापि दुग्धधारया महेश्वरं स्नापयित्वा जनास्तं विल्वपत्रमाल्येनालंचकृः । यथा शिवपूजा चलति तथैव यज्ञविधिः प्रचलित आसीत् । आहवनीयगार्हपत्यदक्षिणाग्नीनामुल्लेखः प्रसङ्गतः अवतरति । वृषवलिप्रदानमुल्लिखितमस्ति । शिवसपर्यासमुचितैः स्वर्णकलशैः, पुष्पपात्रैः धूपपात्रैः मणियष्टिभिः, महार्हमाणिक्यखण्डखचितैश्च मुखकोषैः करदीकृताः महासामन्ताः, पौराः, सचिवाः राजानं सिषेविरे । 'अन्तःपुराण्यपि स्वयमारब्धवालेयतण्डुलकण्डनानि देवगृहोपलेपनलोहिततरकरकिसलयानि कुसुमग्रथनव्यग्रसमस्तपरिजनानि तस्याभिलषितमन्ववर्तन्त ।' साक्षात् शिवकल्पसन्न्यासी भैरवाचार्यः राज्ञे अट्टहासाख्यमसिमुपजहार । राजापि वेतालसाधनायां भैरवाचार्यस्य शत्रुं श्रीकण्ठनागं पराजित्य सहायतामकरोत् । ज्ञातवान् च राजलक्ष्म्याः प्रसादात्

राजा प्रभाकरवर्धनः सैन्यानां सुखगमनाय मार्गनिर्माणं चकार । उपभूभागस्य विषमताः दूरीकृत्य मसृणं मार्गं चकार । तस्य ज्येष्ठःपुत्रो राज्यवर्धनः । कनिष्ठस्तु हर्षवर्धनः तस्य जन्मवृत्तं विस्तृताकारेण वर्णितम् । बौद्धप्रभावात् पुत्रजन्मनः प्राक् महिष्या यशोमत्या कश्चित् स्वप्नः दृष्टः । सूर्यमण्डलादागच्छन्तौ द्वौ सशस्त्रौ तेजस्विनौ कुमारौ कयाचित् कन्यया देव्या गर्भं विदार्य विविशतुरयमासीत् देव्याः स्वप्नः यथा च पुत्रद्वयेन कन्यायाश्च राज्यश्रियो जन्म व्यज्यते स्म । अपत्यकामनया यथा जना अद्यापि देवानुपासते तथैव राजा सूर्यदेवस्योपासनां चकार । 'अजपच्च जप्यं सुचरितः प्रत्युषसि मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयत्नेन मनसा जञ्जपूको मन्त्रमादित्यहृदयम्' । कुमारस्य राज्यवर्धनस्य जन्म बाणभट्टेन प्रजानामुच्चलितनृत्येन शङ्खनादेन दुन्दुभिनिनादेन महता उत्सवेन सारतो वर्णितम् । किन्तु हर्षवर्धनस्य जन्म स विस्तृतं चकार । ज्यैष्ठे मासि कृष्णपक्षे कृत्तिकाक्षत्रे सति द्वादश्यां यौवनारूढायां रात्रौ हर्षवर्धनो जातः । धात्री च वार्ताप्रदानेन पूर्णपात्रं जहार । किमिदं पूर्णपात्रम्? टीकाकारः प्राह 'आनन्ददो हि सौहार्दादित्य वस्त्रादिकं बलात् । अजानतो हरत्येव पूर्णपात्रं तु तत्स्मृतम् ।' राज्ञः परमहितैषी प्रियो ज्योतिषी समागत्य प्राह मान्धातृवदस्य कुमारस्य सर्वसुलक्षणदशायां जन्म भवति । चक्रवर्तिचिह्नोपेतोऽयं सप्तानां चक्रवर्तिनामग्रणीः

कुमारः सप्तानां सागराणां पालयिता महारत्नानां प्रापको भविष्यति। सहसा स्वयमेव निनादिता मधुस्वराः शङ्खाः। जुगुञ्जाभिषेकदुन्दुभिः। अनाहतानि मङ्गलतूर्याणि नेदुः।

ब्राह्मणा वेदमन्त्रान् प्राहुः। शान्त्युदकफलहस्तस्तस्थौ पुरः पुरोधः। वन्दिनः मुक्तिमापुः कारागृहात्। चित्रं यत् राजपुत्रजन्ममहोत्सवे लोकविलुण्ठिता विपणिवीथ्यः। आनन्दस्य विकृतोऽयं कश्चित् प्रकाशः विपणिलुण्ठनेनास्मान् विस्माययति। उक्तञ्च बाणेन दुर्ज्ञेयास्तदा शिष्टाशिष्टजनाः, दुरूहश्चासीत् मत्तामत्तप्रविभागः। 'वर्षीयांसोऽपि ग्रहगृहीता इव नापत्रेपिरे। विद्वांसोऽपि मत्ताः इवात्मानं विसस्मरुः। कामवागुरा इव प्रसारितवाहुपाशा राजमहिष्यः प्रारब्धनृत्या विलेसुः। किं बहुना, निनर्तिषया मुनीनामपि मनांसि विपुस्फुलुः। राजा प्रभूतं धनं जनाय ददौ। शिशोर्हर्षस्य मस्तके सुरक्षायै रक्षासर्षपो निहित आसीत्। गोरोचनालिप्तदेहिनस्तस्य बालस्य ग्रीवायां व्याघ्रनखमालिका शुशुभे। राज्यवर्धनस्य षष्ठे वयसि, धात्रीकराङ्गलिं धृत्वा चलमाने हर्षे देवी यशोमती तद्भगिनीं राज्यश्रीकल्पां राज्यश्रियं गर्भेणाधत्त। यदा देवी तां सुषुवे तदा तस्या वक्षोविलग्ना एकावली लतेव सा शोभमाना आसीत्। इदानीमस्या भ्रातुष्पुत्रः भण्डिरनुचररूपेण कुमारद्वयस्य समायातः। मालवराजस्य पुत्रौ कुमारगुप्तमाधवगुप्तौ अपि राज्ञः प्रभाकरवर्धनस्य निर्देशेन राज्यवर्धनस्य हर्षवर्धनस्य चानुचरौ आस्ताम्।

राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च पारङ्गमा यौवनमाप। सर्वेषां राज्ञां दृष्टिशरसम्पातेनाभिषिक्ता सा नयनाभिरामा सर्वेषां राज्ञामाकाङ्क्षिता बभूव। दूतान् सम्प्रेष्य राजानस्तां ययाचिरे। आ रामायणात् कुमारसम्भवे कन्यापितृत्वं हि दुःखायः मानिनां मानकाङ्क्षणामित्युक्तम्।' किन्तु बाणभट्टस्य उदारमणीयकल्पनया कन्यारत्नमत्र महार्घं दुरवापं लक्ष्यते। अत्रापि पिता प्रभाकरवर्धनो दुःखेन दीर्णहृदय आसीत् परं नात्मपरिभवशंकया किन्तु दुर्विषहकन्याविच्छेदभयाकुलचेतसा राजा शान्तिं नाध्यागच्छत्। विवाहादनन्तरं कन्याया विच्छेदो नूनं दुष्परिहर इति विमृशन् राजा विमनायमानो बभूव। तदापि सप्तमशताब्द्यां कन्याया यौवनोद्गमो पित्रोश्चिन्तामजनयत्। राजापि प्रभाकरवर्धनः पुरुषेण गीतां कामपि आर्यं शुश्राव—

‘उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले।

सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम्॥’

कन्याविच्छेदयात् साधवः पीड्यन्ते। अतः कन्यां नेच्छन्ति जना इति नूतनभावोद्रेकेण बाणभट्टस्य चिन्ता प्रसरति। यदाह राजा प्रभाकरवर्धनो यशोमतीम् 'एतानि तानि खल्वङ्गनस्थलानि संसारस्य। सेयं सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः। एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधवः एतद्भयादकृतदारपरिग्रहाः परिहतगृहवसतयः शून्यान्यरण्यान्यधिशोरते मुनयः। को हि नाम सहेत सचेतनो विरहमपत्यानाम्।' बाणेनाभिनवं स्वाभिमतमुपस्थापितं कन्यावियोगातुरस्य पितुः प्रभाकरवर्धनस्य चिन्तया यत् कन्यावियोगमाशङ्कमानाः केचन अकृतदारपरिग्रहाः प्रव्रज्यां बहुमन्यन्ते। कन्यारत्नं तद्भावनया ईदृशं महार्घ्यं यदस्या विच्छेदमाशङ्कमाना दारपरिग्रहेऽपि। नोत्सुकाः केचन वनं गत्वा प्रव्रज्यां वरयन्ति। यत् 'उत्पन्नानर्थप्रतीकारादनर्थोत्पत्तिप्रतिबन्ध एव वरम्।' मौखरिकुलतिलकस्य अवन्तिवर्मणः पत्रायाभिरूपाय ग्रहवर्मणे कन्यां दातुमुत्सुको राजा यशोमत्याः सम्मतिमपेक्षमाणोऽत्र महिष्या मतं बहुमेने इति नारीणां गौरवमितोऽपि बाणेन समुद्घोषितम्, सप्तमशताब्द्याम् एवमासीत् नारीणां प्रभावः।

महिषी राजानमाह— 'आर्यपुत्र संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातरः। कन्यकानाम् प्रदाने तु प्रमाणमासां पितरः।' अथ कन्यां प्रार्थयितुं प्रेषितस्य प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत्

राजा । ततस्ताम्बूलपटवासपुष्पैः पूर्णे दिङ्मण्डले शिल्पिसार्थसमागमेन, राजपुरुषादिष्टग्रामीणजनेनानीतोपकरणसम्भारे राजदौवारिकानीतानेकनृपतिप्रदत्तोपहारेण मदमत्तचर्मकाराणां मङ्गलपटहवादनेः चारणपरम्परयोद्गीतसङ्गीतेः सुभगाभिः सुन्दरीभिः सुवेषाभिः सधवाभिः वरवधूगोत्राङ्कितमङ्गलगीतानि गायन्तीभिः मत्स्यकूर्मकलानारिकेलनिर्माणरतैः मृत्शिल्पीभिः चित्रयन्तीभिश्च बहुधा कोमलदुकूलवस्त्रैरनेकोपकरणैः सुधाधवलितं राजभवनं प्रतिष्ठापितेन्द्राणीदेवतया पूर्णमजायत । सप्तमशताब्द्यां विवाहे शचीपूजनं प्रचलितमासीत् । एवं च प्रार्थयते कन्या—‘देवेन्द्राणि नमस्तुभ्यं देवेन्द्रप्रियभामिनि । विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे ।’ लग्नभ्रष्टभयं कन्यायास्तदापि प्रबलमासीत् । विवाहदिवसे जामातुरन्तिकादागतं ताम्बूलदायकं पारिजातकं ‘यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवन्ति दोषस्तथा सन्दिदेश नरपतिः । करिणीमारूढः समागतः ग्रहवर्मा । ससुतो नरेन्द्रो महासमादरेण समागतं वरं प्रत्युज्जगाम । सर्वैः समालिङ्गितः कृतनमस्कारो ग्रहवर्मा अभ्यन्तरमुपगतः स्वनिर्विशेषासनदानादिभिः राज्ञा आप्यायितः । अथ लग्नवेलायां पुरन्ध्रीणां नेत्रकौतूहलानां विषयीभूतो ग्रहवर्मा कौतुकगृहं प्रविवेश ददर्श च चन्दनधवलतनुलतामनवद्याङ्गी सखीजनपरिवृतां राज्यश्रियम् । विवाहसमये कन्यायाश्चित्तमात्मीयविरहशंकया अनागतभविष्यत्भिया कीदृशं पर्याकुलं भवति बाणभट्टेन तस्य रूपायणमेवं शाश्वतिकमुपन्यस्तम् । राज्यश्रियः सुचारुकपोले यश्च होमानलः प्रतिविम्बितस्तस्य मुक्ताकल्पाश्रुधारया तस्या निर्वापणमेव चमत्कारेणावतरति । सन्ध्याराग इव रक्तांशुको नवानुरागेणास्या नवोढाया रूपम् अद्यत्वेऽप्यस्माकं हृदयसन्निहितं करोति । आ सप्तमशताब्द्या अद्यत्वेऽपि स्पृहणीया जायते नवोढायाः शिरसि रक्तावगुण्ठनच्छायाया दुरत्यया माया । कौतुकगृहं प्रविश्य यद् यत् करणीयमासीत् जामात्रा तत् तत् सर्वं चकार ग्रहवर्मा । परिणयानुरूपवेषधारिणीं वधूं करे धृत्वा कौतुकगृहान्निर्गत्य ज्योत्स्नया शशीव देदीप्यमानः नूतनशूर्पापितश्यामलशमीपलाशमिश्रलाजहासिनीं वेदीमारुरोह सस्त्रीको ग्रहवर्मा । अत पात्यमाने च लाजाञ्जालौ नखमयूखधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इवादृश्यत विभावसुः ।’ सप्तमशताब्द्याः एकविंशतिशताब्द्यामपि लाजाञ्जलिप्रदानमव्याहतमस्ति । सन्दृश्यते च दूरदर्शने प्रायः सर्वस्मिन्नपि धारावाहिकाख्याने लाजाञ्जलिप्रदानम् । एवं रक्तांशुकमायया लाजाञ्जलिदाने च वरवध्वोः, सैका राज्यश्रीरनिन्द्यसुन्दरी हृदयमस्माकं कालस्य तिरस्करणीमपनीय सहसा स्पृशति । श्वशुरौ प्रणम्य वध्वा जामाता रतिमन्मथचित्रायितं शयनगृहं प्रविवेश । तत्र गृहे महार्घा शय्या उपधानेन, स्वास्तीर्णेन शोभिता । अस्ति तत्र स्वर्णमयं निष्ठीवनपात्रम् । शवनशिरोभागे कुमुदपुष्पविलसितो रजतनिद्राकलश आसीत् । वरवध्वोः प्रथमालापश्रवणस्य चिरायमाणता इतोऽपि नोपेक्षिता बाणेन यद्वर्णयति—‘तत्र च ह्रीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु मखप्रतिविम्बानि प्रथमालापकर्णनकौतुकागत-गृहदेवताननानीव मणिगवाक्षकेषु वीक्षमाणः क्षणदां निन्दे’ ग्रहवर्मा । अत्र तु जना नोपस्थिताः वधूवरस्य प्रथमालापश्रवणाय किन्तु मणिदर्पणेषु विम्बिताया राज्यश्रियः अनेकमुखच्छविः गृहदेवताव्याजेन साक्षात् तत्र वरवध्वोरालापश्रवणायोपस्थितेति बाणभट्टेन कल्पितम् । दश दिनानि श्वशुरकुले स्थित्वा कथं कथमपि राज्ञा विसर्जितो सस्त्रीको ग्रहवर्मा स्वदेशमगमत् । पञ्चमोच्छ्वासे राजा राज्यवर्धनं हूणान् हन्तुमुत्तरापथं प्राहिणोत् । हर्षवर्धनोऽपि तुरङ्गमैस्तमनुसृत्य प्रविष्टे तस्मिन्नुत्तरस्यां दिशि केसरिशरभशार्दूलवराहबहुलेषु तुषारशैलोपकण्ठेषु मृगयां चकार । स एकदा वासतेय्यास्तुरीये यामे दबहुताभुजा दह्यमानं केसरिणमनुसृत्य शावकान् विहाय तस्मिन्नेवाग्नौ काञ्चित् सिंहीं स्वात्मानं पातयन्तीमपश्यत् स्वप्ने । तस्य वामाक्षिस्यन्दनेन अमङ्गलमपि सूचितम् । यद्वशात् विमनायमानः स कुरङ्गकमुखात् पितुः प्रभाकरवर्धनस्य दाहज्वरं श्रुत्वा वेपमानहृदयः राजधानीं प्रति प्रस्थितः । पथि अकुतोभया हरिणाः, काकस्य दारुणकर्कशरवः नगनाटकश्च दुर्निमित्तं सूचयामासुः । भण्डप्रभृतिभिरनुरुध्यमानोऽपि विषण्णहृदयो हर्षो नाहारमकरोत् । अन्यस्मिन्नहनि विगतजयशब्दमस्तमिततूर्यनादमुपसंहतगीतमुत्सवहीनम् अप्रसारितापणपण्यम् स्कन्धावारमाससाद यत्राभुक्ता बन्धजनाः

महेश्वरस्य समीपं शायिता राजारोग्यकामनया, क्वचित् शिरोधृतदीपिकाभिः मातृमण्डलं तुष्टुवुः कुलपुत्राः। क्वचित् मुण्डोपहारेण वेतालान् प्रार्थयामासुः द्रविडाः, निकृतात्मसांसेन होमं चक्रुः केचित्। प्रकाश्यम् एव राजपुत्रा महामांसविक्रयमकुर्वन्। पथि अशुभं यमपट्टिकमपश्यत् हर्षवर्धनः। राजद्वारे प्रवेशो निषिद्ध आसीत् जनानाम्। हर्षस्तु तत्र गत्वा सुषेणाख्यवैद्यमुखात् पितुरोगस्याविशेषतां जज्ञौ। राजारोग्यकामनया महेश्वरस्य कलशपूर्ण-क्षीरस्नानं बभूव। कश्चित् रुद्रैकादशस्तवमजपत् वाराङ्गानापि राजशोकेन निःसृतताम्बूलधूसराधरा। विनिन्दिता राज्ञः कुलदेवता चिकित्सकानां दोषः अद्यतवदुद्भावितः राजादेशेन भोजनमपि औदरिकानां तत्रानुष्ठितम्। धवलगृहे पितरमद्राक्षीत् हर्षः यत्र शीतलपानीयानां प्राचुर्यमासीत्। तत्रासीत् प्रचुरप्राचीनामलकमातुलुङ्गद्राक्षादात्तिमाडिफलम्। आसीत् तुषारपरिकरितकरकशिशिरीक्रियमाणोदकम् शीर्षवेदनयावशीकृतस्य राज्ञः निविडदुकूलपट्टबन्धनमासीत् शिरसि। चन्दनलिप्तदेहे स्थापित आसीत् चन्द्रकान्तमणिः; मुहुर्मुहुः 'आर्यपुत्र स्वपिषि इति व्याहरन्त्या देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं पितरमद्राक्षीत् हर्षवर्धनः। तदवस्थोऽपि प्रभाकरवर्धनः पुत्रं स्पृष्ट्वा स्पृष्ट्वा प्राह 'वत्स, कृशोऽसि'। अनुरोधे पुत्रस्याहारग्रहणाय। मर्तुमविधवैवोत्सुका राज्ञी यशोमती राज्ञो मरणात् प्राक् चूतादिभ्यः, परिजनेभ्यः परिचारिकाभ्यः सखीभ्यश्च साकूतं सम्भाषणं निवेद्य पशुना आपृच्छमाना सर्वान् विसर्जितुमुद्युक्ता करुणं विललाप। 'नास्ति मत्समा सीमन्तिनी दुःखभागिनीति आत्मानं भूयसा निनिन्द। आह च पुत्रं हर्ष 'वत्स, नासि न प्रियो निर्गुणो वा परित्यागार्हो वा। 'किं विस्मृतोऽसि मां समरशतशौण्डस्य पुरुषप्रकाण्डस्य केशरिण इव केशरिणीं गृहिणीम्। वीरजा वीरजाया वीरजननी च मादृशी पराक्रमकृता कथमन्यथा कुर्यात्।' स्वधात्र्या कृतप्रसाधना रक्तवस्त्रा रक्तकण्ठसूत्रेण शोभिता देवी कौलेकयान् सारमेयानपि सास्त्रमालोकयन्ती चित्रपुत्रिका अप्यामन्त्रयमाणा सरस्वतीतीरं गत्वा चित्रभानुं प्राविशत्। ततः प्रत्यावृत्तः मुमूर्षु पितरं दृष्ट्वा हर्षवर्धनश्चक्रन्द। राज्ञश्चक्षुषस्तदा दृष्टिर्गता। तदवस्थोऽपि हर्ष वैक्लव्यं त्यक्तुमुपदिशान् प्रभाकरवर्धनो दिवं गतः। पुरोहितपुरःसरैः सामन्तैः पौरैः सरस्वतीं नीत्वा राजोचितचितायामस्य दाहकार्यं चकार हर्षवर्धनः। तदापि पुण्यस्थाने मृतस्यास्थि-वर्जनप्रक्रिया अद्यतनवत् प्रचलितासीत्। राज्ञः अस्थिकलशं नीत्वा वन्यगजाश्चलिताः। हर्षवर्धनोऽपि सरस्वतीतीरं गत्वा स्नात्वा पित्रे उदकं ददौ। मृते नृपतौ नृपप्रिया भृत्याः केचन अनौ विविशुः। यथा अद्यापि लोकान्तरे गते प्रिये मन्त्रिणि केचनात्महत्यां कुर्वन्ति तथैव राजशोकमसहमानास्ते मृत्युं बहुमेनिरे। हर्षोऽपि ब्राह्मणान् भोजयामास, भुक्ते द्विजन्मनि चक्षुर्दाहदायि दानमकरोत् ब्राह्मणेभ्यः। राजधर्मे भ्रातृत्वं पितृत्वमात्मीयत्वं च उपेक्षणीयतां गच्छन्ति। जीवितं पितरं हत्वा पुत्रः, भ्रातरं हत्वा भ्राता वा प्रायः सिंहासनमारोहति। परमत्र तु विपरीतं चित्रम्। मृते पितरि प्रभाकरवर्धने हूणाक्रमणात् प्रत्यावृत्तो राज्यवर्धनो शोकाग्निना दह्यमानो नितरां निर्वेदमुपगतः प्रव्रज्यायै मनश्चकार। हर्षोऽपि तदनुगामी भवितुमैच्छत्। कथं कथमपि तं निवृत्य राज्यवर्धनो यदा तपोवनाय बहिर्गन्तुमुद्यतस्तदा दुर्विषहवार्तया सहसा राज्यश्रियः परिचारकः संवादक आगतः। यस्मिन्नेव दिने राज्ञः प्रभाकरवर्धनस्य प्रयाणवार्ता कान्यकुब्जे प्रचारिता तस्मिन्नेव दिने दुरात्मा मालवराजो ग्रहवर्माणं निहत्य हतश्रियं तां राज्यश्रियं चौराङ्गनामिव निगडितचरणां कृत्वा कान्यकुब्जस्य कारायां निचिक्षेप। संवादक एवं विज्ञापयामास—'देव पिशाचानामिव नीचात्मनां चरितानि छिद्रप्रहारीणि प्रायशो भवन्ति। यतो यस्मिन्नहन्यवनिपतिरुपरत इत्यभूद्वार्ता तस्मिन्नेव देवो ग्रहवर्मा दुरात्मना मालवराजेन जीवलोकमात्मनः सुकृतेन सह त्याजितः। भर्तृदारिकापि राज्यश्रीः कालायसनिगडयुगलचुम्बितचरणा चौराङ्गनेव संयता कान्यकुब्जे कारायां निक्षिप्ता। तदैव राज्यवर्धनः अनुजमेवमाह—'आयुष्मन्, इदं राजकुलम्, अमी बान्धवाः, परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिघपालिताश्चैताः प्रजाः गतोऽहमद्यैव मालवराजकुलप्रलयाय'। एवमादि कथयित्वा अष्टादशद्वीपा मेदिनी हर्षमपेक्षते इति भ्रातरं दिग्विजयाय उद्बुद्धं कृत्वा राज्यवर्धनोऽमित्रनिधनाय प्रतस्थे। इयमेवासीदस्य अन्तिमा यात्रा। अतः परं तदनुचरात् कुन्तलात् एवमवगतो हर्षवर्धनः राज्यवर्धनो मालवानीकं

हेलया पराजितवान् । किन्तु गौडाधिपः मिथ्योपचारोपचितविश्वासं मुक्तशास्त्रमेकाकिनं निश्चयं स्वभवने प्रविष्टं तं राज्यवर्धनं जघान । बाणभट्टेन न कदापि गौडाधिपस्य नाम उल्लिखितम् । राज्यवर्धनस्य भीषणा हत्या पङ्क्तिद्वयेन विवृता वर्णनानैपुण्यमपहाय बाणभट्टेनेति चित्रम् । षष्ठोच्छ्वासस्य प्रारम्भिके श्लोके व्यञ्जनया राज्यवर्धनस्य विश्वासहननान् मृत्युनैष्ठुर्यं सहदयाणाम् हृदयमेवं दहति ।

‘उच्चितोच्चित्य भुवि प्रहितनिगूढात्मदूतनीतानाम् ।
विजिगीषुरिव कृतान्तः शूराणां संग्रहं कुरुते ॥६/१
विस्त्रब्धघातदोषः स्ववधाय खलस्य वीरकोपकरः ।
नवतरुभङ्गध्वनिरिव हरिनिद्रातस्कर करिणः ॥६/२

टीकाकारेण एवं व्याख्यातम्—‘अनेनोच्छ्वासार्थः संगृहीतः । तथाहि कृतोऽन्तो विनाशो येन स शशाङ्कनामा गौडाधिपतिः शूराणां राज्यवर्धनानुचराणां तत्सहितानां संग्रहमकरोत् । तथाहि तेन शशाङ्केन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो भुञ्जान एव छद्मना व्यापादितः ।’ अतिनिर्दयेन इयं राजनैतिकहत्या अद्यतनवत् निष्पादिता इतो नास्ति विमतिः । स्रगियमपि जीवितापहा आसीत् राजीवगान्धीमहोदयस्य । विश्वस्तदेहरक्षी इन्दिरागान्धीं जघान । हर्षस्य समकाले गौड़ेश्वर आसीत् शशाङ्कः । नायकमुखेन कविरेव मन्त्रयते । नायकमुखेन गौड़ेश्वरमेवमधिचिक्षेप बाणः—‘नामापि गृह्णतोऽस्य पापकारिणः पापमलेन लिप्यत इव मे जिह्वा ।’ अग्रजविरहकातरेण क्रुद्धेन हर्षवर्धनेनातःपरं मेवं प्रतिज्ञातम् ‘शपाम्यार्यस्यैव पादपांशुस्पर्शेन यदि परिगणितैरेव वासरैः सकलचापचापलदुर्ललितनरपतिचरणरणणायमाननिगडां निगौंडां न करोमि मेदिनीं ततस्तनूनपाति पीतसर्पिषि पतङ्ग इव पातकी पातयाम्यात्मानम् ।’ महासन्धिविग्रहाधिकृतमवन्तिमादिदेश ‘सर्वेषां राज्ञां सज्जीक्रियन्तां कराः करदानाय शस्त्रग्रहणाय वा सुदृष्टः क्रियतामात्मा मच्चरणखेषु कृपाणदर्पणेषु वा । परागतोऽहमिति पङ्गेरिव मे कुतो निवृत्तिस्तावद् यावन्न कृतः सर्वद्वीपान्तरसञ्चारी सकलनरपतिमुकुटमणिशिलालोकमयः पादलेपः ।’ युद्धयात्रायै गमनोद्यतो हर्षवर्धनो गजाध्यक्षं स्कन्दगुप्तं यदाह्वयति स्म तदैव प्रसङ्गतः वन्यगजानां वशीकरणाय या हस्तिनी नियुज्यते तस्याः गणिकेति नाम ज्ञातुं शक्यते । हस्तिनां युद्धाभ्यासाय तदा चर्मनिर्मितानां कृत्रिमाणां हस्तिनां व्यवहारः प्रचलित आसीत् । युद्धाय गज एवावलम्बनीय आसीत्तदा, अश्वाश्चापि अवलम्बनीयाः अतस्तेषां विपुला वर्णना हर्षचरिते दृश्यते । यथा गवादिपशूनां मारणरोगः श्रूयते एवं हस्तिनामपि गन्धगजानां मारणरोग आसीत्तदा कूटपाकलो नाम । प्रभाकरवर्धनस्य नृपतेरिदं विशेषणमत्र दत्तम् ‘गान्धाराधिपगन्धद्विपकूटपाकलः’ अर्थात् गन्धद्विपोपमस्य गान्धाराधिपतेरयं मृत्यूपमः कूटपाकलः आसीत् । को नाम गन्धद्विपः गन्धगजो वा ? तल्लक्षणमुच्यते—

यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः ।

स वै गन्धगजो नाम नृपतेर्विजयावहः ॥

स्कन्दगुप्तः सरलहृदयं हर्षं गुप्तहत्याया वैचित्र्यमयं विवरणमनेकशः श्रावयित्वा सावधानं चकार । तदा विमानयानं प्रत्यक्षतो नासीत् । किन्तु स्कन्दगुप्तविवृतौ तस्य कल्पना अस्मान् विस्मापयते स यदाह—‘आश्चर्यकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मितेन नभस्तलययिना यन्त्रयानेनानीयत क्वापि ।’ सप्तमशताब्द्यां विमानयानं नासीत् परं कल्पितस्यास्य विमानस्य निर्माता न भारतीय किन्तु यवनो दृश्यते । भाविकालेऽपि विमाननिर्माता यवनो भवति । किञ्चाद्यापि दुर्वृत्ता यात्रिणो विमानेनापहरन्ति इति बाणभट्टस्य क्रान्तदर्शितां वयं स्तुमः । जीवाणुसंक्रमणस्य भीषणतापि अत्र उल्लेखमर्हति । ‘रसायनरसाभिनिवेशिनश्च वैद्यव्यञ्जनाः सुबहुपुरुषान्तरप्रकाशितौषधगुणाः गणपतेर्विदेहराजसुतस्य राजयक्ष्माणमजनयन् ।’ अथ कदाचित् पुण्याहे शातकौम्भेश्च कुम्भैः स्नात्वा हर्षवर्धनो राजहंसमिधुनाङ्कितं शुभ्रं

दुकूलवस्त्रं परिधाय सितकुसुममालिकां शिरसि निधाय भगवन्तं नीललोहितमभ्यर्च्य द्विजेभ्यो रत्नानि स्वर्णरजतमयानि पात्राणि स्वर्णशृङ्गिभिः गोभिः प्रदाय विततव्याघ्रचर्मणि सिंहासने उपविश्यात्मनोऽभिषेकक्रियां निष्पाद्य वन्दिनोऽपि मुक्तिं विधाय अष्टादशद्वीपविजयाय प्रतस्थे। स्वाद्यादिकं वहन्ति स्म वलीवर्दाः गर्दभाः वस्त्राणि वहन्ति स्म। हस्तिनस्तदापि उत्पीडका आसन्। तेषां चरणैः कुटिराणि कम्पितानि बभूवुः। तत्रस्थाः लोकाः मेण्ठं प्रति लोष्टाघातमकुर्वन्। पर्णकुटिरात् पलायमासुः उद्विग्नाः जनाः। राजेन्द्ररणयात्रायां दरिद्रास्तदापि दुर्गता अभवन्। इदं विजयाभियानं न सर्वेषां सुखाय भवति। स्वयं गृहीतगृहोपकरणैः कैश्चिदेवमुच्यते—‘इयमेका कथंदिदण्डयात्रा यातु। यातु पातालतलं तृष्णाभूतेरभवनिः। भवतु शिवम्। सेवा करोतु। स्वस्ति सर्वदुःखकूटाय कटकाय। क्षुब्धाः केचन वदन्ति ‘क्लेशोऽस्माकं। फलकालेऽन्य एव विटाः समुपस्थास्यन्ते।’ धनदधिगुडखण्डकुसुमकरण्डैरुपायनं कैश्चिदत्तम्। केचन दण्डवित्रासनविद्रुता, स्वलन्तोऽपि पतन्तोऽपि नरेन्द्रनिहितदृष्टयस्तस्थूः। तत्र ब्राह्मणेभ्यः दत्तं भूखण्डमात्मासात् कुर्वन्तोऽपि आग्रहविकजाल्माः पुरुषा आसन्। राजपुरुषप्रसादलब्धा जनाः ‘धर्मः प्रत्यक्षो देव इति नृपं स्तुवन्ति। लूयमानसम्यजनितविषादा केचन ‘क्व राजा कुतो राजा’ इति राजानमधिक्षिपन्ति स्म। जनचित्तमेवं कुतश्चिल्लब्धावसरं प्रसरति। दण्डयात्रायां इक्षुसक्तुचणकवदरतण्डुलमाषाणां खाद्यसम्भाराणामुल्लेखो वर्तते। दरिद्राणां घासिकानामियं वर्णनास्ति—घासिकैर्वुसधूलिधूसरितघासजालजालकित जघनैश्च पुराणपर्याणैकदेशदोलायमानदात्रैश्च शीर्णोर्नाशकल शिथिलमलिनमलकुथैश्च प्रभुप्रसादीकृत पाटितपटच्चरचलच्च्योलकधारिभिश्च’ दण्डयात्रावस्थानकाले कदाचित् प्राग्ज्योतिषकुमारस्य भास्करवर्मणो दूतो हंसवेगो विचित्राभोगच्छत्रेण महार्घद्रव्यसम्भारोपटौकनेन हर्षमुपतस्थे। आभोगच्छत्रदर्शनातीव प्रीतः हर्ष आहारकाले ‘हंसवेगाय धवलकर्पटप्रावृतधौतनालिकेरपरिगृहीतं विलिप्तशेषं चन्दनमङ्गस्पृष्टे च वाससी शरत्तारकाकारतारमुक्तास्तवकितपदं परिवेशं नाम कटिसूत्रमतिमहार्हपद्मरागालोक-लोहितीकृतदिवसं च तरङ्गकं नाम कर्णाभरणं प्रभूतं च भोम्यजातं प्राहिणोत।’ भास्करवर्मा हर्षवर्धनस्य मित्रतामपेक्षते इति समयान्तरे हंसवेगो हर्षयिन्यवेदयत्। हंसवेगमुखात् दासस्य कष्टं वाणेन निपुणमुपस्थापितमद्यत्वेह यत् सत्यमस्ति। उक्तं स्वप्नवासवदत्तायां यौगन्धरायणेन ‘कष्टोऽयं खलु भृत्यभावः’। वस्तुतस्तु पराधीनो राजा राजभृत्याः, राजानुजीविनः सर्वे एवासहनीयं दुःखमनुभवन्ति। वाणेनापि उक्तम् ‘कष्टा च सेवा। विषमञ्च भृत्यत्वम्। हंसवेगेन सविस्तारेण सेवकानामपमानदुःखं वर्णितम् यदद्यत्वेऽपि अनपनेयम्। यदाह स हर्षवर्धनम् ‘देव, किमपरमिदानीं क्लेशयत्यभिजातमभिहितं देवेन। सेवाभीरवो हि सन्तः। दुर्जनन्येवाति वृद्ध्या दुर्गत्या अयं चालितः, कुटुम्बिन्येवासन्तुष्टया तृष्णयायं प्रेरितो भवति। पूर्वजन्मकृतकर्मदोषादस्येयमवस्था तोरणद्वारि राजरक्षिभिरयं निरुध्यते, कथञ्चित् प्रविष्टमपि हरिणवत् प्रहरन्ति। मुहुर्मुहुः प्रतिहारमण्डलस्य करप्रहारैरयं निरस्यते। राज्ञः अग्निदृष्टिरेनं भस्मसात् करोति। कपिरिव कोपभर्त्सितोऽमलिनेन मुखरागेण तिष्ठति। ब्रह्मघ्न इव सर्वेषां पदलुण्ठितो भवति। न तं कोऽपि स्पृशति। ग्रासलोभात् स्वसुखवञ्चितो भवति अयं जनः। विमानितस्य मुमूर्षा जागर्ति। निष्पादितेऽपि सेवा कर्मणि अर्थलाभाभावात् विरक्तोऽयं काषायग्रहणाय स्पृहयति। शय्यापि अस्य कण्टकिता सुखाय न भवति। मिथ्यास्तुतिवाक्यप्रदानेन हृदयमस्य दुनोति। रात्रावपि कार्यानुरोधात् विनिद्रा एते दूरात् दूरान्तरं व्रजन्ति। पण्डितोऽपि मूर्खवदाचरति, रुष्टोऽपि नाभिशापति। तुष्टोऽपि नानुगृह्णाति। सदैव प्रभुपादपल्लवतृष्णया विहरति। ‘जठरपरिपूरणमात्रप्रयोजनजन्मनो मांसपिण्डस्य गर्भरोगस्य मातुः, अपुण्यानां कर्मणामाचरणाद्धृत कस्य किं प्रायश्चित्तम्, का प्रतिपत्तिक्रिया। क्व गतस्य शान्तिः कीदृशं जीवितं कः पुरुषाभिमानः।’ उक्तं च मुद्राराक्षसेऽपि—

‘दैन्यादुन्मुखदर्शनश्रवणावलपनैः पिण्डार्थमायस्यतः।

सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः।’

