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अन्वीक्षा  

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**ANVĪKṢĀ**

RESEARCH JOURNAL OF THE DEPARTMENT OF SANSKRIT  
(REFEREED JOURNAL)

General Editor  
Dr. Ashok Kumar Mahata

JADAVPUR UNIVERSITY, KOLKATA-700 032

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## GENERAL EDITOR'S NOTE

We are very happy to announce that *Anvikṣā*, the Research Journal of the Department of Sanskrit is going to be published just as the previous years. After going through many ups and downs, the 41<sup>st</sup> Volume of this journal in two parts are to be published in the year 2020. On this occasion, we would like to remember the invaluable achievements of the previous steersmen of this research journal with great respect after its long journey.

In the two parts of this volume, research papers of some scholars who are expert in their own field are accommodated in three languages, viz. Sanskrit, English and Bengali. Many papers of the young scholars pursuing the footsteps of the predecessors are placed. We believe that this young generation will be able to kindle the light of hope in due course. The volume and circulation of the journal have been increased satisfying the need of time.

Part I of this volume contains Invited Papers as well as a few papers authored by M.Phil and Ph.D. Scholars. All other papers are accommodated in Part II of this volume. Despite all our efforts, some errors are there due to unavoidable circumstances. So, the positive criticism and constructive advice of the learned readers in this field are welcome.

We acknowledge with sincere gratitude the contribution and advice of the adjudicators of the research papers, who cooperated through their expertise in the publication of the journal. Sincere thankfulness are due to the contributors and readers of this journal. We convey our hearty thanks to the teachers and research scholars of the department who tried their best to make the journal errorless. We are happy to admit the active participation and cooperation of the officers of the university and the persons of the printing press. We feel satisfied to hand over this volume of the journal to the readers at the beginning of the new year. We hope that this publication will be able to fulfill the expectations of the honourable readers in the field of Sanskrit studies.

*Ashok Kr. Mahata*

Date : January 02, 2020

**Dr. Ashok Kumar Mahata**  
Head of the Department of Sanskrit,  
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# SECTION-A

# सर्वदर्शनसंग्रह-षड्दर्शनसमुच्चयदिशा न्यायसिद्धान्तसमीक्षा

तपनशङ्कर-भट्टाचार्यः

सायणमाधवाचार्यप्रणीतः सर्वदर्शनसंग्रहः। तत्र प्रायः सर्वेषां आस्तिकनास्तिकदर्शनानां सिद्धान्ताः संक्षेपेण उपस्थापिताः। भारतीयदर्शनम् आदौ द्विधा विभज्यते। आस्तिकं नास्तिकं च। ये तावद् वेदस्य प्रामाण्यं स्वीकुर्वन्ति ते आस्तिकाः, ये च न स्वीकुर्वन्ति ते नास्तिकाः। 'ठक्'प्रत्ययविधानप्रसङ्गे पाणिनेः सूत्रं तावद् 'अस्तिकनास्तिदिष्टं मतिः'<sup>१</sup>। न्याय-वैशेषिक-सांख्य-योगदर्शनीमांसा-वेदान्तदर्शनानि आस्तिकानरूपेण परिगणितानि। चार्वाक-बौद्ध-जैन-दर्शनानि नास्तिकदर्शनानि। प्रायः सर्वेषां दर्शनानां मध्ये मतभेदो वर्तते। अतिसूक्ष्मरूपेण तैः सिद्धान्ताः उपस्थापिताः। परवर्तिनि समये सायणमाधवाचार्येण हरिभद्रसूरिणा च संक्षेपेण प्रायः सर्वेषां दर्शनानां सिद्धान्ताः उपस्थापिताः। सर्वदर्शनसंग्रहग्रन्थे चार्वाकदर्शनम्, बौद्धदर्शनम्, जैनदर्शनम्, रामानुजदर्शनम्, पूर्वप्रज्ञदर्शनम्, नकुलीश-पाशुपतदर्शनम्, शैवदर्शनम्, प्रत्यभिज्ञादर्शनम्, रसेश्वरदर्शनम्, वैशेषिकदर्शनम्, नैयायिकदर्शनम्, जैमिनिदर्शनम्, पाणिनिदर्शनम्, सांख्यदर्शनम्, योगदर्शनम्, शाङ्करदर्शनं च यथाक्रमम् उपस्थापितम्। षड्दर्शनसमुच्चयग्रन्थे च बौद्धमतम्, नैयायिकमतम्, सांख्यमतम्, जैनमतम्, काणादमतम्, जैमिनिमतम्, चार्वाकमतञ्च यथाक्रमं हरिभद्रसूरिणा उपस्थापितम्। एतयोः ग्रन्थयोः उपस्थापितानां सिद्धान्तानां वैशिष्ट्यम्, गुरुत्वं च वर्तते। दर्शनालोचनायां ग्रन्थयोः उपस्थापितविषयाणां तुलना अपेक्षिता वर्तते। प्रमाणादिषोडशपदार्थानां तत्त्वज्ञानानिःश्रेयसाधिगमो भवति—इति न्यायदर्शनस्य प्रथमसूत्रे प्रतिपादितम्। प्रमेयं द्वादशविधम्। तथा च सूत्रम्—'आत्मशरीरेन्द्रियार्थबुद्धिमनःप्रवृत्तिदोषप्रेत्यभावफलदुः-खापवर्गास्तु प्रमेयम्'<sup>२</sup>। यथार्थानुभवः प्रमा। प्रमाकरणं प्रमाणम्। ततः संशयादीनां लक्षणं कृतम् सायणमाधवाचार्येण। ततः न्यायशास्त्रस्य स्वरूपम् उक्तम्। पञ्चावयवात्मकं परार्थानुमानं न्यायपदबोध्यम्। नोयते प्राप्यते लभ्यते ज्ञायते विवक्षितार्थसिद्धिरनेन इति न्यायशास्त्रस्य व्युत्पत्तिः। एतेन न्यायशास्त्रस्य असाधारणत्वं प्रतिपादितम्। तथा चोक्तं न्यायसूत्रभाष्ये—'प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम्। आश्रयः सर्वधर्माणां विद्योद्देशो परीक्षिता'<sup>३</sup>। तत्त्वज्ञानादनन्तरमेव निःश्रेयसाधिगमः न सम्भवति, किन्तु तत्त्वज्ञानाद् दुःख-जन्मप्रवृत्तिदोष-मिथ्याज्ञानानामुत्तरोत्तरापाये तदनन्तरापायादपवर्गो भवति। अनात्मनि देहादावात्मबुद्धिरेव मिथ्याज्ञानम्। तत्त्वज्ञानात् क्रमेण दुःखस्य निवृत्तिर्भवति। दुःखनिवृत्तिरेव मोक्षः। 'आत्मोच्छेदो मोक्षः' इति माधमिकमतम्। 'निर्मलज्ञानोदयो महोदयः' इति विज्ञानवादिनां मतम्। आवरणमुक्तिर्मुक्तिरिति जैनमतम्। 'ब्रसतोर्ध्वगमनं मुक्तिः', स्वातन्त्र्यं मोक्षः' इति चार्वाकमतम्। स्वरूपेणावस्थानं मुक्तिः इति सांख्यमतम्। तथा चोक्तं सर्वदर्शनसंग्रहे—

‘प्रकृतिपुरुषान्यत्वख्यातौ प्रकृत्युपरमे पुरुषस्य स्वरूपेणावस्थानं मुक्तिरिति साख्या ख्यातेऽपि पक्षे दुःखोच्छेदोऽस्त्येव।’ नित्यनिरतिशयसुखाभिव्यक्तिरेव मुक्तिः इति भट्टसर्वज्ञमतम्। मीमांसकमतेऽपि मोक्षस्वरूपे दुःखस्य उच्छेदः अस्त्येव। किन्तु तत्र ‘नित्यसुखं न प्रमाणपद्धतिमध्यास्ते।’<sup>५</sup> तैत्तिरीयसंहितायामुक्तम्—‘सोऽश्नुते सर्वान् कामान् सह ब्रह्मणा विपश्चिता।’<sup>६</sup> इत्यनेन वेदे सर्वकामावाप्तिः कथिता। किन्तु नित्यसुखविषये न प्रमाणं भवितुम् संहति, योग्यानुपलब्धिबाधिते तस्य अनवकाशात्। ईश्वरस्य अस्तित्वे न प्रमाणम् इति पूर्वपक्षस्य आपत्तिः। ईश्वरस्य अस्तित्वे किं प्रमाणमस्ति? प्रत्यक्षम्, अनुमानम्, आगमो वा। तत्र प्रत्यक्षप्रमाणं न भवितुमर्हति, रूपादिरहितत्वेन अतीन्द्रियत्वात्। नापि अनुमानं भवति तत्र व्याप्तिलिङ्गाभावात्। ईदम् ईश्वरव्यप्यम् इत्येवं रूपेण न किमपि ईश्वरज्ञापकवस्तु प्रत्यक्षादि-प्रमाणैरनुभूयते। नापि आगमः, विकल्पस्य असहत्वात्। पुनः जिज्ञासा जायते ईश्वरः किं नित्योपगमः अनित्यो वा। आद्ये अपसिद्धान्तः। आगमो हि पौर्वापर्यविशेषविशिष्टं नानावर्णात्मकः। वर्णानाम् उच्चारित-प्रध्वंसितत्वात् प्रत्यक्षमेव अनित्यम् अनुभूयते। अनेन आगमस्य अनित्यत्वं सिध्यति—इति नैयायिकसिद्धान्तः। द्वितीये आगमस्य अनित्यत्वात् तस्य प्रामाण्यं कर्तृप्रामाण्यपक्षं भवति। कर्तुश्च ईश्वरस्य प्रामाण्यं तत्कृतं आगमापेक्षम् इति अन्योन्याश्रयस्य प्रसक्तिर्भवति। तत्र कार्यत्वहेतोर्हेत्वाभासत्वमाशङ्क्य निराकरोति। ‘नगसागरादिकं सकर्तृकं कार्यत्वात्, घटवत्’—अनेन अनुमानप्रदर्शनेन कार्यत्वम् अनुमाय ततस्तेन हेतुना पुनः अनुमानान्तरेण सकर्तृकत्वं सिध्यति। अयं नासिद्धः हेतुः सावयवत्वेन तस्य सुसाधनत्वात्। घटादीनां ये अवयवाः विद्यन्ते तैः सह आकाशस्य संयोगो विद्यते। आकाशस्य कार्यत्वं न नैयायिकाः स्वीकुर्वन्ति। एतेन कार्यत्वरूपसाध्याभाववति आकाशे सावयवत्वस्य हेतोः विद्यमानत्वात् व्यभिचारप्रसङ्गः। सावयवैः सह संयोगित्वम् इत्यर्थे तु घटादीनामापि सावयवत्वं न भवेत्। यतः अवयवावयविनोः सम्बन्धः समवायः इति न्यायसिद्धान्तत्वात्। सावयवानां मिथः यः सम्बन्धः सः संयोगः तद्वत्त्वम् इत्यर्थेऽपि संयोगाश्रयत्वम् अवयवानामेव न तु अवयविनः। अनेन घटादेः सावयवत्वं न सिध्येत्—इति दोषः तदवस्थ एव। अवान्तरमहत्त्वेन कार्यत्वानुभावस्य सुकरं भवति। सकर्तृकत्वसाधकः कार्यत्वहेतुर्विरुद्धहेत्वाभासो न भवति, साध्यविपर्ययव्याप्तेरभावात्। अनैकान्तिकहेत्वाभासोऽपि न भवति। सकर्तृकत्वरूपसाध्याभावाधिकरणे परमाण्वादौ कार्यत्वस्य अदर्शनात् न कार्यत्वहेतुर्व्यभिचरितो भवति। अत एव सर्वदर्शनसंग्रहे उक्तम्—‘पक्षाद् अन्यत्र वृत्तेरदर्शनात्।’ पुनः सायणमाधवेन उक्तम्—‘नापि कालात्ययापदिष्टः, बाधकानुपलम्भात्। नापि सत् प्रतिपक्षः, प्रतिभर्यादर्शनात्।’ अधुना प्रश्नो जायते परमेश्वरस्य जगन्निर्माणे किमर्था प्रवृत्तिः। सा स्वार्था परार्था वा। आद्यो न, अवाप्तसकलकामस्य तस्य अनुपपत्तेः। द्वितीयोऽपि न भवितुमर्हति, प्रवृत्तेरनुपपत्तेः। अत एव ग्रन्थकारेण उत्तरं ददाति ‘करुणया प्रवृत्त्युपपत्तिरित्याचक्षीत्।’ ईश्वरः सर्वान् प्राणिनः सुखिन एव सृजेत्। ईश्वरस्य अस्तित्वे आगमोऽपि प्रमाणं भवति। अत एव तैत्तिरीयसंहितायामुक्तम्—‘एक एव रुद्रो न द्वितीयोरतस्थे।’<sup>६</sup> एक एव ईश्वरोवतस्थे न तत्र कश्चन द्वितीयोऽस्ति। द्वितीयं यदेतद् दृश्यते तद् निखिलं तेनैव निर्मितम्—इति वेदस्य तात्पर्यम्। इति सर्वदर्शनसंग्रहग्रन्थस्थितस्य न्यायदर्शनस्य आलोच्य-विषयः।

षड्दर्शनसमुच्चयग्रन्थस्य त्रयोदशश्लोकात् द्वात्रिंशच्छ्लोकपर्यन्तम् न्यायदर्शनस्य विषयः हरिभद्रसूरिभिः संक्षेपेण आलोचितम्। आदौ तेन वर्णितम् यत् ईश्वर सृष्टिसंहारकृत, विभुः नित्यैकसर्वज्ञः, लौकिकालौकिकपदार्थानां ज्ञाता, नित्यज्ञानवान्, शिवः, देवस्य दर्शनस्य च अधिष्ठाता। स च परमः साध्यः, आराध्यः। अत एव षड्दर्शनसमुच्चये उक्तम्—

‘अक्षपादमते देवः सृष्टिसंहारकृच्छिवः।

विभुर्नित्यैकसर्वज्ञो नित्यबुद्धिसमाश्रयः॥’<sup>७</sup>

षोडशपदार्थानां तत्त्वज्ञानात् निःश्रेयसाधिगमः भवति इति न्यायदर्शने उल्लिखितम्। तत्र प्रथमः पदार्थः प्रमाणम्। द्वितीयः प्रमेयम्। प्रमेयपदार्थस्य लक्षणं परीक्षा च प्रमाणदृष्ट्या कृतम्। पदस्य अर्थः पदार्थ इति व्युत्पत्त्या अभिधेयत्वम् इति पदार्थसामान्यलक्षणम्। जगति प्रमेयातिरिक्तं वस्तु नास्ति। अत एव प्रमेयम् केवलान्वयि। न्यायदर्शने प्रमेयम् द्वादशविधम्। तथा च सूत्रम्—‘आत्मशरीरेन्द्रियार्थबुद्धिमनः प्रवृत्तिदोषप्रेत्यभावफलदुःखापवर्गास्तु प्रमेयम्।’<sup>८</sup> कतिपयैः श्लोकैः षोडशपदार्थाः तत्त्वरूपेण वर्णिताः। ते च श्लोकाः—

‘तत्त्वानि षोडशामुत्र प्रमाणादीनि तद्यथा।

प्रमाणं च प्रमेयं च संशयश्च प्रयोजनम्॥

दृष्टान्तोऽप्यथ सिद्धान्तोऽवयवस्तर्कनिर्णयौ।

वादो जल्पो वितण्डा च हेत्वाभासाश्छलानि च॥

जातयो निग्रहस्थानान्येषामेवं प्ररूपणा।<sup>९</sup> एषां एवं प्ररूपणा अर्थोपलब्धिः हेतुः भवति, तत्प्रमाणं चतुर्विधं भवति। प्रत्यक्षम्, अनुमानम्, उपमानम्, शब्दश्च। प्रत्यक्षलक्षणम्—‘इन्द्रियार्थसन्निकर्षोत्पन्नम् अव्यभिचारिकं व्यवसायात्मकं ज्ञानम्।’ अनुमानं त्रिविधम्। तथा चोक्तम्—‘प्रत्यक्षमितरन्मानन्तत्पूर्वं त्रिविधं भवेत्।’<sup>१०</sup> पूर्ववत्, शेषवत्, सामान्यतोदृष्टञ्च। कारणात् कार्यानुमानम्, कार्यात् कारणानुमानम्, सामान्यतोदृष्टम् अर्थात् व्याप्तिविशिष्टपक्षधर्मताज्ञानम्। तथा चोक्तम् हरिभद्रसूरिणा—

‘कार्यात् कारणानुमानं यच्च तच्छेषवन्मतम्।

तथाविधनदीपूरान्मेघो वृष्टो यथोपरि॥’<sup>११</sup>

सामान्यतोदृष्टस्य वर्णनम् कृतम् ग्रन्थकारेण—

‘यच्च सामान्यतोदृष्टं तदेवं गतिपूर्विका।

पुंसि देशान्तरप्राप्तिर्यथा सूर्येऽपि सा तथा॥’<sup>१२</sup>

एवं उपमानस्य शब्दस्य अपि लक्षणम् उदाहरणञ्च प्रदत्तम्। प्रमेयं द्वादशविधम्। आत्मा-ज्ञानाधिकरणमात्मा, देहः शरीरम् चेष्टेन्द्रियार्थाश्रयः, अर्थाः शब्द स्पर्शरूपरसगन्धादयः, इन्द्रियाणि-चक्षुरादीनि, बुद्धिः-उपलब्धिज्ञानम्, मनः यन्मनुते तन्मनः, प्रवृत्तिः यस्मात् प्रवर्तते वाग्बुद्धिशरीरारम्भः, दोषः प्रवर्तनालक्षणो

दोषः, प्रेत्यभावः (= पुनरुत्पत्तिः), फलम्, दुःखसुखे, अपवर्ग इति च। तदनन्तरम् संशयप्रयोजनादितत्त्वानां विवेचनं कृतम् अस्मिन् ग्रन्थे। तथा चोक्तम्—

‘प्रतिज्ञाहेतुदृष्टान्तोपनया निगमस्तथा।

अवयवाः पञ्च.....॥’<sup>१३</sup>

संशयोपरमः तर्कः भवति। सन्देहतर्काभ्याम् प्रत्ययनिर्णयः भवति। अनेन तत्त्वज्ञानस्य निश्चयो भवति। अनन्तरम् वादतत्त्वम् उक्तम् भवति—आचार्यशिष्ययोः पक्षप्रतिपक्षपरिग्रहात्। यः कथाऽभ्यासहेतुः स्यादसौ वादः उदाहृतः। असिद्धाद्याः हेत्वाभासाः, छलम्, दूषणाभासाः जातयः वर्तन्ते यैः पक्षादिः न दूष्यते। येन परः निगृह्यते निग्रहस्थानम् आख्यातम् प्रतिज्ञाऽनिसंन्यासविरोधादिभेदवत्। येन केनचिद् रूपेण विपक्षः परवादी, वचननिग्रहे पात्यते।<sup>१४</sup> विप्रतिपत्तिरप्रतिपत्तिश्च निग्रहस्थानम्। तत्र साधनाभासे साधनबुद्धिः दूषणाभासे च दूषणबुद्धिर्भवति। साधनस्य अदूषणम् अप्रतिपत्तिः। दूषणस्य च अनुद्धरणं, तद् निग्रहस्थानं द्वाविंशतिभेदं भवति। प्रतिज्ञाहानिः, प्रतिज्ञानन्तरम्, प्रतिज्ञाविरोधः, प्रतिज्ञासंन्यासः, हेत्वन्तरम्, अर्थान्तरम्, निरर्थकम्, अविज्ञातार्थम्, अपार्थकम्, अप्राप्तकालम्, न्यूनम्, अधिकम्, पुनरुक्तम्, अननुभाषणम्, अज्ञानम्, अप्रतिभा, विक्षेपः, पर्यनुयोज्योपेक्षणम्, निरनुयोज्यानुयोगः, अपसिद्धान्तः, हेत्वाभासः। एवमकारेण नैयायिकमतं संक्षेपेण उक्तम्। न्यायदर्शनस्य ये तावत् सिद्धान्ता वर्तन्ते तेषां संक्षेपेण उभयग्रन्थे कथितम्, विचारोऽपि कृतः।

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## प्राचीनभारते विवाहस्य गुरुत्वम्

स्वदेशरञ्जनघोषालः

पृथिव्याः सर्वदेशेषु सर्वकालेषु मानवसमाजस्य समीपे 'विवाह' इत्येका गुरुत्वपूर्णा प्रथा। मानवसमाजस्यास्तित्वं विका-शश्च सम्पूर्णरूपेण विवाहस्योपरि निर्भरशीलोऽस्ति। भारतीयहिन्दोः समीपे विवाहो न केवलं नरनार्योः पवित्रबन्धनमपि त्वेकं पवित्रधर्मानुष्ठानमिति। हिन्दोर्दृष्ट्यां विवाहो भवत्येकः सामाजिको धर्मीयकर्तव्यश्चेति। तत्र समाजगुरुदेवतानां महती भूमिकास्ति। तत्र जिज्ञासा भवति-स च विवाहः कीदृशः? साम्प्रतिके काले अस्य विवाहस्य काप्युयोगिता अस्ति न वेतिविविधविषयानाधारीकृत्य समुपस्थाप्यते प्रबन्धोऽयम्। 'वि'पूर्वकाद् 'वह्'प्रापणे इतिधातोर्घञि प्रत्यये कृते 'विवाह' इतिपदं निष्पद्यते। अत्र व्युपसर्गस्यार्थे भवति विशिष्टभावः, पुनर्वह' धातोरर्थः- वहनं नयनमिति। अत उभयो मिलित्वा अयमर्थः सूच्यते यत्-विशिष्टभावेन यद् वहनमर्थदिकस्माद् गृहादन्यस्मिन् गृहे, किम्वा एकस्मात् कुलादन्यस्मिन् कुले वहनं विवाह इति। ईदृशं वहनं न तु साधारणार्थे, यावज्जीवन-भरणपोषणसुखस्वाच्छन्द्यविधानस्य स्वीकार इति विशेषेऽर्थे व्यवहृतः। अस्त्वं स्वं कुर्वन् व्यापार इतिस्वीकारशब्दस्यार्थः। अर्थादिषा कन्या मम भार्या इति। तेनोद्वाहतत्वे रघुनन्देनोक्तम्-  
१'भार्यात्वसम्पादकग्रहणं विवाह' इतिविवाहस्य लक्षणम्।

अत्र जिज्ञासा भवति-ग्रहणं कीदृशम्? अपि च धातोर्ग्रहणार्थकतया फलावच्छिन्नव्यापारवाचित्वात्कन्यां समुद्बहेदित्यादौ कथं कन्याया कर्मत्वमितिप्रश्ने उत्तररूपेणेदमेवोक्तम्-तस्य स्वीकाररूपज्ञानविशेषस्य समवायविषयतयोर्भेदाद् वरकन्ययो-र्विवाहकर्तृत्वकर्मत्वे इति। अर्थात्समवायसम्बन्धेन यत्र तादृशं ज्ञानं तत्र विवाहकर्तृत्वरूपं पतित्वम्, यत्र तु विषयतासम्बन्धेन तादृशं ज्ञानं तत्र विवाहकर्मत्वरूपं भार्यात्वमिति। अतएव विवाहस्य सम्बन्धभेदेन कन्यावरोभयनिष्ठत्वादेव। पुनारघुनन्दनकृतविवाहलक्षणे इतरेतराश्रयदोषो दरीदृश्यते अर्थाद्भार्यात्वज्ञानं विना विवाहज्ञानं न सम्भवति पुनर्विवाहज्ञानं विना भार्यात्वज्ञानं न सम्भवति। तत्र समाधानमिदमेव कृतम्- भार्यात्वस्वरूपसद्विशेषणत्वेन नेतरेतराश्रयदोष इति।

वयं सर्वे समाजबद्धजीवाः। आगामिप्रजन्म प्रति लक्ष्यीकृत्य सुशृङ्खलितभावेन जीवनधारणमेव अस्माकं सर्वेषां प्रधानं लक्ष्यम्। एकेन चक्रेण यथा चक्रस्य गतिर्न भवेत्, तथा नारी विना समाजजीवनमचलमिति। अस्माभिः सर्वैः परिलक्ष्यते यत्-समाजजीवने नारीणां भूमिकातीव गुरुत्वपूर्णास्ति। वयं सर्वे गृहे वसामः। अस्य गृहशब्दस्यार्थः क इतिजिज्ञासायां तदुत्तरे स्मार्तकारेणोक्तम्-तृणकाष्ठादिविनिर्मितं गृहं न तु गृहमिति। तत्र यदि सुगृहिणी, अर्थाद्दंडाङ्गिनी वसेत् तर्हि गृहं गृहरूपेणाभिहितं भवेत्। यतः सहधर्मिण्या सह मिलित्वा कार्ये कृते सति पुरुषो धर्म-अर्थ-काम-मोक्ष इतिचतु-वर्गस्य फलं प्राप्नुयात्। उच्यते-२

‘न गृहं गृहमित्याहुर्गृहिणीगृहमुच्यते।

तथा हि सहितः सर्वान्पुरुषार्थान् समश्नुते’ ॥

एषा गृहिणी अस्माकं समाजजीवने कदापि नारी, कदापि कन्या, कदापि स्त्री, कदापि माता, कदापि च भगिनीप्रभृति। पुन-नार्यो भवन्ति-गृहस्य दीप्तिस्वरूपाः। ता वंशरक्षयै सन्तानमुत्पादयन्ति। तेन ता महासौभाग्यवत्यः, सर्वेषां च पूज्याः। अतो नार्यो गृहस्य न.६.इ. स्वरूपा भवन्ति। तदानीन्तनकाले समाजे शान्तिरक्षका नासन्। तेन नारीणां रक्षणार्थं परिवारस्योपरि न्यस्त आसीत्।

विषयेऽस्मिन् भगवता मनुना प्रोक्तम्-<sup>३</sup>

‘नार्यस्तु यत्र पूज्यन्ते रमन्त तत्र देवताः।

यत्रैतास्तु न पूज्यन्ते सर्वास्तत्राफलाः क्रियाः’ ॥

वयं सर्वे पुरुषतान्त्रिकसमाजरूपेण गर्वमनुभवावः। किन्तु तदानीन्तनकालेऽपि ऋषिमुनीनां मनसि नारीतान्त्रिकसमाजः सुप्त-भावेनासीत्। तस्य कारणं भवति-प्रत्येकस्मिन् क्षेत्रे नारीणां भूमिकातुलनीयासीत्। पुरुषाणां क्षेत्रे नारीणां सहयोगिता मात्रा-तिरिक्तासीत्। यस्मिन्पुरुषाः स्वस्वकर्मक्षेत्रे दक्षताप्रदर्शनकर्तुं शक्नोति, तदर्थं नारीणामवदानमतीव प्रशंसाहर्मासीत्। अपि च पुरुषेभ्य अपेक्षा नार्यः श्रेष्ठा इत्यस्मिन् विषये स्मार्तकारादिभर्बहूनि वचनानि प्रतिपादितानि। विशेषतः उपनयनसंस्कारस्य भिक्षाटनप्रसङ्गे नारीणां स्थानं सर्वप्रथममस्ति। उच्यते-<sup>४</sup>

‘मातरं स्वसारं वा मातुर्वा भगिनी निजाम्।

भिक्षेत भिक्षां प्रथमं या चैनं नावमानयेत्’ ॥

‘भवति भिक्षां मे देहि’<sup>५</sup> इतिमातृजातीनां समीपे अग्रे ब्रह्मचारी भिक्षां प्रार्थयते, तदनन्तरं पित्रादीनां समीपे ‘भवन् भिक्षां देहि’ इति। महिषासुरनामकमसुरं हतवती जगज्जननी मा दुर्गा इति। गर्भधारणपोषाभ्यां पितुरपेक्षा माता श्रेष्ठा। विवाहा-ङ्गीभूतसप्तपदीगमने अग्रे कन्या तत्परं वरमिति। ‘जननी जन्मभूमिश्च स्वर्गादपि गरीयसी’ इत्यादिरिति। अतो नारीणां सम्मानप्रदर्शनमस्माकं प्रत्येकस्य प्रधानं कर्तव्यम्। पुराकाले एषा तु सनातनी धर्माया व्यवस्था आसीत्। वर्तमानकाले अस्माभिः सर्वैरवलोक्यते यत्-नानाविधपत्रपत्रिकायां दूराभाषे च वारं वारं नारीः प्रत्यशोभाचरणं दरीदृश्यते। तेन नारीणां सम्मानं विनष्टं जातम्। नारीणां सम्मानविनष्टे जाते परिवार-समाज-राष्ट्रानां प्रभूता क्षतिः स्यादिति। तथ्यप्रयुक्तियुगेऽ-स्मिन् सा नारी पण्यसामग्री भूता। एषा तु न काम्या।

यातु, ऋषिमुनयः साधनया गभीरभावेनोपलब्धिं कृतवन्तो यत्-नार्य एव शृङ्खलितभावेन समाजगठनकर्तुं शक्नुवन्ति। वङ्गभाषायामेकं प्रवादवाक्यमस्ति-‘संसार सुखी हय रमणीर गुणे, एस मा लक्ष्मी एड वाणी शुने’। आर्यसमाजे ऋग्वैदिकयुगात्तन (१५००-१००० ख्री.पू.) चतुराश्रमप्रथा प्रवर्तिताभवत्।

जायालोपनिषदि स्मृष्टीकृतमस्ति-

'ब्रह्मचर्यं समाप्य गृही भवेत्, गृही भूत्वा वनी भवेत्, वनी भूत्वा प्रव्रजे'<sup>६</sup>दिति।

'शतायुर्वं पुरुष' (भारतीयसंस्कृतिः, पृ.-इतिपायोवादानुसारेण मानवजीवनं शतवार्षिकमिति। मानवजीवनं चतुर्षु विभागेषु विभाजयति। आश्रम्यन्ति स्वं स्वं तपश्चरन्त्येत्याश्रमः। स चाश्रमश्चतुर्विधः-ब्रह्मचर्य-गार्हस्थ्य-वानप्रस्थ-सन्न्याससनामधेयः। एष्वशाश्रमेषु गार्हस्थाश्रमः सर्वश्रेष्ठोऽस्ति। यत आश्रमोऽयमन्येषामाश्रमत्रयाणां धारकः पोषकश्च। तेनायमाश्रमः सर्वश्रेष्ठ-रूपेण ख्यातोऽस्ति। उक्तञ्च भगवता मनुना<sup>७</sup>-

'गृहस्थ उच्यते श्रेष्ठः स त्रीनेतान् विभर्ति हि'।

प्राणवायुमाश्रित्य यथा सर्वे प्राणिनो जीवन्ति तथा गृहस्थाश्रयेण सर्वे आश्रमवासिनो निर्वहन्ति। उक्तञ्च-<sup>९</sup>

'यथा वायुं समाश्रित्य वर्तन्ते सर्वजन्तवः।

तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमाः'।

संहिताकारेण वसिष्ठेनोक्तम्<sup>१०</sup>-

'गृहस्थ एव यजते गृहस्थस्तप्यते तपः।

चतुर्णामाश्रमानान्तु गृहस्थस्तु विशिष्यते'।।

एवमकारेण गृहस्थाश्रमस्य श्रेष्ठत्वविषये बहूनि प्रामाण्यं सन्ति। अपि च वृक्षस्य मूलं यदि विनष्टं भवेत्, तर्हि तस्य स्कन्ध-शाखा-पल्लवा अपि विनश्येयुः, तथा गृहस्थाश्रमे विनष्टे सति सर्वे आश्रमा ध्वस्ता भवेयुरिति। एतस्मात्कारणत्वात्स्मार्तकारैर्गार्हस्थ्यश्रमं प्रवेशाय नानाविधसंस्कारेषु मध्ये विवाहनामक एको गुरुत्वपूर्णसंस्कारोऽन्तर्भुक्तः कृतः। विवाहप्रथाप्रचलनात् प्राग्वैदिकयुगात् स्मृतियुगपर्यन्तं समाजे नरनार्योर्मध्ये यथेच्छयौनाचारः प्रचलित आसीत्। अस्मिन् विषये ऋग्वेदादिषु शास्त्रेषु बहूनि प्रमाणानि वचनानि विद्यन्ते। यथा-<sup>११</sup>ऋग्वेदीयदशमे मण्डले दशमे सूक्ते यमयमीकाहिनी वर्णितास्ति। एवमकारेण<sup>१२</sup>अथर्ववेदे, <sup>१३</sup>ऐतरेय- <sup>१४</sup>शतपथ-<sup>१५</sup>षड्विंशतिब्राह्मणेषु, <sup>१६</sup>मत्स्यपुराण- <sup>१७</sup>ब्रह्मपुराण-<sup>१८</sup>महा भारत-<sup>१९</sup>बौद्धधर्मादिषु ग्रन्थेषु च यौनाचारस्य विवरणं विद्यते। ख्री.पू. तृतीयशतके स्मार्तकाराश्चिन्तितवन्तः- एव-मकारेण समाजश्चलितुं न शक्नोतीति। यथो यथेच्छयौनाचारेण समाजे भ्रष्टाचारादि-उच्छृङ्खलता विवर्द्धिता जाता। तेन समाजो ध्वस्तो भवेत्। शृङ्खलितजीवनधारणाय बन्धनस्य प्रयोजनमस्ति। बन्धनमर्थात् शृङ्खलं विना सुसमाजो विनिर्मितो भवितुं नार्हति। पक्षी यथा स्वाधीनभावेन गगने उड्डयति किन्त्वभिकर्षस्य नियमपालनं क्रियेत, तथा समाजजीवनेऽपि नियममाधारीकृत्य प्रत्येकस्य मानवस्य जीवनधारणं कर्तुमर्हति। यदि न स्यात्तर्हि समाजे अराजकता विवर्द्धिता भवेत्ततः। वयं सर्वे अवलोकयामो यत्-समाजे पठनपाठन-क्रीडा-कार्यालय-विश्वविद्यालयादयः सर्वे नियमेनाग्रसरा भवन्ति। अतः सुशृङ्खलितभावेन जीवनधारणं कर्तव्यं न तु उच्छृङ्खलतया।

यौवनस्योन्मादनायां प्राकृतिकगतकारणे च नरनारीणां यौनमिलनं भवेदित्येतत्तु अतीव स्वाभाविकम्। किन्तु

मिलनमिदं यतो यौनस्वेच्छाचारमाध्यमेन न भवेत्, इदं मिलनं तु पवित्रबन्धनमाध्यमेन भवत्वितिस्मार्तकाराणामभिमतम्। अनेन यतो नरनार्योः समाजे सम्मानेन सह वैधस्वीकृतिम्, सुदाम्पत्यजीवनम्, सुसन्तानस्य च जन्मदानं कर्तुं शक्नुतस्तदर्थं स्मार्तकारा विवाहनामकमेकं गुरुत्वपूर्णसंस्कारं समाजस्य समीपे उपस्थापितवन्तः। समाजेऽपि तत्सादरं गृहीतवान्। अस्मिन् विवाहे देवतादीनामपि यद्गुरुत्वपूर्णा भूमिकास्ति तदेव सूचितवन्तः। पुनरपि तैरुक्तम्-विवाहेऽस्मिन् वरो भवति विष्णुः, कन्या च लक्ष्मीर्भवति। तेनायं विवाहः-लक्ष्या सह विष्णोर्विवाह इति। उक्तञ्च-‘विष्णुं जामातारं मन्ये’इति। अपि च यौनस्वेच्छा-चारितया कुलधर्मो विनष्टो भवेत्। कुलधर्मे विनष्टे जाते वर्णसङ्कर उत्पद्यते। तेन नरकप्राप्तिर्भविदिति। उक्तञ्च भगवद् गीतायाम्-<sup>२०</sup>

‘कुलक्षये प्रदर्शन्ति कुलधर्माः सनातनाः।  
धर्मे नष्टे कुलं कृत्स्नमधमोऽभिभवत्युत॥  
अधर्माभिभवात्कृष्ण प्रदुष्यन्ति कुलस्त्रियः।  
स्त्रीषु दुष्टासु वार्ष्णेय जायते वर्णसङ्करः’॥

स्त्री.पू. तृतीयशतके स्मार्तकाराः पूर्व-पूर्वकथां विचिन्त्य ‘विवाहोऽष्टविध’इत्युल्लिखितवन्तः। ते यथा-ब्राह्म-दैव-आर्ष-प्राजापत्य-गान्धर्व-आसुर-राक्षस-पैशाचनामधेयाः। भगवता मनुना प्रतिपादितं यत्-<sup>२१</sup>

‘ब्राह्मो दैवस्तथैवार्षः प्राजापत्यस्तथासुरः।  
गान्धर्वो राक्षसश्चैव पैशाचश्चष्टोऽधमः’॥

एषु अष्टविवाहेषु अतीव निन्दितो विवाहः पैशाचविवाहः। पुनरष्टविधेषु आधाश्चत्वारः (ब्राह्म-दैव-आर्ष-प्राजापत्याः) धर्मसङ्गता विवाहाः, पुनरन्तिमाश्चत्वारः (आसुर-गान्धर्व-राक्षस-पैशाचाः) अधर्मसङ्गता विवाहा भवन्ति। तत्राधाश्चत्वारो ब्राह्मणपक्षे प्रशस्ताः। पुनरेषु मध्ये ब्राह्मणविवाहः सर्वश्रेष्ठः। क्षत्रियस्य पक्षे राक्षसविवाह-पशस्तः, वैश्यशूद्रयोः पक्षे आसुर-विवाहः प्रशस्त इतिस्मार्तकारैरभिमतम्। उक्तञ्च-<sup>२२</sup>

‘ब्राह्मदिषु विवाहेषु चतुर्ष्वेवानुपूर्वशः।  
ब्रह्मवर्चस्विनः पुत्रा जायन्ते शिष्टसम्मताः’॥  
इतरेषु त शिष्टेषु नृशंसानृतवादिनः।  
जायन्ते दुर्विवाहेषु ब्रह्मधर्मद्विषः सुताः’॥  
‘चतुरो ब्राह्मणस्याद्यान् प्रसस्तान् कवयो विदुः।  
राक्षसं क्षत्रियस्यैवासुरं वैश्यसूद्रयोः’॥

अधुना एषामष्टविधविवाहानां स्वरूपमत्रोपस्थापयामि। यथा-वरमाहूयालङ्घिता या उदकपूर्व कन्याया दानं स ब्राह्मणविवाहः, विनते कर्मणि ऋत्विजेऽलङ्घितकन्यादानं तत्तु दैवविवाहः, गोमिथुनग्रहणपूर्वकं कन्यादानमार्षः, सह धर्मं चरत इतिदान-मात्रं प्राजापत्यविवाहः, धनमादाय कन्याविक्रय आसुरः, हत्वा भित्त्वा च बलादपहरणं

राक्षसः, च्छलनापूर्वकं कन्यापहरणं च पैशाचविवाह इति। उपर्युक्तापर्यालोचनया इदमेवावबोध्यते यत्-ब्राह्मविवाहे कापि बलपूर्वकहिंस्रपाशव-प्रवृत्तिर्नास्ति। कोऽपि शतरूपः किम्बा अर्थप्रदानं नास्ति। अस्मिन् विवाहे सर्वप्रकारनियमविधिः यथार्थभावेन पालितो भवति। ब्राह्म-शब्दस्यार्थो भवति-नवदम्पत्योः सर्वोच्चमूल्यबोधः, जीवनस्य परिपूर्णता, परब्रह्मण उपलब्धिश्चेतिब्राह्मविवाहस्य स्वरूपम् अधुनाष्टविधविवाहानां प्रामाणिकवचनान्युल्लिखितानि। यथा-२३

'ब्राह्मो विवाह आहूय दीयते शक्त्यलङ्घता।  
तज्जः पुनात्युभयतः पुरषानेकविंशतिम्॥  
यज्ञस्थायत्विजे देव आदायार्षस्तु गोद्वयम्।  
चतुर्दश प्रथमजः पुनात्युत्तरजश्च षट्॥  
इत्युक्ता चरतां धर्म सह या दीयतेऽर्थिने।  
स कायः पावयेतज्जः षट् षड् वंशान् सहात्मना॥  
आसुरो द्रविणो दानाद् गान्धर्वः समयान् मिथः।  
राक्षसो युद्धहरणात् पैशाचः कन्यकाच्छलात्'॥

अस्मिन् ब्राह्मविवाहे वर्णविचारः करणीयः। तत्र सवर्णविवाहः प्रशस्तः। अर्थाद्ब्राह्मणस्य ब्राह्मणी, क्षत्रियस्य क्षत्रिया, वैश्यस्य वैश्या, शूद्रस्य शूद्राचेति। कलियुगे अनुलोमविवाहो निषिद्धऽस्ति। उक्तञ्च-२४

'द्विजानामसवर्णासु कन्यासूपयमस्तथा'।

पुनः प्रतिलोमविवाहस्तु अतीव निन्दनीयो गर्हितश्चेति। यातु, प्राचीनकालीनविवाहस्योद्देश्यत्रयं विद्यते। यथा-प्रजा रतिः यज्ञश्चेति। वंशवृद्धयर्थं पित्र्युद्देश्येन पिण्डोदकदानार्थं च पुत्रस्यावश्यकतास्ति। यतः पुत्रोत्पादनेन पिता ऋणत्रया-न्मुक्तो भवति। यथा-देव-ऋषि-पितृ-ऋणानि। द्वितीयस्तावद्रतिः-रतिं विना दैहिकं सुखं नोपलब्धुं शक्यते। ऋताविया-दितिवचनाद् ऋतुकाले स्त्रीगमनमवश्यमेव कर्तव्यम्। यतः स्त्रीगमनं नित्यमिति। अन्तिमश्च यज्ञ इति। अपत्नीकः यज्ञे नाधिकारी भवति। उच्यते याज्ञवल्क्येन-२५

'पत्नी धर्मार्थकामानां कारणं प्रवरं स्मृतम्।

अपत्नीको नरो भूप कर्मयोग्यो न जायते'॥

अतो विवाहस्य प्रयोजनत्रयं विद्यते इत्यस्मिन् विषये नास्ति कोऽपि सन्देहावकाशः। तेन पुत्रार्थं रत्यर्थं यज्ञार्थञ्च विवाहस्य प्रयोजनं विद्यते। स च विवाहः केन प्रकारेण भवितुमर्हतीत्यस्मिन् विषये स्मार्तकारणेदमभिमतमस्ति यत्-वरपक्ष-कन्यापक्षयोरुभयोः सम्मतिप्रदानपूर्वकगोत्र-प्रवर-सपिण्डानां नियमं यथाविध्यनुस्त्यु राशिचक्रादीन् च विचार्य शुभे लग्ने सर्वधर्मीयविध्यनुसारेण वरकन्ये विवाहबन्धने व्रत्यौ भवेताम्। प्राचीने काले विधवायाः पुनर्विवाहव्यवस्था नासीत्।

यातु, तदानीन्तने काले ब्राह्मविवाहस्य ईदृशं गुरुत्वमासीद्यत्-विवाहबन्धनमिदच्छेद्यमिति। शतपथि ब्राह्मणे विद्यते- 'सत्यं भवति पुरुषः, पुनर्विश्वासो भवति नारीति। मनः स्वामी, वाक् च नारी। यत्र स्वामी तिष्ठेत्, तत्र स्त्र्यपि। अतः सत्यविश्वासौ यथा सह-गामिनौ, मनोवाचौ यथाच्छेद्ये, तथा विवाहितस्वामिस्त्रियोर्बन्धनमपि अच्छेद्यमिति। बन्धनमिदं न तु जागतिकबन्धनमपि तु हृदयस्य बन्धनमिति। इहलौकिकपारलौकिकयोर्मध्ये आद्यात्मिकबन्धनमिति। इदं बन्धनं तुभयोर्मध्ये स्थायिबन्धने साहाह्वं करोति न तु विवाहविच्छेदे। अस्मिन् विषये पारस्करगृह्यसूत्रे उक्तमस्ति यत्-<sup>२८</sup>

**'मम ब्रूते ते हृदयं दधातु ममचित्तमनुचित्तं ते अस्तु।**

**मम वाचमेकमना जुषस्व प्रजापतिष्ट्वा नियुनक्तु मह्यम्' ॥**

अतो हिन्दुविवाहो भवति मानवमानव्योराध्यात्मिक-आत्मिक-मानविकसम्पर्करूपबन्धनम्, हृदयेन सह हृदयस्य च बन्धनम्।

प्राचीनभारतीयसंस्कृतचर्चानामके ग्रन्थे (मन्त्रब्राह्मणम्-१/३/६) इदमेव विद्यते-<sup>२९</sup>

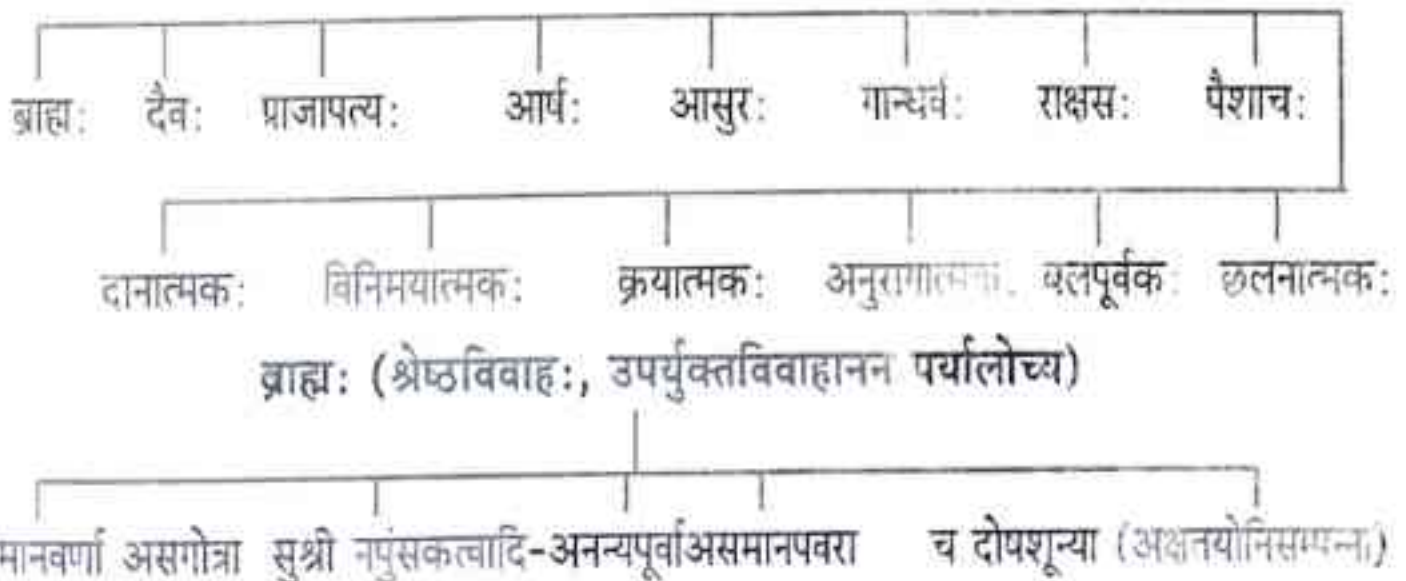
**'यदेतद् हृदयं तव तदस्तु हृदयं मम।**

**यदिदं हृदयं मम तदस्तु हृदयं तव' ॥**

अतः साम्प्रतिके काले ईदृशस्य विवाहस्य प्रयोजनीयता अस्ति न वा भवद्भिर्विचार्यताम्। स्वेच्छाचारितया मानवानामधो-गतिः पुनर्नियमानुवर्तितया मानवानां श्रीवृद्धिर्भवेदिति। तेन मुनि-ऋषीणामुपदेशपालनेन यथा मानवानां सुदाम्पत्यजीवनं मङ्गलमयं भवेत्, तथा समाजस्य यौनस्वेच्छाचारिता दूरीभूता भविष्यति। सर्वेषां मङ्गलं भूयादित्यलं विस्तरेण।

### परिशिष्टम्

#### विवाहः



## ब्राह्मविवाहः (एकापरिचितेन सहैकापरिचिताया मिलनम्)

### पञ्चक्रमः

कन्यासम्पदानम्      प्राणिग्रहणम्      लाजहोमः      अश्वारोहणपर्व      सप्तपदीगमनम्

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- २ उद्वा. त. पृ-३
- ३ म. स्म. -३/५५
- ४ म. स्म. -२/५०
- ५ भव. प. -पृ.-११७
- ६ या. स्म. -पृ४१४
- ७ भा. स. पृ.-२२
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- ९ म. स्म. -३/७७
- १० प्रा. भा.सं. च. पृ.-१०८
- ११ ऋग्वेद:-१०/१०/१-१४
- १२ अथ. वे.-८/६/७
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- १५ प. वि. ब्रा.-८/२/१
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- २३ या. स्म. -१/४८-६१
- २४ उद्वा. प. पृ.-४९
- २५ आ. हि. वि. पृ.-२४
- २६ परा, स्म. आ. अ. ४/२६
- २७ म. स्म. -६/४७
- २८ पा. गृ. सू. १/८/८
- २९ प्रा. भा. सं. च. पृ.-१५०

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## वनलतासेन्

(वङ्गीयकविवरेण जीवनानन्ददासेन विरचितायाः  
वनलतासेननामिकायाः वङ्गकवितायाः संस्कृतानुवादः)

दीपङ्कर मुखोपाध्यायः

सहस्रवत्सरं यावद् अहं पर्यटामि पृथिव्याः पृथिव्यु,  
सिंहलसमुद्रात् निशीथस्य अन्धकारे मालयसागरे  
बहु भ्रमितं मया; विम्बिसारस्य अशोकस्य धूसरजगति  
तत्र आसम् अहम्; भूमौ दूरे अन्धकारे विदर्भनगरे;  
अहं क्लान्तप्राण एकः चतुर्दिशि जीवनस्य समुद्रः सफेनः,  
मह्यं दण्डद्वयं शान्तिं ददौ नाटोरस्य वनलतासेन्।  
केशास्तस्याः अतीतकालिकायाः अन्धकारायाः विदिशायाः निशा,  
मुखं तस्याः श्रावस्त्याः कारुकार्यम्, अतिदूरे समुद्रस्य उपरि  
भग्नहालकः यो नाविकः जातः भ्रष्टदिशः  
हरित्पूणावृतं देशं यथा स अलबोकयति दारुचिनिद्वीपस्य मध्ये,  
तथैव ददर्शाहं ताम् अन्धकारे; पप्रच्छ सा, 'एतावत्कालं  
कुत्र आसीत्'? पक्षिनीडनिव दृष्टिक्षेपं नाटोरस्य वनलतासेन्।

समग्रदिनस्यान्ते शिशिराणां शब्द इव सन्ध्या एति;  
पक्षपतितस्य रौदस्य गन्धं मार्जति चिल्लः;  
पृथिव्याः सर्ववर्णेषु विलुप्तेषु पाण्डुलिपिः समायोजयति तदा  
कथाविरचनाय खद्योतालोकैः ज्वाञ्जलममयी;  
सर्वे पक्षिणः नीडं प्रत्यागच्छन्ति—सर्वा नद्यः,  
समाप्यते जीवनरस्यास्य सर्वकर्मनिर्वाहः •  
राजते केवलमन्धकारः, साम्मुख्ययाचनाय वनलतासेन्।।

# “संज्ञापूर्वकविधेरनित्यत्वम्” इति परिभाषायाः नित्यानित्यत्वविचार

गिरिधारी पण्डा

कूटशब्दाः (Key-words) - परिभाषा, नित्या, अनित्या, विधिः, संज्ञा, प्रवृत्तिः।

शोधसारः (Abstract) - पदसाधुत्वसम्पादनार्थं समुद्दिष्टे सूत्रात्मकव्याकरणे परिभाषाशास्त्राणि मूर्धन्यभूतानि भवन्तीति विचार्य शास्त्रविदः अभ्यामन्ति। वाक्यार्थबोधे पदार्थज्ञानं कारणमिति तद्वचनात् पाणिनीयव्याकरणे परिभाषा सञ्चरणमेतद्विधौ उपायद्वयेन आश्रयितव्यं विद्यते। सूत्रात्मकविधिना परिभाषासूत्रम्, तत्र पुनः संज्ञा-परिभाषा-अधिकारभावेन विमर्शमादाय व्यत्याशवृत्तिकल्पनम्, एवञ्च सर्वस्वीकृतमार्गेण परिभाषासूत्रकल्पनम्। परिशीलनेन परिगणनेन च पञ्चाशत् संख्यकानि परिभाषासूत्राणि अष्टाध्यायीग्रन्थविमण्डितानि भवन्ति। एवञ्च 550 संख्यकानि परिभाषावचनानि व्याडित आरभ्य शेषाद्रिसुधि इति यावत् प्रतिनिबद्धानि वर्तन्ते। तेषां सर्वेषां सूत्राणां वचनानाञ्च समूहितेन मार्गेण व्याकरणजगति सूत्रात्मकस्वरूपस्य सूत्रतथ्यस्य च परिष्कारात्मकं परिशीलनं पर्यालोचनञ्चावधातव्यं जायते। नागेशभट्टेन विदुषा पाणिनीयं व्याकरणमाधारीकृत्य परिभाषावचनं यद् यद् रूपायितं परिकीर्तितञ्च विद्यते, तेषामाकलनमादाय लक्ष्यदिशा शास्त्रप्रवृत्तिदिशा च व्याख्यातम्। कर्तृत्वं तस्मिन् न वर्तते, अपि तु व्याख्यातृत्वमवधार्यते इति तद्भावः। ज्ञातं स्वव्याख्यानग्रन्थात्- “पाणिनीयव्याकरणतन्त्रे वाचनिकानि, पाणिनीयतन्त्रे ज्ञापकन्यायसिद्धानि यानि परिभाषावचनानि तान्यत्र व्याख्यायन्ते”।<sup>1</sup>

परिभाषेन्दुशेखरे प्रायतः 133 संख्यकानि परिभाषावचनानि व्याख्यातानि वर्तन्ते। समस्ताः ताः परिभाषाः नागेशेन व्यूपादिताः, न काचित् नूतनतया निर्मिताः। किं बहुना स्वाभिरुचेः पुरःसरं कासाञ्चित् परिभाषाणामक्षरानुकरणं कासाञ्चिच्च स्वरूपपरिवर्तनं विधायोपपादितम्। पुनः कासाञ्चित् परिभाषाणामत्यत्वं संसाध्य तासामस्वीकरणं प्रत्याख्यानं वा विहितम्। तास्वस्वीकृतासु परिभाषासु “संज्ञापूर्वकविधेरनित्यत्वम्” इति परिभाषा अन्यतमा। परिभाषायारस्याः स्वीकारे, प्रवृत्तिस्थलविचारे, नित्यानित्यत्वविचारे च वैयाकरणेषु मतैक्यं न भजते। नागेशमते एषा अनित्या। संज्ञापूर्वकत्वे अस्याः परिभाषायाः प्रवृत्तिः जायते। भाष्ये अनुक्तत्वात् तेनेयं परिभाषा अस्वीकृता। सीरदेवः अस्याः परिभाषायाः पाठः संज्ञापूर्वकविधेरनित्यत्वम् इति भावेन साधितः। कातन्त्रकारेणापि ‘सम्राट्, सम्राजो, वृढः’ इति उदाहरणत्रयं प्रतिपाद्य पामिनिव्याकरणानुसारमेषु उदाहरणेषु अनित्यत्वं न जायते इति प्रतिपादितम्। पुरुषोत्तमः ज्योतिषम् क्षिणोति - इत्युदाहरणद्वयं संसाध्य संज्ञापूर्वकविधेरनित्यत्वं स्वीकरोति। आचार्यो व्याडिस्तु संज्ञापूर्वकविधेः नित्यतां स्वीकरोति। विधाय तत्र एव प्रकारेण नीलकण्ठ-हरिभास्कर-भट्टोजिदीक्षितादीना

व्याकरणजगति मूर्धन्यीभूतानां शास्त्रकाराणां मतान्युपस्थाप्यात्र विषयस्यास्य पर्यालोचनेनशास्त्रीयमार्गेण समीक्षात्मकमध्ययनं प्रस्तूयते।

गवेषणाप्रविधिः (Research Methodology) - समीक्षात्मकगवेषणाप्रविधिमवलम्ब्यात्र प्रतिपादनं विहितम्।