अतः परं प्राग्ज्योतिषेश्वरोऽपि स्वीकृतप्रणयो हर्षवर्धनं द्रष्टुमागमिष्यतीति निवेद्य हंसवेगो विरराम। अथ समागतः भण्डः राज्यवर्धनेन मालवानीकं विजित्य यत् यदर्जितं तत् तत् सर्वखनीयहर्षाय ददौ। वहवः अलंकारा गजाश्वादयः वारविलासिनीभिः भण्डना तत्र समानीताः। भ्रातृहन्तारं गौडेश्वरं प्रति धावितो हर्षवर्धनः समागतां मातुलपुत्रात् भण्ड-मुखात् तदैव ज्ञातवान् यदा गुप्तैः कान्यकुब्जः अवरुद्ध आसीत् तदा कारागारात् केनचिदाप्तसहायकेन पलायिता राज्यश्रीर्विन्ध्याटवीं गता। तक्षणादेव गौडेश्वरानुधावनाय भण्डमादिश्य विन्ध्याटवीमभितश्चालः हर्षवर्धनः। तत्र विन्ध्यारण्ये वनग्रामं ददर्श हर्षः यत्र षष्ठिकाः षष्ठिरात्रेण परिपक्वाः तण्डुला आसन्। वत्सवधात् रुष्टाः गोपालकाः व्याघ्रवीतसंचक्रः। तत्रारण्ये काष्ठाहरकाः मधुसंग्राहका आगच्छन्ति। आघ्रभोतानां काष्ठाहारिणां मधुग्राहिणामुल्लेखोऽम्मान् सुन्दरवनं स्मारयति। एतेषां स्कन्धाध्यासितकठोरकुठारः कण्ठावलम्बितप्रातराशपुटश्चः चौरभयात् जीर्णं वस्त्रं परिधेयं भवति। वनप्रान्तनिवासिनां गृहे पाथेयं रक्षायित्वा वनमेते प्रविशन्ति स्म। जालवागुरापाशरज्जुवीतसादिभिः पिञ्जराबद्धसर्पेण च सज्जिता एते वनं जग्मुः। मधुनो भारं मधुच्छिष्टचक्रमालां मयूरपुच्छान् खदिरकाष्ठानि संगृह्णन्ति स्म। अद्यत्वेऽपि सुन्दरवने अविरलप्राया एते मधुकाष्ठसंग्राहकाः। वन्यफलानि संगृह्य नार्यः ग्रामं गत्वा विक्रयं चक्रुः। शवराणां वाणः विषमिश्रितोऽभवत्। न केवलं मणिरत्नानि, तित्तिरिणा सह शशोपायनमपि हर्षवर्धनो शवरकुमारात् निर्घातात् जग्राह। तेन सह राज्याश्रियमन्वेष्टुं ग्रहवर्मणो मित्रस्य दिवाकरमित्रस्याश्रममुपगतः हर्षः न्यवेदयच्च तस्मै—‘मम हि विनष्टनिखिलेष्टवन्धोर्जीवितानुबन्धस्य निबन्धनमेकैव यवीयसी स्वसावशेषा। सापि भतुर्वियोगाद् वैरि-परिभवभयाद् भ्रमन्ती विन्ध्याटवीमविशत्। तामन्वेष्टुमिहागतः। दिवाकरमित्रो यदाह नैवास्मिन् विषये सोऽवहितस्तदैव कश्चिद् भिक्षुरागत्य वालिकाया राज्यश्रियो हुताशनप्रवेशोद्योगं तस्मै न्यवेदयत्। तदैव दिवाकरमित्रेण तत्र वनोद्देशं गत्वा राजापि हर्षो ददर्श च मुह्यन्तीमग्निप्रवेशोद्यतां राज्यश्रियम्। आललम्बे च मूर्च्छामीलितलोचनाया ललाटं हस्तेन तस्याः ससम्भ्रमम्।’ अथ दिवाकरमित्रोपदेशात् गिरिनद्यां भगिन्या अवगाहनं चक्रे, ग्रहवर्मणे यथाविहितं पिण्डमदद्यात्। सपरिजनां भगिनीमादौ भोजयित्वा भोज्यं भुक्तवान् राजा। राज्ञो भगिनीवात्सल्यमवश्यमद्यत्वेऽपि अनुकरणीयम्। ततः भगिनी कथं सा कान्यकुब्जस्य कारागारान्मुक्ता इत्यादिकं वृत्तं भ्रात्रे न्यवेदयत्। पतिपुत्रहीना सर्वाशाविवर्जिता जीवितेऽपि निराश्वासा मरणेऽपि अग्नौ भ्राता प्रतिरुद्धा वैराग्यमेवाभयं मन्यमाना चतुर्दशवर्षदेशीया राज्यश्रीः प्रव्रज्यायां दर्शितादरा भ्रातरमाह—‘अवलानां हि पतिरप्यं वावलम्बनम्। उभयविकलानां तु दुःखानलेनेन्धायमानं प्राणितमशालीनत्वमेव केवलम्। आर्यागमनेन च कृतोऽपि प्रतिहतो मरणप्रयत्नः। अतः काषायग्रहणाभ्यनुज्ञयानुगृह्यतामयमपुण्यभाजनं जनः इति।’ सप्तमशताब्द्यां राजकन्यानामपि जीवनम् ईदृशं करुणमासीत्। द्वादशवर्षे राज्यश्रियो विवाहः, चतुर्दशवयसि वैधव्यम्। अनन्योपायाया अस्या प्रव्रज्या मरणमेव वा शरणमासीत्। अस्मद्देशीयानां बालविधवानां करुमकथया अस्याश्च करुणता विधृतैव भवति। हर्षवर्धनोऽपि तच्छ्रुत्वा भ्रातृहन्तारं प्रतिजिघांसुः प्रारब्धं परिसमाप्य भगिन्या सह स्वयमपि काषायजिघृक्षया कियतकालं तस्याः शीलसदाचारादियुक्त तथागतोपदेशादिदेशनाय सम्यक् परिक्षणाय च भदन्तं दिवाकरमित्रमनुरोध। परेद्युः वसनालं कारादिना निर्घातं विसर्ज्य आचार्येण भगिन्या च सह प्रत्यावृत्तः राजा कटकमनुजाह्ववी ययौ। दिवाकरमित्रः हर्षवर्धनाय मन्दाकिनीति नाम्ना परिचिता या चन्द्राश्रुप्रसूता एकावली तामर्पयामास। अद्यापि सन्यासिनो मन्त्रिमहोदयेभ्य उपहारं ददति। सुरगुरुवृहस्पतिपत्नीं तारां जहारचन्द्रः पुनरपि देवानुरोधात् वृहस्पतये तारां प्रत्यर्पयामास चन्द्रः। नात्र ताराया सतीत्वहानिमधिकृत्य किमपि उक्तं न वा चन्द्रो धिक्कृत इति समाजस्य समाजप्रतिभूवो वाणभट्टस्य वानीरवतात्र अचिन्तनीया।

‘हर्षचरिते प्रत्यावृत्ते हर्षे सन्ध्यावर्णनया सकलद्वीपजिगीषया चलितस्य तस्य समीपे श्वेतद्वीप-दूत इव चन्द्रः समायात इति विवृत्य सहसावसिता आख्यायिका। केचन पण्डितप्रवरा मन्यन्ते राज्यश्रीकल्पाया राज्यश्रियो मरणं

हर्षेण प्रतिहतम् । अनैनैवास्यापि राज्यश्रियोऽनाहताभ्युदयो व्यञ्जनया सुभगावेदनमानयति । राज्यश्रीजीवनरक्षया स्वस्य राज्याश्रियोऽपि सुरक्षानेनैव विजिगीषुणा साधितेति सूचिताभ्युदयेन हर्षस्य बाणवर्णितो ग्रन्थः समाप्यते । नात्राख्यायिकायां हर्षस्य कान्यकुब्जे राज्यस्थानान्तरकरणम् वर्णितम्, न दर्शितो विवाहः । उपेक्षिता तस्य कविकृतिः, अनुल्लेखिताः काव्यसम्भाराः । न चास्त्यत्र कन्यायास्तस्य जन्म विजितेन राज्ञा ध्रुवसेनेन कन्याया विवाहो न दृश्यते । न वास्ति हर्षवर्धनस्य पुत्रनामोल्लेखः बाणस्तु स्वयमाह— 'कः खलु पुरुषायुषशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं वः सज्जा वयम् ।' वस्तुतस्तु स्वप्रतिज्ञापूर्णे व्यर्थ आसीद्धर्षवर्धन द्वितीयेन पुलकेशिना पराभूतो विध्वस्त आसीदयं हृदयाडिरामो नायकः । अतः हर्षचरितं बाणभट्टेन सम्पूर्णं न कृतम् इत्यपि अनुमीयते । परं कादम्बरी च असमाप्ता दृश्यते । असमाप्ततायामेव बाणभट्टस्य स्वभावगता अस्थिरता ध्रियते इत्यपि केषामाशयः । भिन्सेन्टस्मिथ्महोदयेन 'हर्षचरितस्य' ऐतिहासिकं प्रामाण्यं स्वीकृतम्, यद्यपि तद् ग्रन्थे राज्यश्रियो ग्रहवर्मणो वा नामत उल्लेखो नास्ति ।

मधुवनादिलिप्यां हर्षवर्धनेन प्रियभगिन्या नामोल्लेखो न कृतः, यद्यपि पित्रोः, ज्यैष्ठस्य राज्यवर्धनस्य श्लाघनीय उल्लेखस्तत्र विद्यते । किं बहुना राज्यवर्धनस्य हस्ते मालवाधीशानां देवगुप्तादीनां पराभवोऽपि तत्रोल्लिखितः ।

'राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः
कृत्वा येन कशाप्रहारविमुखाः सर्वे समं संयताः ।
उत्थाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियं
प्राणानुज्झितवानरातिभवने सत्यानुरोधेन यः ॥'

रमेशचन्द्रादीनामितिहासग्रन्थादवगम्यते भगिन्या राज्यश्रियोऽनुनयेन हर्षवर्धनः कान्यकुब्जस्य शासनभारमङ्गीकृत्य स्थाण्वीश्वरात् तत्र राज्यं स्थानान्तरितं चकार । राज्यशासने अवलाया राज्यश्रियोऽपि आसीदग्राधिकारः । चेनिकपरिव्राजकस्य हिउयेन्साड्महोदयस्य विवरणात् ज्ञायते राज्यश्रियापि पुरुषैः सह समानतया तस्य धर्मोपदेशो गृहीतः । बौद्धधर्मसम्मेलने सर्वेष्वं प्रार्थिभ्यः प्रदाय सर्वरिक्तो हर्षो भगिनीप्रदत्तेन वस्त्रखण्डेन लज्जां निवारितवान् । परं केन मालवराजेन ग्रहवर्मा हत इति 'हर्षचरिते' नोक्तम् । मालवराजस्य पुत्राभ्यां कुमारमाधवगुप्ताभ्यामावाल्यात् सख्यमासीत् हर्षादीनाम् । होयेर्नल्महोदयेनानुमीयते मालवराजकन्यासीद् राज्ञी यशोमती । यशोधर्मा विक्रमादित्यस्तस्याः पितृरूपेणानुमीयते । मालवराजदेवगुप्तेन घातितो ग्रहवर्मेति इतिहासः प्रमाणम् । मधुवनलिप्यामपि तदाभासितम् ।

अस्माभिरबधेयं यद् बाणभट्टेन इतिहासो न प्रणीतः । समकालगतमैतिहासिकपरिमण्डलमाश्रित्य रोमान्साख्यातुलनीयकल्पनावैभवेन स लोकोत्तराह्लादसहकृतां नवरसरुचिरामनवद्यां कामपि आख्यायिकामुपायनी करोति । इतिहासे यद् यद् घटितं तत्तदेवाधिकृतं वर्ण्यते । काव्ये यद्यथा घटितेन चित्तप्रसादो जायते जनानां तथैव वर्ण्यते । इतिहासे चरित्राणां व्यक्तिमुखीनता, काव्ये तु सर्वजनीनतेत्यनयोः एरिस्टटलमहोदयकृतो महानस्ति भेदः । 'हर्षचरितम्' महाकविर्बाणभट्टस्य निकषायमानं ललितोचितं गद्यम् । यत्र सप्तमशताब्द्याः साडम्बरं रूपालेख्यमस्मान् मोहयति, क्वचिद् भीषयते च निष्करुणं निदारुणा हत्या । कुतश्चित् सर्वालौकिकतां विदार्य समकालस्य दुःखमुच्छ्वसति यतो न सर्वं शोभनं भवति कस्मिन्नपि काले ।

THE LIFE AND CULTURE IN THE VEDIC AGE : A BRIEF SURVEY

Didhiti Biswas

Abstract : All the discussions related to the ancient Indian Culture commence from the Vedic age. The span of this period spreads from the age of the Ṛgveda to the age of the Vedāṅgas pervading thousands of years (circa 1500 BC-200 BC). It is very interesting to make a study on how the Vedic people felt towards life and how the Vedic perception of life evolved through the ages. Their longings for a quality life and longevity maintaining a high standard of values and morality are really awe-inspiring.

The word culture includes almost all the aspects of the way of life maintained and practised by a human being in his personal life and in social interaction. It is really impossible to describe the Vedic culture with all its minute issues in a short span. So a discussion on some glimpses of Vedic wisdom will be discussed.

This discourse will be divided into two parts. The first part will contain the analysis of the perception of the Vedic people towards life. The second part will discuss some selected aspects of their cultural life.

The poets of the Vedas are designated as ṛṣī in Sanskrit. From the various etymologies and scholastic explanations of the term it can be deduced that their vision, intellect, insight, *pratibhā*, *dhī* and some such qualities have made them unique and exclusive from the others. The Vedas are the product of their refined mind. Every aspect of the Vedic society and culture are reconstructed from the perspective of these poets. Thus the religious and philosophical pursuit of the Vedic people can be assessed from the *mantras* and the ritual texts attributed to them. Similarly the literary excellence of the Vedic texts can be assessed from the *mantras* envisioned by them, the ethical and moral standard of the Vedic people can be adjudicated from the literary documents of these poets and so on. So various characteristic features of the Vedic society and people from different angles can be documented from the Vedic texts attributed to the Vedic poets. The present article, divided into two sections, aims to make a brief survey of the attitude of the Vedic people towards life along with some glimpses of their wisdom as reflected in the Vedas and Vedāṅgas. Some salient points have been taken into account in this regard.

1. Attitude towards life

Passion for life

As discussed previously, only a few seeking knowledge had the gift of visualizing

in mind the nature of truth and were also able to articulate and express their feelings into language. These people were designated as *kavi* and *ṛṣi*. A study of the hymns and *mantras* attributed to them reveal that they were not necessarily devoted only to the life beyond but were very much concerned with the worldly happiness also. They were in general good householders maintaining a prosperous life with or wives, children, male and female attendants. Marriage was considered to be a must duty after the completion of the study in the *gurugṛha*. In the *gārhasthyāśrama* they had the responsibility to make the paternal lineage continue unbroken. They did not give up their martial status for the sake of knowledge and penance. The *ṛṣis* maintained a balance between the worldly enjoyment and the religious and spiritual activities. It has been underlined in a *mantra* of a dialogue hymn among Agastya, Lopāmudrā and Vṛṣākapi. Appreciating the conjugal life of Agastya and Lopāmudrā the young student Vṛṣākapi remarked (RV 1.179.6) that Agastya desiring many progeny and strength got pleasure from love and he also derived benefit of penance and religious activities. Thus gaining the advantage of both the world Agastya could achieve the divine blessings. More over polygamy was a usual practice of the society. So the *ṛṣis* also had more than one wife. As an example, Yājñavalkya had two wives Kātyāyanī and Maitreyī.

The poets had a great love for life. They wanted to have a long life for hundred years, *jīvema śaradaḥ śatam* (2). The poet of *Īsopaniṣad* prays, *Kurvaṇṇeveha karmāṇi jijīviṣet śatam samāḥ*. Not only the poets wanted to live long, they wanted to live with good health, proper hearing ability, perfect eyesight and good physique,

bhadraṃ karṇebhiḥ śṛṇuyāma devā bhadraṃ paśyemākṣibhīryajatrā/
sthiraṅgaistuṣṭuvāṃsastanubhirvyaśema devahitaṃ yadāyuh// (RV 1.89)

Their passionate love for body is well expressed in a hymn dedicated to the fire on pyre. The poet with childish simplicity prayed to the fire, not to burn up the body too much fiercely so that it does not suffer much, so that the skin does not get scattered (10.16.1). One may wonder how such a prayer befits an intellectual poet. On the other hand, it cannot be denied that the apprehensive mind of an ordinary person infatuated with the body and worldly happiness comes out of the shell of the exceptionally brilliant and talented poet. Driven by the urge to live in this world the poet asks the fire to make arrangement of a new body for the deceased soul. He conveys his best wishes to the deceased for getting associated with the new body and come back soon to his residence (10.14.8).

There are some hymns where the optimistic attitude of the poet has been well underlined. Old age or diseases could not make them down rather prompted them to find ways of getting out of this distress. Poet Apālā and her father have been suffering from a skin disease which she wanted to be cured of. She prayed to Indra for curing them completely making their heads full of hairs and making her capable

of procreation. It shows how much she was concerned about her physical appearance and beauty (RV 8.80). Ghōṣā another poetess, maiden even at the age of sixty was residing in her father's house. She invoked Aśvins, the divine doctors, for regaining youth, physical beauty and for having husband and children (RV 10.39). All these indicate how passionate they were towards life and worldly happiness.

Passion of the poets for the worldly matters can also be assessed from the various aspirations which lead the people to perform different fruit yielding sacrifices. These sacrifices were performed in pursue of food, good harvest, proper rain, progeny and social recognition. Sāyana explains the word *pratiṣṭhā* (social recognition) as having abundance of food, wealth and strength of men. So it is clear that the people were not satiated only with what they had but they had the desire to achieve more and more.

Generally the poets (*kavi*) were considered even by the kings to be the most eligible to be married with their daughters. The *snātakas* also were considered to be the most coveted bridegroom. King Svanaya, son of Bhavayavya, gave in marriage his ten daughters to Kākṣivat, a new qualified *snātaka*. He also gave as gifts the cows, the gold and other valuable articles in the marriage. The charity of the king acquired a great compliment from the poet Kākṣivat Dairghatamasa Auśija (RV 1.125). The hymns in eulogy of charity (*dānastuti*) project the other side of the society. There were Brahmins who had to depend on the charity of the wealthy persons for their livings. So they had to eulogize the charity in many ways that might inspire the wealthy person to perform sacrifices or to give away riches as gift.

The quality of renunciation was not the order of the day in general. There were famous sages who used to accumulate great wealth from the gifts and presents earned as the fees of sacrifice. Probably there was discontent regarding the sacrificial fees and so the Śatapathabrāhmaṇa (9.5.2.16) comments not to quarrel over the amount of the sacrificial fees, *dakṣiṇasu tveva na samvāditavyaḥ, samvadanenaiva rtvija alokāh*. The sacrifice should give what he affords to give, *yat śaknuyāt dadyāt* (11.1.4.4).

The idealistic attitude of life

The enjoyment was the part of the life of the Vedic poets but was not the ultimate goal. The idealistic attitude of the life was well defined in the different spheres of life and that has been expressed on different occasions.

Let us first explore what the Vedic people used to think about an ideal society. The poet of *Sāmmanasya Sūkta* of the Atharvaveda (III.30) declared—

Freedom from hate I bring to you, concord and unanimity/

Love one another as the cow loveth the calf that she hath borne//(1)

The poet wanted that there should be no feelings of envy between the siblings:

na bhrātā bhrātaram dvikṣan mā svaṣāramuta svaṣā.

The intention of the poet is clearly expressed as he said,

sahrdayam, sāmmanasyam avidveṣam kṛṇomi vaḥ,

–I want to make you a man with kind heart, unanimous mind and unhostile attitude. A family is the unit of a society and if it can maintain harmony and concord then the society will remain free from hatred and unhealthy competition. The Vedic poets cherished a dream of the whole world being nested in one place : *yatra viśvam bhavatyekaniḍam* (Vājasaneyā Saṃhitā 38.8). We wonder how a poet, thousands of years before, could perceive an idea that is very similar to the modern concept of Universalism?

The notes of harmony and integration are often observed in the Vedic verses. The sages prayed always for the well being of the cattle, plants, trees and of course for the wellbeing of the people from all strata. In the benediction of a king it is prayed that let his kingdom be prosperous with intelligent and wise Brahmins, with Ksatriyas wielding arms and weapons with the Vaisyas involved in agriculture and trade and the Śudras, modest and submissive. They wanted also the cultivation of knowledge and culture in the ideal society as they prayed that let there be young and educated people eligible to go to a *sabhā*. The *sabhā* in a broader sense is taken as the congregation of people and in the present context it is the assembly of intellectuals. The concept of an ideal society is found in the Chāndogya Upaniṣad where king Aśvapati of Kaikeya region declared proudly that there is no thief, no miser, no drunkard in his territory. There is no one who has not established the sacrificial fire, there is no one who is not learned, there is no adulterer and so no question of the adulteress!

na me steno janapade na kadaryo na madyapāḥ/

nānāhitāgnir nāvidvān na svairī svairiṇī kutah// (5.11.5)

It is very remarkable to note that the king is not boasting of the richness of the outer world but is taking pride of the fact that there is no unethical element in his kingdom. This indicates that the Indian used to consider the inner or moral values more important than the outward glory.

There were people of different strata in the society and the poet prayed for benevolence of all of them, *rucam no dhehi brāhmaneṣu rucam rājasu naskrdhi/ rucam visvesu śudreṣu mayi dhehi rucā rucam//* (Vājasaneyasaṃhitā 18.48). Aharvavedasṃhitā also speaks out in the same note, *priyam sarvasya paśyata uta śudra utārye* (19.62.6). A society needs people performing various types of jobs and the poet expresses his respect to all of them, *namastaksakebhyo namo rathakarebhyasca von amah/ namah kulalebhyah karmarebhyasca von amah/ namo nisadebhyah punjisthebhyasca von amah//* (Vājasaneyasaṃhitā 16.27; Taittirīyasaṃhitā 4.5.4.5). The message of harmony is best expressed in a verse of the *Prthivīsūkta* (12.1.45). The poet describes the mother earth as bearing in

her bosom all the people having different religious beliefs and speaking different languages. *janam bibhratīm bahudhā vivācasam nānādharmaṇam pṛthivī yathaukasam.*

The concept of fraternity and the value-based preaching of the Vedic sages are very well expressed in the *Pañcamahāyajña* (Five Great Sacrifices). The Vedic texts (*Śatapatha-brāhmaṇa* XI.5.6.1-9; *Taittirīya-āraṇyaka* 11.10) prescribed these sacrifices as obligatory for the householders. These sacrifices are *Devayajña*, *Pitryajña*, *Manuṣyayajña*, *Bhūtajajña* and *Brahmayajña*. Everyday a householder should offer a sacrificial fuel (*samidh*) to the gods (*Devayajña*) and water to the forefathers (*Pitryajña*) as a token of his respect, should feed the guests and other members of the family (*Manuṣyayajna* or *Nṛyajña*) before taking his own meal, should offer food to the birds, animals or pets (*Bhūtajajña*), should read the Vedas everyday (*Brahmayajña*). The characteristics of these rituals show that they do not bear any sort of resemblance with the usual Vedic sacrifices. But the ancient sages did not hesitate to designate them not only as *yajña* but as *Māhayajña*. They could appreciate that a householder as a part of society should share the responsibility for its welfare. Through the offering to the gods and ancestors one acknowledges one's tradition and lineage and paying reverence to them can be identified as an emotional value. The offering of food to the man and animal for their sustenance is a social duty and can be designated as a social value. The study of the Vedas is very important for carrying the knowledge and ancient wisdom and transferring the same to the next generation, specially in an oral teaching system by keeping the tradition intact. This can be coined as intellectual value. The attempt of assisting the living beings all around is an indicator of fraternity also.

Bhikṣu Aṅgirasas, a poet of the *Ṛgveda* (X.117) expressed some liberal views which are really relevant even today. He appeals passionately that the rich should feed the poor and share their great store of wealth with them. The riches of the liberal do not waste away—*rayiḥ pṛṇato nopadasyati*. The true friendship can be judged by the attitude of sharing food or wealth and a friend is not to be considered a true one who does not offer his friend—*sa no sakhā yo na dadāti sakhye*. More over a person commits sin if he eats alone without sharing it with others—*kevalāgho bhavati kevalādi*. It cannot be denied that a kind of socialistic view is expressed in this hymn.

2. Some glimpses of the Vedic wisdom

It is quite natural that people over the years tried to identify not only the meanings and significances of the uttering of the Vedas but also tried to unearth the intellectual cognizance reflected in those texts. So this is a worthwhile attempt to channelize the efforts to look for the intellectual embodiment in those texts from the modern point of view. An attempt has been made here to focus some observations of the Vedic poets which bear the analogy of the scientific perception if not true scientific in modern sense of the term.

The Vedic people were very much aware of the beneficial aspect of different natural forces and their gratitude to the nature is explicitly evident in the Vedic mantras. The importance of water as a life supporting natural resource can only be over emphasized. Most of the ancient civilizations developed by the side of great rivers and the Vedic civilisation was not an exception. Eulogising the rivers the sages could not forget the pivotal role of water in general in their life and that has led them to come up with a number of *mantras* invoking water. Medhātithi Kāṇva, the Ṛgvedic sage discovered the medicinal quality of water and declared it through a *mantra-apsvantaramṛtamapsu bheṣajam* (1.23.19). The idea was quite in conformity with that of the AV (11.4.4) and of the TS (5.6.2.1-2) also. The Vedic seers considered water as their mother, providing the life support. So they sought sustenance to the water as a son seeks protection from his mother-*māteva putram bibhṛtāpsu* (VS 12.35). The therapeutic characteristics of water was always acknowledged by the sages of AV.

They would like to maintain the purity of water and they declared -*nāpsu mūtrapuriṣam kuryāt na niṣṭhivet* -*Taittirīya Āranyaka* (1.26.5-7). It is probably the earliest theme, may be a *slogan*, with the idea of introducing the concept of water conservation as the text dates back to approximately 1000 BC. In fact this theme also takes care of the prevention of water pollution.

The ancient people also realized that a very important aspect of water lies in the plantation and that is being reflected in the Śāṅkhāyana Brāhmaṇa ; *te'apāmūrdham rasamudauhamsta oṣadhayaśca vanaspatayaśca samabhavan...* (2.7). Moreover, Chāndogya Upaniṣad pointed out that the world survives on the good rainfall. Without a good rainfall the living beings get afflicted and the production of food is affected. And in the case of proper rainfall people become happy and production is abundant (7.10.1).

A survey of the Vedic texts reveals that the ancient sages were well acquainted with some kind of knowledge that can essentially be identified as scientific in nature. In this connection the most striking part of the Vedic observation lies in their visualization of what is now known as water cycle. The sages realized the fact that global water content remains in a sort of dynamic equilibrium with the vaporization of water and its precipitation. This realisation was in no way a mean task considering the fact that one's world was very small at that time with the scope of gathering very little practical knowledge that is taken to be a very necessary input for what is known as generalization in today's jargon. Ṛṣi Dīrghatamas observes in a *mantra* (RV 1.164.51) that the same water moves from the earth to the sky and falls down again in the form of rain,

Samānametadudakamuccaityava cāhabhiḥ/

Bhūmiṃ parjanyaḥ jinvanti divaṃ jinvantyagnayaḥ/

So we can suggest that the evaporation of the water by the sun was a well-known

fact at that time and it is observed that the semantic meaning of all the synonyms of sun, found in Nirukta, is always associated with this phenomenon [*āditya - ādatte rasān, nabhaḥ- netā rasānām, svah- svīto rasān, pṛṣṇi-samsprṣṭa rasān, naka- neta rasānām, gau-gamayati rasān, viṣṭap-āviṣṭo rasān* (2.14)]. It is also declared clearly in the Chāndogya Upaniṣad that water assumes different forms in different stages like *dhūma, abhra and megha* and then rain (5.10.1-6). Later Yāska of Nirukta summarized that the rain originates from the mixing up of water and heat, *apām ca jyotiṣaśca miśrībhāvakarmaṇo varṣākarma jāyate* (2.16).

The role of wind in bringing down rain is felt since the Vedic age – *vāyurvai brṣṭyā iśe sa evāsmāi parjanyaṃ varṣayati digbhya eva vṛṣṭim pracyavayati... oṣadhibhyo vṛṣṭim ninayati* (TS 2.4.9). Kāthaka Saṃhitā declares clearly *vayuh vṛṣṭim vahati* (19.5). Śatapatha Brāhmaṇa states that the directions the wind blows to become associated with the rain-falls (8.2.3.5). Nirukta in a way of summing up declares that the wind carries the clouds from here to there and makes it rain. All these observations of the Vedic poets are the result of their indigenous knowledge. The poet of the *bhūmisūkta* cherishes a strong inner feeling that let the earth remain in tact; if one digs up its part let it be filled up soon, let the earth not suffer any injury

yatte bhūmi vikhanāmi kṣipraṃ tadapi rohatu/

mā te marma vimṛgvari, mā te hṛdayam arpipam/ (AV 121.35)

We wonder whether they had any idea of erosion of soil.

In this connection it is worth-mentioning that the AV acknowledged the importance of clay (6.10.1-3) as the antidote of poison and sunrays (9.8.22;5.23.6;2.32.1) also as the agency of healing diseases. The sunrays, according to the AV could make the heartbeat regular, the skull strong and sound, and could drive away all the diseases associated with head and all types of body pain. In its various *mantras* AV identified some plants and creepers also for healing diseases. *Kuṣṭha* (*Indian costus/Saussurea/Arabicus*) was used against fever, *Rajanī* (*Curcuma*) to recolour the white spots in the skin (1.23), *Nitatnī* as hair-vertiliser (6.136;137), *Arundhatī* to stop bleeding (5.5.4) and also for joining the broken part of a body (4.12.6) and so on.

In fact AV was accepted as the mother of the Indian medicinal science. There are some *mantras* that showed their acquaintance with the anatomy of animal and man (9.6;10.2;2.33) with detail description and reference to the parts of body. The wisdom of the Atharvavedic sages may not corroborate with the modern science in the absolute sense, but their liberal approach to know the anatomy is really praiseworthy.

The *atharvans* were very eager to make the birth of a child smooth and without any trouble. There is a hymn (1.11) which is remarkable in this contest. For

the smooth delivery the priest of Kauśikasūtra (33) prescribes that the pregnant mother would be given hot water sponge on her head and the muscles should be in a relaxed state.

In this connection Yāska the author of the Nirukta can be acclaimed for his open mind and clear vision that has endowed this ancient scholar with a very special position in the Vedic literature. The date of Yāska goes back to 700 B.C. – 500 B.C. In the way of presenting the etymologies he showed his acquaintance with some scientific deliberations. Among the various meanings of the word 'go' one is 'āditya'. Yāska refers to the *mantra*, *utādaḥ paruṣe gavi* (RV VI.56.3) as an illustration of the meaning. Yāska observes that the sun has a number of rays one of which is *susuman* and that is responsible for the illumination of the moon. However this word is otherwise known as *go*. To explain his view Yāska clearly declares that the sun is the cause of the illumination of the moon. He places his view on a stronger ground by stating that the moon is called *gandharva* due to its association with the particular ray of the sun designated as *go* : *athāpyasyaiko raśmiścandramasaṃ prati dīpyate, tadetenopekṣitavyamādityato'sya dīptirbhavatiti. susumnaḥ sūryaraśmiścandramā gandharva ityapi nigamo bhavati. So'pi gourucyate* (2.6)].

Another concept of solar system, that the luminaries do not move away during day but only become invisible, finds expression in Nirukta through the etymologies of the words denoting the sun. Normally it is believed that the stars and other luminaries rise at night and set in daytime. But Yāska betrays the then prevalent notion as he observes that the rays of the sun absorb the brightness of the luminaries and so they become invisible. So the word *āditya* is explained by him as *ādatte jyotiṣām bhāsam* (2.13).

Yāska explained the word *ambu* as *araṇam* derived from the root *ṛ* (3.10). It shows that through this etymology he clearly expressed one of its inherent properties as acknowledged in the science and that is the quality of flowing.

Yāska expressed also his knowledge of the scientific theory of the refraction of light that passes from one medium to another medium and the action of a convex lens, but, of course, he presented it in a crude way. Yāska refers to the observations of Śākapuni, one of his predecessors while explaining the nature of *Vaiśvanara Agni*. Śākapuni explains very vividly how *Vaiśvanara* the terrestrial fire is produced from *Vaiśvanara*, the sun. During the time of the northern solstice of the sun, if a person holds a polished piece of white copper or a crystal focusing the sun light it is observed that the sunbeam passing through that medium can make the dry cow dung kept apart ablaze just by focusing this light on it. This fire is *Vaiśvanara* that is produced not by any man-made device but by the sunlight *udici prathamasaṃavṛtta āditye kāṃsaṃ vā maṇiṃ vā parimṛjya pratisvare yatra śuṣkagomagayamasamsparsāyan dhārayati tat pradīpyate* (7.23). The

convergence of sunlight to a point while passing through a convex lens is a well known phenomenon and mankind has used it widely to light fire. The ancient scholars were well aware of this phenomenon.

Yāska showed also how the terrestrial fire is produced from the lightning following Śākapuni. In this connection he pointed out the difference between the characteristic features of these two types of fire. Lightning, the atmosphere fire flashes in the water of the clouds and gets extinguished in solid bodies (*udakendhanaḥ śarīropasāmana...7.23*). Terrestrial fire, on the other hand possesses just the opposite features i.e. it gets extinguished in the water and keeps ablaze in solid bodies (*udakopasāmanaḥ śarīradiptiḥ 7.23*).

It is really a matter of critical scientific debate till now, how the lightning originates, as this involves several complex phases. Yāska, however could identify that lightning is not divine but a natural phenomenon being flashed in the clouds. So probably to show the contrast with the terrestrial fire he used the expression *udakendhana* which is however scientifically not tenable. But the attitude of Yāska should be appreciated in this regard specially if one considers the period he belonged to as he accepted the lightning as a natural phenomenon only and tried to explain it scientifically without attributing divinity to it.

It is very interesting to note that the later Vedic texts included a number of subjects in the syllabus of the students apart from the traditional learning of the Vedas. The Śatapatha Brāhmaṇa (11.5.6.8) includes *Anusāsanāni, Vidyāḥ, Vākovākyā, Itihāsa-purāṇa, Gāthā and Nārāśaṃsī* as the subjects of study. To get the meaning of these subjects we have to depend on the commentators. Sāyaṇa explains the word *Anusāsanā* as the six *Vedāṅgas*, *Vidyā* as the philosophical systems, *Vākovākyā* as the dialogues, *Itihāsa* as the stories of cosmology, *Purāṇa* as the account of the gods and demons, *Nārāśaṃsī* as the accounts of the ancient heroes. Chāndogya Upaniṣad(7.1.2) gives a long list of subjects to study. To mention a few are *Rāśi* (Mathematics), *Nidhi* (Science of time), *Ekāyana* (ethics and politics), *Brahmavidyā* (*Śikṣā, Kalpa and Chanda*), *Bhūta-vidyā* (the science of elemental spirits), *Nakṣatra-vidyā* (Astronomy), *Sarpa-vidyā* (science of snakes), *Devayajñana-vidyā* (Fine arts), *Kṣatra-vidyā* (science of war) etc. This indicates that with the advancement of time people became exposed with more and more subjects and their inclusion in the study material became obvious. At the same time it seems probable that the people no more remained confined to the Vedic-study only rather they began to get exposed to the contemporary topics. That the people were acquainted with many of these subjects since a long time was reflected in the main body of the texts.

The process of counting and the dealing with numbers were very much common to the people since the Ṛgvedic era. Apart from the numbers like one to ten they also knew the numbers like *śata, sahasra, ayuta* (10000), *catvāryayuta* (40000) and so on. The numbers were used in euphonic combination also, e.g.,

triyugam (RV 10.97.1), *pañcakṛṣṭih* (RV 4.38.10). The explanation of some of the numerical through etymology by Yāska betrays the knowledge of this scholar with not only with multiplication but also with powers of ten. The term *viṃśati* is explained as the double of *daśa*, *śatam* as multiple of ten, *ayuta* as the multiple of ten of thousand, *niyuta* as the multiple of ten of *ayuta*, *prayuta* as the multiple of ten of *niyuta* (*viṃśatidvidaśataḥ, śatam daśa daśataḥ ... ayutam niyutam prayutam tattadabhyastam* 3.10).

The sage Dīrghatamas Aucathya counted the number of days, months and seasons of a year through some metaphorical verses of a hymn (RV 1.164). The sun moves alone and gets associated with seven rays. Probably they had the idea that the sunlight was composed of seven different colours. In this connection it may be noted that the *Kālasūkta* of the AV also exhibits its knowledge of seven rays of the Sun - *kālo 'śvo vahati saptaraśmiḥ*. However Dīrghatamas Aucathya refers to three seasons (*triṇābhi cakram* v.2), five seasons (*pañcare cakre* v.13) and also six seasons (*ṣaḍara āhurarpitam* v.12). The commentators explain that although there are six seasons, three seasons - *grīṣma, varṣa* and *śiśira*- were the basic ones, and others are their varieties. Again as to the number of five seasons they explained that hemanta and *śiśira* are so close in character that they are clubbed together. Actually the references to five seasons are found in number of Vedic texts (AB 1.1; SB 1.3.5.1; 1.7.3.8 and so on). It is also expressed that there are twelve months (*dvādaśāram nahi tajjarāya* RV 1.164.11; *dvādaśa pradhayaścakramekam* 1.164.48) and 360 days (*triśatā na śamkavo 'rpitāḥ ṣaṣṭirna calācalāsaḥ* v.48). The Brāhmaṇa texts also clearly express that *ṣaṣṭiśca ha vai trīṇi ca śatāni samvatsarasyāhorātaḥ* - AB 2.17; SB 1.3.5.9; 12.3.2.3;) and if the days and nights are counted separately the number will be 720 (*sapta ha vai śatāni viṃśatiśca samvatsarasyāhorātrāḥ* - AB 2.17; SB 12.3.2.4). This awareness of the sages is really remarkable.

Moreover, the Vedic people were well aware of the association of the seasons with the year. The term *ṛtvij* connotes that the person who performs sacrifices in the due seasons (*ṛtau ṛtau yajate*). They could observe and know the way of finding the exact time of commencement and duration of the two solstices. They would like to fix the day of commencement of the *sattra* after ascertaining the favourable weather for it. So Kauṣītaki Brāhmaṇa (19.2) refuted the prevalent views that it should start one day after the new moon of *Pauṣa* or one day after the new moon of *Māgha*. This text, however, prescribes that the right time is the day after new moon in the month of *Caitra*. There are two reasons behind it - first there will be scarcity of crops if it is held in *Pauṣa* or *Māgha* and secondly due to too much cold during this time the sacrificers will not be able to take bath.

The wisdom of the Vedic people regarding Astronomy is based on determining the perfect time for the performance of sacrifices. The Atharvaveda

dedicated two hymns (19.7;8) to stars (*nakṣatrāṇi*). The mention of 28 *nakṣatras*-*Kṛttikā*, *Rohiṇī*, *Mṛgaśira*, *Śamādrā*, *Punarvasu*, *Maghā*, *Puṣya*, *Bhānu*, *Aśleṣā*, *Maghā*, *Pūrvā*, *Phālguni*, *Hasta*, *Citrā*, *Stvāti*, *Anurādhā*, *Viśakhā*, *Jyeṣṭhā*, etc. is found here.

The contribution of the *Śulvasūtra* in the history of geometry cannot be denied. These texts in the way of describing the different forms and sizes of the altar of sacrifice contain the germ of geometry.

The *Āśvalāyana Śrauta Sūtra* (6.10.3-4) comments that if the sacrificer dies during Soma sacrifice his body should be anointed with *nalada*. The stomach should be washed of stool and butter mixed with curd should have to be injected. Now, the identity of *nalada* cannot be ascertained and the commentator, *Nārāyaṇa* declares that the identity is to be ascertained from the experienced person. Probably the whole process has some relation with the preservation of the dead body.

The Vedic sages felt that the consciousness exists in all beings. The prayer of the people -*oṣadhe trāyasvainam* - raises the question how is it possible that a plant will protect? According to the traditional interpretation the consciousness inherent in the plant is requested and not the plant itself. If this interpretation is accepted then it is to be acknowledged that the Vedic sages were endowed with the philosophical concept that the consciousness is omnipresent.

From the above discussion it is observed that the Vedic poets were intellectuals of extra ordinary powerful vision and were motivated in disseminating knowledge, practising religious and spiritual activities. They were at heart very simple people with usual worldly desires and longings but set a high standard of lifestyle full of ethics. Their opinions and reflections need to be reviewed and evaluated taking into consideration the remote antiquity of the Vedas. Some of the observations of the Vedic poets reflect their insight of life and understanding of the nature. The vision and wisdom of the Vedic poets inspired the later scholars and authors. With time the later texts and literature showed significant amount of developed thoughts that is definitely an indirect contribution of the Vedas. Here lies the importance of the Vedic texts in the intellectual inheritance of India.

Bibliography :

- Aitareya Brāhmaṇa*. Ed., Kashinath Shastri with Sāyaṇa's commentary. Poona: Anandashram, 1977.
- Atharvaveda* Vol. I-IV. Ed., Shankar Pandurang Pandit with Sāyaṇa's commentary. Varanasi: Krishnadas Academy, 1989.
- R̥gveda* Vol. I-V. with Sāyaṇa's commentary and Indices. Pune: Vaidika Saṁsodhana Maṇḍala, 1972, 1972, 1982, 1984, 1905.
- Sacred Book of the East* Books XI-XII : *Śatapatha Brāhmaṇa* Trans., J. Eggeling. Ed., F.Max Müller, Delhi, MLBD, 1994.
- Śatapatha Brāhmaṇa*, with the commentary of Sāyaṇa and Hari Swami. Delhi: Nag Publishers, 1990.

KUṬṬANIMATAM, A DELIGHTFUL RECORD OF AN INDULGENT SOCIETY

Anjalika Mukhopadhyay

The author of the *Kuṭṭanimatam*, Dāmodara gupta belonged to the latter half of the eight century. He was the prime minister in the court of *Jayāpiḍa*, king of Kashmir (779-813 CE).¹ He was an erudite, fudicious and farsighted man, who would foresee the inevitable downfall of the kingdom owing to moral degeneration. So, as Mammata would describe it later by शिवेतरक्षतये, Dāmodara gupta took up his pen to draw a picture of a licentions society to warn the young generation about indisciplined lifestyle. He, himself was apprehensive regarding his choice of subject, so justified it in the last verse by saying—

काव्यमिदं यः शृणुते सभ्यक्काव्यार्थपालनेनासौ ।
नो वञ्चते कदाचिद् विटवेश्याधुर्तकुट्टनीभिरिति ॥1059॥

The composition belongs to the genre of erotic poem. Basic nature of a prostitute, their evil intentions and doings are the main topics of discussion. For this, the *kāvya* has been condemned and rejected by majority of the learned society. It is a matter of great regret, for the *kāvya* is really 'a work of art' as declared in the *History of Sanskrit Literature* by Dr. S.K. De and S.N. Dasgupta. It is an ornate poem with abundance of intricate figures of speech and suggested meaning (ध्वनि). When *Kāma* is accepted as one of the four goals (पुरुषार्थ) of human life, there is no reason to cast this beautiful poem off as pornography. On the same argument, parts of the *Kumārasambhava*, the *Śiśupālavadha* and the *Naiṣa-dhacarita* should be rejected. The rhetorician Hemacandra termed this composition a 'निदर्शनकाव्य' of the वैशिकाधिकरण (4th ch.) of the *Kāmasūtra* of Vātsyāyana. So it had a special status which should be appreciated.

Behind the erotic narration, a vivid picture of a pleasure – seeking society is traced. Social conditions, administrative procedures, cultural practices create a strikingly colourful mosaic at the background. It is true that it reeks of 'vine-women and wickedness, but it is expected in an indisciplined and affluent society. We have reflections of the same image in the *Mṛcchakatika* and the *Daśakumāracarita*. In medieval times, excess of wealth and lack of control made wanton living the order of the day. It is essentially a picture of the upper stratum

of the society where the people could afford to spend time pursuing all sorts of 'vyasana's.

Two ancient cities, Vārāṇasī and Pāṭaliputra are described here. Both were well-planned, decorated and cosmopolitan. The atmosphere was generally peaceful, free of criminal activities. Petty offenders were immediately caught and punished. Majority followed the path of righteousness. Brahmins were duly respected in the society. They never touched wine. The cities were full of learned, broad-minded, virtuous and cultured people. Generally, the womenfolk were chaste and pleasant.

Of course, there was another side of the coin. Wealthy young people lived a life of vice and vanity. The object of their life was to squander money after wine and women. No wonder that they turned begger in a short time. On the other hand, prostitution enjoyed unconditional support from the kings and the nobles. This was a necessary evil of the society which was in practice from the time of creation. It was a well organised institution. The *Arthaśāstra* of Kauṭilya, the *Kāmasūtra* of Vātsyāyana and many other texts spoke of this organisation. The *Arthaśāstra* mentioned a गणिकाध्यक्ष, the manager or controller of this class. Here he was named शूलापात. A Customer must at first register his name with a fee. This was called भादि or भृति. The fee was usually paid in gold so it was सुवर्णभाटि. It varied with the name and status of the desired woman. Apart from the registration fee, customers had to pay in cash or in kind to the prostitute. This continuous fleecing left the wealthy play boys penniless in no time.

The prostitutes had to maintain a large household. Usually her mother or an aged lady would be at the helm. She would have many maids, dance-teacher, accompanists, security persons, acquaintances and many guests as well. Hence the maintenance cost was huge. A verse (no. 544) refers to this harsh reality— a prostitute must earn as much as possible in her youth because she cannot earn in childhood or in old age, she would have to beg if she could not make provision for future.

Among the three heroes in this kāvya, Cintāmanibhatta of Mālatī's story belonged to a noble family and Samarabhaṭa of mañjarī's story was a prince. Both of them dressed in excess. Their long hair was styled and adorned in an eye-catching way, ornaments, gorgeous dress and showy shoes completed their attire. They had cosmetics (saffron paste) on their faces. Both were betel leaf addicts, so had betel leaf-case-carriers (ताम्बुलकरङ्गवाही) with them, who were teenaged and suitably dressed many sycophants were always around them. Both seemed frequent visitors to theatres. Their attitude and talks proved that they were out and out vain

and worthless. They showed off thier lineage status and wealth but actually were empty vessels.

The third hero Sundaresena of Hāralatā's story was different. Actually this story intended to establish the fact that some prostitutes treated love seriously. The hero was well-educated and in course of his travelling, aquired many worthy and useful arts. In spite of his good family background he slipped into the whirl of desire. His relationship with Hāralatā was based on genuine feelings. So when it was time for him to leave, Hāralatā could not bear the separation and died. Following that, Sundarasena also left worldly things to take a vow.

The wayward young generation of the wealthy families was the target of our author. For this the horrible consequences of extreme luxuries, vices and vanities are vividly pictured in the text. It was to warn them so that they did not end up at the point of no return.

Dāmodara gupta's administrative experiences surfaced frequently in this narration. The taxation system was referred to more than once. An high official was named as शौल्किकाध्यक्ष (revenue officer – v. 531). He had unlimited income which flouted all norms (अगणित-राजापायोऽविच्छिन्नायः). This was a direct accusation and it was proved when he said 'he pours the money (black money) on prostitutes'. He used the word स्वभावतस्त्यागी which was 'compulsive spender!

The loan would be recorded in an account book for future settlement. Here too cheating was rampant. More often than not, the amount would be written a hundredfold for illiterates. Loan could be settled by instalments.

The revenue office was called द्रङ्ग. Etymologically this word meant 'delay'. So it came to mean by extension 'where delay is caused'. In the matter of import and export, many things like quality of the goods, quantity, price etc. were examined before tax was fixed. This procedure caused infinite delay. Owners of perishable goods were always in hurry to clear their goods and this meant 'bribing'. Naturally these offices were dens of illegal transactions.

In v. 606 a coin 'kedrā' is mentioned. It is gathered from history that a branch of Kushan dynasty called 'kidar', ruled (425-475 CE) in North-Western India i.e. Gāndhāra region, and was deeply influenced by the persians. That dāna introduced this currency which was accepted by Kashmirian and Karkoṭa rulers. In Jayāpīḍa's reign it was in circulation, so was in the reign of Yaśovarman. But here the author showed that it was being used in Vāranasī which was rather doubtful.

V. 540 stated that the owner of a market (दृवति) collected tax from traders, a part of which went to the king.

V. 929-931 mentioned that prince Samarabhata gifted a piece of land (भूमिदान) to नाट्याचार्य. a written document was prepared for this. There it was also mentioned that more often than not such commitments were over looked afterwards.

Mention of the Turks by our poet is quite striking. Abundance of their wonderful horses drew every ody's attention. Śilhaka, a turkish gum was also known for its usefulness. It seems that Dāmodara gupta, being a Kashmirian, must have known this clan well, but in the perspective of Vārānasī, the image did not fit.

In that soceity people of different religious sects lived together in peace. We found mention of Jain monks, Vaiṣṇava sages and Buddhist ascetics.

Traditional religous rites were referred to. V. 578 mentioned दोहद, an important rite for pregnant women. V. 198 mentioned तर्पण, offerings to departed souls. Generally it is done with sesame seeds and water but the text says that 'tarpaṇa' with flesh of rhino-ceros was most appreciated.

At the time of departure, guests or relatives were to be followed upto a certain point. For example :

नदीतीरे गवां गोष्ठे क्षीरवृक्षे जलाशये ।
आरामेष्वथ कुपादौ दृष्टं बन्धुं विसर्जयेत् ॥

Here V. 451 mentions this practice.

A guest is to be welcomed with several gestures. V. 138 specifies—

दूरादभ्युत्थानं प्रणमनमात्मासनप्रदानञ्च ।
प्रविधेयमञ्चलेन प्रस्फोटनमंध्रियुगलस्य ॥

Some other interesting informations gleaned from the texts are —

- (a) utensils of brass and bell metals were widely used by common people,
- (b) the fact that magnet attracts iron, V. 320
- (c) evil spirits exist and harm people etc. V. 317

Food and food habits are an important part of human life. Lots of information are scattered in the text. Mango was mentioned by our poet. Actually mangoes from Vārānasī are still famous. Reference to a particular way of sucking it without removing the skin (V. 733) shows poet's power of observation. V. 735 described that fish, marinated with various spices, if fried, tasted very good. V. 149 spoke of धूपवर्ति — a deodorizing cigarette-like mouthfreshner. It was smoked by male and female alike. There were pulses, rice, fish and meat in daily meal. Husking of sāli rice was done with a mortar (उदूरवल) and a pestle (मूषल). Cotton pods were collected from cotton growing forests.

Betel leaves had an important role in the social life of people. It was considered a status symbol for rich people. For this, Cintāmani and Samarabhaṭa continuously chewed betel leaves. Betel-case carriers should follow their masters wherever they went. Teenaged boys in gandy attire, adorned with bead strings, earrings and bangles, served betel leaves. They were trained to offer a roll of betel-leaf (prepared with spices) with Kaṭakamukha hand gesture to honoured guests, while they were expected to accept it with 'sandamśa' gesture (v. 759). Such protocol indicated the importance. The leaves were a significant item of gift to express (secret) love or affection, a symbol of welcome to friends or even foes. People would exchange betel leaves before an important discussion also. So betel leaves played a meaningful role then.

The subject matter of the text naturally raised the topic of sports and entertainment every now and then. Some sports are termed as 'vyasana' by *Manusamhitā* (ch. 7). Those included mṛgayā (hunting) akṣa (gambling, play at dice), drinking and womanising. All these were highlighted in this kāvya. Apart from these, travelling was a favourite practice. Playing with balls, fishing, puppet-show, throwing of sticks were mentioned.

Hunting was praised in verses 951–957. Expertise in horse riding, archery, concentration, physical exercise etc. could be obtained from hunting. This reminds us of *Abhijñānaśakuntala* of Kālidāsa. Drinking, gambling etc. were inevitable parts of going to prostitutes.

V. 214-215 spoke of multiple benefits of travelling. One could have acquired valuable experience about variety of human nature, picked up various uncommon arts, gained first-hand knowledge about the stark realities of life.

The terrible adversities on road made the travellers face infinite sufferings. It was most difficult for strange travellers to find accommodation for the night. Nobody wanted to provide accommodation to unknown people. If by chance some place was offered, it would be a dirty corner of a crumbling room. There was no question of food. The traveller would have to beg for a meagre meal, he would lie down on bare ground and rest his head on a piece of brick. Travellers were treated as thief or imposter. There must have been some solid reason behind this cruel behavior.

At that time, news would be exchanged through a messenger. Foreigners were not rare in India which meant regular trade with foreign countries. The Āyurveda was practised widely. Some diseases like शूलरोग, तिमिररोग which had been mentioned in the *Caraka Samhitā*, were found here. Rejuvenation therapy, aphrodisiac, collyrium sticks were also referred to.

Many had pets like cats, birds in their house. Fighting between pet lambs was a recognised means of entertainment.

It has been told before that our poet presented a society before us in which the affluent young generation was plunged in vice and vanity. Almost all the vices were fully discussed here. These discussions actually exposed the vast and deep knowledge of our poet in these subjects. It seemed that he was an unparalleled expert in Dramaturgy and Tauryatrika (dance-song-music).

The youngsters of noble family had to learn many arts and handicrafts like music, dancing, instrument playing, drawing, doll making, sewing etc. A particular handicraft called पत्रच्छेद्यविधि (V. 74) needed special mention. This craft meant trimming of leaves to design an earring or some beautiful trinket. This was quite a difficult artistry which called for special expertise.

In ancient texts like the *Arthasāstra* of Kauṭilya, the *Kāmasūtra* of Vātsyāyana V. 123 and *Kāvyaḷaṅkāra* of Bhāmana, 64 types of arts have been mentioned. The *Kalāsāstra* of Viśakhila (V. 124) too had a place among those. Damodara referred to that text several times. Prostitutes of a higher standard were expected to master such arts also. The poet mentioned Bharata, Kohala (V. 876), Mataṅga (V. 877), Dantila (V. 124) too. All these indicated his deep knowledge in music, dance and dramaturgy.

Dāmodara gupta left no chance to show off his skill in dramaturgy. He, even, inserted a small part of Harṣa's drama *Ratnāvalī*, which provided him with ample scope to exhibit his knowledge. Some technical features in a musical drama (which *Ratnāvalī* was) were demonstrated there.

V. 881 mentioned स्थानक,² which was distinctive posture to end the initial dance, to let the sutradhāra enter and start the performance. Sutradhāra's entrance was marked with a lengthened tempo (लय) named द्विपदी,³ (V. 881). Several things could be meant by the word (V. 886) चर्चरी, (चर्चरिका V. 904) like a type of song,⁴ a playing instrument, claps, mingling of sounds on delightful play. The meaning should be selected according to the context. Some known words like यवनिका, तिरस्करिणी were used.

The poet applied the word नेपथ्यविधि⁵ in a number of cases. नेपथ्य means antechamber or green room where the actors prepared themselves for the performance. विधि means arrangements. It belongs to the आहार्य category of acting. This should be according to the norms of the subject of acting – place, time, character and situation.

A strange fact came to light when the drama director stated (V. 800-801) that after the death of Harṣavardhana, all dramatic activities stopped in Kanauj and the artist community came to Vārāṇasī to earn their livelihood, where this art was not so popular.

For want of male artists, females were selected for male characters. Nāṭyaśāstra supported it.⁶ Sometimes, if required male artists stepped into female characters too. The poet named several little known dramas such as प्रस्थान,⁷ शिङ्गटक⁸ etc.

काकु or tonal variation is very important in dramatic performance. V. 804 stated काकुविभक्तार्थगिरः which meant tonal variation led to difference of meaning.

Apart from dramaturgy, Dāmodara gupta's skill in नैर्यत्रिक (dance-song-music) was excellent. He referred to धेनुकाचार्य (V. 83) in the context of ताल (beats). He used the word प्रेङ्खण meaning a type of उपरूपक, to mean a dancing posture. Connoisseurs used to take note of fine features like dancing movements (V. 85), hand gestures (like सरोजवर्तन V. 897), overall charm (लालित्य), side-movements (पार्श्ववलित), carriage (उदूहन) etc.

Different types of songs are mentioned here and there. V. 339 mentioned मात्रागाथा which was determined by मात्रागण (musical measures) and द्विपदी beat (long beat). In V. 790 the word त्रिस्थानविशुद्धेन is found. the three places are वक्षः (chest) कण्ठः (throat) and शिरः (head). It is stated in the *Nāradya śikṣā* (1.5.6) that the scale originated from these three places is पञ्चम.

Generally ध्रुवा means refrain of a song. It is a particular part which is repeated now and then. The occasions or purposes where ध्रुवा was used were fivefold. Nāṭyaśāstra 32.311 states -प्रवेशाक्षेपनिष्क्रामप्रासादिकमथान्तरं गानं पञ्चविधं विद्याद् ध्रुवयोगसमन्वितम्. Here निष्क्राम or नैष्क्रामिकी or निःसरण ध्रुवा is found, this refrain was to be used at the time of exit.

Playing of instruments was frequently mentioned by the poet. The word आतोद्य was used more than once (Vs. 125, 400). It stood for a concert of viṇā - muraja, vamsī and karatāla. Playing of viṇā was specially mentioned in V. 576. Specialities of playing a harp like मीड (occasional deviation of scale) झङ्कार (jingling sound) or चिकारी (sound from shorter strings) were mentioned.

Seven principal scales like ṣaḍaja, ṛṣabha, gāndhāra, madhyamā, pañcama, dhaivata and niṣāda were mentioned in V. 940-941.

The above discussion amply proves that Dāmodara gupta may have composed an erotic poem but vulgar eroticism was not its principal goal. he gifted us with

a vivid picture of a lively society, where young people knew how to drink the nectar of life. The exceptional range of our poet's erudition, especially in the field of art and culture has made this composition an incredible storehouse of knowledge.

Foot-note :

¹ Kalhana, the author of the *Rājataranginī*, clearly says—

स दामोदरगुप्ताख्यं कुट्टनीमतकारिणम्।

कविं कविं बलिरिव धुर्य धीसचिव व्यधात् ॥ R. 496

Our poet himself also concludes like this—इति श्रीकश्मीरमहामण्डल-राजजयापीडमन्त्रिप्रवरदामोदरगुप्तविरचितं कुट्टनीमतं समाप्तम्।

² कटिं स्पृष्ट्वार्धचन्द्राख्यपाणिभ्यां समपादतः।

समरेखतया तिष्ठेत् तत् स्यात् स्थानकमण्डलम् ॥

³ विलम्बितलया यत्र गुरवो द्विपदी तु सा।

⁴ द्रुतमध्यलयं समाश्रित्य प्रेमभरान्णटी यदि।

प्रतिमण्ठकरासकेन वा द्रुतमध्या प्रथमा हि चर्चरी ॥

रङ्गनाथटीका on विक्रमोर्वशीय।

⁵ आहार्याभिनयो नाम ज्ञेयो नेपथ्यजो विधिः। N.S. 13.2a

⁶ छन्दनः पौरुषी कुर्याद्भूमिकां स्त्रीप्रयोगतः। N.S. 26.5

⁷ प्रस्थान is mentioned in V. 82 of KM. It is one of the uparūpakas. The definition in *Sāhityadarpaṇa* is—
प्रस्थाने नायको दासो हीनः स्यादुपनायकः

दासी च नायिका वृत्तिः कैशकी भारती तथा।

सुरापानसमायोगादुद्दिष्टार्थस्य संहतिः

अङ्गौ द्वौ लयतालादिर्विलासो बहुलस्तथा ॥ 6.281

⁸ शिङ्गतक is a type of lyric. In Hemacandra's *Kāvya-nusāsana* it is defined as—

सख्याः समक्षं पत्युर्यदुद्धतं वृत्तमुच्यते।

मसृणं च क्वचिद धूर्तचरितं शिङ्गतस्तु सः ॥ (?)

Bibliography :

1. *Kuṭṭanī-matam* or *Shambhali-matam* by Dāmodara gupta. ed. by Tanasukhram Manasukharam Tripathi. Krishnadas Academy : Varanasi, 1991.
2. *Kuṭṭanī-matam* by Dāmodara gupta. tr. Jagarnatha Pathak. ed. Narmadesvar Chaturbedi : Mtra Prakashan Pvt Ltd. : Elahabad, no date.
3. *Kuṭṭanī-matam* by Dāmodara gupta. Beng. tr. Prof. Tridib Nath Roy. Basumati Sahitya Mandir : Kolkata, no date.
4. *Kuṭṭanī-matam* by Dāmodara gupta. ed. and tr. by Chaitali Datta. Nabaprata Prakashan. Kolkata : 1998.

MUSIC OF THE TRIBAL AND INDIGENOUS PEOPLE IN THE LIGHT OF SANSKRIT TEXTS OF MUSICOLOGY

Ashok Kumar Mahata

Sanskrit was regarded as the language of upper caste male dramatis personae in Sanskrit drama according to ancient Indian dramaturgy¹. On the other hand, the *Śūdras*, who were definitely marked as lower caste, were assigned to speak only in regional Prakrit languages.² As literature is the reflection of society, this language code of Sanskrit drama and the regulations of dramaturgy indicate that the tribal and indigenous people who belong to the lower stratum in the caste based society of India had a meagre relation with the Sanskrit language. Though the aboriginal tribes of India were actually out of the *Varnāśrama* system³, the authors of the scriptures tried to integrate them in it and place under the *Śūdra varṇa*.⁴ So, at the beginning of our discussion, we face a great obstruction in relating Sanskrit literature with the tribal and indigenous people. Those who were named *anārya* (non-Aryan) during the ancient times, are now identified as the tribal and indigenous people of India. In the present paper, we will try to throw a fresh light on the elements of non-Aryan components of Indian music. Moreover, the music of the tribal and indigenous people of ancient and mediaeval India will be searched in Sanskrit texts of musicology in this connection.

The Aryans of ancient India performed various sacrifices, where hymns (*sūktas*, poems) of the four Vedas were chanted for satisfaction of various deities. In the *Ṛgveda*, 1028 hymns (including 11 *Bālakhilya* hymns) were compiled and there was no musical tone in the usage of those verses incorporated therein. Three accents (*udātta*, *anudātta* and *svarita*) including several varieties of the last one, were used in the chanting of those verses of the *Ṛgveda*. But the verses of the hymns of the *Sāmaveda* were chanted in the form of songs. It is important to note that maximum verses of the *Sāmaveda* were adopted from the *Ṛgveda* to perform song in the Vedic sacrifices. So, the *mantras* of the *Sāmaveda* may be regarded as the primitive song in the history of Indian music. Thus the use of *Ṛgvedic* verses in the form of song in the *Sāmaveda* became an important occurrence.

There are various kinds of chanting of the *mantras* of the *Sāmaveda*. According to Śabarāsvāmin, the celebrated commentator of the *Mīmāṃsāsūtra*, process of this chanting is numerous. Some scholars say that numerous kinds of chanting in the *Sāmaveda* are adopted from the music of the tribal and indigenous people of India.⁵ So it is assumed that the Vedic music is influenced by the songs

of the tribal and indigenous people. The aboriginal tribes or the non-Aryans expressed their ecstasy of delight through the performances of songs in their own social and religious festivals. The non-musical verses of the Vedas became musical ones and thus the *Sāmaveda* came into being. In the music of *Sāma mantras*, some meaningless additional words (*stova*) were used. These are : *o, hovā, hāu hāu toyi* etc.⁶ It is assumed that these words came from the rapture of the tribesmen. Dr. Binapani Mahata mentioned such use of catch words at the middle or end of a foot of *Jhumur*, a tribal song of particular type.⁷ So there is no reason to deny the influence of tribal and indigenous song on the music of the *Sāmaveda*. Ancient Vedic teachers considered the tones of the *Sāmaveda* as dangerous, cryptic and magical because lots of non-Aryan influence are there. In *Āpastamba Dharmasūtra*⁸ it is said that studies of the *R̥gveda* and *Yajurveda* are interrupted by influence of utterance of the mantras of *Sāmaveda*. This instance strengthens the arguments of non-Aryan influence of music on the *Sāmaveda*. So, the *Sāmaveda* could not protect itself from the magical effect of tribal and indigenous music. Despite the prohibition of *Dharmasūtra* this fusion became irresistible.

According to the *Rāgavibodha* of Somanātha, the primitive *Sāma* music incorporates three musical notes only. Swami Prajnanananda assumed that the development and practice of one to four notes were confined within the performance of the primitive tribes only. Even at present the use of three or four musical notes in the tribal music of the mid-eastern India establishes the opinion of the ancient teachers. So, it is important to note that *Ārcika* of one note, *Gāthika* of two notes, *Sāmika* of three notes and *Svarāntare* of four notes in the *Sāmaveda* are the influence of non-Aryan music.⁹

In the *Bṛhaddeśī* of Matanga, songs are classified into two categories, namely *Deśī* and *Mārga* on the basis of the number of notes used therein. According to Matanga, the songs which comprise notes ranging one to four are called *Deśī*. On the other hand, *Mārga* songs incorporate five to seven notes. He says,

आर्चिको गाथिकश्चैव सामिकश्च स्वरान्तरः ।
 औडुवः षाडश्चैव संपूर्णश्चेति सप्तमः ॥
 एकस्वरप्रयोगो य आर्चिकः सोऽभिधीयते ।
 गाथिको द्विस्वरो ज्ञेयस्त्रिस्वश्चैव सामिकः ॥
 चतुःस्वरप्रयोगो हि कथितस्तु स्वरान्तरः ।
 औडुवः पञ्चभिश्चैव षाडवः षट्स्वरो भवेत् ॥
 संपूर्णः सप्तभिश्चैव विज्ञेयो गीतयोक्तृभिः ॥¹⁰

So, it is clear that the four kinds of songs namely *Ārcika*, *Gāthika*, *Sāmika* and *Svarāntara* classes are included in *Deśī*. Moreover, the songs of *Auḍava*,

Ṣādava and *Sampūrṇa* classes are named as *Mārga*. Mataṅga shows that *Deśī* songs prevailed in various tribes namely Śabara, Pulinda, Kāmboja, Vaṅga, Kirāta, Bāhlika, Andhra, Drāviḍa etc. Swami Prajnanananda quotes a verse from Trivandram edition of *Bṛhaddeśī*,

चतुःस्वरात् प्रभृति मार्गः शबरपुलिन्दकाम्बोजवङ्गकिरातबाह्लीकान्ध्रविडवनादि प्रजुज्यते।¹¹

It is not tough to assume that the aforesaid people mentioned in the *Bṛhaddeśī* are none but the tribal people. Their existence in the present day society in India is also not unattainable. Even in the music of the tribesmen, the number of notes in their traditional music is still unchanged. The term *Deśī* also indicates that these songs are originated from those of the tribal people. Mataṅga refused to accept the music of the tribal people like that of Śabara, Kāmboja etc. as *Mārga* (classical) but tried to ascribe aristocracy on some *Rāgas* named *Abhīrī*, *Śabari*, *Pulindikā*, *Drāviḍi* etc. including them under *Mārga*. Other authors of musical scriptures also support the view of Mataṅga, but the names indicate their relationship with *Deśī* class of Indian music.

Ābhīrī is a name of *Rāga* mentioned in *Rāgavibodha* which should be sung at twilight. It is heptatonic and it has *Gāndhāra* as the predominant and the initial and *Saḍja* as the final note.¹² The *Rāga* named *Ābhīra* or *Ābhīrī* reminds of a particular song *Ahīrā* of the Adivasis of Jharkhand. The word *Ābhīra* in Sanskrit denotes cowherd people. *Ahīrā* is named so because the cowherds (*Ābhīra*) are the performers of this song. The cowherds sing *Āhīrā* songs at the house of their masters in the new moon night of the month of *Kārtika* during the *Bāndnā* festival (*Go-Bandanā* = adoration of cow) in the Chotanagpur region of India. These songs are sung in a melancholic tune. We may introduce here an *Ahīrā* song composed in Kudmali language.

ahire-

sabu paraba bhālā ghuri phiri āwe/

mānuṣ marale nahi āwe//

banakeri kāṭhpāt gānyekeri āgun/

khasi khasi paḍata āngār//¹³

(O Cowboy! Every festival returns after a certain period, but man cannot return after passing away, the wood from jungle and fire from village, produce the charcoal at last).

Numerous *Rāga* names from various musical scriptures are available where probability of their source is non-Aryan music.¹⁴ In the *Rāgavibodha*, Somanātha quotes a stanza where 48 *Rāga* names are mentioned with reference to a school of music. Here some names attract our attention.¹⁵ These are : *Goṅḍakirī* (also

Gonḍakriyā in 3.39), *Paṭamañjarī*, *Mallārī* etc. Another name *Sāraṅga* mentioned in the same treatise (3.30) reminds of Santhali song *Sereng*. *Śāverikā* is a *Rāga* name that comes from the Sanskrit word *Śabara* denoting a name of a particular tribe. The source of another name of *Rāga*, *Bilābal* is from Dravidian source *Belauli*. As this name came from the non-Aryan stock, there is every reason to trace the presence of non-Aryan influence there. Some other names like *Todī*, *Āśāvarī*, *Dhannāsikā* did not come from Sanskrit or Tadbhava source. So, probably these also have come from the songs of the tribal people. In the *Sanḡitaratnakāra* of Śārṅgadeva, vrious *Rāga* names are found where *Kolhahāsa* is one of them. The *Rāga* may have originated from the tune of the Kol tribe of Jharkhand region. In the *Gītagovinda* of Jayadeva *Gonḍakirī*¹⁶, a particular *Rāga*, is found that may have originated from the songs of the Gond tribe of Madhya Pradesh. In the above cases, sources of names are only taken as a hypothesis. Further investigation based on musicology are still required in this context.

In the *Sanḡitadāmodara* of Śubhaṅkara, *Jhumari* is described as a kind of a song. The definition and characteristics of this song is furnished here in the following manner :

प्रायः शृङ्गारबहुला माध्वीकमाधुरा मृदुः ।
 एकैव झुमरिलोके वर्णादिनियमोज्झिता ॥
 अतो लक्षणमेतस्या नोदाहारि विशेषतः ॥
 इदं हि शालगं सुडं प्रसिद्धं नृपरञ्जनम् ।
 अवलेपाम्बुधौ मग्नमुद्धार शुभङ्करः ।
 सावधानैरिदं लेख्यं लिपिदोषो यमः स्वयम् ।
 कुञ्जटिर्नेत्रका चाभा तिमिरं यमनी पटः ॥¹⁷

According to the *Sanḡitadāmodara*, *Jhumari* is a song which is full of erotic sentiment, sweet like wine, light and where *varṇādiniyama* is not found. It's *Rāga* is included under *śālaga* and *suḍa* classification, it is famous and it gives pleasure to the king. That *Jhumur* of Junglemahal-Jharkhand-Chotanagpur is called *Jhumari*, is easily understood from this description. *Jhumurdeśa* (region of *Jhumur*) is the traditional name of this area. *Jhumur* is some sections of songs performed by the tribesmen which is presented usually with dance. Here we may place a lyric of *Jhumur* of *Bhādrīyā* type which is reckoned as the benedictory one in every performance of *Dānḍ* dance or *Pāntā* dance in Jharkhand and its neighbouring areas of West Bengal and Odisha during *Karam* festival¹⁸. The song in Kudmali language is as follows :

akhaḍā bandanā kari/
 gāunek garām hari//

*akhaḍā bandanā beja nāri/
madane jhumeir lagei bhāri//*¹⁹

(We adore Garām deity of village in the *akhaḍā* (dancing field), we adore the women of Braja in the *akhaḍā*, *Jhumur* song is affixed with love).

But the definition of *Jhumari* provided by the *Sanḡitadāmodara* does not cover the whole area of *Jhumur* of the present times. It is true that erotic sentiment is the main theme of *Jhumur*, yet the number of social, devotional and philosophical songs under this type of music is not ignorable. Actually the scope of modern *Jhumur* is broader than *Jhumari* mentioned in the *Sanḡitadāmodara*.

In the *Śrīkṛṣṇakīrtana*, primitive form of *Jhumur* is observed. But probably its origin is older than that. Though *Jhumur* is regarded as light music, *Rāgas* like classical music are there and they are called *Reg*. Various names of *Rāgas* are found in *Rāgataranḡinī* of Locana Paṇḍita and *Caryāpada* also. The *Rāga Gaurī* of *Rāgataranḡinī* and *Gavaḍā* of *Caryāpada* resemble the *Gāḍhwā Reg* of *Jhumur*. Similarity in the name *Paṭamañjarī* (*Rāga*) of *Śrīkṛṣṇakīrtana* and *Pāṭiamedhā* (*Reg*) of *Jhumur* claims the antiqueness of *Jhumur*. *Mallāra*, a name of *Rāga* of classical music resembles to the *Mallāri* of *Caryāpada* and *Malhariyā* of *Jhumur*.

Presence of music of the tribal and indigenous people in Sanskrit literature has been tried to be traced. Yet we may say that the maximum portion of their music is not mentioned there. The musicians and the authors of musical scriptures were particularly aware about the music of the people of upper strata only. They did not bother about the culture, music or the performing arts of the sub altern people. Nevertheless, they could not help but describe some aspects of the music of the tribal and indigenous people in their scripture and tried to misappropriate them as their own. Art and culture of the aboriginal people were lost along with their wealth, power and honour.

References :

- 1 Sāhitya Darpaṇa; 6.158.
- 2 Ibid. 6.168.
- 3 कोल कुड़मि कोड़ा, वेदविधि छाड़ा; Mānbhūm Saṁskṛti, p.93.
- 4 ब्राह्मणो शत्रियो वैश्यस्त्रयो वर्णा द्विजातयः।
चतुर्थं एकजातिस्तु शूद्रो नास्ति तु पञ्चमः॥ MS; 10.4.
- 5 Sanskrit Sāhityer Itihās, p.40.
- 6 Historical Development of Indian Music, p.417.
- 7 "Jhumurer Ādiyuga : Rūp O Vaiśistya", Jhumur : Lokajibaner Sandhān, p.46.
- 8 श्वर्गदभनादाससलावृवयेकसृकोलकशब्दासर्वे वादितशब्दा रोदनगीतसामशब्दाश्च। शाखान्तरे च साम्नामनध्यायः। Āpasamba
Dharmasūtra, 1.3.10.19-20.
- 9 Bhāratīya Saṁgīter Itihās, p.4.
- 10 Bṛhaddeśī, 28.