वैदिकलौकिकव्यवहारादिषु परिव्याप्तस्य तस्य शब्दमहार्णवस्य शुद्धाशुद्धाविवेचनज्ञानाय महर्षिः पाणिनिः व्याकरणाख्यस्य महाशास्त्रस्य सूत्रात्मकेन मार्गेण अन्वाख्यानमकार्षीत्। अस्मिन् शास्त्रे अनादिनिधनस्य शब्दब्रह्मणः<sup>२</sup> विवर्तरूपाम् अर्थवद्भावयुतां प्रक्रियां दर्शयति। सा च सूत्र-वार्तिक-भाष्यादिना साधिता भवति। किन्तु उत्सर्गापवादाभ्यां प्रवर्तिते अस्मिन् शास्त्रे क्वचिच्चल्लक्षणेषु परस्परविरुद्धलक्षणानां प्रवर्तनेन जायमानाया अव्यवस्थाया- परिहारार्थं परिभाषारूपेण केचन नियमाः स्वीकृताः। ते नियमाश्च परिभाषा इति नाम्ना प्रसिद्धमवापुः। अतएवोच्यते “अनियमे नियमकारिणी परिभाषा” अगत्या हि परिभाषा आश्रीयन्ते इति। पदसाधुत्वसम्पादनार्थं समुद्दिष्टे सूत्रात्मकव्याकरणे परिभाषाशास्त्राणि मूर्धन्यभूतानि भवन्तीति विचार्य शास्त्रविदः अभ्यामनन्ति। वाक्यार्थबोधे पदार्थज्ञानं कारणमिति तद्वचनात् पाणिनीयव्याकरणे परिभाषा सञ्चरणमेतद्विधौ उपायद्वयेन आश्रयितव्यं विद्यते। सूत्रात्मकविधिना परिभाषासूत्रम्, तत्र पुनः संज्ञा-परिभाषा-अधिकारभावेन विमर्शमादाय व्यत्याशवृत्तिकल्पनम्, एवञ्च सर्वस्वीकृतमार्गेण परिभाषासूत्रकल्पनम्। परिशीलनेन परिगणनेन च पञ्चाशत् संख्यकानि परिभाषासूत्राणि अष्टाध्यायीग्रन्थविमण्डितानि भवन्ति। एवञ्च 550 संख्यकानि परिभाषावचनानि व्याडित आरभ्य शेषाद्रिसुधि इति यावत् प्रतिनिबद्धानि वर्तन्ते। तेषां सर्वेषां सूत्राणां वचनानाञ्च समूहितेन मार्गेण व्याकरणजगति सूत्रात्मकस्वरूपस्य सूत्रतथ्यस्य च परिष्कारात्मकं परिशीलनं पर्यालोचनञ्चावधातव्यं जायते। नागेशभट्टेन विदुषा पाणिनीयं व्याकरणमाधारीकृत्य परिभाषावचनं यद् यद् रूपायितं परिकीर्तितञ्च विद्यते, तेषामाकलनमादाय लक्ष्यदिशा शास्त्रप्रवृत्तिदिशा च व्याख्यातम्। कर्तृत्वं तस्मिन् न वर्तते, अपि तु व्याख्यातृत्वमवधार्यते इति तद्भावः। ज्ञातं स्वव्याख्यानग्रन्थात्- “पाणिनीयव्याकरणतन्त्रे वाचनिकानि, पाणिनीयतन्त्रे ज्ञापकन्यायसिद्धानि यानि परिभाषावचनानि तान्यत्र व्याख्यायन्ते”।<sup>३</sup>

परिभाषेन्दुशेखरे प्रायतः 133 संख्यकानि परिभाषावचनानि व्याख्यातानि वर्तन्ते। तत्रोपगताः परिभाषाः प्रकारचतुष्टयेन साधिताः। ज्ञापकसिद्धा, लोकन्यायसिद्धा, वाचनिकी, उभयसिद्धा (मिश्रिता) च। स्वपिक्षया ज्ञापकसिद्धापरिभाषावचनानां प्रामाणिकत्वं ग्रहणीयं जायते। समस्ताः ताः परिभाषाः नागेशेन व्यूत्पादिताः, न काचित् नूतनतया निर्मिताः। किं बहुना स्वाभिरुचेः पुरःसरं कासाञ्चित् परिभाषाणामक्षरानुकरणं कासाञ्चिच्च स्वरूपपरिवर्तनं विधायोपपादितम्। पुनः कासाञ्चित् परिभाषाणामनित्यत्वं संसाध्य तासामस्वीकरणं प्रत्याख्यानं वा विहितम्। तास्वस्वीकृतासु परिभाषासु “संज्ञापूर्वकविधेरनित्यत्वम्” इति परिभाषा अन्यतमा। परिभाषायारस्याः स्वीकारे, प्रवृत्तिस्थलविचारे, नित्यानित्यत्वविचारे च वैयाकरणेषु मतैक्यं न भजते। नागेशमते एषा अनित्या। संज्ञापूर्वकत्वे अस्याः परिभाषायाः प्रवृत्तिः जायते। भाष्ये अनुक्तत्वात् तेनेयं परिभाषा अस्वीकृता। सीरदेवः अस्याः परिभाषायाः पाठः संज्ञापूर्वकविधेरनित्यत्वम् इति भावेन साधितः। कातन्त्रकारेणापि ‘सम्राट्, सम्राजो,

वृढः' इति उदाहरणत्रयं प्रतिपाद्य पाणिनिव्याकरणानुसारमेषु उदाहरणेषु अनित्यत्वं न जायते इति प्रतिपादितम्। 'पुरुषोत्तमः' 'ज्योतिषम्' 'क्षिणोति' - इत्युदाहरणद्वयं संसाध्य संज्ञापूर्वकविधेरनित्यत्वं स्वीकरोति। आचार्यो व्याडिस्तु संज्ञापूर्वकविधेः नित्यतां स्वीकरोति। विधाय तत्र एवं प्रकारेण नीलकण्ठ-हरिभास्कर-भट्टोजिदीक्षितादीनां व्याकरणजगति मूर्धन्यीभूतानां शास्त्रकाराणां मतान्युपस्थाप्यात्र पर्यालोचनेन शास्त्रीयमार्गेण समीक्षणमत्रोपपाद्यते।

व्याडित आरभ्य शेषाद्रिसुधी यावत् सर्वैः परिभाषाकारैरियं परिभाषा पठिता। नागेशेन परिभाषेन्दुशेखरे परिभाषायारस्याः उपस्थापनं विधाय भाष्यप्रमाणमाधारीकृत्य अस्याः अनित्यत्वं साधितम्। भाष्ये अनुक्तत्वात् अस्याः प्रत्याख्यानं विहितम्। इयं च विधेयकोटौ संज्ञापूर्वकत्वैव। अर्थात् यत्र संज्ञाशब्दः विधेयकोटौ प्रविष्टः तत्रैवेयं प्रवर्तते। अतः यथा कथञ्चित् संज्ञापूर्वकत्वे नास्याः प्रवृत्तिः जायते। येन स्वयम्भुवमित्यत्र संज्ञापूर्वकत्वेन अनित्यबोधनात् ओर्गुणः इति सूत्रेण प्राप्तस्य गुणस्याभावः जायते-स्वयम्भुव-अपत्यमित्यर्थे अण्-प्रत्ययः इति व्युत्पत्त्या। नागेशभट्टः इमां परिभाषां भाष्यानुक्तत्वात् इमां न स्वीकरोति इति तात्पर्यम्। यथोक्तं तेन '.....इत्यादि भाष्यानुक्तं बोद्धम्। स्वयम्भुवमिति प्रयोगस्तु लोको असाधुरेव।' अस्याः असमर्थः यत्-संज्ञापूर्वकः यो विधि आरभ्यते स अनित्यो भवति।

अस्याः परिभाषायाः ज्ञापकः 'ओर्गुणः' इति सूत्रे गुणग्रहणम् 'ओर्गुणः' इति सूत्रे विद्यते। उकारस्य गुणेन ओकारः भवति। लघ्वर्थ 'ओर्गुणः' इति सूत्रस्थले 'ओरोत्' इति करणेन सिद्धे गुणग्रहणामिमां परिभाषां ज्ञापयति। तेन स्वयम्भुवो अपत्यं स्वायम्भुवः इत्यत्र गुणो न भवति। अवडादेशेन सिद्ध्यति।

अधुना अस्मिन् प्रसङ्गे अन्येषां परिभाषाग्रन्थकाराणां मतान्युपस्थाप्य काचित् समीक्षा संक्षेपेनात्रोपस्थाप्यते। अत्र व्याडेर्मतानुसारेण यत् रहस्यं संज्ञापूर्वको विधिराभ्यते स किल नित्यो भवति। 'ओरोत्' इति वक्तव्ये 'ओर्गुणः' इति सूत्रकरणं ज्ञापकं चेत 'धामस्वायम्भुवं ययुः' (का.सं. 21) इति कालिदासप्रयोगस्य स्वायम्भुवशब्दस्य सिद्धिः प्रयोजनम्। स्वायम्भुवम् इत्यस्य रूपसिद्धिः एवं यत् स्वयम्भूशब्दात् 'तस्यापत्यम्' इति अणिकृते 'स्वयम्भू अ' इत्यस्यां दशायां 'ओर्गुणः' इत्यनेन उकारान्ताङ्गस्य गुणे वृद्धौ अवादेशे च कृते स्वायम्भुवमिति रूपं स्यात्। अतः स्वायम्भुवमिति पदस्य सिद्धयर्थम् इयं परिभाषा पठ्यते आचार्येण यत् संज्ञापूर्वकविधेरनित्यत्वमिति।

अत्र 'ओर्गुणः' इति सूत्रे विधीयमानस्य उकारस्य यो गुणः स तु संज्ञापूर्वकः। अतः अस्य गुणस्यानित्यत्वात् अस्य सूत्रस्य स्वायम्भुवम् इत्यत्र प्रकृतिर्न, अत्र च प्रमाणम् ओ आत् इति वक्तव्ये 'ओर्गुणः' इति वचनम्। स्वायम्भुवमित्यादौ गुणे भावे 'अचि श्रुधातुभ्रुवां खोरियडुवडौ' इति सूत्रेण उवडि कृते स्वायम्भुवमिति पदस्य सिद्धिर्भवति। 'ओरोत्' 'ओर्गुणः' इत्यनयोः सूत्रयोः अचौ समानौ, परन्तु 'ओरोत्' इत्यादौ मात्रालाघवम्। 'ओर्गुणः' इति सूत्रेण विहितस्य गुणविधेः अनित्यत्वज्ञापनाय 'ओर्गुणः' इति सूत्रे मात्रा गौरवं पाणिनिना कृतमिति सर्वे परिभाषाग्रन्थकाराः प्रतिपादयन्ति। 'संज्ञापूर्वकविधेरनित्यत्वम्' इत्यस्याः परिभाषायाः व्याडिकृतः पाठः।

कातन्त्रकारेणापि 'संज्ञापूर्वकः'। अतः अस्य गुणस्यानित्यत्वात् अस्य सूत्रस्य स्वायम्भुवम् इत्यत्र

प्रकृतिर्न, अत्र च पमाणम् ओ आत् इति वक्तव्यो 'ओर्गुणः' इति वचनम्। स्वायम्भुवमित्यादौ गुणे भाने 'अचि श्रुधातुभ्रुवां खोरियडुवडौ'<sup>७</sup> इति सूत्रेण उवडि कृते स्वायम्भुवमिति पदस्य सिद्धिर्भवति। 'ओरोत्' 'ओर्गुमः' इत्यनयोः सूत्रयोः अचौ समानी, परन्तु 'ओरोत्' इत्यादौ मात्रालाघवम्। 'ओर्गुणः' इति सूत्रेण

प्रतिपादयन्ति। 'संज्ञापूर्वकविधेरनित्यत्वम्'<sup>८</sup> इत्यस्याः परिभाषायाः व्याडिकृतः पाठः।

कातन्त्रकारेणापि 'संज्ञापूर्वकविधेरनित्यत्वमिति' पाठः क्रियते। प्रसङ्गे अस्मिन् ग्रन्थकारः उदाहरणत्रयं निर्दिशति। यथा 'सम्राट्, सम्राजो, वृढः' इति च। पाणिनिव्याकरणानुसारमेषु उदाहरणेषु अनित्यत्वं न जायते। यतो हि अनित्यत्वमाश्रित्य कातन्त्रकारः 'सम्राट्' इत्यत्र प्राप्तमनुसारं वारयति। पाणिनिव्याकरणानुसारं तु 'मोराजिसमः कौ' इति स्वतन्त्रतानुसारमत्र स्वयमेव अनुस्वारः वार्यते इति।

पुरुषोत्तमस्य अन्यत् उदाहरणद्वयं निर्दिशति। प्रथमं तावत् ज्योतिषम्। द्वितीयं तावत् पञ्चवाणं क्षिणोति इति। संज्ञापूर्वकविधेरनित्यत्वात् ज्योतिषमित्युदाहरणे ज्योतिष् शब्दात् 'अधिकृत्य कृते ग्रन्ते'<sup>९</sup> इति अणिवृद्धिः न भवति। क्षिणोतीत्यत्र क्षिण्-धातोः तनादौ अप्रत्यये क्षिण-उ-ति इत्यस्यां दशायामार्धधातुके अप्रत्यये परतः 'सार्वधातुकार्धधातुकयोः'<sup>१०</sup> इति सूत्रेण प्राप्तगुणः संज्ञापूर्वकविधेरनित्यत्वात् न भवति।

सीरदेवेन अस्याः परिभाषायाः पाठः संज्ञापूर्वकविधेरनित्यत्वम् इति कृतः। अस्य मतानुसारं 'उतो वृद्धिर्लुकि हलि'<sup>११</sup> इति सूत्रं प्रकृतिपरिभाषायाः ज्ञापकम्। तथा हि अत्र औदिति<sup>१२</sup> वक्तव्ये वृद्धिग्रहणमस्याः परिभाषायाः ज्ञापकम्। अन्यदुदाहरणद्वयमिह विचार्यते, तद्यथा-1. उदश्चितान्, 2. स्तुयात्। वस्तुतस्तु उदश्चितान् इत्यपेक्षया उदश्चित् उदाहरणं साधीयः स्यात्। मत्पुत्र्ययस्य उदाहरणेन सम्बन्धाभावात्। उदस्विविपत्त्यये क्विपो लोपो 'प्रत्ययलोपे प्रत्ययलक्षणम्'<sup>१३</sup> इत्यनेन प्रत्ययलक्षणे 'वचिस्वपियज्ञादीनां किति'<sup>१४</sup> इति सम्प्रसारणं प्राप्नोति। परं सम्प्रसारणसंज्ञापूर्वकात् अस्य विधेरनित्यत्वात् सम्प्रसारणं न भवति। तेन उदश्चित् इति रूपं सिद्ध्यति। 'स्तुयात्' इत्यत्र 'स्तु यास् स् य' इति 'विधिलिङि 'लिङः सलोपोऽनस्य' इति सकारे लोपे 'उतो वृद्धिर्लुकि हलि' इति सूत्रेण वृद्धिः प्राप्नोति। परन्तु संज्ञापूर्वकविधेरनित्यत्वात् सा वृद्धिरत्र न भवतीति स्तुपादिति रूपं निष्पद्यते।

नीलकण्ठस्य इयं परिभाषा विधेयकोटौ संज्ञापूर्वकत्वे एव प्रवर्तते। तेन 'स्वं रूपं शब्दस्याशब्दसंज्ञा'<sup>१५</sup>, 'अणुदित्सवर्णस्य चाप्रत्ययः'<sup>१६</sup> इत्यादौ प्रवृत्त्यभावः इत्याहुः इति केषाञ्चन मतम् उल्लिखितवान्। 'आहुः' इति वचनेन निर्दिष्टानां विदुषां मतेन यत्र गुणवृद्धिशब्दप्रयोगेण आकारादीनामुपस्थितिः तत्र वैयं परिभाषा प्रवर्तते। यत्र तु साक्षाद्गृहीतरूप आकारः निर्दिष्टं यथा असर्वनाम्नः इत्यत्र तत्र विधेयकोटौ वृद्धिशब्दभावात् इयं परिभाषा न प्रवर्तते। एवमेव 'अणुदित्ति' सूत्रबलेन यदा अकारेण आकारग्रहणं भवति, तदा अयमाकारः वृद्धिशब्देन नोच्चारितः। अतः ईदृशेषु स्थलेषु अस्या अप्रवृत्तिरिति।

हरिभास्करस्य मतेन अस्याः परिभाषायाः ज्ञापकः 'उरद्' इति वक्तव्ये 'ओर्गुणः' इत्यत्र गुणग्रहणम्।

किञ्च पूर्ववत् 'उतो वृद्धिर्लुकि हलि' इत्यत्र वृद्धिग्रहणम्। तेन स्वायम्भुवमित्यादौ 'ओर्गुणः' इति न गुणः। स्तुयादित्यादौ न च वृद्धिः। अन्यदपि सः परिभाषाभास्करे निर्दिशति यत्-एतेन डित्त्वोक्तेर्जायते क्वचिदनुबन्धकार्योऽपि अनत्वधौ इति प्रतिषेधः।

सिद्धान्तकौमुदी भाष्यमतं तु डि च्चपिन्न इत्युक्ते यासुटो डित्त्वेन पित्त्ववाधात् स्तुयाद् इत्यादौ वृद्धिप्रसङ्गः यासुटौ डित्त्वं ज्ञापकमिति न इत्यवैधेयम्। अतएव सिद्धान्तकौमुद्यां दृश्यते-“उप्रत्ययनिमित्तको लघुपधगुणः संज्ञापूर्वको विधिरनित्यम् इति न भवतीत्यात्रेवादयः। भवत्येवेत्यन्ये। क्षिणोति, क्षीणोति” इति<sup>१७</sup>।

### समीक्षणम्-

विषयस्यास्य परिशीलनपूर्वकं समीक्षणेन प्रतिभातं जायते यत् परिभाषेयमित्या। अतः अस्मन्मते तु नेयं परिभाषा स्वीकार्या। यतो हि स्वायम्भुवमित्युदाहरणं 'परादपि अन्तरङ्गं बलीयः' इति परिभाषया निष्पन्नं भवति। तथाहि 'ओर्गुणः' इति सूत्रे विहितस्य गुणविधेः बहिरङ्गत्वम्। 'अचि श्रुधातुभ्रुवां खोरियडुवडौ' इति सूत्रस्य वर्णविधित्वेन अन्तरङ्गत्वम्। परादपि अन्तरङ्गबलीयः इति उवडादेशे स्वायम्भुवमिति रूपं निष्पद्यते।

क्षिणोतीत्यत्र तनादिकस्य क्षिण्-धातोः स्वादेः क्षि धातोर्वा गुणवारणाय स्वतन्त्रतया वचनमेव कार्यम्। अन्यथा इकिति च इत्यादीनि गुणवृद्धिनिषेधसूत्राणि व्यर्थानि स्युः। अनया एव परिभाषया गुणवृद्धिनिवारणाय शक्यत्वात् यथा परम्परायामुपसंख्यानवार्तिकानि पाणिन्यनुक्तानि स्वीक्रियन्ते तदवदेव यत्र पाणिनिसूत्रेण सिद्धिर्न भवति। तत्र शब्दसिद्धये स्वतन्त्रवचनं करणीयम्।

'उदश्चितवान्' इत्यत्र स्वयतेःक्वपि 'वचिस्वपियज्ञादीनां किति' इति यत् सम्प्रसारणं न भवतीति सौरदेवः। परन्तु उदिश्चित् शब्दः क्विवन्तः वा कीदृशी तस्योत्पत्तिः। तद्वयं निर्धारयितुं न शक्नुमः, यदोदं स्वयते क्वपि रूपं तर्हि स्वतन्त्रवचनमेव कार्यम्। न च तदर्थं संज्ञापूर्वकविधेरनित्यत्वं स्वीकरणीयम्। स्तुयादित्यादौ हलादौ पिति विधीयमाना वृद्धिः न भवतीति इमां परिभाषां विनापि वक्तुं शक्यते। यासुटो विशेषविहितेन डित्त्वेन पित्त्वस्य वाधात्। तदुक्तं भाष्यकारेण "डि च पिन्न, पिच्चडिन्न इति तथा च 'उतो वृद्धिर्लुकि हलि' इति पिति हलि विधीयमाना वृद्धिः स्यात् इत्यस्य पित्त्वाभावेन न प्रवर्तते"<sup>१८</sup>। एवं च परिभाषेयं स्वीकार्येति मन्यामहे।

### पादटीका :

<sup>१</sup> उद्धृत परिभाषेन्दुशेखर पुरोवाक्

<sup>२</sup> अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।

क्विवन्तैर्यभावेन प्रक्रिया जगतो यतः॥ वा.प. 1-1

<sup>३</sup> उद्धृत परिभाषेन्दुशेखर पुरोवाक्

<sup>४</sup> परि-95, परि.शे.द.व्या., पृ.-605

<sup>५</sup> पा.सु. 6.4.146

१ पा.सु. 4.1.92

२ पा.सु. 6.4.77

३ परिभाषासख्या-94

४ पा.सु. 4-3-87

५ पा.सु. 7.3.84

६ पा.सु. 7.3.89

७ पा.सु. 7.3.128

८ पा.सु. 1.1.62

९ पा.सु. 6.1.15

१० पा.सु. 1.1.68

११ पा.सु. 1.1.69

१२ तनादिप्रकरणे तनादिभ्यस्तथासोः 2.4.76 पृ. 476 सि.कौ.

१३ म.भा.प.आ

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## सत्यस्य स्वरूपानुसन्धानम्-एका समीक्षा

देवदास-मण्डलः

किं नाम सत्यम्? तत्स्वरूपं कथं वा निर्णीतं भवेत्? सुप्राचीनकालतः दार्शनिकैः गवेषकैश्च तस्य स्वरूपानुसन्धानं कृतम्। किन्तु दार्शनिकानां गवेषकाणाञ्च दर्शनानुसारेण उपलब्धिभेदेन च तस्य स्वरूपं भिन्नरूपेण प्रभाषितम्। सत्यमिति पदम् अस्त्यर्थे प्रयुक्तम्। अस्तीति सत्, यद् विद्यते तदेव सत्यम्। सत्यस्यार्थः यथार्थ्यम्, पारमार्थिकम्, अकृत्रिमः, नियमः, समयः, सिद्धान्तो वा। तत्त्वार्थेऽपि सत्यमिति पदं व्यवहृतम् अमरकोपे सत्यस्य पर्यायरूपेण-तथ्यम्, ऋतम्, सम्यक् प्रभृतयः शब्दाः दृश्यन्ते। सत्यस्याभिधानिकार्थाः-true, real, actual, genuine, sincere, honest, truthful, faithful, pure, virtuous, good, successful, effectual, valid (M.M. Williams, P-1135)। वस्तुनः यथार्थस्वरूपनिरूपणाय सत्यमिति पदं प्रायशः विशेषणरूपेण प्रयुक्तम्। पण्डित-मिल-महोदयस्य मतानुसारेण व्यवहिताव्यवहितभेदेन सत्यस्य ज्ञानं द्विविधम्। यस्य प्रमाणां स्वतःसिद्धम् तदव्यवहृतसत्यम्। यस्य च प्रमाणं प्रमाणान्तरेण सापेक्षं तत्त्वव्यवहृतसत्यमिति। अतो विविधार्थे प्रयोगदर्शनात् प्रश्नः समुदेति यत्-सत्यज्ञानं किम् अत्यन्तमापेक्षिकम्? यदि स्यादापेक्षिकम्, प्रमाणान्तरसापेक्षकं तन्तु किंप्रकारेण वस्तुनः यथार्थस्वरूपज्ञापकं भवेदित्याशयः?

पुराणादौ सत्ययुग-इत्यनेन सृष्टेरारम्भज्ञापकमैतिहासिकाब्दः (प्रागैतिहासिकाब्दो वा) सूचितः। सत्ययुगस्य समार्थकरूपेण कृतयुगोशब्दोऽपि प्रयुक्तः। यथा अभेदेन काल एकः, अखण्डः, अपरिमितः स्यात्, किन्तु व्यवहारिकदृष्ट्या अतीतानागतवर्तमानभेदेन कालः त्रिविधोऽपि स्वीकृतः, तद्वत् सत्यमपि अखण्डम्, अपरिमितं वा। तन्तु परमार्थिकम्, सत्यात्परमपरं किमपि उपलब्धव्यं ज्ञातव्यं वा नास्ति इत्याशयः। अतः सत्यमिति पदम् अभिन्नार्थे, नित्यार्थे, त्रैकालिकार्थेऽपि च प्रयुक्तम्। किन्तु व्यवहारेण देश-काल-पात्र-पारिपार्श्विकावस्था-प्रेक्षितानुसारेण वा अखण्डापरिमितं सत्यं खण्ड-परिमितरूपेण प्रतिपादितम्। यथा 'ब्रह्म सत्यं जगत् मिथ्या' 'सर्वं खल्विदं ब्रह्म' (छा.उ. ३.१४.१) इति श्रुतिवचने अखण्डब्रह्मणः परमात्मनो सर्वात्मकोपलब्धिः तथा अहं सुखी, अहं दुःखी, अहम् अज्ञः' इत्यादौ जीवात्मनः खण्डितात्मनो देहावच्छिन्नात्मनो वोपलब्धिः-एतदपि सत्यम्। यथा वनम्, जलाशय इत्यादौ समष्टिबुद्धिः, तथा वृक्षः, जलमिति व्यष्टिबुद्धिरपि सत्यम्। अतः सत्यं खण्डाखण्ड-रूपेण परिमितापरिमितभेदेन वा द्विविधमिति मन्यते। वस्तुतः सत्यमेकमद्वितीयं कूटस्थम्, नित्यम्। तदर्थं वस्तुनः यथार्थस्वरूपज्ञापनाय तत्पदं लक्षणे प्रयुक्तम्। अधुना संस्कृतसाहित्ये शास्त्रे च सत्यस्य स्वरूपं तस्य माहात्म्यं वा कथं भिन्नार्थे व्यक्तं तदत्र समासेन प्रदर्शितम्।

१.१. वैदिकसाहित्ये प्रायशः सत्यस्य समार्थकरूपेण ऋत-शब्दः व्यवहृतः। ऋतं सत्यस्य समार्थकम्, सत्यस्य परिपूरकम्, न्यायस्य बोधकरूपेण प्रयुक्तम्। वैदिकार्याणां सविधे ऋतमेव न्यायः नैतिकनियमः, अन्नलाभस्योपायः, धनलाभस्योपायः, गोलाभस्योपायः, सुखलाभास्योपाय आसीत्। तपस ऋतं

सत्यज्योत्पद्येताम्। ततो रात्रिस्ततः समुद्र अर्णवः, ततः संवत्सरस्ततोऽहोरात्रमुदपद्यन्त।<sup>12</sup> अत्र तपसो परम् ऋतं सत्यञ्च विश्वस्य मूलशक्तिद्वयम्। ऋतस्यार्थः विश्वाकृतेरमोघो नियमः, यज्ञः, नीतिबोधो वा। अध्यापक-कीध-महोदयस्य मतानुसारेण ऋतस्य त्रिविधार्थः-क. विश्वस्य नियमः ख. यज्ञस्य विधिः ग. जीवनस्य नीतिबोधश्च। ऋतशब्दे ऋ-कारस्तकारश्च स्तः। फलत उत्तमं गमनं निश्चितो नियमश्च ऋतशब्दस्यार्थः। सूर्यचन्द्रौ सम्पूर्णा सृष्टिश्चोत्तमं गमनं निश्चितं नियमञ्चश्रित्यैव सफलत्वं यान्ति। एतदेव ऋतस्य बन्धनम्, अतएव ऋतं देव शासकश्चेति कथ्यते। ऋतरथस्य तिस्त्रो नेमयः सन्ति। ऋतेन उपस आविर्भावः। उषाः कदापि मार्गच्युता न भवति। ऋतेन ऋतुगर्भादेवअग्निः सूर्यश्च स्वकीयं स्थानं लभते।<sup>13</sup> प्रभामण्डलयुक्त उद्रच्छन् सूर्यः ऋतस्योज्ज्वलवदनस्वरूपः मन्यते। यथा ऋतस्य स्थानं एव सूर्यश्चकास्ति। ग्रहणस्यान्धकारः तस्य ऋतस्य विपरीतः। संवत्सरम् ऋतस्य द्वादशारविशिष्टं रथचक्रमिति।<sup>14</sup> ...राजा (सोमः), सर्वे देवापि ऋतात्जाताः।<sup>15</sup> एतैवर्णनैर्न केवलं ऋतस्य नैतिकविधानत्वं विश्वविधानमेव वापि तु सृष्टिमूलत्वमपि प्रस्तूयते। देवाः ऋतं सत्यं वा वदन्तः, सत्यमाचरन्ति।<sup>16</sup> ऋग्वेदे वरुणोऽपि स्वर्गम् ऋतवेष्टितं पश्यति। वरुण ऋतस्य पालकः, रक्षकः वर्धको वा, अनृतस्य संहारकश्च।<sup>17</sup> अथर्ववेदे वरुण अनृतवादिनं शत्रून् पाशैः बध्नाति, ये नाम पुण्यवन्तः, सत्यवदनशीलास्तेषाञ्च हितं साधयति।<sup>18</sup> ऋग्वेदे अग्निः विद्वान्, ऋतस्य ज्ञाता, सत्यस्वरूपेण स्तुतः।<sup>19</sup> ऋतपालनायेन्द्रः प्रबोध्यते। इन्द्रः ऋतमाश्रित्य जलं प्रसावयन्ति। इन्द्रो मरुच्य ऋतस्यैव सीमायां स्तः। ऋतस्यैव मार्गेऽश्विनो कुमारौ क्रियाशीलौ भवतः। ऋतप्रकाशं विना नैवोपलभ्यते स्वर्गमार्गः। देवशक्तिभिः मानवजीवनेनाऽपि ऋतस्य संबन्धः। वस्तुतः कोऽपि सामाजिको नियमोऽवस्था वा नातिरिच्यते ऋतात्। पृथिवीत आस्वर्गं सर्वं वस्तुजातम् ऋतेन परिवेष्टितम्।

१.२ ब्राह्मणसाहित्ये ऋतशब्देन सह धर्मशब्दः समार्थकोऽभवत्। अर्थात् ऋतस्य स्थानं धर्मशब्देन गृहीतं स्यात्। ब्राह्मणेषु यज्ञस्य विधिरस्ति। अतो यज्ञीयनियमैर्विवाहपद्धतिभिश्च सह यदाऽभूद् ऋतस्य विधानस्वरूपः संबन्धः तदा प्रभृति ऋतस्य धर्मस्वरूपता। धर्मस्य विभिन्ना अर्था द्योतयन्ति इदं तथ्यम्।<sup>10</sup>

१.३ उपनिषत्सु ब्रह्मतत्त्वलाभाय सत्यस्योपयोगः स्वीकृतः। सत्यं कदापि वा ब्रह्मणा च सह अभिन्नरूपेण प्रयुक्तम्। उपनिषदि सत्यम् अहिंसा, आर्जवम् सत्यवचनञ्च सोमयज्ञस्य दक्षिणात्वेन स्वीकृतानि। ते परस्परस्य पूरकाः परस्परात् भिन्नाञ्च सन्ति। 'सत्यं वद धर्मं चर' 'सत्यं ज्ञानमनन्तं ब्रह्म' इति श्रुतिवचनेन ब्रह्मणः स्वरूपं निर्दिष्टम्। ब्रह्म सत्यस्वरूपम्, ज्ञानस्वरूपम्, अनन्तस्वरूपम्, आनन्दस्वरूपमिति। सत्यं ज्ञानेन सह अभिन्नम्, यदि सत्यं जानात् भिन्नं स्यात्तर्हि सत्यं ज्ञानं न, तत्तु ज्ञानस्य विषयभूतं ज्ञेयं भवेत्। अर्थात् यदि तत् ज्ञेयं स्यात् तत्तु असत्यं (मिथ्या) भवेत्। यथा प्रपञ्चः (माया) ज्ञेयः, अतः तदसत्यम्। किन्तु सत्यं कदापि असत्यं मिथ्या न स्यात्। अतः सत्यं ज्ञानात् न भिन्नम्। 'सत्येप्यस्ति ज्ञानता ज्ञानतायां सत्यत्वञ्च स्पष्टमि'त्यर्थः। सत्यं ज्ञानमानन्दमेतदत्यन्तमभिन्नम्। ब्रह्मसत्यस्वरूपमित्यनेन अनृतव्यावृत्तं, नित्यत्वं, त्रैकालिकत्वमिति वा सूचयति। वस्तुतः ब्रह्म निर्गुणः, निर्धमकोऽपि ब्रह्मणः स्वरूपलक्षणप्रतिपादनार्थं सत्यादि-पदं तस्य विशेषणरूपेण प्रयुक्तम्। 'सत्यमेव

जयते नानृतमि'ति मुण्डकोपनिषदः वचनात् ज्ञायते यत्-सत्यवादिनः जयः कर्मसिद्धिर्भवतीत्यर्थः, किन्तु अनृतवादिनः कदापि जयः कर्मसिद्धिर्न भवति। अत्र सत्येन न्याय इति सूचितः। वस्तुतः येन मार्गेण मरणशीलः जीवः अमरत्वं लभते, दुःखमयमिहलोकमतिक्रम्य अमृतलोकमधिगच्छति, येन मार्गेण च रागादिदोषवर्जिताः विगतस्पृहाः ऋषयः परमं पदमारोहन्ति, परमार्थतत्त्वं जानन्ति वा; तन् सत्यम्। 'सत्यं वाचः प्रतिष्ठा सत्ये सर्वं प्रतिष्ठितम्।' अतो सत्यमेव सर्वत्र सुचिरं समादृतं स्यात्। सत्येन सः (देवयानः) विततो भवति। उपनिषदि उच्यते-'पन्था विततो देवयानः। येनाक्रमन्त्यृषयो ह्याप्तकामा यत्र तत्सत्यस्य परमं निधानम्।' वस्तुतः यन्नित्यम्, अविनश्वरत्वम्, चिरं, स्थिरावस्थानम्, तत्त्वम्, सत्, तदेव सत्यमिति उपनिषदत्सु प्रतिपादितम्। भगवतः शङ्कराचार्यस्य मतमिदम्-'यस्मिन् रूपे यन्निश्चितम् (नित्यम्), कदापि तद्रूपं तन्न त्यजति, यद्रूपः कदापि अन्यथा न भवति तदेव सत्यमि'ति। उपनिषदि ब्रह्मलाभस्य उपायेषु सत्यं प्राथम्येनोक्तम्-'सत्येन लभ्यस्तपसा ह्येष आत्मा सम्यग्ज्ञानेन ब्रह्मचर्येण नित्यम्।'

२. मन्वादिस्मृतिशास्त्रे॥ उक्तं कृतयुगे धर्मः सत्यञ्च चतुष्पात्सर्वाङ्गसम्पूर्णमासीत्। यद्यपि स्मृतिशास्त्रे सत्यं धर्मेण सह अभिन्नमिति निर्दिष्टम्, तथापि पृथक्त्वेनोल्लेखाद् सत्यं प्रति सविशेषगुरुत्वमारोपितमत्र। धर्मशास्त्रे धर्मः, ऋतम्, सत्यम्, -एतत्त्रयमभिन्नरूपेणैव प्रतिपादितम्। धर्मशास्त्रे सत्यस्यार्थः नैतिकता, सामाजिकन्यायो वा। सत्यं तत्र ईश्वरप्राप्तेः स्वर्गलाभस्य उपायस्वरूपमिति मन्यते। 'सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात्सत्यमप्रियम्।'१२ इत्यत्र सत्यं यथादृष्टश्रुतं तत्त्वं तथा ब्रूयादित्यर्थः। सत्यं धर्मपदवाच्यत्वात् धर्मस्य समार्थकरूपेण प्रयुक्तम्। याज्ञवल्क्यसंहितायाम् 'अहिंसा सत्यमस्तेयं शौचमिन्द्रियनिग्रहः' इत्यादौ सत्यं धर्मलाभस्योपायस्वरूपमिति सूचितम्।१३ व्यवहारदर्शनेन छलं निरस्य सत्योद्घाटनं यथार्थतत्त्वनिरूपणमिति सभायाः मुख्योद्देश्यमिति नारदस्मृतौ उक्तम्।

न सा सभा यत्र न सन्ति बृद्धा बृद्धा न ते ये न वदन्ति धर्मम्।

नासौ धर्मो यत्र न सत्यमस्ति न तत्सत्यं यच्छनेनानुविद्धम्।१४

३. सत्यस्य स्वरूपनिरूपणं सत्यलाभस्योपायविधानञ्च

महाभारतस्य शान्तिपर्वणि सत्यस्य लक्षणं भिन्नरूपेण प्रदर्शितम्। तत्र पितामहं भीष्मं प्रति युधिष्ठिरेणोक्तं-'विप्रर्षिपितृदेवताः सर्वे सत्यं धर्मं प्रशंसन्ति।' अतः सत्यस्य किं लक्षणं, तच्च कथं वा अवाप्यते? सत्यं प्राप्य तत्पालनेन वा किं भवेत्? प्रश्नानामेतेषामुत्तरे पितामहेन भीष्मेण सत्यस्य स्वरूपोद्घाटनं कृतम्। स्वत्येऽस्मिन् परिसरे सत्यस्य स्वरूपं, सत्यलाभस्योपायः, सत्यपालनस्य फलञ्चेति समासतो निरूपितम्।

३.१. सत्यस्य लक्षणम् :

पद्मपुराणस्य क्रियायोगसारे (१६ अध्याये) सत्यस्य लक्षणम् उच्यते-

“यथार्थकथनं यच्च सर्वलोकसुखपदम्।

तत् सत्यमिति विज्ञेयमसत्यं तद्विपर्ययम्॥

अर्थात् यथा दृष्टं तथा वचनं, सर्वलोकसुखकरं यत् तत् सत्यम्। किन्तु यत् सर्वलोकोऽसुखप्रदं यथार्थकथमपि तत् न सत्यमिति, अप्रियसत्यं न वचनीयमित्याशयः। सवेपामसुखकरम्। महाभारते सत्यस्य लक्षणं निरूपितम्। तत्रोच्यते-यन्नित्यं, सर्ववर्णेषु यदविकारं चिरमेवैकरूपं तत्सत्यम्। सत्सु जनेषु यत्सदा धर्मरूपेण पालितं स्यात् तत्सत्यम्, तदर्थमुच्यते-‘सत्यं धर्म-सनातनः।’ सत्यं हि परमा गतिः, तदर्थं सत्यं सदा अनुसरणीयम्, पालनीयम्, वरणीयं वेति, सत्यं सदा मान्यमित्यर्थः। सत्यं धर्मः, सत्यं तपः, सत्यं योगः, सत्यं ब्रह्मसनातनम्। सत्यं श्रेष्ठः यज्ञः, सर्वं सत्ये प्रतिष्ठितम्। तदनुसारेण प्राणिमात्रविषये मनसा वाचा कर्मणा च ‘अद्रोहभावः’ कार्यः। अर्थात् कस्मै अपि मनसा वाचा कर्मणा च द्रोहः न कर्तव्यः। अनुग्रहदानञ्चाऽस्ति सतां सनातनधर्मस्य लक्षणम्। 15 महाभारतस्य शान्तिपर्वणि सत्यस्य त्रयोदशरूपाः सन्ति। तद्यथा-‘सत्यञ्च समता चैव दमश्चैव न संशयः।

अमात्सर्यं क्षमा चैव हीस्तितिक्षानसूयता।

त्यागो ध्यानमथार्यात्त्वं धृतिश्च सततं स्थिरा।

अहिंसा चैव राजेन्द्र सत्यकारास्त्रयोदशः।।16

सत्यम्-अव्ययमविनश्वरम्, नित्यमविनश्वरत्वं सर्वदोषलभ्यम् वा, अविकारत्वम् सर्वदा एकरूपम्। योगेन उपायेन सर्वधर्मानुकूलकर्तव्यपालनेन वा तल्लभ्यते। तदुच्यते-‘सत्यं नामाव्ययं नित्यमविकारि तथैव च। सर्वधर्माविरुद्धेन योगेनैतदवाप्यते।।’ सत्यं सर्ववर्णेषु अविकारित्वम्। तच्च सर्वेषां वर्णानां कृते सत्यमेव साधारणधर्मरूपेण निर्धारितम्।

समता-सर्वत्र समदर्शिता। यथा आत्मनो प्रियेषु मित्रेषु तथा अप्रियेषु समभावप्रदर्शनमेव समता। राग-द्वेष-काम-क्रोधदमनात्समता भवति। तदुच्यते-‘आत्मनीष्टे तथानिष्टे रिपौ च समता तथा। इच्छाद्वेषक्षयं प्राप्य कामक्रोधक्षयं तथा।’17

दमः-इन्द्रियदमनम्। सुस्पष्टरूपेणोक्तं वेदान्तसारे-दमो बाह्येन्द्रियाणां तद्व्यतिरिक्तविषयेभ्यः निवर्तनम्।18 नित्यं नान्यस्पृहा ब्रह्मव्यतिरिक्तविषयेषु या अस्पृहा सा दमो। तदुच्यते-‘दमो नान्यस्पृहा नित्यं गाम्भीर्यं धैर्यमेव च। अभयं रोगशमनं ज्ञानेनैतदवाप्यते।’19 अर्थादेतत् दमफलभूतं गाम्भीर्यादिकं ज्ञानेनावाप्यते।

अमात्सर्यम्-द्वेषराहित्यम्। दाने धर्मे च संयमः श्लाघाः निवृत्तिः अमात्सर्यमिति। नित्यमवस्थितेन च सत्येन पुरुषः अमत्सरी भवेत्।

क्षमा-अपकारिणः प्रत्यपकारसमाथ्ये सत्यपि तद्वैमुख्यम्। सम्मतः सर्वजनप्रियः क्षमाया विषयभूतानि पुत्रादीनि प्रियाणि वस्तुनि, अक्षमाया विषयभूतानि शत्रुप्रभृतीनि अप्रियाणि वस्तुनि च यत् क्षमते अपराधे सत्यपि उपेक्षेते सा क्षमेति शेषः। सत्यवाक् पुरुषश्च साधु सम्यक् तां क्षमामाप्नोति।

ही-लज्जा। प्रशान्ते अनुग्रे वाङ्मनसो यस्य स तादृशो धीमान्, यया वृत्त्या नित्यं वाढं दृढम् आत्मनः कल्याणं कुरुते तथा कश्चिदपि न ग्लायते हर्षक्षयमाप्नोति, सा वृत्तिस्तु हीर्लज्जा। सा च पुरुषेण धर्मदिवावाप्यते।

तितिक्षा-सहिष्णुता। पुरुषो धर्मार्थहितोः लोकसंग्रहणार्थम् आत्मानं प्रति लोकानामनुरागाकर्षणार्थञ्च अपराधिर्न

यत्क्षमते, सा क्षान्तिः सहिष्णुता तितिक्षोच्यते। सा तु पुरुषेण धैर्येण लभ्यते। वेदान्तसारे प्रायते- 'शीतोष्णादिद्वन्द्वसहिष्णुता। शरीरधर्मस्य शीतोष्णादेः तज्जन्यसुखदुःखादेश्च शरीरस्य त्यक्तुमशक्यत्वात् स्वप्रकाशचिद्रूपे स्वात्मनि च शीतोष्णादेः अत्यन्ताभावात् इति विवेकदीपेन मिथ्याभूतस्य शीतोष्णादेः द्वन्द्वस्य सहनं सा तितिक्षा' इत्यर्थः सुबोधिन्याम्।

अनसूयता-परदोषाविष्कारराहित्यम्। असूया परगुणेषु दोषाविष्करणम्, तद्व्याख्यानं सिद्धमिति न।

त्यागो-हानम्। पुत्रादौ स्नेहस्य विषयाणां रूपादीनाञ्च यत्यागो हानं स त्यागः। त्यागोऽयं रागदेषशून्यपुरुषस्य भवति, नान्यथा।

आर्यात्वम्-सौजन्यम्। छल-रागपरित्यागपूर्वकं प्राणिनः प्रति कल्याणकर्मसम्पादनम्। निर्न विद्यते आकारः प्रतारणेऽङ्गितं यस्य स अच्छल इत्यर्थः। वीतरागश्च यः पुरुषः प्रयत्नतः भूतानां प्राणिनां यत् शुभं कर्म करोति सा नाम तस्य पुरुषस्य आर्यता।

धृतिः-धैर्यम्। ध्यानम्-इष्टचिन्ता। सुख-दुःखेष्वनुद्विधमना। धृतिर्नाम सुखे दुःखे यथा नाप्नोति विक्रियाम्।<sup>20</sup> वीतहर्षक्रोधो धृतिमाप्नोति पण्डितः।

अहिंसा-अद्रोहः सर्वभूतेषु कर्मणा मनसा गिरा। अनुग्रहश्च दानञ्च सतां धर्मः सनातनः। मिथ्यायां सत्यधर्मः तिष्ठति, यदि तया निर्दुष्टमुपकारणं साधितम्।

३.२ पद्मपुराणस्य क्रियायोगसारस्य षोडशाध्याये- सत्यस्य लक्षणमुक्तम्- यथार्थकथनं यच्च सर्वलोकसुख प्रदम्। तत् सत्यमिति विज्ञेयमसत्यं तद्विपर्येयम्। अतो यत्- सर्वलोकोऽसुखप्रदं यथार्थकथनमपि तत् न सत्यपदवाच्यम्। अर्थात् सर्वेषामसुखकरम अप्रियं सत्यं न कदापि वचनीयमित्याशयः। सत्येन लोकं जयति सत्यन्तु परमं तपः। यथाभूतप्रसादन्तु सत्यमाहुर्मनीषिणः। इति कौमे उपविभागे १४ अध्यायः। तस्य प्रशंसा यथा- सत्यमायास्यति हरिः सत्य निष्कपक्षं वद तत् स्वभयं त्यक्त सत्यं ब्रूहि सुसंसदि। वरं क्रतुशतात् पुत्रः सत्यं पुत्रशतात् किल नहि सत्यात् परो धर्मो नानृतात् पातकं परम। नहि मातुः परो बन्धुर्नगुर मन्त्रदात् परः। इति ब्रह्मवैवर्ते जन्मखण्डे १५ अध्यायः। अपि च तस्मात् सत्यं परं ब्रह्म सत्यमेव परं तपः। सत्यमेव परो यज्ञः सत्यमेव परं श्रुतम्। सत्यं वेदेषु जागर्ति सत्यञ्च परमं पदम्। कीर्तिर्यशश्च पुण्यञ्च पितृदेवर्षिपूजनम्। आदयो विधिश्च विद्या च सर्व सत्ये प्रतिष्ठितम्। सत्यं यज्ञस्तथा वेदा मन्त्रा देवाः सरस्वती। व्रतचर्या तथा सत्यं उद्धारः सत्यमेव च। सत्येन वायुरभ्येति सत्येन तपते रविः। सत्येनाग्निहेनित्यं स्वर्गं सत्येन गच्छति। सत्येन चापः क्षिपतिन्यर्जन्यो धरणो तले। परेण सर्वदेवानां सर्वतीर्थाविगाहनम्। सत्यस्य वचनाल्लोके सर्वम् आप्नोत्यसंशयम्। ... अनृतं येन भाषन्ते ते बुधाः स्वर्गगामिनः। तस्मात् सत्यकृतं पञ्च तदनन्तफलं भवेत्। इति ब्रह्मपुराणे उत्तम्। तच्च शब्दकल्पद्रुमे विस्तरशः संकलितम्।।

#### ४. सत्यस्य महिमावर्णनम्:

वैयासिक-महाभारतस्य शान्तिपर्वणि उच्यते-सज्जनाः सत्यमेव सेवन्ते। सत्येन ते उन्नतिं लभन्ते। सत्यस्य गुणानामन्तो वक्तुं न शक्यते असीमत्वात्। तदर्थं विप्राः सपितृदेवताः सत्यं प्रशंसन्ति। सत्यात् परो धर्मो

नास्ति। नानृतातन परं पातकम्। सत्यं धर्मस्याश्रयस्वरूपम्, अतः सत्यं कदापि न लोपयेत्। सत्यादानमुत्पद्यते, सत्यादग्निहोत्रम्, सत्याद्वेदाः, सत्यात्सर्वे धर्माः, सदक्षिणाः यज्ञाश्च समुत्पद्यन्ते। अश्वमेधसहस्रादि सत्यमेव विशिष्यते।<sup>21</sup> अनुरूपवचनं तिरुवकुरले उक्तम्-अन्तःकरणात् यः सत्यं भाषते, सः भिक्षादातापेक्षया कृच्छ्रसाधकापेक्षया श्रेष्ठ इति।<sup>22</sup> जलेन यः शरीरस्य शुद्धिर्जायते, तथा सत्येन अन्तःकरणस्य शुद्धिर्भवति।<sup>23</sup> सत्यालोकं ज्ञानिनां बुधानां च समीपे परमालोकम्। सत्यस्य वचनं साधु न सत्याद् विद्यते परम्। सत्यमेव सर्वमुत्कृष्टम्। यत्र सत्यमनिष्ठितं तादृशो मुखो बध्यते। 'सत्यानृते विनिश्चत्य ततो भवति धर्मवित्।।'<sup>24</sup> महाभारतस्य शान्तिपर्वणि प्रह्लादवृत्ताद् ज्ञायते-शील-धर्माभ्यां सह सत्यस्यावस्थानं भवति, सत्येन सह च सदाचारबललक्ष्मीणामवस्थानं स्यात्। अतः यत्र सत्यं नास्ति तत्र सदाचारबललक्ष्मीणामवस्थानं न भवेदित्यर्थः। तत्रोच्यते-धर्मसत्यसदाचारबललक्ष्मीप्रभृतयः शीलस्याधरैव वर्तन्ते। परन्तु सत्यं विना शीलं न सम्भवेत्। अतः सदा सत्यमेवानुसरणीयम्, सत्यमेव वचनीयम्। शान्तिशतके-सत्यं पुत्रसदृशं प्रियं मन्यते। तत्रैकस्मिन् श्लोके-<sup>25</sup> धैर्यं, क्षमा, दया, मनः-संयमादीनामुल्लेखः दृश्यते। येषामवलम्बनेन संसारे योगिनः निर्भयं विराजन्ते। महाभारते एते गुणा सत्यस्य प्रकाररूपेणैव निर्दिष्टाः। महाभारतस्य प्रजागरपर्वणि धृतराष्ट्रं प्रति विदुरेणोक्तम्-यतन एकमेवाद्वितीयं तत्सत्यम्, सत्यं पारावारस्य नैरिव स्वर्गस्य च सोपनम्। स्वर्गस्य पक्षे सत्यं ब्रह्मस्वरूपमित्याशयः। सत्यं यथार्थभाषणमिति।<sup>26</sup> सत्यभाषणात् परमा तृप्तिर्जायते, सत्यवचनशीलजनः सर्वेषु अन्तरे एव विराजते। मित्याभाषणाच्च विवेकस्य दहनं भवेत्। ब्रह्मवैवर्तपुराणे- 'सत्यस्यापालने दोषः कथितः 'कृत्वा शपथरूपञ्च सत्यं हन्ति न पालयेत्। सकृतघ्नः कालसूत्रे वसेद् देवचतुर्युगम्। सप्रजन्मसु काकश्च सप्राजन्मसु पेचकः। ततः शूद्रो महाव्याधी जन्मसप्रततःशुचि'।

### आकरनिर्देशः

<sup>1</sup> Truths are known to us in two ways: some are known directly, and of themselves, some through the medium of other truths. The former are the subject of Instuition or Consciousness, the latter, of Inference. The truths known by intuition are the original premises from which all others are inferred. Mill's Logic, Vol. I, p. 5-6. Quoted by rameswarananda Brhmachari, *Ārya-Sāstra Pradīpa*, (1951) page, 567.

<sup>2</sup> ऋतं च सत्यं चाभीष्टान्तपसोऽध्यजायत। ततो रात्र्यजायत ततः समुद्रो अर्णवः।

समुद्रादर्णवादधि संवत्सरो अजायत। अहोरात्राणि विदधद्विश्वस्य मिषितो वशी। ऋग्वेद. १०.१९०.२-३

<sup>3</sup> ऋ. १.१२४.३; ५.८०.४

<sup>4</sup> A.B. Keith, RPVU.1:83 उक्तं-देविप्रसादचट्टोपाध्यायः, लोकायतदर्शनम्, पृ.६२३.