- 11 Bhāratīya Saṅgīter Itihāsa, p.4.
- 12 आभीर्यपि प्रदोषे पूर्णा गाशंग्रहा च सन्यासा। Rāgavibodha, 4.24.
- 13 Lokāyata Jhārkhand, p.223.
- 14 Sanskrit Sāhityer Itihāsa, p.302.
- 15 Rāgavibodha, (commentary on IV.2).
- 16 Gītagovinda, 6.12.
- 17 Saṅgītadāmodara, 3rd stavaka.
- 18 Performing Arts of Jangalmahal and Jharkhand, p.35.
- 19 Rījhāmāṭhā, p.27.

Bibliography :

- Āpastamba Dharmasūtra* : Ed. Chinnaśwami Sastri, The Chowkhamba Sanskrit Series Office, Benares, 1932.
- Bandyopadhyaya, Nilratan : *Saṅgīta Pariciti (Pūrva Bhāga)*, Hasantika Prakashika, Kolkata, 1966.
- Bandyopadhyay, Suresh Chandra : *Samskṛta Sāhityer Itihāsa*, A. Mukherjee and Co. Private Limited, Kolkata, 1389 BY.
- Bṛhaddeśī of Mataṅga Muni* : Ed. Prem Lata Sharma, Indira Gandhi National Centre for the Arts, New Delhi, 1982.
- Evolution of Rāga and Tāla in Indian Music* : M.R. Gautam, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1989.
- Jhumur : Lokajīvaner Sandhān* : Ed. Narugopal Dey, Kiriti Mahata, Sadhan Mahata, Sidho Kanho Birsa University, Purulia, 2014.
- Rāgārṇavam with Rāgacandrika commentary* : Ed. Bhagavatsharan Shukla, National Mission for Manuscripts, New Delhi, 2013.
- Sāhitya Darpaṇa* : Ed. Pt. Durgaprasad Dviveda, Nirnaya Sagar Press, Bombay, 1936.
- Saṅgītaratnākara of Śārṅgadeva (Vol. I, Adhyaya 1)* : Ed. Pandit S. Subrahmanya Sastri, The Adyar Library and Research Centre, Madras, 1992.
- Saṅgita Darpaṇa of Catura Damodara* : Ed. K. Vasudeva Sastri, Saraswati Mahal, Tanjore, 1952.
- Swami Prajñānanda : *Bhāratīya Saṅgīter Itihāsa (Vol. I)*, Sri Ramakrishna Vedanta Math, Kolkata, 1961.
- Swami Prajñānanda : *The Historical Development of Indian Music*, Firma K.L. Mukhopadhyay, Kolkata, 1960.
- Mukhopadhyay, Harekrishna : *Kavi Jayadeva O Śrī Gītāgovinda*, Dey's Publishing, Kolkata, 1417 BY.
- Mahata, Kiriti : *Jhumur O Caryāpada*, Mulki Kudmali Bhakhi Baisi, Purulia, 2013.
- Mahato, Kshirod Chandra : *Mānbhum Samskṛti*, Bangiya Sahitya Samsad, Kolkata, 2016.
- Mahato, Pashupati Prasad : *Performing Arts of Jangalmahal and Jharkhand*, Purbalok Publication, Kolkata, 2013.
- Rījhāmāṭhā (A collection of Kudmali Jhumur songs)* : Mulki Kudmali Bhakhi Baisi, Purulia, 2013.
- Saṅgita Dāmodara of Śubhāṅkara* : Ed. Gaurinath Sastri, Sanskrit College, Kolkata, 1960.
- Somanātha's Rāgavibodha* : Ed. Ranganayaki V. Ayyangar, Indira Gandhi National Centre for the Arts, New Delhi, 2014.

नाट्यशास्त्रोक्तध्वजमहोत्सवे विक्षोभशामनोपायः, तस्य साम्प्रतिकोपयोगिता

बुद्धेश्वरषडङ्गी

धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम्।

लोकोपदेशजननं नाट्यमेतद्भविष्यति।। ना.शा. १/११५

ज्ञानापरपर्यायस्य वेदस्य लोकोपकारकारिधर्मो न हि विदुषामगोचरः। यथा सूक्ष्मतत्त्ववेत्तृणां शान्तान्तस्तत्त्वसाराणां महर्षीणां दीर्घतपश्चरणफलरूपं ज्ञानामृतं वहन्ती काचित् श्रौती सरित् पञ्चसहस्र वर्षेभ्यः पूर्वं भारतवर्षे प्रवाहिता आसीत्। तत्तत्त्वसम्बलिता धर्मार्थकाममोक्षसाधिका लोकोपकारव्रतव्यूढा विचारपरम्परा अद्यापि विद्वद्रोष्ठिषु उज्जीविता अस्ति। अतः वेदाध्ययनाध्यापनमर्यादया समलंकर्तुं पञ्चमवेदत्वेन लोकोपकारकशास्त्राणां नाट्य-आयुर्वेद-धनुर्वेद-अर्थशास्त्र-महाभारतादीनां वेद इति संज्ञा विद्वद्भिः अनुमोदिता। तथा परम्परया नाट्यशास्त्रस्यापि पञ्चमवेद इति प्रसिद्धिः काव्यमार्गे सर्वैः स्वीकृता। नाट्यशास्त्रस्य विषयवस्तु यदि वा दृश्यकाव्यनिर्माणपरम्परायाः दिग्दर्शनमस्ति तथापि लोकप्रवृत्तिमाधारीकृत्य मुनिना भरतेन केचिद्विषया उपस्थापिताः। तत्र प्रथमाध्याये ऋषीणां प्रयोगग्रहणप्रचारादिषु विद्वता, अप्सरसामुत्पत्तिः, वृत्तीनां प्रयोगवैचित्र्यम्, चित्तविनोदोपायः, विघ्ननिवारणोपायः, सामदानदण्डभेदाः, आत्मरक्षणोपायाश्च विशेषतया अनुशीलनीयाः।

भरतस्य कालेऽपि राजानः सामान्यजनाश्च महोत्सवप्रियाः आसन्। विजयलाभानन्तरं किञ्च कस्यचित् कर्मणः सुफललाभानन्तरं सर्वे एकीभूय नृत्यगीतादिभिः मनोविनोदनं चक्रुः। तस्याः परम्परायाः एको महोत्सवो भवति इन्द्रस्य ध्वजमहोत्सवः। दैत्यानामुपरि विजयं प्राप्य इन्द्रः नाट्यगीतभोजनादिभिः महोत्सवस्य आयोजनं चकार। यथा इदानीं जनाः वरिष्ठाणां कार्ये असन्तुष्टाः सन्तः कार्यसम्पादने विघ्नं कुर्वन्ति तदा अपि देवानां विजयोत्सवे विरूपाक्षाप्रमुखाः असुराः नाट्ये विघ्नं चक्रुः। ते देवानामेव विजयं दर्शं दर्शं मानसिकीं यन्त्रणामापुः। ततः ते क्षुब्धाः देवतानां विरुद्धाचरणं चक्रुः। किञ्च असहमाना नाट्यविघ्नमुत्पादयामासुः। वाक्स्तम्भनादिभिः नाट्यविघ्नं कुर्वताम् असुराणां दमनाय इन्द्रेण स्वध्वजदण्डस्य व्यवहारं चकार। यथा लगूडचालना (लाठिचार्ज) अद्यापि विक्षोभप्रशमनाय प्रशासकैः आश्रियते तदाऽपि इन्द्रः जर्जराख्यलगूडेन सर्वान् विघ्नान् दूरीचकार। मायाचरणेन दैत्याः पुनश्चः विघ्नं चेरुः। असुराणां विघ्नप्रवृत्तिः यदा महती संजाता तदा देवतानां परामर्शेन ब्रह्मा साम-दान-दण्ड-भेदनीतीभिः विक्षोभप्रशमनं चकार। अपि च निर्विघ्नेन नाट्यसम्पादनार्थं नाट्यवेश्मनः निर्माणं जातम्। तत्र च सर्वे देवाः मानवाः पातालवासिसर्पादयः रक्षकत्वेन नियुक्ताः। अत्र शोधनिबन्धे ध्वजमहोत्सवस्य परिचयं प्रदाय इन्द्रकृतां दण्डनीतिं ब्रह्मकृतां सामनीतिं च पर्यालोचयामः। विषयक्रमः यथा-

१. नाट्योत्पत्तेः संक्षिप्तोपस्थापनम्
२. ध्वजमहोत्सवस्य परिचयः
३. विरूपाक्षप्रमुखानां दैत्यानामरुचिकारणम्
४. इन्द्रस्य नीतिव्यवस्था

५. जर्जरोत्पत्तिरहस्यम्
६. नाट्यवेशमोत्पत्तेः कारणम्
७. शत्रुदमने सामदानादिप्रयोगविमर्शः
८. समाजशृङ्खलायै भरतोक्तनीतीनां विमर्शः

बीजशब्दाः- ध्वजमहोत्सवः, जर्जरः, नान्दी, विघ्नः, नाट्यवेशम।

१. नाट्योत्पत्तेः संक्षिप्तोपस्थापनम्

नाट्यशास्त्रस्य स्रष्टा ब्रह्मा तस्य प्रवक्ता च भरतमुनिः। ग्रन्थस्य मङ्गलाचरणे स्वयं ग्रन्थकारः तदेव स्पष्टीकरोति।^१

नाट्यशास्त्रस्यविषयो नाट्यतत्त्वप्रकाशः। तत्र विशेषतया नाट्योत्पत्ति-नाट्यशिक्षा-नाट्यानुष्ठान-नाट्यगृहनिर्माण-मण्डपभेद-रस-भाव-नाट्यालङ्कार-छन्दोऽलङ्कारादीनां चर्चा प्राप्यते। पञ्चप्रश्नानामुत्तरं नाट्यशास्त्रम्।^२

अथ कदाचिदात्रेयप्रमुखाः मुनयो नाट्यतत्त्वजिज्ञासया अनध्याये दिवसे नाट्यकोविदं भरतमापुः। नियतेन्द्रियास्ते भरतं पर्युपास्य नाट्यवेदविषये पञ्च प्रश्नान् पप्रच्छुः। यथा-१. नाट्यवेदः कथमुत्पन्नः? २. कस्य कृते नाट्यवेदस्य उत्पत्तिः? ३. नाट्यस्य कति अङ्गानि? ४. नाट्यस्य किं प्रमाणम्? ५. कीदृशः नाट्यप्रयोगः?

आत्रेयप्रमुखानां नाट्यवेदानुयोगं श्रुत्वा ब्रह्मपुत्रो भरत आह-

भवद्भिः शुचिभिर्भूत्वा तथावहितमानसैः।

श्रूयतां नाट्यवेदस्य सम्भवो ब्रह्मनिर्मितः॥

अत्र ब्रह्मनिर्मितः इति पदं व्याख्यायता अभिनवभारतीकारेण अभिनवगुप्तेन उक्तं यथा-

एतेन सदाशिवब्रह्मभरतमतत्रयविवेचनेन ब्रह्ममतसारप्रतिपादनाय मतत्रयीसारासारविवेचनं तद्ग्रन्थप्रक्षेपेन विहितमिदं शास्त्रम्।

प्राचीनकाले स्वायम्भूवमन्वन्तरानन्तरं वैवस्वतमन्वन्तरस्य सत्ययुगे प्रयाते त्रेतायुगे सम्प्राप्ते लोके ग्राम्यधर्मस्य आविर्भावो जातः। कामलोभवशंगताः जनाः ईर्ष्याक्रोधादिस्वभावाः बभूवुः। लोकपालप्रतिष्ठितः जम्बुद्वीपः देवदानवगन्धर्वरक्षोमहोरगैः समाक्रान्तः सन् सुखदुःखभावापन्नः संजातः। तदा नारीशूद्रादीनां वेदतत्त्वज्ञानाय महेन्द्रप्रमुखाः देवाः पितामहं दृश्यश्रव्यात्मकं कीडनीयकं निर्मातुं प्रार्थयामासुः। उक्तं च तैर्यथा- तेन क्रीडनीयकेन स्त्रियः शूद्राश्च वेदतत्त्वं ज्ञातुं प्रभवेयुः। स्थितेष्वपि ऋगादिवेदेषु चतुर्षु पुनः सार्ववर्णिको पञ्चमो वेदः अपेक्षते। यतः स्त्रीणां शूद्राणां च वेदचतुष्टये अधिकारो नास्ति।

देवराजेन्द्रप्रमुखानां प्रार्थनया प्रजापतिर्ब्रह्मा लोकहिताय योगेन चतूरो वेदान् मानसप्रत्यक्षेण स्मृत्वा नाट्यवेदं ससर्ज। धर्मार्थकाममोक्षदायकं, भविष्यत्काले लोकानां उपदेशदायकं कर्मानुप्रवर्तकं सर्वशास्त्रार्थसम्पन्नं सर्वशिल्पप्रवर्तकं नाट्यवेदं इतिहासेन सह निर्मातुं प्रतिजज्ञे।

ततः ऋग्वेदात् नाट्यकथावस्तु, सामवेदात् गीततत्त्वम्, यजुर्वेदादाभिनयं, अथर्ववेदात् रसतत्त्वं स्वीकृत्य नाट्यवेदस्य निर्मितिः प्रजापतिना कृता। तत्रापि नाट्यवेदे उपवेदानां तत्त्वानि संयोजयामास।

उक्तं च-

जग्राह पाठ्यम् ऋग्वेदात्सामभ्यो गीतमेव च।

यजुर्वेदादभिनयान् रसानथर्वणादपि॥

वेदोपवेदैः सम्बन्धो नाट्यवेदो महात्मना।

एवं भगवता सृष्टो ब्रह्मणा सर्ववेदिना।। ना.शा. १/१७-१८

नाट्यस्य प्रयोजनम्-

१. सार्ववर्णिकः नाट्यवेदः। ना.शा. १/१२
२. कर्मभावान्वयापेक्षी नाट्यवेदः। ना.शा. १/१०६
३. दुःखार्तादीनां विश्रान्तिजननं नाट्यम्। ना.शा. १/११४
४. सर्वज्ञानशिल्पादिविद्याप्रदर्शकं नाट्यम्। ना.शा. १/११६
५. नाट्यकथावस्तुनि सर्वलोकचरितप्रदर्शनम्। ना.शा. १/११७

२. ध्वजमहोत्सवस्य परिचयः

नाट्यवेदप्रयोगात्मकशिक्षां प्रदाय भरतमुनिः प्रयोगस्थलप्रदर्शनाय ब्रह्मणे प्रार्थयामास। श्रुतप्रार्थनः प्रजापतिः इन्द्रस्य विजयमहोत्सवे नाट्यवेदं प्रदर्शयितुं भरतमाह। दैत्यानामुपरि विजयं प्राप्य इन्द्रेण क्रियमाणः उत्सवविशेषः ध्वजमहोत्सवः विजयोत्सवः उच्यते। ब्रह्मणो निर्देशानुसारेण भरतः स्वशिष्यैः सह देवराजेन्द्रस्य विजयोत्सवे नाट्यं प्रादर्शयत्। तत्रापि दैत्यानामुपरि देवानां विजय इति कथावस्तु नाट्यमाध्यमेन प्रादर्शयत्। नाट्यारम्भे आशीर्वचनसंयुक्ता नान्दी भरतेन गीता। अष्टाङ्गपदसंयुक्तां वेदनिर्मितां नान्दीं पठित्वा देवदानवसमरस्य दृश्यं प्रादर्शयत्। यथा समरे सम्फेटविद्रवादिकं क्रियते, यथा वा छेदभेदात्मिका क्रिया सम्पाद्यते तथा कुशलैः विदग्धैः भरतशिष्यैः नाट्यस्य अभिनयः प्रदर्शितः। ब्रह्मादयो देवाः नाट्यं सन्तुष्टान्तरङ्गाः भरतपुत्रेभ्यः नाट्योपकरणानि प्रददुः। दैत्यास्तु नाट्यं दृष्ट्वा क्षुब्धाः सन्तः विघ्नमाचरितवन्तः।

ध्वजमहोत्सवे नान्दीगानपुरःसरं नाट्यं दृष्ट्वा देवान् मुमोदुः। प्राप्तहर्षाः ब्रह्मादयः सुराः भरतपुत्रेभ्यः उपहौकनव्याजेन नाट्योपकरणानि प्रददुः। प्रीतः शक्रः स्वं शुभं ध्वजं, ब्रह्मा विदुषकोपयोगिवक्रदण्डं, वरुणः कमण्डलुं, सूर्यः छत्रं, शिवः सिद्धिं, वायुः व्यजनं, विष्णुः सिंहासनं, कुवेरः मकुटं, सरस्वती श्राव्यत्वं च प्रायच्छन्। अन्ये ये देवाः गन्धर्वाः राक्षसाः, पन्नगाः स्वभावान्, रसान्, रूपं बलं च प्रददुः।

३. विरूपाक्षप्रमुखानां दैत्यानामरुचिकारणम्

भरतपुत्रकृमाद्यं नाट्यं देवानां विजयमधिकृत्य प्रदर्शितमासीत्। दर्शकत्वेन देवाः दैत्याश्च तत्र उपस्थिता आसन्। पुनः पुनः दैत्यानां पराजयं दृष्ट्वा विरूपाक्षप्रमुखाः दैत्याः आत्मनः अपमानं विचिन्त्य क्षुब्धाः बभूवुः। ते विरूपाक्षप्रमुखाः दैत्याः विघ्नान् प्रोत्साह्य नाट्यदर्शनं परित्यजुः। विघ्नान् आहूय ते उदघोषयन् यत्-

“न क्षमिष्यामहे नाट्यमेतदागम्यतामिति।”

ततः ते नाट्यप्रयोगे मायाचरणं विधाय सूत्रधारं नटान् च स्तम्भयन्तिस्म। तेषाञ्च वाचश्चेष्टां स्मृतिं च नष्टीकृत्य नाट्ये विघ्नं चक्रुः।

४. इन्द्रस्य नीतिव्यवस्था

देवदानवसंग्रामकथावस्तुनाट्ये दानवपराजयं पुनः पुनः वीक्ष्य क्षुब्धाः दैत्याः मायाबलेन सूत्रधारस्य नटानां च वाक्चेष्टां स्मरणशक्तिं च स्तम्भयन्तिस्म। नाट्ये विघ्नं विलोक्य देवराजशक्रः विघ्नकारणं ध्यानेन ज्ञातवान्। विदितवृत्तान्तः शक्रः नाट्यमण्डपे विघ्नानां परिवारं विलोक्य दैत्यान् चुक्रोध। सर्वरत्नोज्ज्वलतनुः उद्वृत्तलोचनः शक्रः स्वध्वजदण्डेन रङ्गपीठस्थविघ्नानां शरीराणि जर्जरीचकार।

५. जर्जरोत्पत्तिरहस्यम्

शक्रस्य ताडनादभीताः दैत्याः रङ्गपीठं परित्यजुः। दानवैः सह विघ्नानां विनाशं विलोक्य प्रहृष्टाः दिवौकसः देवराजस्य दिव्यं प्रहरणं शंसुः। ध्वजदण्डस्य प्रशंसनेन सह नवीनं नाम प्रायच्छन्। तच्च नाम भवति जर्जरः।^३ उक्तं तदेव मुनिना-

अहो प्रहरणं दिव्यमिदमासादितं त्वया।

जर्जरीकृतसर्वाङ्गा येनैते दानवाः कृताः॥

यस्मादनेन ते विघ्नाः सासुराः जर्जरीकृताः।

तस्माज्जर्जर एवेति नामतोऽयं भविष्यति॥ ना.शा.१/७२-७३

भृशं दण्डपातेन दैत्यानां विघ्नानां च शरीराणि शौणितादिभिः जर्जरीकृतानि। अतः ध्वजदण्डस्य अनुगुणं नाम स्थिरीकृतम्। जर्जर इति इन्द्रस्य ध्वजदण्डस्य नाम। अपि च नाट्ये जर्जरस्य सार्वकालिकोपादेयतां सुरैः उक्तं- नाट्यप्रयोगकाले यदि अन्ये विघ्नाः समागमिष्यन्ति तेऽपि जर्जरं दृष्ट्वा नाट्यमण्डपात् गमिष्यन्ति। अतः नाट्यमण्डपे जर्जरस्य स्थापनं करणीयम्।

सुराणां प्रशंसावाक्येन प्रहृष्टः शक्रः देवाक्यं समर्थयन् ध्वजदण्डस्य नाम जर्जर एवास्तु इति जगाद। अयं जर्जरः सर्वेषां रक्षाभूतः भविष्यति इति च उवाच।

६. नाट्यवेश्मोत्पत्तेः कारणम्

इन्द्रस्य ध्वजमहोत्सवे यदा भरतपुत्राः नाट्यं प्रादर्शयन् तदा दैत्यानां पुनः पुनः पराजयदृश्यं विलोक्य क्षुब्धाः विरूपाक्षप्रमुखाः दैत्याः विघ्नमुदपादयन्। इन्द्रेण जर्जरीकृतदेहाः सन्तोऽपि पुनः नाट्यप्रयोगारम्भे अन्ये विघ्नाः नटानां त्रासं समजनयन्। अतः नाट्यविघ्नं चिरं दूरीकर्तुं भरतः ब्रह्मणे नाट्यरक्षणाय प्रार्थयामास। भरतस्य प्रार्थनं यथार्थं मत्वा प्रजापतिः स्वतन्त्रतया लक्षणसमन्वितं नाट्यवेश्म निर्मातुं विश्वकर्माणम् आदिदेश।

प्रजापतेः आदेशमाप्य अचिरेण कालेन सर्वलक्षणसम्पन्नं नाट्यवेश्म^४ विश्वकर्मा निर्मितम्। ततः देवसभां गत्वा द्रुहिणे नाट्यवेश्मदर्शनाय प्रार्थयत्। द्रुहिणोऽपि सुरैः सह नाट्यगृहं ददर्श। अपि च नाट्यगृहस्य रक्षणाय देवान् नियोजयामास।

७. शत्रुदमने सामदानादिप्रयोगविमर्शः

नाट्यमण्डपे पुनः पुनः दैत्यानां विघ्नाचरणं विलोक्य विचलितो भरतो नाट्यविघ्नोपशमनाय प्रजापतिं प्रार्थयामास। प्रजापतिरपि विश्वकर्माणं माहूय सर्वलक्षणसम्पन्नं नाट्यगृहं कारयामास। नाट्यवेश्मरक्षणाय सर्वान् देवान् सहायकान् च न्ययोजयत्। सर्वतोभावेन नाट्यविघ्नमपिसिर्षवः देवाः प्रजापतिमाहुः-

“साम्ना तावदिमे विघ्नाः स्थाप्यन्तां वचसा त्वया।”

शत्रुशासननीतिं स्मारयन्तो देवा अवदन्-आदौ साममार्गेण शत्रुपक्षः तोषणीयः। ततः दानादिभिः रिपूणां वैरता दूरीकरणीया। तत्रापि निष्फले जाते भेदनीतिः आचरणीया। त्रिषु मार्गेषु यदि फलं न प्राप्यते तर्हिः अन्तिमे पर्याये दण्डनीतिः प्रयोक्तव्या। अतः दैत्यानां कृतेऽपि आदौ साममार्गः प्रयोक्तव्यः। दैत्यानां विघ्नाचरणबुद्धिमपसारयता नाट्यस्य सार्वकालिकं मङ्गलं क्रियताम्।

८. समाजशृङ्खलायै भरतोक्तनीतीनां विमर्शः

यथा मानसिकीमशान्तिं प्राप्य ध्वजमहोत्सवे विरूपाक्षप्रमुखाः क्षुब्धाः सन्तः देवतानां महोत्सवे विघ्नमुत्पादितवन्तः तथा आधुनिके कालोऽपि उच्चवर्गैः शासकैः वा प्रजाः निष्पेषिताः सन्तः विक्षोभं प्रदर्शयन्ति। तत्र झटिति तेषामुपरि दण्डाचरणं न कृत्वा तासां समस्याः ज्ञातव्याः। ततः तासां हिताय समाजस्य सुखाय च सामदानादिनीतयः

प्रयोक्तव्या इति अस्य शोधनिबन्धस्य धातव्यविषयः। भरतेन येनोपायेन विक्षोभप्रशमनं चकार तेनैव उपायेन आधुनिकैरपि प्रशमनं करणीयम्। अत्रायं सारः-

भरतस्य सामाजिकान् प्रति उपदेशः-

१. सहसा कार्यं न करणीयम्।
२. शत्रवः कदापि दुर्बला न भवन्ति।
३. विघ्ने समागते आदौ आत्मसुरक्षा करणीया।
४. समागतायां विपदि गुरुभिः मित्रैश्च सह आलोचना करणीया।
५. सामदानदण्डभेदैः क्रमशः विघ्नोपशानं करणीयम्।

अनया रीत्या शास्त्रीयतत्त्वानां गवेषणं विधाय साम्प्रतिक-समाजे तस्योपयोगित्वं प्रचारणीयं येन शास्त्राणां सार्वकालिकोपयोगितां सामाजिकाः अनुभवेयुरित्यलं पल्लवितेन।

अन्त्यटीका:

१ प्रणम्य शिरसा देवौ पितामहमहेश्वरौ।

नाट्यशास्त्रं प्रवक्ष्यामि ब्रह्मणा यदुदाहृतम्।। ना.शा.-१/१

२ योऽयं भगवता सम्यग्रथितो वेदसम्मितः।

नाट्यवेदः कथं ब्रह्मन्नुत्पन्नः कस्य वा कृते।।

कत्यङ्गः किं प्रमाणश्च प्रयोगश्चास्य कीदृशः।

सर्वमेतद्यथातत्त्वं भगवन्वक्तुमर्हसि।। ना.शा. १/४-५

३ जर्जरः-जृ + णिच् + अच् इति अभिनवभारती। जर्जरस्य परिणामः १०८ अङ्गलानि, सः पञ्चपर्व-चत्वारग्रन्थियुक्तवंशदण्डविशेषः।

४ एकस्य नाट्यगृहस्य चित्रम्-

चतुरस्रनाट्यमण्डपः

16x32 नेपथ्यगृहम्		
8x32 रङ्गशीर्षम्		
8x8 मत्तवारणी	16x8 रङ्गपीठम्	8x8 मत्तवारणी
32x32 प्रेक्षकगृहम्		

सहायकग्रन्था :

भरतः, नाट्यशास्त्रम्. सम्पा. सुधारेस्तोगी. चौखम्बाविद्याभवनम्, १९८०।

पारसनाथद्विवेदी, सम्पा. अभिनवभारतीटीकोपेतं नाट्यशास्त्रम्. वाराणसी: सम्पूर्णानन्दसंस्कृतविश्वविद्यालयः १९९२।

राधावल्लभत्रिपाठी, सम्पा. नाट्यशास्त्रविश्वकोषः. निउ दिल्ली: निउ भारतीय बुक् कर्पोरेशन, २०१२।

कृष्णकुमारः, सम्पा. काव्यशास्त्रविमर्शः. हरिद्वारः : मयङ्क प्रकाशनम्। १९९९।

www.archieve.org./detailsnatyasastram.

महाभाष्ये भारतीयसंस्कृतिः; एकमध्ययनम्

गिरिधारी पण्डा

शोधनिबन्धसारः (Abstract) - 'सर्वेषां न्यायवीजानां महाभाष्यनिबन्धने' इति भर्तृहरिवचनात् व्याकरणशास्त्रे महाभाष्यमेव प्रामाणिकग्रन्थरूपेणाभिहितं वर्तते। 'यथोत्तरमुनीनां प्रामाण्य'मिति धिया महाभाष्यकारः पतञ्जलिः सैद्धान्तिक आचार्यरूपेण स्वीक्रियते शास्त्रकारेषु परिगण्यते च। भाषायाः सुष्ठु-प्रयोगाय निर्दिष्टानां नियमानामनुशासनात्मकमार्गविशेषानां वाऽऽधारभूतं पाणिनीयव्याकरणम्, सूत्र-वार्तिक-भाष्यसंरचनेन इत् त्रिमुनिव्याकरणभावेन ख्यातम्। 'त्रयः मुनय अस्मिन् वंश्ये'^१ इति तात्पर्यात् तत् त्रिमुनिव्याकरणं विशेषतः पाणिनिना प्रोक्तमित्याशयेन तत् पाणिनीयमिति कालगरिम्ना पाणिनीयपरिधिं प्रवृत्तिं वाऽऽधारीकृत्य प्रवर्तते। तथापि तस्मिन्नेव शब्दप्रामाणीभूते व्याकरणशास्त्रे शास्त्रीयस्थलानां विचारावसरे महाभाष्यस्य सिद्धान्तमेव सर्वे शास्त्रकाराः स्वीकुर्वन्ति। महाभाष्यकारः पतञ्जलिरपि स्वसिद्धान्तं सर्वथा पाणिनीयसूत्राणां तात्पर्यमवलम्ब्य एवोपस्थापयति पाणिनेः सूत्रगततथ्यं पुरस्कृत्य च व्यवस्थापयति। तदीयायां भाषायां-पाणिनेः न तु संपूर्णस्य सूत्रस्य, प्रतिवर्णस्यापि प्रयोजनं महत्त्वञ्चानस्वीकार्यम्। यथोक्तं तेन- "प्रमाणभूत आचार्यो दर्भ पवित्रपाणिः शुचावकाशे प्राङ्मुखः उपविश्य महता प्रयत्नेन सूत्राणि प्रणयति स्म। तत्राशक्यं वर्णेनाप्यनर्थकेन भवितुं, किं पुनरियता सूत्रेण"^२ (म.भा. 1.1)। येन कारणेन तदानीन्तनप्रयोगविज्ञानं, व्याख्यानकौशलं, शास्त्रीयप्रतिविधानञ्च समाधारीकृत्य सिद्धान्तस्य संस्थापनं

परिचयः प्राप्यते, तत्र प्रतिपादितेषु विभिन्नेषूदाहरणेष्वपि तात्कालिकसंस्कृतिः निरूप्यते। अतः पाणिनीयव्याकरणस्य विभिन्नसूत्रगततथ्यान्लम्ब्य भाष्ये प्रदत्तान्युदाहरणानि पुरस्कृत्य च तात्कालिकसामाजिकावस्थायाः भारतीयसंस्कृतेश्च चित्रणं तत्समीक्षणञ्च अस्मिन् शोधप्रबन्धे साधितम्। तथ्यस्यास्य गवेषणात्मकाध्ययनेन सूत्रव्याख्यानानुशीलनेन च तात्कालिकावस्थायाः भारतीयसंस्कृतेश्च यत् सार्विकं चित्रमुपलभ्यते तदानीन्तनसमाजस्य यत्स्वरूपं निर्णयते च, तदनुसृत्य अधुनातनसमाजः स्वकीयायाः व्यवस्थायाः संशोधनं विधाय प्रतिष्ठितसमाजं निर्मातुं शक्नोति।

उद्देश्यः (Objectives) - उद्देश्यं तु-शास्त्रस्यास्य गवेषणात्मकाध्ययनेन सूत्रव्याख्यानानुशीलनेन च तात्कालिकावस्थायाः यत् सार्विकं चित्रमुपलभ्यते तदानीन्तनसमाजस्य संस्कृतेश्च यत्स्वरूपं निर्णयते च, तदनुसृत्य अधुनातनसमाजः स्वकीयायाः व्यवस्थायाः संशोधनं विधाय प्रतिष्ठितसमाजं निर्मातुं शक्नोति। तात्कालिकजनानां व्यवहारकौशलं ज्ञात्वा स्वकीयस्य व्यवहारस्य परिवर्तनं विदधाति। तात्कालिकीमवस्थां निरूप्य वर्तमानसामाजिक-अर्थनैतिक-राजनैतिक-सांस्कृतिकावस्थायाः समुन्नतिं साधयति, धार्मिक-सांस्कृतिकचेतनायाः विकाशं कारयति वा, येन विशालभूखण्डयुक्तैषा भारतभूमिः चारुहास्यमयी चारुलास्यमयी सती विश्वदरवारे उदाहरणरूपेण प्रतिष्ठिता भवतीत्याशयः।

गवेषणाप्रविधिः (Research Methodology) - अनुशीलनं विधाय तत्र समीक्षणात्मकेन मार्गेण (critical study) शोधप्रबन्धोऽयं विकसितः।

कूटशब्दाः (Key-words) - शब्दसाधुत्वम्, प्रामाणिकाचार्यः, पतञ्जलिः, समाजः, भारतीयसंस्कृतिः, धर्मबन्धनम्, भारतस्वरूपम्, समाजव्यवस्था, जीवनदर्शनम्।

भूमिका (Introduction) :-

‘वाङ्नाम ‘अनादि निधना नित्या, या स्वयम्भुवा आदौ वेदमयी दिव्या सृष्टा यतः सर्वाः प्रवृत्तयः समुद्भूताः’^१। ‘वागेव विश्वा भुवनानि जज्ञे...’^२ ‘व्यक्ता वाचि वर्णा येषां त इमे व्यक्त वाचः’^३ इत्युक्त्यनुसारेण भाषा हि भुवनस्यास्य महान् वाङ्निधिः। हेनेरी^४ -स्टूटो^५-एनसाइक्लोपेडिआब्रिटेनिका^६ आदयः पाश्चात्यविद्वांसोऽपि तथ्यमिदं स्वीकुर्वन्ति। ‘परा-पश्यन्ती-मध्यमा-वैखरी’^७ इति चतसृषु तुरीयं वाचं मनुष्या वदन्ति’, उक्तं यत् महाभाष्ये-‘चत्वारि वाक्परिमितापदानि तानि विदुर्ब्रह्मणा ये मनीषिणः। गुहा त्रीणि निहिता नेङ्गयन्ति तुरीयं वाचं मनुष्या वदन्ति’^८, या खलु ध्वनिरूपेण भाषा पदवाच्या। भाषा नाम सा वाक् या कण्ठतात्वादिभिरुच्चारणस्थानैरुच्चार्यते, या च केनचित् समुदायेन भावाभिवेगस्य स्पष्टाभिव्यक्तये प्रयुज्यते इति। अस्याः भाषायाः प्रयोगार्थं कस्यचित् नियमविशेषस्यावश्यकता विद्यते, येनानुशासनात्मकमार्गेण भाषा सुसमृद्धा सती प्रयोगार्हा भवति। स एव नियमविशेष अनुशासनात्मकमार्गो वा व्याकरणसंज्ञां लभते। ‘वाग्वै पराच्यव्याकृताऽवदत्। ते देवा इन्द्रमब्रुवन् इमां नो वाचं व्याकुर्वन्ति। तामिन्द्रो मध्यतोऽवक्रम्य व्याकरोत्’^९ इति धिया शास्त्रमेतत् तामखण्डां वाचं मध्ये विच्छिद्य प्रकृतिप्रत्ययविभागेन नियमीकरोतीति। तेषामेव नियमानामनुशासनात्मकमार्गविशेषानां वाऽऽधारभूतं पाणिनीयव्याकरणम्, यत् खलु वैदिक-लौकिकसंस्कृतयोः प्राणभूतम्। सूत्र-वार्तिक-भाष्यसंरचनेन तद्व्याकरणं त्रिमुनिव्याकरणभावेन ख्यातम्। ‘त्रयः मुनय अस्मिन् वंश्ये’^{१०} इति तात्पर्यात् तत् त्रिमुनिव्याकरणं विशेषतः पाणिनिना प्रोक्तमित्याशयेन तत् पाणिनीयमिति कालगरिम्ना पाणिनीयपरिधिं प्रवृत्तिं वाऽऽधारीकृत्य प्रवर्तते। तत्र महाभाष्यकारः पतञ्जलिः सैद्धान्तिक आचार्यरूपेण स्वीक्रियते शास्त्रकारेषु परिगण्यते - सर्वेषां न्यायवीजानां महाभाष्यनिबन्धने’ इति भर्तृहरिवचनात्।

व्याक्रियन्ते व्युत्पाद्यन्ते असाधुशब्देभ्यो साधुशब्दाः पृथकीकृत्य विविच्यन्ते इति व्युत्पत्त्या यद्यपि साधुशब्दसम्पादकं शास्त्रमिदम्, यद्यपि शास्त्रेणाऽनेन शब्दानां साधुत्वासाधुत्वविवेचनं विधीयते, येन शब्दानुशासननाम्ना^{११} ख्यातमिदम्, तथापि तत्रोपपादितेषु बहुषु सूत्रेषु बहुनां सामाजिक-अर्थनैतिक-वैज्ञानिकतथ्यानां परिचयः प्राप्यते, तत्र प्रतिपादितेषु विभिन्नेषूदाहरणेष्वपि तात्कालिकस्थितिनिरूप्यते, यत् खलु सर्वथा गवेषणायाः विषयः। अतः पाणिनीयव्याकरणस्य विभिन्नसूत्रगततथ्यान् पुरस्कृत्य तेषां तथ्यानामाकलनपुरस्सरं तत्र भाष्यकारस्य मतावलम्बनपूर्वकं तात्कालिकसामाजिकावस्थायाः भारतीयसंस्कृतेश्च चित्रणमस्मिन् शोधप्रबन्धे साधितम्।