<sup>5</sup> ऋतेन य ऋतजातो विवावृधे राजा देव ऋतं वृहत्। ऋग्वेद. ९.१०८.८

<sup>6</sup> ऋतं वदन्ततद्युम्न वदन् सत्यकर्मन्। ऋग्वेद. ९.११३.४

<sup>7</sup> अनातिरतमनृतानि विश्व ऋतेन मित्रावरुणा सचेथे।। ऋग्वेद. १.१५२.१

आ राजाना मह ऋतस्य गोपा...। ऋग्वेद. ७.६४.२

<sup>8</sup> अधर्ववेद. ७

<sup>9</sup> अग्निविद्वान् ऋतविदि सत्यः। ऋग्वेद. १.१८५.५

<sup>10</sup> मन्वेद. ८.२२.७; १२.३

- 11 मनु. १.८२
- 12 तदेव. ४.६३८
- 13 याज्ञ. १.१२२.८८
- 14 नारद. ३.१८
- 15 अद्भोहः सर्वभूतानां कर्मणा मनसा पिता। अनुग्रहश्च दानञ्च सत्तां धर्मः सनातनः। महा. १२.१६२-२१
- 16 महा. १२.१६२
- 17 तदेव. १२.१६२
- 18 राजेन्द्रनाथघोषेण (अनुदितं सम्पादितं च) वेदान्तसारः पृ. १७
- 19 प्रागुक्तम्।
- 20 महाभारतम्, १२.१६२-१९
- 21 तदेव, १२.१६२.२६
- 22 तिरुकुरल, ३०.५.२९५
- 23 तदेव, ३०.८.२९८
- 24 महा. १२.१०९, ६
- 25 धैर्यं यस्य पिता धर्मा च जननी शान्तिश्चिरं गेहेनी सत्यं सुनुरयं दया च भगिनी भ्राता मनःसंयमः।  
शय्या भूमितलं दिशोऽपि वसनं ज्ञानामृतं भोजनं एते यस्य कुटुम्बिनो वद सके कस्माद्भयं योगिनः।। शान्ति. ४९
- 26 महा.पञ्चा, ५३

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## सांख्यनये प्रकृतेः स्वरूपं महत्त्वञ्च

चिन्मय-मण्डलः

सम्-आ-चक्षिङ् धातोरुत्तरं घञ्प्रत्ययेन सांख्यशब्दो निष्पन्नो जातः। चक्षिङ् धातोरर्थस्तावत्-सम्यक्ख्यानं सम्यग् विचारो वा। सम्यग् ज्ञानोपदेशाद् दर्शनमिदं सांख्यशब्देनाभिधीयते। भारतीयदर्शनसम्प्रदायेषु प्राचीनदर्शनं खलु महर्षिकपिलप्रणीतं सांख्यदर्शनम्। वेदप्रामाण्यानुसारं आस्तिकं नास्तिकं चेति भागद्वये भारतीयदर्शनं विभक्तं जातम्। महर्षिकपिलेन सांख्यदर्शनं प्रणीतं जातम्। महर्षिकपिलप्रणीतेषु सांख्यसूत्रेष्वपि सांख्यप्रवचनभाष्यमपि रचितं जातम्। विज्ञानभिक्षुणा सांख्यप्रवचनभाष्यं रचितं जातम्। ईश्वरकृष्णविरचिता सांख्यकारिका खलु सांख्यदर्शनस्य प्रामाणिको ग्रन्थः। सांख्यनये जगत्प्रपञ्चानां मूलकारणं खलु प्रकृतिः। सांख्यशास्त्रविषये एषा जनश्रुतिरस्ति-महर्षिकपिलः तत्शिष्याय आसुरये, आसुरिः पञ्चशिखाय, पञ्चशिखश्च ईश्वरकृष्णाय च सांख्यतत्त्वानामुपदेशो दत्तवन्तः। प्रकर्षेण क्रियते सर्वं जगदनया इति प्रकृतिः। प्रकृतिशब्दस्य अस्या व्युत्पत्तेरर्थस्तावद् यतः सर्वाणि वस्तुजातान्युत्पन्नानि भवन्ति। प्रकृतेः नामान्तरं प्रधानमप्यस्ति। प्रधानस्य व्युत्पत्तिलभ्योऽर्थस्तावत्—प्रकर्षेण धीयते अन्तर्लीयते सर्वं जगत् यस्मिन् तत् प्रधानम्। यद्यपि सांख्यनये पञ्चविंशतिः तत्त्वानि वर्तन्ते तथापि शास्त्रार्थस्य चतस्रो विधा वर्तन्ते। कश्चिदर्थः प्रकृतिरेव, कश्चिदर्थो विकृतिरेव, कश्चिदर्थः प्रकृतिविकृतिरेव, कश्चिदनुभयरूपः। यथोक्तमीश्वरकृष्णेन सांख्यकारिकाग्रन्थे—

“मूलप्रकृतिरविकृतिः महादाद्याः प्रकृतिविकृतयः सप्त।

षोडशकस्तु विकारः न प्रकृतिर्नविकृतिः

प्रकरोतीति प्रकृतिः। मूलं चासौ प्रकृतिश्चेति मूलप्रकृतिः। मूलप्रकृतिरित्यनेन जगत्प्रपञ्चानामादिकारणं प्रधानं वा सूचितम्। यतः प्रकृतिस्त्रयोविंशतितत्त्वानामादिकारणम् अतः सा मूलप्रकृतिः। कार्यसङ्घातरूपस्य विश्वस्य मूलं खलु प्रकृतिः।

मीमांसादिशास्त्रेषु यागादीनामक्षयफलं वर्णितमस्ति। यागादीनां कृते सहस्रं संवत्सरा अपि व्ययिता भवेयुः। परन्तु सहस्रसंवत्सरेष्वपि जन्मिनः तत्त्वज्ञानं भवितुं नार्हति। अत एव तत्त्वज्ञानं खलु सुकठिनम्। यागादीनां क्षयोऽप्यस्ति। तत्त्वज्ञानस्य फलं तु अक्षयः। तत्त्वज्ञानं खलु प्रकृतिपुरुषयोः भेदसाक्षात्कारात् व्यक्ताव्यक्तज्ञविज्ञानाच्च भवति। यागादिफलतत्त्वज्ञानयोर्मध्ये तत्त्वज्ञानं खलु श्रेयान्। एतत्तुल्लिखितमस्ति सांख्यकारिकाग्रन्थे—

“दृष्टवदानुश्रविकः सद्भावविशुद्धिशयतिशययुक्तः।  
तद्विपरीतः श्रेयान् व्यक्ताव्यक्तविज्ञानात्।।”<sup>२</sup>

सांख्यदर्शने पञ्चविंशतितत्त्वानि व्यक्ताव्यक्तज्ञ इति त्रिधा विभज्यन्ते। तत्र ज्ञ-पदेन पुरुषस्य, अव्यक्त-पदेन प्रकृतेः, व्यक्त-पदेन च महदादि त्रयोविंशतितत्त्वानां निर्देशोऽस्ति। सांख्यतत्त्वकौमुद्यामस्ति—“व्यक्तं च अव्यक्तं च ज्ञश्च व्यक्ताव्यक्तज्ञविज्ञानम्। व्यक्तज्ञानपूर्वकमव्यक्तस्य तत्कारणस्य ज्ञानम्। तयोश्च पारार्थ्येनात्मा परो ज्ञायते इति ज्ञानक्रमेणाभिधानम्।।”<sup>३</sup>

तत्त्वज्ञानं खलु साधर्म्य-वैधर्म्याभ्यां भवति। अत एव अव्यक्तभूतायाः प्रकृतेः वैधर्म्यस्वरूपं किमित्याकाङ्क्षायामुच्यते—

“हेतुमदनित्यमव्यापि सक्रियमनेकमाश्रितं लिङ्गम्।  
सावयवं परतन्त्रं व्यक्तं विपरीतमव्यक्तम्।।”<sup>४</sup>

अस्यां कारिकायामादौ व्यक्तस्य स्वरूपं निर्णितं जातम्, तदन्तरं अव्यक्तस्य प्रकृतेर्वा स्वरूपम्। यतः प्रकृतिः व्यक्तविपरीता, अतः व्यक्तस्य स्वरूपं निरूप्य अव्यक्तस्य स्वरूपं ग्रन्थकारेण प्रदर्शितम्। तत्र अव्यक्तस्य स्वरूपं किमित्याकाङ्क्षायां व्यक्तं युज्यते-अव्यक्तं खलु अहेतुमनित्यं व्यापि, निष्क्रियमेकमलिङ्गमनाश्रितमनवयवं स्वतन्त्रम्। कारणाभावाद् अव्यक्तं खलु अहेतुमत्। यतः कारणस्वीकारे अव्यक्तस्य अनादित्वं व्याहृतं भवति। कारणाभावाच्च तन्नित्यमित्यभिहितं ग्रन्थकारेण। स्वकारणे लवरूपविनाशाभावात् तन्नित्यम्। स्वजन्यसर्वकार्यं व्याप्तत्वादव्यक्तं पुनः व्यापि। अव्यक्तस्य पुनः निष्क्रियत्वरूपस्वरूपकथनावसरे वक्तुं युज्यते, यद्यपि परिणामरूपप्रक्रियासद्भावाद् अव्यक्तं सक्रियमिति व्यक्तुमुचितं तथापि परिस्मन्दरूपक्रियाभावात् तन्निष्क्रियमिति। भेदाभावादव्यक्तं खल्वेकम्। परन्तत्र सविषेणं ज्ञातव्यं - पौरिक इत्यभिहितस्य प्राचीनसांख्याचार्यस्य मते पुरुषवत् प्रकृतिः नाना। अनुमापकाभावादलिङ्गमिति अव्यक्तस्य स्वरूपम्। कारणाभावाच्च तदनाश्रितमिति वक्तुमुचितम्। संयोगाभावादनवयवमिति। अनधीनत्वाच्च स्वतन्त्रमिति।

व्यक्ताव्यक्तयोः साधर्म्यनिरूपणावसरे सांख्यकारिकाग्रन्थे ईश्वरकृष्णोक्तम्—

“त्रिगुणमविवेकि विषयः सामान्यमचेतनं प्रसवधर्मि।  
व्यक्तं तथा प्रधानं तद्विपरीतस्तथा च पुमान्।।”<sup>५</sup>

महदादिकार्यजातं मूलप्रकृतिरूपं प्रधानञ्च गुणत्रययुक्तम्। गुणा इत्युक्तेः सत्त्वरजस्तमांसि। सुखदुःखमोहाश्च त्रिगुणमिति पदेन व्यपदिश्यन्ते। कारणगुणः कार्येऽनुगमकत्वात् महदादिकार्यजातं त्रिगुणमिति विवेचनीयम्। त्रिगुणमिति पदस्य व्याख्याननावसरे वाचस्पतिमिश्रेण सांख्यतत्त्वकौमुदीटीकायामुक्तम्—“त्रयो गुणाः सुखदुःखमोहा अस्येति त्रिगुणम्। तदनेन सुखादीनामात्मगुणत्वं पराभिमतमपाकृतम्।”<sup>६</sup> अवितेक-शब्दस्यार्थो भेदाभावः। गुणत्रयाद् भेदाभावः पुरुषे नास्ति। गुणत्रयाद् व्यक्ताव्यक्तयोः भेदरहितत्वात् तयोः साधर्म्यमवितेकीति विशेषणम्। महदादिव्यक्ततत्त्वं प्रधानञ्च पुरुषस्य भोग्यविषयः। व्यक्ताव्यक्तयोरपरं साधर्म्यं

प्रसवधर्माति पदम्। प्रसव इत्यस्यार्थः परिणामः। अत्र प्रश्नो जायते-प्रसवधर्माति नोक्त्वा प्रसवधर्मा इति व्यक्तुं युज्यते। तथापि कथमत्र प्रसवधर्माति पदम्? तत्रोच्यते, कर्मधारयसमासात् परं मत्वर्थीयेन्-प्रत्ययेन प्रसवधर्माति पदं निष्पन्नं जातम्। बहुव्रीहिसमासे सति प्रसवधर्मा इति पदं स्यात्। परन्तु तत्र व्यक्ताव्यक्तोः परिणामाश्रयत्वं ज्ञापितं स्यात्, परिणामेन सह नित्यसम्बन्धस्य ज्ञापनं न भवेत्। स्वरूपं विरूपञ्च द्विविधं परिणामं प्रधानस्य। अत एव प्रसवधर्मि-पदस्य व्याख्यानकाले वाचस्पतिमिश्रेण सांख्यतत्त्वकौमुदी टीकायामुक्तम्—“प्रसवरूपो धर्मो यः सोऽस्याऽस्तीतिप्रसवधर्मि। प्रसवधर्मेति वक्तव्ये मत्वर्थीयः प्रसवधर्मस्य नित्ययोगमाख्यातुम्। सरूपविरूपपरिणामाभ्यां न कदाचिदपि वियुज्यते इत्यर्थः।”<sup>७</sup> व्यक्तस्य कीदृशो परिणामो भवतीति सांख्यतत्त्वकौमुदी कारेण नोल्लिखितम्, परन्तु ग्रन्थान्तरे वर्णितमस्ति-धर्म-लक्षण-अवस्थाभेदेन च व्यक्तस्य त्रिविधः परिणामः।

त्रिगुणात्मिका खलु चेयं प्रकृतिः। सत्त्वगुणात्मिका, रजोगुणात्मिका, तमोगुणात्मिका चेति। सांख्यनये गुण इत्युक्तेः जीवानां बन्धनकारणमेव, न तु वस्तुनः साधारणो धर्मो बोध्यते। वाचस्पतिमिश्रपादौः स्वविरचितायाः तत्त्वकौमुदीटीकायाः मङ्गलश्लोके वर्णितमस्ति—‘अजामेकां लोहितशुक्लकृष्णां बह्वीः प्रजाः सृजमानां नमामः’।<sup>८</sup> अत्र अजा इत्यनेन प्रकृतेर्ग्रहणम्। ‘न जायते या’ इति व्युत्पत्त्या अजा-शब्देन उत्पत्तिरहिता प्रकृतिः सूचिता। ‘लोहितशुक्लकृष्णामि’ति पदेन च सत्त्वरजस्तमोगुणानां च ग्रहणम्। एतेषां गुणानां साम्यावस्था खलु प्रकृतिः। प्रकृतेर्लोहितेति विशेषणेन रज्जकवती-रजोगुणात्मिका, शुक्लेति विशेषणेन प्रकाशवती-सत्त्वगुणात्मिका, कृष्णेति विशेषणेन आवरकवती-तमोगुणात्मिका प्रकृतिः सूचिता। प्रकृतेः स्वरूपविषये हरिभद्रसुरिप्रणीते षड्दर्शनसमुच्चय ग्रन्थेऽपि वर्णितमस्ति—

“एतेषां या समावस्था सा प्रकृतिः किलोच्यते।

प्रधानाव्यक्तशब्दाभ्यां वच्या नित्यस्वरूपिका।।”<sup>९</sup>

अस्याः कारिकाया- अर्थस्तावद्, गुणत्रयस्य साम्यावस्था खलु प्रकृतिः। सा प्रकृतिः नित्या, प्रधानाव्यक्तशब्दाभ्यां च अभिहिता।

गुणत्रयस्य स्वरूपं तेषां भेदकारणताविषये च सांख्यकारिका ग्रन्थे वर्णितमस्ति—

“सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः।

गुरु वरणकमेव तमः प्रदीपवच्चार्थतो वृत्तिः।।”<sup>१०</sup>

अतएव सत्त्वं, रजः, तमश्च सांख्यनिर्दिष्टाः गुणाः। सत्त्वगुणस्य धर्मो खलु लघुता प्रकाशकञ्च। लघुशब्दस्यार्थविषये तत्त्वकौमुदीटीकाकारेणोक्तम्—“कार्योद्गमने हेतुर्धर्मो लाघवं गौरवप्रतिद्वन्द्वि”<sup>११</sup> लाघवमेव कस्यचित् पदार्थस्य ऊर्ध्वोद्गमने हेतुः। यथा वायोः। सत्त्वगुणस्य आधिक्यवशाद् अन्तःकरणं पवित्रं भवति। पुरुषार्थलाभाय च सत्त्वगुणः मनुष्याणामिष्टम्। उपष्टम्भकमित्यस्यार्थः आरम्भकं चालकं वा। रजोगुणः खलु चालकः चञ्चलश्चः। रजः सत्त्वं तमं आत्मानं च चालयति। उक्तञ्चेदं तत्त्वकौमुदीकारेण—‘रजस्तु

चलतया परितस्त्रैगुण्यं चालयेत्'।<sup>१२</sup> रजोगुणाधिकारिणो जनस्य चित्तं चञ्चलं भवति। गुरुः वरणकश्च भवति तमोगुणो। कारिकायामस्यां वरणकमित्यस्यार्थं आवरणकमेव। यद्यपि परस्परविरोधिणः खलु एते गुणाः तथापि कार्यसिद्धये वा एतेषां गुणानां प्रदीपवद्भृतिर्दृश्यते। तत्त्वकौमुदीटीकायां वृत्तमेतत् सुव्याख्यातमस्ति—“यथा च वातपित्तश्लेष्माणः परस्परविरोधिनः शरीरधारणलक्षण-कार्यकारिणः, एवं सत्त्वरजस्तमांसि मिथो विरुद्धान्यप्यनुवत्स्यन्ति स्वकार्यं करिष्यन्ति च।”<sup>१३</sup> श्रीमद्भगवद्गीतायामपि एते गुणाः प्रकृतिसम्भवा इत्युक्तम्—‘सत्त्वं रजस्तम इति गुणाः प्रकृतिसम्भवाः’<sup>१४</sup>। शंकराचार्यप्रणीते गीताभाष्ये<sup>१५</sup> लोहितशब्देन तेजसः, शुक्लशब्देन अपाम्, कृष्णशब्देन अपाम्, कृष्णशब्देन च पृथिव्याः ग्रहणमस्ति। कार्यभूतस्य जगत्प्रपञ्चस्य कारणनिरूपणप्रसङ्गे श्रीमद्भगवद्गीतायां वर्णितमस्ति—

“कार्यकरणकर्तृत्वे हेतुः प्रकृतिरुच्यते।

पुरुषः सुखदुःखानां भोक्तृत्वे हेतुरुच्यते।।”<sup>१६</sup>

श्लोकेऽस्मिन् कार्यपदेन शरीरं तत्सहितानां मनोबुद्धि-अहंकाराणां ग्रहणं भवति, करणपदेन च ज्ञानकरणानामिन्द्रियानां ग्रहणं भवति। तत्र शांकरभाष्ये निर्दिष्टमस्ति—“देहस्य आरम्भकाणि भूतानि विषयाः च प्रकृतिसम्भवा विकाराः पूर्वोक्ता इह कार्यग्रहणेन गृह्यन्ते, गुणाः च प्रकृतिसम्भवाः सुखदुःखमोहात्मकाः करणश्रयत्वात् करणग्रहणेन गृह्यन्ते। तेषां कार्यकरणानां कर्तृत्वम् उत्पादकत्वम् यत् तत् कार्यकरणकर्तृत्वं तस्मिन् कार्यकरणकर्तृत्वे ‘हेतुः’ करणम् आरम्भकत्वेन ‘प्रकृतिः उच्यते’। एवं कार्यकरणकर्तृत्वेन संसारस्य कारणं प्रकृतिः।”<sup>१७</sup>

सांख्यनये जगत्सृष्टौ मूलकारणमेव प्रकृतिः। प्रकृतेः परिमामस्वरूपा खलु इयं जगत्। साम्यावस्था वैषम्यावस्ता चेति अस्या मूलप्रकृतेः अवस्थाद्वयं वर्तते। प्रलयकाले प्रकृतेः साम्यावस्ता सृष्टिकाले च वैषम्यावस्था दृश्यते। प्रलयकाले गुणत्रयस्य साम्यावस्ता दृश्यते। किन्तु सृष्टिकाले गुणत्रयस्य विशेषो दृश्यते। यथा चोक्तं सांख्यकारिकाग्रन्थे ईश्वरकृष्णेन—

“कारणमस्त्यव्यक्तं प्रवर्तते त्रिगुणातः समुदयाच्च।

परिणामतः सलिलवत्प्रतिगुमाश्रयविशेषात्।।”<sup>१८</sup>

सहकारिकारणभेदेन सलिलं यथा भिन्नरूपेण परिणमति, तथा त्रिषु गुणेषु सहकारिकारणसहयोगेन कस्यचिद् गुणस्य प्राधान्येन च वस्तूनां भेदो परिलक्ष्यते। दृश्यते च अस्यां जगति परिणामि-अपरिणामिभेदेन कारणं द्विविधम्। घटं प्रति मृत्तिका अपरिणामिकारणम्। परन्तु दधिं प्रति दुग्धं परिणामिकारणम्। परन्तु जगत्प्रपञ्चस्य कारणरूपेण प्रकृतेः कारणस्वरूपं कथं ज्ञायते? इत्यस्मिन् विषये सांख्यसूत्रे वर्णितमस्ति—“ततः प्रकृतेः”<sup>१९</sup>। वृत्तमेतद् व्याख्यातमस्ति सांख्यप्रवचनभाष्ये—“ततो महत्तत्वात् कार्यात् कारणतया प्रकृतेरनुमानेन बोध इत्यर्थः। अन्तःकरणसामान्यस्यापि कार्यत्वं तावदेकदा पञ्चेन्द्रियज्ञाननुत्पत्त्या मध्यमपरिमाणतया देहादिवदेव सिद्धं श्रुतिस्मृतिप्रामाण्याच्च।”<sup>२०</sup>

प्रकृतेः प्रथमविकारस्य नाम खलु महत्त्वम्, यो महान्-शब्देन व्यपदिश्यते। सृष्टेः आरम्भः महत्त्वस्य चोत्पत्तीति नार्थान्तरम्। सृष्टेः प्रारम्भे इयं जगत् प्रकृतिलीना आसीत्। लयः प्रलयश्च प्रकृतिलीनाधीनौ स्तः। सा दशा खलु प्रमाणैरविज्ञाता। उक्तञ्च भगवता मनुना—

आसीदिदं तमोभूतमप्रज्ञातमलक्षणम्।  
अप्रतर्व्यमविज्ञेयं प्रस्तुप्तमिव सर्वतः॥  
ततः स्वयम्भूर्भगवन्व्यक्तो व्यञ्जयन्निदम्।  
महाभूतादिवृत्तौजाः प्रादुरासीत्तमोनुदः॥”

अतएव सांख्यनये अस्मिन् जगति कार्यभूतं यावतीयं व्यक्ततत्त्वं प्रकृतेर्विकार इति फलितम्। प्रकृतिः कार्यभूतानां व्यक्ततत्त्वानाम् उत्पत्तिदशायां तेषां गुणानां प्राधान्यानुसारं वस्तूनां भिन्नरूपेण प्रतीतिर्भवति। प्रकृतिः खलु कार्यभूतानां व्यक्ततत्त्वानां मुलकारणं गुणत्रयञ्च तेषां सहकारिकारणमिति।

संकेतसूची :

का. = कारिका

श्वेताश्वेतर. = श्वेताश्वेतरोपनिषद्

श्रीमद्भग. = श्रीमद्भगवद्गीता

सां. का. = सांख्यकारिका

सां. तत्त्व. = सांख्यतत्त्वकौमुदी

सां. द. = सांख्यदर्शनम्

शां. भा. = शांकरभाष्यम्

षड्दर्शन. = षड्दर्शनसमुच्चयः

पादटीका :

<sup>1</sup> सां. का.-५

<sup>2</sup> सां. का.-२

<sup>3</sup> सां. तत्त्व., सम्पा. श्रीनारायणचन्द्रगोस्वामी, पृ. ३४

<sup>4</sup> सां. का.-१०

<sup>5</sup> तत्रैव, का.-११

<sup>6</sup> सां. तत्त्व., सम्पा. नारायण-चन्द्र-गोस्वामी, पृ. ११७-११८

<sup>7</sup> सां. तत्त्व., सम्पा. नारायण-चन्द्र-गोस्वामी, पृ. १२४

<sup>8</sup> तत्रैव, पृ.-१

<sup>9</sup> षड्दर्शन., का.-३६

<sup>10</sup> सां. का.-१३

<sup>11</sup> सां. तत्त्व., सम्पा. श्रीनारायणचन्द्रगोस्वामी, पृ. १३५

<sup>12</sup> तत्रैव, पृ.-१३७

<sup>13</sup> तत्रैव, पृ.-१४१

<sup>14</sup> श्रीमद्भग.,-१४।५

<sup>15</sup> सां. तत्त्व., सम्पा. श्रीनारायणचन्द्रगोस्वामी, पृ. ३

<sup>16</sup> श्रीमद्भग.,-१३।२०

<sup>17</sup> शां. भा., श्रीमद्भग., सम्पा. स्वामी वसुदेवानन्दः, पृ.-१०३

- १० सा. का. - २५  
 ११ सा. द. - ११६५  
 १२ तदेव, सांख्यवचनभाष्यम्, सम्पा. दुर्गाचरणसांख्यवेदान्ततीर्थः, पृ.-२८८

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# बङ्गोत्कलभाषयोः भाषावैज्ञानिकमध्ययनम्

स्वर्णलता पण्डा

**शोधसंक्षिप्तसारः (Abstract)** -विश्वस्मिन् संस्कृतभाषा वैज्ञानिकी-भाषारूपेण स्वीकृता। यस्याः प्रभावः विश्वसमुदायस्य भाषासमुदाये विद्यते। विशेषतः साहित्यिकदृष्ट्या सांस्कृतिकदृष्ट्या समृद्धस्यास्य भारोपीयभाषापरिवारस्य भाषासमुदाये भाषेयं स्वकीयां तनुं वितनुते। भाषाया या प्राचीनत्वविषये यद्यपि विद्वत्परम्परासु गवेषकेषु च मतैक्यं न दृश्यते, तथापि अनादिनिधना नित्या वागुत्सृष्टा स्वयम्भुवा-वेदस्य सृष्टिविषयिकेयमुक्तिः संस्कृतभाषायाः प्राचीनत्वं प्रतिपादयति। अत्रः वैदिककालादेव कदाचित् देवभाषारूपेण आदिभाषारूपेण लोकभाषारूपेण च प्रसिद्धा भाषेयं भारतवर्षस्य सर्वासां भाषाणामुपरि स्वकीयं प्रभावं वितनुते। वैज्ञानिकेनोपायेन समृद्धेयं न केवलं भाषाणामुपरि अपि तु अनया भारतीयसंस्कृतेः भारतीयपरम्परायाः भारतीयविद्यायाः भारतीयसांस्कृतिक-अर्थनैतिक-राजनैतिकावस्थादयः सुसमृद्धाः भवन्ति। किञ्च बहुना भारतवर्षस्य प्रान्तीयः भाषाः अनया एव प्रभाविता इति सप्रमाणमुपस्थापयन्ति भाषाविज्ञानविदः। संस्कृतेन सह अन्तःसम्बन्धेनैव कदाचित् प्रान्तीयभाषासु समता परिलक्ष्यते।

अनुशीलनेन प्रतिभातं जायते यत् भारतस्य पूर्वोत्तरप्रान्ते अवस्थितम् उत्कलप्रदेशः (यः खल्वधुना ओडिशा नाम्ना प्रसिद्धः), बङ्गप्रदेशः (यः खल्वधुना पश्चिमवङ्गनाम्ना प्रसिद्धः) इति राज्यद्वयम्, यत्र प्रयुक्ता भाषा भाषाविज्ञानदृष्ट्या अतीव साम्या। यथा-संस्कृतभाषायां 'यः'-इति पदं, यत्खलु बङ्गीयभाषायां 'ये' इति भावेन उच्चार्यते, उत्कलभाषायामपि तदेव पदं 'ये' भावेन व्यवहियन्ते। अत्र द्रष्टव्यं यत् संस्कृतस्य मूलं 'यत्' इति पदेन सह अन्तःसम्बन्धकारणादेव बङ्गभाषायाम् उत्कलभाषायां च केवलम् आज्वलिकदृष्ट्या रूपगतपरिवर्तनेन 'ये' इति पदमुच्चार्यते। अत्र महती विशेषता तु-संस्कृतस्यान्तःसम्बन्धेन एव संस्कृतमूलादुत्पन्न 'य' इति पदं बङ्गोत्कलभाषयोः मूलरूपेण विद्यते। तथैव संस्कृते 'स' इति पदम्, बङ्गभाषायां 'से', उत्कलभाषायामपि 'से' इति पदेन व्यवहियते। एवं भावेन 'कुत्र' इति संस्कृतपदस्य बङ्गीयं रूपं भवति 'कोथाय', उत्कलभाषायां तदुच्यते-'केउठि'। अत्र संस्कृतस्यान्तःसम्बन्धेन 'क' इति ध्वनेः बङ्गोत्कलभाषासु प्राधान्यं विद्यते। पुनश्च भाषाविज्ञानदृष्ट्या ध्वनिपरिवर्तनस्य यानि कारणानि सन्ति, ध्वनिपरिवर्तनेन वा भाषायाः यत्परिवर्तनं विधीयते, तत्सर्वं बङ्गोत्कलभाषास्वपि परिलक्ष्यते। अत्रैकेनैवोपस्थापनेनालं यत्-द्वयोः भिन्नयोः ध्वन्योः परस्परसन्निहितत्वात् यदा मिलितौ स्तः, तदा ध्वनिपरिवर्तनमिदं समीभवामिति कथ्यते। यथा-संस्कृतभाषायां 'कर्म' इति पदस्य परस्परसन्निहितत्वस्य प्रभावेण हिन्दिभाषायां 'काम', बङ्गभाषायां 'काज', उत्कलीयभाषायां 'काम' इति परिवर्तितानि रूपाणि उच्चरितानि जायन्ते। एवं भावेन पूर्वोत्तरदक्षिणपश्चिमप्रान्तीयभाषास्वपि संस्कृतभाषाया प्रभावः तस्याः अन्तःसम्बन्धश्च स्पष्टरूपेणानुभूयते। विषयवाहुल्यादत्र केवलं ओडिशा नाम्ना प्रसिद्धस्य उत्कलप्रदेशस्य पश्चिमवङ्गनाम्ना प्रसिद्धस्य बङ्गप्रदेशस्य

भाषासाम्यमधिकृत्य भाषाविज्ञानदृष्ट्या विवेचनं विधीयते। तत्र राज्यद्वये प्रयुक्तायाः भाषायाः साम्यतायाः, व्यवहतायाः विधिष्वपि कारणरूपेण संस्कृतेन सह अन्तःसम्बन्ध एव निरूप्यते।

**कूटशब्दाः (Key-words)** -भाषा, बङ्गभाषा, उत्कलभाषा, संस्कृतभाषा, अन्तःसम्बन्धः, समीभवनम्।

अनुबिद्भमिव ज्ञानं सर्वं शब्देन भासते<sup>१</sup>-इत्युक्त्यनुसारेण जगदिदं शब्देनैवावभासते। यत्किञ्च जगत्यां जगत् तत्सर्वं शब्देनैव परिचीयते। केवलम् अर्थभावेन जगतः प्रक्रिया विवर्तते। यद्यपि वैयाकरणमतानुसारेण स्फोटात्मकः ध्वन्यात्मकश्चेति भावेन स शब्दः द्विविधः, तथापि सः शब्दः ध्वन्यात्मकरूपेण भाषारूपमावहति। अतः भाष्यकारेण शब्दस्य द्विविधं स्वरूपं प्रतिपीद्योक्तं यत्-येनोच्चारितेन सास्नालाङ्गलककुदखुरविषाणिनां सम्प्रत्ययो भवति स शब्दः<sup>२</sup>, अथवा प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते<sup>३</sup>। अत्र प्रथमलक्षणं तु स्फोटात्मकस्य शब्दस्य कृते उद्दिष्टम्, द्वितीयं तु ध्वन्यात्मकस्य कृते उद्दिष्टम्। शब्दमाध्यमेनैव स्वकीयः भावाभिवेगः परिप्रकाशयते, यः खलु ध्वनिरूपेण भाषानाम्ना अभिधीयते इति रहस्यम्। तद्यमेतत् प्रतिपाद्य महाभाष्ये अपि उक्तं-चत्वारि वाक्परिमितानि पदानि तानि विदुर्ब्राह्मणाः ये मनीषिणः गुहा त्रीणि निहिता नेङ्गयन्ति, तुरीयं वाचं मनुष्या वदन्ति<sup>४</sup>। परा-पश्यन्ती-मध्यमा-वैखरी<sup>५</sup> इति चतसृषु वैखरीध्वनिरूपेण निर्गता भवति। सा एव वाक् ध्वनिरूपेण भाषा पदवाच्या। 'वागेव विश्वा भुवनानि जज्ञे..'<sup>६</sup> इत्युक्त्यनुसारेण भाषा हि समुदायस्य महान् वाङ्निधिः। भावाभिवेगस्य प्रकटनाय या सर्वथा पाथेयीभूता, यया परस्परमवबोद्धुं समर्था, सा भाषा इत्यामनन्ति भाषाविज्ञानविदः। अभिव्यक्तिसाधनायोद्दिष्टैषा भाषा समस्तेऽस्मिन् विश्वे यद्यपि भिन्ना, भिन्नरूपेण विविधनाम्ना च प्रतीयते, तथापि तत्र सर्वत्र संस्कृतभाषायाः प्रभावः दरीदृश्यते। अस्यैव वागुपस्य शब्दस्य साधुत्वविवेचनं व्याकरणेन विधीयते। येन न केवलं भावं बोद्धुं समर्थाः भवन्ति, अपि तु भाषा सुष्ठुरूपेण प्रयोगक्षमा भवति। 'मुखं व्याकरणं स्मृतम्'<sup>७</sup> इत्युक्त्यनुसारेण वेदशरीरस्य मुखं व्याकरणशास्त्रं स्वकीयेनापूर्वशब्दतत्त्वेन सत्रात्मकेन मार्गेण स्वल्पीयसा कालेन अल्पीयसा साधनेन च विविधतत्त्वं प्रतिपाद्य भाषायारस्याः नियमं साधयति, येन विश्वस्मिन् विश्वे संस्कृतभाषा वैज्ञानिकी-भाषाभावेन स्वीकृता भवति। यस्याः प्रभावः विश्वसमुदायस्य भाषासमुदाये भाषेयं स्वकीयां तनुं वितनुते। भाषायारस्याः प्राचीनत्वविषये यद्यपि विद्वत्परम्परासु गवेषकेषु च मतैक्यं न दृश्यते, तथापि अनादिनिधना नित्या वागुत्सृष्टा स्वयम्भूवा-वेदस्य सृष्टिविषयिकेयमुक्तिः संस्कृतभाषायाः प्राचीनत्वं प्रतिपादयति। अतः वैदिककालादेव कदाचित् देवभाषारूपेण आदिभाषारूपेण लोकभाषारूपेण च प्रसिद्धा भाषेयं भारतवर्षस्य सर्वासां भाषाणामुपरि स्वकीयं

भारतीयपरम्परायाः भारतीयविद्यायाः भारतीयसांस्कृतिक-अर्थनैतिक-राजनैतिकावस्थादयः सुसमृद्धाः भवन्ति। किञ्च बहुना भारतवर्षस्य प्रान्तीयाः भाषाः अनया एव प्रभाविता इति सप्रमाणमुपस्थापर्यान्तं भाषाविज्ञानविदः। संस्कृतेन सह अन्तःसम्बन्धेनैव कदाचित् प्रान्तीयभाषासु समता परिलक्ष्यते। अनुशीलनेन प्रतिभातं जायते यत् भारतस्य पूर्वोत्तरप्रान्ते अवस्थितम् उत्कलप्रदेशः<sup>८</sup> (यः खल्वधुना ओडिशा नाम्ना प्रसिद्धः), बङ्गप्रदेशः<sup>९</sup> (यः खल्वधुना पश्चिमबङ्गनाम्ना प्रसिद्धः) इति राज्यद्वयम्, यत्र प्रयुक्ता भाषा भाषाविज्ञानदृष्ट्या अतीव

साम्या। यथा-संस्कृतभाषायां यः इति पदं, यत्खलु बङ्गीयभाषायां ये, उत्कलभाषायामपि ये। अत्र द्रष्टव्यं यत् संस्कृतस्य मूलं यत् इति पदेन सह अन्तःसम्बन्धकारणादेव बङ्गभाषायां उत्कलभाषायां च केवलम आज्वलिकदृष्ट्या पूगपारिवर्तनेन ये इति पदमुच्चार्यते। अत्र महती विशेषता तु संस्कृतस्यान्तःसम्बन्धेन एव संस्कृतमूलादुत्पन्नं य इति पदं बङ्गोत्कलभाषासु मूलरूपेण विद्यते। तथैव संस्कृते स इति पदम्, बङ्गभाषायां से, उत्कलभाषायामपि से इति पदेन व्यवहियते। एवं भावेन कुत्र इति संस्कृतपदस्य बङ्गीयं रूपं भवति कोथाय, उत्कलभाषायां तदुच्यते-केउठि। अत्र संस्कृतस्यान्तःसम्बन्धेन क इति ध्वेनः बङ्गोत्कलभाषासु प्रादान्यं विद्यते। पुनश्च भाषाविज्ञानदृष्ट्या ध्वनिपरिवर्तनस्य यानि कारणानि सन्ति, ध्वनिपरिवर्तनेन वा भाषायाः यत्परिवर्तनं विधीयते, तत्सर्वं बङ्गोत्कलभाषास्वपि परिलक्ष्यते। अत्रैकेनैवोपस्थापनेनालं यत्-द्वयोः भिन्नयोः ध्वन्योः परस्परसन्निहितत्वात् यदा मिलितौ स्तः, तदा ध्वनिपरिवर्तनमिदं समीभवन <sup>१०</sup>मिति कथ्यते। यथा-संस्कृतभाषायां कर्म इति पदस्य परस्परसन्निहितत्वस्य प्रभावेण हिन्दिभाषायां काम, बङ्गभाषायां काज, उत्कलीयभाषायां काम इति परिवर्तितानि रूपाणि उच्चरितानि जायन्ते। एवं भावेन पूर्वोत्तरदक्षिणपश्चिमप्रान्तीयभाषास्वपि संस्कृतभाषाया प्रभावः तस्याः अन्तःसम्बन्धश्च स्पष्टरूपेणानुभूयते। विषयबाहुल्यादत्र केवलं ओडिशा नाम्ना प्रसिद्धस्य उत्कलप्रदेशस्य पश्चिमबङ्गनाम्ना प्रसिद्धस्य बङ्गप्रदेशस्य भाषासाम्यमधिकृत्य भाषाविज्ञानदृष्ट्या विवेचनं विधीयते। अत्र राज्यद्वये प्रयुक्तायाः भाषायाः साम्यतायाः, व्यवहतायाः भाषायाः विधिष्वपि कारणरूपेण संस्कृतेन सह अन्तःसम्बन्ध एव निरूप्यते।

अनुशीलनेन प्रतिभातं जायते यत् भारतस्य पूर्वप्रान्ते अवस्थितम् उत्कलप्रदेशः (यः खल्वधुना ओडिसा नाम्ना प्रसिद्धः), बङ्गप्रदेशः (यः खल्वधुना पश्चिमबङ्गनाम्ना प्रसिद्धः) इति राज्यद्वयम्, यत्र प्रयुक्ता भाषा भाषाविज्ञानदृष्ट्या प्रमाणिता जायते यत् राज्यद्वये व्यवहताः भाषाः संस्कृतस्यान्तःसम्बन्धेन निरूपिताः जायन्ते। येन कारणेन उच्चारणभिन्नत्वेपि राज्यद्वयस्य समधिकाः प्रयुक्ताः भाषाः अतीव साम्याः।

बहवः बङ्गीयशब्दाः उत्कलीयशब्दाश्च संस्कृतभाषया प्रभाविताः जायन्ते। संस्कृतभाषया सह अन्तःसम्बन्धकारणादेव केवलं स्वरूपपरिवर्तनेनोच्चरिताः भवन्ति।-

	संस्कृतभाषा	हिन्दी	बङ्गभाषा	उत्कलभाषा
अव्यय-	कुत्र	कहाँ	कोथाय	केउठि

अत्र द्रष्टव्यं यत्-संस्कृतभाषायाः मूलरूपस्य कुत्र इति पदस्य आदिवर्णः क हिन्दिभाषायां बङ्गभाषायाम् उत्कलीयभाषायाम् अपरिवर्तनेन बङ्गोत्कलभाषास्वपि साम्यता परिलक्ष्यते।

सर्वनाम-

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
अहम्	आमि	मुँ

अस्मद्-शब्दस्य प्रथमाविभक्तेः एकवचनं रूपं भवति-अहम्, यत् खलु बङ्गभाषायां आमि, उत्कलीयभाषायां

मु इति। ध्वनिनियमेन अत्र म-कारस्य साम्यमनुभूयते। म-कारस्य साम्येनैव बङ्गोत्कलभाषास्वपि आमि, मुं इति भाषाद्वयस्य वर्णसाम्यं परिलक्ष्यते।

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
त्वम्	तुमि	तुमे

अत्र संस्कृते त, म इति उभयवर्णसाम्यं बङ्गोत्कलभाषासु परिलक्ष्यते। तात्पर्यं तु संस्कृते त, म इत्युभयध्वनेः बङ्गोत्कलभाषासु न किमपि परिवर्तनं जायते। बङ्गभाषासु प्रतिपादितस्य केवलम् इ-कारस्य स्थाने उत्कलभाषायाम् ए-कारः जायते। अत्र इकारस्य एकारः व्याकरणनियमानुसारेण गुणैकादेशः जायते। यथा मेघति इत्यत्र मिद्-श्यन् ति - मिद् य तिप् - इत्यवस्थायां इको गुणवृद्धी <sup>११</sup>इति परिभाषामाश्रित्य मिदेर्गुणः <sup>१२</sup>इति सूत्रेण इ-कारस्य गुणे एकारः भवति। यद्यपि अत्र अङ्गस्य धातोः इत्यधिकारसूत्रद्वयसहकारेण, इको गुणवृद्धी <sup>१३</sup>इति सूत्रे गुणवृद्धिशब्दाभ्यामिति निरूपणेन च गुणकार्यं विधियते, तथापि व्याकरणशास्त्रे इकारस्य गुणे एकारः जायते। यतो हि अदेङ् गुणः <sup>१४</sup>इति गुणसंज्ञाविधायकसूत्रेण अत् एङ् च (अ-कारः, ए-कारः, ओ-कारः) गुणसंज्ञं स्यात्। अत एव सार्वधातुकार्धधातुकयोः<sup>१५</sup> इत्यादिना सूत्रेण उ-कारस्य गुणे औ-कारः जायते। अत्र बङ्गोत्कलभाषास्वपि व्याकरणशास्त्रानुमोदितस्य भाषाविज्ञानस्य ध्वनिविज्ञानदृष्ट्यापि इ-कारस्य परिवर्तितं रूपम् एकारः इति सिद्धान्तितो वर्तते। संस्कृतस्यान्तःसम्बन्धेनैव त - म इत्युभयोः बङ्गोत्कलभाषासु अतिसाम्यं वोपजायते।

एवमेव बहुषु सर्वनामशब्देषु बङ्गोत्कलभाषयोः वर्णसाम्यं परिलक्ष्यते।

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
तव	तोमार	तुमर-

अत्र उभयोः भाषयोः ध्वनिविज्ञानदृष्ट्या संस्कृतस्यान्तःसम्बन्धः-त-ध्वनिः, उभयोः भाषयोः वर्णसाम्यम्-तवर्णः।

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
मम	आमाक	तोमार-

अत्र उभयोः भाषयोः ध्वनिविज्ञानदृष्ट्या संस्कृतस्यान्तःसम्बन्धः—म-ध्वनिः, उभयोः भाषयोः, वर्णसाम्यम्—म-वर्णः, र-वर्णश्च।

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
आगच्छति	आसछे	आसुछि

अत्र उभयोः भाषयोः ध्वनिविज्ञानदृष्ट्या संस्कृतस्यान्तःसम्बन्धः—छ-ध्वनिः, उभयोः भाषयोः, वर्णसाम्यम्—छ-वर्णः।

कुत्रचित् उभयोः भाषयोः वर्णद्वयस् साम्यं परिलक्ष्यते। ध्वनिविज्ञानदृष्ट्या संस्कृतस्यान्तःसम्बन्धेनैव उभयोः भाषयोः, वर्णसाम्यम् इति निश्चयेन वक्तुं शक्यते।

हसति	हासछे	हसुछि
खेलति	खेलछे	खेलुछि
करोति	करछे	करुछि

अनेकत्र संस्कृतस्य प्रभावेण संस्कृतस्यान्तःसम्बन्धेन च उभयोः भाषयोः पूर्णतया ध्वनिसाम्यं परिलक्ष्यते। तद्यथा-

संस्कृतम्	बङ्गभाषा	उत्कलभाषा
यः	ये	ये
कः	के	किए
प्रयुक्तिः	प्रयुक्ति	प्रयुक्ति
कीर्तिः	कीर्ति	कीर्ति
कन्या	कन्या	कन्या

कुत्रचित् ध्वन्यन्तरपरिवर्तनमपि परिलक्ष्यते।

वयम्	आमरा	आमे
ते	तारा	सेमाने
पुत्रः	छेले	पुअ
पुत्री	मेये	झिअ

पुनश्च भाषा निरन्तरं परिवर्तनशीला। भाषापरिवर्तनस्य ध्वनिपरिवर्तनस्य च बहूनि कारणानि भाषाविद्वद्भिः निरूपितानि। तेषु ध्वनिपरिवर्तनकारणेषु समीभवनं-विषमीभवनं-आगमः-महाप्राणीकरणं घोषीकरणम् अनुनासिकीकरणमित्यादीनि विशेषतया उल्लेखनियानि। ध्वनिपरिवर्तनस्य एतेषां नियमानां प्रभावः यथा संस्कृतभाषायां परिलक्ष्यते तथैव हिन्दिभाषायाः उत्कलीयभाषायाः चोपरि दरीदृश्यते। तद् यथा-समीभवनम्-द्वयोः भिन्नयोः ध्वन्योः परस्परसन्निहितत्वात् यदा मिलितौ स्तः, तदा ध्वनिपरिवर्तनमिदं समीभवनमिति कथ्यते। यथा-

संस्कृतभाषा	हिन्दिभाषा	बङ्गभाषा	उत्कलीयभाषा
दुग्ध	दूध	दूध	दुध
कर्म	काम	काज	काम
अग्निः	आग	आगुन	अग्निः, निआँ

विषमीभवनम्- सन्निहितयोःद्वयोः समजातीययोः वर्णयोः उच्चारणमकाठिण्यात् तयोर्मध्ये किञ्चित् परिवर्तनं परिलक्ष्यते। भाषाविज्ञानदिष्ट्या ध्वनिपरिवर्तनमिदं विषमीभवनमिति उच्यते। यथा-

संस्कृतभाषा	हिन्दिभाषा	बङ्गभाषा	उत्कलीयभाषा
काक	काग	काक	काक-कुआ
कंकण	कंगन	वाला	चुडि
प्रकट	प्रगट	प्रकट	प्रकट

महाप्राणीकरणम्-उच्चारणकाले कदाचित् अल्पप्राणध्वनयः महाप्राणध्वनिषु परिवर्तनं लभन्ते। तद् यथा-

संस्कृतभाषा	बङ्गभाषा	उत्कलीयभाषा
गृह	घर	घर
वाष्प	भाम्प	बाम्फ
परसु	फर्सा	फर्सा

एवंभावेन पत्रिका-धर्म-कर्म-पाप-पुण्य-पक्ष-विष्क-मित्र-शत्रु-निमन्त्रणामन्त्रण-अपेक्षा-सापेक्ष-दौड-नाच-गीतेत्यादिषु शब्देषु बङ्गोत्कलीयभाषयोः साम्यता परिलक्ष्यते। पुनश्च अर्थान्तरेषु पत्र-पाता, जणेइवा-जानानो, फेरिवा-फेरतदेउवा-आदयः क्रमेण उत्कलीयभाषयोः व्यवहृताः जायन्ते, यत्र सर्वत्र समतायाः विषमतायाः पर्वर्तितायाः रूपाणां पर्यविक्षणेन संस्कृतभाषायाः प्रभाव एव परिलक्ष्यते, कारणरूपेण संस्कृतेन सह अन्तःसम्बन्ध एव निरूप्यते। विषयस्यास्य विवेचनेन पुनः प्रतिपाद्यते यत् स्मृष्टवर्णस्य प्रयोगः उत्कलीयभाषास्वपि दृश्यते। वैदिकप्रयोगे ळ इति वर्ण प्रयुक्तः जायते। यथोक्तं ऋक्संहितायाः अग्निसूक्ते-

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम्।

होतारं रत्नधातमम्॥ (ऋ.सं.-1.1.1)

स्वरद्वयौ मध्यगतौ डकार-ढकारौ यथाक्रम-ळ ळहौ भवत इति ऋक् प्रातिशाख्ये उक्तम्। यथा-

द्वयोश्चास्य स्वरयोर्मध्यमेत्य

सम्पद्यते स डकारः ळकारः।

ळहकारतामेति स एव चास्य

ढकारः सन्मूष्मणा समप्रयुक्तः॥ (1.21,22)

यथा-अग्निमीडे-अग्निमीळे। प्राचीनाधुकभाषासु डस्थाने ळभावस्य प्रभावः परिलक्ष्यते। यथा-

संस्कृतभाषायाम् - षोडश > षोल (ओडिआभाषायाम्)

संस्कृतभाषायाम् - क्रोड > कोळ (ओडिआभाषायाम्)

संस्कृतभाषायाम् - दाडिम > दाळिम (महाराष्ट्री प्राकृतभाषायाम्)

हिन्दी आङ्गलिषु भाषासु एतादृशः वर्णो न दृश्यते। तत्र लकारकार्यं लकारेण भवति। अतः हिन्दीभाषाभिः अग्निमीले इति अगत्या उच्यते। लक्ष्यते मया पश्चिमवङ्गे तत्र माध्यन्दिनशाखिनः अग्निमीडे इति पठन्ति।

किञ्च बहुना समृद्धव्याकरणशास्त्रेण परिशीलिता एषा वैज्ञानिकी भाषा भारतवर्षस्य भाषान्तरेषु स्वकीयां तनुं वितनोति। यस्य व्याकरणं षडङ्गेषु प्राधान्यमपि भजने। यदुक्तं भाष्यकारेण- 'ब्राह्मणेन निष्कारणो धर्मः षडङ्गे वेदोऽध्येयो ज्ञेयश्च इति। प्रधानञ्च षड्ध्वङ्गेषु व्याकरणम्। प्रधाने च कृतो यत्नः फलवान् भवति'<sup>१५</sup>। 'वाग्वै पराच्यव्याकृताऽवदत्। ते देवा इन्द्रमब्रुवन् इमां नो वाचं व्याकुर्वन्ति। तामिन्द्रो मध्यतोऽवक्रम्य व्याकरोत्'<sup>१६</sup> (तै.सं. 6.4.7) इति धिया शास्त्रमेतत् तामखण्डां वाचं मध्ये विच्छिद्य प्रकृतिप्रत्ययविभागेन नियमीकरोतीति, यत् खलु वैदिक-लौकिकसंस्कृतयोः प्राणभूतम्, यस्य प्रभावेण न केवलं संस्कृतभाषा अपि तु भारतस्य प्रान्तीयः भाषाः ध्वनिगत-रूपगत-नियमेनावद्धाः जाताः। अतः तद्समृद्धव्याकरणेन परिशीलितायाः अस्याः संस्कृतभाषायाः अन्तःसम्बन्धः सर्वासु प्रान्तीयभाषासु निरूपितो जायते इति यत् भाषावैज्ञानिकं रहस्यं तत्सर्वथैव प्रामाणिकतामवहति।

पादटीका :

१ वा.प.1-

२ म.भा-पस्पशा..

३ तत्रैव

४ तत्रैव

५ परावाङ्मूलचक्रस्था वैखरी नाभिसंस्थिता।

हृदिस्था मध्यमा ज्ञेया वैखरी कण्ठदेशगा।।

६ श.प.ब्रा.-6.5.34

७ पा.शि.-वेदाङ्ग।

८ यः खल्वधुना ओडिशा नाम्ना प्रसिद्धः

९ यः खल्वधुना पश्चिमवङ्गनाम्ना प्रसिद्धः

१० भा.वि.-पृ-87, सा.प्रकाशनम्-1998

११ पा.सु. 1-1-3

१२ पा.सु. 7-3-82

१३ पा.सु. 1.1.3

१४ पा.सु. 1-1-2

१५ पा.सु. 7-3-84

१६ म.भा-पस्पशा..

१७ तै.सं. 6.4.7

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## गूढार्थदीपिकायां भक्तिरसतत्त्वम्

फणिशंकर-मण्डलः

### १.०. उपक्रमः

श्रीमद्भगवद्गीताया गुणगौरवं कस्य विपश्चितो न विदितम्। वैयासिक-महाभारतस्य भीष्मपर्वान्तर्गतस्य श्रीमद्भगवद्गीतेयं न हि केवलं सर्वासामेवोपनिषदामपि तु समग्रस्यापि पूर्ववर्तिनो वाङ्मयस्य सारभागमुपस्थापयति। अत एवोक्तं यथार्थतया—

सर्वोपनिषदो गावो दोग्धा गोपालनन्दनः।

पार्थो वत्सः सुधीर्भोक्ता दुग्धं गीतामृतं महत्॥ (दीताध्यानम्-४)

सर्वविषयावगाहित्वेन ज्ञानविज्ञान-समन्वयात्, अध्यात्मविद्या-चरमोत्कर्षेण, जगतो विनश्वरता प्रतिपादनेन, आचारविचार-शिक्षया कर्तव्याकर्तव्य-प्रबोधनेन, निष्कामकर्मदीक्षया चेयं सर्वेषामपि विपश्चितां हृदयं नितरामानन्दयति। उपनिषत्सु ये भावाः केवलं निगूढशैल्या दार्शनिकपद्धत्या च समभिहिताः सन्ति गीतायामस्यां त एव भावा भावप्रकाशनशैल्या साधिष्ठया समासतश्च प्रस्तूयन्ते।

### २.०. गूढार्थदीपिकाया वैशिष्ट्यम्-

श्रीमद्भगवद्गीतायाश्रित्य विभिन्नसंप्रदायेषु विविधाः टीकाः समभूवन्। तत्राद्वैतवेदान्ति-श्रीमन्मधुसूदनसरस्वतीपाद-कृता गूढार्थदीपिकानामधेया टीका अग्रगण्या एव। अस्या रचनाशैली एतादृशी मनोरमा, सुसक्ष्मविचार-समन्विता यया समेषामपि विपश्चितां हृद्या अपचितिभाक् च संजाता। गूढार्थदीपिकायां प्रतिपदं भक्तिरसमाधुर्यं प्रेक्ष्य प्रेक्षावन्तोऽस्य प्रशंसन्ति। अत्रेदमवधेयम्, आचार्यपाद-कृत भक्तिरसायनादिभक्तिशास्त्राणामुद्धृतिनिचयो गूढार्थदीपिकायामुल्लिखितत्वात्तेषामेव ग्रन्थानामपि प्रसङ्ग-सामान्यमस्यामेवालोचनायां पदं करिष्यन्तीति वक्तव्यम्।

### ३.०. गूढार्थदीपिकाकारस्य परिचयसामान्यम्

श्रीमन्मधुसूदनसरस्वती ईशवीयपोडश-शताब्द्या अन्तभागेऽधुना वङ्गदेशस्य फरिदपुर-जिलायाः कोटालिपाडा-परगणान्तर्गतमुनशिया-नामकं स्थानं स्वजनुषा अलंचकार। आचार्यपादस्य विद्वत्प्रहिमा एतादृशी अपारा आसीद् यदाभाणक-मूलकः श्लोकोऽयं सुप्रचलितोऽभूत्-

वेत्ति पारं सरस्वत्याः मधुसूदनसरस्वती।

मधुसूदनसरस्वत्याः पारं वेत्ति सरस्वती॥ इति।

पुनश्च-

नवद्वीपे समायाते मधुसूदनवाक्पती ।

चकम्पे तर्कवागीशः कातरोऽभूद् गदाधरः ॥ इति ।

एषु चान्येषु श्लोकेषु पण्डितंप्रवरस्य पण्डित्यमनायासेनैवावगम्यते ।

#### ४.०. केयं भक्तिर्नाम

गूढार्थदीपिकायां प्रस्फुटितभक्तिरस-पर्यालोचनारम्भे प्रथमे एव मनसि प्रस्न उदेति केयं भक्तिर्नामिति । सुप्रचीनोऽयं भक्तिशब्दः । उपनिषद्वेव भक्तिशब्दस्योत्पत्तिः प्रथमतया प्राप्यते-

यस्य देवे परा भक्तिर्यथा देवे तथा गुरौ ।

तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ॥ (श्वे. उ. ६/२३) इति ।

कैवल्योपनिषदपि भक्तिशब्दस्य प्रयोगोऽस्ति-श्रद्धाभक्तिध्यानयोगादेहि<sup>१</sup> इति । सेवार्थकभञ्-धातोर्भक्तिशब्दो निष्पन्नः । अस्य चार्थो भगवतः सेवनम् । भक्तिर्नाम भगवति सानुराग आसङ्गः । इयं खलु परमप्रेमरूपेति नारदः प्राह-“सा तस्मिन् परमप्रेमरूपा”<sup>२</sup> इति । तत्र प्रेमस्वरूपं किमित्युक्ते तेनाभिहितम्-“अनिर्वचनीयं प्रेमस्वरूपम्”<sup>३</sup> इति । ईश्वरविषयिणी परानुरक्तिरेव भक्ति इति हि महर्षि-शाण्डिल्यस्याभिमतम्-“सा परानुरक्तिरीश्वरे”<sup>४</sup> इति । परमसंहिताव्युच्यते, स्नेहपूर्वकं भगवत अनुध्यानमेव भक्तिः- स्नेहपूर्वमनुध्यानं भक्तिरित्यभिधीयते<sup>५</sup> इति । श्रीमद्भागवते विहिताविहिताभ्यां वा उभयाभ्यां श्रीहरौ चित्तसंयोजनं भक्तिरित्युक्तम्- केनाप्युपायेन मनः कृष्णे निवेशयेत्<sup>६</sup> इति । मुक्ताफलत्रयोपरि हेमाद्रिकृत-टीकायां वोपदेवाचार्येणोक्तम्- उपायपूर्वकं भगवति मनः स्थिरीकरणं भक्तिः<sup>७</sup> इति । विष्णुभागवतपुराणे वारिधिमुद्दिश्य गङ्गास्रोत-धाराया अविच्छिन्ना गतिरिव भगवद्रुणग्रामश्रवण-मात्रेण परमपुरुषोत्तमे भेददर्शनरहिता फलाभिसंधिवर्जिता च मनसो निरविच्छिन्ना गतिः निर्गुणभक्ति-योगत्वेन प्रकीर्तिता-

मद्गणश्रुतिमात्रेण मयि सर्वगुहाशये ।

मनोगतिरविच्छिन्ना यथा गङ्गाम्भसोऽम्बुधौ ॥

लक्षणं भक्तियोगस्य निर्गुणस्य ह्युदाहृतम् ।

अहैतुक्यव्यवहिता या भक्तिः पुरुषोत्तमे । (वि. भा. पु. ३/२९-१२) इति ।

श्रीमच्छंकराचार्येण जीवात्मनि परमात्मन अनुसंधानं यद्वा जीवस्य स्वरूपोपलब्धेः प्रयास एव भक्तिरित्यभिहितम्- स्वस्वरूपानुसंधानं भक्तिरित्यभिधीयते ।

स्वात्मतत्त्वानुसंधानं भक्तिरित्यपरे जगुः ॥ (वि. चू. ३२) इति ।

श्रीरामानुजाचार्यमतेन ध्रुवानुस्मृतिरेव भक्तिः- ध्रुवानुस्मृतिरेव भक्तिशब्देनाभिधीयते<sup>८</sup> इति । पञ्चरात्रपरमसंहितायां

स्नेहपूर्वकमविरत-ध्यानमेव भवितरिति निरूपितम्-स्नेहपूर्वकमनुध्यानं भवितरित्यभिधीयते<sup>१९</sup> इति। श्रीरूपगोस्तामि-

निर्धारितमेव-

अन्याभिलाषिताशून्यं ज्ञानकर्माद्यनावृतम्।

आनुकूल्येन कृष्णानुशीलनं भक्तिरुत्तमा।। (भ. र. स. १/१/१) इति।

मधुसूदनसरस्वतीपाद-मतेन भगवद्रुणनाम-महिमादि-श्रवणात् द्रवीभूतचेतसः परमेश्वरे या प्रत्ययान्तरानन्तरिता समानाकारा वृत्तिः सा भवितरित्युच्यते—

द्रुतस्य भगवद्दर्माद्वारावाहिकतां गता।

सर्वेशे मनसो वृत्तिर्भवितरित्यभिधीयते।। (भ. र. १/३) इति।

पूर्वोक्तरीत्या जायमाना भवान्तरैरविचाल्या भगवदाकारताया भक्तिपद-वात्यत्वमाचार्यपादभिप्रेतम्—

द्रुते चित्ते प्रविष्टा या गोविन्दाकारता स्थिरा।

सा भवितरित्यभिहिता।। (तदेव २/१) इति।

#### ४.०. भक्त्या रसत्वनिरूपणम्

साहित्यसाधनयोर्मध्ये भेदभावं नाङ्गीक्रियते वैष्णवाचार्यैः। साहित्यसाधनया सह भगवत्साधनाया एकात्मकत्वं तैरभिप्रेतम्। शृङ्गारकरुणादिरसैः पाठकहृदये अलौकिकाह्लादं समुपजायते। केवलं भक्त्या एतादृशोन्नतावस्थायां समुन्नीताभावात्तस्या भावमात्रमेव स्वीकार्यं न तु रसत्वमिति हि मम्मटाचार्य-विश्वनाथाद्युत्तरध्वनिकालीन-साहित्यमीमांसकानामभिमतम्। भक्तिरसविरुद्धालंकारिकानां मतखण्डनपुरःसरं भक्त्या रसत्वमुत्कर्षत्वं च प्रतिष्ठितं मधुरसूदनसरस्वतीपादेन।

आस्वाद्यत्वाद्भवेति सार्धकनामधेयं वर्तते। नाट्यशास्त्रे भरतमुनिना निर्दिश्यते-स्म इति कः पदार्थः? उच्यते-आस्वाद्यमानत्वात्<sup>२०</sup> इति। तैत्तिरीयोपनिषदि-रस वै सः। रसं ह्येवायं लब्ध्वानन्दी भवति<sup>२१</sup> इत्यत्रापि ब्रह्मणे रसरूपत्वं तदवाप्तौ चानन्दोपलब्धिर्वर्णयते। रसरूप-श्रीभगवत् आनन्दमयी सत्ता भक्तजनैः कथं नास्वाद्यते? रम्यरचनस्यास्वादनकाले काव्यार्थस्योद्बोधेन सहृदयचित्तं समुपवर्णितविषयेन सह तन्मयतां लेभे। तदा परिमितश्रक्तत्व-बोधस्यावसानेन सत्यादिभाव-संस्पर्शेन चानुरञ्जित-सहृदयचित्ते स्वसंविदानन्दस्य चर्वणादलौकिक-सुखानुभूतिः समुद्भवति। एवं प्रकारेण भक्त्यस्वापि प्रेमाभिभूत-चेतसा आनन्दस्वरूप-श्रीभगवन्माधुर्यास्वादनकाले व्यक्तित्वभाव-शैथिल्यात् सत्वगुणाधिक्याद् भक्तचित्तमपार्थिवानन्द-धारायां निमज्जति। आनन्दसंमिश्र-भगवत्प्रीत्या आस्वादः एव भक्तिरसः। श्रीमन्मधुसूदनसरस्वतीपाद-मतेन मानवचित्तं लाक्षाद्रव्यवत् काठिन्य-स्वभावमेव। काम-क्रोधादितापकद्रव्य-संस्पर्शेन शिथिलचित्ते तत्तद्विषयाकार-ग्रहणयोग्यता जायते-

चित्तद्रव्यं हि जतुवतन स्वभावात् कठिनात्मकम् ।

तापकैर्विषयैर्योगे द्रवत्वं प्रतिपद्यते ॥ (भ. र. १/४) इति ।

चित्तस्य विषयाकारता स्थायिभाव-शब्देनाभिधीयते । चित्तस्य विषयाकारतारूप-स्थायिभावः परमानन्दरूपेण स्फुटतरः सन् विभावादिभिरास्वादन-योग्यतामापन्नः रसनामको भवति । तथा चोक्तम्—

स्थायिभावगिरातोऽसौ वस्त्वाकारोऽभिधीयते ।

व्यक्तश्च रसतामेति परानन्दतया पुनः ॥ (तदेव १/९) इति ।

विभावानुभावव्यभिचारिसंयोगेनाभिव्यक्तः स्थायिभाव एव परमानन्द-साक्षात्कर-रूपेण रसता-माप्नोतीति रसविदा सिद्धान्तः । उक्तं च भरताचार्येण-विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः<sup>१२</sup> इति । तेन भक्तेरपि रसत्वनिरूपणार्थं स्थायिभावो निरूपणीयः । स्थायिभावस्य रसत्वोपपत्तये परमानन्दरूपतामुपपादयता श्रीमन्मधुसूदनेनाकुतम्—

भगवान् परमानन्दस्वरूपः स्वयमेव हि ।

मनोगतस्तदाकाररसतामेति पुष्कलम् ॥ (भ. र. १/१०) इति ।

परमानन्दश्च भगवान् मनसि प्रतिबिम्बितः स्थायिभावतामासाद्य रसतामापादयतीत्युक्त्वा भक्तिरसस्य परमानन्दरूपत्वमपि निरूपितमेव ।

अत्रेदमवधेयम्, शृङ्गाराद्याः शान्तावसाना नवैव रसाः सर्वैरालङ्कारिकैः सुप्रसिद्धा व्यवस्थापिताश्च । भक्तिरसोऽपि शान्तरसे निवेशयतीति हि तेषां मतम् । केचिच्च नैतदनुमन्यन्ते । तेषां मते, नवाधिकः कश्चिद्रसो भगवद्विषयक-शुद्धरतेः स्थायिभावत्वे अभिव्यज्यते, स एव भक्तिरसतया ख्यातिमुपगच्छति । परं रसान्तरीय-विभावानुभावसंचारि-भावानां संबन्धशून्यत्वे तु भगवत्स्वरूपावगाहिनी रतिः जन्मसिद्ध-सनकादीनां रतिरिव प्रसिद्ध-नवरसाधिक-रसभावं प्राप्नोतीत्येव ह्याचार्यमतम्—

रसान्तरविभावादिराहित्ये तु स्वरूपभाक् ।

दशमीमेति रसतां सनकादेरिवाधिकाम् ॥ (तदेव २/७४) इति ।

पुनश्च भगवद्विषयाया रतेः रसानर्हत्वशंकां वारयता आचार्यपादेनोक्तं देवपित्राद्यालम्बना रतिस्तथा च बलवतरः संचारिभावो भावनाम्ना कथितः, न तु रसपदवाच्य इति रसज्ञैः पण्डितैयत् सिद्धान्तितं तज्जीवान्तर्गतत्वात् परमानन्द-प्रकटनासामर्थ्याद् हेतोः भगवद्विन्नेषु देवेषु संगमनीयं परमानन्दघने श्रीकृष्णे न योजनीयमिति । प्रोक्तं च तेन—

रतिर्देवादिविषया व्यभिचारी तथोर्जितः ।

भावः प्रोक्तो रसो नेति यदुक्तं रसकोविदैः ॥

देवान्तरेषु जीवत्वात् परानन्दाप्रकाशनात् ।

तद्योज्यं परमानन्दरूपे न परमात्मनि ॥ (तदेव २/७५-३६) इति ।

एवंरूपेण भक्तिरस-विरुद्धालंकारिकानां मतखण्डनेन न हि केवलं भक्त्या रसत्वमपि च तस्या उत्कृष्टं प्रतिष्ठितमाचार्यपादेन। तन्मतेन, कान्तादिविषये प्रवृत्ता रस-भाव-तदाभासादयस्तत्र पूर्णानन्द-संपर्कशून्यत्वाद् हेतोः पूर्णानन्द-पुष्टिर्नोपजायते। अतः कान्तादिविषयकेभ्यः तांस्तान् क्षुद्ररसानपेक्ष्य भगवद्विषयाया रतेर्मुख्य-रसत्वमुपपन्नम्। प्रसङ्गेऽस्मिन् उक्तं चाचार्येण—

कान्तादिविषया वा ये रसाद्यास्तत्र नेदृशम्।

रसत्वं पुष्यते पुर्णसुखास्पर्शित्वकारणात्॥

परिपूर्णरसा क्षुद्ररसेभ्यो भगवद्रतिः।

खद्योतेभ्य इवादित्यप्रभेव बलवत्तरा॥ (तदेव २/७७-७८) इति।

ग्रन्थकृतामेतादृश-सुस्पष्टवक्तव्येन भक्त्या रसत्वविषये संशयकणिकापि न वर्तते।

#### ६.०. गूढार्थदीपिकोक्ता भक्तिः

भज्-धातोरुत्तरं करणार्थं कित्-प्रत्ययनिष्पन्नो भक्ति-शब्देन श्रवणकीर्तनादीनि साधनान्येवावज्ञायते। पुनरपि भज्-धातुना सह भावार्थं कित्-प्रत्ययोगेन भक्ति-पदेन भजनस्य फलं परमपुरुषार्थमेव बोधयति। अष्टादशाध्यायसमन्वितां श्रीमद्भगवद्गीतां षट्कत्रयेण विभज्य द्वितीयषट्के भक्तियोगतत्त्वं विहितमाचार्यपादेन— भगवद्भक्तिनिष्ठा तु मध्यमे परिकीर्तिता॥<sup>१३</sup> इति। तथा हि भगवद्भक्तिनिष्ठा-वर्णनोपायेन मध्यमकाण्डे परमानन्द-भगवत्स्वरूप-भूतस्तत्पदार्थोऽवधारितः—

द्वितीये भगवद्भक्तिनिष्ठावर्णनवर्त्मना।

भगवान् परमानन्दस्तत्पदार्थोऽवधार्यते॥<sup>१४</sup> इति।

अतो परमानन्द-स्वरूपस्तत्पदार्थभूता भगवद्भक्तिनिष्ठा केन प्रकारेणैव विधृता कतिचिदुदाहरणसहयोगेनात्र विशदीक्रियते। यथा, मध्यमषट्कस्य प्रारम्भे भक्तिं विना मुक्तिर्न लभ्यत इत्युक्त्वा श्रीनन्दनन्दन-श्रीहरेः स्तुत्यनन्तरं ध्येयब्रह्म-प्रतिपादनप्रधान-मध्यमषट्केन तत्पदार्थो व्याख्यायते-एतत्सर्वं स्वयमेवाकुतमाचार्येण—

यद्भक्तिं न विना मुक्तिर्यः सेव्यः सर्वयोगिनाम्।

तं वन्दे परमानन्दघनं श्रीनन्दनन्दनम्॥

एवं कर्मसंन्यासात्मक-साधनप्रधानेन प्रथमषट्केन ज्ञेयं त्वंपदलक्ष्यं सयोगं व्याख्यायाधुना ध्येयब्रह्म-प्रतिपादन-प्रधानेन मध्यमेन षट्केन तत्पदार्थो व्याख्यातः यः<sup>१५</sup> इति। तत्र—

दैवी ह्येषा गुणमयी मम माया दुरत्यया।

मामेव ये प्रपद्यन्ते मायामेतां तरन्ति ते। (श्री. म. गी. ७/१४)

इति श्लोके 'प्रपश्यन्ति'स्थले 'प्रपद्यन्ते'पदं कथं प्रयुक्तं तस्य व्याख्यायां भगवन्माहात्म्य-प्रतिपादक-

विधिधविशेषणानि प्रयुक्तानि। उक्तं च-प्रपश्यन्तीति त्वत्तव्ये प्रपद्यन्त इत्युक्तेः ये मदेकशरणः सन्तो मामेव भगवन्तं वासुदेवमीदृशमनन्त-सौन्दर्यसार-सर्वस्वमखिल-कलाकलापनिलयम् अभिनव-पङ्कजसोभाधिक-तरणकमलयुगल-प्रभवमनवरत-वेणुवादननिरत-वृन्दावन-क्रीडासक्तमानसहेलोद्धृत-गोवर्द्धनाख्य-महीधरं गोपाल निषूदितशिशुपाल-कंसादि दुष्टसंधम् अभिनव-जलदशोभासर्वस्य-हरमचरणं परमानन्दघनमय-मूर्तिमतिर्वरिच प्रपञ्चमनवरतमनुचिन्तयन्तो दिवसानतिवाहयन्ति, ते मत्प्रेम-महानन्द-समुद्रमग्नमनस्तया समस्तमायागुण-विकारैर्नीभिभूयन्ते;<sup>१६</sup> इति।

पुनश्च—

नाहं प्रकाशः सर्वस्य योगमायासमावृतः।

मूढोऽयं नाभिजानाति लोको मामजमव्ययम्।। (श्री. म. गी. ७/२५)

इति श्लोक-व्याख्यानावसरे श्रीभगवति अविवेकिनो मनुष्यबुद्धिः कथं जान्त इत्याशङ्क्यते। श्रीहरिः कीदृशस्तस्य विशेषणान्यत्र उल्लिखितानि-ननु जन्मकालेऽपि सर्वयोगिध्येयं श्रीवैकुण्ठस्थमैश्वरमेव रूपमाविर्भावितवति संप्रति च श्रीवत्सकौस्तुभ-वनमाला-किरीटकुण्डलादि-दिव्योपकरणशालिनि कम्बु-कमल-कैमोदकी-चक्रवरधारि-चतुर्भुजे श्रमद्वैनतेय-वाहने निखिलसुरलोक-संपादित-राजराजेश्वराभिषेकादि-महावैभवे सर्वसुरासुरजेतरि विविधदिव्य-लीलाविलास-शीले सर्वावतार-शिरोमणौ साक्षाद्वैकुण्ठनायके निखिललोकदुःख-निस्ताराय भुवमवतीर्णे विरिचिप्रपञ्चासंभवि-निरतिशय-सौन्दर्यसारसर्वस्व-मूर्तौ बाललीला-विमोहित-विधातरि तरणिकरणोज्ज्वल-दिव्यपीताम्बरे निरूपम-श्यामसुन्दरे करदीकृत-पारिजातार्थ-पराजितपुरन्दरे वाणयुद्धविजिते शशाङ्कशेखरे समस्तसुरासुरविजयि-नरकप्रभृति-महादैतेय-प्रकरप्राणपर्यन्त-सर्वस्वहारिणि श्रीदामादि-परमरङ्ग-महावैभवकारिणि षोडशसहस्र-दिव्यरूपधारिण्य परिमेय-गुणगरिमणि महामहिमनि नारद-मार्कण्डेयादि-महामुनिगणस्तुते त्वयि कथमविवेकिनोऽपि मनुष्यबुद्धि-जीवबुद्धिर्वेत्यर्जुनाशंकापनिनीषुराह भगवान् नाहम्<sup>१७</sup> इति।

पुनरपि भगवद्भक्तेः महिमा-वर्णनप्रसङ्गे आचार्येण प्रोक्तम्- भगवत्पदाम्भोज-मकरन्दास्वादेन शुद्धान्तःकरणयुक्तस्य संसारार्णवात् मुक्तिर्भवति वेदान्तवाक्यैश्चाविद्यारूप-भ्रमापनोदनेन परानन्दस्यानुभवोऽपि जायते। उच्यते च—

श्रीगोविन्द-पदारविन्द-मकरन्दास्वाद-शुद्धाशयाः

संसाराम्बुधिमुत्तरन्ति सहसा पश्यन्ति पूर्णं महः।

वेदान्तै रवधारयन्ति परमं श्रेयस्त्यजन्ति भ्रमं

स्वप्नसमं विदन्ति विमलां विदन्ति चानन्दताम्।।<sup>१८</sup> इति।

इदमत्र आपत्ति, श्रीचरणारविन्द-दर्शकसकाशात् सौन्दर्यसारसर्वस्व-वासुदेवस्य एतदृशवर्णनम् उपपन्नमेव।

### ७.०. उपसंहतिः

मधुसूदनसरस्वतीपादाचार्येण भक्तिवादस्याङ्गीकारेऽपि अद्वैतवेदान्तसिद्धान्तनिचयो न परित्यक्तः। यतः श्रीकृष्णतत्त्वमेव परमतत्त्वमिति ह्याचार्यपादमतम्। परमतत्त्वस्य यथार्थज्ञानं भक्त्या एव संभवति। विषयोऽयं सम्यक् रूपेण गीतायाः—

मन्मना भव मद्भक्तो मद्याजी मां नमस्कुरु।

मामेवैष्यसि सत्यं ते प्रतिजाने प्रियोऽसि मे॥ (श्री. म. गी. १८/६४)

इति श्लोकस्य 'मामेवैष्यसि' पदव्याख्याने स्पष्टीक्रियते आचार्येण। उक्तं च तेन- मां भगवन्तं वासुदेवमेव एष्यसि प्राप्स्यसि वेदान्तवाक्य-जनितेन मद्बोधेन त्वं चात्र संशयं मा कार्षीः<sup>१९</sup> इति।

भक्तिवर्जित-शुष्कविचारात्मकं ज्ञानं न वेदान्त-प्रतिपाद्य-ज्ञानमिति ह्याचार्य-पादाभिमतम्। तमःप्रकाशवद् भक्तिज्ञानयोर्विरोधित्वं न स्वीकृतम्, परं द्वयोर्मध्ये समन्वयसंबन्धो घनिष्ठसंबन्धो वा अस्तीति आचार्येण प्रतिपादितम्। या साकार-कृष्णोपासना आचार्य-पादभिप्रेता तत्तूपास्य-परमतत्त्वम्। उपास्यतत्त्वेषु तस्य श्रेष्ठत्वमवधारणीयं परं ज्ञेयतत्त्वमवश्यमेव निर्गुणं निर्विशेषं च। अतः आचार्यसंमत-श्रीकृष्णतत्त्वेनाद्वैततत्त्वं न खण्डितमिति स्पष्टम्।

### पादटीका :

- १ के. उ. २।
- २ ना. सू. २।
- ३ ना. सू. ४१।
- ४ शा. सू. २।
- ५ प. स. ४/३२।
- ६ भा. पु. ७/१/३१।
- ७ के. दी. टी.।
- ८ श्री. भा. १/१/१।
- ९ प. प. स. ४/७१।
- १० ना. शा. ६/३६।
- ११ तै. उ. २/७।
- १२ ना. शा., अध्यायः-६।
- १३ गू. दी., उपक्रमणिका-६।
- १४ गू. दी., उपक्रमणिका-९।
- १५ गू. दी., गीता, ७/१।
- १६ गू. दी., गीता, ६/१४।
- १७ गू. दी., गीता, ७/२५।
- १८ गू. दी., गीता, ९/३४।
- १९ गू. दी., गीता, १८/६५।

## शब्दसंकेत :

- गू. दी. - गूडार्थदीपिका।  
 श्वे. उ. - श्वेताश्वतरोपनिषद्।  
 कै. उ. - केवल्योपनिषद्।  
 ना. सू. - नारदसूत्रम्।  
 शा. सू. - शाण्डिल्यसूत्रम्।  
 प. स. - परमसंहिता।  
 भा. पु. - भागवतपुराणम्।  
 कै. दी. टी. - कैवल्यदीपिका टीका।  
 वि. भा. पु. - विष्णुभागवतपुराणम्।  
 वि. चू. - विवेकचूडामणिः।  
 श्री. भा. - श्रीभाष्यम्।  
 प. प. प. - पञ्चरात्रपरमसंहिता।  
 भ. र. सि. - भक्तिरसामृतनिधुः।  
 भ. र. - भक्तिरसायनम्।  
 ना. शा. - नाट्यशास्त्रम्।  
 तै. उ. - तैत्तिरीयोपनिषद्।  
 श्री. म. गो. - श्रीमद्भगवद्गीता।

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# संस्कृतभाषा तथा पाणिनीयं व्याकरणम्

रुवेल-पालः

'अथ शब्दानुशासनम्।...केषां शब्दानाम्? लौकिकानां वैदिकानां वैदिकानाञ्च। लौकिकास्तावद्गौरवः पुरुषो हस्ती शकुनिर्मृगो ब्राह्मण इति। वैदिकाः खल्वपि—शन्नो देवीरभीष्टये (अ.सं १।६।१)।...' इति भाष्यवचनप्रामाण्यानुसारमस्माभिरुपलब्धुं शक्यते यत् संस्कृतभाषा मूलतो द्विविधा—लौकिकी वैदिकी चेति। अतो भारतवर्षे अस्याः भाषायाः चर्चा आवैदिककालादेव समस्तीति निश्चप्रचं वक्तुं शक्यते। परन्तु विश्वस्य द्वारे अस्या भाषायाश्चर्चा प्रचुरतया प्रारब्धा ख्रीष्टियाष्टादशशताब्द्या अन्तिमभागत एव, यदा तु पाश्चात्यपण्डितैः इन्दो-इउरोपीयभाषासंगोष्ठ्या मुख्याङ्गरूपेण संस्कृतभाषा समाविष्कृता। तदुक्तं T. Burrow-महोदयेन—'The discovery of the Indo-European family was a direct result of the discovery of sanskrit language and literature by European scholars towards the close of the eighteenth century.'<sup>2</sup> इति। संस्कृतभाषायाः प्रशंसाप्रसङ्गे १७८६ ख्रीष्टाब्दे स्यार् उइलियाम्-जोन्स्-महोदयेन रयाल-एशियाटिक्-सोसाइटी इत्यस्य उद्बोधनीभाषेण उक्तं यत्—'the sanskrit language, whatever be its antiquity, is of wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either; yet bearing to both of them stronger affinity both in the roots of verbs and the forms of grammar, that could possibly have been produced by accident.'<sup>3</sup> इति। वस्तुतस्तु अष्टादशशताब्द्याः शेषार्धे पाश्चात्यपण्डितैः संस्कृतभाषाया आविष्कारेणैव सम्पूर्णभाषाविज्ञानचर्चायामेकं नवदिग्दर्शनमुन्मोचितम्। अस्मिन्नेवाशये T. Burrow-महोदयेन उक्तं यत्—'The whole science of linguistics have come into existence as a result of the stimulus provided by the discovery of sanskrit.'<sup>4</sup> इति।

नीरक्षीरविवेकिनो मनुजा मनसो भावं यया व्यक्तीकुर्वन्ति सा एव भाषा। जगत्यस्मिन् भूषणस्वरूपा हि संस्कृतभाषा। सम्यक् कृतमिति विग्रहे सम्पूर्वकात् कृधातोः क्तप्रत्यये, 'संपरिभ्यां करोतौ भूषणे (६-१-१३६)' इति सुडागमे संस्कृतमिति। अतः संस्कृतं मनुजानां वाग्भूषणमेव।<sup>5</sup>

संस्कृतभाषा अधुना कैश्चित् पण्डिताभिमानिभि-धुरन्धरैर्मृतभाषा इति उच्यते। तत्र हेतुतया तैरुच्यते यद्यतः अनया भाषया इदानीन्तनकाले भावविनिमयार्थं कथनाकथनं न क्रियते अतः इयं भाषा मृतभाषा इति। किन्तु युक्तिरेषा नैव समीचीना एव। यदुत्पद्यते तद्विनाशि इति विनाशो मृतपर्याय इति। यथा लोके प्राणीकुलानि उत्पद्यन्ते म्रियन्ते च। घटादय उत्पद्यन्ते विनश्यन्ति च। किन्तु संस्कृतभाषा आजन्मकालाद्यथैवासीत् तथैवास्ति। यद्यपि वज्रादीनां भाषाणां काले काले चर्यापदीयवङ्गभाषा—मध्ययुगीयवङ्गभाषादिक्रमेण परिवर्तनं सज्जातं, किन्तु संस्कृतभाषायाः कस्मिन्नपि काले किमपि न तादृशं परिवर्तनं जातमेव।

वस्तुतस्तु संस्कृतभाषा प्राचीनकालतः एव न केवलं वाचिकभावविनिमयार्थं व्यावहृतम् अरित, अपि तु इयं भाषा यथा कालेन विकृता न स्यात् तदुपरि एव तदानीन्तनैः प्राचीनैस्तथा इदानीन्तनैस्वाचीनैर्भाषाविद्भिः ध्यानं प्रदत्तं, प्रयत्नः कृतश्च। अस्माभिर्यदि वेदादिशास्त्रं यथा रामायणं महाभारतं पुराणं तथा ततः परवर्ति साहित्यं यत्नेन पठ्यते पर्यालोच्यते च तर्हि तत्र प्रायः कवीनां रुचिवैचित्र्यं व्यतिरीच्य भाषावैचित्र्यं नैव दृश्यते इति निश्शंषयेन वक्तुं शक्यते। अत्रेदमवश्यमेव अवगन्तव्यं यत् संस्कृतवाङ्मये वैदिकी भाषा लौकिकभाषातः बहुलांशे भिन्नरूपा एव। तत्रापि कारणं तस्या भाषाया आर्षत्वात्। अस्या भाषाया इदमेव पृथक्त्वं यदियं भाषा वेदजानस्य पारमार्थिकत्वं लौकिकज्ञानभिन्नत्वं तथा च अस्य ज्ञानस्य अनुभूतिवेद्यत्वं द्योतयति। किन्तु पर्यालोचनपुरः सरमेतत् निश्चयेन वक्तुं शक्यते यत् तत्रापि संहितासु ब्राह्मणेषु आरण्यकेषु तथा उपनिषत्सु च प्रायः सर्वत्र भाषायाः सायुज्यं स्पष्टम् एव। उदाहरणतया यद्यत्र ऋग्वेदस्य सूक्तद्वयोर्मध्ये विचारः क्रियते तर्हि तत्र भाषायाः सायुज्यं स्पष्टतः द्रक्ष्यामः। अत्रोदाहरणतया इन्द्रसूक्तस्य—

यो जात एव प्रथमो मनस्वान् देवो देवान् क्रतुना पर्यभूषत्।  
यस्य सुष्माद् रोदसी अभ्यसेतां नृर्णस्य मद्वा स जनास इन्द्रः॥६  
यः पृथिवीं वयथमानामदंहद यः पर्वतान् प्रकृपितानरम्णात्।  
यो अन्तरिक्षं विममे वरीयो यो दयामस्तभ्नात् स जनास इन्द्रः॥७

इत्यनयोः मन्त्रयोस्तथा हिरण्यगर्भसूक्तस्यः—

हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेकासीत्।  
स दाधार पृथिवीं दयामुतेमां कस्मै देवायहविषा विधेम॥८  
य आत्मदा बलदा यस्य विश्व उपासते परशिषं यस्य देवाः।  
यस्य छायामृतं यस्य मर्त्यः कस्मै देवायहविषा विधेम॥९

इत्यनयोर्मन्त्रयोर्विचारः प्रस्तूयते। अत्र पश्यामि यत् उच्यते योः सूक्तयोः भाषाशैली प्रायशः समाना एव। तद यथा इन्द्रसूक्ते 'यो जात एव प्रथमो मनस्वान्' इत्यत्र इन्द्रस्य आविर्भावार्थं 'जात' इति। हिरण्यगर्भसूक्ते 'हिरण्यगर्भः समवर्तताग्रे' त्यत्र 'समवर्तत' इति शब्दः आम्नातः। पुनश्च आद्यर्थे एकत्र प्रथम इति शब्दः अन्यत्र च अग्रे इति शब्दश्च प्रयुक्तः। एवं सूक्ष्मेक्षिकतया विचारः क्रियते चेत् वयं पश्यामः यत् तत्र प्रायः सर्वत्र रचनाशैली भाषाशैली च समाना एव इति आशयः। पुनः प्रथमः, अग्रे, जातः, समवर्तत, इत्येते शब्दाः लौकिकेऽद्यापि व्यवहियते। अतः वक्तुं शक्यते यत् वैदिकी भाषा वैदिकी एव लौकिकी च लौकिकी एवेति भाषायाः कालेन परिवर्तनं जातमिति वक्तुं न शक्यते।

वस्तुतस्तु कालिदासादीनां या भाषा आसीत् अद्यापि संस्कृतं नाम सैव भाषा अस्माभिरवगम्यते कथ्यते च। अद्यापि भाषापरिवारेषु संस्कृतभाषा अविकृता अक्षतरूपा च। अतः इयं भाषा मृतभाषा इति कथमपि वक्तुं न शक्यते। किञ्च विश्वेऽस्मिन् विद्यमानासु भाषासु संस्कृतभाषा अन्यतमा। भाषेयं सर्वासां इन्दो-इउरोपाय-भाषाणां जननीस्वरूपा इति श्रुतिरपि कर्णपथमायाति। वस्तुतस्तु यदि सर्वासां भाषाणां मध्ये ध्वनितान्विकृतया रूपतान्विकृतया तुलनात्मको विचारः प्रमुच्यते तर्हि दृश्यते यत् प्रायः अधिकांशभाषाभिः

सह संस्कृतस्य सायुज्यमस्ति। अपि च श्रुयते यत् पुरा देवा अपि अनया भाषया भावविनिमयं कुर्वन्ति स्म। अतः भाषेयं देवभाषा-सुरभाषाद्याख्यानेन लोकैर्व्यवहियते।

वैदिककाले इयमेव भाषा वागिति नाम्ना व्यवहतासीत्। तदुक्तं काव्यादर्शे—‘संस्कृतं नाम दैवी वागन्वाख्याता महर्षिभिः।’<sup>10</sup> इति। आम्नातञ्च ऋक्संहितायाम्—‘चत्वारि वाक्परिमिता पदानि....’<sup>11</sup> इति। शतपथब्राह्मणे चाम्नायते—‘वागेव विश्वा भुवनानि जज्ञे...’<sup>12</sup> इति।<sup>13</sup> किन्तु यास्क-पाणिनिकात्यायनादिभिः संस्कृतमिति पदस्य कृते वागित्यस्य स्थाने भाषेति<sup>14</sup> पदस्य व्यवहारः कृतः।

संस्कृतशब्दस्य भाषार्थे प्रयोगो जातः परवर्तिकाले रामायणादिषु ग्रन्थेष्वेव। यदा रामायणस्य सुन्दरकाण्डे हनुमान् सीतामुद्दिश्य कया भाषया वाक्यालापं करिष्यति तद्विषये संस्कृतभाषाया उल्लेखो दृश्यते—

‘‘अहं ह्यतितनुश्चैव वानरश्च विशेषतः।  
वाचं चोदाहरिष्यामि मानुषीमिव संस्कृताम्॥  
यदि वाचं प्रदास्यामि द्विजातिरिव संस्कृताम्।  
रावणं मन्यमाना मां सीता भीता भविष्यति।।’’<sup>15</sup> इति

कालिदासेन संस्कृतं नाम संस्कारपूतवदित्याख्यातम्। तथाहि कुमारसम्भवमहाकाव्ये हरपार्वतीविवाहकाले सरस्वत्या आशीर्वचनदानप्रसङ्गे कथ्यते—

‘द्विधा प्रयुक्तेन च वाङ्मयेन सरस्वती तं मिथुनं नुनाव।  
संस्कारपूतेन वरं वरेण्यं वधूं सुखग्राहनिबन्धनेन।।’<sup>16</sup> इति।

कालिदासेनोक्तं यत् यथायथस्वरप्रयोगेन संस्कृतभाषायाः उच्चारणेन यथायथं फलं लब्धुं शक्यते। तदुक्तं तेन रघुवंशे—

‘पुराणस्य कवेस्तस्त वर्णस्थानसमीरीता।  
बभूव कृतसंस्कारा चरितार्थैव भारती।।’<sup>17</sup> इति।

अत्रेदं विशेषता उल्लेख्यं यत् संसारेऽस्मिन् यदि किमपि अविकृतत्वेन अविकलतया प्राचीनतमं निदर्शनं स्यात् तर्हि तत् संस्कृतमेव। अतः प्राचीनैतिहारूपेण संस्कृतमेव अस्यां पृथिव्यां एकतमं महदाश्चर्यपूर्णं निदर्शनम्। किन्तु एतदाश्चर्यपूर्णं कार्यं केन उपायेन संसाधितमिति चेदुच्यते संस्कृतव्याकरणेनैव। संसारेऽस्मिन् केनापि यान्त्रिकोपायेन किमपि वस्तु अक्षतरूपेण अविकृतरूपेण वा संरक्षणं कर्तुं न शक्यते। किन्तु अस्त्येव एकमेव यन्त्रं येन तु केवलमेकामेव भाषां संरक्षितुं शक्यते, यत् संस्कृतव्याकरणमेव। अनेनैव व्याकरणरूपयन्त्रेण संस्कृतभाषायाः स्थितिरद्यापि अनुरूपतया सम्भवति। तथाहि संस्कृतवाङ्मये व्याकरणस्य स्थानं मूर्धनीभूतम्। उक्तञ्च पाणिनीयशिक्षायां ‘मुखं व्याकरणं स्मृतम्’<sup>18</sup> इति।

विद्यासु संस्कृतस्य स्थानं सर्वोत्कृष्टम्। तथाहि पुरा ब्राह्मणकुमाराः उपनयनादिसंस्कारात् परं गुरुगृहे संस्कृतस्य अभ्यासं कुर्वन्ति स्म। तदुक्तं पतञ्जलिना महाभाष्ये—‘पुराकाले एतदासीत् संस्कारोत्तरकालं ब्राह्मणा व्याकरणं स्माधीयते।’<sup>19</sup> षड्वेदाङ्गेषु व्याकरणमेव प्रामुख्यं भजते। उक्तञ्च भाष्यकृता

परमशास्त्रिके— 'प्रधानं पदेष्वङ्गेषु व्याकरणम्। प्रधाने न कृतो यत्नः फलवान् भवति।<sup>20</sup>' इति। व्याकरणज्ञानं विना भाषायाः यथार्थावबोधः कालान्तरऽपि न सम्भवति। यथा समाप्ति वयं वङ्गवासिनः किञ्चिदपि चर्यापदस्य भाषाबोधे असमर्था एव, सम्यक्तया मध्ययुगीयभाषां विद्यासागर-चङ्किमचन्द्रदीनाञ्च भाषां बोद्धुं न शक्नुमः। तस्याः भाषायाः सुनिर्दिष्टव्याकरणाभावात्, तथा च अन्यासामपि भाषाणाम्। किन्तु प्राचीनमपि संस्कृतमेव इदानीन्तनकालेऽपि सुष्ठुतया अवगन्तुं शक्यते संस्कृतव्याकरणस्य माहात्म्येन अस्या भाषाया अतिकृतत्वात्। अतः संस्कृतव्याकरणस्य अस्त्येव सुमहद्गुरुत्वम्। तथाहि भास्कराचार्यस्य मते व्याकरणज्ञानपूर्वकमेव शास्त्रार्थावबोधः सुष्ठु सम्भवति। व्याकरणशास्त्रस्य महत्त्वप्रतिपादनाय हरदत्तेन पदमञ्जर्यामुक्तं यत्—

“उपासनीयं यत्नेन शास्त्रं व्याकरणं महत्।

प्रदीपभूतं सर्वासां विद्यानां यदवस्थितम्।।

रूपान्तरण ते देवा विचरन्ति महीतले।

ये व्याकरणसंस्कारपवित्रितमुखा नराः।।” इति।

भाषाव्याकरणयोर्मध्ये वर्तते अयुतसिद्धसम्बन्धः। यथा भाषां विना व्याकरणस्य स्थितिर्नास्ति तथैव व्याकरणं विना भाषाया अपि स्थितिर्न सम्भवति। अर्थप्रवृत्तये शब्दानां व्यवहारो भवति। सार्थको हि शब्दो पदार्थावबोधाय व्यवहृतो भवति। शब्दबोधाय प्रथमतया शब्दस्योच्चारणम्, ततस्तस्य शब्दस्य श्रवणम्, ततश्च शब्दार्थनिश्चयः। वस्तुतः शब्दतः शब्दब्रह्मणो वा जगदिदमर्थरूपेण विषयरूपेण वा प्रतिभासते। उक्तञ्च पदवाक्यप्रमाणज्ञेन भर्तृहरिणा—

‘अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।

विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः।।’<sup>21</sup> इति।

तत्र तु शब्दोच्चारणादिना कार्येषु प्रवृत्तिरिति क्रमः। तदुक्तं विश्वनाथन्यायपञ्चाननेन—

‘पदज्ञानन्तु करणं द्वारं तत्र पदार्थधीः।

शब्दबोधः फलं तत्र शक्तिधीः सहकारिणि।।’<sup>22</sup> इति।

अतएव एतच्छब्दबोधाय शक्तिग्रह आवश्यक एव। अतस्य शक्तिग्रहस्य कृते सत्स्वपि नैकेषु उपायेषु व्याकरणं प्रधानत्वेनान्यतमम्। तथाहि उच्यते—

‘शक्तिग्रहो व्याकरणोपमानकोशाप्तवाक्याद् व्यवहारतश्च।

वाक्यस्य शेषाद् विवृतेर्वदन्ति सान्निध्यतः सिद्धपदस्य वृद्धः।।’<sup>23</sup> इति।

अतः शब्दस्य सुष्ठु ज्ञानार्थं व्याकरणज्ञानं प्राथम्येनापरिहार्यम्। अथः साधुक्तं भवति—

‘यद्यपि बहु नाधीषे तथापि पठ पुत्र व्याकरणम्।

स्वजनः श्वजनो मा भूत् सकलं शकलं सकृच्छकृत्।।’ इति।

नैयायिकाः काव्यिकाः मीमांसकाः वैदान्तिका वान्ये सर्वे शास्त्रकारा व्याकरणज्ञानपूर्वकमेव स्व-स्व-शास्त्रेषु प्रवृत्तिमर्हन्ति। उक्तञ्च निरुक्ते यत् अर्थावबोधाय निरुक्तवचनं न प्रदेयम्। तथा— ‘नावैयाकरणाय निवृत्त्यात्।’

(नि.) इति। 'तदधीते तद्वेद' (पा, सू.-४-२-५९) इति सूत्रवचनात् सर्वे एव शास्त्रकारा व्याख्यातरश्च वैयाकरण इति वक्तुं शक्यते। एतदेवाभिप्रेत्य ध्वनितत्वविन्दिराचार्यैरानन्दवर्धनैरुक्तं— 'प्रथमे विद्वंसो वैयाकरणाः' इति। शब्दज्योतिरेव भुवनत्रयम् आलोकमयं करोति। विना शब्दं जगदिदं तमोमयं स्यात्। उक्तञ्च दण्डिना—

“इदमन्धं तमः कृत्स्नं जायेत भुवनत्रयम्।

यदि शब्दाह्वयं ज्योतिरासंसारं न दीप्यते।।”<sup>24</sup> इति।

शब्दः नित्य एव। तथाहि वार्तिकं— 'नित्ये शब्दार्थसम्बन्धे' <sup>25</sup>इति। उक्तञ्च भाष्यकृता— 'आकृतिनित्यत्वानित्यः शब्दः' <sup>26</sup> इति। शब्दब्रह्मणः शब्दवृषभस्य सम्यज्ज्ञानार्थम् <sup>27</sup>अध्येयं व्याकरणम्। उक्तञ्च भाष्ये— 'चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य।

त्रिधा बद्धो बृषभो रोरवीति महो देवो मर्त्या आविवेश।। (ऋ.सं. ४.५८.३.)

'चत्वारि शृङ्गाणि' - चत्वारि पदजातानि - नामाख्यातोपसर्गनिपातश्च। 'त्रयो अस्य पादाः' - त्रयः कालाः भूतभविष्यद्वर्तमानाः। 'द्वे शीर्षे' द्वौ शब्दात्मानौ नित्यः कार्यश्च। सप्त हस्तासो अस्य' - सप्त विभक्तयः। 'त्रिधा बद्धः' - त्रिषु स्थानेषु बद्धःऋ उरसि कण्ठे शिरसीति। बृषभो वर्षणात्। 'रोरवीति' शब्दं करोति। कुतः एतत्? रौतिः शब्दकर्मा। 'महो देवो मर्त्या आविवेशे'ति, महान् देवः शब्दः। मर्त्या मरणधर्माणो मनुष्यास्तान् आविवेश। 'महता देवेन नः साम्यं स्यादित्यध्येयं व्याकरणम्।' <sup>27</sup> इति। अतः एतादृशेन नित्यरूपेण शब्दवृषभेन वा यथा अस्माकं सायुज्यं स्यात् अर्थात् शब्दब्रह्मणः शाश्वतिकज्ञानं स्यादित्यतः अध्यायनपूर्वकं व्याकरणज्ञानमावश्यकम्। एवं व्याकरणस्य मुख्यतः प्रयोजनद्वयं वर्तते - दृष्टमदृष्टञ्चेति। भाष्याशयानुसारं दृष्टप्रयोजनं पुनः द्विविधम् - मुख्यप्रयोजनं गौणप्रयोजनञ्चेति। मुख्यप्रयोजनानि पुनः पञ्च-रक्षा, ऊहः, आगमः, लघुः, असन्देहश्चेति। तथाहि भाष्ये— 'रक्षोहागमलम्बसन्देहाः प्रयोजनम्' <sup>28</sup> इति। अत्र रक्षा नाम वेदरक्षणं संस्कृतभाषाया रक्षणमिति <sup>29</sup> यावत्। ऊहो <sup>30</sup> नाम भाषायां स्थाने स्थाने प्रयोजनानुसारं लिङ्गविभक्त्यादीनां परिवर्तनमेव। आगमश्च <sup>31</sup> श्रुतिलक्षणरूपः स्मृतिलक्षणरूप-श्चेति। शब्दानां प्रतिपदपाठः महतः शब्दौघस्य ज्ञाने नैव प्रकृष्टः उपायः। उच्यते हि— 'ब्रह्मा बृहस्पतये प्रोवाच, बृहस्पतिरिन्द्राय, इन्द्रो भरद्वाजाय, भरद्वाज ऋषिभ्यः, ऋषयो ब्राह्मणेभ्यः...।' <sup>32</sup> इति। किन्तु एवम्विधप्रतिपदपाठेऽपि नान्तं जगाम। अतः व्याकरणज्ञानेन लघुना <sup>33</sup> उपायेन शब्दशास्त्रं विज्ञेयमित्याशयः। शास्त्रेषु यदि कुत्रापि सन्देहः स्यात् तर्हि शास्त्रमशास्त्रमिति न मन्तव्यम्, 'व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्षणम्' <sup>34</sup> इति परिभाषापरिष्कृतार्थवलात्। अतः असन्देहार्थ <sup>35</sup> व्याकरणम् अवश्यपठनीयम्।

व्याकरणस्य गौणप्रयोजनानि <sup>36</sup> त्रयोदश इति भाष्ये स्पष्टम्। तानि यथा-१. तेऽसुराः, २. दुष्टः शब्दः, ३. यदधीतम्, ४. यस्तु प्रयुङ्क्ते, ५. अविद्वंसः, ६. विभक्तिं कुर्वन्ति, ७. यो वा इमाम्, ८. चत्वारि, ९. उत त्वः, १०. सक्तुमिव, ११. सारस्वतीम्, १२. दशम्यां पुत्रस्य, १३. सुदेवो असि इत्यादीनि। तथाहि वाक्यपदीये भर्तृहरिणा व्याकरणस्य दृष्टप्रयोजनप्रतिपादयिता कथ्यते- 'व्याकरणन्तु तपसामुत्तमं तपः' <sup>37</sup>, प्राथम्येन छन्दसामङ्गम्, शब्दानां तत्त्वावबोधकम् <sup>38</sup>, वाङ्मलानां चिकित्सितम् <sup>39</sup>, विधानां विद्या <sup>40</sup> चेत्यादिरूपम्। व्याकरणाध्ययनस्य पुण्यफलरूपं मोक्षफलरूपञ्च अदृष्टप्रयोजनमपि विद्यते।

व्याकरणज्ञानपूर्वकमेकं शब्दं सम्यज्ज्ञात्वा वैयाकरणः स्वर्गे लोके च कामधुग् भवति<sup>41</sup>। उक्तञ्च पतञ्जलिना महाभाष्यस्य द्वितीयाह्निके—“सोऽयमक्षरसमाम्नायो वाक्यसमाम्नायः पुष्पितः फलितश्चन्द्रतारकवत् प्रतिमण्डितो वेदितव्यो ब्रह्मराशिः, सर्वविदपुण्यफलावाप्तिश्चाऽस्य ज्ञाने भवति, मातापितरौ चाऽस्य स्वर्गे लोके महीयते<sup>42</sup>।” इति। भर्तृहरिणापि वाक्यपदीये व्याकरणस्य मोक्षविधायकत्वं प्रतिपादितमेव। तन्मते व्याकरणविद्या तु मोक्षकामिना कृते अजिह्वा राजपद्धतिः<sup>43</sup>।

एवं व्याकरणस्य नैकानि दृष्टप्रयोजनानि सन्तीति सिद्धं, किन्तु अदृष्टप्रयोजनस्वीकारे का युक्तिः? इति चेदत्र उच्यतेऽत्रादौ विश्वासः कर्तव्यः। यथा ब्रह्मतत्त्वज्ञाने आत्मतत्त्वज्ञाने मोक्षरूपं फलमस्ति तथैव शब्दज्ञानेऽपि। तेन भारतीयपरम्परानुसारं यथा अस्माभिर्मनसि विषयेऽस्मिन् प्रत्ययं विधाय वेदान्तादीनां शास्त्राणां चर्चा क्रियते तथैव मोक्षहेतवे शब्दब्रह्मणो ज्ञानार्थं व्याकरणचर्चा कर्तव्या।

इदानीन्तनकाले बहुलप्रसिद्धं व्याकरणं हि पाणिनीयं व्याकरणं त्रिमुनिव्याकरणम्वा। महामुनेः पाणिनेः सर्वोत्कृष्टा कुतिर्हि ‘अष्टाध्यायी’ इति। मम मते विश्वेऽस्मिन् यद्यपि सप्तषु आश्चर्येषु अष्टाध्यायीत्वस्य म नास्ति, तथापि तन्नाम एव आदौ संयोज्यम्। अष्टाध्यायी इति व्याकरणशास्त्रमेतादृशं यन्त्रं येन तु संस्कृतभाषा अद्यापि अविकृता अक्षता वास्ति। किन्तु अस्मिन् विश्वायनयुगे अन्येन केनापि यन्त्रेण किमपि वस्तु चिराय किं, केवलं वर्षं यावदपि अविकृतं स्थापयितुं न शक्यते। अत्र हि माहात्म्यं संस्कृतव्याकरणस्य, येन तु संस्कृतभाषा जन्मलग्नतोऽद्यापि अविकृतास्ति। अतो संस्कृतव्याकरणस्य सत्यामपि कठिनतायां दृढतायाम् अशिथिलतायां च, संस्कृतभाषाक्षणार्थम् अस्त्येव तस्य गुरुत्वम्। अतः अष्टाध्यायी अस्माभिः अवश्यमेव पठितव्या, तस्याः चर्चा च कर्तव्या इति शिवम्।

पादटीका :

1 महाभाष्यम्, पस्पशाह्निकम्।

2 The Sanskrit Language T. Burrow.

3 The Sanskrit Language T. Burrow.

4 The Sanskrit Language T. Burrow.

5 उक्तञ्च भर्तृहरिणा-

‘केयूराणि न भूषयन्ति पुरुषं हारा न चन्द्रोज्ज्वला

न स्थानं न विलेपनं न कुसुमं नालंकृता मूर्धजाः।

वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते

क्षीयन्ते खलु भूषणानि सततं वाग्भूषणं भूषणम्।।’ इति।

6 ऋ.वे. २/१२/१

7 ऋ.वे. २/१२/२

8 ऋ.वे. १०/१२१/१

9 ऋ.वे. १०/१२१/१

10 का. द., श्लो.-३३।

11 ऋ.सं.-२.३.२२।

- 12 शा: प: ब्रा:-६.५.३.४।
- 13 वाग् वै पराच्यव्यकृतावदत्। तै: सं: ६.४.७।  
वाग्योगविद् दुष्यति चापशब्दै:। म: भा: पश्:आ:।  
देवी वाग् व्यवकीर्णयम्...वा: प: १-१५४।
- 14 भाषायामन्वध्यायच-नि:-१-४।  
भाषायां सदवस्त्रुव:। पा: सू: ३-२-१०८।
- 15 रामायणम्-५।३०।१७-१८।
- 16 कुमारसम्भवम्-७।९०।
- 17 रघुवंशम्-१०।३६।
- 18 पा: शि:, का:-४२।
- 19 म: भा:पश्: आ:, पृ:-२८।
- 20 म: भा: पस्: आ: पृ:-११।
- 21 वा: प: ब्र: का:-१/१।
- 22 भा: प: श: ख:-८१।
- 23 भा: प: श: ख:-८१-श्लो: प्र:।
- 24 का: द:-४।
- 25 म.भा. पस्. आ.
- 26 म.भा. पस्. आ.
- 27 म.भा. पस्. आ.-पृ.-१०।
- 28 म.भा. पस्. आ.-पृ.-९।
- 29 'रक्षार्थं वेदानामध्येयं व्याकरणम्। लोपाऽऽगमवर्णविकारज्ञो हि सम्यग् परिपालयिष्यतीति।' म.भा. पस्. आ.-पृ.-९।
- 30 ऊह: खत्वपि - न सर्वैर्लिङ्गैर्न च सर्वाभिर्विभक्तिभिर्वेदे मन्त्रा निगदिता:। ते चाऽवश्यं यज्ञगतेन पुरुषेण यथायथं विपरिणमयितव्या:।  
तान्नाऽवैयाकरण: शक्नोति यथायथं विपरिणमयितुम्। तस्मादध्येयं व्याकरणम्।' इति। म.भा. पस्. आ.-पृ.-१०।
- 31 "आगम: खत्यपि-ब्राह्मणेन निष्कारणो धर्म: षडङ्गो वेदोऽध्येयो ज्ञेयश्चे'ति। प्रधानं षट्खण्डेषु व्याकरणम्।  
प्रधाने च कृतो यत्न: फलवान् भवति।" इति। म.भा. पस्. आ.-पृ.-११।
- 32 ऋ. त.-१-४।
- 23 "लघ्वर्थं चाध्येयं व्याकरणम्। 'ब्राह्मणेनावश्यं शब्दा ज्ञेया:' इति। न चान्तरेण व्याकरणं लघुनोपायेन शब्दा: शक्या ज्ञानम्।"  
इति। म.भा. पस्. आ.-पृ.-११।
- 34 परिभाषेन्दुशेखर:, प.भा.-१।
- 35 'असन्देहार्थं चाऽध्येयं व्याकरणम्।' म.भा. पस्. आ.-पृ.-१०।
- 36 इमानि च भूय: शब्दानुशासनस्य प्रयोजनानि-'तेऽसुरा:।'। 'दुष्ट: शब्द:।'। 'यदधीतम्'। यस्तु प्रयुङ्क्ते'। 'अविद्वांस:।'। विभक्तिं  
कुर्वन्ति'। 'यो वा इमाम्'। 'चत्वारि'। 'अत त्व:।'। 'सक्तुमिव'। 'सारस्वतीम्'। 'दशम्यां पुत्रस्य'। 'सुदेवो असि वरुणेति'  
इति। म.भा. पस्. आ.-पृ.-१२।
- 37 'आसन्नं ब्रह्मणस्तस्य तपसामुत्तमं तप:।  
प्रथमं छन्दसामङ्गं प्रहुर्याकरणं बुधा:।।' इति। (वा.प.-१/१०)
- 38 'अर्थप्रवृत्तितत्त्वानां शब्दा एव निबन्धनम्।  
तत्त्वावबोध: शब्दानां नास्ति व्याकरणादृते।।' इति। (वा.प.-१/१३)

- 39 'तद्द्वारमवर्गस्य वाङ्मलानां चिकित्सितम्।  
पवित्रं सर्वविद्यानामधिविद्यं प्रकाशते।।' इति। (वा.प.-१/१४)
- 40 'यथार्थजातयः सर्वाः शब्दाकृतिनिबन्धना।  
तथैव लोके विद्यानामेषा विद्या परायणम्।।' इति। (वा.प. १-१५)
- 41 'एकः शब्द- सम्यग्ज्ञातः शास्त्रन्वितः सुप्रकृतः स्वर्गे लोके कामधुग्भवति' इति। म.भा. ६-१-८४।
- 42 म.भा.द्वि.आ., पृ-२०९।
- 43 'तद्द्वारमवर्गस्य...' इति। (वा.प.-१-१४)  
'इदमाद्यं पदस्थानं सिद्धिसोपानपर्वणाम्।  
इयं सा मोक्षमाणानामजिह्वा राजपद्धतिः।।' इति। (वा.प.-१-१६)  
'अत्रतीतविपर्यासः केवलामनुपश्यति।  
छन्दस्यछन्दसां योनिमात्मा छन्दिमयी तनुम्।।' इति। (वा.प.-१-१७)

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# **SECTION-B**

## TRADITION REJUVENATED : VEDĀNTA AND MAHARSHI DEBENDRANATH TAGORE

Tapati Mukherjee

Theoretically denoting the concluding part of the Vedas, the *Vedānta* philosophy includes *Brahmasūtra* of *Bādarāyaṇa* and *Bhagavad Gīta* besides the Upaniṣads within its arena. These three canons combined draw the broad connotation of *Prasthānatraya* or three systems. With passage of time, several schools encompassing various strands of profound philosophical deliberation emerged in the form of *Advāitavada*, i.e. the school of monism of *Vedānta* philosophy, promulgated by Śaṅkarācārya (788-820 CE), propounding Brahman as the sole reality and negating any intrinsic reality of the world, *Viśiṣṭādvaita* or qualified monism, highlighted by Rāmānuja (1017-1137 CE), positing thereby that ultimate reality i.e. Brahman and human soul are different but with the potential to be identical, *Dvaitavāda* or Dualism, enunciated by Mādhavācārya (1238-1317 CE) describing Brahman and the world to be two equally real entities and not related in any way, *Suddhādvaita*, upheld by Vallabhācārya (1479-1531 CE) declaring absolutely non-dual philosophy with emphasis on the worship of God, *Acintyabhedābheda* representing the philosophy of inconceivable one-ness and difference, initiated by 13<sup>th</sup> century Bengali saint Śri Caitanya, the harbinger of Bhakti movement. It may be noted in this context that the impact of the *Vedānta* on Indian intelligentsia was so profound and deep that different religious sects had utilized the Vedantic concepts in propagation of their doctrines. We may refer to a comment of a missionary priest J. Davis in this context—

“no great soul has appeared in India during the last three thousand years that has not accepted the call of the teaching of the *Vedānta*, the spirit of the oldest and the most enduring religious philosophy based not on speculation but on real experience and summed up in three words *Tat Tvam Asi*, Thou art Brahman”. Even Bhakti movement spearheaded by Śri Caitanya was influenced by Vedantic thoughts and its leaning towards dualism notwithstanding. Bhakti has to reconcile

with the absolute impersonal and monistic interpretation as advocated by Sankarācārya. The impact of *Vedānta* on later philosophical systems has been aptly pointed out by Dr. S.K. De in his illuminating article—“Each of these schools therefore wrote a fresh commentary on the *Vedāntasūtra* in which an attempt was made to establish a theory which would permit the individual exercise of love and piety in a world of reality, some of them maintaining a frankly dualistic position and others expounding various degrees of qualified dualistic views.”

As a matter of fact, the theory of ‘Absolute Reality’ of *Vedānta* metamorphosed into the message of universal love of Vaishnavism. Even Tantra, generally excluded from the orthodox philosophical deliberation, could not escape Vedantic influence as is evident from the enumeration of a few Tāntrik Upanishads viz.-*Kaulopaniṣad*, *Rudropaniṣad* etc. Despite the difficulty to establish any direct relationship between Tantra and *Vedānta*, the fact remains that Tāntrik tenets also emphasize the transformation of the dualism to non-dualism—a salient feature of some schools of *Vedānta*.

Against this backdrop, the *Vedānta* philosophy, preached and nurtured by a few cultural and intellectual icons in the nineteenth century had made a profound impact not only on the intelligentsia but on general milieu as well. It is an accepted fact that nineteenth century was a turning point in the history of Bengal and India as well. Crisscrossed on one hand by the neolites, guided by Derozio and Young Bengal, determined to launch a classic onslaught age-old Indian culture and heritage and orthodoxy, bent upon conversation of deplorable customs and norms in the name of tradition on the other, the society in nineteenth century Bengal was rejuvenated by the study and practice of *Vedānta* which emphasized universal humanism. This Vedāntic doctrine defied all artificial barriers of caste and creed and thus ignited a new wave of pragmatic thought and in a way succeeded to combat the dominating influence of Christianity in our cultural and religious life. Admittedly, the condition of Vedāntic studies was not that encouraging in the first phase of the nineteenth century. While Benaras was famous for *Vedānta* study, as per William Ward, a Britisher—“the Bengal pundits know only scraps of things”, as compared to students of *Dharmaśāstras*, *Nyāya* and *Vyākaraṇa*, the students in *Vedānta* are indeed few in number. That shows

the general reluctance of the mass towards this very specialized branch of Indian wisdom. *Vedānta* was initially included in the curricula of Sanskrit College which was established in 1824, but it was ultimately discontinued due to dearth of students. A cursory look at the syllabus of Sanskrit College shows that the following books were taught under *Vedānta* curricula—*Brahmasūtra* of *Bādarāyaṇa*, *Brahmasūtrabhāṣya* of *Śaṅkarācārya*, *Vācaspatimiśra's Bhāmatīkā* on *Śaṅkarācārya's* commentary etc. Curiously enough, the Upaniṣads were not included in the syllabus.