विचारः-

तदानीन्तनसमये जनाः यथा राजदण्डे समादरयुक्ता तथा धार्मिककार्येऽपि प्रवृत्ता आसन्। सत्यपि राजदण्डभयं, यत्रोभयस्योपस्थितिस्तत्र धर्ममेवामनन्ति ते। अत्रायमेवाशयः यत् कस्मिंश्चिदपि धर्मोपयुक्ते कार्ये यदि राजदण्डभयः स्यात्, तथापि ते विस्मृत्य तत्भयं धर्मकार्यमेव कुर्वन्ति, यत् “ध्रुवमपायेऽपादानम्”^{१२} इत्यत्र अपादानसंज्ञानिरूपणप्रसङ्गे “वारणार्थानामीप्सीतः”^{१३} इति सूत्रे भाष्यप्रदर्शितोदाहरणात् तदीयव्याख्याऽऽनुशीलनाच्च स्पष्टत अनुमीयते। ‘...किमुदाहरणम् ‘माषेभ्यो गां वारयति’। भवेद्यस्य माषा न गावस्तस्य माषा ईप्सिताः स्युः यस्य तु खलु गावो न माषाः कथं तस्य माषा ईप्सिताः स्युः। तस्यापि

माषा एवेप्सिताः।पश्यत्ययं यदीमाः गावः तत्र गच्छन्ति ध्रुवः शस्यविनाशः भवति, शस्यविनाशे यथाऽधर्मः तथा राजदण्डभयञ्च। सः बुद्ध्या संप्राप्य निवर्तयतीति^{१४}। क्षेत्रे गां सम्मर्देन शस्यविनाशः स्यात्, विनष्टे च शस्ये क्षेत्रस्वामिनः क्लेशेनाऽधर्मः भवेदिति चिन्तयित्वैव तत्र धर्मबन्धनात् क्षेत्ररक्षणं विदधाति। वस्तुतः अरण्ये संस्थितस्य क्षेत्रस्य रक्षणेन धर्मो एव जायते “धर्मो रक्षति रक्षितः” इति वचनान्। अत्र अधर्मः राजभयञ्चेत्युभयमप्युक्तं परन्तु तत्र राजभयस्य न तादृशः समादरो यादृशो धर्मस्य समादरः। अतः माष रक्षणार्थमेव गां वारयति धर्मसाधनार्थमिति तात्पर्येण माषेभ्यो गां वारयतीत्युदाहरणं प्रदर्शितम्। एतदपि तत्रावधेयं यत् - शस्यविनाशेऽपि राजकीयः प्रतीकारः समर्थतर आसीत्, येनारण्यकेनापि क्षेत्ररक्षणं क्रियते। परन्तुत्रापि धर्मायैव रक्षति, न तु राजभयादिति। यद्यत्र धर्माश्रयणं न स्यात्तर्हि क्षेत्रविनाशेऽपि न मदीयगोभिस्तत् क्षेत्रं नाशितम्, अहं तु तस्मिन् दिने तत्क्षेत्रं नैव दृष्टवानित्यादिभिरुक्तिभिः स्वसंक्षणं कर्तुं शक्यः सः। धर्मसंरक्षणेन कदाचिद्राजाऽपि सन्तुष्टः स्यादिति। “वर्णानामाश्रमाणां राजा सृष्टोऽभिरक्षिता...”^{१५} मनुप्रतिपादितेत्युक्त्यनुसारेण राजाऽपि धर्मस्याभिरक्षक इति तात्पर्यात्। तथ्यमिदं कौटिलीयार्थशास्त्रेऽपि स्वीकृतम्। यथोक्तं तत्र-“तस्मात् स्वधर्मभूतानां राजा न व्यभिचारयेत्”^{१६}। ‘राजभयं चे’ति प्रतिपादयता भाष्यकारेण यथा जनानां धर्मानुसंधानात् सत्यप्रियत्वमाविष्क्रियते तथा तदानीन्तनकाले राजभयञ्चासीदिति प्रतिपाद्यते। अन्यथा अधार्मिके राज्ये पापज्वालाभिः धनं न विवर्धते, राजभयस्याभावे चौरैराततायिभिश्च कतिपयमनुष्याः प्रत्यहं हन्यन्ते, कानिचिच्च गृहाणि दहयन्ते इत्यादिभिः अधर्मकार्यैर्पृथिवी विनष्टा स्यादित्यनुभूयत एव।

भविष्यज्जीवनस्य समुन्नतये धनस्य सञ्चयीकरणमपि तात्कालिकसमाजस्य स्वाभाविकं स्वरूपमासीदिति “समर्थः पदविधिः”^{१७} सूत्रे भाष्योक्तवचनात् प्रतीयते। यथोक्तं तत्र भाष्ये - ‘एवं हि दृश्यते लोके भिक्षुकोऽयं द्वितीयां भिक्षां समासाद्य पूर्वा न जहाति, सञ्चयायैव प्रवर्तते’^{१८} इति। यदा सः द्वितीयां भिक्षां गृह्णाति, तदा पूर्वा भिक्षां भविष्यज्जीवनायैव सञ्चयीकरोतीति तात्पर्यम्। अधुनाऽपि अनेकत्र दृश्यते यत्- अनेके दरिद्रजनाः उपार्जितेऽपि पर्याप्तं धनं तस्मिन्नेव दिने तद्व्ययीकुर्वन्ति, अथवा तद्व्ययपर्यन्तं श्रमं कर्तुमुत्सुकाः न भवन्ति। परन्तु एतेनैव भाष्योक्तवचनेन ज्ञायते यत् तदानीन्तनसमयेऽपि धनसंरक्षणे जनाः अप्रवर्त्यन्त इति।

धर्मबन्धनं तात्कालिकसमाजस्य अन्यदेकं स्वरूपमासीत्। यस्य यद्द्रव्यं स तस्य ग्रहणं करोतीति धर्मबन्धनम्। ‘अर्थवदधातुरप्रत्यय प्रातिपदिकम्’^{१९} इति पाणिनीयसूत्रे भाष्योक्तवचनादेतत्प्रतीयते। यथोक्तं तत्र ‘तद्यथा लोके-आढ्यमिदं नगरं गोमदिदं नगरमित्युच्यते। न च तत्र सर्वे तत्राढ्या भवन्ति सर्वे वा गोमन्तः। यस्य हि यद्द्रव्यं भवति स तेन कार्यं करोति। यस्य च या गावो भवन्ति स तासां क्षीरं घृतमुपभुङ्क्ते, अन्यैरेतद्द्रष्टुमप्यशक्यम्’^{२०}। धर्मबन्धनस्याभावेऽन्यस्यापि द्रव्यमन्येनोपभुज्यमानं प्रत्यहमुपलभ्यते, यस्य च गावो भवन्ति तद्गुधमन्यैरुपभुज्यमानमेव प्रत्यहं परिपाल्यते। “अनुदात्त डित आत्मनेपदम्”^{२१} इति सूत्रे एतदेव तथ्यमुपपाद्योक्तं तत्र-‘न खल्वप्यन्यत्प्रकृतमनुवर्तनादन्यद्भवति, नहि गोधा सर्पत्नी सर्पणादहिर्भवति’^{२२} इति। स्वातन्त्र्यमात्रप्राप्तिलाभेनापि दुष्टानां चौराणां वाऽऽचारस्य परिवर्तनं न जायते। ‘लोके-आढ्यमिदं नगरं गोमदिदं नगरम्...’^{२३} इत्युदाहरणेनाऽपि ज्ञायते यत् तस्मिन्नेव समये नगरेऽपि गोपालनमभवत्, यथेदानीं नगरे स्वजीवननिर्वाहार्थं गाः पालयन्तीति विशेषः।

सुजलां सुफलां मलयजशीतलां शस्यश्यामलामिति भारतभूस्वरूपं तदा दृष्टिपथारूढा जायते। 'पागीश्वरान्निपाताः' २४ इति सूत्रे - 'किमर्थं रेफाधिक ईश्वरशब्दो गृह्यते लोकत एतत्सिद्धम्, तद्यथा - आ वनान्तात् आ उदकान्तात् पियं पान्थमनुब्रजेदिति य एव प्रथमो वनान्त उदकान्तश्च ततोऽनुब्रजन्ति। लौकिकं चातिवर्त्तते। द्वितीयं तृतीयञ्च वनान्तमुदकान्तऽनुब्रजन्ति तस्माद्रेफाधिक ईश्वरशब्दो गृहीतव्यः' २५ इति भाष्यवचनम्। अत्र हि ईश्वरादिति नोक्त्वा रीश्वरादिति कथमुक्तमित्याशङ्क्योच्यते- आ वनान्तादा उदकान्तात्पियं पान्थमनुब्रजेदिति विधाने नियमाभावाद्द्वितीयं तृतीयञ्च वनान्तमनुगच्छन्ति, तथाऽत्रापि पथमेश्वरशब्दं विहाय द्वितीयपर्यन्तमपि अनुब्रजिष्यन्तीति तदर्थं विकृतमिति तद्भाष्यार्थः। ग्रामाद् ग्रामान्तरं गच्छतः पान्थस्यानुब्रजनं वनान्तं उदकान्तं वा कर्तव्यमित्याचारः तदानीमासीदिति तात्पर्यम्। ग्रामाद् बहिरपि मध्ये विपुला उदकान्ता विपुलानि उदकानि वा यत्र सम्भवन्ति तत्रैवेदमुचितं स्यात्, तत्रापि द्वितीयं तृतीयं वा वनान्तं गच्छन्तीति दर्शनेन निश्चितमेव तस्मिन् काले बहूनि वनानि संरक्षितानि निर्मितानि वा स्युः। पथिकानां तृष्णादूरीकरणायोपभोगाय वा धार्मिकैर्निर्मिताः बहवो जलाशया अपि भवेयुरित्याशयेन तदा शस्यश्यामलसम्पन्ना भारतभूमिरासीदिति निर्णयते।

'कृन्मेजन्तः' २६ इति सूत्रव्याख्यानप्रसङ्गे भगवता पतञ्जलिना यदुदाहरणं प्रदर्शितं, तद् सर्वथा तदानीन्तनानां जनानां दृढप्रतिज्ञस्वरूपमुद्घाटयति, तस्मिन् काले जनाः स्वे स्वे कर्मणि अभिरता आसन्निति प्रतिपादयति। आगतेऽपि विघ्ने प्रारम्भमाणकार्यं न परित्यजन्ति अथवा स्थितेऽपि विघ्ने कार्याणि प्रारभन्ते। यथोक्तं तत्र- 'नहि भिक्षुकाः सन्तीति स्थाल्यो नाधिश्रीयन्ते, न च मृगाः सन्तीति यवा नोप्यन्ते इति' २७। न हि विघ्नाः सन्तीति कार्याणि नारभ्यन्ते इत्येव तेषां दृढा मतिः, विघ्नां सन्तीति विचिन्त्य कार्यं न परित्यजन्तीति रहस्यम्।

तदानीन्तनसमाजे जनाः कृषिकार्ये निपुणा आसन्। अल्पेनायासेन अधिकमुत्पादनं यथा भवेत्तदर्थं ते प्रयत्नशीलाऽऽसन्नित्येवंभावेन तदा प्रचलितं कृषिविषयकतथ्यमप्युपलभ्यते भाष्यप्रदत्तोदाहरणस्यानुशीलनात्। 'वर्णो वर्णेन' २८ इति पाणिनीयसूत्रस्य व्याख्यानप्रसङ्गे भाष्यकारेणोक्तं यत्- 'इह हि सर्वे मनुष्या अल्पेनाल्पेन महतो महतोऽर्थानाकाङ्क्षन्ति। एकेन माषेण शतसहस्रम्। एकेन कुद्दालपदेन खारीसहस्रम् इत्युक्तम्। सर्वेषामयं स्वाभाविको धर्मो यदल्पेन प्रयत्नेनाल्पेन मूल्येन वा महती कार्यसिद्धिरपेक्षते' २९ इति। एकमाषसुवर्णेन वस्त्रादीनां शतं सहस्रमपीच्छन्ति ते, अथवा एकेन माषवोपनेन सहस्रसंख्यकान् माषानपीच्छन्ति। तथैव एकेन कुद्दालपदेन खारीसहस्रम् इत्यत्र खननार्थं भूम्यां पातितः कुद्दालो यत् परिमितं क्षेत्रं व्याप्नोति तत्परिमितेन क्षेत्रेण खारीणां सहस्रमिच्छन्तीति। अत्रायमेवाशयः यत् तदानीन्तनसमये एकहलं क्षेत्रमित्युक्ते सति एकेन हलेनैकस्मिन् दिवसे यावत्क्षेत्रं कृष्टं शक्यं तावदेवेति बोध्यते। तथैकेन कुद्दालेनैकस्मिन् दिवसे यावत्क्षेत्रं कृष्टं स्यात्तत्कुद्दालपदमिति। एकेन कुद्दालपदेन- एककुद्दालपरिमितेन क्षेत्रेण खारीसहस्रमपीच्छन्तीति तत्तात्पर्यम्। अत्र एतावता क्षेत्रेण इयद्धान्यं भवति, इयद्धान्यं चापेक्षते इत्येतादृशं यत् संशोधनात्मकं ज्ञानं तत्तदानीमासीदिति निश्चयेन प्रतीयते।

तस्मिन् समये जनाः वस्त्रनिर्माणक्षेत्रेष्वपि कुशलाऽऽसन्। तदा न केवलं सामान्यवस्त्राणामेवोत्पत्तिरासीत्, किन्तु सूक्ष्मसूक्ष्मतरवस्त्राणामप्युत्पत्तौ कृतप्रयत्नास्ते इति निर्णयते। यथा- 'वर्णो वर्णेन' ३० इति सूत्रे 'पूर्वपदातिशय' ३१ इति वार्तिके 'किं प्रयोजनं, सूक्ष्मवस्त्रतराद्यर्थः ... यथैवायं द्रव्येषु यतते-वस्त्राणि मे

स्युरिति, एवं गुणेष्वपि यतते-सूक्ष्मतराणि मे स्युरिति^{३२}। अनेन भाष्यप्रदर्शितोदाहरणेन तथ्यमिदं स्पष्टीकृतं यत् तस्मिन् काले वस्त्रकारिगैः साधारणवस्त्राणि गुणवन्ति सूक्ष्मतराणि वस्त्राणि च निर्मायन्ते स्म, येन तात्कालिकजनाः गुणवद्वस्त्रव्यवहारे अपि निपुणा आसन्निति निश्चयः। तथैव सुधौतवस्त्रनिर्माणेऽपि दत्तचित्तास्ते- इति ‘‘अतिशायने तमबिष्ठनौ’’^{३३} इति पाणिनीयसूत्रव्याख्यानप्रसङ्गे भाष्योक्तवचनात् प्रतीयते। तत्र एकस्यैव वस्त्रस्य गुणोत्पादनवैशिष्ट्येन विविधानि प्रकाराणि निर्मितानि, मूल्यान्यपि भिन्नानि आसन्। यत् खलु अधुनाऽपि यान्त्रिकयुगे परिलक्ष्यते एतत्। कस्मिंश्चिदन्त्रे बहुमूल्यानि वस्त्राणि भवन्ति, कस्मिंश्चिच्च लघुमूल्यानि। विपणावपि स्वल्पमूल्यपरिमितानि वस्त्राणि बहुमूल्यवस्त्राणि च उपलभ्यन्ते, तात्कालिकसमाज इव मूल्यनिरूपणे प्रतिस्पर्द्धा अपि दृश्यते इति। यथोक्तं तत्र भाष्ये - ‘एवं हि दृश्यते लोके - समाने आयामे विस्तारे पटस्यार्धोऽन्यो भवति काशिकस्य, अन्यो माथुरस्य। गुणान्तरं च खल्वपि शिल्पिन उत्पादयमाना द्रव्यान्तरेण प्रक्षालयन्ति। अन्येन शुद्धं धौतिकं कुर्वन्ति, अन्येन शौफालिकम्, अन्येन माध्यमिकम्’^{३४} इति। वस्त्रनिर्माणक्रियायाः कौशलं देशान्तरेषु भिन्नमासीत्, येन एकस्यैव वस्त्रस्य गुणगतनिरूपणेन मूल्यं भिन्नम्, वाणिज्ये प्रतियोगिताभावप्रदर्शनम्, यथा सूक्ष्मतरवस्त्रस्य व्यवहारः तथा सुधौतवस्त्रस्यापि व्यवहारः आसीदिति उपर्युक्तभाष्योक्त्या निर्णीयते। काशिकस्य मूल्यमेतत्, माथुरस्य चान्यदिति। तत्र धौतशौफालिकमाध्यमिकाः क्रियाः प्रक्षालनवैजात्यकृत्या वस्त्रस्य गुणविशेषप्रकाराः। समानगुणे एव तादृशी प्रतिस्पर्द्धा आसीत्, न तु गुणभिन्नत्वे। गुणभेदस्य शुक्लवस्त्रस्य यन्मूल्यं तत् कृष्णवस्त्रस्य नासीदिति तात्पर्यम्। अतएवोक्तं भाष्ये- ‘क्रियमाणे चापि गुणग्रहणे समानगुणग्रहणं कर्तव्यम्, शुक्लात् कृष्णे माभूत्। न कर्तव्यम्। समानगुणे एव स्पर्द्धा भवति, न हि आढ्याभिरूपौ स्पर्द्धते’^{३५} इति।

एवंभावेन धान्यमूल्यनिरूपण-गवादीनामुपचार-ग्रामनगरादिविभागप्रभृतीनि बहूनि तात्कालिक-सामाजोपलब्धानि सामाजिक-अर्थनैतिक-धार्मिकमूल्यबोधकानि तथ्यानि निरूपितानि पाणिनीयव्याकरणे, यानि अधुनापि सामाजिकप्रबन्धनस्योन्नतये अनुकरणीयानि अनुसरणीयानि च।

समीक्षा-

‘पाणिनीयं काणादं च सर्वशास्त्रोपकारकम्’ - इति वचनानुसारेण पाणिनीयं व्याकरणं न केवलं शब्दसाधुत्वे एव निहितम्, सूत्रमाध्यमेनानायासेन शब्दानां साधुत्वविवेचनं साधितम्, अपितु प्रत्यक्षरूपेण परोक्षरूपेण वा सर्वेषां शास्त्राणां तथ्यगतं रहस्यमुन्मोच्यैतत् स्वकीयं गोपायितं स्वरूपमप्युघाटितम्। अत्र न तु संपूर्णस्य सूत्रस्य, प्रतिवर्णस्यापि प्रयोजनं महत्त्वञ्चानस्वीकार्यम्। यथोक्तं पतञ्जलिना- ‘‘प्रमाणभूत आचार्यो दर्भ पवित्रपाणिः शुचावकाशे प्राङ्मुखः उपविश्य महता प्रयत्नेन सूत्राणि प्रणयति स्म। तत्राशक्यं वर्णेनाप्यनर्थकेन भवितुं, किं पुनरियता सूत्रेण’’^{४३}, ‘सामर्थ्ययोगान्न हि किञ्चिदस्मिन् पश्यामि शास्त्रे यदनर्थकं स्यात्’, ‘‘पाणिनीयं महत् सुविदितम्’’^{४४}। काशिकाकारेणापि तथ्यमिदं स्वीकृत्योक्तं यत्- ‘‘महती सूक्ष्मेक्षिका वर्तते सूत्रकारस्य’’^{४५} इति। शास्त्रस्यास्याध्ययनेन यथा वैज्ञानिकसामाजिकार्थनैतिकादीनां ज्ञानमुपलभ्यते, तथा जीवनदर्शनस्य सर्वश्रेष्ठप्राप्तिरप्युपजायते, या खलु दार्शनिक परिभाषायां परंब्रह्मप्राप्तिरितिनाम्नाऽभिधीयते। अतः ‘‘अनादि निधनं ब्रह्म शब्दतत्त्वं यदक्षरम्’’^{४६} इति प्रतिपाद्य शब्दः ब्रह्मरूपात्मक इति भर्तृहरिणा प्रतिपादितम्, ‘‘शब्दब्रह्मणि निष्णात परंब्रह्माधिगच्छति’’^{४७} इत्युपपाद्य अस्मिन्निष्णातः जनः परंब्रह्मण्यप्यधिगन्तुं शक्नोतीति मैत्रेयोपनिषदि निरूपितञ्च। शास्त्रस्यास्य गवेषणात्मकानुसन्धानेन यत्तथ्यमुपलभ्यते, तद् सर्वथा

अस्माकमुपकारं साधयति, जीवनस्य समुन्नतये मार्गं प्रदर्शयति च। पाणिनेः सूत्रप्रतिपादनशैलीतः, सूत्रव्याख्याने भाष्य-वार्तिकवचनेभ्यश्च उदाहरणमाध्यमेन यच्चित्रं यत्तत्त्वञ्चोपलभ्यते, तात्कालिकसमाजस्य यत् सामाजिकार्थनैतिक-सांस्कृतिकादिस्वरूपं विविच्यते, तेषां पर्यालोचनापुरस्सरमधुनातनसमाजस्योन्नतिं विधातुं शक्यते, कस्याश्चित् व्यवस्थायाः परिवर्तनमपि साधयितुं शक्यते इति तात्पर्यम्। अस्य दार्शनिकानुशीलनेन च स्वकीयजीवनस्य प्रकृष्टः मार्गोऽप्युन्मोच्यते इति रहस्यम्।

अन्त्यटीकाः

- १ अनादि निधना नित्या वागुत्सृष्टा स्वयम्भूवा।
आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः।। म.भा.टी.शा.प. 232/24
- २ श.ब्रा. 6.5.3.4
- ३ म.भा. 1.3.38
- ४ "Language may be defined as the expression of thought by means of speech sound."—Henery Swit.
- ५ "A Language is a system of an arbitrary vocal symbols by means of which members of a social-group cooperate and interact"—Strutawan.
- ६ "Language may be defined as an arbitrary system of vocal system by means of which, human beings as members of a social-group and participants culture interact and communicate."—Encyclopaedia-Britenica.
- ७ परावाङ्मूलचक्रस्था पश्यन्ती नाभिसंस्थिता।
हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा।।
- ८ म.भा. पस्पशाह्निकम्
- ९ तै.सं. 6.4.7
- १० संख्या वंशयेन-पा.सू.
- ११ अथ शब्दानुशासनम्- म.भा. पस्पशाह्निकम्
- १२ पा.सू. 1/4/24
- १३ पा.सू. 1/4/27
- १४ म.भा. 1/4/27
- १५ म.सं. 7/35
- १६ कौ.अ. 1/3/1
- १७ पा.सू. 2/1/1
- १८ म.भा. 2/1/1
- १९ पा.सू. 1/2/45
- २० म.भा. तत्रैव
- २१ पा.सू. 1/3/12
- २२ म.भा. तत्रैव
- २३ म.भा. 1/2/45
- २४ पा.सू. 1/4/56
- २५ म.भा. तत्रैव
- २६ पा.सू. 1/1/39
- २७ म.भा. तत्रैव

- २८ पा.सू. 2/1/68
 २९ म.भा. तत्रैव
 ३० पा.सू. 2/1/68
 ३१ म.भा. तत्रैव
 ३२ तत्रैव
 ३३ म.भा. 5/3/35
 ३४ तत्रैव
 ३५ तत्रैव
 ३६ मनुस्मृतिः 3/56
 ३७ पा.सू. 4/1/93
 ३८ म.भा. तत्रैव
 ३९ म.भा. 4/1/14
 ४० तत्रैव
 ४१ म.भा. 4/1/78
 ४२ विप्रतिषेधसूत्रम्
 ४३ म.भा. 1/1/1
 ४४ म.भा. 4/2/66
 ४५ काशिका. 4/2/74
 ४६ “अनादि निधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।
 विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः॥” वा.प. 1/1
 ४७ द्वे ब्रह्मणी वेदितव्ये शब्दब्रह्म परं च यत्।
 शब्दब्रह्मणि निष्णात परंब्रह्माधिगच्छति”॥ मै.उप. 6/22

सहायकग्रन्था : (Bibliography)-

- अष्टाध्यायी-सूत्रपाठः, प्रह्लादटिप्पणीसहितः, सम्पादकः-आचार्य पं.सत्यनारायणशास्त्री खण्डूडी, कृष्णदास संस्कृत सीरीज 65, कृष्णदास संस्कृत अकादमी, वाराणसी-221001, 1985.
 कौटिलीयार्थशास्त्रम्, मोतिलाल बनारस दास, वाराणसी।
 तैत्तरीयसंहिता, चौखम्बा कृष्णदास संस्कृत अकादमी, वाराणसी-221001.
 वाक्यपदीयम्, ब्रह्मकाण्डम्-श्रीवामदेव आचार्यः, चौखम्बा कृष्णदास संस्कृत अकादमी, वाराणसी-221001, 1987.
 वैयाकरणसिद्धान्तकौमुदी, व्याख्याकारः-पं.रामचन्द्र झा, चौखम्बा कृष्णदास संस्कृत अकादमी, वाराणसी-221001, 2009.
 व्याकरणमहाभाष्यम्, (नवाह्निकम्), सम्पादकः-चारुदेव शास्त्री, मोतिलाल बनारस दास, 1968.
 व्याकरणमहाभाष्यम्, भाष्यप्रदीपः, भाष्यप्रदीपोद्यतः, संपा. भार्गवशास्त्री, चौखम्बाप्रतिष्ठानम्, दिल्ली।
 व्याकरणशास्त्रेतिहासः, सम्पादकः-लोकमणिदहालः, भारतीयविद्याप्रकाशन, जवाहरनगर, दिल्ली-2007.
 मनुसंहिता, सप्तमोऽध्यायः, चौखम्बा कृष्णदास संस्कृत अकादमी, वाराणसी-221001.
 महाभाष्यम्, सम्पादकः- श्रीगुरुप्रसादशास्त्री, राष्ट्रियसंस्कृतसंस्थानम्, नई देहली-110058, 2006.
 संस्कृतसाहित्येतिहासः, सम्पादकः-कपिलदेवद्विवेदी, रामनारायणलालविजयकुमार, 2 कटरारोड, इलाहाबाद, 1989.
 Studies of Sanskrit Grammar, S.K. Belvelkar, Bharatiya Vidya Prakashan, 1976.

नीतिकथायां भारतीयसंस्कृतेर्मूलानुसन्धानम्

देवदास-मण्डलः

नीतिकथासु नारायणशर्मणा संकलितस्य हितोपदेश इति ग्रन्थस्यावदानं सर्वैः स्वीकृतम्। तस्य ग्रन्थस्य कथामुखे ग्रन्थस्योद्देश्यमुच्यते- 'श्रुतो हितोपदेशोऽयं...नीतिविद्यां ददाति च।'^१ 'कथाच्छलेन बालानां नीतिस्तदिह कथ्यते।'^२ अत्र प्रश्नः, का नाम नीतिः? नी-धातोरुत्तरं क्तिन्-प्रत्यययोगेन निष्पन्नस्य नीति-शब्दस्यार्थः नयनम्, नयनान्नीतिरुच्यते।^३ हितोपदेशे उच्यते- 'आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती।'^४ वस्तुतः अस्मिन् नीति-लक्षणे द्वौ विषयौ अन्तर्भूतौ स्तः- (१) सुनीतिः (Ethics) अथवा धर्मनीतिः (२) दण्डनीतिः (Politics) समासेन नीतिः वेति। सुनीत्या आत्मविकाशः, दण्डनीत्या शत्रुजयश्च भवतः। दण्डनीतौ विद्यमाने सति सर्वधर्माः याथार्थ्येन पालिताः रक्षिताश्च। धर्मनीतिपरायणः नृप एव दण्डनीतेः सम्यक्प्रणेता भवितुमर्हति।^५ वस्तुतो नीत्या सह धर्मस्य अन्तरङ्गः सम्बन्धो विद्यते। यथा धर्मं त्यक्त्वा नीतेर्गुरुत्वं नास्ति, तथा नीतिं विहाय धर्मो निरर्थकः। को नाम धर्मः? तत्रोच्यते-√धृ + मन्-प्रत्यययोगेन धर्म-शब्दो निष्पन्नः। धर्मस्यार्थो धारणाचारणम्, कर्तव्यं वा। 'धारणाद्धर्ममित्याहुर्धर्मेण विधृताः प्रजाः'^६ इति महाभारते उक्तम्। धर्मेण मनुष्याणां सुकुमारप्रवृत्तीनां सद्भावनानां च पालनं वर्द्धतं वा भवेत्। तत्र हिंसा-विद्वेष-संघातानां कोऽपि लेशो नास्ति। किन्तु प्रायशः संकीर्णबुद्धिवशाद् धर्मस्य प्रकृतस्वरूपोपलब्धिर्न स्यात्। तदर्थं मनुष्येषु जाति-सम्प्रदायगतो विवादः, संघातो वा अहोरहः परिलक्ष्यते। वस्तुतः सर्वेषां हितं विस्मृत्य व्यक्तिस्वार्थसिद्धये मनुष्याणां परस्पराणां कलहो जायते। तत्र 'अयं निजः परो वेति गणना लघुचेतसाम्। उदारचरितानां तु वसुधैव कुटुम्बुकम्।'^७ -इति हितोपदेशस्य यन्मतं तत्सर्वैरेव ग्राह्यम्। संकीर्णचेतसः पामरजनाः वा प्रायशः स्वार्थपरायणाः भवन्ति। उदारचरितानां सज्जनानां धार्मिकानामाचारणन्तु तद्विपरीतम्। धार्मिकाः स्वकीयप्राणव्ययेणापि स्वधर्मानुष्ठानम्, आत्मीयपरं निर्विचारेण सर्वेषां कल्याणं कुर्वन्ति। सज्जनानां धार्मिकानां यदाचरणं यत्कर्म वा तद्धर्म इत्युच्यते। तत्र सुकर्मणः फलं स्वर्गो दुष्कर्मणश्च फलं नरकः विधीयते। स्वर्गस्यार्थः सुखं नरकस्यार्थः दुःखम्।^८ येन धर्माचरणं न क्रियते तस्य स्वर्गलाभो न भवेत्। स च पापी जरयाक्रान्तः सन् शोकाग्निना दग्धो भवेत्। तत्र उच्यते- ईर्षी, घृणी, असन्तुष्टः, क्रोधनः, नित्यशंकितः परभाग्योपजीवी च षडेते जनाः दुःखभागिनः भवन्ति।^९ किन्तु यस्य मानसं सदा सन्तुष्टं तस्य सर्वाः सम्पत्तयो भवन्ति। तथा चोक्तं- 'सन्तोषामृततृप्तानां यत्सुखं शान्तचेतसाम्।'^{१०} अतः लोभं त्यक्त्वा सर्वावस्थायां प्रसन्नम्, सर्वेभूतेषु समभावप्रदर्शनम्, सर्वेषु च दया कार्या इति। हितोपदेशाद् ज्ञायते मत्तः, प्रमत्तः, उन्मत्तः, श्रान्तः, क्रुद्धः, वुभूक्षितः, लुब्धः, भीरुः, ज्वरायुक्तः, कामुक- एते कदापि धर्मविदः न भवन्ति।^{११} केवलं धर्मधारणात् शास्त्रविहिताचरणाद्वा सर्वेभ्यो जीवेभ्यो मनुष्यः श्रेष्ठो इति विविच्यते।^{१२}

अतः सर्वेषां मनुष्याणां यथाकालं धर्माचरणमवश्यं कर्तव्यम्।^{१३} एक सुहृद्गर्भ एव यः निधनेऽपि अनुयाति किन्तु ये तावदायात्मीयबान्धवाः ते सर्वे शरीरेण सह नाशं गच्छन्ति।^{१४} मनुष्यजीवने धर्मस्य गुरुत्वमनुभूय धर्मार्थकाममोक्षेषु चतुर्विधेषु धर्मस्योल्लेखादौ कृतः।^{१५}

वेदेषु धर्मशास्त्रेषु च द्विजातीनां कृते वर्णाश्रमधर्माणां यागादिकर्मणामुपदेशः प्राप्यते। तत्र तु सर्वेषां वर्णानां कृते समव्यवस्था न विधीयते। तदनन्तरं नारीणां शूद्राणाञ्च वेदे धर्मशास्त्रे वा अधिकार एव न स्वीक्रियते। तत्र हितोपदेशे न केवलं पुरुषाणां कृते उपदेशः प्रदीयते अपि तु गृहे नारीणां धर्माचरणमपि उपदिश्यते। तत्रोच्यते- 'परुषाण्यपि चोक्ता या दृष्ट्वा या कृद्धचक्षुषा। सुप्रसन्नमुखी भर्तुः सा नारी धर्मभाजनम्।'^{१६} भर्तुः सेवा हि नार्या परमो धर्मः, भर्ता एव तासां परमं भूषणम्। एषा विरहिता सा शोभनापि न शोभना इति। सर्वावस्थासु यासां स्त्रीणां भर्ता सदा प्रियो भवेत्, तेषां दाम्पत्यजीवनं सर्वदा सुखकरं स्यात्। यद्यपि दाम्पत्यजीवने उभयोः समानगुरुत्वं स्वीकार्यम्, तथापि कामवशान्नारीणामाचरणं यथा कदर्यं न भवेत्तदित्यस्मिन् विषयेऽत्र सावधानं क्रियते। परिवर्तमाने अस्मिन् समये मनुष्याणां धर्मभावनायां परिवर्तनं जातम्। अधुना वर्णाश्रमव्यवस्था क्रमशोऽप्रचलिता जाता। तथापि जन्ममृत्युजराव्याधिवेदनाभिरुपद्रुतमसारं संसारमिति ज्ञात्वा सुखलाभाय तस्य त्यागस्योपदेशं (सन्यासाश्रमगमणम्?) हितोपदेशे प्राप्तेऽपि तत्रोच्यते 'वनेऽपि दोषाः प्रभवन्ति रागिणां गृहेऽपि पञ्चेन्द्रियनिग्रहस्तपः। अकुत्सिते कर्मणि यः प्रवर्तते निवृत्तरागस्य गृहं तपोवनम्।'^{१७} अतः स्थानकालवयनिर्विचारं सर्वदा आत्मशुद्धिर्वाञ्छनीया, मुक्तिलाभाय च वनगमनस्यावश्यकता नास्ति। तत्रोच्यते आत्मा नदी संयम-पुण्यतीर्था सत्योदका शीलतटा दयोर्मिः। तत्राभिषेकं कुरु पाण्डपुत्र न वारिणा शुध्यति चान्तरात्मा।।^{१८} अतः अस्मिन् संसारे स्थितेऽपीन्द्रियाणां कामादि-षड्-रिपुणां च जयेन महानन्दरूपमुक्तिलाभो भवितुमर्हति। काम-क्रोध-लोभ-मोह-मात्सर्यादिवशाज्जनैः विविधानि कुकर्माणि क्रियन्ते। श्रीमद्भागवद्गीते^{१९} हितोपदेशाद् ज्ञायते- लोभात् क्रोधः प्रभवति, लोभात् कामो मोहश्च प्रजायते। लोभः पापस्य (दुःखस्य) विनाशस्य वा कारणम्।^{२०} अतः यः खलु विषयासक्तिं लोभं वा त्यक्तुं शक्यते, स एव सुखी भवेत्। असारेऽस्मिन् जगति सर्वं खलु क्षणभङ्गं नश्वरञ्च ज्ञात्वा सर्वदा अविनश्वरं यशः लाभाय कल्याणकर्म करणीयम्। वस्तुतः हितोपदेशे धर्मशास्त्रीयसम्मतभावना परिलक्षितापि यागयज्ञादिनुपेक्ष्य प्रायशः तत्र सर्वेषां जनानां हिताय निर्मलकर्मणामुपदेशः दृश्यते।

वैदिककाले यज्ञ एव मुख्यधर्म आसीत्^{२१}। बृहदारण्यकोपनिषदि उच्यते 'सत्यं वै धर्मः'।^{२२} हितोपदेशेऽपि सत्यमेव धर्मः स्वीकार्यते, एवञ्च यत्र सत्यं नास्ति तन्न धर्म इति निर्दिश्यते^{२३}। तत्र सहस्राश्वमेधयज्ञात् सत्यस्य गुरुत्वं स्वीकृतम्।^{२४} वस्तुतः यज्ञे देवतामुद्दिश्य द्रव्यदानापेक्षया सत्यस्य उपलब्धि एव धर्म इति पदेनाभिधीयते। धर्मशास्त्रकारेण मनुना उच्यते- सत्ययुगे तपः, त्रेतायां ज्ञानं (आत्मतत्त्वानुसन्धानं?), द्वापरे यज्ञः, कलियुगे च दानमेकं धर्मः इति।^{२५} सर्वेषां युगधर्मणामुल्लेखः हितोपदेशे दृश्यते। तत्र 'सुवर्णकङ्कनधारी व्याघ्रः लोभी पथिकश्चेति' कथायां व्याघ्रमुखात् श्रूयते दानधर्मस्य गुरुत्वम्।^{२६} यद्यपि दान-च्छलेन पथिकस्य भक्षणमेवास्य व्याघ्रस्योद्देश्यमासीत्। किन्तु कलिकाले दानधर्मस्य गुरुत्वं निरीक्ष्य एव पथिकस्य विश्वासप्रतिपादनार्थन्तु धर्मशास्त्रसम्मतं वचनं तेनोद्धतम्। 'इज्याध्ययनदानानि तपः सत्यं धृतिः क्षमा।