It was at this crucial juncture in the nineteenth century when the study of *Vedānta* had lost its credence, emerged a few pioneers, foremost of them being Rammohan and Debendranath. Rammohan Roy (1772-1833) not only heralded revival of *Vedānta* but also established the position of *Vedānta* as a medium of greater social and national unity. Prudent and sagacious as he was, emboldened by his exposure to western science and enlightenment, Rammohan utilized *Advaitavāda* of *Vedānta* as a tool to implement unity (*abheda*) among men in consonance with the principal teaching of the Upaniṣad advocating universal unity.

*yastu sarvāṇi bhūtānyātmanyevānupaśyati/  
sarvabhūteṣu cātmānaṃ tato na bijugupsate// (Iśā. 6)*

Rammohan could realise that in a caste-ridden society, the universalism of *Vedānta* could bring some respite to the oppressed milieu and at the same time it could be used to combat the dominating influence of Christianity. Between 1815–1830, he composed and translated in Bangla, English and Hindi various *Vedānta* texts—

1. *Vedāntagrantha* (Calcutta, 1815),
2. *Vedāntasāra* (Calcutta, 1815-16),
3. *Talabkāropaniṣad* (Original and translation, 1816),
4. *Kāṭhōpaniṣad* (original and translation, 1817),
5. *Iśōpaniṣad* (original and translation 1816),
6. *Maṇḍukyōpaniṣad* (1817),
7. *Muṇḍakōpaniṣad* (1819) etc.

The study of *Vedānta*, so long confined within the periphery of *Tol* and a few Sanskrit scholars was given shape of a weapon of liberation by Rammohan.

An avid follower of *Advaita Vedānta*, Rammohan propagated love and solidarity for all creatures, created by Brahma. He succeeded in effecting unison of *Advaita Vedānta* with western humanism, thus aiming for a universal mass uprising. He established the foundation of a new religion—*Brahma Dharma* on the tenets of *Vedānta*, inculcating thereby universalism in the theory of *Vedānta*. He cited the example of Guru Nanak and other religious sects who had issued sermons to both householders and ascetics related to meditation of Brahma.

“Even in Hindusthan various sects like—Nirbana, Nanak and Dadu and many others including Sibnarāyani householders and ascetics are meditating on Absolute Reality, devoid of any form. As such this meditation of Supreme Bliss is nothing new.” (Translation mine)

Though inspired by *Advaita Vedānta*, Rammohan never considered this world as false or non-reality. When one discharges his duty sincerely towards the world, he could finally reach Absolute Reality. Due to his apathy towards desertion of work, he wrote a letter to Lord Amherst in 1824, which raised question about the efficacy of the *Vedānta*—

“...Nor will youths be fittd to be better members of the society by the Vedantic doctrines which teach them to believe that all visible things had no real existence. They consequently deserve no affection, and therefore the sooner we escape from them and leave the world the better”.

In tune with his refusal to accept renunciation as final consequence, he established *Vedānta College* in 1826 to teach practical *Vedānta*. Prior to that, he established *Ātmīyasabhā* (1816) to encourage discussion on *Vedānta*.

Rammohan was a pioneer in not only popularizing *Vedānta* in the nineteenth century Bengal, but he could use *Vedānta* for social integration and universal welfare, which is indisputably no mean achievement.

This discussion about Rammohan and the transformation of *Vedānta*, effected by him is essential to assess the role of his immediate successor Debendranath Tagore who further developed Vedantic thought and finally deviated from the beaten track.

Following the footsteps of Rammohan, Debendranath Tagore, a scion of illustrious Tagore family of Jorasanko and son of Prince Dwarkanath Tagore,

gave a new lease of life to the study and practice of *Vedānta* by liberating it from the scholarly deliberation of a handful of pedantic scholars and developed Brahma Samaj, founded by Rammohan from a moribund state, conceptualizing it on the tenets of *Vedānta*.

Since his childhood, Debendranath was used to a luxurious lifestyle, but suddenly the demise of his beloved grandmother sparked a sense of renunciation in his mind. He wrote in his autobiography. “... I had been plunged in a life of luxury and pleasure. I had never sought after spiritual truths. What was religion? What was God?”

When debendranath was looking frantically to explore the supreme divinity—“The temptations of the world had ceased, but the sense of God was no nearer—earthly and heavenly happiness were alike withdrawn”, he suddenly found out a torn page of *Īsopaniṣad*—an incident which indeed changed the course of his life—“I got just what I wanted. I had never heard my most intimate thoughts expressed like this anywhere else”.

with extraordinary zeal, he read almost all principal Upaniṣads—

“One by one I read with Vidyavagish the *Īśa*, *Kena*, *Kaṭha*, *Muṇḍaka* and *Māṇḍūkya Upaniṣads* and the remaining six with other Pandits”. With an avowed objective to spread the thoughts of and the remaining six with other Pandits”. With an avowed objective to spread the thoughts of the Upaniṣads among the milieu, he established an association *Tattwaranjini Sabha*, later named as *Tattvabodhini Sabha*.—“When I had thoroughly entered into to Upaniṣads and when my intellect began to be daily illumined by the light of truth, I felt a strong desire to spread the religion”. Brahma Samaj was finally amalgamated with Tattvabodhini Sabha, established on 6<sup>th</sup> October, 1839. In an anniversary discourse of the association, Debendranath emphasized the importance of *Vedānta* by stating that ignorance about Vedāntic thought induces people to turn to other religions. He thus established the practice of *Vedānta* as an instrument to save Hindu religion itself—“Not being well-acquainted with the *Vedānta*, they do not know that the gist of our śāstras is that God is formless, the very essence of intelligence, omnipresent, beyond all thought or speech”. Debendranath finally believed that people are leaning towards other religions because of their lacuna in *Vedānta*—

“But if the *Vedānta* were spread far and wide, then we would never feel drawn to other religions. Thus we are trying to preserve our Hindu religion”.

Debendranath intended to forge a bond of unity and solidarity among his countrymen through dissemination of Vedāntic knowledge, thus highlighting the concept of national integration in British-subjugated pre-independence India. He made this vow clear in his autobiography—

“I found this laid down expressly in the Upanishads—*Ekaṃ rūpaṃ bahudhā yaḥ karoti*. ‘He who makes one form to many’ ...This was my guiding principle. To disseminate this truth throughout in India, to induce everybody to worship Him in this manner, to ensure that his glory should be thus proclaimed everywhere—this became the sole aim of my life.”

To fulfill his dream, he started a printing press and a journal *Tattvabodhini* in 1843 with Akshoy Kumar Dutta as its first editor. Debendranath was frank enough in admitting the difference of outlook pertaining to the duo—

“I was seeking to know my relations with God; he was seeking to know the relations of man with the other world”.

Despite this difference, Debendranath was quite emphatic in his declaration about the principal objective of his journal—

“The propagation of the Vedas, the *Vedānta* and the worship of *Parabrahma*, my principal object was amply fulfilled by the publication of the Patrika”.

However, the mention of the term *Vedānta* in his statement induces us to confront a serious question—what did Debendranath actually mean by *Vedānta*? This query is inevitable as Debendranath thoroughly discarded *Vedānta* philosophy as propounded by Śaṅkara—“Those Upanishads which treated of Brahma were alone accepted by us as the true *Vedānta*. We had no faith in the *Vedānta* philosophy, because Śaṅkarācārya seeks to prove therein that Brahma and all created are one and the same”. Debendranath firmly repudiated Śaṅkara’s philosophy by arguing that the worshipper and the worshipped cannot be unified in one. “What we want is worship God. If the worshipper and the object of worship becomes one, then how can there be any worship? Therefore we could not subscribe to the doctrines of *Vedānta* philosophy”.

Debendranath went on explaining that idolatry and monism (*Advaita*) both are unacceptable to him. The monistic view of Śaṅkara does not find favour

with Debendranath—“We were unable to fully acquiesce in the commentaries of the Upanishads as made by Sankarācārya, in as much as he has tried to interpret them all in a Monistic sense”. It is indeed interesting to note that because of his reservatin about Sankara’s monistic doctrine, Debendranath took upon himself the cudgel of authoring a commentary on the Upanṣads and also a Bangla translation of them—“...I had to write a new commentary of the Upanishads in place of the Bhāṣya. I made a Sanskrit commentary which would serve to maintain the theistic basis (জগতে ঈশ্বরের সঙ্গে উপাস্য-উপাসক সম্বন্ধ রক্ষিত হয়) and I began a Bengali translation which came out part by part in the *Tattvabodhini Patrika*”.

Debendranath’s dependence on the Upanisads was further exemplified when he framed a novel procedure of meditation pertaining to Brahmoism, based on the Upaniṣads. He used the Upaniṣads as a means to propagate Brahmoism—“I resolved to propagate the Brahma religion by means of the Upanishads”. But more important is the fact that Debendranath wanted to unite entire India through Brahma religion, based on *Vedānta*. A tinge of natinalism was thus enmeshed in his perception of *Vedānta* and its propagation—“If I could preach the Brahma religion as based upon the *Vedānta*, then all India would have one religion, all dissensions would come to an end, all would be united in a common brotherhood, her former valour and power would be reived and finally she would regain her freedom”.

However, he was unwilling to compromise with monism of Sankara even in the procedure of meditation. He started the procedure with Satyam jñānāmanantam Brahma (*Taittirīya Upaniṣad*. 2/1/1), ānandarūpamamritaṃ yad vi-bhāti (*Muṇḍakopaniṣad*. 2/2/7)—then

*sa paryagācchukramakāyamabraṇa-  
masnāviraṃ śuddhamapāpaviddham/  
kavirmaniṣī paribhūḥ svayambhū-*

ryāthātathyato ‘rthān vyadadhācchāśvatībhyaḥ samābhyaḥ// (Isa. 8)

In went on with—

*etasmājjāyate prāṇo manaḥ sarvendriyāṇi ca/*

*khaṃ vāyurjyotirāpaḥ pṛthibī biśvasya dhāriṇī// (Muṇḍaka. 2/1/3)*

*bhayādasyāgnistapati bhayāt tapati sūryaḥ/*

*bhayāndraśca vāyuśca mṛtyurdhāvati pañcamah// (Kātha. 2/3/3)*

Debendranath was candid enough when he mentioned in his autobiography that the suggestion for inclusion of a verse of *Mahānirvāṇatantra* by Ramchandra Tarkabagish was accepted by Debendranath along with certain reservations—“But as it was tinged with Advaita doctrines, I was unable to accept it in its entirety. Therefore I altered it so as to make it conform to the Brahma Dharma”. For propagation of the *Vedānta* or Upaniṣadic thoughts, he sent four students viz. Ananda Chandra, Taraknath, Banerwar and Ramanath to Benaras to have a sound training in *Vedānta*. He himself went to Benaras and on his return started translating *R̥gveda* from 1848-1871. He translated 1248 verses of *R̥gveda* which were published in *Tattvabodhini*.

The year 1845 was remarkable in the history of Brahma Samaj and Debendranath too because of the persistent attacks of Christian missionaries on the doctrines of Brahmoism. In his book *India and Indian Missions* Alexander Duff described the Brahma Samaj as a sect of Vedāntists who believed in the infallibility of the Vedas. This created a deep rift in the Samaj and it was resolved that in place of the Vedas and Upaniṣads as infallible guide, reasons and argument will be accorded top priority. However Debendranath retained his faith in the *Vedānta* when he chastised Duff in his book—“Vedantic doctrines vindicated”.

However, Debendranath could not stick to the Upaniṣads too. He lamented in his autobiography—

“First I went back to the Vedas, but could not lay the foundation of Brahma Dharma there, then I came to the eleven authentic Upanishads, but how unfortunate! Even there I could not lay the foundation”.

He explained the reason behind his deviation from Śaṅkarācārya’s *Śarīrakamūmāṃsā* of the *Vedānta* Dharma. He felt that he could rely upon the upaniṣads,—but that perception too disappointed him—

“But when in the Upanishads, I came across *soham asmi* I am he, *tat tam asi*—Thou art that— then I became disappointed in them also. These Upanishads could not meet all our needs, could not fill our hearts ... Where should we seek a refuge for Brahmoism? It could not be founded on the Vedas. It could not be founded on the Upanishads”. Finally Debendranath came to the conclusion that

unsophisticated mind is the seat of Brahmoism—"I came to see that the pure heart, filled with the light of intuitive knowledge—this was its basis. Brahma reigned in the pure heart alone".

Debendranath categorically stated that he will go by the diktat of the heart and the Upaniṣads which will abide by that direction will be accepted—"We could accept those texts only of the Upaniṣads which accorded with that heart. Those sayings which disagreed with the heart we could not accept. Those were the relations which were now established between ourselves and the Upaniṣads, the highest of all Śāstras". It is apparent therefore that Debendranath did not accept the Upaniṣads as thoroughly authentic; on the contrary, he selected a few texts from various Upaniṣads which appeared close to his heart.

This selective attitude towards the Upaniṣads finally led Debendranath to create a new Upaniṣads by imbibing verses at random from various Upaniṣads. He described in his own inimitable style the creation of this new Upaniṣads—

"The spiritual truths that dawned on my heart through His grace, I went on uttering as fluently and forcibly as the current of a river falling from the mouth of the Upaniṣads and Aukhoy Kumar taking them down at once".

Debendranath described in details the process of creation of this Upaniṣad, how he crystalized the text by deriving lines from different Upaniṣads—

"*Brahmabādinaḥ badanti*—I began with fervour the Brahmavadis say, what do the Brahmavadis say—*yato vā imāni bhūtāni jāyante yena jātāni jīvanti yat prayantyaabhisambisanti tat vigijñāyasva tad Brahma*, Then this truth appeared in my heart, that God is bliss. Upon this I exclaimed *ānandat eva khalu imāni bhūtāni jāyante ānandena jātāni jīvanti ānandaṃ prayantyaabhisambisanti*".

Debendranath re-iterated that the truth of the Upaniṣads as revealed to him finally found expression in this new Upaniṣad, formulated by him—

"Thus as the truth of the Upaniṣads began to successively appear in my heart, so did I pronounce them one after another. Finally I ended with the following—*...tvameba viditvāti mṛtyumati nānyaḥ panthā vidyate ayanāya*".

As this Upaniṣad deals exclusively with Brahma, he named it as Brāhmi Upaniṣad—

"Thus was composed the Upaniṣad relating to Brahma, or the Brāhmi Upaniṣad.

Therefore it is written at the end of Part I of the *Brahmo Dharma-uktātaupaniṣat brāhmīm vāvatta upaniṣadamabrūmetyupaniṣat*—The Upanishat has been told unto you, this is that Upanishat which relates to Brahma—the *Brāhmī Upanishat*’.

Debendranath was apprehensive that he might be branded as one challenging the authority of the Vedas or the Upanisads. He therefore explained his stance in this regard by declaring the supremacy of the Upanisads and the positions of *Brāhmī Upanishat* in the galaxy of Upanisads—“The Upanishat is the crowning point of the Vedas and the crowning-point of the Upanishads is the *Brāhmī Upanishat*, the Upanishat related to Brahma”.

It may be noted in this context that the three principal verses upon which *Brāhmī Upaniṣad* rests are—*satyam jñānāmanantam Brahma* from *Taittirīya Upaniṣad* (2/1/1), ... *ānandarrūpamamṛtam yad vi-bhāti* from *Muṇḍakyaopaniṣad* (2/2/7) and ... *sāntam sivo’dvaita* ... from *Māṇḍakyaopaniṣad* (7).

As Debendranath was keen to continue the welfare activities under the umbrella of Brahma Dharma, he framed two branches of Brahma Dharma—the Upanishat and second the moral codes. In seventeen chapters of his book Brahma Dharma, he recorded the duties of the householder, stating with the verse—

“*brahmaniṣṭho grahasthaḥ syāt tattvajñānaparāyanah/  
yad yad karma prakurbīta tad brahmaṇi samarpayet//*”

So the concept of welfare activities which will bestow welfare on the people, as evinced in *Gītā*—

*lokesaṃgrahamevāpi saṃpaśyan kartum arhasi/* (3/20)

has been endorsed by Brahma tenet—

*tasmin prūiḥ tasya priyakāryasādhanāñca/*

Instead of confining the practice of *Vedānta* within the textual deliberation of a limited few, our icons in the nineteenth century popularized *Vedānta* and used it as a tool for effecting a liberal, secular bonding among the milieu. By initiating a new *Brāhmī Upaniṣad*, imbibing verses from various Upanisads, Debendranath consolidated the foundation of Brahmaism as a separate discourse and also ventured unbiased humane interpretation of the *Vedānta*. The ancient Indian *Vedānta* philosophy was rejuvenated by Debendranath to cater to the needs of a society, vibrant because of its interaction with various streams of thought.

**Note :**

Spelling maintained intact in the quotes.

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# NATURE AND ENVIRONMENT IN ANCIENT INDIA AS REFLECTED IN THE GREAT EPICS

Bijoya Goswami

The term 'environment' or its equivalent did not exist in ancient Indian literature, perhaps human beings were very much aware of the importance of nature and environment in their day to day life. In Vedic times, man had just begun to co-exist with nature—sometimes nature was their friend, sometimes their enemy! Nature and natural environment was very close to him, very intimate; trees and plants, birds and beasts, rivers and springs, mountains and plains—all were his allies in his battle for animals— even the very dust should be imbued with sweetness!

*madhu vātā ṛtāyate*

*madhu kṣaranti sindhavah /*

*mādhvīrnoh santvośadhīh// (RV. 1/90/6)*

As civilization advanced, the aggression on nature too began to take shape. One could not exist without preying upon plants and animals. In order to live, man cultivated fields, raised cattle, hunted and fished for his food, sheared sheep and other such animals for his clothing and so on. However, he was very conscious that indiscriminate massacre of natural resources would lead to his own destruction—a cruel fact that we seem to overlook in our regular deprivations on nature. The two Great Epics of India—the *Rāmāyaṇa* and the *Mahābhārata* reflect much of this environment consciousness. The compilation of these two Epics was spread over several centuries, from c. 4<sup>th</sup> BCE to c. 5<sup>th</sup> CE. We learn from the Epics as well as other sources e.g. the Dharmaśāstras, that *mṛgayā* or hunting was one of the favourite pastimes of the warrior caste in general and royal families in particular. But excessive indulgence in this sport was considered a vice or *vyasana*—as was gambling and other such pastimes. In the first place, there were seasons for hunting, and one was not supposed to hunt out of season. A creature who was nursing could not be hunted, nor a mother carrying her young. There was

alsoan embargo on killing all beasts—only those whose flesh could be eaten or those which were threatening human life were allowed to be killed. For example, the *Rāmāyaṇa* says that only five animals with five nails on each foot (*pañcanakha*) could be eaten by Brahmanas and Kṣatriyas—the porcupine, the rhinoceros, the monitor, the rabbit and the tortoise (*Rām. Kiṣkindhā. 17/39*)! It is to be noted that the rhino was one of the creatures whose killing was sanctioned—giving a clear indication how human insensitivity has brought an animal which once must have been abundant enough to be hunted to the verge of extinction.

The ancients were very much aware of the importance of animals in preserving habitat as well as the role of habitat in preserving animals. They realized that if they killed lions and tigers indiscriminately, they would be harming the natural balance, and conversely, if they depleted forests indiscriminately, that would destroy the natural habitat of wild animals and result in these creatures infesting human yāylocalities and endangering their lives. So,

*simhābhiguptam na vanam vinbhiguptam na vanam vinaśyet/  
simho na naśyeta vanābhiguptah//* (MBh., Udyoga, 29/54)

A tiger away from the forest is killed if it comes to a human village, because it might kill humans. On the other hand, the forest where there are no tigers may be cut down because men will have nothing to fear there.

*nirvano vadhyate vyāghro nirvyāghram chidyate vanam/* (Ibid 55)

Thus these two protect each other.

We know that the renowned scientist, Jagadish Chandra Bose proved incontrovertibly that plants and trees have a life of their own. But even in ancient times, Indians believed these to be alive. A creature is supposed to be alive if it has the faculties to feel, hear, see, smell, eat and drink. The MBh. says that trees have all these faculties. They can feel, for we have seen leaves, flowers and fruits drying up or withering with heat. They can hear, for flowering and fruition of trees is affected by storms, fire or thunder. Sometimes a vine will go over the earth for a long way before it can find a tree it can climb up. If the vine could not see, how would it have found the tree? Trees thrive with the scent of incense—hence they can smell. Lastly, they draw nutrition from the earth and the sun—they are called *pādapas* because they drink with their 'feet', i.e. their roots. (MBh.

Sānti. 184/11–16). Even if we do not accept all these arguments as rational or scientific, a number of them are incontrovertible, especially the argument of trees gathering nourishment for themselves. Trees grow, and after they are cut they grow back. Aren't these signs of life, people ask (Ibid 17).

Just as Nature is a part of life to the Vedic people, so is it more than a backdrop to the later inhabitants. Nature is a part of their family, and looked on with affection as well as reverence. In the Rām., we read of the role of nature in generating new life time and again through the cycle of the seasons. The poet lyrically states that the sky drinks up the sea water for 9 months, carries it in his womb and then gives *gabhastibhih* / birth to the sweet nectar-like rainwaters (Ram. Kiṣkindhā. 28/3)!

Monsoon is also the time for fertility. In Vedic times, it was the time for a marriage between the earth and the sky. The mythical battle between Indra and Vṛtra, according to a class of ancient interpreters, may be an allegory for Parjanya, the cloud god (another name for Indra) coming to put an end to drought and revive the earth. Thus, the Ram, has also been interpreted as an allegory of this phenomenon. Sītā, the heroine of this epic is the goddess of the cultivated land, the deity of agriculture in the Vedas. She is begged by her devotees to become *subhagā* and *suphalā* (RV. IV/57). In the epic too, she has been found in the furrow of the cultivated sacrificial ground (Rām. Ādi. 66/14), by her foster father King Janaka, who is also known as Siradhvaja—with the mark of the plough on his standard! Hence he is a symbol of the farmer! And what other can Rāma symbolize but the rainy season, with the rainclouds the colour of this hero's complexion!

Another tale in the same epic seems to uphold the same symbolism. Rāma brings back to life Ahalyā, cursed by her husband. The field that is *a-halyā* or not fit for cultivation—i.e. fallow land—revives at his touch—thus symbolizing the arid land being made cultivable with irrigation. Rāma, partly because of his complexion and partly because of his capability to bring about fertility is equated with the rain good.

All ancient literature has some allusion to the Great Flood legend—leading us to conjecture some prehistoric geological event. The Vedas speak of Indra's prowess in striking the 'Serpent' (Ahi) and causing the seven streams to flow (*yo*

*hatvāhimrināt sapt sindhūn* –RV. 11/12/13). Perhaps at some point in early times, 7 river streams broke out in desert terrain. This story has a lot in common with the tale of Bhagīratha bringing down Gangā from heaven. He had gone to heaven to bring the divine river to earth in order to succour the 60,000 sons of King Sagara, and Bhagīratha's ancestors.

Even when urban civilization had spread widely over the land, man still knew the worth of natural resources and held nature in great awe as well as harbouring deep affection. The chief protagonists in both the Epics had spent a considerable part of their life in the forest, and were happy there. In fact, Rāma and Sītā always deemed it the happiest time in their lives. Before going to the forest, Rāma had in fact told his wife to look upon the hills as identical to the city of Ayodhyā and the beasts as their subjects (Ram. Ayodhya. 95/15)!

This tradition continued for centuries. It is only in very recent times that we have indulged in deforestation on a massive scale and wholesale slaughter of birds and beasts! We give no thought to how this is going to ruin our own civilization that we are so proud of! Even if a young schoolgirl can speak out against this kind of behaviour that has led to global warming, we are no wiser, still continuing with our policy of laying our own homes to waste! Woe betide us if we do not learn our lesson!

## SOCIAL ELEMENTS IN THE *KATHOPANIṢAD*

Sarbani Ganguli

There are controversies regarding the subject-matter and teachings of Upaniṣads. Some say that the word Upaniṣad is something related to *Brahman* or *Ātman*. Upaniṣad is otherwise called Vedānta or the end of the Vedas. The derivative meaning of Upaniṣad is 'that which gets man near to God' or 'that which gets man near to the teacher' (upa-ni-ṣad)<sup>1</sup>. The teachings of Upaniṣads are a kind of *rahasya-vidyā* as Upaniṣads were very secretly taught only to the selected pupils seated close to (*upāsanna*) the teacher. The Upaniṣads were regarded as the inner or secret (*rahasya*) of the Vedas, hence their teachings were sometimes called Vedopaniṣad or the mystery of the Vedas<sup>2</sup>.

The Upaniṣads are many in number and were developed in the different Vedic schools (*śākhā*) at different times and places. They teach us *Brahmavidyā* or *Ātmavidyā* and one attains *mokṣa* when, according to Vedānta philosophy he or she acquires the knowledge of the self. Thus the Upaniṣads are *mokṣa-śāstra* where *Brahman* or *Ātman* or simply *sat* is the ultimate reality. Vedānta is divided into four school. These are Advaita Vedānta of Śankarācārya, Dvaita Vedānta of Rāmānujācārya, Madhva Vedānta and the Nimbarka School. The problem discussed and solutions offered by these schools present differences in spite of a unity of general outlook. All the schools of Vedānta show us the path to *mokṣa* in different ways.

Śankarācārya wrote commentaries on ten principal Upaniṣads and explained the ideas contained in them from the standpoint of Monistic Vedānta. The *Kathopaniṣad* is one of those ten principal Upaniṣads where we find the ideas of monistic philosophy mainly. But apart from that we also find some traces of social conditions and behavior of the Indian people at that time. In this paper I shall try to present those information that will enlighten us about the state of the Indian society at that time.

The *Kathopaniṣad* starts with the legend of Naciketas and his father sage

Vājasravas, who was engaged in performing the Visvajit sacrifice in which one had to give away all his wealth and possessions as the sacrificial fee<sup>3</sup>. From this reference we come to know that people then were very religious. They used to perform sacrifices etc. now and again as prescribed by the scripture and were not reluctant to give away their wealth as *dakṣinā*. It also indicates that people had love and respect for the various religious acts. We also can conclude that Naciketas' father had given his son proper education and Naciketas with his pure heart was able to discriminate between the right and the wrong<sup>4</sup>. In the verse 1.1.3, we find that Naciketas was much ashamed for his father's action as he was giving away very old and useless cows to the Brahmins<sup>5</sup>. But one should offer the best of the things to the Brahmins as the fee of a sacrifice. As Naciketas' father was doing just the opposite, he felt ashamed and thought that as punishment his father would have to go to the region called अनन्दलोकः, a place devoid of happiness. Being the son he was also one of the possessions and had to be given away to somebody. So he asked his father repeatedly to whom he was gifting<sup>6</sup>. This shows that Naciketas was anxious that his father would not come to any harm failing in his duty. Great was his love for and devotion to the father and was prepared to take the responsibility of improper actions done by his father. Naciketas was educated properly and he had acquired the courage to argue with his father who was straying from the right path. For some time, the sage remained calmed, but on being asked again and again reacted at last. Thus it is clear that at that time people had the virtue of tolerance and the sage himself also was not unaware of his evil action of giving away useless things to the Brahmins. So, at last, being irritated by the repeated queries of his son, he answered that he was going to offer Naciketas to Death<sup>7</sup>. We should note here that the word मृत्यवे त्वा ददामि are not to be taken literally, because it cannot be the real intention of a father towards a son. The sage pronounced such words out of anger and exasperation at the insistence of his son. There is no doubt that, between the father and the son, there existed true affection and love for each other.

The sage said to Naciketas out of momentary anger only. But Naciketas had love and respect for his father and he had no egoistic feeling upon himself. Though the sage committed something wrong by giving away useless things, he had given good education to his meritorious son. Naciketas was rebuked by his

father, but he did not refrain from showing that his father's act anything but improper. It means that he was truly educated and had the sense of dutifulness. He was sure that there must be some important purpose that would be served by giving him to Death, though he was not really extraordinary<sup>8</sup>.

Naciketas knew that his father loved him and could not curse him and send him to the abode of Death under normal circumstances. The cruel words were uttered because of anger only. But being a son truly devoted to truth, he started requesting his father to keep his promise and to send him to Death without delay. He reminded the sage that nobody in their family had avoided the right path over. So he should be true to his words and send him to Death. He also pointed out that nothing was permanent in this world. Man is born and dies like corns in the field. There is nothing that is not affected by jara and does not ultimately go to the clutch of death. So the best way would be to stick to one's own words and stay in the right path<sup>9</sup>.

Next, we find some special practice prevalent in Indian society at that period. Naciketas arrived at the residence of Death, but as the latter was not present there at that moment, he had to wait for three days without taking any food and water. The position of a guest was very high and he was a highly honourable person. Especially if the guest was a Brahmin his position was all the more exalted. The society in that period believed that if a guest Brahmin by caste had to stay in someone's house without food and water it caused a great deal of sin to the master of the house. A Brahmin guest must be treated like fire which, if not honoured and satisfied, destroyed all the good deeds of the householder<sup>10</sup>. For example, his hope for achieving any desired end, his awaiting for the obtainment of desired objects, good things derived from employing sweet words, the fruits produced by the performance of sacrifices, the effects resulting from performing acts like constructing a garden or sinking a well, which became beneficial to people in general, are all destroyed. Even his sons and wealth of cattle were taken away. So everybody advised Death to honour and appease Naciketas who had waited for three nights in the most uncomfortable condition<sup>11</sup>.

The derivative meaning of the term अतिथि is नास्ति तिथिर्यस्य i.e. one who has no fixed date and time of arrival. That the position of a guest in the then Indian society was very high is testified to by this legend. Death who arrived after three

days was shocked and apprehensive that a Brahmin guest had not received proper treatment due to him in his house. The honoured one had to suffer for three nights and it was very shameful for Death and would cause an amount of sin. So Death immediately went to Naciketas and tried to atone for his lapse with sweet words. He also wanted to give the boy three boons as compensation<sup>12</sup>. He addressed Naciketas as ब्रह्मन् अतिथि and also said (I bow down to you, O my guest). This clearly shows the esteemed position of a guest. Though Naciketas was quite young and Death was much senior to him in power and wisdom, he was not satisfied unless and until Naciketas prayed for boons from him. By rewarding the boy with three boons of his choice Death tried to atone for his dereliction of duty to the person who had to suffer for a long time.

Naciketas finally agreed to pray for boons. As the first boon he requested Death to ensure that his father's mind would be free from anger and anxiety and he would enjoy a peaceful state of mind and would not have any bad feeling towards him. When Death would release him and he would go back to his father, he should be able to recognize him and would speak to him as affectionately as before<sup>13</sup>. From this first prayer we came to know that Naciketas was really devoted to his father. He had criticized his father because of his lapse but still he was his father and being a son, he must have proper respect for him. So he was anxious that his father should treat him normally as before. He was a son in the true sense of the word and in spite of speaking harshly to the father he was as full of reverence as befitted an ideal son. Naciketas was thus a man of character and a praiseworthy human being. Death granted him the boon with pleasure<sup>14</sup>.

The next boon Naciketas prayed for was instruction on the science of fire, proficiency in which could raise a person to the level of gods<sup>15</sup>. This one also was granted by Death<sup>16</sup>.

However, the third boon was the most important one. The highest aim of human life is to attain liberation, eternal freedom from sufferings and the cycles of births and deaths. The only means to achieve this end is the realization of the true nature of the self (ātman). About the self there was doubt, because some argued that there existed no self after death, but others opposed this view urging that the self existed even after death as it was eternal. Death was a man of wisdom and he was the most suitable person to dispel this doubt by revealing the

truth. So Naciketas, as a humble pupil, requested Death to instruct him properly on this point. This attitude of Naciketas is remarkable because of the fact that he was a worthy person to receive instruction on the nature of the self. In fact, in the first instance Death tried to dissuade him from craving for such knowledge and offered him instead a lot of grand pleasures. But the boy had a strong character and he was not to be enticed away by the promise of pleasures which were after all transitory, perishable. He was an ideal disciple free from all desires and attachments. He was indeed an ideal human being who was intent on realizing what was to be desired and what not. Death ultimately sanctioned all the three boons and gave him instructions regarding self.

#### References :

- 1 ननु चोपनिषच्छब्देनाध्येतारो ग्रन्थमप्यभिलषन्ति, उपनिषद् मधोमहेऽध्यापयाम इति च। नैष दोषोऽविद्यादिसंसारहेतुविशारणादेः सिद्धिधार्तव्यस्य ग्रन्थमात्रेऽसम्भवादि-विद्यायां च सम्भवात्। ग्रन्थस्यापि तादर्थेन तच्छब्दोपपत्तेः आयुर्वै घृतमित्यादिवत्। (Śaṅkara's introduction to *Kaṭhōpaniṣad*, *Taittiriyōpaniṣad* and *Bṛhadāraṇyakōpaniṣad*.)
- 2 एष आदेशः। एष उपदेशः। एषा वेदोपनिषद्। *Taittiriyōpaniṣad* 1/11
- 3 अशन् ह वै वाजस्रवसः सविदसम् ददौ। *Kaṭhōpaniṣad* 1/1/1
- 4 तं ह कुमारं सन्तं दक्षिणासु नीयमानासु  
श्रद्धाविवेश सोऽमन्यते।। *Ibid* 1/1/2
- 5 पीतोदका जग्धतृणा दुग्धदोहा निरिन्द्रियाः।  
अनन्दा नाम ते लोकास्तान् स गच्छति ता ददत्।। *Ibid* 1/1/3
- 6 स होवाच पितरं तत कस्मै मां दास्यसीति। *Ibid* 1/1/4
- 7 मृत्यवे त्वा ददामीति। कठो. 1/1/4
- 8 बहूनामेमि प्रथमो बहूनामेमि मध्यमः।  
किंविद् यमस्य कर्तव्यं यन्मवाह करिष्यति।। *Ibid* 1/1/5
- 9 अनुपश्य यथा पूर्वं प्रतिपश्य तथाऽपरे।  
सस्यमिव मर्त्यः पच्यते सस्यमिवाजायते पुनः।। *Ibid* 1/1/6
- 10 वैश्वानरः प्रविशत्यतिथिब्राह्मणो गृहान्।  
तस्यैतां शान्तिं कुर्वन्ति हर वैवस्वतोदकम्।। *Ibid* 1/1/7
- 11 आशापतीक्षे सङ्गतं सुनृतां चेट्रापूर्ते पुत्रपशूश्च सर्वानन।  
एतद्वृद्धक्ते पुरुषस्यात्मयोधसो यस्यानश्नन् ब्राह्मणो गृहे।। *Ibid* 1/1/8
- 12 तिस्रो रात्रोर्ब्रह्मन्स्वीमेऽनश्नन् ब्रह्मन्तिथिर्नमस्यः।  
नमस्तेऽस्तु ब्रह्मन् स्वास्ति मेऽस्तु तस्मात् प्रति त्रीन् वरान् वृणीष्व।। *Ibid* 1/1/9
- 12 शान्तसङ्कल्पः सुमना यथा स्याद्वीतमन्युर्गौतमो माऽभिमृत्यो।  
त्वत्पृष्टं माऽभिवदेत् प्रतीत एतत् त्रयाणां प्रथमं वरं वृणे।। *Ibid* 1/1/10

- 14 यथा पुरस्ताद् भविता प्रतीत औदालकिरारुणिर्मत्सृष्टः।  
सुखं रात्रीः शयिता वीतमन्युस्त्वां ददृशिवान् मृत्युमुखात् प्रमुक्तम्॥ Ibid 1/1/11
- 15 स त्वमग्निं स्वर्गमेध्यधि मृत्यो प्रबूहि त्वं श्रद्धधनाय महयम्।  
स्वर्गलोकं अमृतत्वं भजन्त एतद्वितीयेन वृणे वरेण॥ Ibid 1/1/13
- 16 प ते ब्रवीमि तद् मे निबोध स्वर्गमग्निं नचिकेतः प्रजानन्।  
अनन्तलोकाप्तिमथो प्रतिष्ठां विद्धि त्वमेतं निहितं गुहायाम्॥ Ibid 1/1/14

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# SANSKRIT METRES IN INDIAN EPIGRAPHY: A BRIEF SURVEY OF SELECT DOCUMENTS (Early and Early Mediaeval Period)

Debarchana Sarkar

## Abstract :

Use of metres in Indian literature dates back to the Vedic period, more precisely to the Ṛgveda, though Piṅgala's *Chandaḥśūtra*, the earliest available treatise on metrics, belongs to a period as late as the 2<sup>nd</sup> century BCE. Epigraphical literature which forms an essential bulk of early, early mediaeval and mediaeval Indian writings shows the application of varied metres from the Gupta period onwards. The changing pattern regarding the preference of metres for epigraphical poetry can be understood from a systematic survey of Sanskrit inscriptions belonging to different phases of Indian history. The aim of this paper is to catch a glimpse of the varying metrical tendency in the epigraphs of the early and early mediaeval phases.

**Keywords :** Metrics, Epigraphy, Inscription, Early and Early Mediaeval Periods of Indian History.

## Abbreviations used :

CBI = *Corpus of Bengal Inscriptions*

IB = *Inscriptions of Bengal*

SI = *Select Inscriptions Bearing on Indian History and Civilization*

USVAE = *Uttānkita Sanskrit Vidyā Aranya Epigraphs*

## 1. Prologue

### 1.1 Antiquity of Metrical Composition and the Science of Metrics

Predominantly oral and mnemonic character of Indian literary tradition was the main force behind the bulk of literary creation in India to be composed in versified form. Hymns of the *Ṛgvedasamhitā*, the earliest known specimen of

Indian creation (the expression is intentional) leave us in no uncertainty that creative metrical writings in a language later called *Bhāṣā* had a considerably long prehistory at that period. The variety of metres applied in the *Rgveda* is a sharp indicator to the regular practice of composing versified poetry. Beginning from short metres (like the *Ekapadā* and *Dvipadā* varieties of certain metres) there are longer ones consisting of total 24 syllables to total 104 syllables. The latter (longer metres) are arranged in three groups of seven each of which the first group starting with *Gāyatrī* and ending with *Jagatī* is the most well-known and most frequently used.<sup>1</sup> Vedic metres are unique in their spontaneity which was achieved through the freedom from rigid restrictions of predetermined number of feet and syllables, definite arrangement of short and long syllables, location of caesura and mandate of joining *samdhis* within a metrical foot.<sup>2</sup> However, with the progress of civilization, vedic poetry like any other cultural entity, lost its freshness to merge into later versified classical poetry shackled in various restrictions imposed by rhetoricians on form and matter.

Though the *Chandaḥsūtra* of Piṅgala, the earliest extant treatise on vedic and classical prosody, is dated in the 2<sup>nd</sup> century BCE by most scholars, references to many preceptors of metrics found in available sources prove that metrical theories came to exist from a much earlier period. The later vedic literature including the *Vedāṅgas* contains many significant terms and discussions on prosody to show that the practice of writing verses did never come to a halt in the literary arena of the subcontinent.

In the *Rāmāyaṇa* and the *Mahābhārata* use of several classical metres is again a clear pointer to the existence of a steady flow of versified poetry in Sanskrit language. The early *Purāṇas* also accepted prosodical format for connecting with the mass. Kauṭilya shows the habit of summing up the discussions on each chapter in a number of verses. Thus not only creative writers but also the formulators of scriptural and normative texts aptly used this verse form for practical purpose.

## 2. Epigraphs Belonging to Pre-Gupta and Gupta Period

### 2.1 Early Use of Metres in Pre-Gupta Epigraphical Literature

Epigraphical literature which was formally introduced in India by Aśoka

through his series of edicts and inscriptions written in Prakrit language, became a tool for the later kings, royal officers and even common people to record and document their various activities. Pure Sanskrit as an epigraphic language is not generally found in pre-Christian era and the earliest surviving specimen of epigraphy written in ornamental classical Sanskrit prose is the 2<sup>nd</sup> century CE Junagadh inscription of Rudradāman I of the Kārdamaka Śaka dynasty. But Sanskrit verses took some more time to appear in epigraphy, though a Prakrit verse in irregular *Upagīti* or *Udgīti* metre is seen in the Piprahwa (U.P.) inscription of 3<sup>rd</sup> century BCE.<sup>3</sup> Sanskrit as a regular epigraphic language is found from the end of the 3<sup>rd</sup> century CE in northern India and from second half of the 4<sup>th</sup> century CE in southern India.<sup>4</sup>

It may be noted that ornamental classical Sanskrit language in epigraphical literature first appeared in the prose of Junagadh inscription of Rudradāman I and the use of creative verses composed in classical Sanskrit metres in epigraphs is first noticed in the western, central and northern parts of the Indian subcontinent. The sovereign rulers holding capitals in these parts of the country in the early period patronized good poets producing made-to-order poetry to eulogize their achievements which were later eternalized on hard surfaces. Creation of the epigraphical genre called *Prasasti* in Sanskrit was probably encouraged and inspired by the foreign rulers of western and central India who wished to imbibe the indigenous flavour and identify themselves with the people of India through acceptance of their language and culture. It was a part of an intelligent policy to acquire the confidence of the Indian elite class. On the contrary, early Sanskrit inscriptions found in eastern, north-eastern and southern India do not contain creative verses. The verses in most cases are the imprecatory stanzas quoted from the *Mahābhārata* or the *Purāṇas*.

Verses composed in classical Sanskrit metres like *Upajāti* (combination of *Indravajrā* and *Upendravajrā*), *Vaiśastha*, *Vasantatilaka*, *Āryā* are found in the Wooden Wedge Tablet Inscription<sup>5</sup> found from a foreign land like Niya, Chinese Turkestan, China. Interestingly the language of the inscription is local dialect (giving a list of farmers and details of some other persons and their holdings) and Sanskrit and the script is Kharoṣṭī. The Sanskrit verses contain some universal truths about man's nature and ways of life and it ends with a censure of both the

poor and the stinking rich. The Kanakhera (near Sanchi, M.P.) Inscription of General Śaka Śrīdharavarman of the year 279-280 CE has a mutilated verse in *Śārdūlavikrīḍita* which describes excavation of a well by the issuer for the well-being of people, attainment of heaven and acquisition of merit and fame for himself.<sup>6</sup> The Nagarjunakonda (Guntur, A.P.) Museum Śiva Temple Inscription of Ēliśrī (Ehavala–Chantamūla of Ikṣvāku dynasty) of 291 CE is composed in two verses in *Anuṣṭubh* and *Sragdharā* respectively praising Ēliśrī and describing the construction of Śiva temple.<sup>7</sup> Maukhari Yūpa Inscription from Baḍvā, Rajasthan in a single verse in *Anuṣṭubh* records erection of a *yūpa* in the *Aptoryāma kratu* by Maukhari Dhanuttrāta, son of Hastin and disbursement of sacrificial fees by him in the form of 1000 cows.<sup>8</sup> A fragmentary Buddhist inscription of c.305 CE on a broken pillar contains some verses which cannot be fully recovered. But the remaining parts of three verses at the end show that they were probably composed in *Pañcacāmara* (verse 8) and *Vaiśāstha* (verses 9 and 10) metres.<sup>9</sup> The inscription “belongs to a period contemporaneous with Ehavala Chantamūla whose reign witnessed the first use of Sanskrit in the inscriptions of the Ikshvākus.”<sup>10</sup> The Aśvamedha Brick Inscription of Śīlavarman of Pōṇa dynasty belonging to c.325 CE from Jagatgram near Kalsi in Dehra Dun, U.P., has two verses in *Anuṣṭubh* metre engraved on two sides of the brick.<sup>11</sup> The verses mention the nature of the brick, details of the issuer and the horse sacrifice for which an altar was constructed with such bricks. The verses appearing in inscriptions up to this time do not present much variety of metres and are generally used for brief introduction of the activity for which the inscription was issued. The surfaces on which the documents are engraved are not always very large (though there are exceptions) and the composers had to be careful about the selection of metres so that the verses can be comfortably accommodated in the space allocated. It must be admitted that no king other than Aśoka had spent so lavishly from the royal exchequer for issuing so many inscriptions of various sizes all over India and abroad to disseminate his message of the Law of Piety. Later kings have indeed provided us with engraved documents, but the number of such documents issued by a single ruler cannot reach near that of Aśokan epigraphs.

It should be mentioned before taking up the discussion on inscriptions of the Guptas and later dynasties that ruled over different parts of the Indian subcontinent

that there are more than hundred thousand inscriptions which are discovered, deciphered and published and a great number of them show use of Sanskrit metres. Naturally it is not possible to accommodate each and every piece of them in this paper. An attempt has been made here to give a sketchy idea about the trend of poets in the application of metres in different periods and areas. For this purpose, only the most important, well known and interesting inscriptions are taken up. Even it is not possible to incorporate the names of all royal dynasties of early and early mediaeval period who issued official inscriptions or during whose rule private persons caused records to be engraved. Since creative verses with genuine poetic flavour set in classical Sanskrit metres make appearance from the Gupta period, the subsections of this paper have been titled with reference to this age.

## 2.2 Inscriptions of / mentioning the Imperial Guptas

In the bulk of important post-Maurya inscriptions may be mentioned Khāravēla's Hathigumpha Prāśasti (SI, I.213) in Prakrit prose and Rudradāman I's Junagadh Inscription (SI, I.175) in Sanskrit prose, but no record composed fully or predominantly in verses is available before the Gupta period. In this respect the Allahabad Prāśasti of Samudragupta (c.355 CE) may be considered a milestone (SI, I.262). Though the main purpose of his inscription is to record the conquest of quarters by the great Gupta emperor on the Allahabad pillar (earlier located at Kauśāmbī and containing an Aśokan edict above the Gupta epigraph), it describes the main theme and the virtues and qualities of the emperor with the fervor of true classical Sanskrit poetry with a balanced combination of prose and verse woven into a single sentence. Thus it is the earliest available piece of inscriptional *Campū kāvya*. Hariṣeṇa, the composer of this record, is fully justified in calling it a *kāvya* (line 31, SI, I.267 : *etacca kāvyam*). As the first three lines are mutilated beyond recovery (also the portion containing lines 4 to 16 are more or less damaged), it is not possible to guess the metres of the two introductory verses. But despite the damage of the following lines, the metres can be determined with fair certainty. The versatile Hariṣeṇa, applies no less than four well known long classical metres like *Sragdharā*, *Śārdūlavikrīḍita*, *Mandākrāntā* and *Pṛthvī*. The choice of long metres is in keeping with the Vaidarbha style prose inlaid with *Ojoguṇa* resulting from the use of long compounds. The prudently selected

metres help maintain the equipoise of the composition. The most famous and historically important verse of this inscription, composed in *Śārdūlavikriḍita* metre, deserves to be quoted :

chye(ārya)hīty upagulya bhāva-pisunair utkarṇṇitai romabhil  
 sabhyeṣūcchvasiteṣu tulya-kulaja-mlānānanodvikṣitah|  
 sneha-vyāluḷitena bāṣpa-guruṇā tattvekṣiṇā cakṣuṣā  
 yo pitrābhihito nirīkṣya nikhilāṃ pāhy evam urvīm ||

It may be noted that after the Allahabad Praśasti, no other Gupta inscription is composed in *Campū* style. They are either in prose or verse. Though the Bilsad Stone Inscription of Kumāragupta I (415-416 CE) contains only two verses written in *Sragdharā* and *Śārdūlavikriḍita* metres respectively (SI, I.285), and Damodarpur and other land sale deeds of the Gupta period (SI, I.290, 292, 332, 336, 340, 346 etc.) quote imprecatory verses in *Anuṣṭubh*, none can be categorized under the class of *Campū* poetry. Another inscription of Samudragupta found in Erāṇ (Sagar district, M.P.), contains 8 verses in the *Vasantatilaka* metre (SI, I.268), though the first and last verses cannot be restored owing to breaking of the stone on the top and the bottom. Samudragupta's Aśvamedha type gold coins are inscribed with verses in *Upajāti* metre.<sup>12</sup> But only two *caraṇas* (feet) of the verses are composed and engraved, clearly because of limited space. The next important and much deliberated upon Gupta inscription is the Meharauli Iron Pillar Inscription of King Candra (SI, I.283) whose identity with Candragupta II is now proved beyond debate. This short epigraph consisting of only three verses composed in *Śārdūlavikriḍita* metre eulogizes a paramount ruler, Candra by name, and records the erection of a Garuḍa pillar by him on the Viṣṇupada hill. The anonymous poet has wisely selected a long metre for delineating the heroism, power and lasting glory of Candragupta II. One verse may be cited here :

khinnasyeva viśṛjya gāṃ narapater gāṃ āśritasyetarām  
 mūrtyā karmma-jitāvanim gatavataḥ kīrtiyā sthitasya kṣitau|  
 śāntasyeva mahāvane hutabhujō yasya pratāpo mahān  
 nādyāpy ut sṛjati praṇāśita-ripor yyatnasya śeṣaḥ kṣitim||

The Udayagiri (M.P.) Cave Inscription of Vīrasena Śāba (SI, I.279), Minister of War and Peace (and also a poet himself) of Candragupta II, has five verses all

of which are composed in *Anuṣṭubh*.<sup>13</sup> The Tumain (M.P.) Fragmentary Inscription of the time of Kumāragupta I and Ghatotkacagupta (435-436 CE) shows broken specimens of *Mālinī*, *Sragdharā*, *Indravajrā*, *Upendravajrā*, *Upajāti* (*Indravajrā* + *Upendravajrā*), *Vasantatilaka* (SI, I.297). It is the Junagadh (Gujarat) Inscription of Skandagupta (458 CE) (SI, I.307) and the Mandasore (M.P.) Stone Inscription of the Silk Weavers (SI, I.299) mentioning Kumāragupta I and Bandhuvarman (dated with Mālava years 493 and 529 equivalent to 436 and 473 CE; composed in or after 473 CE) that exhibit a great variety of classical metres. The former contains 5 verses in *Mālinī*, two (?) in *Āryā*, 14 in *Indravajrā*, 15 in *Upajāti* (14 with combination of *Indravajrā-Upendravajrā*; 1 of *Vamśastha-Indravamśā*), 1 in *Ardhasama-Mālabhāriṇī* / *Vaitālīya Aupacchandāsika*, 1 in *Vamśastha*, 4 in *Vasantatilaka*.

Two verses displaying exquisite poetic imagery, set in *Vamśastha* metre, may be quoted from the Junagadh Inscription of Skandagupta :

imās ca yā raivatakād vinirgatāḥ palāśinīyam sikatā-vilāsinī|  
 samudra-kāntāḥ cira-bandhanoṣitāḥ punaḥ patim śāstra-yathocitam yayuḥ||  
 avekṣya varṣāgamajam mahodbl. amam mahodadher ūrjayatā priyepsunā|  
 aneka-tīrāntaja-puṣpa-śobhito nadimayo hasta iva prasāritah||

The description of the overflowing rivers in the rainy season is perfectly conveyed through the right metre. It may be noticed that though the inscription is a long one containing 47 verses, the poet is not intent upon using long metres like *Śārdūlavikrīḍita*, *Sragdharā* and the like,<sup>14</sup> quite popular with Praśasti poets and is happy with short and medium metres. On the contrary, the Kahaum (U.P.) Stone Pillar Inscription (460 CE) of Skandagupta (SI, I.316) has three verses all set in *Sragdharā*. His Bhitari (U.P.) Stone Pillar Inscription (SI, I.321) written in a mixture of prose and verse has 12 verses in four metres of which *Śārdūlavikrīḍita*, the longest one, is applied in two verses only while 5 are in *Mālinī*, 4 in *Anuṣṭubh*, 1 in *Puspitāgrā*.

The Mandasore Inscription of the Guild of Silk Weavers is the creation of a poet no less than Vatsabhaṭṭi who has decorated the poem with 44 verses composed in different metres. There are two verses in *Śārdūlavikrīḍita*, 14 in *Vasantatilaka*, 8 in *Āryā*, 2 in *Indravajrā*, 2 in *Upendravajrā*, 3 in *Upajāti* (*Indravajrā* + *Upendravajrā*), 1 in *Drutavilambita*, 1 in *Hariṇī*, 2 in *Mālinī* 1 in

*Vaṁśastha*, 1 in *Mandākrāntā*, 5 in *Anuṣṭubh* (*Śloka*). Though Vatsabhaṭṭi's poem shows very close resemblance of expressions and imagery with *Meghadūta* (and of course *Rtusamhāra*), it is interesting that the poet uses Kālidāsa's favourite *Mandākrāntā* in only one verse. It may also be noted that D.C. Sircar<sup>13</sup> has commented that two verses in *Āryā* suffer from the metrical fault *yatibhaṅga*. Sircar rates the author of the inscription as a second or third grade poet as he has noted several defective features in the composition. However, the poet has presented us with some good poetry set in a number of melodious metres. One example in *Mandākrāntā* :

tasminn eva kṣitipati-vṛṣe bandhuvarmany udāre  
samyak-sphītam daśapuram idam pālayaty unnatāṁse|  
śilpāvāptair ddhana-samudayaiḥ paṭṭavāyair udāram  
śreṇībhūtair bhavanam atulam kāritam dīpta-raśmeh||

### 3. Inscriptions of the (/time of the) Gupta Contemporary and Later Rulers

#### 3.1 Northern, Western and Central India

Chammak (Maharashtra) Copper Plate Inscription (probably issued in 438 CE) of Vākāṭaka king Pravarasena II (SI, I.442), written in Sanskrit prose, has only one original verse (the imprecatory verses not counted) in *Anuṣṭubh* on the seal which cannot afford a longer metre. It may be noted that this verse is composed with slight modification of the wordings of the one inscribed on the seal attached to the Poona (Pune) Copper Plate Inscription of his mother Prabhāvatīguptā (SI, I.435).

The Mandasore region in Madhya Pradesh produced several inscribed specimens of good poetry in verses in the early and early mediaeval period and the Mandasore Inscription composed by Vatsabhaṭṭi (discussed above) is one of the finest among them. Mandasore Stone Inscription of Prabhakāra (467 CE) uses *Vasantatilaka*, *Upajāti*, *Prṛthvī* and *Anuṣṭubh* to compose eighteen verses (SI, I.406). Mandasore Fragmentary Inscription [of Gauri] of the time of Ādityavardhana (c.490-500 CE) applies only *Anuṣṭubh* for nine verses (SI, I.410). A Mandasore inscription bearing the name of Yaśodharman and Viṣṇuvardhana (/Yaśodharman *alias* Viṣṇuvardhana) belonging to 532 CE is composed in as many as twenty eight verses of which ten are set in *Mālinī* and the rest in various

metres like *Puṣpitāgrā*, *Śikhariṇī*, *Indravajā*, *Upajāti* (*Indravajrā* + *Upendravajrā*), *Vasantatilaka*, *Sragdharā*, *Śārdūlavikriṭita*, *Mandākrāntā*, *Śālinī*, *Śloka/ Anuṣṭubh* (SI, I.411). Thus the poet swings between short, medium and long metres according to his choice. Another Mandasore Inscription of Yaśodharman (525-535 CE) found on a pillar has nine vers. s of which eight are in *Sragdharā* and the last one in *Anuṣṭubh* (used for an humble introduction of the poet Vāsula) (SI, I.418). The most well known verse of this inscription, describing the humiliation of the Hūṇa lord Mihirakula by Yaśodharman, may be cited :

sthāṇṇor anyatra yena praṇati-kṛpaṇatām prāpitaṁ nottamāṅgaṁ  
 yasyāśliṣṭo bhujābhyām vahati himagirir durgga-śabdābhimānam|  
 nīcais tenāpi yasya praṇati-bhujabalāvarjjana-kliṣṭa-mūrdhna  
 cuḍā-puṣpopahārair mmihirakula-nṛpeṇārccitaṁ pādayugmam||

The Gwalior (M.P.) Stone Inscription (c.535 CE) of the time of Mihirakula (SI, I.424) is laid in thirteen verses of which two are in *Mālinī*, ten in *Āryā* and the last in *Śārdūlavikriṭita*. The last verse in *Śārdūlavikriṭita* expresses the prayer of the poet (Keśava) or the issuer (Mātṛceṭa) of the inscription for the eternity of the Sun Temple built on the Gopagiri mountain :

yāvaccarva-jaṭā-kalāpa-gahane vidyotate candramā  
 divyastri-caraṇair vvibhūṣita-taṭo yāvacca merur nagaḥ|  
 yāvaccorasi nīla-nirada-nibhe viṣṇur bbibharty ujjvalām  
 śrīṁs tāvad giri-mūrdhni tiṣṭhati śilāprāsāda-mukhyo rame||

It is interesting to note that the poet has made a compromise with grammar in the last foot in *śrīṁ* (which should be *śrīyam*) in order to maintain the metre.