अलोभ इति मार्गोऽयं धर्मस्याष्टविधः स्मृतः ॥^{२७} धर्मस्याष्टविधमार्गस्य एतन्निन्ददर्शनं महाभारते उपलक्षितम्।^{२८} हितोपदेशे स्थानकालपात्रानुसारेण दानस्य स्वरूपं प्रतिपादितम्।^{२९} व्याधितप्यौषधं, क्षुधार्ते भोजनं यथा तद्वद् दरिद्रस्य दानं करणीयमित्याशयः। अत्र धर्मस्य स्वरूपमुक्तमपि निर्विचारेण तस्यान्धानुगत्यं कदापि न स्वीकार्यमित्याशयः। अनया कथया कपटधर्मचारिणः प्रतारकाद्वा साधारणजनानां सावधानं क्रियते, यत् केवलं धर्मशास्त्रस्य वचनं सर्वत्र न विश्वासकारणं सम्यक् निरीक्षणपूर्वकं यथार्थस्वरूपान्वेषणमावश्यकम्।^{३०} वेदादिशास्त्रे 'अतिथिः देवो भव' इत्युच्यते। धर्मशास्त्रेषु प्रतिपादेषु पञ्चमहायज्ञेषु^{३१} नृयज्ञस्य विषयोऽपि अतिथिपूजनम्। हितोपदेशस्य 'जरद्वगृध्रस्य कथायाम्' अतिथिसेवायाः माहात्म्यं प्रतिपादितम्। तत्र धूर्तमारजारमुखात् श्रुयते-अतिथेः सेवा गृहस्थस्य परमो धर्मो।^{३२} यस्य गृहात् अतिथिर्भग्नाशो प्रतिनिवर्तते सोऽतिथिः तस्मै दुष्कृतं दत्त्वा तस्य गृहस्थस्य पुण्यमादाय गच्छति।^{३३} वस्तुतः जातिवर्णनिर्विशेषामतिथिः सर्वेषां पुजनीया इत्यर्थः। अतिथेः सेवाया गुरुत्वमुद्धोषितमपि अज्ञातकुलशीलस्य यथा वासो न देय इत्युपदेशः तत्र प्राप्यते। यतः अतिथिरूपेणागतस्य धूर्तस्य मार्जारस्य वासप्रदानात् तत्र वृद्धस्य जरद्वगृध्रस्य पतनमभूदिति। याज्ञवल्क्यस्मृतौ अतिथिरूपेणागतस्य धूर्तस्य मार्जारस्य वासप्रदानात् तत्र वृद्धस्य जरद्वगृध्रस्य पतनमभूदिति। याज्ञवल्क्यस्मृतौ प्रतिपादितानां 'वर्णाश्रमेतराणां धर्माणां' व्याख्याप्रसङ्गे विज्ञानेश्वरेणोक्तं- "अत्र च 'धर्म'शब्दः षड्विधस्मार्तधर्मविषयः। तद्यथा-वर्णधर्मः, वर्णाश्रमधर्मः, गुणधर्मः, निमित्तधर्मः, साधारणधर्मश्चेति' अत्र साधारणधर्मस्योदाहरणप्रसङ्गे उक्तम्- 'अहिंसादिः'।^{३४} हितोपदेशे अहिंसा-धर्मस्य उल्लेखोऽस्ति। तत्र धूर्तमार्जारिणोच्यते- 'परस्परं विवदमानानामपि धर्मशास्त्राणाम् अहिंसा परमो धर्मः इत्यत्रैकमत्यम्। यतः सर्वहिंसानिवृत्ता ये नराः सर्वसहाश्च ये। सर्वस्याश्रयभूताश्च ते नराः स्वर्गगामिनः ॥'^{३५} अत्र तु दृश्यते मार्जारिण जरदगवस्य सविधे 'अहिंसा परमो धर्मः' इत्युक्तमपि जरद्वगस्यागोचरे तेन सहिंसया एव पक्षिशावका भक्षिताः। वस्तुतो व्याघ्रेण दान-धर्मस्य मार्जारिण च अहिंसा-धर्मस्य मुख्योद्देश्यमेवासीत् धर्मच्छलेनार्थप्राप्तिः। कौशलेनोद्देश्यसाधनस्य नीतिस्यं कूटनीतिरुच्यते। नीतिशास्त्ररूपेणात्र विनयस्य सदाचारस्य च गुरुत्वं, साधुजनानां दुर्जनानां च स्वरूपमुक्तम्। उद्धतजनस्य पतनमुल्लिख्य मनुष्यजीवने विनयस्य धैर्यस्य च गुरुत्वं प्रतिपादितम्। तत्र दृश्यते विनयेन शौर्येण च जनः धर्मार्थयशांसि लभते।^{३६} तत्रोच्यते- यथा विषादं मुदं, हिमागमः शरदं विवस्वान् तमः, कृतघ्नता सुकृतं, प्रियोपपत्तिः शुचं, तथा नयः आपदं, दुर्नयः समृद्धां श्रियं हन्ति।^{३७} अतः यज्ञाचरणप्राधान्यानां वेद-स्मृतिशास्त्राणां मौलिक तत्त्वानि सर्वेषां जनानां कृते दुराधिगम्यानि, अधुना तानि प्रायश्चाप्रचलितानि। तत्र हितोपदेशे सरसकथाच्छलेन अतीव संक्षेपेण सारल्येन च सर्वेषां जाति-वर्ण-निर्विशेषाणामाबाल्वृद्धवनितानां मानसिकशुद्धेः आध्यात्मिकविकाशस्य च भारतीयसंस्कृतेः यत् मौलिकतत्त्वंप्रकाशितम् तस्य गुरुत्वमनस्वीकार्यम्। तत्र मातृवत् परदारेषु परद्रव्येषु च लोष्ट्रवत् एवञ्चात्मवत् सर्वभूतेषु दर्शनस्य ये खलु नैतिकोपदेशाः वर्तन्ते, ते परदारधनलोलुपेऽस्मिन् लोके अद्यापि सर्वथा अनुसरणीयाः।

पादटीका:

^१ हित. २।

^२ तदेव. ८।

- ३ काम. २.१५।
- ४ हित. ३.९६।
तुल. आत्मोदयः परग्लानिर्द्वयं नीतिरितीयती। शिशु. २.३०।
- ५ तुल. यदि न स्यान्नरपतिः सम्यङ्नेता ततः प्रजा। अकर्णधारा जलधौ विल्यवेतेह नौरिवा।। काम. १.१०।
- ६ महा. १२.१०९.११।
- ७ हित. १.७१।
- ८ तुल. नरकशब्दः निरतिशयदुःखवचनः। मेधातिथिभाष्यम्, मनु. ४.८७।
- ९ हित. १.२५।
- १० तदेव. १.१४४।
- ११ तदेव. ४.६१।
- १२ आहारनिद्राभयमैधुनं च सामान्यमेतत् पशुभिर्नराणाम्। धर्मो हि तेषामधिको विशेषो धर्मेण हीनाः पशुभिः समानाः।। तदेव. २५।
- १३ गृहीत इव केशेषु मृत्युना धर्ममाचरेत्। तदेव. ३।
- १४ एक एव सुहृद्धर्मो निधनेऽप्यनुयाति यः। शरीरेण समं नाशं सर्वमन्यद्भि गच्छति।। मनु. ८.१७।
तुल. एक एव सुहृद्धर्मो निधनेऽप्यनुयाति यः। शरीरेण समं नाशं सर्वमन्यद्भि गच्छति।। हित. १.६६।
- १५ धर्मार्थकाममोक्षाणां यस्यैकोऽपि न विद्यते। अजागलस्तनस्येव तस्य जन्म निरर्थकम्।। तदेव. २६।
तुल. धर्मार्थकाममोक्षाणां यस्यैकोऽपि न विद्यते। अजागलस्तनस्येव तस्य जन्म निरर्थकम्।। चाणक्य. ३.२०।
- १६ हित. ३.२५।
- १७ तदेव. ४.८९।
- १८ तदेव. ४.९२।
- १९ ध्यायतो विषयान् पुंसः सङ्गस्तेषूपजायते। सङ्गात् सङ्गायते कामः कामात् क्रोधोऽभिजायते।
क्रोधाद्भवति सम्मोहः सम्मोहात् स्मृतिभ्रंशाद् बुद्धिनाशो बुद्धिनाशात् प्रमश्यति।। गीता. २.६३।
- २० लोभात् क्रोधः प्रभवति लोभात् कामः प्रजायते। लोभान्मोहस्व नाशश्च लोभः पापस्य कारणम्।। हित. १.२७।
- २१ यज्ञेन यज्ञेयजन्त देवास्तानि धर्माणि प्रथमान्यासन्।। शु.यजु. ३१-१६; धर्माणि-अग्निहोत्र साधनानि कर्माणि। सायण-भाष्यम्. ऋग्वेद.
१.६४.५०।
- २२ सत्यं वै धर्मः। वृह. उ. १.४.१४।
- २३ धर्मः स नो यत्र न सत्यमस्ति सत्यं न तद्यच्छलम्भ्युपैति। हित. ३.६१।
- २४ अश्वमेधसहस्राणि सत्यं च तुलया धृतम्। अश्वमेधसहस्राद्भि सत्यमेवातिरिच्यते।। तदेव. ४.१३८।
- २५ तपः परं कृतयुगे त्रेतायां ज्ञानमुच्यते। द्वापरे यज्ञमेवाहुर्दानमेकं कलौ युगे।। मनु. १.८६; तुल. पराशर. १.१२।
- २६ दानधर्मादिकं चरतु भवान्। हित. पृ. ६।
- २७ तदेव. १.८।
तुल. महा. भीष्म. ४१।
- २८ महा. उद्योग. ३५.५६; महा. वन. २.७५।
- २९ दातव्यमिति यद्दानं दीयतेऽनुपकारिणे। देशे काले च पात्रे च तद्दानं सात्त्विकं विद्ः।। हित. १.१६।
- ३० न धर्मशास्त्रं पठतीति कारणं न चापि वेदाध्ययनं दुरात्मनः। स्वभाव एवात्र तथातिरिच्यते यथा प्रकृत्या मधुरं गवां पयः।। तदेव. १.१७।
- ३१ अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्। होमो दैवो बलिभौतो नृयज्ञोऽतिथिपूजनम्।। मनु. ३.७०।
- ३२ गृहस्थधर्मश्चैषः-अरावप्यूचितं कार्यमातिथ्यं गृहमागतो। छेत्तुः पार्श्वगतां छायां नोपसंहरते द्रुमाः।।
गुरुरग्निर्द्विजातीनां वर्णानां ब्राह्मणो गुरुः। पतिरेको गुरुः स्त्रीणां सर्वत्राभ्यागतो गुरुः।। हित. १.५९-६२।
तुल. गुरुरग्निर्द्विजातीनां वर्णानां ब्राह्मणो गुरुः। पतिरेको गुरुः स्त्रीणां सर्वत्राभ्यागतो गुरुः।। चाणक्य. ५.१।
- ३३ हित. १.६३।
- ३४ मिताक्षराटीका., याज्ञ. १.१।

३५ हित. १.६५।

३६ तदेव. ३.११३।

३७ तदेव. ३.११८।

Bibliography :

- Basak, Radhagobinda, ed. *Kauṭīliya Arthasāstra*. Calcutta: General Printers And Publishers Pvt. Ltd. 1970.
- Bandyopadhyaya, Manabendu, ed. *Kāmandakīya Nūisārah*. Kolkata: Sanskrit Pustak Bhandar, 1999.
- , —, ed. *Manusamhitā*. Kolkata: Sanskrit Pustak Bhandar, 1410(B.S.).
- Kale, M.R., ed. *The Hitopadeśa of Nārāyaṇa*. Delhi: Motilal Banarsidass Publishers Pvt. Ltd. 1967(6th ed.).
- ...*Pañcatantra of Viṣṇuśarman*. Delhi/Varanasi/Patna: Motilal Banarsidass Publishers Pvt. Ltd. 1992 (3rd ed.).
- Kangle, R.P. ed. *Kauṭīliya Arthasāstra*. Delhi: Motilal Banarsidass Publishers Pvt. Ltd. 2006 (rpt.).
- Mitra, Rajendralal., ed. *The Nūisāra or the Elements of Polity*. Sisir Kumar Mitra(trans.), Kolkata: The Asiatic Society, 2008 (rpt.).
- Sidhanta Bagis, Haridas., ed. *Mahābhāratam*. Calcutta: Visabani Prakasan, 1400(B.S).

जैमिनीयप्रस्थाने मानवजीवनम्-एको विमर्शः

दिलीप पण्डाः

“नीलाद्रौ शङ्खमध्ये शतदलकमले रत्नसिंहासनस्थं
सर्वालङ्कारयुक्तं नवघनरुचिरं संयुतंचाग्रजेन।
भद्राया वामभागे रथचरणयुतं ब्रह्मरुद्रेन्द्रवन्द्यं
वेदानां सारमीशं स्वजनपरिवृतं ब्रह्मदारु स्मरामि॥”

प्रबन्धसारः- श्रुतिस्मृतिसदाचारादिनियमनिगडनिगडितं मानवजीवनं भवति अत्यन्तं वैचित्र्यपूर्णम्। यथा साम्प्रतं सर्वविधेषु कर्मसु न हि सर्वेषामधिकारस्तद्वद् तस्मिन्नपि काले मानवसमाजस्य एतादृशी स्थिरिरेव परिलक्ष्यते स्म। अधिकारो नाम कर्मसम्पादनानुकूलसामर्थ्यविशेषः। सामर्थ्याभावे च सन्ति बहवो हेतवः। तेषु कुत्र दोषः कुत्र वा गुण इत्यपि नास्माकं विचार्यविषयः। परन्तु अद्यतने काले प्राचीनकालस्य ये तावद्विषया बहुलतया चर्चितास्तेषामाधारेणैव प्रबन्धोऽयं विस्तारमेष्यतीति वक्तुं शक्यते, येन केषुचिद्विषयेषु समाजव्ययस्थायाः कानिचन चित्राण्यपि नूनं परिस्फुटानि भविष्यन्ति। यथा त्रैवर्णिकात् किञ्चिन्न्यूनानां सङ्करजातिविशेषणां तथा स्त्रीणां यागादौ अधिकारोऽस्ति न वेति विषये शास्त्रकाराणां समयः सत्यमेव विस्मयं जनयति। भक्ष्याभक्ष्यविषये तेषामौदार्यं, धर्मविषये च तेषां समीचिनम् अनुशासनं प्राचीनकालस्य जीवनशैलीमेव विवृणोति। विशेषतः वैदिककर्मणां व्याख्यानं जैमिनीयप्रस्थानं विना यतो न सम्भवति तस्मादधोव्याख्यातेषु विषयेषु तत्रस्थानमाश्रित्यैव प्रायेण सिद्धान्ता निरूपिताः।

कुञ्चीशब्दाः- रथकारः, निषादस्थपतिः, स्र्यधिकारः, रूपार्थवादः, होलाकाधिकरणम्, परिसंख्याविधिः, धर्मः।
व्याख्यानम्- ‘वेदोऽखिलधर्ममूलमि’त्यापस्तम्बलक्षितं वेदलक्षणम्। स च पुनः कर्मज्ञानभेदेन काण्डद्वयात्मकः। बृहदारण्यकोपनिषद्याम्नातम्- “तमेतं वेदानुवचनेन ब्राह्मणा विविदिषन्ति यज्ञेन दानेन तपसाऽनाशकेन” (४/४/२२) इति। सोपानमवलम्ब्यारोढुमधःसोपानमतीत्योर्ध्वःसोपानगमनं यथा न सम्भवति तद्वत् कर्मातिरिच्य ज्ञानप्तिर्न कदापि सम्भवतीति नास्ति संशीतिः शेमुषीमताम्। नितान्तनिर्मलचित्तस्यापि वेदप्रतिपाद्यकर्मानुष्ठानं विना आत्मसाक्षात्कारो न सम्भवतीति शास्त्रपरम्परा। तस्माद्वैदिककालादारभ्य श्रुतिस्मृतिप्रतिपादितानां कर्मणामनुष्ठानं प्रचलति साम्प्रतमपि। ‘स्वाध्यायोऽध्येतव्यः’ इत्यनेन विधिना एतदेव प्रमीयते यत् गुरुगृहे न केवलं वेदाध्ययनं, नापि केवलं ‘स्वशाखाध्ययनं, पुनश्च मीमांसादिशास्त्राणामप्यध्ययनं कर्तव्यम्। तथा च सूत्रितं महर्षिणा जैमिनिना-‘अथातो धर्मजिज्ञासा’ (१/१/१) इति। जिज्ञासाशब्दस्य लक्ष्यार्थः विचार एवात्र गृह्यते, तद् व्यतिरिच्य मूलविषयानुसन्धानाभावात्। अपि च दृश्यते वेदप्रतिपादिकर्मानुष्ठानवेलायां मीमांसाशास्त्रेण प्रयोजनम्। न केवलमेतदेव, अपि तु मानवजीवनस्य बहुकिमपि तथ्यमपि प्रस्थानेऽस्मिन् प्रतिभातं दृश्यते। सूत्रकारेणाचार्येण जैमिनिना यानि सूत्राणि विरचितानि, भाष्यकारेण शबरस्वामिना यद्भाष्यं व्यरचि, भट्टपादादिभिः वार्तिकादिकं यद्यद् विरचितं तत्र तत्र प्राचीनभारतवर्षस्य वैदिककालस्य मानवचरितं विचित्ररूपेण प्रतिभातम्।

‘व्यवहारे भाट्टनयः’ इति मतमेव प्रमाणकरोति यद् लौकिकव्यवहारे कुमारिलभट्टपादानां मतमाधिक्येन समादृतमासीत्।

तत्रादौ आलोच्यतेऽधिकारविधिः। ‘दर्शपूर्णमासाभ्यां यजेत स्वर्गकामः’, ‘अग्निहोत्रं जुह्यात् स्वर्गकामः’, ‘सोमेन यजेत’, ‘चित्रया यजेत पशुकामः’ इत्यादयः विधयः दर्शपूर्णाग्निहोत्रसोमादीन् बहुविधान् यागान् कर्तव्यत्वेन प्रतिपादयन्ति। परन्तु केषामधिकारः, फलं च कस्यानुकूलमित्येवं जिज्ञासानां निरसनं भीमांसादर्शनमवलम्ब्यैव भवितुमर्हति। तत्राधिकारविधेरलक्षणं लक्षितं मीमांसकैः- ‘फलस्वाम्यबोधको विधिरधिकारविधिः’ इति। कर्मजनितं फलभोक्तृत्वमेव फलस्वामित्वम्। तस्मात् फलस्वामित्वं प्रति कारणं फलप्रवृत्तिः। यथा ‘यजेत स्वर्गकामः’ इत्यत्र स्वर्ग कामयमानः पुरुषः यागं कुर्यात् ‘राजा राजसूयेन स्वाराज्यकामो यजेत’ इत्यत्रापि राजा एव राजसूययागं कुर्यादिति प्रतीयते। एवं ब्राह्मणक्षत्रियवैश्यानामेवाधिकारो शास्त्रप्रसिद्धिं भजते। शूद्राणां यतो नास्ति वेदाध्ययनाधिकारस्तस्मात्तेषां यागसम्पादनेऽप्यधिकारो नास्ति। यागे एवाधिकारो यदि न दीयते तर्हि का कथा स्वर्गसम्प्राप्तौ। अतः मीमांसकानां विचारानुसारं सामान्यत एव सिद्धान्तवाक्यमापतति यत् शूद्राणां स्वर्गप्राप्ति कदापि सम्भवति, नरकमेव तेषामेकमेव शरणम्। परन्तु विषयेऽस्मिन् मीमांसकानामन्येषां किञ्चन विमर्शान्तरमपि वर्तते यत् नूनमेवास्माकं विस्मयं जनयति। अग्निहोत्रदर्शपूर्णमासादीनां वेदप्रतिपादितयागानामनुष्ठानात् प्रागेव अग्न्याधानं क्रियते। तत्र श्रुतिर्हि- “वसन्ते ब्राह्मणोऽग्नीनादधीत, ग्रीष्मे राजन्यः, शरदि वैश्यः” (शतपथब्राह्मणम्-२/१/३/५) इति। तेषामेव त्रैवर्णिकानामुपनयनमपि आदौ विहितम्- “वसन्ते ब्राह्मणमुपनयीत, ग्रीष्मे राजन्यम्, शरदि वैश्यम्” (आपस्तम्बधर्मसूत्रे-१/१/१/१९) इति। उपनीतस्यैव तमध्यापयीत इति अध्ययने विनियोगः। अधीतवेदस्यैव यागादावधिकारः इति शूद्रस्य आधानाभावेन न तत्राधिकारः। अस्याः श्रुतेः परमेव अपरा काचन श्रुतिर्वर्तते अग्न्याधानसम्बन्धिनी। सा हि- ‘वर्षासु रथकारोऽग्नीनादधीत’ (आपस्तम्बश्रौतसूत्रे-५/३/१८) इति। रथकारः वर्षासु अग्न्याधानं कुर्यादिति वाक्यार्थः। तत्र रथकारः इत्यस्मिन् पदे शास्त्रकाराणां सुगभीरो विचारो दृश्यते। रथं करोति यः स रथकारः इत्यर्थे स्वीकृते रथनिर्माणकारी ब्राह्मणो वा क्षत्रियो वा शूद्रो वावगम्यते। परन्तु एतादृशमर्थं नाङ्गीकुर्वन्ति शास्त्रकाराः। श्रौतसूत्रकारेणाचार्येण कात्यायनेन रथकारशब्दे जातिविशेषः स्वीकृतः। तथा च समुद्धृतं तेन ‘माहिष्येण करण्यां तु रथकारः प्रजायते’ (याज्ञवल्क्यस्मृतौ-१/४२) इति। अस्य शब्दस्य वैशद्येन व्याख्यानं कात्यायनेन कृतम्। तदुक्तं तेन ‘रथकारस्य माहिष्येण करण्यामुत्पादितस्य त्रैवर्णिकात्किञ्चित् न्यूनस्य अनुलोमसङ्करजातिविशेषस्य आधाने अधिकारोऽस्तीति शेषः। क्षत्रियाद्वैश्यायां जातो माहिष्यः, वैश्येन शूद्रायां जातो करणी, माहिष्येण करण्यां जातो रथकारः।’ अत्र संशयः रथकारशब्दो कथं जातिविशेषवाची, कथं न रथं करोतीति व्युत्पत्त्या त्रैवर्णिकवाची। त्रैवर्णिकवाचित्वे स्वीकृते पुनः कालामात्रविधानाद् वाक्यभेदो दोषोऽपि परिहतो भवति। जात्यन्तरवाचित्वे स्वीकृते तस्य आधानसम्बन्ध ऋतुसम्बन्ध इति उभयमपि विधीयते। तदा वाक्यभेददोषोऽपि दुष्परिहरः स्यात् इति चेत् न। आचार्यस्य कात्यायनस्य मतानुसारं रथकारपदं जातिविशेषे रूढम्। रूढिश्च योगाद्वलीयसी। अत एव जातिविशेष एव रथकारो न त्रैवर्णिकः। कालविशिष्टाधानविधाने वाक्यभेददोषो न आपतति इति आचार्यपादानामभिमतम्। तथा च तेन सूचितम्- ‘नियतं च’ (१/१/१०) इति। यौगिकशब्दस्य रूढिबाधने सामर्थ्यमपि नास्ति। तस्मात्

रथकारः न त्रैवर्णिकः। किञ्च तेषां कृते अग्न्याधानस्य मन्त्रोऽपि समाम्नातः-“सौधन्वना ऋभवः सूरचक्षसः इति। सौधन्वन् नाम रथकारः” इति। शूद्राणामेव यदि अग्न्याधाने अधिकारो न वर्तते तर्हि एतादृशस्य सङ्करजातिविशेषस्य कुतोऽधिकारः इति सुतरामेव प्रश्नः समुदेति। अत्र शास्त्रकारैः सिद्धान्तितं यत् रथकारस्य अग्न्याधानसम्बन्धिनी श्रुतिरेव प्रमाणपदवीम्वगाहते यत् अग्निग्रहणमात्रे एव तेषामधिकारः, न पुनस्तदुत्तरकर्मसु। अग्न्याधानवेदविद्यायामपि आसीत् तेषामधिकारः इति कल्प्यते, न चाधिकं कल्पनीयम्। तथा चोक्तं शास्त्रकारैः—‘विधिर्हि अक्षिपन् यावता स्वस्यानुपपत्तिः परिहियते, तावदेवाक्षिपेत् नोपरि’ इति। अतः संस्कारादनन्तरं तेनाग्निना पुनः प्रयोजनं नास्ति आधानमेव तत्र स्वतन्त्रं कर्म। ननु किं तस्य फलमिति चेदुच्यते विश्वजिन्नयायेन स्वर्ग एव तत्र फलत्वेन प्रतिपादितम्। जैमिनिना सूत्रितम्-‘स स्वर्गः स्यात् सर्वान् प्रत्यविशिष्टत्वात्’ (४/३/१५) इति। सर्वेषां समीपे अविशेषेण ईप्सितत्वात् स स्वर्गो न केवलमाधानस्य अपि तु अन्येषां बहुविधानामपि वैदिकयागानां फलत्वेन कल्प्यते। तमेव नियमं दार्ढ्येन प्रतिपादयन्नाह सूत्रकारः-‘प्रत्ययाच्च’ (४/३/१६) इति। अतएव रथकारस्य आधानमात्रे एव अधिकारः शास्त्रकाराणां राद्धान्तः।

पुनश्च, स्थपतिनिषादस्य गावेधुकेष्टावधिकारः शास्त्रकारैः प्रतिपादितः। अत्रापि मीमांसकानां महान् विचारो दृक्पथमायाति। “वास्तुमयं रौद्रं चरुं निर्वपेत्” इति काचन श्रुतिः प्राप्यते। वास्तुमध्ये इति पाठान्तरमपि प्राप्यते। मैत्रायणीसंहितायामपि काचन श्रुतिः पठ्यते-“यस्य रुद्रः पशुन् शमयेत् स गावेधुकं चरुं निर्वपेत्” (२/४/२) इति। कात्यायनेन सूचितं-“निषादस्थपतिगविधुकेऽधिकृतः” (१/१/१२) इति। केषाञ्चिन्मतानुसारं वास्तुनाम्ना द्रव्येण रुद्रदेवमुद्दिश्य चरुनिर्माणं कुर्यात् इति सर्वत्रैव तात्पर्यम्। तत्रैव अपरा काचन श्रुतिः प्राप्यते-‘एतया निषादस्थपतिं याजयेत्’ इति। निषादानां स्थपतिरिति षष्ठीतत्पुरुषसमासेन निष्पन्नः निषादस्थपतिशब्दः स्थापत्यजीविनं ब्राह्मणादित्रैवर्णिकमेव बोधयति। परन्तु कर्मधारयसमासेन निष्पन्नोऽयं शब्दः निषादत्वजातिविशिष्टं स्थपतिमेव बोधयति। तदा विग्रहवाक्यं स्यात् निषादश्चासौ स्थपतिश्चेति निषादस्थपतिः। अतो निषादजातिरूपोऽधिपतिश्च यो भवति स एव तस्मिन् विहिते कर्मणि गावेधुके वाधिकृतो भवति। निषादानां स्थपतिरिति षष्ठीतत्पुरुषाङ्गीकारे यद्यपि त्रैवर्णिक एव कश्चिदधिकारी भवति, तथापि तत्पुरुषाङ्गीकारे पूर्वपदे लक्षणारूपदोषापत्या लक्षणनापादकः कर्मधारय एवाङ्गीकृतः। वस्तुतस्तु तत्पुरुषापेक्षया कर्मधारयस्य प्रावल्यात् निषादत्वजातिविशिष्टः स्थपतिरेव अत्र प्रतिपादितः। वस्तुतस्तु ब्राह्मणेन शूद्रायां जातः पुत्र एव निषाद इत्युच्यते। गावेधुके रौद्रयागे तेषामधिकारः। एतेनानुमीयते यत्, रौद्रयागसम्पादनानुकूलां विद्यामपि ते अधीतवन्तः इति शास्त्रकाराणांसमयः।

इदानीं स्त्रीणां यज्ञाधिकारविषयेऽपि शास्त्रानुगो विमर्शः पर्यालोच्यते। यतः आधानवाक्ये पुंस्त्वश्रवणं, स्त्रिया वेदाध्ययननिषेधश्च तस्मात्तेषां अनधिकार इति चेन्न। श्रौतसूत्रकारेण कात्यायनेन विषयेऽस्मिन् सूत्रितम्-‘स्त्री चाऽविशेषात्’ (१/१/७) इति। स्त्रीणामपि अधिकारो वर्तते इत्येव भवति सूत्रस्यास्य तात्पर्यम्। कुतः इति चेत् पुनरपि उच्यते अविशेषादिति। अविशेषान्नामं श्रूयमाणस्य पुंस्त्वरूपलिङ्गस्य विशेषकत्वाभावात्, व्यावर्तकत्वाभावादित्यर्थः। वृत्तिकारेणात्र विस्पष्टं व्याख्यायि यत्, श्रूयमाणमपि लिङ्गम् उद्देश्यविशेषमत्वाद् ग्रहैकत्ववद् अविवक्षितमिति भावः। ग्रहैकत्ववद् इत्यस्य विस्पष्टीकरणार्थं पुनरपि व्याख्यायते यत् ज्योतिष्टोमे वाच्यान्तरेण श्रूयते ‘दशापवित्रेण ग्रहं सम्मार्ष्टि’ (शतपथब्राह्मणे-४/१/२/११) इति। सोमरसस्य

आधारभूता पात्रविशेषा ग्रहा इत्युच्यन्ते। तानि पात्राणि वासःखण्डेन सम्मृजेत् इत्यर्थः। तत्र यावन्तो ग्रहा सन्ति तेषां सर्वेषां सन्मार्ग उत एकस्यैव इति सन्देहे ग्रहस्य उद्देश्यत्वेन प्राधान्यात् तद्विशेषणीभूतस्य एकत्वस्यापि विवक्षायां कृतायाम् अनेकोद्देश्यत्वकृतो वाक्यभेदो दुष्परिहार इति कृत्वा ग्रहत्वमेव विवक्षितम्, एकत्वं तु अविवक्षितमिति निर्णीतं मीमांसकैः (३/१/७)। तद्वदत्रापि स्वर्गकामस्य पुरुषोद्देश्यत्वेन प्राधान्यात् तद्विशेषणीभूतस्य पुंस्त्वस्यापि विवक्षायाम् अनेकोद्देश्यत्वकृतो वाक्यभेदो दुष्परिहार इति कृत्वा स्वर्गकामविशेषणीभूतं पुंस्त्वमपि अविवक्षितम्। स्त्री वा पुरुषो वा स्वर्गकामनावान् अधिकारीति ज्ञायते। आचार्यजैमिनिनये पुंस्त्वं वा स्त्रीत्वं वा नाधिकारं प्रति कारणम्, तत्र स्वर्गप्राप्त्यनुकूला इच्छैव केवलम् अधिकारं प्रति कारणम्। 'यजेत' इत्यादिषु विधिवाक्येषु पुनः स्वर्गकामपदम् उद्देश्यत्वेन प्रयुक्तं, न तु विधेयत्वेन। वस्तुतस्तु मीमांसकानां मतानुसारं उद्देश्यगतं लिङ्गवचनादिकं भवति अविवक्षितं, विवक्षितत्वेन स्वीकृते हि वाक्यभेददोषपत्तिः, यत्तु पूर्वमेव प्रतिपादितम्। अतः स्त्रीणामपि तत्राधिकारः शास्त्रसम्मत इति निश्चयप्रचं वक्तुं शक्यते। परन्तु न स्वातन्त्र्येण। सपत्नीकस्य यजमानस्य एव यागकर्मणि अधिकारदर्शनात् यथा कैवल्येन न पतीनामधिकारस्तथैव स्त्रीणामपि न कैवल्येन अधिकारः। कात्यायनेनापि विषयेऽस्मिन् सूत्रितम्- 'दर्शनाच्च' (१/१/८) इति। दर्शनात् नाम श्रुतिप्रामाण्यदर्शनात् इति। तैत्तिरीयसंहितायामाम्नातम्- 'मेखलया यजमानं दीक्षयति योक्त्रेण पत्नीम्' (६/१/३) इति। कात्यायनश्रौतसूत्रेऽपि अन्यत्र सूत्रितम्- 'आज्यमुद्दास्य पत्नीमवेक्षयति' (कात्यायनश्रौतसूत्रम्- २/७/४) इति। अतएव सर्वत्रैव तासामधिकार दृश्यते। अयं चाधिकारः स्त्रीणां भर्त्रा सहैव, न स्वातन्त्र्येण। वस्तुतस्तु तासां सहत्वं सर्वकर्मसु। मनुनापि निगदितम्-

“नास्ति स्त्रीणां पृथग्यज्ञो न व्रतं नाप्युपोषणम्।

शुश्रूषयति भर्तारं तेन स्वर्गे महीयते।।” इति। (मनुसंहितायाम्- ५/५५)

अतः सर्वत्रैव तासां साहित्यश्रवणं, पृथक्त्वनिषेधश्च। तस्मात् त्रयाणां वर्णानामेव ब्राह्मणादीनां तथा रथकारादीनामन्येषामपि स्त्रिया सह अधिकारः सिद्धः। तदुक्तं तैत्तिरीयसंहितायाम्- “पत्न्यन्वारभते पत्नी हि पारीणह्यस्येशे पत्नियै वानुमतं निर्वपति यद्वै पत्नी यज्ञस्य करोति मिथुनं तदथो पत्निया एवैष यज्ञस्यान्वारम्भोऽनवच्छित्यै” (६/२/१) इति। अतः पत्न्या सहैव यज्ञकर्म आरम्भणीयम्। “न वै अपत्नीकस्य हस्तात् देवा वलिं गृह्णन्ति” (५/१/६/१०) इति। वैयाकरणमूर्धन्येनापि सूत्रितं “पत्युर्नो यज्ञसंयोगे” (४/२/३३) इति। अत्र बालमनोरमाकारेण विदुषा श्रीमता वासुदेवदीक्षितेन उक्तम्- 'यज्ञसम्बन्धः-यज्ञेन सह स्वामितया सम्बन्धः, यज्ञफलभोक्तृत्वमिति यावत्। तदाह - तत्कर्तृकस्येति। वसिष्ठकर्तृकस्येत्यर्थः। ननु वसिष्ठकर्तृकयज्ञस्य वसिष्ठ एव फलभोक्तेत्युचितम् न तु तत्स्त्रियापि, स्वर्गकामः इत्यादिपुंल्लिङ्गशब्दैः पुंस एवाधिकारावगमात् - इत्यत आह - दम्पत्योः सहाधिकारादिति। एतच्च प्रकृतसूत्रे भाष्ये स्पष्टम्। अतएव पूर्वमीमांसायां षष्ठस्य प्रथमपादे लिङ्गविशेषनिर्देशात् 'पुंयुक्तमैतिशायनः' इत्यधिकरणे 'स्ववतोस्तु वचनादैककर्म्य स्यात्' इत्यधिकरणे च दम्पत्योः सहाधिकारः सिद्ध्यति। प्रपञ्चितं चैतदस्माभिरध्वरमीमांसाकुतूहलवृत्तौ' इति। यज्ञेषु आज्यवेक्षणादिकर्मजातं पत्न्या एव सम्पाद्यते, तथैव हि तत्तत्कर्मसम्पत्तिदर्शनात्। मन्त्रोच्चारणपूर्वकं स्त्रिया आहुतिप्रदानमृग्वेदे एव प्राप्यते। तथा च आम्नातम्-

“समिद्धो अग्निदिवि शोचिरश्रेत् प्रत्यङ्ङुषसमुर्धिया वि भाति।

एति प्राची विश्ववारा नमोभिर्देवाँ ईडाना हविषा घृताची।।” इति। (ऋग्वेदसंहितायाम्- ५/२८/१) विवाहकाले पत्या पत्याः कर्तृत्वमपि श्रुतिसम्मतम्। तथा हि आम्नातम्- “अस्मिन् गृहे गार्हपत्याय जागृहि” (ऋग्वेदसंहितायाम्-१०/८५/२६) इति, यदाश्रित्य मीमांसकैः स्त्रीणां धनादिसम्पत्तावधिकारप्रतिष्ठापनार्थं प्रयत्नः कृतः। ऐतरेयब्राह्मणेऽपि एवं समाम्नातं दृश्यते यत् यज्ञमनुष्ठातुकामस्य यजमानस्य पत्नीवियोगे सति पत्न्यन्तरमकामयमानस्य तस्य कृते श्रद्धा एव पत्नीत्वेन कल्पनीया। दाशरथेः रामचन्द्रस्याश्वमेधयागानुष्ठानकाले सुवर्णजानकीमूर्तिस्थापनं सपत्नीकस्य यजमानस्य अधिकारमेव प्रमाणीकरोति। ननु एवं सति एककर्तृत्वं कुतः सम्भवति, फलगमनं च क्व इति जिज्ञासायां सत्यां तत्र समाधिर्निगद्यते, यथा अग्नीषोमयोः युगपदेकदेवतात्वं तथैव जम्पत्योः अपि अविनाभावमाश्रित्यैव एककर्तृकत्वं शास्त्रसम्मतम्, अन्यथा स्त्रीणां नरकप्राप्तिः सदैव ध्रुवायते, न तत् केनापि वारयितुं शक्यते।