Haraha (UP) Inscription of Maukhari Iśānavarman (553-554 CE) (SI, I.385) describes the origin and achievements of the Maukhari kings, eloquently praises Maukhari Iśānavarman and Prince Sūryavarman and records the renovation of a dilapidated temple of Lord Śiva by the latter. Raviśānti, the poet, has composed twenty three verses in this eulogy in various metres. But his favourite seems to be the long and sonorous *Śārdūlavikriṭita* applied in no less than thirteen verses. Other metres used by him are *Upajāti*, *Indravajrā*, *Mālinī*, *Sragdharā*, *Drutavilambita*, *Vasantatilaka* and *Anuṣṭubh*.

Ajanta (Maharashtra) Cave Inscription of Varāhadeva, minister of Vākāṭaka

king Hariṣeṇa (495 CE) of Vatsagulma (SI, I.449), uses a variety of metres including very commonly used *Indravarjṛā*, *Upendravajrā*, *Upajāti* (*Indravarjā* + *Upendravajrā*), *Vamśastha*, *Praharṣiṇī*, *Vasantatilaka*, *Śārdūlavikriḍita*, *Mālinī*. Two uncommon metres like a species of *Mātrāsamaka* or *Gītikā* variety of *Misraṅga* and *Ardhasama-mālabhāriṇī* (*Aupacchandāsika*) are also applied, the first mentioned being used in as many as four verses out of 32 and the last mentioned in five.

The Banskhera (628 CE) (SI, II.221), Madhuban (631-632 CE) (SI, II.224) and Kurukshetra (650-51 CE) (USVAE, IV, 1.1) Copper Plates (all these places in UP) of Harṣavardhana contain, besides the regular imprecatory verses, a verse in *Śārdūlavikriḍita* metre (same in all three documents) to describe a very important historical event referring to the reign and assassination of Rājyavardhana II, Harṣa's elder brother :

rājāno yudhī duṣṭa-vājina iva śrīdevaguptādayaḥ  
 kṛtvā yena kaśā-prahāra-vimukhāḥ sarve samam sāmīyatāḥ||  
 utkhāya dviṣato vijitya vasudhām kṛtvā prajānām priyam  
 prāṇan ujhitavān arāti-bhavane satyānurodhena yaḥ||

The Aphaṣṭ (Gaya, Bihar) Inscription (SI, II.44) in thirty verses issued by the Later Gupta king Ādityasena probably in the last quarter of the 7<sup>th</sup> century CE is professedly a *Vikāṭākṣarā Prasāsti* composed by Sūkṣmaśiva, a poet hailing from Gauḍa country. In rhetorics the term *vikaṭatva* stands for the quality called *Udāratā* which makes the component words seem like dancing, that is, lends a metrical pulsation to the poetry : *bandhasya vikatatvam yad asau udāratā yasmin sati nṛtyantīva padānīti janasya varṇabhāvanā bhavati tat vikatatvam līlāyamānatvam ity arthaḥ* (*Kāvyaśāstrasūtra*, III.1.22).

### 3.2 Deccan and South India

In the sphere of South Indian epigraphical literature the Aihole (Karnataka) Prasāsti (634 CE) (SI, II. 443) is the first specimen of a grand royal eulogy in Sanskrit verses. The inscription is composed by Ravikīrti, a poet who claims equality of poetic genius with predecessors no less than Kālidāsa and Bhāravi. Though Ravikīrti has used phrases, idioms and imagery created and conceived by these two great poets, sometimes almost verbatim, he should not be underestimated

as a creative versifier. He proves his mastery over Sanskrit metres through use of common metres (mostly *Mālinī*, *Śārdūlavikrīḍita*, *Śloka/ Anuṣṭubh*; occasionally *Sragdharā*, *Mandākrantā*, *Hariṇī*, *Vaṁśastha*, *Indravajrā*, *Drutavilambita*, *Upajāti*) as well as metres not-so-commonly used in epigraphical poetry (like *Rathoddhatā*, *Aupacchandāsika*, *Mattebhavikrīḍita*, *Praharṣiṇī*, *Āryāgīti*). The verse in *Mattebhavikrīḍita* which described the siege of the city of Vanavāsī by the army of Pulakeśin II is a good example of Ravikīrti's poetic power.

varadā-tuṅga-taraṅga-vilasaddhamsāvalī-mekhalām  
vanavāsīm avamṛndatas surapura-praspardhinīm saṁpadā|  
mahatā yasya balārṇṇavena paritas sañchāditorvitalam  
durggam jaladurggatām iva gatām tat-tat-kṣaṇe paśyatām||

It is interesting to note that no other inscription of the Deccan belonging to this time spread such poetic flavour as the Aihole Praśasti. Most of the inscriptions of this time are composed in prose with a few statutory verses inserted. During the Pallava rule a number of inscriptions contain verses set in famous Sanskrit metres like *Sragdharā*, *Pṛthvī Śārdūlavikrīḍita*, *Anuṣṭubh*, *Vasantatilaka* and others. The Udayendīram (North Arcot, Tamilnadu) Plates of Nandivarman II Pallavamalla (753 or 755 CE) (USVAE, V.258) conforms to the definition of a *Campū* type of poetry and contains as many as eight verses of which the first one is in *Pṛthvī*, three are in *Vasantatilaka*, one in *Bhujāṅgaprayāta*, one in *Mattamayūra*, and the last two are in *Anuṣṭubh*. The poet's name is mentioned as Paramēśvara, son of Candradeva and born in the Medhāvin family. The verses in *Bhujāṅgaprayāta* and *Mattamayūra* eulogizing the Pallava ruler are quoted below one after another.

kṛtānto ripūṇām anaṅgo vadhūnām alaṅghyo balānām anūno guṇānām|  
śaraṇyaḥ prajānām satām kalpavṛkṣaḥ kṛtī nandivarmmā patiḥ pallavānām||  
(*Bhujāṅgaprayāta*)

likṣṇair bāṇair yo naranāthaḥ karisainyam bhindann ājau rājati rājā raṇaśūraḥ|  
mandam bhindan dhvāntasamūham karajālair udyann adrau pañkajabandhuḥ  
saviteva||

(*Mattamayūra*)

The bilingual (Sanskrit and Tamil) Kasakudi (Pondicherry) Plates of 753 or 755 CE (composed by Trivikrama) (USVAE, V.273) of the same king also contains 34 Sanskrit verses composed in a variety of metres like *Āryā*,

*Śārdūlavikriḍita Upajāti, Sragdharā, Vamśastha, Mālinī, Vasantatilaka, Mattamayūra.* His Pullur (Tamilnadu) Plates of 764 or 766 CE (USVAE, V.317) also uses three metres (*Anuṣṭubh, Sragdharā, Śārdūlavikriḍita*) in nine verses. It is interesting to note that the eulogistic parts of these inscriptions are written in *Campū* style with a balanced mixture of melodious verse and sonorous prose. The Pallava kings were connoisseur of good poetry as a result of which their court poets were given liberty to use their literary excellence even on the limited space of the hard surfaces of copper plate grants. The Rāṣṭrakūṭas also are known for patronizing poets with distinction and during their reign a number of literary works of merit were produced. Trivikrama Bhaṭṭa, court poet of Indra III and famous for creating the *Nalacampū (Damayantīkathā)* and the *Madālasācampū*, also left his mark on land grants like Bagumra Plates (915 CE) (USVAE, VII.20) containing 24 verses (excluding the imprecatory ones) laid in various metres like *Anuṣṭubh, Mālinī, Puṣpītāgrā, Sragdharā, Vasantatilaka, Śārdūlavikriḍita Śālinī.* The verse in Sragdhara describing the mythical progenitors of the Rāṣṭrakūṭas may be quoted :

asti śrīnāthanābhisphuradurusarasāmbhojajanmā svayambhūs  
tasmād atriḥ suto 'bhūd amṛtakarapariṣyanda indus tato. 'piḥ  
tasmād vamśo yadūnām jagati sa vavṛdhe yasya tais tair viiāsaiḥ  
śārṅgī gopāṅganānām nayanakuvalayair arcyamānaś cacāra||

There is also Jambgaon (Maharashtra) Plates (915 CE) (USVAE, VII.53) composed by him in 39 verses using all these metres with the addition of *Indravajrā*.

The Vajirakheda (Maharashtra) Grant of Indra III (USVAE, VII.39) mentions Rājāśekhara as the poet and it is interesting that the grant is termed *praśasti* by the poet. Is it possible to connect him with the famous 10<sup>th</sup> century playwright and rhetorician Rājāśekhara?<sup>14</sup> This grant also has many Sanskrit metres like *Indravamśā, Anuṣṭubh, Śārdūlavikriḍita, Vasantatilaka, Sragdharā, Śālinī.* Other Rāṣṭrakūṭa inscriptions also display a variety of known metres. A few examples are the Andura (Maharashtra) Plates (929 CE) of Govinda IV (using 9 metres including the rarely used *Viyoginī*) (USVAE, VII.142), Cambay (Gujarat) Plates (930 CE) of Govinda IV (USVAE, VII.156) (composed by Nāgavarman using 6 metres including *Viyoginī* and *Aparavaktra*), Sangli (Maharashtra) Plates (933-34 CE) of Govinda IV (USVAE, VII.171), Deoli (Maharashtra) Plates (940-41 CE)

of Kṛṣṇa III (USVAE, VII.189), Salotgi Pillar Inscription (945 CE) of Kṛṣṇa III (USVAE, VII.198) (with only small and medium metres like *Anuṣṭubh*, *Āryāgūṭi*, *Śālinī*) etc.

The Cola inscriptions are mostly in Tamil language with sporadic use of Sanskrit. Eastern Chalukyas issued a number of charters which show the use of several well known metres. It is quite amusing that even many small South Indian royal dynasties which did not have a record of prolonged rule, untiringly issued numerous inscriptions composed by court poets of good or mediocre quality. This practice indicates a unique type of court culture prevalent south of the Vindhyas. In sharp contrast to this phenomenon the big royal houses of northern India were not so much keen on creating inscribed documents in large numbers.

### 3.3 Eastern India

Inscriptions from Bengal, Bihar, Odisha and Assam begin to disseminate distinct literary flavour not before 7<sup>th</sup> century CE. Copper plates as well as eulogies discovered from different parts of West Bengal, Bangladesh and Assam show a distinct tendency to create poetry on copper and stone in the late early and early mediaeval periods.

#### 3.3.1 Use of Metres in Bengal and Bihar Inscriptions

##### 3.3.1.1 Copper Plates of Śaśāṅka

A good example of land grants composed in Gauḍī style verses is found in the two Midnapore Copper Plates of Śaśāṅka (1st quarter of 7<sup>th</sup> century CE) (SI, II.24-27). The verses set in *Anuṣṭubh* describe Śaśāṅka who was the sovereign king, Śubhakīrti and Somadatta (the actual donors), Dāmyasvāmin and Bhaṭṭeśvara (the donees) and the particulars of donation. This does not match the regular habit of donative records. Usually the operative part of a land grant is found in prose and the eulogy of the ruling king and his ancestors is composed in verses. The first two verses forming a *yugmaka* eulogizing the ruler may be quoted :

viṣṇoḥ pottrāgra-vikṣepa-kṣaṇa-bhāvita-sādhvasām|

śeṣāśeṣa-śiromadhya-madhyāsīna-mahātanum||

kāmārāṭi-śirobhraṣṭa-gaṅgaugha-dhvasta-kalmaṣām|

śrī-śaśāṅke mahīm pāti caturjaladhi-mekhalām||

The long compounds in the first verse and the first half of the second are remarkable. Another interesting feature of the grants is that abbreviated forms

like *karaṇa*, *adhi* and *droṇa* for the words *adhikaraṇa*, *adhikaraṇika* and *droṇāvapa* are used for the sake of metre.

### 3.3.1.2 Pāla Inscriptions

The Pāla rulers of Bengal issued many charters which contain a good number of verses in different metres. The Khalimpur Inscription of Dharmapāla (early 9th century CE) (SI, II. 63), Nalanda (SI, II.71) and Mungir (USVAE, VI.375) Inscriptions (9th century CE) of Devapāla, Ghoshravan (Bihar) Rock Inscription of the time of Devapāla (USVAE, VI.389) better known as *Vīradevaprāśasti*, Bhagalpur (Bihar) Copper Plate (9th century CE) of Nārāyaṇapāla (SI, II.80), Bādāl (Dinajpur, Bangladesh) Stone Pillar Inscription of the time of Nārāyaṇapāla (SI, II.87), Gaya (Bihar) Stone Pillar Inscription of the time of Nayapāla (11th century CE) (CBI, 141) etc. are prominent examples of inscriptional poetry. The Ghoshravan Rock Inscription and the Bādāl Stone Pillar Inscription are actually eulogies of two important personalities of the time. The former praises Vīradeva, a Buddhist monk who constructed two caityas on Indraśaila. The latter describes Śrī Guravamiśra and his ancestors, who served the Pālas of Bengal in lineal succession as ministers. These inscriptions apply various popular metres, long, medium and short, according to the composers' inclination. *Anuṣṭubh* is a very commonly used metre while *Śārdūlavikriḍita* among long metres is a regular choice.

Some verses from these inscriptions may be quoted :

gopaiḥ sīmni vanecarair vanabhuvī grāmopakanthe janaiḥ  
kriḍadbhiḥ praticatvaram śiṣugaṇaiḥ pratyāpaṇam mānapaiḥ|  
līlāveśmani pañjarodaraśukair udgītam ātma-stavam  
yasyākaraṇayatas trapāvivalitānamram sadaivānanam||

(Khalimpur Grant of Dharmapāla, in *Śārdūlavikriḍita*).

acalair iva jaṅgamair yadiyair vicaladbhir dviradaiḥ kadaryyamāṇā|  
nirupaplavam ambaram pra pede śaraṇam reṇunibhena bhūtadhātri||

(Nalanda and Mungir Copper Plates of Devapāla, in *Aupacchandasika*).

yāvat kūrmo jaladhivalayām bhūtadhātrim bibharti  
dhvāntadhvamśī tapati tapano yāvadevograraśmiḥ|

snigdhālokāḥ śisīramahasā yāmatyaśca yāvat  
tāvat kīrttir jayatu bhuvane viradevasya śubhrā||

(*Viradevaprāśasti*, in *Mandākrāntā*)

jitvendarāja-prabhṛtīn ārātīn upārjitā yena mahodayasrīḥ|  
dattā punaḥ sā balinārthayitre cakrāyudhāyānati-vāmanāya||

(Badal Pillar Inscription, in *Indravajrā*).

### 3.3.1.3 Candra and Varman epigraphs

After the Pālas two powerful dynasties came to power in Bengal one after another. The Candra dynasty ruled in eastern and southern Bengal at least from 10<sup>th</sup> to 11<sup>th</sup> century CE and the Varmans ousted the Candras to become sovereigns in the 11<sup>th</sup> century CE. Kings of both dynasties issued a number of grants which were composed in the regular format of charters, the eulogy part in verses and the operative part in prose. The eulogy part of these grants, generally containing not too many verses show use of well known Sanskrit metres like *Upajāti*, *Vasantatilaka*, *Indravajrā*, *Anuṣṭubh*, *Sragdharā*, *Puṣpitāgrā*, *Mālinī*, *Śālinī*, *Āryā* and of course *Śārdūlavikriṭita*. Some instances follow :

darśe 'sya mātā kila dohadena didṛkṣamāṇodayi-candra-bimbam|  
suvarṇa-candreṇa hi toṣiteti suvarṇacandram sam udāharanti||

(Rampal Copper plate of Śrīcandra, in *Upajāti*) (IB, 1).

abhavad atha kadācid yādavinām camūnām  
samara-vijaya-yātrā-maṅgalam vajravarmā|  
śamana iva ripūṇām somavad bāndhavānām  
kavir api ca kavinām paṇḍitaḥ paṇḍitānām||

(Belava Copper Plate of Bhojavarman, in *Mālinī*) (IB, 14)

Interestingly, the 14<sup>th</sup> verse of the Belava grant comprises only two feet of *Śārdūlavikriṭita* and is therefore incomplete. It may not be the poet's fault, as the other verses show him as an adept versifier. Probably the engraver had to leave the rest of the verse owing to want of space in the plate. In the obverse of the plate containing this verse the engraver has to thrust in the name of the sovereign as only Śrīmad Bhoja in the last line and not as Śrīmad Bhojavarmmadeva as expected which indicates some miscalculation on his part about the measurement

of available space. This has led to much controversy about the real significance of the verse.

A special mention should be made of the Bhuvanewar Praśasti of Bhaṭṭa Bhavadeva (SI, II.105) which is an unique example of eulogy, as observed by Kielhorn, "not of kings or princes, but of a scholar"<sup>15</sup>. He was the minister of Harivarmadeva, belonging in all probability, to the Varman dynasty. This eulogy is the creation of Vācaspati in 33 verses set in a medley of metres like *Śārdūlavikriḍita*, *Śikhariṇī*, *Maṇḍākrāntā*, *Sragdharā*, *Praharṣiṇī*, *Mālinī*, *Vasantatilaka*, *Anuṣṭubh*, *Āryā*. The poet is fond of long metres which help him gleefully play with various figures of speech, both of word and sense. He loves double entendre or *śleṣa*. One verse in *Śikhariṇī* describing king Harivarman with a second meaning applicable to the Supreme God (Parameśa) may be quoted:

mahāgaurī kīrtiḥ sphuradasi-karālā bhujalatā  
raṇakriḍā caṇḍī ripu-rudhira-carcā raṇabhuvah|  
mahālakṣmīr mmūrṭiḥ prakṛti-lalitās tā gira iti  
prapañcaḥ śaktinām yam iha parameśam prathayati||

### 3.3.1.4 Sena Inscriptions

Sena dynasty established sovereignty in Bengal in the 12th century CE. Hemantasena was the first sovereign of this dynasty, but it was Vijayasena who may be reckoned the founder of the greatness of the family. He probably took advantage of the weakness of the Pālas, ousted them and occupied the Pāla dominion as well as the Varman occupied eastern and southern Bengal. The Senas issued many inscriptions of which the most famous is the Deopara Praśasti (IB, 42; SI, II.115) composed by the great Umāpatidhara, who is praised by no other than Jayadeva in his *Gītāgovinda* as a poet expert in proliferation of speech : *vācaḥ pallavayaty umāpatidharaḥ*. The inscription proves the statement. The poet has used long, medium and short metres with elegance and propriety. He applies *Śārdūlavikriḍita*, *Sragdharā*, *Pṛthvī*, *Śikhariṇī*, *Mandākrāntā*, *Mālinī*, *Vasantatilaka*, *Indravajrā*, *Upajāti*. It is remarkable that he has not used *Anuṣṭubh*, one of the most favourite metres of the poets of epigraphical verses. One verse in *Mandākrāntā*, expressing the poet's wish that the fame of his patron Vijayasena last forever, is quoted below :

yāvad vāstospati-puradhunī bhūr bhuvahḥ svaḥ punīte  
 yāvac cāndrī kalayati kalottamaśatām bhūtabhartuḥ|  
 yāvac ceto gamayati satām śvetimānam trivedi  
 tāvattāsām racayatu sakhī tat tad evāśya kīrttiḥ||

### 3.4 Assam and Odisha Inscriptions

The rulers of Kāmarūpa issued a number of inscriptions of which the Nidhanpur (Sylhet, Bangladesh) (SI, II.731) and Dubi (Assam) (SI, II.1) copper plate inscriptions issued by Bhauma-Nāraka king Bhaskaravarman in the 7th century CE are remarkable for their unique purpose of reissuing the grants of Mahābhūtavarman or Bhūtiavarman, great great grandfather of Bhāskaravarman. These two inscriptions are written in a mixture of prose and verse. The eulogy part of the Dubi plates is written in verse (76 verses) composed in various famous metres like *Upajāti*, *Indravajrā*, *Upendravajrā*, *Vaśśastha*, *Indravāśśā*, *Āryā*, *Anuṣṭubh* (20 verses), *Śārdūlavikrīḍita* (12 verses), *Sragdharā* (5 verses), *Mandākrāntā*, *Vasantatilaka*, *Śikhariṇī*. The poet seems to display his acquaintance with the various metres formulated by the preceptors of prosody. An uncommon feature is noticeable in the application of *Upajāti* metre (in verses 3, 23, 24, 39) by combining *Indravajrā* with *Indravāśśā*, and *Upendravajrā* with *Vaśśastha*, besides the regular *Indravajrā-Upendravajrā* (verses 4, 6, 9, 11, 18, 20, 28, 49, 57) and *Indravāśśā-Vaśśastha* (verses 4, 15, 40).<sup>16</sup> It is to be noted that *Indravajrā* and *Upendravajrā* are 11-syllabled while *Vaśśastha* and *Indravāśśā* are 12-syllabled metres. Thus this *Upajāti* does not belong to the regular *samavṛtta* variety. It may be marked as an instance of the poet's desire for creating something special and extraordinary. Examples follow :

digdantihasta-sphuṭakarkaśena jivā kareṇāhavamurddhni śakkram|  
 tanmāṭṭo yo vijahāra kuṇḍale tasyātmajaḥ śrī-bhagadatta-nāmā||

(1st, 2nd and 4th feet in *Indravajrā*, 3<sup>rd</sup> foot in *Indravāśśā*)

sa yajñadevī-tanayo jitārir mmahendravarmmāmararājavikramaḥ|  
 bubhoja rājyam rajanīkarābhahḥ papau ca samyak s ʼsutāmiva prajām||

(1st and 3rd feet in *Upendravajrā* 2<sup>nd</sup> and 4<sup>th</sup> in *Vaśśastha*; thus it is an *Ardhasamavṛtta*).

The Nidhanpur Plates of the same king, on the contrary, contains 25 eulogistic

verses composed in three metres, viz. *Vamśastha*, *Āryā*, *Anuṣṭubh*. A considerable part of the eulogy is composed in prose, a feature not very common in land grants of this type.

The 9<sup>th</sup> century CE Parbatiya (Assam) copper plate inscription of Mleccha king Vanamālarman (SI, II.16) contains 28 verses in metres like *Sragdharā*, *Anuṣṭubh*, *Āryā*, *Indravajrā*, *Gūti*, *Vasantatilaka*, *Mandākrāntā*, *Rathoddhatā*, *Śārdūlavikriḍita*, *Upajāti*. Verse 25 which is composed in *Mandākrāntā* gives only two quarters of the verse which, as known from the Tezpur (Assam) Copper Plates of the same king, comprise the first half of a verse found in full form in the latter.<sup>17</sup> Also as pointed out by D.C. Sircar, the Tezpur Copper Plate has four more verses engraved after this one, which are omitted here.

In Odisha and its neighbourhood we find several inscriptions issued by different dynasties like the Bhañja, Somavamśin, Gaṅga, Sūryavamśin ranging from the 11<sup>th</sup> century to the 15<sup>th</sup> century CE which display an extensive use of Sanskrit metres in copper plate grants containing great number of verses. Of these the Kesari (Mayurbhanj, Odisha) Copper Plate of Śatrubhañja (11<sup>th</sup> century CE) (SI, II.151) has only nine verses in two short metres, viz., *Āryā* (verse 1) and *Anuṣṭubh* (vv. 2-9). The Ratnagiri Copper Plate Inscription of Somavamśin king Karṇa (1100-1110 CE) (SI, II.156) has 32 verses in commonly used metres like *Śārdūlavikriḍita* (6 verses), *Vasantatilaka*, *Upajāti*, *Āryā*, *Rathoddhatā*, *Vamśastha*, *Anuṣṭubh* (12 verses of which 9 are *dharmānuśamsana*), *Indravajrā*, *Śālinī*, *Puṣpitāgrā*. The first verse in *Śārdūlavikriḍita* praises the Moon God, the mythical progenitor of the family :

    jyotsnāśāli-samṛ dhibhūḥ kumudini-hāsaika-sampādanā-  
    dhūrto dhūrjjaṭi-mauli-saudha-vasatiḥ piyūṣadhārā-gṛham|

    tārāntaḥpura-nāyako ratipateḥ śāstraika-śāṅopalaḥ

    kṣīrodārṇava-nandano vijayate devaḥ sudhādīdhitih||

The Vishakhapatnam Copper Plate Inscription of Anantavarman Coḍagaṅga (1118 CE) (SI, II.164) has 29 verses in different metres of which 8 are composed in *Śārdūlavikriḍita* *Mañjubhāṣiṇī*, *Svāgatā* and *Vaitāliya* are there among less used metres and other common metres are applied as usual. The verse in *Mañjubhāṣiṇī* is quoted below :

sa mahīpatis sutam avāpa māninaṃ jayasenaṃ anya-nīpa-darppa-śātanam|  
abhavat suto'sya jayasena-samjñitaḥ prathayan diśā-sita-dukūlitaṃ yaśaḥ||

#### 4.0 Epilogue

The main purpose of the brief survey undertaken above has been to provide an outline of the metrical trend of the court poets of the royal dynasties and composers of private Sanskrit inscriptions in different ages and regions of early and early mediaeval India. As may be found, the epigraphs issued in the early Gupta period do not possess much variety of metres and they display clear preference of the popular ones used in mainstream literature. *Anuṣṭubh* among short metres and *Śārdūlavikrīḍita* among the long retain their popularity throughout. The variety of metres and use of uncommon or less used metres appear in the epigraphic literature from 6<sup>th</sup>/7<sup>th</sup> century CE onwards. This trend is well in keeping with the mainstream Sanskrit poetry available till date. It must be borne in mind that the poets of the inscriptions were paid by the patron to produce *kāvya*s on a regular basis and the literary trend followed in those works are naturally reflected in the epigraphical literature. They were not hired once and for all to compose a single eulogy in their lifetime. Moreover, it is seen in some cases that the same eulogistic verses are prefixed to the operative part of land grants issued by the same ruler. The Madhuvan and Banskhera Plates of Harṣavardhana and the Mungir and Nalanda Grants of Devapāla may be cited as examples. The operative part too had a fixed pattern like the modern legal documents and in all probability was not the creation of the court poet who composed the eulogy part. Thus the poet was not required to compose a new eulogy every time when the patron issued a grant. It is unfortunate that the bulk of the creative literary works composed by these poets have not in most cases survived the test of time as a result of which the gradually changing literary style in different ages and regions is difficult to conceive and sometimes appears abrupt and sudden. The inscriptions are thus an essential and inevitable source for reconstructing and bridging the missing links of the history of Sanskrit literature and poetics.

Prosody is a very important feature of creative literary writings as pointed out by Daṇḍin (6<sup>th</sup> or 7<sup>th</sup> century CE) in his *Kāvyaḍarśa* (1.12) : *sā vidyā nauṣtitīrṣṇām gambhīraṃ kāvyāsaḡaram*. Thus it constitutes an important topic of rhetorics. Numerous independent books had to be written for discussing this

component of poetry not only in Sanskrit, but also Prakrit, Pali and Apabhramśa. As metres have a relation with the sentiments (*rasas*) delineated, the poets had to possess a thorough knowledge of all aspects of metrical science including the faults arising out of several types of weakness in the composition. However, the poets of the inscriptional *kāvya*s could not always follow the mandates of the rhetoricians about use of metres according to sentiments and other factors simply because they had no personal choice of subject matter for their creation which was restricted by the directives of the issuers. Keeping this in mind and considering the fact that the poets had to be calculative about the size of their creation which was constrained by the available surface of the material, the authors of epigraphic verses should not be judged with the strict literary standards prescribed by the rhetoricians. They must be given credit for producing some good poetry, sometimes extraordinary pieces, notwithstanding the bars imposed on the theme, form and size of their works. And the researchers in literary criticism must remain grateful to the poets of this parallel literature for providing them with ample materials for a comparative study of poetics and prosody with the mainstream poetry in Sanskritic languages.

#### References and Notes :

- 1 Gauri Dharmapal, *Vedera Bhāṣā O Chanda*, p. 250
- 2 Loc. cit.
- 3 USVAE. II. 106
- 4 D.C. Sircar, *Indian Epigraphy*, pp. 40-41
- 5 USVAE, II.408
- 6 *Ibid.* 414-415
- 7 *Ibid.* 431-432
- 8 *Ibid.* 444
- 9 *Ibid.* 454; 455 (fn. 2)
- 10 *Ibid.* 455 fn. 2
- 11 USVAE, III. 7-8
- 12 *Ibid.* p. 275 and fn. 4. Also Samudragupta's Kāca type coins have half of a stanza in the *Āryā*, *Upagūi* or *Udeḡūi* metre (D.C. Sircar, *SI*, Vol. I, p. 276, fn. 3). The legend on the second side of some silver coins of Kumāragupta I is half of an *Aryā* or *Upagūi* verse (*Ibid.* p. 296).
- 13 *SI*, I. 305, fn. 5
- 14 USVAE, VII.52
- 15 *IB*, 28

<sup>16</sup> Sircar (SI, II.1, Introductory Part) determines *Indravajrā-Vaṁśasthāvila* in verse 3, *Upendravajrā-Indravāṁśā* in verses 23 and 24. But the scan shows otherwise.

<sup>17</sup> SI, II. 22, f.n.8

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- Vol. X, ed. K.M. Bhadri, 2017.

## POSITION OF NIṢĀDA IN THE FIVE CLASSES OF HUMAN BEING IN VEDIC AGE

Ashok Kumar Mahata

In the class based society of ancient India, there were four *varṇas* i.e. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra. No other class was acknowledged with full recognition in the *varṇa* system according to the Smṛti literature. Manu in his scripture<sup>1</sup> denies to include any fifth class in the division of *varṇas*. However, he describes some categories of variegated hybrids who are not regarded as pure *varṇa* and they are classified into two i.e. Anuloma and Pratiloma born according to various mixtures of the *varṇas*.

Surprisingly, the presence of a supernumerary section of people is found in the Vedic literature which is recognised as the fifth human category in the group of *varṇas*. This category of people is termed Niṣāda in the literature of the Vedic period. Consequently, they lost their identity and were reckoned as an offspring of a Brāhmaṇa father and a Śūdra mother in the Dharmaśāstras<sup>2</sup>. The word Niṣāda is not found in the Ṛgveda but it is noticed in the later Vedic literature. We find it more in the period of epic and classical Sanskrit literature but our discussion will be restricted to Vedic literature only.

In my paper, I would like to brighten up on those overlooked people of ancient India who were expelled from the classification of mankind in spite of their strong and numerous existence in the society. In this process their degradation and cultural silence of the descendants of those people will also be observed.

Let us take up a Vedic word to initiate the topic for discussion. The word पञ्चजन is enumerated as one of the twenty five synonyms of mankind in the *Nighaṇṭu*<sup>3</sup>. The Nirukta, which is regarded as the exposition of *Nighaṇṭu* furnishes the etymology of the word पञ्चजन among them and reckons it as a synonym of human being there<sup>4</sup>. In the tenth Maṇḍala of the *Rgveda Saṃhitā*,<sup>5</sup> the word *pañcajana* is found which denotes the sum total of five human groups. Niṣāda is

also mentioned in the *Taittirīya Saṃhitā*<sup>6</sup>, *Kāṭhaka-Saṃhitā* (17.13), *Vājasaneyi-Saṃhitā*<sup>7</sup> (16.27), *Śāṃkhyāyana Brāhmaṇa* (25.15), *Lātyāyana Śraūtasūtra*<sup>8</sup> etc.

Now, the question arises that who were accommodated in the totalling of five human groups in the early history of ancient India. Yāska, in his *Nirukta* quoted and explained the whole verse from *Ṛgveda Saṃhitā* (10.53.4) following his own style. While explaining the last foot of the *mantra*, he furnishes two alternative meanings of the word *pañcajana* from the viewpoints of two different schools of interpretation. In the first explanation, he quoted the opinion of some unknown school and informed that the five groups of creatures are the Gandharvas, Piṭṛs, Deities, Asuras and Rakṣas. So, according to the first explanation, *pañcajana* does not come to regard human being at all. But, another interpretation which is the opinion of Aupamanyava clearly reveals that the word *pañcajana* is a synonym of human being. It signifies four *varṇas* of mankind viz. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra; and additionally Niṣāda as the fifth<sup>9</sup>. Thus, the Niṣādas are mentioned last according to order and located in the lowest stratum in the class based society of ancient India.

In the *Aitareya Brāhmaṇa* (13.7; 19.5), significance of the word पञ्चजनः is found where sense of *pañcajana* resembles the first explanation furnished in the *Nirukta* (3.8.8). The Deities, Piṭṛs etc. are considered as the enjoyers of effect in five sacrifices in the *Manusaṃhitā*<sup>10</sup>, *Yājñavalkya Saṃhitā*<sup>11</sup> and some other *Saṃhitās*<sup>12</sup>. Skandasvāmin, the commentator of the *Nirukta* thinks that the Deities, Gandharvas etc. are the authorised performer of sacrifice<sup>13</sup>. This significance of the word *pañcajana* cannot reveal any reflection of human society.

On the other hand, the view of Aupamanyava mentioned in the *Nirukta* (3.8.8) is more acceptable in the context of our discussion where the interpretation gives us a clear picture of human society. Niṣāda is here included in five groups of humankind in addition to the four *varṇas* viz. Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.

*Nirukta* attracts our attention to another verse of the *Ṛgveda Saṃhitā* where *pañcajana* means mankind only<sup>14</sup>. The relevant *mantra* is located in the eighth Maṇḍala of the *Ṛgveda Saṃhitā*<sup>15</sup>. In this case *pañcajana* does not mean Deities, Gandharvas etc. but it denotes humans as a collective which includes the Brāhmaṇas, Kṣatriyas, Vaiśyas, Śūdras and Niṣādas. Yāska shows the classical

Sanskrit equivalence of the Vedic word *pañcajanya* as *pañcajanīyā* in the literal meaning of 'by such people who originate from the five groups.'<sup>16</sup>

The word Niṣāda is derived from the verbal root *sad*, to kill, preceded by the prefix *ni*<sup>17</sup>. The etymology of the word Niṣāda is furnished by Yāska as the opinion of Nairukta school in this manner : Niṣāda is termed so because sin is embedded in him<sup>18</sup>. But how can sin embed as a stigma by birth in the particular class of human being termed Niṣāda? Commentator Durga is in the opinion that Niṣāda kills animal in a particular sitting pose<sup>19</sup>. It can be observed that the aboriginal tribesmen of the then Indian society earned their livelihood by hunting. They killed wild animals by shooting with arrows. Observing the characteristics the scholars identified them as the non-Aryan aboriginal tribes of India. Prof. Amareswara Thakur adds one more possible explanation that Niṣāda (= niṣadana) kills animals extensively<sup>20</sup>. Another commentator Skandasvāmin remembers the view of the Nairuktas that the prefix *ni* signifies excellence and in this way it is signified that sin is confined in Niṣāda firmly<sup>21</sup>. In addition to the above statement the commentator informs their identity by stating Niṣāda denotes all of the mixed castes<sup>22</sup>.

Authors of Vedic Index showed that Von Schroeder referred a Greek account and conjectured that the Niṣādas might be the Nyasaens, who sent an embassy to Alexander during his staying in Asvakas. But Macdonell and Keith refuted his view by showing their doubt in his thought.<sup>23</sup>

Now it is a matter of great debate regarding what the social position of the Vedic people Niṣāda was. Right to performance of Vedic rituals was a main criterion to ascertain the status of a class in the then Indian society. The position of Niṣāda does not differentiate whether he is reckoned as a pure *vraṇa* or a mixed caste. According to hierarchy he is placed in the lowest stratum of the society. Now the question arises whether the participation of Niṣāda in a sacrifice is permissible or not. According to *Mīmāṃsāsūtra* of Jaimini, Śūdra is debarred from study of the Veda and performance of Vedic rituals<sup>24</sup>. Only three castes of upper strata (*traivarṇika*) are acknowledged as the legal performer of Vedic sacrifice there. *Vedāntasūtra* also agree to the opinion of Mimāṃsā. As Jaimini does not mention Niṣāda as a fifth category of people it is understood that his

view resembles to the *caturvarṇa* system of the later Vedic period. In this system Niṣāda may be regarded as inclusive component of Śūdra *varṇa*.

In the *Lāṭyāyana Śrautasūtra*<sup>25</sup> a village of the Niṣādas is stated. The *Kāṭyāyana Śrautasūtra*<sup>26</sup> also contains a reference of a leader of the Niṣādas. The *Āpastamba Śrautasūtra*<sup>27</sup> indicates their acceptability in sacrificial ritual because it shows that the chief of the Niṣādas enjoyed the right to the Vedic sacrifice. But according to the *Āpastamba Śrautasūtra*, the sacrifice of Niṣāda is signified to appease the animals in the Rudra-Paśupati worship. But here Niṣāda is reckoned as *traivarṇika* or a member of upper three castes.

Hereinbefore, we have noticed the connection of Niṣāda with Śūdra regarding its origin in the Smṛti literature. It is also observed that a Śūdra has no right to study the Veda and to perform Vedic sacrifice i.e. Agnihotra etc. Skadasvāmin, the commentator of the *Nirukta* states that as Śūdra had to receive the sacred rice of sacrifice, participation in sacrifice by Śūdra is also recognized<sup>28</sup>. In the *Atharvaveda* (2.17.4) and *Taittirīya Brāhmaṇa* (2.7.7.7) also this view is supported. In this context, opinion of Prof. R. S. Sharma is significant. He says, "Neither does the word Niṣāda occur in the Ṛg Veda nor is the existence of the *varṇas* a well established fact there. Obviously, the term *pañcajanaḥ* refers to the five Ṛg Vedic tribes, whose members offered sacrifices without any distinction."<sup>29</sup>

Macdonell and Keith furnished Weber's thought based on historical point of view that *ni* means 'down' and *sad*, 'settle' which indicates that the Niṣādas were the settled aborigines.<sup>30</sup> They mentioned the view of Mahīdhara, the commentator of *Vājasaneyi Saṃhitā* (16.27) that the word denotes a particular tribe Bhila or Bhillā but did not support. They are on the opinion that it seems to signify the non-Aryan aboriginal tribes in general who were beyond the control of the Aryan domination.

The aborigines of India always maintained their own religion, culture and identity and avoided social communication with the Aryans. Therefore they were termed *anyavrata*<sup>31</sup> etc. But sometimes they were compelled to compromise in some cases due to contemporary hazards. In some Vedic texts, it is noticed that during the Visvajit sacrifice a Brāhmaṇa had to reside amongst the village of the Niṣādas.<sup>32</sup>

So, we observed that in the early age of Indian history, the Niṣādas enjoyed freedom from Aryan control and they could maintain their separate social existence. This is the unique characteristic feature of the tribal communities. But the mighty Aryans always tried to subjugate them and tried to make them their slaves. In this process, the role of Smṛti literature regarding the identity of the Niṣādas is significant. The Smṛtikāras refused to admit their existence as an independent group and reckoned them as a hybrid descendent of a Brāhmaṇa father and a Śūdra mother. Ram Gopal denied to accept the hypothesis of Smṛtiśāstras that all the sub-castes are originated by the intercaste marriages. He says, "It is, however absolutely gratuitous to assume that all the sub-castes comprised in the Śūdra caste owe their origin to inter-caste marriages. One can hardly believe that the people born of inter-caste marriages were so numerous that they constituted big and numerous tribes which followed their own customs and manners. For instance the Niṣāda who were declared to be born of inter-caste union were an important tribe of ancient India; and the settlement of the Niṣādas are often referred to in Vedic literature."<sup>33</sup>

The historians thought that the *varṇa* Śūdra was formed with the combination of a part of the pre-Aryan tribes and a section of the immigrant Aryans in India.<sup>34</sup>

In this situation, the section of the aboriginal tribes were forced to accept the Aryan dominance and lost their own culture, religion, language etc. They became influenced by their rivals and forced to give up the culture of their own. Gradually, they lost their identity and became silent on their own tradition. Therefore, a section of the fifth group of mankind in the society of ancient India became abolished by merging in the *caturvarṇa* system described in the Smṛti literature. Thus they lost their freedom and were placed in the lowest order where they could not enjoy the equal rights of the upper strata of the new society.

But another unconquerable section of the Niṣādas are still remaining in the present day Indian society. Some of their customs are still unchanged among their own community. They are maintaining their own identity and continuing primitive culture and tradition. On the other hand, their influence on the present day Hindu society cannot be ignored. Asura marriage, which is admitted in the Dharmasāstras, prevails in the society of the Santhal, Munda, Ho tribes who are

regarded the descendants of the Niṣādas of ancient India. Tradition of *kraya* marriage is also found in their society<sup>35</sup>. Influence of the Niṣādas on every sphere of our social life is an undeniable truth.

### References :

- 1 ब्राह्मणो क्षत्रियो वैश्यस्त्रयो वर्णा द्विजातयः।  
चतुर्थं एकजातिस्तु शूद्रो नास्ति तु पञ्चमः॥ *Manusamhitā*-10.4.
- 2 *Manusamhitā*-10.8.
- 3 मनुष्याः। .....पञ्चजनाः। ..... इति पञ्चविंशतिर्मनुष्यनामानि। *Nighaṅṭu*-2.3.
- 4 तत्र पञ्चजना इत्येतस्य निगमा भवन्ति; *Nirukta*-3.7.3.
- 5 तदद्य वाचः प्रथमं मसीय येनासुरा अभि देवा असाम।  
ऊर्जाद उत यज्ञियासः पञ्च जना मम होत्रं जुषध्वम्॥ *Rgveda*-10.53.4.
- 6 नमः पुञ्जिष्टेभ्यो निषादेभ्यश्च वो नमो..... *Taittirīyasaṃhitā*-4.5.4.2.
- 7 निषादा गिरिचरा मांसाशिनो भित्त्वास्तेभ्योनमः, Mahidhara on *Vājaṣaneyī-Saṃhitā*-16.27.
- 8 निषादेषु तिस्रो वसतीति पार्श्वतो निषादग्रामस्य वसेत् *Lātyāyana Śrautasūtra*-8.2.8.
- 9 पञ्चजना मम होत्रं जुषध्वम्; गन्धर्वाः पितरो देवा असुरा रक्षासौत्येके चत्वारो वर्णा निषादः पञ्चम इत्यौपमन्यवः। *Nirukta*-3.8.8.
- 10 अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्।  
होमो दैवो बलिभौतो नृयज्ञोऽतिथिपूजनम्॥ *Manusamhitā*-3.70.
- 11 बलिकर्मस्वधाहोमस्वाध्यायातिथिसत्क्रियाः।  
भूतपित्रमरुद्ब्रह्ममनुष्याणां महायज्ञः॥ *Yājñavalkya Saṃhitā*-1.102.
- 12 *Gautama Saṃhitā* 5.3; *Visnu Saṃhitā* 59, 21-25.
- 13 एकीयमतेन पञ्चयज्ञाद्गभृता देवगन्धर्वादयः साधनभावेन यज्ञसम्पादनः अत उच्यते मम होत्रं जुषध्वम्; Skanda on *Nirukta*-3.8.8.
- 14 यत्पञ्चजन्यया विशा पञ्चजनोन्या विशा॥ *Nirukta*-3.8.10.
- 15 यत् पञ्चजन्यया विशेषेण योषा असृक्षत। अस्तृणाद्बर्हणाविषोऽर्यो मानस्य स क्षयः॥ *Rgveda Saṃhitā*-8.63.7
- 16 *Nirukta*-3.8.10
- 17 *Baṅgiya-Śabdakośa*-P.1226.
- 18 निषादः कस्मान्निषनो भवति निषण्णमस्मिन् पापकमिति नैरुक्ता। *Nirukta*-3.8.9
- 19 निषद्य निषद्य हन्तीति प्रणिबधजीवनः। *Nirukta*-3.8.9
- 20 नितरां सादयति विनाशयति प्राणिजातम् इति निषदनः। Yāska's *Nirukta*. Part-II, p. 371, fn2
- 21 निषादः प्रकर्षे प्रकर्षेण सन्नं गतं व्यवस्थितं पापकमिति नैरुक्ताः। *Nirukta*-3.8.9.
- 22 निषादः सर्वापसदोपलक्षणार्थः। Skanda on *Nirukta*-3.8.8.
- 23 *Vedic Index*, p. 454.
- 24 *Mīmāṃsāsūtra*-6.1.25-38.
- 25 *Lātyāyana Śrautasūtra*-8.2.8
- 26 निषादस्वर्गसिगवेभुकेऽधिकृतः। *Katyāyana Śrautasūtra*-1.1.12
- 27 *Āpastamba Śrautasūtra*-9.14.12

- 28 औपमन्यवस्य निषादस्थितिः इष्टो निषादानां यज्ञसम्पादितमस्ति; शूद्रस्याप्यौदनस्ये 'आयुरसि' इति शूद्राय प्रयच्छति तन्ने 'पयच्छसि' इति शूद्रः प्रतिगृह्णातीत्येवमादि; Skanda on *Nirukta*-3.8.8.
- 29 *Śūdras in Ancient India*. p. 71.
- 30 *Vedic Index*, p. 454
- 31 *Ṛgveda Saṃhitā*.-8.70.11.
- 32 *Lātyāyana Śrautasūtra*-8.2.8
- 33 *India of the Vedic Kalpasutras*, pp. 115-116
- 34 *Sūdras in Ancient India* pp. 8-41
- 35 *Vedon Evaṃ Purāṇon Me Ārya Evaṃ Janajātiya Saṃskṛti*, p. 690.

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## UNIVERSAL CONSCIOUSNESS OF BUDDHIST THOUGHT : A STUDY

Shilui Basu

The universal consciousness which originated in the Vedic literature finds its culmination in the concluding part of the Vedas i.e. in the Upaniṣads and in the thought of the Buddha who appeared in the 6<sup>th</sup> century B.C. The Vedas and other *Śāstras* were kept under the grip of the *Brāhmaṇas* who were authorized to perform the sacrificial rites. The social system was jeopardized by the imposition of the various restrictions upon other castes than the *brāhmaṇa*. The society became stagnant due to the various endeavors of the *brāhmaṇa* for establishing their dominance. The colossal loss of the animal life during the prolonged sacrificial rites became a running religious practice. Just at this juncture of the society appeared the Buddha who gave a shattering blow to the existing system of the society. He introduced a religion where people irrespective of their castes and creed were accepted. He roared against the cruel system of slaughtering the animals in the sacrifices and proclaimed that there is no such religion in the world where violence was the path of animosity. By abolishing the rigid caste distinction and upholding the significance of non-violence the Buddha established a casteless and classless society. The Buddhist *saṃgha* was open to all and its members were known as *śramana*. These *saṃghas* helped the reconstruction of the dilapidated Indian society. It should be remembered in this connection that the Buddha had a strong affection for his close disciples *upāli* and *cunda* of so called low origin. We also know about *Āmbapāli*, *Adhakāsi*, the socially out caste women and many others who had achieved *arhatva* by the grace of the Buddha. Many such cases have been recorded in the *Therighāta* and *Theraghāthā* belonging in the *Khuddaka Nikāya*.

The Buddhist *Jātaka* stories under the *sutta-pitaka* uphold the idea of the *Bodhisattva* a unique thought that encompasses the universal consciousness of the Buddha. The word *Bodhisattva* would mean, one whose energy and power is

directed towards *Bodhi*<sup>1</sup>. This *Bodhisattva* conception developed along with the origin of the *Mahāyāna* school of Buddhism. The *Mahāyāna* is distinguished from the *Hinayāna*. The *Hinayāna* speaks of individual redemption. The preceding stage of *nirvāṇa* is *arhat*. The *Mahāyānas* come out from this idea; so to say the achievement of the *nirvāṇa* of one self is not sufficient, but at the same time the *nirvāṇa* of all creatures should be achieved. This is not confined in the human being only but is extended to other creatures as well. It is not sufficient that a man will develop his way of thinking feeling and acting which are conducive to the highest goal of the human being, that is *nirvana*, but he should endeavour for freedom from suffering of all the creatures. This may lead to a happy, peaceful and harmonious life. In *Bodhicaryāvatāra* it is said that :

आकाशस्य स्थितियावघावच्च यावच्च जगतः स्थितिः।

तावन्मम स्थितिर्भूयाज्जगद्दुःखानि निघ्नतः॥

यत्किञ्चिज्जगतो दुःखं तत् सर्वं मयि पच्यताम्।

बीधिसत्त्वशुभैः सर्वैर्जगत् सुखितमस्तु॥<sup>2</sup>

So long the sky or the universe will exist he will be present and he (*Bodhisattva*) likes to wipe out sorrows of this universe. All the sorrows of the world devolve on him and let people of all words be happy by good deeds of *Bodhisattva*.

These *Bodhisattvas* are not gods, they are not perfectly enlightened, they stay on this world for eternal well beings of the creatures. They have to pass through the uneven ways of sins, temptations, errors and omissions. But no deed of them is influenced by selfishness. The *Bodhisattvas* are only the pioneers of universal amity. Living the worldly meanness they invite men to generous way of life.

A *Bodhisattva* attains perfection by practicing the various *pāramitās*. The word *pāramitā* means completeness, perfection, highest state. In later literature it is mentioned that a group of ten perfections *daśa pāramiyo* as the perfect exercise of ten principles or virtues by a *Bodhisattva*<sup>3</sup>. But a *Bodhisattva* attains perfection by practicing the main six *pāramitās* such as *dāna*, *śīla*, *kṣānti*, *vīrya*, *dhyāna* and *prajñā*. This whole training is called *Citta parikramā* which is the source of welfare of the entire universe.

*Dāna pāramitā* is the sacrifice of all belongings even one's dearest life for the cause of the others. *Śikṣāsamuccaya* also observes that—'यः कायस्योत्सर्ग

कायपरित्यागः कायानवेक्षा इयमस्य दानपारमिता ।<sup>4</sup> By means of inculcating this virtue one may cross the boundary of the narrowness and think about the welfare of the world. In this connection it may be remembered the Tagore's poem *Śreṣṭhabhikṣā* where a beggar woman gives her last clothing in the name of the Buddha and that gift is accepted in very high esteem by *Anātha-Piṇḍada* leaving aside all the valuable gifts by the rich people of *Śravastī*.

Prabhu Buddha lāgi āmi bhikṣā māgi

Ogo puravāsī, ke rayecho jāgi/

Anāthapiṇḍada kahilā ambuda

...nināde//

...

Vasane bhūṣaṇe dhāki-galo dhūli

Kanake ratane khelia vijuli /

Sannyāsī phukāre laye śunya jhuli

...saghane //

...

Phire yāy rāja, phire yāy śeth

Mile nā prabhur yogya kono bhēt /

Vishāl nagarī lāje rahe hnet

...ānnane //

...

Dīna nārī ekā bhūtalaśayana

Nā chila tāhār asana bhūṣaṇa /

Se āsi namilo sādher caraṇa kamale

Aranya ārāle rahi konomate

Ekmātra vās nila gātra hate /

Vāhuti vāḍāye pheli dilo pathe bhūtale

Bhikṣu ūrdhabhūje kare jayanād

Kahe 'dhanya mataḥ kari āśīdrvād //

After that *śīla pāramitā* which comprises with five virtues i.e. restraint from hurting other (*kāmeṣu micchācāra veramaṇī*), restraint from killing other (*pānatipāta Veramaṇī*) restraint from the habit of stealing (*adinnādāna veramaṇī*), restraint from the falsehood (*musāvāda veramaṇī*), restraint from the intoxication (*surā meraya majja pamāda-ṭṭhānā veramaṇī*). Even a small creature like fish and even the smallest one should not be killed even if opportunity comes for such killing as it is told in *Bodhicaryāvatāra*—

मत्सादयः क्व नीयन्तां मारयेयं यतो न तान् ।

लब्जे विरतिचित्ते तु शीलपारमिता मता<sup>5</sup> ।।

It is also upheld in the *Śikṣāsamuccaya* that—

स नात्महेतोः शीलं रक्षति । न स्वर्गहेतोः । न शक्रत्वहेतोः । न भोगहेतोः । नैश्वर्यहेतोः । न रूपहेतोर्न वर्णहेतोर्न यशोहेतोः । ...न निरयमभभीतः शीलं रक्षति । यावत्सर्वसत्त्वहितसुखयोगक्षेमार्थिकः शीलं रक्षति<sup>6</sup> ।

The third is the *kṣānti pāramitā* meaning patience and forgiveness<sup>7</sup>. This is to give-up anger even if the desire of doing evil towards others awakes in the mind.

खन्ती परम तपो तितिकखा निब्बाणं परमं वदन्ति बुद्धा<sup>8</sup> ।

To the Buddhist there is no greater sin than anger and no greater meditation than *kṣānti*.

न च देषसमं पापं न च क्षान्तिसमं तपः

तस्मात् क्षान्तिं प्रयत्नेन भावयेद्विधेर्नयैः<sup>9</sup> ।।

Patience which is long suffering, is the highest austerity. The awakened declare *nirvāṇa* to be the highest of things. Thus it has been emphasized in Buddhism that man can bring complete amity for all creatures by following *kṣānti pāramitā* of which Tagore in this modern age repeatedly appeals to give up all aversion from the heart—

Antara hate vidveṣaviṣa nāso

As a *pāramitā vīrya* is a comprehensive term. The word *vīrya* derived from *vīrya* and *vīr*, literary means 'the state of a strong man, vigour, power, heroism, prowess, etc.' *Vīrya* is often praised by *Māhayānist* writers, enlightenment depends entirely on *vīrya*, where, there is *vīrya*, there is *bodhī*.

एवं क्षमो भजेद्वीर्यं वीर्ये बोधिर्यतः स्थिता ।

न हि वीर्यं विना पुण्यं यथा वायुं विना गतिः ।।<sup>10</sup>

*Vīrya* destroys all pain and darkness and it has therefore been praised by all the Buddhas. Buddha himself was a great *vīra* and owed his victory over *māra* mainly to his *vīrya*.

The term *dhyāna* is very common to every system of Indian philosophy. It has rendered as mediation, thought reflection, profound and abstract religious meditation. A *Bodhisattva*, who begins to practise *dhyāna* must go through renunciation and solitude. It may be divided into the various steps of *dhyāna*. In the very first step of *dhyāna* one must be free from sensual pleasures and evil state of mind. Then one must concentrate his mind on one point. Thirdly he must be equal in opposite state of mind i.e. pain and pleasure. Fourthly one transcends entirely the perceptions of material form and does not pay attention to the perceptions of diversity and realizes that space is infinite and also feels that consciousness is infinite.

Among the six *pāramitās* *prajñā* is greater than all other *pāramitās*. It has been translated as wisdom insight, intuition. The opposite of *prajñā* is often given as *avidyā* or *moha*. *Prajñā* routs the army of *māra*, helps one to be perfect and flawless in character. Besides all these there are *nekkhamma* (*niṣkrama*), *sacca* (*satya*), *adhiṭṭhāna* (*adhiṣṭhāna*), *mettā* (*maitrī*). All the *pāramitās* are useful for the cultivation of the mind of the *Bodhisattvas*. This has been illustrated by the *Jātaka* stories. Whether a human or a sub-human being, the chief objective of the *Bodhisattva* is welfare of the world. The *Jātaka* stories characteristically show that creatures other than human beings are always good to others, it is noticed the consciousness for all the living creatures of the world. In this context the story of *Nigrodhamiga Jātaka* may be mentioned<sup>11</sup>. From the story of this *Jātaka* we come to know that the deers make a gift of a deer to the king every day for his meal. One day the turn of pregnant she-deer comes. *Nigrodhamiga* or *Bodhisattva* desires to sacrifice his own life for saving she-deer. The king becomes surprised and gives life of the pregnant deer. *Bodhisattva* teaches the king the virtues of amity, love, kindness and all the creatures are saved from death. Thus by the cultivation of these *pāramitās* gradually dawns the world consciousness unto the mind of the *Bodhisattvas*. This has been illustrated by the *Jātaka* stories. Whether a human or a sub-human being, the chief objective of the *Bodhisattva* is the

welfare of the world. There are more than five hundred *Jātaka* stories in the *Khuddakanikāya* which uphold the *Mahāyāna* ideals and altruistic view.

In order to develop the world consciousness one must first realise the four noble truths as experienced by the Buddha. Firstly there is sorrow which is common to all earthly creatures and living creatures and one cannot be found without sorrow.

कतमं च भिक्खवे, दुक्खं अरियसच्च? जाति पि दुक्खा, जरा पि दुक्खा, मरणं पि दुक्खं, सोकपरिदेवदुक्खदोमनस्सुपायासा पि दुक्खा, अप्पियेहि सम्मभोगो पि दुक्खो, पियोहि विण्ययोगो पि दुक्खो<sup>12</sup>।

Secondly there is a cause of sorrow; the third is the prevention of the sorrow. The conception of these four noble truths is based on Buddha's fundamental concept of *paṭīccasamuppāda* (*pratityasamutpada*) meaning dependent origination. The doctrine of *paṭīccasamuppāda* comprises the twelve links :

- (a) *Avijjā* – *avidyā* (ignorance)
- (b) *Sanṅkhāra* – *saṅskāra* (mental disposition)
- (c) *Viññāna* – *vijñāna* (rebirth consciousness)
- (d) *Nāma-rūpa* – *nāma-rūpa* (mind and matter)
- (e) *Salāyātana* – *ṣaḍāyatana* (six bases)
- (f) *Phassa* – *sparsa* (contact)
- (g) *Vedanā* – *vedanā* (feeling)
- (h) *Taṇhā* – *trṣṇa* (desire)
- (i) *Upādāna* – *upādāna* (clinging)
- (j) *Bhāva* – *bhava* (becoming)
- (k) *Jāti* – *jati* (rebirth)
- (l) *Jarā-maraṇa* – *jarā-maraṇa* (decay, death)

Each of these is linked with other as each of them arises depending upon others. The entire series may be regarded as the cycle of existence of *bhava-cakka* (*bhava-chakra*). If *avijjā* (*avidyā*) is totally annihilated, man will be free from *jarā-maraṇa*. The *Lalitavistara* states in beautiful poetic language—

स्कन्धा प्रतीत्य समुदेति हि दुःखमेवम्  
संभोन्ति तृणसलिलेन विवर्धमाना ।  
मार्गेण धर्मसमताय विपश्यमाना  
अत्यन्तक्षीण शयधर्मतया निरुद्धाः ॥<sup>13</sup>

The fourth *āryasacca* (*āryasatya*) as has been stated earlier is the annihilation of sorrow. The way through which this freedom from sorrow is achieved is called *ārya – aṣṭāṅgika mārga* (noble eight fold paths). These are सम्मा दिट्ठि / सम्यक् दृष्टि right view or right understanding about the future course of action, सम्मा संकल्पो / सम्यक् संकल्प or right thought or right determination, सम्मा वाचा / सम्यक् वाक् or right speech, सम्मा कम्म / सम्यक् कर्मान्तो or right action or the right conduct, सम्मा जीवो / सम्यक् आजीवो or right livelihood, सम्मा व्यायामो / सम्यक् व्यायामो or right effort or the right endeavour, सम्मा सति / सम्यक् स्मृति or right mindfulness, right remembrance, सम्मा समाधि / सम्यक् समाधि or right meditation. These *aṣṭāṅga – mārgas* have been elaborately discussed in the entire Buddhist literature, the observance of these eight *mārgas* helps a man to achieve a higher level of consciousness. It creates a sense of fraternity and sympathy towards all the being of the world. Such a person moves about in a world of unlimited joy and then all kind of sorrow of human beings is driven out. Thus the *Dhammapada* says—

यो च बुद्धञ्च धम्मञ्च सङ्घञ्च सरणं गतो  
 चत्वारि अरियसच्चानि सम्मप्पञ्चाय पस्सति ।  
 दुक्खं दुक्खसमुप्पा दुक्खस्स च अतिक्कमं  
 अरियच्चऽद्विड्ढिकं मगं दुक्खपसमगामिनं  
 एतं खो सरणं खेमं एतं सरणमुत्तमम्  
 एतं सरणमागम्य सब्बदुक्खा पमुच्चति ।<sup>14</sup>

If one takes shelter under Buddha, Dharma and *Samgha*, he will have real knowledge about sorrow, origin of sorrow, coming over of sorrow and considers the four noble truths and eight *mārgas*. In this context it should be mentioned three ideas – *śīla*, *samādhis* and *paññā* which can be described in an orderly ways as the thought of the body *kāyabhāvanā*, thought of mind *cittabhāvanā* and thought of intuition *prajñā bhāvanā*, these *bhāvanās* are originally interlinked with the eight *mārgas*.

Śīla – sammā vāca, sammā kammānta sammā ājīva.

Samādhi – sammā vyāyāma, sammā sati, sammā samādhi.

Paññā – sammā samkappa, samma diṭṭhi.

These eight fold paths are closely connected with the idea of *majjhima patipada*. In his personal life during his hard penance Buddha realised that all the extreme paths are detrimental for upliftment of man. He therefore proclaimed that man should cultivate the inner qualities by moving forward through middle path or *majjhima patipada*.

Next, the most important Buddhist thought is *Bhahmavihāra*, which comprises of two words viz. *Brahma* i.e. sublime or extensive and *vihāra* means living well or going. The Buddha spent long forty five years of his life helping people to come of their sufferings. During this time he introduced the ideal of *Bhahmavihāra* i.e. 'a sublime way of living'. These four noble virtues are *mettā* (*maitrī*), *karuṇā*, *muditā*, *upekkhā*. Buddha's conception of world consciousness has been based and conveyed through the conception of *Bhahmavihāra*. Buddhist literature lays great emphasis on *maitrī*. The *Śikṣāsamuccaya* says—

कतमा बोधिसत्त्वानां महामेत्री! आह यत्कायजीवितं च सर्वकुशलमूलं च सर्वसत्त्वानां निर्यातयन्ति न च प्रतिकारं काङ्क्षन्ति<sup>15</sup>

Friendliness is the name of moral volition of well-being of all. This consciousness starts from self to all such as moving or non-moving, long or short, small or large, either already born or seeking birth, either living in lower planes of existence or higher ones or existing in the vacuum. The sign of consciousness attachment with the whole universe is found in Buddhist *mettasutta*—

माता यथा नियं पुत्रं आयुसा एकपुत्तनुरक्खे ।  
एवमि सच्च भूतेषु मानसं भावये अपरिमाणं ।।

As mother protects her son even at the cost of her life, so also everyone cultivates a boundless friendly consciousness towards all being. Similarly thought of compassion is conducive to universal consciousness. It is the name of volition for eradication of sufferings of others. Thus the *Śikṣāsamuccaya* says that—

कतमा बोधिसत्त्वानां महाकरुणा । यत् पूर्वतरं सत्त्वानां बोधिभिच्छति<sup>16</sup>

The great and compassionate persons should be the physician of the diseased and a nurse so long they are not free from disease. He must be light to those who desires light, he must be bed to those who desires bed, and he must be servant to those who desires servant. He shall be the custodian of orphans, guide to the travellers, boat and bridge of those who desire to cross the river.

दीपार्थिनामहं दीपः शय्या शय्यार्थिनामहं  
 दासार्थिनामहं दासो भवेयं सर्वदेहिनां।  
 अनाधानामहं नाथः सार्थवाहश्च यायिनां  
 पारेप्सुनां च नौभूतः सेतुः सक्रम एव च ॥<sup>17</sup>

The thought of *muditā* is also conducive to universal consciousness. It is the name of volition, moral in nature. *Muditā* consists in giving joy to others and gaining satisfaction from unalloyed joy on the prosperity of others and the last one of these *Bhahmavihāra* is *upekkhā* which expresses the sense of detachedness, unaffectedness, untrembledness, indifference etc. The *upekkhā* is *samatā*, balanced state of mind towards all types of men, friends and enemies. This thought of *Bhahmavihāra* has been praised and discussed in the Buddhist texts thoroughly. Such as the famous verse of *Dhammapada* must be mentioned—

न हि वैरेण वैराणि सम्मन्तीध कुदाचनं।  
 अवेरेण च सम्मन्ति एस धम्म सनातन ॥<sup>18</sup>  
 अक्कोधेन जिने कोधम् असाद्युं साधुना जिने।  
 जिने कदरियं दानेन सच्चेन आलिकवादिनं ॥<sup>19</sup>

It is by love and compassion that one can win inner voice. A man can overcome the anger by non-anger, can overcome the evil by good, can overcome the miser by liberality, and can overcome the liar by truth. This ideal preaching of the Buddha penetrated deeply into the heart of poet Tagore which are represented by the character of *Dhanañjaya* says *āmi mārer upare, mār āmāte ese pñouchāy nā, āmi mārka nā mār diye jīva, Āmi mārke nā mār die thekāva, yāke āghāt karā hacche se sai āghāter dvārāi āghāter atū haye uthte pāre*. Here *māra* means mainly anger and jealousy.

Thus the universal consciousness of Buddhist thoughts has been reflected in every corner of Buddhist texts. Being thoroughly examined of the pre Buddhist texts like Veda and Upaniṣads, there are similar thoughts which echoed in a different manner. At the certain point the Indian philosophical thought are almost same. The comparison between various Indian philosophical texts and their views may be a broad research work. This is not aim of this paper. Only it is tried to show here that how these philanthropic thoughts are carried out by Buddhist texts

very systematically. In this paper some glimpses which must be a troch-bearer of modern society have been presented shortly.

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- <sup>3</sup> T. W. Rhys Davids : *The Pali English Dictionary*.
- <sup>4</sup> *Śikṣāsamuccaya*. p. 187.
- <sup>5</sup> *Bodhicaryāvatāra* 5/11.
- <sup>6</sup> *Śikṣāsamuccaya*. p. 147.
- <sup>7</sup> T. W. Rhys Davids : *The Pali English Dictionary*.
- <sup>8</sup> *Dhammapada Buddhavagga* / 6.
- <sup>9</sup> *Bodhicaryāvatāra* 6 / 2.
- <sup>10</sup> Loc. Cit. 7/1.
- <sup>11</sup> E. B. Cowell : *The Jātaka*, Vol. I No-12, P. 36.
- <sup>12</sup> *Dīghanikāya*. P. 227.
- <sup>13</sup> *Lalitavistara*. p. 786-788.
- <sup>14</sup> *Dhammapada Buddhavagga* / 12, 13, 14.
- <sup>15</sup> *Śikṣāsamuccaya*. p. 146.
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- <sup>17</sup> *Bodhicaryāvatāra* 3/17, 18.
- <sup>18</sup> *Dhammapada yamakavagga* / 5.
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# VRATA AND ĀLPANĀ OF BENGAL : DEMYSTIFYING SYMBOLIC ART

Kakali Ghosh

[**Abstract** : Symbolism is the soul of the entire Indian cultural heritage. *Vrata* is a form of sacred practice, which is performed usually by several folks and largely by women either to express some desires, or to welcome the expected outcome. *Vratas* often are accompanied by several aesthetic practices, like construction of image of deities, preparation of ceremonial stuffs, designing *ālpānās*, musical and dramatic performances etcetera. *Ālpānā* is often designed by women of Bengal as an auspicious symbol in *vratas* and other ceremonies.

Since the symbols are highly suggestive and abstract, an in-depth inquiry may be undertaken towards the comprehension of the content of the implicit suggestions there in. Philosophy being the soul of Indian culture, each of these *vratas* and *ālpānās* is pregnant with the pearls of philosophical wisdom. Therefore, the present paper has ample scope to delve deeper into the core of the symbolic art as reflected in the tradition of *vrata* and *ālpānā* of Bengal.]

[**Keywords** : Symbol, *Vrata*, *Ālpānā*]

## 1.0. Introduction : *Symbol* and *Symbolism*:

1.1. *Symbolism* perhaps is the first symbol of the existence of intellect and emotion as well as aesthetic wisdom in human being. Since the very dawn of human civilization people are resorted to use certain symbols for expressing their ideas. As the words *symbol* and *symbolism* are contained in English vocabulary, a peep into the English dictionary is necessary to get the proper connotation. According to Oxford Dictionary the meanings of the word *symbol* are:

- A mark or character used as a conventional representation of an object, function, or process. (The synonyms are: sign, character, mark, letter, hieroglyph, ideogram)

- A shape or sign used to represent something such as an organization. (The synonyms are: logo, emblem, badge, stamp, trademark, crest, insignia, coat of arms, seal, figure, device, rune, logotype, logogram, monogram, hallmark, tag, flag, motto, token, motif, colophon, ideogram).
- A thing that represents or stands for something else, especially a material object representing something abstract. (The synonyms are: emblem, token, sign, representation, figure, image, type).

In brief, it can be asserted that a symbol is either a subtle or tiny expression of a subtler or titanic event, idea, aspiration and experience or a gross replica of a subtle concept. It may appear as visual, audial or audio-visual art form.

Oxford Dictionary defines *Symbolism* as:

- the use of symbols to represent ideas or qualities.
- an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind.

## 2.0. Symbolism in Indian rituals:

- 2.1. The term 'Symbol' in Indian language may be translated as *abhāsa, chāyā, cilma, liṅga, sūtra, saṃketa, mūrti, rūpaka* etcetera. In West, *Symbolism* in regulated sense is defined as *an artistic and poetic movement of nineteenth century*, though in broader sense it means the style of expressing something through symbols. But in India *Symbolism* is regarded as the soul of the entire Indian cultural heritage. It contains the germ of several Indian art-forms. The total procedure of shaping a symbol again symbolizes something beyond the symbol. Therefore, those activities also comprise the spirit of symbolism.
- 2.2. Innumerable rituals perhaps occupy the bulk of Indian culture. And each and every step, activity and form of our religious ceremonies is allegoric by nature.
- 2.3. *Vrata* is a form of sacred practice, which is performed usually by several folks and largely by women either to express some desires, or to welcome the expected outcome. The aspiration for introducing something auspicious

and that through the performance of *vratas* is so natural and spontaneous in human society that it is hardly possible to determine the exact point of time of its advent in the world. Most of the *vratas* need no priest for being performed. Although most of the *vratas* presuppose neither the prescription of scholarly scriptures nor the supervision of priests, they never lack in their figurative approach.

- 2.4. Although the inception of the *vrata*-culture in the world could not be determined because of its spontaneity and autonomous approach, the potential in it for the reconstruction of the cultural history of certain communities could certainly be resolved.

### 3.0. Symbolism in Bengalese *Vrata*:

- 3.1. There is a popular saying in Bengal that *vāñālīr vāro maser tero pārvan*, which implies that Bengalese are very enthusiastic about festivals. In fact, Bengalese are always ready to adopt and assimilate almost all indigenous and also the foreign ritualistic ceremonies and adapt them with an ethnic aroma. Bengal has a long and gorgeous tradition of performing *vratas*. *Vratas* often are accompanied by several aesthetic practices, like construction of image of deities, preparation of ceremonial stuffs, designing *ālpanās*, musical and dramatic performances etcetera. Thus *vratas* of Bengal are rich in several forms of creative art.
- 3.2. Gone are the days when each of the Bengalese women used to believe that the pleasure and prosperity of her children, husband as well as her entire family depends on her sincere and austere practice of certain *vratas*. Several waves of feminism as well as educational right and economic freedom of women in last few decades though have produced several positive results; simultaneously have offered some disappointing upshots. Nowadays modernism or postmodernism has almost become the passport to forgetting and ignoring our heritage. Feminism, in addition perhaps has given the license to the women community to hate social customs and actually to be proud of being ignorant about own culture and tradition.
- 3.3. In course of criticizing patriarchy, some so called feminists blindly blame it as a reason behind the aversion of womenfolk to the ritualistic practices

like *vratas*. In fact, none of the male members of a family, but the mother or mother-in-law or some other elderly female members of the family encourage and sometimes even compel a girl or lady to perform *vratas*. And whenever any activity is made under compulsion it becomes an injustice to both the person, who has been forced, and also to the person or community who are supported to enjoy the fruits of the said activity. Perhaps this type of impudent attitude of the senior female members of the family towards the younger women is one of the main reasons behind the decay of the Bengalese ritual practices.

- 3.4 Neither the author of this paper expects to regenerate the Bengal *vrata*-tradition, nor is there any superstitious approach of the author towards the same. That the performance of a *vrata* would lead us to everything auspicious and prosperous is merely unconceivable in this twenty first century. Therefore, no attempts would be made here to nurture or rejuvenate the *vrata*-culture, but to restore that part of socio-cultural history of Bengal, which was complemented by the same.
- 3.5. In general, all the *vratas*, performed by women, aimed to accomplish some common social and psychological needs. In other words, it can be said that they were full of valuable social messages. To put a few examples:
- Like all other religious ceremony *vratas* also can boost social harmony.
  - *Vratas* were very successful means of keeping women physically and psychologically engaged, and that also in some beneficial as well as beneficent activities.
  - *Vrata* was the field for expression of various aesthetic talents of women.
  - Perhaps *vratas* were introduced for or performed by women for husbands and others not to patronize patriarchy, but to accentuate the authority and ability of the womenfolk in ensuring the prosperity of the entire family and society as well.
- 3.6. It is to be noted that each of the Bengalese *vratas* is introduced through a popular storyline, which invariably has several versions. Now let us have a discussion on the different dimensions significance of a few of very popular Bengalese *vratas*.

1) *Puṇyi-pukur* or *Pūrṇi-pukur*, an extremely popular *vrata* of Bengal, is socially prescribed to be performed by a maiden for consecutive four years. The storyline is about a devout little girl of a family of a poverty-stricken village of a barren land. A poor Brahmin couple having a daughter and a son of the said village named Maligaon, once being frustrated left the village and temporarily took shelter in a place where there was a big pond surrounded with aquatic forest. When the Brahmin and his wife were busy in preparing midday-meal their daughter with the help of her brother went to perform the *Puṇyi-pukur vrata*. After making herself refreshed with the soothing water of the pond she cut a tiny pond in the bank of the pond and tenderly planted there the plants of banana, tulasī (holy basil), bael (stone apple) and dūrvā-grass. Conventionally banana symbolizes Brahmā, tulasī embodies Viṣṇu and bael is the symbol of Maheśvara. So the girl sincerely worshipped those three deities through the plants and recited the *vrata*-rhyme with absolute devotion. A few lines may be cited here:

puṇyi pukur puṣpamālā|  
 ke pūje re dupurvelā||  
 āmi sati kalā/lilāvati|  
 bhāiyer bon bhāgyavati||  
 ...  
 pūji candan dūrvādale|  
 vāruk rattan bāper kule||  
 dāo dukule viṣṭidhārā|  
 aṣṭa jhāpui bharā|  
 goṭā pithivi hok  
 jalāy ekākārā||

Who at noon is eager to offer,  
 Flower-bouquet to holy mere?  
 Me, the true Kalavati/Lilavati here,  
 the lucky sister of my brother dear.  
 ...  
 I do offer sandal and durva-grass.  
 Let my parents be prosperous.  
 Shower us rain of eight bags full,  
 Let the entire earth be boggy ball.

At the end she got the opportunity to see and express her desire before Lord Viṣṇu, who came in disguise of a Brahmin. The girl shortly was married to the king; subsequently the Brahmin got the job of royal court scholar by dint of the boon of Lord Viṣṇu. Exercising the royal power of

the queen, the Brahmin daughter arranged for all the items for making her native village healthy and prosperous.

This event is claimed as the reason behind the popularity of the *Puṇyi-pukur vrata*. But today our inquisitive mind certainly would try to find out some more social relevance or implications of the aforesaid *vrata*.

- This *vrata* like many other *vratas*, also validates the merit of women in ensuring affluence of family and society.
- Designing of model pond and plantation of several plants evidently give the lesson to practice those activities in our everyday life. So symbolization of several deities in several plants actually symbolizes the significance of nourishing water resources and plants for maintaining the ecological balance.
- A girl is a would-be wife and mother; and the entire family would prosper under her ministration. Indians believe that *gr̥hiṇī gr̥ham ucyate*, i.e. the mistress is the soul of the home. And if that family becomes influential it is also possible for her to inspire even a group or society. Therefore, the lesson for the execution of a holistic welfare was perhaps intended to ingrain the mind of a little girl through the *Puṇyi-pukur vrata*, which is merely symbolic.

2) *Vrata* of Rāldurgā is a less known but a very significant *vrata* of Bengal. The inspiration behind this *vrata* is the story of a prince.

Once a Brahmin, being cursed by Nārāyaṇa became a leper for supporting Goddess Lakṣmī to defeat Nārāyaṇa in a dice game. It was also foretold that he would become free from all his miseries if a princess accepts him as her husband. One day, while the princess named Icchāmatī was going to worship Lord Śiva, the sick Brahmin was laying by occupying her route. He agreed to consider her the way to go under condition that she would marry him. In course of time, the princess, by refusing all other princes married that poor Brahmin, and subsequently she had to go through a miserable married life. Once from Goddess Lakṣmī she came to know about Rāldurgā *vrata*, which is to be performed for four consecutive months from the month of Agrahāyaṇa to Phālguna. It is noteworthy that,

though the *vrata* is named as Rāldurgā it has no relation with any goddess. This *vrata* is a worship of the Lord Sūrya. Gradually, by the blessings of Lord Sūrya, Icchāmatī could cure her husband. He was transformed into a handsome gentleman. Further, the couple was enriched with all worldly wealth, pleasure and prosperity.

Neither the *pūjā* nor the *vrata* is emphasized here. The story of Rāldurgā *vrata* is the symbol of offering affectionate treatment to the leprosy patients. Leprosy once was a very common disease of Bengal. And because of its visual severity people often used to hate and ignore the lepers. The tale of Rāldurgā *vrata* was perhaps an attempt to campaign awareness in the society for offering tender nursing to the lepers.

- 3) Even in this twenty first century a large number of people discriminate between son and daughter. They welcome the birth of a son, whereas often get upset after giving birth to a daughter. The *vrata* named *Jayamaṅgalbār*, which is advised to be performed by women in every Tuesday of the month of Jyaiṣṭha, conveys the social message for merely enjoying the birth of a baby without having any favoritism towards son. The story of this *vrata* begins with the entry of the disguised Goddess Maṅgalcaṇḍī, who was begging from door to door. When the wife of a poor merchant came to offer something, she refuses to see her on account of having seven daughters but no son, and similarly refuses the donation of the wife of a capitalist for having seven sons but no daughter. Later by the generosity of the Goddess Maṅgalcaṇḍī they could achieve respectively a son Jayadeva and a daughter Jayāvati, who got married in course of time. Jayāvati was wholeheartedly devoted to the Goddess; but Jayadeva repeatedly attempted to disgrace the power of the said Goddess and all his attempts were in vain because of the sincere dedication of his wife towards Goddess Maṅgalcaṇḍī.

That a mother having no daughter is incompetent (*anadhikārinī*) to contribute or to donate for the sake of welfare of others, endeavors to imply the foolishness in ignoring daughters. The year 2015 saw the launch of a flagship scheme by the Government of India, *beti bachao beti padhao* (BBBP). The story of the blatant refusal of the Goddess Maṅgalcaṇḍī to

the lady having seven sons with no daughter, in accepting her gifts, perhaps figuratively aimed to circulate that very message in those days when social sentiment could well be motivated by ritual practices.

4) The *vrata* of Itu is still very popular in Bengal, which is performed throughout the month of Āgrahāyana. As Itu was originally Mitra, i.e. Lord Sūrya, the worship of Itu is performed every Sunday of Āgrahāyana. The storyline behind the *vrata* also emphasizes on the importance of the girl child. Umno and Jhumno, the two sisters, could overcome all humiliations and hazards of their life because of their sincere devotion to the Itu-*vrata*. They brought prosperity to all of their family and associates by performing Itu-*vrata* for years.

5) Some believe that black cat symbolizes something inauspicious. But according to Bengalese tradition black cat is the carrier of the Goddess Ṣaṣṭhī, Aranya-Ṣaṣṭhī or Jāmāi-ṣaṣṭhī *vrata* is a very well-known ceremony of Bengal, where the son-in-laws are usually seen to be felicitated with huge foods and gifts. Although the *vrata* was initiated with the wish for a long and healthy life of own son, in course of time son-in-laws also were supposed to be regarded as sons, and therefore, the frame of the festival was changed. Whatsoever be the form of *vrata*, the tale behind the *vrata* is very significant.

A greedy woman used to steal food every day and blamed a pet black cat for the same. As a result each of her seven babies died immediately after birth. Her family suspected her as Ogress or Rākṣasi. Out of depression she left the home. In the forest Goddess Ṣaṣṭhī appeared and reminded her about her sins of theft as well as the practice of spreading fabricated information. She was instructed to serve a rotten cat for getting rid of her sins. Following the advice of the Goddess the woman could get back all of her lost children.

This story symbolizes the importance of serving the innocent creatures living around us and help stabilizing the ecological balance.

6) Suvacanī-*varta* is another *vrata*, which again teaches us not to hurt innocent creatures. A little Brahmin boy once stole a handicapped duck from a big group of ducks, which belonged to the king and asked his mother to

cook. Being caught he was sent to prison. Some of his well-wishers instructed his mother to worship Goddess Śubhacaṇḍī or Suvacanī to save her son from the cruel punishment. She did the same and as a result Goddess Suvacanī reproached the king for punishing the little boy violently, and ordered him to recount his ducks and to honour the Brahmin boy by offering him his daughter as the bride and half of his country. But the Goddess did not forget to make the mother aware of her son's crime of killing the innocent creature.

- 7) *Sējuti-vrata* is one of the largest *vratas* of Bengal, which is to be performed by spinsters during the month of Agrahāyaṇa. This *vrata* is initiated in the morning of last day of Kārtika and is then performed every evening till the end of Agrahāyaṇa. After performing the same *vrata* for four consecutive years one may conclude the ceremony.

Three pairs of clothes, three pairs of shawls and three bowls of *madhuparka*, i.e. a blend of curd, honey, sugar, milk and ghee are recommended to be distributed among three Brahmins after feeding them with pleasure at the end. *Madhuparka* is the symbol of purity and prosperity. By offering the same along with foods and clothes one expects the blessings from the Brahmin for having a pure, healthy and wealthy future.

*Sējuti-vrata* teems with literary and pictorial art. During the *vrata* pictures of about forty items are designed on the floor and a particular rhyme is recited during the time of offering *pūjā* to every individual item. Whosoever be the deity, the prayer is for an affluent, healthy, happy, peaceful and long life of the celebrant as well as that of her parents, siblings, husband, and in-laws.

A few lines from the rhymes of *Sējuti-vrata* may be cited :

sājh pūjan sējuti	Celebrate sējuti every eve
ṣolo ghare ṣolo vratī	Sixteen celebrants, I too believe,
vratī haṅe māglām var-	I do pray for holy boon-
dhane putre vāruk bāp-mār ghar	Give my parents all fortune.

...

...

bāper barir dolākhāni

śvaśur vāri yay|

āste yete dui jane

ghṛta madhu khāy|

....

The rocking chair of the parental home  
proceeds towards the in-law's zone.

The travelling couple feels so happy.  
for enjoying delicious ghee and honey.

3.7. All the Bengalese *vratas* have some common features, E.g.,

- They mostly imply the importance of women in the building of everything auspicious and prosperous.
- All ethical values of everyday life, like honesty, transparency, generosity, and devotion etcetera, are allegorically introduced through the *vratas*.
- Number of offerings in each of the *vratas* is specified, because Indians always believe in certain numerical values. E.g., Six of every item are to be offered to Goddess Ṣaṣṭhī as She is the sixth incarnation of Goddess Durgā. Lord Sūrya is often worshipped by thirteen stuffs. The twelve of which are offered to the twelve different solar manifestations; and an additional one is offered to the presiding solar deity which sustains these manifestations.
- All these *vratas* aim to achieve all sorts of worldly pleasure and peace. And after the accomplishment of worldly enjoyment, the performers of the *vratas* and their associates as well set the heaven as their ultimate goal. So the *vratas* also hold the suggestion of renouncing mundane desires with an aim of obtaining the transcendental happiness.

#### 4.0. Symbolism in Bengalese *Ālpanā*:

- 4.1. *Ālpanā* is a part and parcel the cultural tradition of Bengal which is inseparably woven with the *vratas*. These are often designed by women of Bengal as an auspicious symbol in *vratas* and other ceremonies. It is an amazing form of symbolic art which requires no extraordinary talent or formal training. A cotton piece is soaked in diluted rice dust and is taken within the finger-tips and is then gently pressed to direct the toner through the ring finger or middle finger for crafting *ālpanā*-design.

- 4.2 Index or *tarjanī*, perhaps because of its egoistic design or impolite approach, is generally banned in ritualistic operations. As *ālpanā* aims to symbolize an oblation it is designed by the middle or ring finger.
- 4.3 Rice is the symbol of prosperity. Perhaps for that very reason a devotee uses rice as the material for drawing the alpanas in order to express her wish for a propersous life.
- 4.4. *Ālpanā*, according to the different styles can be classified into five types.
- Image of some symbolic signs of the prayed deity. E.g., lotus seat and foot-print signs of the Goddess Lakṣmī in the Lakṣmī-*vrata*.



Fig. 1: Lotus seat



Fig. 2: Foot-print of Goddess Lakṣmī

- Some auspicious symbols like conch shell, pot, lotus etcetera.



Fig. 3: Conch, shell, lotus

- Smaller Images of the desired objects like ornaments, house, and baby etcetera. E.g.–



Fig. 4: Ālpanā of Sējuti-vrata



Fig. 5: Symbolizing a number of babies of a woman

- Symbolic demonstration of the storyline behind the *vrata*.



Fig. 6: Group of ducks from the story of Suvacanī-vrata

- Simple home-appliances are often designed in the form of creepers. Some creepers are also illustrated *ālpanā*. E.g.,



Fig. 7: *Khuntilatā*



Fig. 8: *Kalmilatā*

## 5.0. Conclusion :

- 5.1. *Vratas* and *ālpanās* are not only the integral parts of the social tradition of Bengal but represent the rich timbre of its cultural heritage. These elements of social practices and the symbolic art associated with them are gross reflections of several abstract emotions, feeling, needs and desires of the common mass engendering a wide awareness amongst the individuals, families and groups about the different layers of the society. Such awareness invariably contributes to happy and peaceful living every member of the society.
- 5.2. The participation of the members of the various classes of the society in different *vratas* breaking the barriers of the class-divisions inculcates the feeling of love and fraternity strengthening the bond between every number of the society.
- 5.3. The myths inspiring the *vratas* are impregnated with the pearls of ethical, social and spiritual values. The awareness of these values unfolds the benign qualities of every individual making the society.
- 5.4. The materials, items and designs used for the *vratas* and *ālpanās* often symbolize some subtler concepts. The nurturing of these subtle concepts at the depth of heart establish a positive attitude congenial to the creation of different forms of art.
- 5.5. Philosophy being the soul of Indian culture, each of these *vratas* and *ālpanās*

is pregnant with the pearls of philosophical wisdom. These pearls of knowledge when strung together, generate a great force accomplishing a wonderful transformation of the individual.

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## REFLECTION OF WORLD POLITICS IN 'DHARITRĪPATINIRVĀCANAM'

Sushree Chakraborty

**Abstract :** Dr. Siddheswar Chattopadhyay, one of the eminent dramatists of Bengal, was renowned for selecting new themes from contemporary history. In his play 'Dharitripatinirvācanam', he dealt with certain grave issues such as the self-imposed regard of the superpowers of the world, the greed of all the nations to establish dominion over planet Earth and UNO's failure to control them. Set in the background of the twentieth century, this play is a poignant satire on the contemporary political situation in the international scenario.

**Keywords :** Literature, Nations, Politics, Superpower.

Sanskrit literature of early and medieval period dealt mainly with the values and the spirituality latent in men through a projection of universal outlook. But from the 19<sup>th</sup> century onwards, the creative intellectuals, freed from the shackles of this tradition, started searching for new themes from the vast canvas of ancient and contemporary history. Because of this tendency, we can come across a good number of compositions, where the burning issues of the-then society have been adopted as the theme. 'Dharitripatinirvācanam' of Dr. Siddheswar Chattopadhyay is one of those luminous jewels of this treasure.

This satirical play was composed in 1967. On 5th April, 1969, this was enacted by the eminent members of Saṃskṛta Sāhitya Pariṣad, Kolkata. After the grand success of the performance, in 1971, it was published and brought out to the readers.

Dr. Siddheswar Chattopadhyay was born in 1918 in Jessore (now in Bangladesh). He was a Ph.D. from Calcutta University and was awarded with the title of 'Kavitīrtha'. He was the Head of the Department of Sanskrit in the Burdwan University for a considerable number of years. Later he joined the Sanskrit Department of Post-Graduate Training and Research Government Sanskrit College, Calcutta, as a Professor. He was elected the Secretary of Saṃskṛta

Sāhitya Pariṣad for several terms. The critical edition of 'Nātakalakṣaṇaratnakōṣa' of Sāgaranandin and four Sanskrit dramas on modern themes, prove his outstanding hold on Sanskrit drama and dramaturgy. This glorious life came to an end in the year 1993, at the age of seventy-five.

The story of 'Dharitṛipatinirvācanam' revolves around the greed of all the nations to establish sovereignty over planet Earth. The play begins with two benedictory verses. The first one is in eulogy of Destiny and the latter of Kalikāladevī, the presiding Goddess of the Kaliyuga.

In the prastāvanā, we come to know through the version of sūtradhāra, that the superpowers are trying to conquer the world using different types of lethal weapons as tools<sup>1</sup>. Also, the continuous testing of nuclear weapons, creating radioactive pollution, is making the earth more and more unsafe to live on<sup>2</sup>.

As the curtain lifts, the scene of the inn of worldly existence is seen with Bhagavān, God, the proprietor of the inn sitting quietly in a corner with his attendant Viśvakarmā. To avoid the hustle and bustle of the inn, he is seen sealing his ears with cotton-balls. It is reported that, an assembly is going to be arranged soon where the bride Dharitṛī, the daughter of God, will choose her own bridegroom. On a hilarious note, we also come to know that the bills of the foods and drinks of the previous assembly, was not paid and Viśvakarmā is being instructed to present the arrear bills before the guests as soon as they reach the inn.

Then arrives the crowd. 'Gāḍḍolaka', the first guest appears in a customary Muslim dress with a slingshot in hand. 'Yuyudhāna', wearing a Chinese dress with bamboo clubs in hand, joins him. Soon 'Laghuvañcaka' enters in European costume with a travelling stick in the left hand and a bunch of flowers in the right. Suddenly a noise is heard outside. 'Dhurandhara' and 'Hayaṅgala', both in European attire, both carrying firearms, are seen fighting among themselves and 'Varaṅḍalambuka', the lean and thin man in Indian dress, tries to stop them. On request of Viśvakarmā, all take their seats. He then presents the due bills. This annoys most of them, while others pay it off. God, then, starts clarifying the purpose of this assemblage, but he is interrupted, and all the guests literally compete with one another in praising the lady Dharitṛī, describing her charms and proving their profound love for her. As the conversation goes on, heated exchanges

start to take place. Yuyudhāna shouts that he will carry the girl off by force, which is expectedly objected to by others. Then starts a scuffle, where various kinds of weapons with deafening sounds are used. All get injured. The God then asks Visvakarmā to turn everyone out of the inn. Lady Earth, startled, asks her father the reason for this brawl. The unperturbed and seemingly indifferent God answers that this is the style how strong people exhibit their strength. Here the play ends with a verse uttered by Bhagavān, praying for all to be happy forgetting their mutual conflicts and enmity.

Now it is time for the analytical study of the play. In the limited span of a one-act play, the playwright has dealt with so many issues with great craftsmanship, that we can very well compare this play with a small piece of brilliant round cut diamond, which shimmers in every angle it is shifted to.

Throughout the play, the subject which incessantly has been the primary axis of the satire, is the self-imposed regard of the superpowers by virtue of their huge arsenal of both conventional and nuclear weapons. We all know, during the final stage of the 2<sup>nd</sup> World war, the United States of America, with the consent of United Kingdom, dropped nuclear bombs on the Japanese cities of Hiroshima and Nagasaki on August 6th and 9th, 1945, respectively. The Soviet Union detonated its first nuclear weapon in 1949, ending USA's monopoly on nuclear armory. In subsequent years, the US, the USSR and UK conducted several nuclear weapon tests. In 1964, China joined the nuclear arms club. In 1954, Prime Minister of India Pandit Jawaharlal Nehru called for a ban on nuclear testing. This was the first large-scale initiative to ban nuclear technology for mass destruction. But this was futile and all the dominants engaged their resources in inventing long-range missiles, missiles with nuclear warheads, hydrogen bombs, atom bombs and what not!

So, we see in our play, 'Varaṅḍalambuka', the Indian, has no weapon at all and 'Gāḍḍolaka', the Pakistani, has only a slingshot. Due to the cooling of Sino-Soviet relation and cultural revolution, there was a slowdown in atomic power research in China; so 'Yuyudhāna' is carrying only a gelatin stick. But 'Laghuvāncaka', 'Dhurandhara' and 'Hayāngala'—representing Britain, Russia and America respectively, are carrying various types of arms and ammunitions with them in an assemblage, where 'Dharitri' is supposed to choose her life

partner. In reality, they have absolutely no affection or admiration for her. And that's why, they feel free to turn the Earth uninhabitable by polluting her environment with the radioactive emissions due to the weaponry experiments.

Not only Earth, these superpowers want even her satellite Moon to be in their possession. In this play, Dr. Chattopadhyay indicates to the prolific growth in space research, mainly in the moon missions of the dominant countries. We can very well infer the pioneering of Soviet Union in this field, when 'Laghuvañcaka' taunts 'Dhurandhara'<sup>3</sup>. Not only this, when 'Gāḍḍolaka' ineptly leaks out the secret moon mission and gets rebuked by 'Hayaṅgala', it reminds us the 'we choose to go to the Moon' speech of American President Mr. John F. Kennedy in 1962, where he took the vow to send a man to the Moon by the end of the decade.

Our playwright was aware enough about the intricate ups and downs of his contemporary international political relations. The play has a lot of bitty and brainy examples of that—

Our author throws light on the long history of America's aid to Pakistan. According to 'The Guardian', the US economic assistance to Pakistan peaked in 1962, at over \$ 2.3 billion. That's why we see, that 'Gāḍḍolaka' is always clinging to 'Hayaṅgala' for financial help, even to pay his bills for food and drink and the latter is going according to his wish. Pakistan's confusion about her political resort is depicted here too.

Dr. Chattopadhyay hints at UK's post world war huge debts and the reliance on loans from USA, when 'Hayaṅgala' becomes sarcastic and addresses 'Laghuvañcaka' as 'naṣṭadhaṇaḥ'.

During the 2<sup>nd</sup> World War, USA and USSR were briefly allying. At the end of the war, the first sign of post-war mistrust began to appear between them escalating into the 'Cold War' of 1947 to 1991. This is why, 'Gāḍḍolaka' describes 'Hayaṅgala' and 'Dhurandhara' as 'parasparavaddhavairau'.

The author indicates the stiff relation between USA and China also. USA used to believe that China was an aggressive power that threatened the security of its non-communist neighbours. This is the reason, for twenty years (1949-1969), USA tried to disrupt and weaken Chinese Communist Government. Needless to say, China was not at all happy with the situation. That's why we

see 'Yuyudhāna' is quite bitter and suspicious about each and every move of 'Hayaṅgala'.

After the 2<sup>nd</sup> World War, to create and maintain international peace and security and to promote international co-operation on social and economic development, United Nations Organization, UNO (present known as UN), was established in 1945 with fifty-one founding members. In this excellent play Bhagavān is portrayed as the chief and 'Hayaṅgala', 'Laghuvaṅcaka' etc. are the representing members of different countries in UN. Bhagavān tries his best to stop the mutual conflicts and contradictions among the members, but in vain. Just like the way UNO failed to control the Congo Crisis, the terrorism, the nuclear experiments and so on. Our author ultimately establishes the truth that no one can control the imperialistic attitude of the superpower league<sup>4</sup>, just the way the five permanent members influence or sometimes even impose their decisions, either naively by their weaponry strength or sophisticatedly by using their 'veto' power.

The overall degradation of the politics, be it large-scale or small, gets lashes from the mighty pen of our playwright. It is his painful revelation that the so-called protectors of the world obstruct the proper functioning of a democracy, the superpowers totally disregard the small nations, the small nations expend their energy on futile strife and the policy of non-alignment of the neutral countries is unfeasible. The depletion of basic human qualities too, was not overlooked by our author. People like 'Yuyudhāna' carry gelatin sticks in camouflage of bamboo sticks, seeking and begging have been common practice<sup>5</sup>, people cannot be called 'Men of Etiquette' as they don't want to pay their due bills, they are impolite with aged people, women's liberation is a big farce, men are nothing but consumers of women's beauty and charm and they pay no heed to their opinion. So overall, this is a perfect air of sceptic isolation, where, as Sophocles said—"Trust dies, but mistrust blossoms".

The technique of character depiction in this play is certainly worth special mentioning. There are three characters in European attire. We can easily recognize 'Laghuvaṅcaka' as a British, by his role in India-Pakistan partition and by his fine sense of etiquette for which the British are famous<sup>6</sup>. Insolence from wealth, secret moon missions etc. indicate 'Hayaṅgala' as an American citizen. 'Pinadeho'

suākṛtiḥ 'Dhurandhara' resembles very well with the stout Physique of the Russians. The patriot playwright paints the Indian in pink and portrays him as an amicable, charitable and refined gentleman. It may sound a bit controversial, but the tendency of playing Judas in 'Gāḍḍolaka's nature<sup>7</sup>, confirms his Pakistani identity, as from years before, Pakistani infiltration, violating the Line of Control, has been a constant question mark on Indian security.

So far as the structure is concerned, 'Dharitṛipatinirvācanam' is a 'Prahasana' of 'suddha' type<sup>8</sup>. The principal sentiment is 'Hāsyā'. In spite of that, 'vṛtti' is not 'Kaiśiki', as 'Kaiśikī' is principally used to depict 'Śṛṅgāra'. The 'vṛtti' here is 'bhārati'. It has only one act providing only two 'sandhi's—'mukha' and 'nirvāhana'. The play has 'Nāndī', 'Prastāvanā' of 'Avalagita' type and 'Bharatavākyam'. The fourth type of 'Patākāsthāna' according to 'Sāhityadarpaṇa'<sup>9</sup>, has been adopted twice<sup>10</sup>. The two benedictory verses are composed in 'Anuṣṭubh' and 'Indravajrā', the 'Bharatavākyam' is composed in 'Upendravajrā'. The language of the play is lucid and facile.

A good combination of pure humor and sharp satire has made this play a perfect slapstick. The incident of presenting the arrear bills before the guests, the habit of consumption of hemp by 'Bhagavān'<sup>11</sup>, the picture of drowsy 'Viśvakarmā'<sup>12</sup>—all incite great laughter. Some expressions, like—

- (a) "kim mṛto'si re Viśvakarman!"
- (b) "kutrāsiḥ re gardabha!"
- (c) "tara tava mastakamapi dattvā sarvam susiddham kartavyam re mūrkhā!"
- (d) "kaṇṇapatahaste mahiṣacarmaghaṭita eva, nāsti bhedaśaṅkā"
- (e) "vārdhakyā mama nartanābhilāṣo jātaḥ"—etc. in 'Bhagavān'-  
'Viśvakarmā' dialogue, are brightened with humor.

Satire has always been used as a corrective measure in literature. Our playwright also, threw lusty lashes of satire to the power-crazy, insolent nations as well as to the self-centered, depleted society, to point out their oddities and anomalies. Yuyudhāna's sarcasm to Gāḍḍolaka—"tvamapi kimasyāḥ paṇimicchasi re arbhaka!", Laghuvaṅcaka's comment—"arthapradāne kālakṣepa eva rīṭiḥ" Yuyudhāna's comment—"eṣā hi rājanītiḥ, svalpavuddheragocarā", Dhurandhara's taunt to Laghuvaṅcaka—"sadā tūlayāntram nirikṣyamānasya te cakṣuṣi yantradoṣaḥ

sanjātaḥ", Yuyudhāna's arrogance—"nāhaṃ kutrāpi kasyāpi madhyasthatāṃ sahe", Viśvakarmā's description of the guests as 'kretṛvarga', 'the buyers', God, the almighty's helpless lament—"anumodanaṃ kiṃ mayā sānandaṃ svecchayā vā kṛtam?" etc. are some of the excellent usages of satire in this play.

Since Dr. Chattopadhyay is a Bengali by birth and by instinct, his propensity for Bengali usages are easily traceable in this play. Some Sanskrit words are influenced by Bengali words. For example, 'Kārpāsagutikā' (meaning cotton balls), 'gañjikā' (meaning Indian hemp), 'bhanbhanāyamāna' (meaning the buzzing sound of flies), 'makmakāyase' (meaning the croaks of frogs) etc. may be cited. The influence of Bengali proverbs is easily inferable too. He translates 'Cokhe sarṣephul dekhā' (meaning to be dazed in fear) in Sūtradhāra's address ; 'Kāne jhni-jhni ḍākā' (meaning the sound of the crickets) in Bhagavān's dialogue verbatim. The comment of Dhurandhara—"Sā cintā bhabato manasi vāyasabanniḍaṃ nirmāya aṇḍāni ca prasūya suptaṃ tiṣṭhatu nāma", easily reminds us the Bengali proverb—"Dime tā dewā". The Bengali words 'Paṭkā' (meaning a kind of firecracker) and 'Gulti' (meaning the slingshot) have been used intact. Some Sanskrit words are influenced by English words also. 'Cā-patram' (meaning tea leaf), 'Kaphi-cūrṇam' (meaning coffee powder) may be cited for example.

We are at the concluding part of our discussion. By now, we can very well realize how much relevant this play is, to the current affairs and to the present society, be it the bragging of the rival nations which is making the third world war inevitable, be it the failure of the appeasing organizations, be it the frenzied altercation among our elected members in parliament, be it the loan an EMI dependent urban lifestyle, be it the pathetic condition of women in India. Our playwright infuses our minds with a poignance latent in humor. This reminds us of Jibanananda Dash, one of the revered poets of Bengal, expressing the same pathos in his exquisite words—"dūre kāche kebaḷi nagar, ghar bhāṅge;/ grāmpataner śabda hay;/ mānuṣerā ḍher yug kātiye diyeche pṛthibite./ deyaḷe tāder chāyā tabu/ kṣati, mṛtyu, bhay,/ bihvalatā bale mane hay/ e-sab śūnyatā chāḍā kono dike aj/ kichu nei samayer tīre |" (Dash, 'Mahāpṛthivī')

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- 1 "abdhūtāmāraṇayanātrāviṣkarāṇe pratispardhā"—Dharitṛipatinirvācanam-p. 02.
- 2 "śvāsarodhaṃ ca kariṣyati vāyumaṇḍalam kaluṣikurvan āṇavikāstravidāṃ raṇasānjātatejaskriyabhasmasaṃghāta iti"—ibid.

- <sup>3</sup> “vāraṃ vāraṃ tava sapatradūtapreraṇena seyaṃ dharitrisakhī vyākulā sañjātā”-ibid. p-19.
- <sup>4</sup> “śaktimadagarvitā yena tena prakāreṇa śaktikṣayaṃ kurvanti”-ibid. p-19.
- <sup>5</sup> “sarvataḥ kevalaṃ dehi dehīti ravaṃ”-ibid. p-05.
- <sup>6</sup> (a) “praviśati yuropīyaveṣa-sajjito laghuvañcaka, tasya dakṣiṇahaste puṣpagucchaṃ vāmahaste caikā bhramaṇayaṣṭiḥ”-ibid. p-11.
- (b) “puṣpagucchametatte karakamalaśobhāṃ vardhayatu”-ibid. p-12.
- (c) “a—ha—ha—abhyantaramāgatya suṣṭhūpaviśya sarvasamakṣameva pallavakričlāṃ darśayatāṃ bhabantau. Kathaṃ dvāri?”-ibid. p-13.
- <sup>7</sup> “pṛṣṭhadeśād jhaṭityākṣya kiṃ pātayāmi bhūmau varaṇḍalambukam?”-ibid. p-16.
- <sup>8</sup> “avikṛtaḥāśācāraṃ viśeṣabhābopapannacaritapadam |  
niyatagativastuviṣayatvaṃ śuddhaṃ jñeyam ||” -Nāṭyaśāstram 18/104  
lokopacārayuktā yā vārtā yaśca dambhasaṃyogaḥ |  
sa prahasane prayojyo dhūrtappravivādasampannaḥ ||” - Nāṭyaśāstram 18/106
- <sup>9</sup> “dvyartha vacanavinyāsaḥ suśiṣṭaḥ kāvyayojitaḥ |  
pradhānārthāntarākṣepī patākāsthānakaṃ param ||”-Sāhityadarpaṇaḥ 6/49
- <sup>10</sup> (a) Dhurandhara—“kimālocanayā? nirdhāritameva sarvam.  
Viśvakarmā (upagamyā)—“evameva—sarvaṃ nirdhāritam.tarhi—(patraṃ prasārya) dehi.”-  
Dharitṛpatinirvācanam-p.13.
- (b) Yuyudhāna—“āḥ sutībrā yātanā, kutra me daṇḍaḥ? oḥ”  
Viśvakarmā—“adhunāpi daṇḍaṃ smarasi? daṇḍaṃ tu tvayā prāptameva. gacchādhunā—”-ibid. p-23.
- <sup>11</sup> “sarvametattu vārdhakyajanitameva, paraṃ siddhimāhātmyādadhunā vṛddhiprāptam”-ibid. p-04.
- <sup>12</sup> “vahirdvāri tu kāṣṭhapiṭhe tandrālaso Viśvakarmā upaviṣṭaḥ—śrūyate ca tasya nāsikāgarjanam”-ibid. p-03.

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## RASA THEORY WITH SPECIAL REFERENCE TO NĀṬYĀŚĀTRA

Subhrajit Sen

*Abstract* : No poetic meaning proceeds from speech without any kind of *Rasa*. *Rasyate āsvādyate anena iti rasaḥ* (Bharata, *Nāṭyaśāstra*, 28). *Rasa* represents the ultimate emotive experience evoked by the literary work. It is the essence and sole of poetry. The concept of "*Rasa*" is the most important and significant contribution of the Indian mind to aesthetics. The Sanskrit word '*Rasa*' first appears in the hymns of the *Vedas* and *Upaniṣad*. Bharata succinctly encapsulates the theory of *Rasa* in his most famous formula-like *Rasasūtra* thus : "*vibhāvānubhāvavyabhicharisamyogādraṣanispattiḥ*". The aesthetic relish is produced (*rasanispattiḥ*) by a combination of the determinants (*vibhāva*), consequents (*anubhāva*), and transitory states or fleeting emotions (*vyabhichāribhāva*). Bharata enunciated the eight *Rasas* in the *Nāṭyaśāstra*, an ancient work of dramatic theory, written during the period between 200 BC and 200 AD. Each *rasa*, according to *Nāṭyaśāstra*, has a presiding deity and a specific color. *Mammaṭa*, *Viśvanātha*, *Rajasekhara* were some of the later writers who dwelt on the concept of *Rasa*. *Mammaṭa*'s *Kāvyauprakāśa* sum up the main theories of the earlier *ācharyās* and is the most popular and influential book. *Viśvanātha*, in his book, *Sāhityadarpaṇa* supports the views of *Abhinavagupta* and *Rajasekhara* and defines poetry as : "*vākyaṃ rasātmakam Kāvyaṃ*". *Rasa* is not only the soul of poetry and drama, but also of Music, dance and painting. It is considered to be a yardstick to measure the excellence of Art. *Rasa* is an emotion inspired in an audience by a performer. *Rasa* is a unique concept in Indian aesthetics. It has developed through the ages not in isolation but in close connection with the moral, ethical and spiritual values of life. It is noted that Beauty is called *Rasa* in Indian terminology. *Rasa* is the experience of Beauty and Beauty is objectified bliss. Absolute Beauty is the source of infinite pleasure according to Plato. This is very similar to the Absolute Brahman (*Saccidānanda*) by Indian thinkers.

**Key Words :** Bharata, *Nāṭyaśātra*, *sthāyibhāva*, *vibhāva*, *anubhāva*, *vyabhichāribhāva*, *Rasa*, Beauty etc.

## INTRODUCTION

“*Na hi Rasādṛte kaśchidārthaḥ pravartate*” (न हि रसादृते कश्चिदर्थः प्रवर्तते). Bharata in the Chapter VI of *Nāṭyaśātra* (Kedar Nath 1943) rightly states that no meaningful idea is conveyed if the “*Rasa*” is not evoked. The term *Rasa* is used metaphorically in literature. It is the essence and sole of poetry. The concept of “*Rasa*” is the most important and significant contribution of the Indian mind to aesthetics. It is central to all discourse about literature. It is also influenced the theories of dance and visual arts. It is Importance like a seed which sprouts into a tree and which again blossoms and bears fruits. So Bharata rightly said with apt simile :

*Yathā bījāt bhavedvṛkso, vṛkṣāt puṣpaṁ phalaṁ tathā/*

*Tathā mūlaṁ rasāḥ sarve, tebhyo bhāvā vyāvasthitā (Nāṭyaśātra, 6.39)*

*Rasa* has no equivalent in word or concept in any other language known to us. The closest explanation can be ‘aesthetic relish’. It comprehends two related ideas. First, *Rasa* is the relishable quality inherent in an artistic work which, according to Bharata, is its emotive content. Every work is supposed to treat an emotive theme and communicate a distinct emotional flavor or mood. A distinction is also made between the common human emotions treated in the poem which is termed *bhāvas* and the art emotion or *Rasa* that emerges from such a treatment. So every emotion treated in the poem is said to lead to or yield a corresponding aesthetic mood. (V.K.Chari, 1993).

Secondly, *Rasa* is the relishable experience occasioned by the work in the reader or spectator which we may refer to as the ‘*Rasa* experience’. “And the aesthetic experience is not the expression of thought, nor the communication of such expression, nor that of sensation, nor yet that of acts of choice. It is the expression of an emotion in an individual mind : and the communication of this expression to other minds is the work of art, and this needs technique.” (E.F. Carritt, 112)

The spectator is able to flavor the portrayed pleasure and pain (*lokasya sukha duḥkha*) as *Nāṭyaśātra*. This ‘*Rasa* experience’ will entertain and enlighten the spectator who hence becomes the ‘*Rasika*’ or ‘*Sahṛdaya*’. But who will be

the *Sahridaya*? A *sahridaya*, who possess a latent *Vāsanā*, is only capable of intaking the basic emotions represented in the work of art. It is this *Vāsanā*, which binds the listener to the artist, whether in the field of music, painting or drama. Thus, it could be said that art, to reach its final realisation, should have an audience with a mind attuned to *Rasas* and *bhāvas* and these *bhāvas* should coincide with the *Vāsanās* in the hearts of the audience. So Ānandavardhan stated in the commentary *Locana* :

*yeṣāṃ kāvyānuśīlanābhyāsavaśād viśadībhūte manomukure*

*varṇaṇīyatanmayībhavanayogyatāte hṛdayasaṃvādabhāyaḥ Sahridayāḥ*

### 1. RASA IN VEDAS AND UPNIṢADS

According to *Haima Koṣa* (Lexicon), *Rasa* means water, essence, liquid, *vāya*, poison, six *rasas*, mercury, God, *Kāvyarasa*, blood and wine. Ṛgveda said:

*Rasaḥ svāde, jale virye śṛṅgārātau, viṣe, drave/ Bale, rāge, gṛiṇe dhātau, tiktātau, pārade' pi ca//*

*Premṇi bhāve, hyātmani ca supeye, svarase, sukhe.*

The Sanskrit word *rasa* first appears in the hymns of the Vedas. Its original meaning has to do with the botanical arena, its denotative meaning as simply the *sap*, or *juice* from a plant, and by way of extension, the way in which sap or juice conduces to *taste*, a strong connotative sense of the word. These original meanings are usually associated with objects of this world. In the *Ṛgveda*, there several mantras (*Ṛgveda*, 9.67.31 & 32) where *Rasa* now means milk, now essence, now wine and so on. Some mantras have been shown to embody the *Rasa* of the veda. Mantras (*Ṛgveda*, 9.67.31 & 32) like '*Rṣibhiḥ Sambhṛtam*' and "*Adhyetyarṣibhiḥ Sambhṛtam rasam*' constitute the quintessence or the *Rasa* of what has been uttered elsewhere. *Taittirīya Upaniṣad* describes as *Rasa* '*Raso vai saḥ. Rasam hi eva ayaṃ labdhvānandi bhavati*' (*Taittirīyopaniṣad*. 1.2.7). Vālmīki is also the greatest of critic who felt that what he created was good and made him happy. *Rasa* is therefore supposed to constitute art experience and the critic is one capable of *rasānubhāva*. The theory of *Rasa* is associated with Bharata though there are references to it in the Vedas and in *Vālmīki*. The context in the *Vedas* and *Upaniṣads* where *Rasa* is mentioned, are not exactly aesthetic. In the famed *Śrīmadbhagavadgītā* we find the word occurring in four instances, carrying this meaning of human *taste* (2.59; 7.8; 15.13; 17.10).