प्राचीने काले दैवकर्मसु तथा पितृकर्मसु मानवानां विशेषतः प्रवृत्तिर्दरीदृश्यते। तत्र श्रुतिरपि कथयति- “देवपितृकार्याभ्यां न प्रमदितव्यम्” इति। परन्तु इमानि देवपितृकार्याणि न यदा कदापि अनुष्ठातुं शक्यते। तत्रापि मानवा आसन् शास्त्रानुवर्तिनः। विषयेऽस्मिन् महर्षिणा जैमिनिना सूत्रितम्- “उदगयनपूर्वपक्षाः पुण्याहेषु दैवानि स्मृतिरूपान्यार्थदर्शनात्” (६/८/२३) इति। अतः उत्तरायणे शुक्लपक्षीयदिवसे निधिनक्षत्रादीनां शुद्धियुक्ते च काले दैवं कर्म सम्पादनीयम्। आश्वलायन-पारस्कर-गोभिलप्रभृतिभिः गृह्यसूत्रकारैः अपि एतदेव प्रतिपादितम्। स्मार्ता अपि उत्तरायणमेव देवकार्यकरणाय प्रशस्यत्वेन अङ्गीकुर्वन्ति- “उदगयने आपूर्यमाणे पक्षे पुण्याहे, उदगयने पूर्वपक्षे पुण्येऽहनि प्रागावर्त्तनादहः कालं विद्यात्” इति। रघुनन्दनभट्टाचार्येणापि मलमासतत्त्वे एतत्सर्वं वैशद्येन प्रतिपादितम्। उत्तरायणं, शुक्लपक्षः, दिवाकालश्च भवति देवानां रूपम्। परन्तु रूपार्थवादव्याख्यानकाले भाष्यकारेण शवरस्वामिना प्रतिपादितम् देवानां रूपज्ञानाभावात्, तेषु च कालेषु दैवकर्मसम्पादनदर्शनाच्च तेनैव सम्बन्धेन देवानां रूपवचनं कल्पयितुं शक्यते। अन्यत्रापि तस्य प्रमाणं प्राप्यते- “पूर्वाह्नो वै देवानां, मध्यंदिनं मनुष्याणाम् अपराह्नः पितृणाम्” इति। जैमिनिना पुनरपि सूत्रितम्- “अहनि च कर्मसाफल्यम्” (६/८/२४) इति। “इतरेषु च पितृाणि” (६/८/२५) इति। एवं च श्रुतौ एकं वचनं प्राप्यते, यत्र सहस्रसंवत्सरसाध्यः कश्चित् यज्ञो वर्ण्यते। कस्यचित् यजमानस्य सहस्रकालपरिमितायुषोऽसम्भवात् “सहस्रसम्बत्सरं तदायुषामसम्भवान्मनुष्येषु” (६/७/३१) इति जैमिनीयसूत्रवलाच्च स्पष्टमेव ज्ञायते यन्न तत्र कस्यापि प्रवृत्तिरिति श्रुतेवैयर्थ्यमेवापद्येत इति चेन्न। महर्षिणा एव समाधित्वेन सूत्रितम्- ‘अहानि वाभिसंख्यत्वात्’ (६/७/४०) इति। वस्तुतस्तु सहस्रसंवत्सरशब्देनात्र सहस्रदिनानि ज्ञायन्ते, एकैकस्मिन् दिवसमध्ये एव षण्णामृतूनामभिसंख्यत्वात्। वस्तुतस्तु लक्षणाशक्तिमाधरीकृत्यैवात्र सहस्रशब्दः सहस्रदिवसबोधकः। श्रुतिरपि तत्र प्राप्यते- “आदित्यो वै सर्वर्तवः। स यदोदेति अत वसन्तो, यदा सङ्गवोऽथ ग्रीष्मो, यदा मध्यन्दिनोऽथ वर्षा, यदापराह्नोऽथ शरत्, यदास्तमेति अथ हेमन्तशिशिरौ” इति। अतः अत्र शब्दस्य लाक्षणिकी गौणीवृत्तिमवलम्ब्यैव संवत्सरस्यार्थो भवति दिनम्। ‘अहरिव संवत्सरम्’ इति श्रुतिरप्यत्र प्रमाणपदवी भजते। तस्मात् तस्मिन्नपि कर्मणि मानवानां प्रवृत्तिर्जायते एव।

होलाकाधिकरणे मीमांसकैः देशाचारकुलाचारादीनामपि प्रामाण्यं मीमांसितम्। प्राच्यदेशे होलाकोत्सवः अनुष्ठीयते। दाक्षिणात्ये पुनः आह्वीनैवुकमुष्ठानं भवति। आह्वीनैवुकशब्दस्य बहवः अर्थाः प्राप्यन्ते। करञ्च-आकन्दादिवृक्षेषु देवपूजनं, गोमयेन देवमूर्ति निर्माय दूर्वादिभिश्चसं पूज्य तत्रात्मीयत्वकल्पनं मङ्गलवासरे दधिमन्थनं, क्वचिद्वा मासं परिव्याप्य मुष्टिपरिमितं तण्डूलमेकीकृत्य मासान्ते तस्य पेषणं कृत्वा घृतेन पुरीडाशं निर्माय देवेभ्यः समर्पणमिति विविधाः अर्थाः वर्द्धमानोपाध्यायेन न्यायतात्पर्यपरिशुद्धिग्रन्थस्य प्रकाशटीकायामाटीकिताः। उत्तरदेशे च पुनः उद्दहषभयागाः अनुष्ठीयन्ते स्म। जैष्ठ्यमासस्य पूर्णिमायां तिथौबहून् वृषान् प्रपूज्य तान् धावयन्ति पूजकाः। एवं वेदभेदेन धर्मसूत्र-गृह्यसूत्र-स्मृतिग्रन्थानामपि व्यवहारभेदो दृश्यते। तथाहि सामवेदीयानां समीपे गौतमधर्मसूत्रस्य, गोभिलगृह्यसूत्रस्य, हारितादिस्मृतिग्रन्थानां च समादरो दृश्यते। ऋग्वेदीयाश्च पुनः वशिष्टस्मृतिम्, आश्वलायनगृह्यसूत्रं श्रौतसूत्रं च आधिक्येनाङ्गीकुर्वन्ति। एवमन्यत्रापि। अतस्तेभ्यो दैशिकाचारेभ्यः साम्प्रदायिकाचारेभ्यश्च या श्रुतिरनुमीयते तत् किं तस्य देशमात्रस्य सम्प्रदायविशेषस्य वा कृते प्रमाणपदवीं भजते उत ना। अत्र मीमांसकैरेवं सिद्धान्तः प्रतिपादितो यत् देशविशेषस्य कृते सम्प्रदायविशेषस्य कृते वा श्रुतिर्न कल्प्यते। साम्प्रतं ये तावत् प्राच्यदेशीया भविष्यन्ति ते दाक्षिणात्या भवेयुः। तदापि ते तेषां पूर्वकालिकमाचारानुष्ठानादिकं न परित्यजेयुः। तस्मात् होलाकादि केवलं तस्य प्रदेशस्यानुष्ठानमिति वक्तुं न शक्यते। एवं गौतमादिस्मृतिग्रन्था अपि न केवलं सामवेदीयानां कृते अवलम्बनीयाः। तत्प्रणेतुः मुनेः यो वेदः शिष्यपरम्परया नैके एव तच्छशाखान्तःपातिनो भवितुमर्हन्ति। तस्मादेव कारणादुच्यते एतादृशं दैशिकं साम्प्रदायिकं च विभाजनम्। परन्तु गुरोः प्रभाकारस्य मतानुसारमाचारादीनां मूलीभूता श्रुतिर्यदा कल्प्यते तदा तु देशसम्प्रदायादीनां विशेषणं किमपि न युज्यते। तत्रैव तस्याः श्रुतेः सर्वेषु प्रदेशेषु सर्वातिशायि प्रामाण्यं स्यादिति तेषामाचार्यपादानां सिद्धान्तः।

प्राचीनकाले मांसभोजनव्यवस्थायामपि शास्त्रकारणां महान् विचारो वर्तते। तत्र परिसंख्याविधिविषये मीमांसकैर्यादृशं व्याख्यानं दृश्यते तेन मांसभक्षणं तस्मिन् समये पूर्णतो निषिद्धमासीदिति ज्ञायतेपरं गगतस्तत्र मानवानां प्रवृत्तिस्तु दरीदृश्यते। वस्तुतस्तु परिसंख्या नाम अन्यव्यपोहः; निर्दिष्टेतरनिवृत्तिः, इतरव्यवच्छेदो वा। तेन परिसंख्यया न कस्यापि विधानं भवति, परन्तु निषेध एव भवति। यथा 'पञ्च पञ्चनखा भक्ष्याः' इति हि परिसंख्याविधेरुदाहणमन। पञ्चनखविशिष्टाः पञ्च पशवः भक्ष्याः, तदितरे न भक्ष्याः इति हि सामान्यतो ज्ञायते। वस्तुतस्तु नित्यादीन्द्रियसाध्यविषयेषु मनुजनूनां स्वाभाविकी आसक्तिः प्रवृत्तिश्च दृश्यते। शास्त्रदृशा एतादृशी आसक्तिरेव राग इत्युच्यते। एवं सिंहव्याघ्रवानरादीनामपि मांसभक्षणे प्रवृत्तिर्भवितुमर्हति। तस्मान्मांसभोजनं भवति रागप्राप्तं, यदधिकृत्य रामायणमहाकाव्येऽपि प्राप्यते-

“पञ्च पञ्चनखा भक्ष्या ब्रह्मक्षत्रेण राघव।

शल्यकः श्वाविधो गोधा शशः कूर्मश्च पञ्चमः॥” इति। (किष्किन्ध्याकाण्डे-१८/३९)

मनुनापि निगदितम्-

“श्वाविधं शल्यकं गोधां खड्गं कूर्मशशांस्तथा। इति। (मनुसंहितायाम्-५/१८)

अत्रेदं वक्तव्यं यत् भक्ष्या इति पदेन एवं न बोध्यव्यं यत् मांसभक्षणे एव विधेस्तात्पर्यम्। परन्तु निषेधे एव तस्य स्वरसः, मांसभक्षणस्य रागप्राप्तविषयत्वात् न तस्य पुनर्विधानम्। परन्तु निषेधे कथं तात्पर्यमिति

चेधुच्यते परिसंख्येयं लाक्षणिकीति ज्ञायते, अन्ययोगव्यवच्छेदकस्य कस्यचित् शब्दस्य श्रवणाभावात्। एतस्मादेव कारणादत्र दोषत्रयमापतति। तथा चेयं कारिका-

“श्रुतार्थस्य परित्यागादश्रुतार्थप्रकल्पनात्।
प्राप्तस्य वाधादित्येवं परिसंख्या त्रिदूषणा।।” इति।

अत्रापि विधौ भक्षणरूपोऽर्थः परित्यज्यते, पञ्चेतरपञ्चनखा अभक्ष्या इति अश्रुतार्थश्च परिकल्प्यते इति शब्दनिष्ठं दोषद्वयम्। तुरीयस्तु दोषो भवति अर्थनिष्ठः, येन मांसभक्षणं पूर्णतो निषिद्ध्यते। तथा चेयं लोकिकी श्रुतिः-

“न मांसभक्षणे दोषो न मद्ये न च मैथुने।
प्रवृत्तिरेषा भूतानां निवृत्तिस्तु महाफला।।” इति।

वस्तुतस्तु केवलं मांसभोजनार्थं प्राणिहननं तस्मिन् समये पापजनकमेवासीत्। श्रुतिरपि कथयति- ‘मा हिंस्यात् सर्वा भूतानी’ति। तस्मात् शत्रुवधं निमित्तीकृत्य श्येनाद्याभिचारिककर्माणि यद्यपि वेदे एव विहितत्वेन समुद्दिष्टानि तथापि न तानि धर्मपदवाच्यानि। तथा चोक्तं लौगाक्षिभास्करेण- “अनर्थफलकत्वादनर्थभूते श्येनादावतिव्याप्तिवारणायार्थ” इति। तेन अधर्मज्ञानेनापि धर्मजानमिति केषाञ्चित् विदुषां मतम्। अन्ये च केचन विधिमिमं केवलं वेदनपरत्वेन ज्ञापयन्ति। परन्तु आततायिनमायान्तं हन्यादेवाविचारयन् इति आत्मरक्षार्थमाततायिहननं तु न पापाय। एवं बहुषु विषयेषु जैमिनीयप्रस्थानस्य विमर्शात्मकमध्ययनं तात्कालिकसामाजिकानां स्थितिं नैकविधां विस्पष्टं प्रकटीकरोतीति शम्।।

ग्रन्थपञ्जी:

काव्यायनश्रौतसूत्रम्, सम्पा. विद्याधर-शर्मा. दिल्ली: चौखाम्बासंस्कृतप्रतिष्ठानम्, २०११ (पुनर्मुद्रितम्)।

भट्टोजीदीक्षितः. वैयाकरणसिद्धान्तकौमुदी. सम्पा. गिरिधर शर्मा चतुर्वेदः. परमेश्वरानन्दशर्मा विद्याभास्करश्च., वैयाकरणसिद्धान्तकौमुदी (कारकप्रकरणान्ता), प्रथमो भागः. मोतीलाल बनारसीदास, २००४ (पुनर्मुद्रणम्)।

जैमिनीयन्यायमालाविस्तरः सम्पा. जीवानन्दविद्यासागरभट्टाचार्यः, वाराणसी: कृष्णदास अकादमी, १९८९।

चक्रवर्ती, शङ्खनाथ, साम्प्रतिकतमकाले बाङ्गालीर वेद-गवेषणा एवम् प्रसङ्ग-अनुसङ्ग, रचना ओ सम्पादना - शङ्खनाथ चक्रवर्ती, संस्कृत पुस्तक भाण्डार, कलकता, प्रथम प्रकाश २००६।

डॉ. आचार्य, सुखमय, सम्पा. पूर्वमीमांसा दर्शन, कलकता : पश्चिमवङ्ग राज्या पुस्तक पर्यङ्क, १९१६ वङ्गाब्द (पुनर्मुद्रण)।

पूर्वमीमांसादर्शनम् (प्रथम खण्ड), श्रीभूतनाथ संप्रतीर्थ, कलकता : संस्कृत बुक् डिपो, पुनर्मुद्रण आषाढ, १९१६।

वसु, योगीराज, वेदेषु परिचय, कलकता : फार्मा के एल् एम् प्राइवेट लिमिटेड, २००५ (४र्थ प्रकाश)।

NON-VERBAL COMMUNICATION : A TOOL TO STUDY INDIAN LITERARY TRADITION

Debashis Ghosh

The human body is the best picture of the human soul - Living Wittgenstein
Language is very important means of our daily activities. Language facilitates each and every communication among the social beings. Language works as a bridge between two beings. Dandi truly said '...वाचामेव प्रसादेन लोकयात्रा प्रवर्तते'. But we all are segregated in different language communities and language of infinitely variable numbers and types. Linguistic communication can be used between two non-human beings, or between a human being and non-human. Some communications are verbal, some are non-verbal and majorly mixed. We all express most of our emotions through non-verbal communication and verbal communication is responsible for a very tiny portion of our expressions.

“देहे विकारा इत्यनेन बाह्यादीनां (बाह्यानां) स्तम्भादीनां रत्याद्यनुभावत्वमपि दर्शितं भवति” -
संगीतरत्नाकरटीका।

Nāṭyaśāstra also refers that the four major types of *abhinayas* are also divided again into two types – *lokadharmī* and *nāṭyadharmī*. It shows the prevalence of non-verbal communication in contemporary society.

“The body never lies” – Martha Graham

Author also uses these communicative methods to communicate their ideas to the audience or reader. Though literary texts are seem to be the representative of verbal communication, innumerable non-verbal clues are purposefully woven beneath the outer shell of verbal communication. Sanskrit literature is a treasure house of such non-verbal communication and deep analysis of them.

This paper would try to focus on the non-verbal communication in the realm of judiciary and explore their importance.

“I speak two languages, Body and English.”

–Mae West

शपथै सन्धितस्यापि न विश्वासे ब्रजेद्रिपोः।

राज्यलाभोद्योतो वृत्रः शक्रेण शपथैर्हतः॥

[पञ्चतन्त्रम्, मित्रभेदः १२६]

Political relations are never meant to be permanent, but purpose-oriented. So was the relation between the kings. Kings are instructed to remain ever-alert about weakness and strength of others neighbours. Mutual spying was rule of the time. दूतं चैव प्रकृवीत सर्वशास्त्रविशारदम्। इङ्गिताकारचेष्टज्ञं शुचिं दक्षं कुलोद्गतम्॥ मनु ७/६३

Ambassador must have the special quality to read and understand physical conditions and emotions expressed unconsciously by the people (and especially of the enemy king). As spies and ambassadors are the eyes of the king, these people are trained to collect as much information possible from the other states. 'परविषये राज्ञे मन्त्रिणां च सन्धित्सतामिङ्गितानि दूतस्यादरेण संपरिग्रहः' [मेधातिथिः]

Most visible medium of non-verbal communication is *ākāra* (physical appearance). Commentator Medhātithi explained it as temporary deviations of normal physical appearance, such as sudden change of facial complexion. "...आकारशरीरवैकृत्यं म्लानिर्मुखस्य वर्णवैकृत्यम्". Physical appearance tells many things regarding the person of our attention, such as family, genetic structure, class etc.

Fie, fie upon her!

There's language in her eye, her cheek, her lip.

Nay, her foot speaks;

her wanton spirits look out at every joint and motive of her body.

William Shakespeare

Kings and members of royal administrators are supposed to conceal their emotions and intentions by any and every possible way. They are trained to perfection in this art. But ambassador must try to penetrate the outer shell of social behaviors and to know the true intention of the opponent. It was a very intriguing game and it will be so. Kings and ministers appear with very formal and kind gesture. But ambassador are instructed not to be swayed by the warm gestures. He must be aware of his duties. 'विश्वसनं मुहर्मुहः संपूर्णतद्वाक्यस्य तस्य चाभिनन्दनं एतानि विपर्यस्तान्युपेक्षेत...'. Sometimes ministers and kings use their knowledge of concealment for the wellbeing of the king and citizens. In *Svapnavāsavadattā* minister Rumaṅvāna presented himself as traumatized as king Udayana after the death of queen Vāsavadattā. That process of expressing empathy worked as miracle and king

Udayana recovered rapidly from the trauma caused by the news of death of Vāsavadattā and Yaugandhanārāyaṇa.

Identification of false witness or false allegation can be guessed by the non-verbal communication conveyed unconsciously. Yājñavalkya recorded the most obvious signs of liar, Which seems to be valid till today. “देशादेशान्तरं याति सुक्किणी परिलेडि च। ललाटं स्वघृते यस्य मुखं वैवर्ण्यमेति च।। अभियोगेऽथ साक्ष्ये वा दुष्टस्य परिकीर्तितः।।”

Mitākṣarā also reminds us that only the non-verbal communication can only provide us clues and increase the possibilities. But we cannot be sure about it unless it is substantiated by other proof.

Popular literary creations such as *Abhijñānaśakuntalam* recorded many instances of application and study of non-verbal communication. King Duṣmanta was noticing every physical signs of śakuntalā and decoding them.

शुद्धान्तदुर्लभभिदं वपुराश्रमवासिनो यदि जनस्य।
दूरीकृता खलु गुणैरूद्यानलता वनलताभिः।।
इदं किलाव्याजमनोहरं वपुस्तपः क्षमं साधयितुं य इच्छति।
ध्रुवं स नीलोत्पलपत्रधारया शमीलतां छेत्रुमृषिव्यवस्यति।।

An interesting event of studying a footprint was fantastic example of knowledge of non-verbal communication of that time.

Bibliography :

- Bharata. *Nāṭyaśāstra*. Ed., M. Shastri. *Nāṭyaśāstra of Bharatamuni with the Commentary Abhinavabhāratī*. Varanasi: Banaras Hindu University, 1971.
- Kālidāsa. *Abhijñāna-Śakuntala*. Ed., K. N. Nyayapanchanana. Sanskrit Press Depository, 1888.
- Manusmṛti*. V.N. Mandlik, *Mānava-Dharma-śāstra with Commentaries of Medhātithi, Sarvajñanārāyana, Kūllūka, Rāghavānanda, Nandana, and Rāmachandra*. Ganpat Krishnaji's Press, 1986.
- Pande, A., *A Historical and Cultural Study of the natyasastra of Bharata*. Jodhpur: Kusumanjali Prakashan, 1996.
- Yājñavalkya. *Yājñavalkyasmṛti*. Ed. W.L. Sastri. Bombay: Nirnaya Sagara Press, 1936.

SUBHĀṢITARATNAKOṢA, REVISITED : SANSKRIT LANGUAGE AND REPRESENTATION OF DAILY LIFE

Manji Bhadra

Subhāṣitaratnakoṣa is a collection of poem by Vidyākara of 11th century. The author was a Buddhist scholar. It is said that the text is compiled in the monastery of Jagaddala (now in Malda district of West Bengal) and the author took help of the library of the monastery. As Ingalls [1965] observed¹ that Subhāṣitas or well said verses not only carry mood and suggestion, it should also carry them even torn from its context. Ludwik Sternbach [1974] had mentioned from suttanipāta in his introduction of mahā-subhāṣita-Saṅgraha that these kinds of poems are filled with dharma, and not with adharma. These pleasantly spoken words speak truth, not untruth.² In Sāhityadarpaṇa it is said that the collection of independent verses are called koṣa. They are compiled in the order of vrajyā, and they are nice.³ Probably the prakṛt text Gāthāsaptasatī was the first among these anthologies.

Now there might be a question that the Sanskrit language already has great works of Kālidāsa, Bhavabhūti, Māgha and of other poets. So what may be the reason to compile the work like Subhāṣitaratnakoṣa, Sadūktikarṇāmṛta etc. In the introduction of edited version of Sadūktikarṇāmṛta, Suresh Chandra Banerjee observed that *mahākāvya*s acquired a stereotyped forms, based on some well-known topic and their dominant rasa was either *śṛṅgāra* or *vīra*. These are enjoyed by scholarly people. On the other hand probably there was a need for common man to get relaxed while reading or hearing the verses from *koṣa* kind of texts which suit their varying moods and literary taste. This conception may lead the anthology to deal with human life and world. In the anthologies, the descriptions of joys and sorrows of common man are found more vividly than *mahākāvya*s. Here we find the poetry of Dharmakīrti, Pāṇini etc. Not only that, we find the verses of Vallan, Yogeśvara, Vasukalpa, Manovinoda, Abhinanda and Vīrmitra. It may happen that the some very famous poems are collected together at one place for a ready reference. These famous popular verses reflected deep human experience and according to their moods they are put together.

The text, Subhāṣitaratnakoṣa (SRK) is divided in different section named as *vrajyā*. The author Vidyākara starts with the salutation of Buddha. The subject matter varies from Buddha to other Hindu gods, such as Siva, Viṣṇu. It contains

the descriptions of different seasons. Different sections are related to love. There are descriptions of different times of the day etc. The text describes the picture of village life and the picture of poverty. It has separate sections as *dīnavrajyā* and *jātivrajyā*. The text concludes with a section on the praise of poet. The author has collected verses from Aśvaghosh to Kālidāsā, from Bhavabhūti to Rājśekhara. Along with the famous authors this anthology tells about poems of those poets, whose works are otherwise unknown or lost. These poets are certainly easterners. As Daniel Ingalls observes that Vidyākara's work is essentially an anthology of middle classical period (700-1050 A.D) of Sanskrit, showing a special predilection for eastern or Bengali authors.

This paper would focus on the daily life of villagers of that time and the pictures of poverty. As it is mentioned earlier the text *Subhāṣitaratnakoṣa*(SRK) has section of *jātivrajyā*. Here the nature of verses can be described as *svabhāvokti*. Here the pictures of both humans and animals are found. The most prominent poet of the Sanskrit poetry of village and field is certainly Yogeśvara, along with Abhinanda and others. There is no doubt that the village-life depends on agriculture. The poet Yogeśvara expresses the happiness of people after having good crop in the winter, specially the new rice in the winter.⁴ There are descriptions of women, while husking the rice.⁵ How her ornaments are jingling with each other and they are singing charming songs while husking the rice. In the winter the sesame has ripened and the muster turns brown, the travelers taking the warmth of fire.⁶ In the villages there are master fields, which turn brown in the winter.⁷ The description of sugar-cane and the pressing of sugar-canes are also found here.⁸ there is description of eating fried fish and how tasty they are that one cannot wait to gobble it.⁹ There are descriptions of daily life, such as girl is taking water from the well, wearing the bangle of conch shell.¹⁰ Dairy boy is taking out milk from the cow in an earthen pot.¹¹ In the heavy rain the bull is heading towards peasant's house.¹² There is a dog chasing a cat.¹³ There are calves that are nuzzling their mothers.¹⁴ There are sparrows, hopping around newly turned furrow.¹⁵ The text also tells about a cruel land-lord¹⁶ and there is desolating poverty of the brahmin boy who cuts woods for his teacher.¹⁷

In the section of *dīnavrajyā* there are pictures of pain and miseries of common people. Such as one poor father asks his wife that some- how she must run the house- hold and mange children throughout the summer. In the rainy season gourds and pumpkins would grow plenty, and then the family would have a feast like a king.¹⁸ The next verse describes starving children are looking like corpses. Their water-pot is mended with lac. The woman of

next door laughs at them, because the lady of the house has to borrow a needle to sew her torn dress.¹⁹ There are descriptions how hungry children go to rich man's house to beg. But their voices are hushed by shame and they cast half glances at those, who are eating inside.²⁰ There is description how do poor people live in one room.²¹ There are pictures of pain and helplessness of woman who would divide the food among crying children and the other members.²² The poor man's wife is thinking how to feed the children next day, and does not feel any joy while her household works are finished in the evening.²³ In the rainy season the woman does not get any relief from her work as the condition of house is very poor.²⁴ The woman introduces herself as a wife, who is master to manage tattered clothes and dealing cheap food in modest quantity.²⁵

Thus with help of small small cameos, one can make a collage of very mundane daily life of common people of Bengal or eastern part under Pāla dynasty. Each collage again makes a composite picture of human life and surrounding environment. In this picture there are gods, there are common villagers and there are also poets. The image of hungry children is so powerful that it comes down to later Bengali literature. In Kalantar Rabindranath Thakur mentions the imagery of hungry children of Mangal-kāvya : *shishu kande odaner tare*. Perhaps the miseries of poor woman are heard again in the *bāramāsyā* of Phullara in Candi-mangal. This picture of daily life is like a continuous process which moves in every era. This words again can be heard through the voice of Rabindranath Thakur.....

ওরা চিরকাল
 টানে দাড়, ধরে থাকে হাল;
 ওরা মাঠে মাঠে
 বীজ বোনে, পাকা ধান কাটে।
 ওরা কাজ করে
 নগরে প্রান্তরে।.....
 ওরা কাজ করে
 দেশে দেশান্তরে,
 অঙ্গ বঙ্গ কলিঙ্গের সমুদ্র-নদীর ঘাটে ঘাটে,
 পঞ্জাবে বোম্বাই-গুজরাটে।.....
 শত শত সাম্রাজ্যের ভগ্নশেষ 'পরে
 ওরা কাজ করে।²⁶

References :

- 1 Introduction of An Anthology of Sanskrit Court Poetry, pg-33.
- 2 Introduction of Mahā-Subhāṣita-Saṁgraha, pg-ixvi.
- 3 कोषः श्लोकसमूहस्तु स्यादन्याक्षन्यानपेक्षकः।
ब्रज्याक्रमेण रचितः सः एवातिमनोरमः।। SD, 6th Chapter
- 4 इदानीमर्घन्ति प्रथमकलमच्चेदमुदिता/नवाग्रानसथालीपरिमलमुचो हालिकगृहाः।
उदञ्चदोर्वल्लीरणितवलयाभिर्युवतिभिर/गृहीतप्रोत्क्षिप्तभ्रमितमसृणोद्वीर्णमुशलाः।। SRK 13.9, page 58
- 5 विलासमसृणोल्लसन्मुसललोलदोःकन्दली-/परस्परपरिस्खलद्वलयनिःस्वनैर्दन्तुराः
हरन्ति कलहुंकृतिप्रसभकम्पितोरस्थल-/वृट्टमकसंकुलाः कलमकण्डनीगीतयः।। SRK 35.31, page 211
क्वणद्वलयसंततिक्षणमुदञ्चदोष्कन्दली/गलत्पटसमुन्मिषत्कुचतटीनखाङ्गावली।
कराम्बुजधृतोल्लसन्मुशलमुन्नन्ती मुहुः/प्रलम्बिमणिमालिनी कलमकण्डनी राजते। SRK 35.35, page 212
- 6 पाकक्षामतिलाः समुत्सुकययित् शक्ताः कपोतान भुवः/श्यामत्वं पलपीड्यमानकुसुमानापद्यते सर्षपान्।
वायुर्व्यस्तशणस्तुषारकणवानभ्येति कम्पप्रदः/पान्थैः शुष्कविवादबद्धकलहैः पुण्याग्निरासेव्यते।। SRK 13.9, page 58
- 7 सिद्धार्थयष्टिषु यथोत्तरहीयमानसंस्थानबद्धफलसूचिपरंपरास।
विच्छिद्यमानकुसुमासु जनिक्रमेण पाकक्रमः कपिशिमानमुपादधाति।। SRK 13.10, page 58
- 8 सिद्धार्थाः फलसूचिवन्धगुरुभिर्लोलन्त्यमी पल्लवैर्/उच्छिन्दन्त्यध एव बन्धुरतया कोलीफलान्यर्भकाः।
पाकप्रश्लथपत्रकोषदलनव्यक्ताङ्गरग्रन्थयो/निष्ठीवन्त्यपि हस्तयत्रकलिताः पुण्ड्रेक्षुयष्टयो रसम्।। SRK 13.11, page 58
- 9 अजाजीजम्बाले रजसि मरिचानां च लुठिताः/कटुत्वादुष्णत्वाज्जितरसनौष्ठव्यतिकराः।
अनिर्वाणोत्थेन प्रबलतरतैलाक्ततनवो/मया सद्यो भृष्टाः कतिपयकव्ययः कवलिताः।। SRK 35.1, page 206
- 10 रज्जुक्षेपरयोन्नमद्भुजलताव्यक्तैकपार्श्वतनी/सूत्रच्छेदविलोलशङ्खवलयश्रेणीझणत्कारिणी।
तिर्यग्विस्तृतपीवरोरुयुगला पृष्ठानतिव्याकृता-/भोगश्रोणिरुदस्यति प्रतिमुहुः कूपादपः पामरी।। SRK 35.5, page 207
- 11 अङ्गुष्ठाक्रमवक्रिताङ्गुलिरधः पादार्धनीरुद्धभूः/पाश्वोद्विगकृतौ निहत्य कफणिद्वन्द्वेन दंशामुहुः।
न्यगजानुद्वययन्त्रयन्त्रितघटीवक्त्रान्तरालस्खलद्-/धाराध्वानमनोहरं सखि पयो गां दोग्धि गोपालकः।। SRK 35.10, page 208
- 12 दुरुपहितहलेपासार्गलद्वारमारात्परिचकितपुरन्ध्रीपातिताभ्यर्णभाण्डम्।
पवनरयतिरश्वीस्तोयधाराःप्रतीच्छन्विशति वलितशृङ्गः पामरागारमुक्षा।। SRK 35.29, page 211
- 13 आकुब्जीकृतपृष्ठमुन्नतवलद्वक्त्राग्रपुच्छं भयाद्/अन्तर्वेशमनिवेशितैकनयनं निष्कम्पकर्णद्वयम्।
लालाकीर्णविदीनसूक्कविकचदंष्ट्राकरालाननः/श्वा निःश्वासनिरोधीपीवरगलो मार्जारमास्कन्दति।। SRK 35.16, page 209
- 14 आदौ वितत्य चरणौ विनम्य कण्टमुत्थाय वक्त्रमभिहत्य मुहुश्च वत्साः
मात्रा प्रवर्तितमुखं मुखलिह्यमानपश्चार्धसुस्थमनसः स्तनमुत्पिबन्ति।। SRK 35.21, page 209
- 15 हलाग्रोत्कीर्णायां परिसरभुवि ग्रामचटका/लुठन्ति स्वच्छन्दं नखरशिखराच्छोटितमृदः।
चलत्पक्षद्वन्द्वप्रभवमरुदुत्तम्भितरजः/कणाश्लेषभ्रामद्रुतमुकुलितोन्मीलितदृशः।। SRK 35.15, page 208
- 16 कैश्चिद्वीतदयेन भोगपतिना निष्कारणोपप्लुत/प्रक्षीणैर्निजवंशाभूरिति मितैरत्यज्यमानाः कुलैः।
ग्रामा निस्तृणजीर्णकुद्यबहुलाः स्वैरं भ्रमद्वभ्रवः/प्रायः पाण्डुकपोतकण्ठमुखरारामे न यान्त्युत्कताम्।। SRK 35.28, page 211
- 17 शीर्णक्षुद्रातपत्री जठरवलयितानेकमात्राप्रपञ्चश/चूडानिर्वृद्धबिल्वच्छद उदरदरीभीषणो जीर्णकण्ठः।
दृग्ध्रान्तिखिन्नःकथमपि शनकैरङ्घ्रिपीडां नियम्य/स्वैरेन्धस्फोटनाय द्विजभवनमनु स्नातकः सायमेति।। SRK 35.23, page 210
- 18 पोतानेतानपि गृहवति ग्रीष्ममासावसानं/यावन्निर्वाहयतु भवती येन वा केनचिद्वा।
पश्चादम्भोधरजलपरीपातमासाद्य तुम्बी/कुष्माण्डी च प्रभवति तदा भूभुजः के वयं के।। SRK 39.3, page 230

- 19 क्षुत्क्षामाः शिशवः शवा इव तनुर्मन्दादरो वान्धवो/लिप्सा जर्जरकर्करी जतुलवैर्नो मां तथा बाधते।
गेहिन्या स्फुटितांशुकं घटयिता कृत्वा सकाकुं स्मितं कुप्यन्ती प्रतिवेशिनी प्रतिदिनं सूचीं यथा याचिता।। SRK 39.4, page 230
- 20 प्रायो दरिद्रशिशवः परमन्दिराणां द्वारेषु दत्तकरपल्लवलीनदेहाः/लज्जानिगूढवचसो वत भोक्तुकामा भोक्तारमर्धनयनेन विलोकयन्ति।। SRK 39.17, page 232
- 21 तस्मिन्नेवगृहोदरे रसवती तत्रैव सा कण्डनी/तत्रोपस्करणानि तत्र शिशवस्तत्रैव वासः स्वयम्।
एतत्सोढवतोऽपि दुःस्थगृहिणः किं ब्रूमहे दुर्दशाम्/अद्य श्वो विजनिष्यमाणगृहिणी तत्रैव यत्कुन्थति।। SRK 39.7, page 230
- 22 साक्रन्दा शिशवः सपत्रपुटका वपुः पुरोवर्तिनः/प्रच्छन्ने च बधूर्विभागकुशला मध्ये स्थिता गेहिनी।
कट्याच्छादनबन्धकेन कथमप्यासादितेनान्धसा/सिन्दूरारूणमण्डले सवितरि प्राणाहुतिर्दीयते।। SRK 39.5, page 230
- 23 अद्याशनं शिशुजनस्य बलेन जातं श्वो वा कथं नु भवितेति विचिन्तयन्ती।
इत्युश्रुपातमलिनीकृतगण्डदेशा नेच्छेदरिद्रगृहिणी रजनीविरामम्। SRK 39.8, page 230
- 24 सक्तुन् शोचति मंप्लुतान् प्रतिकरोत्याक्रन्दतो बालकान्/प्रत्युत्सिञ्चति कपरिण सलिलं शय्यातृणं रक्षति।
दत्त्वा मूर्धनि शीर्णशूर्पशकलं जीर्णे गृहे व्याकुला/किं तद्यन्न करोति दुःस्थगृहिणी देवे भृशं वर्षति।। SRK 39.9 page 231
- 25 जरदम्बरसंवरणग्रन्थिविधौ ग्रन्थकार एकोऽहम्/परिमितकदन्नवण्टनविद्यापारंगता गृहिणी।। SRK 39.10, page 231
- 26 “Ora kaaj kare” sanchayita page-830.

Bibliography :

- Ingalls Daniel, H.H. trans. *An Anthology of Sanskrit Court Poetry*. Cambridge, Massachusetts: Harvard University Press, 1965.
- Kosambi, D.D. and V.V Gokhale, ed. *The Subhāṣitaratnakoṣa*, Cambridge, Massachusetts: Harvard University Press, 1965.
- Srīdharadāsa. *Saduktikarṇāmṛta*. Critical ed., by Sures Chandra Banerji, Calcutta: Firma K.L.M, 1965.
- Viśvanātha. *Sāhityadarpaṇa*. Trans., Bimalakanta Mukhopadhyaya. Kolkata: Sanskrit Pustak Bhandar, 2013 (2nd ed.).

संस्कृतालंकारशास्त्रे प्रतिभासितं समाजजीवनम्

शुभ्रजित् सेनः

सारसंक्षेप :

साहित्यं हि समाजस्य प्रतिफलनम्। अलंकारशास्त्रमपि न हि समाजाविविक्तम्। तथाहि समकालस्य प्रभावः काव्यानां विषयवस्तुनि यथानिरतं दरीदृश्यते तथैवालंकारशास्त्रविन्यासे। साहित्येषु नामालंकारशास्त्रेषु निहितं समाजतत्त्वमनुसन्धातुमार्थिक-सांस्कृतिक-सामाजिक-परिवेशानां मूलं कुत्र निहितमादावेव विवेच्यम्। आलंकारिकैः वर्णितेषु वेशविन्यास-नृत्यगीतादिकला-विलासवाग्विन्यासपद्धतिषु नाम प्रवृत्ति-वृत्ति-रीतिषु तदानीन्तनभारतवर्षस्य सामाजिकं तथा सांस्कृतिकं च जीवनं प्रतिफलिते आस्ताम्। प्राज्ञा आलंकारिकाश्च समाजस्य प्रभावभाविताः सन्तः अलंकारशास्त्रं विरचयन्ति स्म।

कुञ्चीशब्दाः

अलंकारशास्त्रम्, समाजम्, भरत-राजशेखर-मम्मटादयः आलंकारिकाः, रीतिः, वृत्तिः, प्रवृत्तिः चेति।

उपोद्धातः

साहित्यस्य भावः साहित्यम्। 'गुणवचनब्राह्मणादिभ्यः कर्मणि च'^१ इति सूत्रेण ष्यञ्प्रत्ययेन साहित्यमिति पदसिद्धिः। साहित्यकस्य कर्म साहित्यम्, यस्मादत्रैव कविकर्मणि सर्वा विद्याः समाधीयन्ते। तथाहि 'काव्यालंकारे' भामहेनोक्तम्-

“न स शब्दो न तद्वाच्यं न स न्यायो न सा कला।

जायते यन्न काव्याङ्गमहो भारो महान् कवेः॥”^२ इति।

किञ्च, अविविक्तयोर्मिथः सौन्दर्यहेतुभूतयोः शब्दार्थयोरविच्छेदसंहतिः साहित्यमिति। तेन कालिदासेन 'रघुवंशे' भणितम्-

“वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ॥”^३ इति।

तदेतत्साहित्यं कविकर्मणः शासकत्वात् साहित्यशास्त्रमिति कथ्यते। साहित्यस्य यावदुपलब्धिविषयरूपत्वाद्विषयाणाञ्चानेकरूपत्वाद्वस्तुतो निरवधि गाम्भीर्यम्। अत एव 'विक्रमाङ्कदेवचरिते' विह्वलेनावादि-

“साहित्यपाथोनिधिमन्थनोत्थं कर्णामृतं रक्षत हे कवीन्द्राः।

यदस्य दैत्या इव लुण्ठनाय काव्यार्थचौराः प्रगुणीभवन्ति॥” इति।

'कविर्मनीषी परिभूः स्वयम्भूः'^४, 'जन्माद्यस्य यतः'^५, 'शास्त्रयोनित्वात्'^६ इत्येवं पारमार्थिकस्य कवेः (ब्रह्मणः) कर्मवद्, जगति व्यवहारिकस्य कवेः (कालिदासादीनाम्) कर्म शब्दार्थलक्षणं यथालक्ष्यं साहित्यमिति।

साहित्यस्यापरनामधेयमलंकारशास्त्रम्। साम्प्रतिके काले साहित्यमित्यनेन संस्कृत-वङ्गभाषयोः काव्यनाटकादिरूपाणां दीप्तिगुणात्मकानां रचनानां परिग्रहः। परं दशमशताब्द्यां राजशेखरेण काव्यार्थे स्पष्टतया साहित्यशब्दस्य प्रयोगः कृतः। तन्नये साहित्यविद्या नाम 'शब्दार्थयोर्यथावत् सहभावेन विद्या'^७। साहित्यविद्यया काव्य-काव्यशास्त्रयोः (Poetry and Poetics) परिग्रहोऽवगम्यते।

भोजदेवेन 'शृङ्गारप्रकाशे' चाभ्यधायि-

“साहित्यं किम? यः शब्दार्थयोः सम्बन्धः। स च द्वादशधा - अभिधा, विवक्षा, तात्पर्यम्, प्रविभागः, व्यपेक्षा, सामर्थ्यम्, अन्ययः, एकार्थीभावः, दोषहीनः, गुणोपादानम्, अलंकारयोगः, रसविप्रयोगश्चेति” इति।

शब्दार्थयोर्द्वादशधा सम्बन्धोऽयं साहित्यमिति। तेषु सम्बन्धेषु शब्दार्थयोः सम्बन्धाष्टकं व्याकरणस्य विषयः, परं परवर्तिसम्बन्धचतुष्टयमलंकारशास्त्रगतमिति। अर्थाद्भोजराजेन शब्दार्थयोः साहित्येन समस्तव्याकरणशास्त्रं तथा चालंकारशास्त्रमेवावगम्येते। किञ्च, समुद्रबन्धनेन 'अलंकारसर्वस्वे' ग्रन्थे विशिष्टं शब्दार्थयुगलं काव्यमित्युक्त्वा तस्य पञ्च वैशिष्ट्यानि भणितानि-

- ✓ उद्भटादेः स्वीकृतमलंकारवैशिष्ट्यम्
- ✓ वामनस्वीकृतं गुणवैशिष्ट्यम्
- ✓ कुन्तकाङ्गीकृतं भणितिवैचित्र्यरूपवैशिष्ट्यम्
- ✓ भट्टनायकेनोरीकृतं भोगकृत्त्वरूपवैशिष्ट्यम्
- ✓ आनन्दवर्धनस्य स्वीकृतं व्यङ्ग्यात्मकवैशिष्ट्यञ्च।

अर्थात् 'समुद्रबन्धनो'क्तकाव्यं खल्वलंकारशास्त्रस्यैव नामान्तरम्।

'Literature is the reflection of the society.', 'A nation is known by its own theatre.' चेत्याङ्गलभणितिभ्यां वक्तुमलं यत्समाजाविविक्तत्वादार्थ-सामाजिक-राजनैतिकपरिवर्तमानतायाः प्रकाशं वरीवृत्यते हाराद्यलंकारशोभितेषु साहित्याङ्गेषु। तथाहि 'अभिनवकाव्यालंकारसूत्रे' राधावल्लभत्रिपाठिनोक्तम्-

“साहित्ये जीवनं सर्वं सर्वाङ्गीनं नवं नवम्।
प्रतिविम्बत्वमायाति समुल्लसति वर्धते।।
जीवने चास्ति साहित्यं साहित्ये जीवनं तथा।
परस्परकृता सिद्धिरनयोः संप्रवर्तते।।”^४ इति।

तथा चाह यायावरीयो महाकवि राजशेखरः-कविवचनायत्ता च लोकयात्रा। सैव निःश्रेयसमूलमिति।

शिक्षाभ्याससंस्कारादिजन्या कवयितुश्चालंकारिकस्य च प्रतिभा कदापि स्वदेशीयसमकालिकी सामाजिकी स्थितिमुपेक्ष्य स्थातुं नार्हति। साहित्यमपि मानवसभ्यतां प्रभावयच्चिरं देदीप्यते देदीप्यते च। तथाहि भरतेनोदितम्- 'त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम्।'^९ इति। रवीन्द्रनाथेनोक्तम्- 'येथा तार यत ओठे ध्वनि साड़ा

तार जागिये तखनि'। काव्यस्य प्रतिच्छत्रं कलाकैवल्यवादापेक्षया वास्तववादस्य प्राधान्यम्। तथाहि 'युगकविता'यां वीरेन्द्रेणावादि-

“हित्वा पृथ्वीं गजदन्तरचितं तुङ्गसभ्राङ्गलीनं
हर्म्यं गुह्यं श्रयसे युगकवेः कल्पनायाः किमर्थम्॥
सङ्गीतं ते तरलीकृतरसं वास्तवस्पर्शहीनं।
वाष्पीभूय प्रसभं रमयितुं प्राकृतान् नो समर्थम्॥१॥
क्वाश्रुप्लावं श्रमकरिगलितं जीवितं दैन्यस्पृष्टं।
सौख्यस्नातं क्व नु वा सुरभिणा जीवनं ते प्रकीर्णम्॥
काव्यं बन्धो क्व च कर्णसुभगं स्वप्रसंलापसृष्टं
कुत्रार्तानां दलितान्तररुतं कण्ठाभङ्गावदीर्णम्^{१०}॥२॥

कश्चनलंकारिकः सामाजिको जीव इति कृत्वा सोऽप्यलंकारशास्त्रविरचनावसरे सामाजिकीमवस्थानमस्वीकर्तुं नालम्। समकालस्य प्रभावः काव्यानां विषयवस्तुनि यथानिरतं दरीदृश्यते तथैवालंकारशास्त्रविन्यासे। पाश्चात्यदेशे समाजचित्रस्यानुधावनार्थं मार्कस्-एङ्गेल्ल्स्पादयोः प्रयासः (आग्रहः) सर्वजनविदितः। तर्हि का कथा प्राचामलंकारिकाणाम्। साहित्येषु नामालंकारशास्त्रेषु निहितं समाजतत्त्वमनुसन्धातुमार्थिक-सांस्कृतिक-सामाजिक-परिवेशानां मूलं कुत्र निहितमादावेव विवेच्यम्।

ख्रीष्टपूर्वाब्दे (चतुर्थशतके) विरचिते भरतप्रणीते नाट्यशास्त्रे प्राचीनभारतस्य सामाजिक-अर्थनैतिक-सांस्कृतिकजीवनस्य आमूलचूडं वर्णनमुपलभ्यते। अभिनय-नृत्य-सङ्गीत-अलंकारादिशास्त्राणां प्रामाणिको ग्रन्थोऽयं नाट्यशास्त्रम्। अस्य नाट्यशास्त्रस्याद्येऽध्याये नाट्यवेदोत्पत्तिरुपवर्ण्यते।

प्राचीने काले शूद्रस्त्रीणां नास्त्यधिकारो वेदाध्ययने। तदुक्तं नाट्यशास्त्रे- 'न वेद व्यवहारोऽयं संश्राव्यः शूद्रजातिषु' (1.12)। तदा इन्द्रादिदेवाः ब्रह्माणमुचुः- 'क्रीडनीयकमिच्छामो दृश्यं श्रव्यञ्च यद्भवेत्' (1.11)। तदर्थं सर्ववर्णानां रुचिकरं नाट्याख्यं पञ्चमं वेदं स्रष्टुम् इन्द्रादिदेवाः ब्रह्माणमनुरुद्धवन्तः- 'तस्मात् सृजापरं वेदं पञ्चमं सार्ववर्णिकम्' (1.12)। समाजे यदि स्त्रीणां शूद्राणाञ्च शिक्षाधिकारो नासीत्तर्हि तदानीं विशृङ्खला जायेत। फलतः तदा समाजे मानवानां साम्याभावात् धर्मवर्णनिर्विशेषेण समाजे यथा साम्यभावना विराजेत, तदर्थं मन्ये नाट्यवेदनिर्माणप्रयासः इन्द्रादिदेवानाम्।

नाट्यशास्त्रानुसारं वैवस्वतमन्वन्तरे त्रेतायां जम्बुद्वीपे मानवाः ग्राम्यधर्मेण प्रवृत्ताः। ते तदा इन्द्रियभोगेन आसक्ताः सन्तः कामक्रोधाभ्यां संमूढा जाताः-

“ग्राम्यधर्मप्रवृत्ते तु कामलोभवशं गते।
ईर्ष्याक्रोधाभिमूढे लोके सुखितदुःखिते”॥(1.9).

नाट्यानुष्ठाने नाट्यवेदस्य प्रयोगार्थं भरतेन भारती-सात्त्वती-आरभटीवृत्तीनाम् आश्रया विहितः। मन्ये भरत-सात्त्वत-अरभटानाम् उपजातीनां नामविशेषेणैव वृत्तित्रयस्य उद्भवः। ब्रह्मणो निर्दिशेन भरतो नाट्यवेदे मृदङ्गहारसंयुक्तां शृङ्गाररससम्भवां कैशिकीं वृत्तिं प्रायुङ्क्त। परम् अप्सरसः केवलं कैशिकीं वृत्तिं प्रयोक्तुमलम्- 'न शक्या पुरुषैः साधु प्रयोक्तुं स्त्रीजनादृते'। (1.46) एता अप्सरसो नाट्यालंकारनिष्णाताः उच्चशिक्षिताः।

पुनो भरतस्य साहाय्यार्थं ब्रह्मणा शिष्यं स्वातिः भाण्डनियुक्तः तथा च नारदाद्याश्च गन्धर्वाः गानयोगे नियोजिताः। अभिनवगुप्तनये गानपदेनात्र वाद्यवंशीध्वनिना सह गीतं परामृष्टम्। अर्थात् वाद्ययन्त्र-संगीतशिक्षणार्थं तदा उपयुक्ता व्यवस्थासीदिति मन्ये। एतेन तदानीन्तनसमाजस्य सांस्कृतिकस्थितिः स्फुटं काशते।

संस्कृतसाहित्येषु समकालीनसमस्यानां प्रयोगैतिहासं सुप्राचीनमेव। किञ्च, भरतस्य नाट्यशास्त्रेऽपि दृश्यते-भरतपुत्राः तदानीन्तनसमाजस्योच्चस्तरीयाणामृषीणामन्धकारमयां दिशं परिष्कृतवन्तः-

“ऋषीणां न्यङ्गकरणं कुर्वद्भिर्ग्रहसंश्रयम्

.....।

तच्छ्रुत्वा मुनयः सर्वे भीमरोषं प्रकम्पिताः

ऊचुस्ते भरतान् सर्वान् निर्दहन्त इवाग्नयः।।”^{११} इति।

भरतेन चतुर्थाध्याये नृत्त-गीत-छन्दक-वाद्य-छन्दकगीत-सुकुमारनृत्त-भाण्डवाद्यविधिनिरूपणचिकीर्षायां सूक्ष्मेक्षिकया तदानीन्तनसमाजस्य सांस्कृतिकपरिमण्डलं प्रतिविम्बितम्। दशरूपकेऽपि धनञ्जयो नृत्य-नृत्तयोर्भेदं निरूपयितुकामस्तदानीं भारतस्य सांस्कृतिकजीवनस्य स्पष्टं चित्रमङ्कितवान्।

संस्कृतालंकारशास्त्रे अलंकारप्रास्थानिको भामहः तदीये काव्यालंकारे काव्ये अलंकाराणामुपयोगित्वं प्रतिपादयितुमाह- 'न कान्तमपि निर्भूषं विभाति वनिताननम्'। (1.13) लौकिकव्यवहारे अपि अलंकारशब्देन आभरणार्थो बोध्यः। अमरकोषे भणितम्- 'अलंकारस्त्वाभरणं परिष्कारो विभूषणम्। मण्डनम्...'। वामनेन काव्यालंकारसूत्रवृत्तौ काव्ये गुणस्य प्राधान्यं प्रतिष्ठातुम् अङ्गनानाम् अलंकारव्यवहारप्रसङ्गतः उत्थापितः। तदानीन्तनसमाजस्य लौकिकदृष्टान्तंमुखेन उक्तम्- 'यदि भवति वचश्च्युतं गुणेभ्यो वपुरिव यौवनबन्ध्यम् अङ्गनायाः। अपि जनदयितानि दुर्भगत्वं नियतमलंकाराणि संश्रयन्ते'।

मम्मटेन काव्यप्रकाशे (8.67) काव्ये अलंकारव्यवहारोपयोगित्वं प्रदर्शयितोक्तम्-

“उपकुर्वन्ति तं सन्तं येऽङ्गद्वारेण जातुचित्।

हारादिवद् अलंकारास्तेऽनुप्रासोपमादयः”।।

अर्थात् प्राचीने काले न केवलं स्त्रियः पुरुषा अपि अलंकारान् परिदधति स्म।

दशमशताब्दीयेन काव्यिकेन राजशेखरेण तदीयायाः काव्यमीमांसायास्तृतीयेऽध्याये अभिनववृत्तान्तमुल्लिख्य काव्यपुरुषोत्पत्तिः तथा च काव्यपुरुषेण सर्वप्रथमं छन्दोमय्याः वाण्याः रचनावृत्तान्तो विवृतौ। तदानीन्तनभारतवर्षस्य सामाजिकजीवनस्य प्रतिच्छविः स्फुटं काशते। वस्तुतो भारतस्य प्रतिप्रदेशं वेशविन्यास-तौर्यात्रिकविलासादिकं समुपवर्णितं तेन।

गौरी साहित्यविद्यावधूमादिदेश-‘एष ते रुषा धर्मपतिः पुरः प्रतिष्ठते। अनुवर्तस्वैनं निवर्तय च’^{१२} इति। काव्यपुरुषः प्रथमं प्राचीं दिशं नाम पूर्वदिशं जगाम, यत्राङ्ग-वङ्ग-सुहृद्ब्रह्म-पुण्ड्राद्याः जनपदाः विलसन्ति। तत्र काव्यपुरुषम् अनुसन्धातुम् उमाकन्या स्वेच्छया यं केशं परिधत्ते, तत्रत्यवास्तव्यरमणीभिः अन्वक्रियत। स च वेषविन्यासः औड्रमागधी। सा हि वेशाविन्यासादिरूपा प्रवृत्तिर्हि ओड्रमागधी। तत्रत्यानां नार्याणां वेशाविन्यासादिपद्धतिरेवम्-

“आर्द्रार्द्रचन्दनकुचार्पितसूत्रहारः
सीमन्तचुम्बिसिचयः स्फुटबाहुमूलः।
दुर्वाप्रकाण्डरुचिरास्वगुरुरूपभोगाद्
गौडाङ्गनासु चिरमेव चकास्तु वेषः॥”^{१३} इति।

किञ्च, स्वेच्छायां सरस्वत्याः पुत्रः काव्यपुरुषो यादृङ्नेपथ्य आसीत्, तद्वेषाश्च पुरुषा बभूवुः। सापि सैव प्रवृत्तिः। वेशाविन्यासैर्यथा तत्रत्यानां स्थानानां सामाजिकावस्था परिस्फुटा भवति, तथैव भवति नृत्य-गीत-वाद्यादिभिरपि सांस्कृतिकपरिमण्डलं प्रकटितम्। यदपरं नृत्यवाद्यादिकम् एषा चक्रे, सा भारती वृत्तिः। ‘वचनविन्यासक्रमो रीतिः।’ साहित्यविद्यावध्वा काव्यपुरुषो वशीभूतो न भवतीति कृत्वा उमादुहिता समास-अनुप्रास-योगवृत्तिपरम्परागर्भं जगाद, सा गौडी रीतिः। किञ्च पाञ्चालदेशे (पाञ्चाल-शूरसेन-हस्तिनापुर-काश्मीर-वाहीकादयो जनपदाः।) काव्यपुरुषस्य किञ्चित् कोमलभावोपेतं दृष्ट्वा सा साहित्यविद्यावधूः तं वशीकर्तुम् ईषच्छमासम् ईषद् अनुप्रासम् उपचारगर्भञ्च जगाद, सा पाञ्चाली रीतिः।

एवं स काव्यपुरुषोऽवन्तीदेशाभिमुखं गतः। तत्रावन्ती-वैदिश-सुराष्ट्र-मालव-अर्बुद-भृगु-कच्छादयो देशा विद्यन्ते। तत्र अभियुञ्जाना तमौमेयीति समासं पूर्वेण। सा प्रवृत्तिरावन्ती। पाञ्चाल-मध्यमा-दाक्षिणात्यानाम् अन्तरचारिणी हि सा। अतः सात्त्वती-कौशिक्यौ वृत्तिः प्रचलिते आस्ताम्। राजशेखरेणोक्तम्-

“पाञ्चालनेपथ्यविधिर्नराणां स्त्रीणां पुनर्नन्दतु दाक्षिणात्यः।
यज्जल्पितं यच्चरित्यादिकं तदन्योन्यसंभिन्नमवन्तिदेशे॥”^{१४} इति।

ततः काव्यपुरुषः दक्षिणां दिशमाससाद, यत्र मलय-मेकल-कुन्तल-केरल-पालमञ्जर-महाराष्ट्र-गङ्ग-कलिङ्गादयो जनपदाः सन्ति। तत्र काव्यविद्यावधूः यं वेशं परिदधौ, तत्रत्या नार्यः अपि तमनुचक्रुः। प्रवृत्तिरियं दाक्षिणात्या। मुनिमुखेन राजशेखरो ब्रूते स्म-

“आमूलतो वलितकुण्डलचारुचूडशूर्णालकप्रचयलाञ्छितभालभागः।
कक्षानिवेशनिविडीकृतनीविरेष वेषश्चिरं जयति केरलकामिनीनाम्॥”^{१५}

इति। अनेन वेशविन्यासेन सममुत्तरमेघदूतेऽलकानिवासिनां वेशविन्यासस्य साम्यं भजते।

तत्र साहित्यविद्यावधूः विचित्र-नृत्य-गीत-वाद्यविलासादिकमाविर्भावयामास, सा कौशिकी वृत्तिः। स तया वशंवदीकृतः स्थानानुप्रासवदसमासं योगवृत्तिगर्भं च जगाद सा वैदर्भी रीतिः।

वस्तुतः, वेशविन्यास-नृत्यगीतादिकला विलासवाग्विन्यासपद्धतिषु नाम प्रवृत्ति-वृत्ति-रीतिषु तदानीन्तन-भारतवर्षस्य सामाजिकं तथा सांस्कृतिकं च जीवनं प्रतिफलिते आस्ताम्।

राजशेखरेण काव्यमीमांसायाः सप्तदशाध्याये भारतवर्षस्यामूलचूडं वर्णितम्। तत्र हिमालय-विन्ध्यपर्वतयोर्मध्यवर्तिप्रदेशः 'आर्यावर्त' इति कथ्यते। तत्रत्यानामधिवासिनामाचारा-चरणादिकमादर्शत्वेन गण्यते तेन। एतत्सत्यं यद्राजशेखर एकल एवालंकारिको यः कृत्स्नायां काव्यमीमांसायां सुचिन्तिततया सामाजिकतत्त्वं परिवेशितवान्।

बालरामायणस्य प्रस्तावनायां राजशेखरः स्वात्मगौरवं प्रख्यापितवान्- अयमजनि राजशेखरः। काव्यमीमांसाया बहुत्रैव इति यायावरीय इति शब्दः प्रयुक्तः। यायावरीयो नाम 'पुनः पुनः अतिशयेन वा याति देशाद् देशान्तरं गच्छति'। अर्थात् तदानीं समाजे जीविकासन्धानार्थं यायावरीयसम्प्रदायो देशान्तरं व्रजति। नास्ति तेषां किमपि स्थायिवासस्थानम्। यजुर्वेदस्य काठकसंहितायाः (19.12) भट्टभास्करेण भाष्ये भाषितम्- 'तस्मात् यायावरः यानशीलः यजमानः'। वस्तुतः तदानीन्तने समाजे जीविकायाः प्राचुर्यं नासीदिति कृत्वा मानवाः देशान्तरं यान्ति।

राजशेखरस्य काले अर्थात् ख्रीष्टियदशमे शतके काव्यापहरणमधिकतया (Plagiarism) प्राचलदिति काव्यमीमांसातः ज्ञायते। तदानीम् अख्यातकवेः साहित्यं स्वनाम्ना उत काव्यांशान् परिवर्ज्य परिवर्त्य च स्वाभिधानेन अथवा परेषाम् अप्रकाशितं साहित्यादिकं स्वनाम्ना प्रकाशरीतिरासीदिति। तस्माद् राजशेखरेण काव्यमीमांसायाः प्रथमाधिकरणस्य दशमाध्याये नवीनकवीन् उद्दिश्य सावधानवाणी उच्चारिता। स्वस्य असमाप्तरचना कथमपि कदापि च परेषां सकाशे न पठनीया, कविभिः समं कदापि शत्रुता नावलम्बनीया तथा च रचनायाः प्रतिलिपिः सदा प्रस्तुतीकरणीया चेति उपदेशा राजशेखरस्य। तन्मते, राजा यस्य देशस्याधिवासी, तद्देशगतप्रचलितभाषया काव्यं रचनीयमिति। काव्यापहरणकारिणः कवीन् उद्दिश्य राजशेखरस्य सुतीव्रो व्यङ्गः-

“नास्त्यचौरः कविजनः नास्त्यचौरो वणिग्जनः।

स निन्दति विना काव्यं वाच्यं यो जानाति निगूहितम्” ॥

तदानीं 'पुरुषवत् योषितोऽपि कवीभवेयुः' इति काव्यमीमांसायां गदितम्। तदा राज्ञां विचारसभैव कवीनां प्रचयगमनस्य केवलो मार्गः।

श्रूयते मम्मटस्य काले नाम ख्रीष्टिये द्वादशे शतके अर्थविनिमयेन काव्यादिविक्रयव्यवस्था प्रचलितासीत्। तदर्थं मम्मटेन काव्यप्रकाशस्य प्रथमे उल्लासे काव्यप्रयोजनप्रसङ्गे 'अर्थकृते...' इति वृत्तौ पदव्याख्यायां 'श्रीहर्षादिर्धावकादीनामिव धनम्...' इति उक्तम्। अर्थात् प्राचीनकालतः अद्यावधि निरवच्छिन्नत्वेन तोयधौ सा धारा प्रवाहिता वर्तते।

कुन्तकं व्यतिरिच्य प्रायेण सर्वे आलंकारिकाः प्रादेशिकरचनावैशिष्ट्यान्वबुध्य रीतिप्रभेदं कृतवन्तः। यथा श्रूयते 'श्लेषः प्रायम् उदीच्येषु' इति। तत्तद्देशस्य कवीनां रचनासु स्थानीयप्रचलितरीतेः प्रभावः

सुस्पष्टः। ओजः-प्रसाद-सौकुमार्य-समासबद्धादिवैशिष्ट्यैः एकैका रीतिर्निर्दिष्टा भवेत्। केवलं कुन्तकः कविप्रस्थानहेतून् गुणानाश्रित्य मार्गाणां भेदञ्चकार। कवेरात्मना सह वस्तुशब्दार्थानां मिलनेनैव साहित्यं जनिं लभते। ओयाल्टार्-पेटार्-महोदयानामाशयः— 'The style is the man.' इति। तथापि न हि देशानुसारं, परं वास्तविककवेः स्वभावानुसारेण मार्गभेदाः स्वीकरणीयाः, यत्रान्त्यजमानवानां मध्यमानामुच्चवर्गीयाणाञ्च मनुजनूनां प्रात्याहिकजीवनपद्धतिः रीतिर्वा प्रतिविम्बिता भवति।

भाषा हि कश्चन माध्यमो येन कस्यचिद्देशस्य वाचनभङ्गी स्फुटं काशते। कस्यचिद्देशस्य भाषाः शब्दप्रयोगा वेतरदेशीयानां जनानां सविधेऽरुचिकरा अपि भवितुमर्हन्ति। अपि च, भाषया विभिन्नानां वर्णानां सामाजिकतारतम्यमप्यवगम्यते। यथा-तदानीन्तनकाले संस्कृतभाषयोच्चवर्णीया ब्राह्मणक्षत्रिया वाग्व्यवहारं कुर्वन्ति। किञ्च, विदूषकस्त्रीजातीयास्तथा च निम्नवर्णीयाः शूद्राः प्राकृतापभ्रंशादिभाषाभिर्मिथः वाक्यालापं कुर्वन्ति। आलंकारिकाणां ग्रन्थेषु भाषामाश्रित्य बहवो वादाः प्रदुरभवन्। एतेन परोक्षतया समाजस्यैव प्रतिच्छविं चित्रयन्ति काव्यिकाः शास्त्रीयग्रन्थग्रथनच्छलेन।

अलंकारप्रयोगेऽपि समाज-संस्कृत्योर्वास्तविकञ्चित्रमङ्कितमालंकारिकैः क्वचित्। दिङ्मात्रमुदाहरणं प्रस्तूयते—

मम्मटभट्टेनानुप्रासालंकारस्य भेदान् परिष्कर्तुं लाटानुप्रासलक्षणं लक्षितम्—'शाब्दस्तु लाटानुप्रासो भेदे तात्पर्यमात्रतः'^{१६} इति। वस्तुतः, लाटदेशीयानां जनानां वल्लभत्वाच्छब्दार्थयोरभेदेऽप्यन्वयमात्रभेदाच्च शब्दगतेऽनुप्रासः लाटानुप्रास इति कथ्यते। अर्थाल्लाटदेशीयमानवानां वाचनभङ्गीसम्बन्धे सम्यक्तयावहितो वर्तते इति कृत्वा शास्त्रे तदुल्लेखः कृतस्तेन। काकुवक्रोक्त्यामपि वास्तविकजीवनस्य वाग्व्यवहारस्य सुनिपुणञ्चित्रं समङ्कितं भवति। उदाहरणं यथा—

“गुरुजनपरतन्त्रतया बत दूरतरं देशमुद्यतो गन्तुम्।

अलिकुलकोकिलललिते नेष्यति सखि सुरभिसमयेऽसौ।।”^{१७} इति।

प्राचीने काले प्रायेणैव विज्ञा भारतीयाः काकुवक्रोक्त्या वाक्यालापं कुर्वन्ति स्म इति मन्ये।

मम्मटस्तस्य काव्यप्रकाशस्य प्रथम उच्छवासे काव्यप्रयोजननिरूपणावसरे व्यवहारपरिज्ञानमिति काव्यप्रयोजनमङ्गीकृतवान्। तथाहि तेन वृत्तावुक्तम्—'रामादिवत् प्रवर्तितव्यं, न तु रावणादिवत्'^{१८} इति। अत्र सामाजिकादर्शबोधस्य दृश्यते प्रतिफलनम्। अधुनैव तदानीन्तनकालेऽपि नार्या अपहरणकारी समाजदृष्ट्या अपराधी निन्दार्हश्च। अत्र मम्मटेनैतद्वक्तुमीष्यते यद्रावणस्य दुर्गुणा दुश्चरित्रादिस्वभावा वा कथमपि नास्माभिरनुसरणीयाः। प्रत्युत, रामो न्यायनीतिसत्यादर्शबोधानां मूर्तप्रतीक इति वृत्त्वा तस्यादर्शोऽनिरतमनुसरणीयः। काव्यशास्त्रीयतत्त्वनिरूपणचिकीर्षायां मम्मटः सामाजिकमूल्यबोधशिक्षया (Value Education) पाठकान् शिक्षितवान्। किञ्च, काव्यादेव व्यवहारपरिज्ञानमपि भवति। तस्मादेव कुन्तकादिभिरालंकारिकैः काव्यप्रयोजननिर्णनावसरे राजादिगतोचिताचारपरिज्ञानं विशदीकृतम्।

अपि च, आलंकारिकैर्विविधेभ्यो ग्रन्थेभ्यः उदाहरणान्याहृत्य लक्षणसङ्गतिर्विहिता। तेषूदाहरणेष्वपि प्रतिपदं समाजजीवनस्य प्रतिच्छविः समुपलभ्यते। दिङ्मात्रमुदाहरणं प्रदीयते-

आनन्दवर्धनः प्रतीयमानार्थतो वस्तुध्वनिं पृथक्कर्तुं हालकवेर्गाहीसप्तशतीतः (गाहासत्तसई-ग्रन्थात्) —

“दे आ पसिअ निवत्तसु मुह-ससि-जोह्वा विलुत्त-तमणिवहे।

अहिसारिआणं निग्घनं करोसि अण्णाणं वि हआसे।”^{१९} इति श्लोकमुद्धृतवान्। श्लोकस्यास्यायमेव व्यङ्ग्यार्थो यत्—‘मदीयं वा गृहमागच्छ, त्वदीयं वा गच्छाव इत्युभयत्रापि तात्पर्यात्... वल्लभाभिप्रायश्चाद्वात्मा व्यङ्ग्यः’^{२०} इति। एतेन तदानीन्तनकाले नायकनायिकयोः प्रेममयजीवनस्य शृङ्गारपरिलसितस्य चित्रमभिव्यञ्जितमत्र। क्वचित्च परकीयप्रेम्नो देहजप्रेम्नश्च चित्रमालंकारिकाणां लेखन्या सजीवं मूर्तञ्चाभूत्। एतेन प्रमीयते यत्तदानीन्तनसमाजे परकीयदेहजादिप्रेम्नोऽवकाशः समासीदिति।

प्रबन्धेऽस्मिन् ‘बिन्दौ सिन्धुदर्शनमि’व विहङ्गमदृष्ट्यालंकारिकाणां शास्त्रग्रन्थेषु कथंकारं समाजस्य प्रतिफलनं प्रपतितमिति प्रमाणीकर्तुं प्रयतेऽहमिति शिवम्।

पादटीका:

- १ अष्टाध्यायी ५.१.१२४।
- २ काव्यालंकारः (वटुकनाथशर्म-बलदेवोपाध्यायसम्पादितः) ५.४।
- ३ रघुवंशः १.१।
- ४ शुक्लयजुर्वेदः, ४.८।
- ५ ब्रह्मसूत्रम्, १.१.२।
- ६ तत्रैव, १.१.३।
- ७ आचार्यः, दासश्च, काव्यमीमांसा-तृतीयोऽध्यायः, पृष्ठा-४३।
- ८ त्रिपाठी, अभिनवकाव्यालंकारसूत्रम्, पृष्ठा-३।
- ९ द्विवेदी, नाट्यशास्त्रम्, प्रथमोऽध्यायः।
- १० युगधर्मः, १-२।
- ११ द्विवेदी, नाट्यशास्त्रम्।
- १२ आचार्यः, दासश्च, काव्यमीमांसा-तृतीयोऽध्यायः, पृष्ठा-४५।
- १३ तत्रैव।
- १४ तत्रैव।
- १५ आचार्यः, दासश्च, काव्यमीमांसा-तृतीयोऽध्यायः, पृष्ठा-४७।
- १६ तत्रैव।
- १७ झालकिकारः, काव्यप्रकाशः, दशम उल्लासः।
- १८ तत्रैव।
- १९ तत्रैव, प्रथम उल्लासः।
- २० ध्वन्यालोकः।
- २१ ध्वन्यालोकः, लोचनम्।

सहायकग्रन्था :

- आनन्दवर्धनः. ध्वन्यालोकः. सम्पा. सत्यनारायणचक्रवर्ती. कोलकाता: संस्कृतपुस्तकभाण्डारः, २००६. (तृतीयसंस्करणम्).
- कुन्तकः. वक्रोक्तिजीवितम्. सम्पा. ए. के. कृष्णमूर्तिः. धीरओयाल: कर्णाटकविश्वविद्यालयः, १९७७.
- क्षेमेन्द्रः. ओचित्यविचारचर्चा. प्रका. जयकृष्णदासहरिदासगुप्तौ. वाराणसी: चौखाम्बा संस्कृत सिरिज, १९३३.
- भरतः. नाट्यशास्त्रम्. (प्रथमतः चतुर्थभागः). सम्पा. पारसनाथद्विवेदी. वाराणसी: सम्पूर्णानन्दसंस्कृतविश्वविद्यालयः, १९९२.
- मम्मटः. काव्यप्रकाशः. सम्पा. वामनझालकिकारः. पुणा: भाण्डारकार ओरियेन्टल् रिसार्च् इन्सटिट्यूट, १९६५.
- राजशेखरः. काव्यमीमांसा. सम्पा. सि. डि. दालाल आर. एस. शास्त्री च. वरोदा: वरोदा ओरियेन्टल् इन्सटिट्यूट, १९३४ (तृतीयसंस्करणम्).
- राजशेखरः. काव्यमीमांसा. सम्पा. सीतानाथ-आचार्यः देवकुमार-दासः च. कोलकाता: संस्कृत-पुस्तक-भाण्डार, २००९.
- विश्वनाथः. साहित्यदर्पणः. सम्पा. कुसुमप्रतिमा-संस्कृतटीकोपेतः. हरिदाससिद्धान्तवागीशः. प्रका. हेमचन्द्रभट्टाचार्यः. कलिकाता (अधुना कोलकाता) : सिद्धान्तविद्यालयः, १९७५ (पञ्चमं संस्करणम्).

PART—III
CONTRIBUTORS

1. Prof. Bijoya Goswami, Former Professor, Department of Sanskrit, Jadavpur University.
2. Prof. Biswanath Mukherjee, Former Professor, Department of Sanskrit, The University of Burdwan.
3. Dr. Jayashri Chattopadhyay, Former Associate Professor, Department of Sanskrit, Women's Christian College.
4. Prof. Didhiti Biswas, Former Professor, Department of Sanskrit, University of Calcutta.
5. Prof. Anjalika Mukhopadhyay, Former Professor, Department of Sanskrit, Seacom Skills University.
6. Dr. Ashok Kumar Mahata, Associate Professor, Department of Sanskrit, Jadavpur University.
7. Dr. Buddheswar Sarangi, Associate Professor, Sri Sri Sitaram Vaidic Adarsha Sanskrit Mahavidyalaya.
8. Dr. Giridhari Panda, Assistant Professor, Department of Sanskrit, Midnapore College (Autonomous).
9. Dr. Debdas Mandal, Assistant Professor, Department of Sanskrit, Jadavpur University.
10. Dr. Dilip Panda, Assistant Professor, Department of Sanskrit, Hiralal Majumdar Memorial College for Women.
11. Debashis Ghosh, Assistant Professor, Department of Sanskrit, Scottish Church College.
12. Dr. Manji Bhadra, Assistant Professor, Department of Sanskrit, Bankura University.
13. Dr. Shubhrajit Sen, Assistant Professor, Department of Sanskrit, University of Gour Banga.



Published by Registrar, Jadavpur University, Kolkata-700 032

and

Printed by Chowdhury Press, 242/2D, A.P.C. Road, Kolkata - 700 004.