However, there is one instance among these in which the divinity of Kṛṣṇa identifies himself as *Rasa* : “I am the taste (rasa) in water,” (Gītā. 7.8.) The divinity’s assertion “I am rasa” in the *Bhagavadgūā* imbues the term with greater theological significance and, again, anticipates later developments of the self (*ātman*) in relation to Kṛṣṇa who is eventually seen as the embodiment of all *rasa*. The word *Rasa* means *sap of essence* and refers to the experience of the Supreme Reality which is one of the self-existent delights. *Rasa* determines the dominant emotions of literary work and the abstract enjoyment of such an emotions. A work may well engender several emotions, some are independent and some are not. When there is no such spiritual emotional connection between the actor and the audience, then it is called ‘*rasābhāsa*’. So, “*Rasa* offers a more ” comprehensive and convincing account of poetic semantics and a consistent general theory of poetry”.

## 2. RASASŪTRA OF BHARATA

According to Bharata in the sixth chapter of *Nāṭyaśātra* “*Rasa iti kaḥ padārthaḥ? Ucyate. Āsvādyatvāt. Kathamasvādyate rasaḥ?*

*Yathā hi nānāvyanjanasamskṛtamannaṁ bhujjānā rasānasvādayanti sumanasah*

*puruṣā harṣādīmścādhigacchanti tathā nānābhāvābhinayavyanjitān vāgaṅga-sattvopetān sthāyibhāvānāsvādayanti sumanasah prekṣakāḥ*

*harṣādīmścādhigacchanti tasmānnāṭyarasa itiabhivyākhyātaḥ*” (Kedar Nath 1942)

The *rasa theory* is set down at great length in the *Abhinavabhāratī*<sup>1</sup> and to a lesser extent in *Dhvanyāloka* and *Lochana*<sup>2</sup>, Abhinavagupta who was himself a great critic and poet. The *Nāṭyaśāstrakṛt* rightly said ‘*Nāṭyarasāḥ smṛtāḥ*’<sup>3</sup> : “*Nāṭyātsamudāyarūpādrasāḥ, yadi vā nāṭyameva rasāḥ Rasasamudāyo hi nāṭyam. Na nāṭya eva cha rasāḥ kāvyē’pi*.”. Bharata succinctly encapsulates the theory of *Rasa* in his most famous formula - like *Rasasūtra* thus : “*vibhāvānubhāvavyabhicharisamyogādrasanispatiḥ*.” (Kedar Nath 1943) विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः. (The aesthetic relish is produced (*rasanispatiḥ*) by a combination of the determinants (*vibhāva*), consequents (*anubhāva*), and transitory states or fleeting emotions (*vyabhichāribhāva* :

'vibhāvānubhāvasāttvikavyabhichāribhāvairupanī yamānaḥparipūrṇaḥ sthāyibhāvo rasyamāno rasah' (*Rasatarāṅgiṇī*) 'vyaktiḥ sa tairvibhāvādyaḥ sthāyibhāvo rasah smṛtaḥ' (*Kāvya prakāśa*, V.S. Acharya, 1911). Let's elaborate it in brief :

I. *Vibhāva*. Bharata gave the definition of vibhāva—“Vibhāvaḥ kāraṇaṇi nimitta heturiti paryāyāḥ Vibhāvante anena vāgaṅgasattvābhīnaya itī vibhāvaḥ (*Nāṭyaśāstra*, Kedar Nath 1943) Vibhāva has two elements :

A. *Ālambana* (Supportive Cause);

B. *Uddīpana* (Features or Circumstances that accentuate the feelings of hero or heroine).

(a) *Ālambana* (Supportive Cause). It is the means of expression of feelings through which feeling reaches to the viewer. They are the characters of the literary work and performers of the drama.

(b) *Uddīpana* (features or Circumstances that accentuate the feelings of hero or heroine). They are the events happens in the drama and the stage decoration as well as the atmosphere created by music, light effect on the stage and depiction of the atmosphere through words in text.

II. *Anubhāva*. (Somatic Expressions) : Bharata explained *anubhāva* – ‘Anubhāvo vikāraṣṭu bhāvasm̐sūchanātmakāḥ’ (*Rasatarāṅgiṇī*). *Anubhāvas* (gestures expressive of what is going on in the heart or the mind of main characters) are the physical changes due to the rise of an emotion. In actual life they are known as effect of emotion. These changes are voluntary as they can be produced by an effort of the will. *Anubhāva* is the consequent physical reaction through action, word and facial expression that follows (*anu*), as the impact of the *vibhāva*. The thirty-three *vyabhichāribhāva* (also referred to as *saṁchāribhāva* in some editions), are transitory, fleeting emotions based on psychological states of the mind. They are called *anubhāvas* because :

A. They communicate the basic emotion to the characters, present on the stage;

B. They make known the nature of emotion in the hero;

C. They make the spectator experience an identical emotion.

II. **Vyabhichāribhāva** (Transient Feelings) : *Vyabhichāribhāvas* are transient emotions : 'Ataeva Sthāyinaḥ ete tu *Vyabhicāriṇo*' pi bhavanti' (Abhinavabhāratī, 1.270). They are like waves, which rise from the ocean of the basic mental state and subside into the same. Though they are mental states, they appear as if embodied. These supporting feelings are short lived and they can enter into alliance with a number of *sthāyī bhāvas*. There are thirty three *vyabhichāribhāvas*. The relation between *Sthāyī bhāva* and *vyabhichāribhāvas* is rightly explained with *apt upamā* in the seventh Chapter of *Nāṭyaśāstra* :

“Yathā narāṇām nṛpatiḥ śiṣyāṇām cha yathā guruḥ.

Evam hi sarvabhāvānām bhāvaḥ sthāyī mahāniha” (Kedar Nath 1943).

The genesis of these minor emotions takes place in the major emotions. Krishna Chaitanya analyses the word *vyabhichāribhāva* in the following way :

“The action of the drama is not over in one situation or episode. It is necessary that the basic emotion should persist throughout all the stage and it is equally necessary that it should modulate responsively to each change in the situation. This modulation takes colour from the features of the changed situation but what primarily determines it, is the persisting basic emotion”. (Krisna Chaitanya, 1965)

The two main ideas that spring up from this ideology of Bharata, in his *Rasasūtra*, are the *Samyoga* and *Niṣpatti*. *Samyoga* or unity refers to the unity between the *bhāvas*, *anubhāvas* and the *Vyabhichāribhāvas*. *Niṣpatti*, on the other hand, is the realisation of the emotion conveyed by the artist, in the minds of the readers. Thus we could summarize that *Samyoga*, is the poet's endeavour to put his idea across and *Niṣpatti*, the culmination of the poet's endeavor. Arts, according to I. A. Richards in his 'Principles of Literary Criticism,' : “<...> spring from and perpetuate hours in the lives of exceptional people, <...> hours when habitual narrowness of interests or confused bewilderment are replaced by an intricately wrought composure”.

The doctrine of *rasa*, as originally formulated by Bharata in his '*Nāṭyaśāstra*' rests on the following assumptions :

1. Emotions are manifested in poetry;

2. There is a specific number of emotons;
3. Some of the emotions are permanents, irreducible mental states, while others are dependent, whereas the permanent ones can be alone developed into aesthetic moods or rasas;

Feeling tones are brought together in a poem but according to a logic of congruity and propriety. (V.K. Chari 1993)

*Abhinavagupta* says that the traditional verses that are found in the *Nāṭyaśāstra* have been composed by the earlier scholars to define *Rasa* and *Bharata*, in order to strengthen his views, had incorporated them into his treatise. Stalwarts such as *Bhaṭṭa Lollāṭa*, *Samkuka* and *Bhaṭṭa Nāyaka* wrote learned commentaries on *Bharata's Rasa-Sūtra*, and thus enriched and strengthened the views of *Bharata* along with the doctrine of *Rasa* : Their views have reached posterity through *Abhinavagupta*. These four viewers are respectively labeled *Utpattivāda*, *Anumitivāda*, *Bhaktivāda* and *Abhivyaktivāda*.

### 3. CLASSIFICATION OF RASA

Bharata enunciated the eight Rasas in the *Nāṭyaśāstra*, an ancient work of dramatic theory, written during the period between 200 BC and 200 AD. Important questions arise about the number of rasas and about *śāntarasa*. *Abhinavagupta* propounded the view that *śāntarasa* was the greatest rasa because of its relation to *Mokṣa* which is the highest goal of human life and because all poetic pleasure is *aloukika* and like *Brahmāmdvāda*. Each *rasa*, according to *Nāṭyaśāstra*, has a presiding deity and a specific colour. There are 4 pairs of *Rasas*. For instance, *Hāsya* arises out of *Śṛṅgāra*. The Aura of a frightened person is black, and the aura of an angry person is red. Bharata established the following :

- I. Śṛṅgāram—शृङ्गारः Love, Attractiveness'
  - A. Presideing deity : Vishnu;
    1. Colour : Green.
- II. Hāsya—हास्यः Laughter, Mirth, Comedy;
  - A. Presideing deity : Ganesha;
    1. Colour : white.

- III. Raudra—रौद्रः Fury;  
 A. **Presideing deity** : Ganesha;  
 1. **Colour** : white.
- IV. Kārunya—कारुण्यः Compassion, Tragedy;  
 A. **Presideing deity** : Yama;  
 1. **Colour** : dove coloured.
- V. Bībhatsa—बीभत्सः Disgust, Aversion;  
 A. **Presideing deity** : Shiva;  
 1. **Colour** : blue
- VI. Bhayānka—भयानकः Horror, Terror;  
 A. **Presideing deity** : Kala;  
 1. **Colour** : black.
- VII. Vira—वीरः Heroic mood;  
 A. **Presideing deity** : Indra;  
 1. **Colour** : wheatish brown
- VIII. Adbhuta—अद्भुतः Supernatural, Wonder, Amazement;  
 A. **Presideing deity** : Brahma;  
 1. **Colour** : yellow.

So, Bharata classifies the *Rasa* under eight categories and gives the corresponding *Bhāva* which gives rise to the *rasa*. These are known as *Sthāyī Bhāva* or pervading stable emotion. They are *rati* (love), *hasa* (mirth), *śoka* (grief), *krodha* (anger), *utsāha* (heroism), *bhaya* (fear), *jugupsā* (disgust), and *vismaya* (wonder) (*Nāṭyaśāstra*, VI : 17).

*Rūpa Gosvāmī* makes four important innovations in this regard. First, he reconceptualizes the role of *rati* (love) from being the *sthāyibhāva* of only *śṛṅgārarasa*, to being, with various specifications, the *sthāyibhāva* of all forms of *Bhaktirasa*. Second, he brings together *Nāṭyaśāstra* eight *rasas*, the *śāntarasa* popularized by *Abhinavagupta*, and the three *rasas* mentioned above, settling on a total of twelve *rasas*. Third, he divides these twelve *rasas* into two distinct

groups with five primary and seven secondary *rasas*. Finally, he shows how even within the primary *rasas*, there is a hierarchical ranking of the *rasas* based on intensity and intimacy.

For instance, in the play *Abhijñanāśakuntalam*, Kālidasa used King Duṣyanta's coming to the hermitage to pay respects to the sage, as the *âlambana vibhâva*. The girls' talk, the bee, their attire, the flower garden and such others become the *uddîpana vibhâva*. On Duṣyanta's entry, fleeting emotions like confusion, wonder, fear, curiosity, bashfulness and such others seem to fill the minds of all the characters present. The blossoming of love between Śakuntalâ and Duṣyanta is gradually established through the reactions of both of them to the conversation of the friends (Sakhîs) with the King. If the 'patra' (Letter) enacting as Śakuntalâ is able to show the *Sâtvika bhâva* of horripilation (*romanca*) or *vepathu* (trembling) out of the new experience of love which is strange to an âśramic and Duṣyanta is able to portray *sthambha* (petrification) on seeing her beauty and *românca* on knowing her lineage, then the *rati sthâyî bhâva* gets established in the mind of the people who can experience the *śrîgâra rasa*.

#### 4. IMPORTANCE OF RASA IN OTHER FIELDS

*Rasa* is not only the soul of poetry and drama, but also of Music, dance and painting. It is considered to be a yardstick to measure the excellence of Art. *Rasa* is an emotion inspired in an audience by a performer. They are described by *Bharata* in the *Nâṭyâśâstra*, an ancient work of dramatic theory. *Rasas* are created by *bhâvas* : the gestures and facial expressions of the actors. Expressing *Rasa* in classical Indian dance form is referred to as *Rasa-abhinaya*. The *Nâṭyâśâstra* carefully delineates the *bhâvas* used to create each *rasa*.

The theory of *rasas* still forms the aesthetic underpinning of all Indian classical dance and theatre, such as Bharatanâṭyam, Kathaka, Kuchipudi, Odissi, Manipuri, Kudiattam, Kathâkali and others.

The expressions used in Kudiattam or Kathâkali are extremely exaggerated theatrical expressions. The opposite of this interpretation is Balasaraswathi's school of subtle and understated abhinaya of the devadasis. There were serious public debates when Balasaraswathi condemned Rukmini Devi's puritanistic interpretations and applications of *śrîgâra rasa*. The abhinaya of the Melattur

style of abhinaya remains extremely rich in variations of the emotions, while the Pandanallur style expressions are more limited in scope.

### CONCLUSION

The *Rasa* theory has been accepted as the core literary theory by all major poeticians both before and after *Abhinavagupta*. After *Abhinavagupta*, the study of *Rasa* has lost its creativity in the hands of posterity. Though many books were still written on *Rasa*, they chiefly dealt with the theories propounded by the earlier thinkers or were concise forms of the earlier text. Thus Raniero Gnoli in his article 'The Aesthetic Experience' observes that : "*Anandavardhana, Bhaṭṭa Nāyaka, Bhaṭṭa Tauta and Abhinava* are still the most characteristic exponents of this subject and their thought, although at times uncertain and ingenious, reaches with *Abhinavagupta's* conclusions which are still valid today and even relatively novel to Western thought. The conception of art as an activity and an independent spiritual experience, freed of practical interest which the intuition of Kant perceived for the West, was already in tenth century India, an object of study and controversy." (P-22)

*Mammata, Viśvanātha, Rajasekhara* were some of the later writers who dwelt on the concept of *Rasa*. *Mammata's Kāvya prakāśa* sums up the main theories of the earlier *āchāryas* and is the most popular and influential book. *Viśvanātha*, in his book, *Sāhityadarpaṇa* supports the views of *Abhinavagupta* and *Rajasekhara* and defines poetry as : "*vākyaṃ rasātmakam Kāvyaṃ*" (*Viśvanātha, Sāhityadarpaṇa*, 1.23.) It means 'A sentence, the soul of which is *Rasa*'. The last important name, in the order of Sanskrit poetics, is that of Pt. *Jagannatha* who belonged to the middle of the seventeenth century. He harps on the importance of *Rasa* in poetry as, according to him, *Rasa-dhvani* is the most important among its five divisions, thus making *Rasa* the soul of poetry.

*Rasa* is a unique concept in Indian aesthetics. It has developed through the ages not in isolation but in close connection with the moral, ethical and spiritual values of life. It is noted that Beauty is called *Rasa* in Indian terminology. *Rasa* is nothing but an experience. "This experience is created by poets who are specially equipped to deal with the sort of bliss which is the stuff of inner reality. The external event is but an occasion and a poet's exploitation of this occasion

enables him to communicate the joy, he felt in himself to his readers. This is what is called *Rasa* in Indian aesthetics and beauty in European thought."<sup>4</sup> (Comparative Aesthetics : East and West, P-54) I can also say that *Rasa* is the experience of Beauty and Beauty is objectified bliss. Absolute Beauty is the source of infinite pleasure according to Plato. (Angraj Chaudhury 2012) This is very similar to the Absolute Brahman (*Saccidānanda*) by Indian thinkers. Beauty is therefore, is the pleasant form of being.

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- 1 Gaekwar's Oriental Series. Vol I, pp. 274-295.
- 2 *ibid.* pp. 54-72, 182.
- 3 Gaekwad's Oriental Series. Vol I, p. 291.
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## TRANSCRIPTION (TC) AND TRANSLITERATION (TL)

TC	TL	TC	TL	TC	TL	TC	TL
अ	A, a	आ	Ā, ā	इ	I, i	ई	Ī, ī
उ	U, u	ऊ	Ū, ū	ऋ	R, ṛ	ए	E, e
ऐ	Ai	ओ	O	औ	ou	क	K, k
ख	Kh, kh	ग	G, g	घ	Gh, gh	ङ	ṅ
च	C, c	छ	Ch, ch	ज	J, j	झ	Jh, jh
ञ	Ñ	ट	T, ṭ	ठ	Th, th	ड	D, d
ढ	Dh, ḍh	ण	ṇ	त	T, ṭ	थ	Th, th
द	D, d	ध	Dh, dh	न	N, n	प	P, p
फ	Ph, ph	ब	B, b	भ	BH, bh	म	M, m
य	Y	र	R, r	ल	L, l	व	V, v
श	Ś, ṣ	ष	Ṣ, ṣ	स	S, s	ह	H, h
ड	ḍ	ढ	ḍh	य	y	ऽ	'
ं	m̐	ः	ḥ	ल्	L, l		

# INFLUENCE OF MARRIAGE ECONOMY IN KAUṬILYA'S ARTHAŚĀSTRA

Ashoktaru Panda

## Abstract :

Marriage does not just mean sexual pleasure. Its economic consequences are far-reaching. This is a joint venture between women and men to achieve success in life. Modern scholars have tried to show how social relationships, such as marriage, have been affected by changing the ways of production in human history. However, trying to find this impression in Kauṭilya's *Arthasāstra* is baseless. According to Kauṭilya, it is not proper to ignore moral and economic considerations for the contentment of *Kāma*. Kauṭilya says that the principle is born only when the desired object is gained (*kāmaphalatvāt ca arthasya*). By this, the inter-dependence of *artha* and *kāma* is established. In the *Arthasāstra* economic factors are found to influence the institution of marriage in various ways. This paper is a humble attempt to show those factors and ways that we found in Kauṭilya's *Arthasāstra*.

**Keywords :** Institution of marriage, economy, *dharma*, *artha*, *kāma*, Kauṭilya, *Arthasāstra*.

In a patriarchal society, women are seen as personal property all over the world. Father's rights over his daughter are fully accredited. She handed the rights over to the daughter's husband. A similar idea suggests in the *Arthasāstra*<sup>1</sup> and *Manusmṛti*.<sup>2</sup> The father's inability to perform his duty to his daughter forfeits his ownership. The *kanyādāna* for marriage implicates the transfer of daughter's ownership to the bride-groom. In *Ārṣa* form of marriage, the bridegroom gives a pair of cattle. In the *Āsura* form, there is the purchase of the bride after payment of *śulkyā* or bride-price by wooer. It is noteworthy that the parents take the *śulkyā* as the bride-price for the daughter. In the approved forms of marriage, i.e., *Brāhma-Prājāpatya-Ārṣa* and *Daiva*—the father gives his consent to the marriage. But in the unapproved forms, i.e., *Gāndharva-Āsura-Rākṣasa* and *Paiśāca* marriage—they are sanctioned by both the parents. Kauṭilya scrutinizes the second category of *śulkyā* which probably comes from the other sources than wooer.

This kind of *sulkyā* might come from out-of-wedlock relationships, most likely to pay for the extramarital affairs, which goes to the bride.<sup>3</sup>

For someone deflowering a daughter of a courtesan, a bride-price of sixteen times the fee for sex paid to her mother. For someone deflowering the non-slave daughter of a slave man or woman, bride price and ornaments are to be given. If a girl already being engaged after paying the bride-price by one, any other man having a connection with her is required to pay back the bride to the first one.<sup>4</sup>

In all eight forms of marriage, it is permitted to give wedding gifts to the bride as a token of love.<sup>5</sup> Provisions for marriage *naiveśanika* are directed to be made at the time of partition. Sisters are to receive dowry *prādānika* and bachelor brothers, marriage expenses.<sup>6</sup> Thus, it seems that in different types of marriage bride-price and marriage gifts played an important role. There is no doubt that Kauṭilya deprecates these practices in marriages, but he didn't want to break the traditional social norms.

Even at the wedding, the father of the bride had to think about money or goods. He has to pay all the expenses of marriage to the bridegroom. The husband had to arrange for his wife's food, clothes, and apparel. In that era, also the provision of alimony or *varmanyā* was there which seems clear to mean the allowance given for the maintenance of a separated wife from husband. If, however, the wife is a member of the father-in-law's household or stays separate, the husband is not responsible for *varmanyā*.<sup>7</sup> If able, a person would have to take care of the whole family. If the person became a monk without providing food and clothes for his wife and children, there would have been very severe punishment in that age.<sup>8</sup>

A married woman is also entitled to her separate property or *strīdhana* which cannot be used or alienated by the husband. According to Kauṭilya, *strīdhana* is intended for a time of adversity.<sup>9</sup> *Śtrīdhana* consists of livelihood or *vṛitti* and *ābandhya* or ornaments. Livelihood is an endowment with a maximum of 2000 *paṇas*. There is no limit on ornaments.<sup>10</sup>

Kauṭilya imposed some restrictions on the use of *strīdhana*. According to him, the wife incurs no fault if she uses it to support a son or a daughter-in-law

and when the husband has gone away without providing any support to her; nor does the husband if he uses it for countermeasures against bandits, sickness, famine, and dangers or for obligations relating to law; nor the couple if they use it jointly after they have produced a son and a daughter. Neither shall there be any complaint against the enjoyment of this property by mutual consent by a couple who have brought forth a twin. Nor shall there be any complaint if this property has been enjoyed for three years in the righteous forms of marriages. But the enjoyment of this property in the cases of *Gāndharva* and *Āsura* marriages shall be liable to be restored, together with interest. In *Rākṣasa* and *Paiśāca* marriages, the use of this property shall be dealt with as theft.<sup>11</sup> It is noteworthy that during the marriage the husband acquires some right over the *strīdhana*, as the wife is entitled to maintenance from the husband.

Sometimes it appears that financial problems might strengthen the foundation of the marriage. The husband is not allowed to cast off his wife at his pleasure and take another unless he pays her *śulkyā*, *strīdhana*, and the price of supersession.<sup>12</sup> Conversely, in the case of desertion by the husband, the wife has to wait for a longer period if she is adequately provided with alimony. After the lapse of such a period she is allowed to remarry.<sup>13</sup> The forfeiture of proprietary right is prescribed for preventing the wife from desertion *niṣpatam*, elopement *pathyānusaraṇa* or other misbehaviors.<sup>14</sup>

Conjugal tie ends in death. So after death there arise the mutual rights of inheritance. In some cases, the widower inherits his wife's *strīdhana*. If a woman dies while her husband is still alive, her woman's property should be partitioned by her sons and daughters; if she has no son, by her daughters; if she had no son, by her daughters; and if there are no daughters, by her husband. In the absence of sons and daughters, her husband shall take that amount of *śulkyā* which he had given her and her relatives shall retake whatever in the shape of gift or dowry they had presented her.<sup>15</sup> The widow has a right to enjoy her husband's property *patiāyam*. That's how Kauṭilya discourages the remarriage of the widow by providing for forfeiture of some of her proprietary rights.<sup>16</sup> In some cases of divorce, either party has to return some properties to the other.<sup>17</sup>

Kauṭilya also mentions a special class of persons who make a living by using their wives *strīvyavahāriṇām* obviously for immoral purposes. They are

mentioned along with actors, dancers, signers, musicians, bands, performers, rope dancers, dramatic storytellers, and wandering troubadours. The wives of these persons are classed with *gaṇikās* or courtesans.<sup>18</sup> The ordinary rules of conjugal morality do not apply to them. Their wives, it seems, even at the cost of chastity, help their husbands to earn their livelihood.

#### Reference:

1. R. P. Kangle, *The Kauṭīlya Arthasāstra*, Part II, Book 4, Chapter 12, line 8-9; hereafter Aś. 4.12.8-9.
2. Manu. IX.93.
3. Aś. 3.24, 7,10-11.
4. Aś. 4.12.26, 27, 7.
5. Aś. 3.2.2, 13.
6. Aś. 3.5.21.
7. Aś. 3.3.3-4.
8. Aś. 2.1.29.
9. Aś. 3.2.33.
10. Aś. 3.2.14-15.
11. Aś. 3.2.16-18.
12. Aś. 3.2.40.
13. Aś. 3.4.24-36.
14. Aś. 3.4.
15. Aś. 3.2.36-37.
16. Aś. 3.2.26-27.
17. Aś. 3.3.3-6.
18. Aś. 2.27.25.

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# SOME PHRASES OF SAMBANDHA-VĀRTTIKA OF SUREŚVARĀCĀRYA IN THE LIGHT OF NYĀYAKALPALATIKĀ AND ŚĀSTRAPRAKĀŚIKĀ

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**Abstract :** *Bṛhadāraṇyakopaniṣad* is the greatest one among the Upaniṣads. On this vast Upaniṣad Śaṅkarācārya made elaborate exposition, namely *Bṛhadāraṇyakopaniṣad-bhāṣya*. On this *Bhāṣya* Sureśvarācārya, one of the direct and chief disciples of Śaṅkarācārya wrote more voluminous *Vārttika*, i.e. *Bṛhadāraṇyakopaniṣad-bhāṣya-vārttika*. This *Vārttika* later was explained by several commentators. Among them Ānandapūrṇa-Munīndra (1275-1350 AD) and Ānandagiri (1260-1320 AD) are two popular commentators.

The present paper takes an attempt to discuss on soem important phrases of *Sambandha-vārttika* like, *Bṛhadāraṇyaka*, Upaniṣad, *Vārttika* in the light of *Nyāyakalpalatikā* of Ānandapūrṇa-Munīndra and *Śāstraparakāśikā* of Ānandagiri and also a comparative study of these two commentaries will be found there.

**Keywords :** *Bṛhadāraṇyakopaniṣad*, Śaṅkarācārya, *Sambandha-vārttika*, *Nyāyakalpalatikā*, *Śāstraparakāśikā*.

## 1.0. Introduction :

The Veda is divided into two portions—

- (1) *Karma-kāṇḍa* or ritualistic portion,
- (2) *Jñāna-kāṇḍa* or knowledge portion

The Upaniṣad belongs to the *Jñāna-kāṇḍa*, or knowledge portion of the Veda. *Bṛhadāraṇyakopaniṣad* is the biggest one among the Upaniṣads. It has three *Kāṇḍas*, which hold six (06) chapters. Again, these six chapters hold forty-seven (47) *brāhmanas*. On this vast Upaniṣad Śaṅkarācārya (788 AD) who is regarded as the chief commentator of the Upaniṣad made more elaborate exposition, namely *Bṛhadāraṇyakopaniṣad-bhāṣya*. On this *Bhāṣya* Sureśvarācārya, who was the direct and contemporary disciple of Śaṅkarācārya, wrote more voluminous *Vārttika*, i.e. *Bṛhadāraṇyakopaniṣad-bhāṣya-vārttika*. It is such huge that this treatise is called Mahākoṣa of Śāṅkara-Vedānta Philosophy. Again, on this *Vārttika* several commentators made their expositions. Among them Ānandagiri (1260-1320 AD) and

Ānandapūrṇa-Munīndra (1275-1350 AD) are two popular commentators and their commentaries are known as *Śāstraprakāśikā* and *Nyāyakalpalatikā* respectively. The introductory portion of *Brhadāraṇyakopaniṣad-bhāṣya-vārttika* is popularly known as *Sambandha-vārttika*. The present paper will discuss some of the phrases of *Sambandha-vārttika* in the light of the above mentioned two commentaries. Here the phrase *Vārttika* which has a special characteristic feature is going to be discussed first.

## 2.0. Definition of *Vārttika* :

*Vārttika* is a technical term. It is a kind of expository work which is popularly used in Sanskrit field of study. In Sanskrit literature a number of expository texts are available with various appellations. Not only by their epithets but also by their characteristic features they have carried out a diverse identical entity. Some popular names of expository works can be cited as example, viz. *bhāṣya*, *saṁgraha*, *vārttika*, *vṛtti*, *chūrṇi*, *nyāsa*, *pañjikā*, *ṭīkā*, *tippaṇī*, *ḍhuṇḍhikā*, *prakaraṇa* etc. Among them *Vārttika* has a prestigious place. A number of popular *Vārttikas* were composed in different field of study. Such as<sup>1</sup>,

Sl. No.	Field of Composition	Name of the <i>Vārttika</i>	Composer of <i>Vārttika</i>
1.	Vedānta-darśana	<i>Brahmasūtra-vārttika</i>	Nārāyaṇa-Saraswatī
2.	Do	<i>Brhadāraṇyakopaniṣad-bhāṣya-vārttika</i>	Sureśvarācārya
3	Do	<i>Taittirīyopaniṣad-bhāṣya-vārttika</i>	Do
4	Nyāya-darśana	<i>Nyāya-vārttika</i>	Udyotkara
5	Mīmāṃsā-darśana	<i>Śloka-vārttika</i>	Kumārīlabhaṭṭa
6	Do	<i>Tantra-vārttika</i>	Do
7	Yoga-darśana	<i>Yoga-vārttika</i>	Vijñānabhikṣu
8	Pāṇiniyan Grammar	<i>Vārttika</i>	Kātyāyana

Although many scholars defined *Vārttika* across different periods; its definitions remain the same. In *Pārāśara-Smṛti* the *Vārttika* is defined as—

uktānuktaduruktānām cintā yatra pra vartate/

It means, in which thoughts related to the said matter, implicit matter and complicated matter are revealed is called *Vārttika*. Especially the unsaid and unclear meaning of the prime source (Sūtra/bhāṣya) is primarily examined in the *Vārttika*. Hemacandra, a famous grammarian expressed almost the same definition of *Vārttika*—*uktānuktaduruktānām vyaktikāri tu vārttikam*<sup>3</sup>

➤ **Śaṅkarācārya's commentary is used by the term *Vṛtti* :**

One point should be noticed that Śaṅkarācārya refers his commentary on this Upaniṣad as *Vṛtti*.<sup>4</sup> Accordingly, the commentary written on Śaṅkarācārya's commentary is designated as *Vārttika*. Though Śaṅkarācārya himself used the term *Vṛtti* still it is popularly called as *bhāṣya* like his other commentaries on Upaniṣads.

➤ Sureśvarācārya in the second verse of his *Saṁbandha-vārttika* (SV) while expressing the purpose of this work used the word *nyāyasamāśritena vacasā* which holds the features of the *Vārttika*—

yām kāṅvopaniṣacchalena sakalāmnārthasamśodhinīm  
samcakrur guravo 'nuvrttaguravo vrttim satām śāntaye/  
arthāviṣkaraṇam kutārkikakṛtāsamkāsamucchittaye  
tasya nyāyasamāśritena vacasā prakramyate leśataḥ// (SV 2)

Professor S. Venkataramana Aiyar in his English translation of *The Saṁbandha-Vārttika of Sureśvarācārya* translated this verse as—

'With the object of clearing away certain doubts created by sophists, this work is begun on a small scale, to bring out, by logical reasoning, the meaning of the bhāṣhya (or vrtti), written for the instruction (lit pacification) of the virtuous, wherein the venerable teacher (Śankara), pursuing the path of his predecessor, has examined the import of the entire Vedas under the pretext of a commentary on the Kānvopaniṣad'<sup>5</sup>.

In his *Śāstraprakāśikā*, Ānandagiri explained this *nyāyasamāśritena vacasā* as—

nyāyeti / mandamadhyamayor bhāṣyārthe 'pi viparītadhīsamābhavāt  
tannirāsinyāyāpekṣāyām bhāṣyasthanyāyaviśadikarṇātmano vārttikasyārambhāt  
tatsāphalyam ity arthaḥ / vacasetyuktānuktadviruktādicintātmakeneti  
yāvat / uktam ca—

uktānuktadviruktādicintā yatra pra vartate/

tam grantham vārttikam prāhur vārttikajñā manīṣiṇaḥ//<sup>6</sup>

According to Ānandagiri, the truth can easily be revealed to the best pupil through commentary (*bhāṣya*), but the poor and the mediocre student do not get the substance only from the *bhāṣya*, rather they have opposite impression in the meaning of the *bhāṣya*. So, for expelling this kind of impression, the *Vārttika* is introduced with the exposition of the logic of the *bhāṣya*. *Vacasā* means by the thought which deals with said, unsaid and repeated matter. Ānandagiri also quoted a definition of *Vārttika* which is traditionally found—Which is said in the text, which is not said and which is repeated—all these kinds of thoughts if found, the treatise is called *Vārttika* by the experts. In *bhāṣya* which is said that is explained by the *Vārttika*, which is unsaid that is supplemented and clarified by it and which is repeated is explained with the suitable implication. The most notable thing is that the definition which is quoted by Ānandagiri is presented in his commentary with a slight difference with the conventional definition. Here the word *dvirukta* is seen instead of *durukta* in the definition.

> Ānandapūrṇa-Munīndra, another commentator of Sureśvarācārya's *Bṛhadāraṇyakopaniṣad-bhāṣya-vārttika*, explained the verse in his commentary, namely *Nyāyakalpalatikā* as—

uktānuktaduruktacintanamī vārtikalakṣaṇam iha na sambhavati, bhāṣyakṛto  
duruktāsambhavāt, atrāha- vacaseti / vārtikarūpavākyena duruktacintā spaṣṭeti  
kvacit kvacid<sup>7</sup> bhāvaḥ / vārtikasya kutarkanirāsasāmarthyam kutaḥ? atrāha-  
nyāyasamāśriteneti / nīyate prāpyate abhimato 'rtho 'neneti nyāyaḥ  
āgamamūlayuktiḥ tadāśritenety arthaḥ//<sup>8</sup>

Here *Nyāyikalpalatikā* is started with an objection raised by the opponents that the definition of *Vārttika* of thinking of the said, unsaid matter and not well said matter here is not possible because application of complicated word by the commentator (here Śaṅkarācārya) is not possible. This doubt is met here as—with the *Vārttika*, sometimes complicated meaning becomes clear. How does *Vārttika* able to refute the ambiguous argument? It is said that with the help of logical reasoning it is possible to refute. By this *Vārttika*, which has supportive logic of Veda, the desirable meaning is received. Here we can see that Ānadaṭṭpūrṇa refuting the doubt and quoting the conventional definition of *Vārttika* tried to keep the glory of both the *Bhāṣyakāra* and *Vārttikakāra*.

➤ *Bṛhadāraṇyaka* and *Upaniṣad* are two next phrases which are going to be discussed.

### 2.1. The term *Bṛhadāraṇyakopaniṣad* :

The *Upaniṣad* is called *Vedānta*, literally, by the word *Vedānta* is meant the end of the *Veda*. S. Radhakrishnan elucidates the meaning of *Vedānta* as—  
'The *Upaniṣad*-s from the concluding portions of the *Veda*, and are therefore called the *Veda-anta*, or the end of the *Veda*, a denomination which suggests that they contain the essence of the Vedic teaching.'<sup>9</sup>

But it is not that all the *Upaniṣads* are placed in the last portion of *Veda*. We can cite the name of *Bṛhadāraṇyakopaniṣad* which is the subject matter of this paper, belongs to the *Āraṇyaka* portion of the *Veda*. Thus, this *Upaniṣad* is popularly known as the *Āraṇyakopaniṣad*. Śaṅkarācārya made the derivation of the term *Bṛhadāraṇyaka* as—

seyam̐ ṣaḍadhyāyī araṇye anūcyamāntvāt āraṇyakam; bṛhattvāt parimaṇataḥ  
bṛhadāraṇyakam/

Sureśvarācārya in his *Sambandha-vārttika* explained it as—

araṇyādhyayanāc caītadāraṇyakam itiryate/

bṛhattvādgranthato 'rthāc ca bṛhadāraṇyakam matam// (SV 9)

It means, it is termed *āraṇyaka* because it is studied in the forest or *aranya*. It is named *Bṛhadāraṇyaka* for its great extent and also for its deeply philosophical significance. Here Sureśvarācārya as a commentator

while explaining the term *brhat* consciously placed this Upaniṣad to a dignified position by saying that not only by its extent but also for its deep significance this Upaniṣad is regarded as *brhat*.

## 2.2. The term *Upaniṣad* :

The term *Upaniṣad* is derived from the root  $\sqrt{\text{sad}}$  with two the prefix *upa* and *ni*. And suffix *kvip*. Here *upa* means 'near' and *ni* means 'with certainty' (*niścayena*) or 'entirely' (*niśeṣena*). *upa* (*upagamya gurum*) *ni* (*niścayena*) *sad* (*sīdati, gacchati prāpnoti vā*) *brahmatattvaṃ yayā vidyayā sā upaniṣad/* Assimilating these words the immediate meaning which comes out, is— Sitting near the guru with certainty pupils receive the knowledge is called *Upaniṣad*.

In *Pāṇinīya-Dhātupāṭha* (PāDhā) we find the three kinds of meaning of the root  $\sqrt{\text{sad}}$ —*ṣadl viśaraṇagatyavasādaneṣu*<sup>10</sup> They are—

*viśaraṇa-* to destroy (*vināśa*)

*gati-* to reach/ to attain (*gamana* or *prāpaṇa*)

*avasādana-* to loosen (*śīthilīkaraṇa*)

Śamkarācārya in his *bhāṣya* (commentary) of *Kaṭhopaniṣad* expressed the three-fold meaning of the root  $\sqrt{\text{sad}}$  as—

sadar dhātor viśaraṇagatyavasādanārthasya upa-ni-pūrvasya kvip-pratyāyāntasya rūpam idam upaniṣad iti/11

In *Sambandha-vārtika* Sureśvarācārya explained this line as—

upopasargaḥ sāmīpye tatpratīci samāpyate/

trividhasya sadarthasya niśabdo 'pi viśeṣaṇam// (SV 4)

Professor S. Venkataramana Aiyar in his English translation of *The Sambandha-vārtika* of Sureśvarācārya translated this verse as—

'The prefix *upa* denotes proximity, namely in relation to the Self (*pratyagātman*) and the prefix *ni* qualifies the threefold meaning of the verb *sad*.'

Both the commentaries following Sureśvarācārya explained that the prefix *upa* is used to denote proximity and here *upa* is related to the Supreme Self (*pratyagātman*) as the Supreme Self is the nearest one to every individual.<sup>12</sup>

Both commentators applied their own style while describing a verse. While

Ānandagiri explained a verse in details, Ānandapūrṇa-Munindra deals with a few lines to explain. Again, in *Nyāyakalpalatikā* Ānandapūrṇa while explaining this verse showed the grammatical note. He explained in his commentary how the root √sad becomes ṣad in the term *Upaniṣad* by using the *Pāṇinīya-sutra—sader aprateḥ—*

upeti/ upanipūrvasya sadeḥ kvibantasya upaniṣad iti rūpam/ **sader aprateḥ** (PāSū 8-3-66) iti ṣatvam/

- 3.0. In the conclusion it can be said that a good commentary itself a beacon which shows the path to a person who wishes to enter in the scripture. Sureśvarācārya's *Vārttika* takes a prestigious place in Advaitic field of study that helps to make out Śamkarācārya's interpretation. Again, with the help of these two later commentaries of *Vārttika* the exposition of Sureśvarācārya can be revealed.

#### References :

- <sup>1</sup> Cf. Srimoṇan Bhattacharya & Dinesh Chandra Bhattacharya, *Bhāratīya Darśana Koṣa* (Vedān.1, vol. 3), p. 283.
  - <sup>2</sup> Cf. Gurupada Halder, *Vyākaraṇa Darśaner Itihāsa*, p. 389.
  - <sup>3</sup> *Loc.cit.*
  - <sup>4</sup> tasyā iyam alpaganthā vṛttir ā rabhyate saṁsāravivivṛtsubhyaḥ saṁsārahetunivṛttisādhanabrahmātmaikatvavidyāpratipattaye/ (ŚāBhā)
  - <sup>5</sup> Cf. S. Venkataramana Aiyar (ed. & trans.), *The Sambandha-Vārttika of Sureśvarācārya*, p. 1.
  - <sup>6</sup> Cf. Mahadev Chimnaji Apte. *Bṛhadāraṇyakopaniṣadbhāṣyavārtikam* with *Sāstraprakāśikā* ṭkā, p. 6-7.
  - <sup>7</sup> Reading is taken from the footnote of *Nyāyakalpalatikā* of Ānandapūrṇa Munindra edited by V. Subrahmanya Sastri p.-6.
  - <sup>8</sup> *Loc. Cit.*
  - <sup>9</sup> Sarvepally Radhakrishnan, *Indian Philosophy*, vol. I, p.-137.
  - <sup>10</sup> PāDhā, 854, 1427. *Aṣṭādhyāyī Sūtrapāṭha* (ed.), C. Sankararama Sastri, p.-249.
  - <sup>11</sup> Cf. Durgacharan samkhya-vedanta-tirtha, *Upaniṣad (īśa, kena, kaṭha)*, Introductory portion.
  - <sup>12</sup> Cf. upeti/ tasyaiva lakṣyam artham āha/ tatpraticīti/ sāmīpyam avyavahitvatam antarbahivibhāgāsūnye praticī paryavasyati/ anantaro 'bāhya iti śruteḥ/ uktam ca— ātmatvād ātmanah kena vyavadhānam iti/ vidyāsūtre caitadvyaktīkarīṣyate/ atah sarvatovyavadhānābhā vopalakṣitam caitanyam upopasargalakṣyam ity arthaḥ/ upasargāntarasya dhātoḥ cārtham āha/ trividhasyeti/ kvipratyayāntasya sader dhātor viśaraṇādikartṛtvākhyastrivido 'rthaḥ/ ṣadḥ viśaraṇa-gaty-avasādaneṣvitismṛteḥ/ tasyopasābdovan niśabdo'pi vakṣyamāṇarītyā trividhasvārthārpaṇadvārā viśeṣaṇam ity arthaḥ/ (In *Sāstraprakāśikā*, p. 8)
- upeti/upanipūrvasya sadeḥ kvibantasya upaniṣad iti rūpam/ **sader aprateḥ** (PāSū 8/3/66) iti ṣatvam/ tatropopasargah brddhavy::vahāre sāmīpye prayujyate/ kim atah, atrāha— tad iti/ tat—sāmīpyam

abāhyatvam/ tan nirūpacaritaṁ pratyagātmanity arthah/ upasargāntarārtham āha— trividhasyeti/ sacḍ  
visaraṇa-gaty-avasādaneṣu iti dhātvarthasya visaraṇakartrtvādeḥ, nity upasargah, svārthābhīdhānadvārā  
viśeṣaṇam ity arthah/ (In *Nyāyikalpalatikā*, p. 7-8)

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# EVIDENCE OF VEDIC CULTURE IN SELECT INSCRIPTIONS OF NORTHERN AND EASTERN INDIA

Kaushik Acharya

## Abstract :

History says, in later vedic period the people gradually turned more interested in simpler forms of scriptural interpretations and this simplified the way to Brahmanism in India. The purāṇic texts were composed with a purpose to transmit the same vedic knowledge to the common people in a simple and lucid way. Thus the purāṇic gods like Śiva, Viṣṇu, and among others became more popular among the common people in early and early medieval period in Northern India. Due to such diversity in beliefs and practices Brahmanism has a distinctive place in the history of India. Gradually Buddhism, Jainism along with Brahmanism emerged as a strong and major religion in India. There are many instances where the great kings like Harṣa changed their beliefs and spontaneously became Buddhists. At the same time many villages were gifted to the vedic Brāhmanas to perform vedic rituals and other religious and educational activities. A considerable number of instances where purāṇic and vedic cultures were abide together. Our present survey is based on the Sanskrit inscriptions of Northern India that carries valuable information about the vedic culture in the period mentioned above and testified that the vedic tradition and culture may be took a back seat for a certain period of time but never wiped out, even though the respective provinces were patronized to other cults vedic culture never loosed its ground from the society.

**Key words :** Āryā, Āryāvarta, Vedicism, Brahmanism, Śaivism, Vaiṣṇavism, Buddhism, Jainism, *Aśvamedha*, *Rājasūya*, *Vājapeya*, *pañca-mahāyajña*, *Dāna*.

Inscriptions constitute an important source for the study of the history of India in several respects, first of all by providing a general chronological framework. Inscriptions are marks or indentations of historical, religious, social or other

records made on stone, brick, metal, or other hard surfaces. It is a brief work of art issued by the rulers of the respective provinces of a country as well as by institutions, guilds or even private persons.

Inscriptions issued during the early and early mediaeval period in Āryāvarta (northern India) provide enough information relating the social, religious, political, economic conditions and among others in the contemporary society. If we go through the history of Sanskrit literature, we are unable to find any prominent classical Sanskrit literary text composed during the interim period between Kalidāsa and Bhababhūti. In this case Sanskrit inscriptions are one of the most reliable living sources to reconstruct the literary practices of this time. Inscriptions are of great value as they constitute the source for an accurate understanding of such cultural factors working in a society. The present work is aimed at studying select Sanskrit Inscriptions of 'Āryāvarta' and its neighbourhood which give significant information about the revival of vedic culture in Āryāvarta.

In Sanskrit and related Indian languages *ārya* means "one who does noble deeds", "a noble one". In Indian cultural geography Āryāvarta (literally "abode of *aryās*") stands forth whole of North India between the Himalayas and the Vindhyas and the eastern and western oceans.<sup>1</sup>

The word 'vedic' means what is related to the Vedas and 'ism' is a distinctive doctrine or practice. Thus the conjunction of the two words, 'vedic' and 'ism', gives us the expression vedicism that stands for the theory and practice as enunciated in the Vedas, generally ascribed to the Indo-Aryans. In a strong presence of various cults like Brahmanism, Buddhism, Jainism and others, the spread of vedicism in Āryāvarta presents a fascinating chapter of India's cultural history.

It was during the region of the early Gupta emperors in the fourth century CE that Sanskrit was finally established as the official epigraphic languages of the India. The turning point appears in the inscriptions of Samudragupta (middle to late fourth century), especially the Allahabad pillar inscription, which, despite a few trivial orthographic irregularities, is often held up as a model of high classical literary style of the mixed prose and verse (*campū*) class. From this point on, all the inscriptions of the Guptas and their neighbors and feudatories in northern India were written in correct classical Sanskrit; similar developments followed soon after in southern India and elsewhere. Prakrit, from this time

onward, virtually fell out of epigraphic use, with occasional exceptions for literary effect or sectarian considerations. Sanskrit continued to enjoy its privileged position in the north for many centuries, until regional NIA and Islamic languages began to appear in inscriptions of the mediaeval period; even then Sanskrit was never completely supplanted, and has continued to be used sporadically up to modern times. Thus by about the end of the fourth and beginning of the fifth centuries CE, Sanskrit had at last established itself as virtually the sole language for epigraphic use throughout India. It may, however, be pointed out that the earliest extant epigraphy to use ornamental classical Sanskrit language is the Junagadh Inscription of Rudradāman I (2<sup>nd</sup> century CE).

The history of social, religious and political life of northern India in early and early mediaeval period may be reconstructed more or less faithfully from the North Indian Sanskrit inscriptions. In the present survey the data supplied by the early and early-mediaeval Sanskrit inscriptions of northern India is mainly utilized. Necessary information has also been gleaned from some relevant inscriptions of eastern India belonging to Bengal and Orissa region.

Vedas constitute the earliest literary documents of India. However, vedic culture and the sacrificial forms of worship of gods took a back seat during the upaniṣadic period which emphasized on attaining the ultimate knowledge resulting from realizing the self. And then, the purāṇic texts were composed with a purpose to transmit the same vedic knowledge to the common people in a simple and lucid way. Thus the purāṇic gods like Śiva, Viṣṇu, among others became more popular among the common people who were not allowed to study the Vedas, and who could not perform expensive Vedic rituals.

The people gradually turned more interested in simpler forms of scriptural interpretations and this facilitated the way to Buddhism that opposed the vedic texts and rituals. Thus, Buddhism along with Jainism emerged as a strong and major anti-vedic religion in India. There are many instances where the great kings changed their religious beliefs spontaneously to become Buddhists. For instance, Harṣavardhana, who was a staunch Māheśvara in the early stage of his life, later embraced Buddhism under the influence of his own sister, Rājyaśrī, and the Chinese traveler, Xuan Zang. Kings of the famous Pāla and Candra dynasties were also Buddhist by faith as proved by their inscriptional records.

History says that vedic culture was revived much later in Bengal which was devoid of vedic Brahmins. The rulers of that period had to invite them from other states to perform religious ceremonies and rituals favoring their dynasty. A few inscriptions suggest that the Brahmins came especially from the Middle India as well as from other places of the country. The Brahmins began to reside permanently in Bengal after receiving donations of large pieces of land and other essential materials from the rulers as fees for rendering their religious and other social services. In this regard *Bānālīr Itihās*, authored by Nihar Ranjan Roy is an essential sourcebook. Epigraphic evidence of vedicism in Bengal dates back to the 5<sup>th</sup> century CE. Damodarpur copper plate inscriptions of Kumāragupta record the sale of land to Brahmins for performing *agnihotra* and *pañca-mahāyajña* (five great daily sacrifices). Land grants from the early mediaeval period record in details the *gotra-caraṇa-pravara* of the Brahmin donees and other information related to them which bear great socio-historical value. Again, sacrifice like *Aśvamedha*, *Rājasūya*, and *Vājapeya* etc. were performed mainly by the kings as a declaration of their political powers. It is not sure whether they had ever performed so many sacrifices as claimed in their inscriptions. But, they or their successors were not tired of making such proclamations, clearly to establish their sovereign position. However, it may be noted that vedicism was revived during the Gupta rule in northern India and the rulers actually performed vedic sacrifices which is evidenced by their coins. For example, the famous Allahabad Pillar Inscription of Samudragupta is totally silent about the *Aśvamedha* sacrifice performed by him (understandably as the inscription was composed before the sacrifice), but the *aśvamedha* type of coins issued by him, as well as the reference to him as the performer of this long discarded (*cirotsanna*) sacrifice in the records of his successors bear strong testimony to the performance of this sacrifice by him.

Though the rulers should ideally belong to the Kṣatriya caste as per the Dharmasāstra law, we may presume that sometimes Brahmins and persons of other castes also became kings or feudal kings, as they were given thousands of horses as a gift. Emergence of *sāmantas* ('feudals') can be traced through those inscriptions as well. We find few instances where Śūdras occupy the throne. Again, it can be seen that some non-Brahmin rulers claim purāṇic and vedic

descent or *gotra-s* of their *Kulapurohita* (family-priest) to acquire a stronger pedigree or to be more acceptable among people.

Creation of purāṇic literature was inspired by an urge to communicate vedic knowledge to the common people who were otherwise deprived of the right to study the Vedas, but who as firm supporting pillars of the trade, commerce and economy of the state could not be ignored either. Gradually purāṇic culture grew much stronger and popular than the vedic at the period concerned and a combination of both beliefs expressed by royalty appears in many inscriptions. It is a common scenario that the famous kings were performing vedic sacrifices and worshipping non-vedic gods like Viṣṇu or Śiva. There are some inscriptional evidences in northern India where the kings donate land and wealth to vedic scholars and also to other sects and institutions, though royal dynasties favoring only vedic Brahmins are also easy to find.

Worship of the gods and goddesses forms an important ritual in Brahmanical fold. The gods belong to different groups and are supposed to live in different worlds, but they all belong to one large family. The Vedas contain numerous references to deities. Due to such diversity in beliefs and practices Brahmanism has a distinctive place in the history in the world. Traditions like Śaivism and Vaiṣṇavism evolved over time within Brahmanism and added colours and vibrations to it.

Rituals were not complex during the early stage of vedic period. There are so many instances of vedic rituals performed by the kings of northern India in the period under discussion. Almost every king is said to have performed vedic sacrifices. Nevertheless, strict conventions of the expensive vedic rituals were confined to the more affluent sections of the society. During this period the rites and ceremonies of vedic religion became complex and outrageous. In the Ṛgvedic age *yajña* used to be a less complex activity and a general householder who has laid the sacrificial fire (*āhitāgni*) could perform it. But later on as sacrificial rituals gradually developed into an integral part of worship, the priestly class devoted more and more energy to find out the hidden and mystic meanings of the rites. The Ṛgvedic gods like Varuṇa, Indra, Agni, Sūrya, Uṣas among others, lost their glory in the sacrificial fold of contemporary religious scenario. But, along with the new gods like Śiva, Viṣṇu, and others; a few of the lesser known deities

of the Ṛgvedic period became popular among the common people. One of them was Rudra who bore the epithet of Śiva, Rudra was then worshipped as Mahādeva. Viṣṇu, the protector, rose into prominence during this period. He replaced Varuṇa. Worship of Vāsudeva was introduced; he was considered as Kṛṣṇa Vasudeva, and incarnation of Lord Viṣṇu.

The most popular gods in the vedic pantheon are Indra and Agni. The highest number of hymns in the four Vedas has been dedicated to them. People mainly worshipped the vedic deities and they performed sacrifices to propitiate the gods and made offerings to them. The vedic gods were replaced by purāṇic gods. The purāṇas depict them as gods dependent upon the triad of Brahmā, Viṣṇu and Maheśvara. A similar fate like the vedic deities awaited Brahmā who was excluded from domestic worship. The status of other vedic gods declined even more. They were worshipped mainly as part of an elaborate vedic ritual or sacrifice. They were remembered during the recitation of propitiatory *mantras* and introductory hymns on auspicious occasions and during ritualistic worship in households. Thus, vedic gods somehow lost their exalted position and became secondary in the society.

The growing influence of purāṇic culture, the emergence of purāṇic gods in the contemporary society and the influence of vedic culture, mingling of the vedic and purāṇic cultures and such other aspects of contemporary socio-religious state of affairs may be studied with reference to several sources like literature, scriptures, inscriptions and coins. There are many instances of vedic rituals performed by the kings of northern India during the period under discussion. Kings of great repute worshipped purāṇic gods and performed vedic sacrifices as well. There are plenty of references where the kings titled themselves with Parama-vaiṣṇava, Parama-māheśvara similar purāṇic epithets, but they are also said to have performed several vedic sacrifices in order to gain popularity, and for other religious merits. The performance of certain sacrifices bore political significance too. In many Sanskrit inscriptions of northern India we find a considerable number of instances of the mingling of both cultures.

Due to the impact of puranic mythology and religion there were the developments of the various cults in northern India and nearby. Among those can categorize two major cults associated with Viṣṇu and Śiva. Impact of Śiva and

practice of Śaivism got the premiere place between the two. However, from the inscriptional records we may assume that vedic culture was there along with the rising importance of the brahmanical puranic culture, Buddhism, Jainism etc. For example, Pāṇḍuvamśin kings generally followed brahmanical traditions, although they were also tolerant towards Buddhism, the Bhauma-Kara kings were tolerant towards Buddhism as well as Śaivism. In the inscriptions of the Cālukyas in later period we find references to Buddhism. Again, the rulers of Early Gurjarā dynasty have patronized Jainism. The Rāṣṭrakūṭa rule was tolerant to multiple popular religions like Jainism, Vaiṣṇavaism and Śaivism. During their reign Jainism developed in the Deccan. Many Cālukya kings granted villages to well known Jain scholars. The Hansot inscription of Cāhamāna dynasty describes that the family was devoted to Maheśvara. His father Simharāja (944-971 CE) was a devout Śaivite, and commissioned a large temple dedicated to Śiva at Puṣkara. Cāmuṇḍārāja (1040-1065 CE) commissioned a Viṣṇu temple at Narapura<sup>2</sup>. And later period they patronized Jainism. Pṛthvirāja I (1090-1110 CE) donated golden *kalaśas* for the Jain temples at Ranthambore. In such a situation if we study their inscriptions like the above one, we may observe that vedic culture was in practice in almost every dynasty in northern India and vedas were studied with attention at that time.

Vedic education and vedic sacrifices are two important pillars of vedic culture. Yajña or sacrifice has been a vedic tradition, described in a layer of vedic literature called Brāhmaṇas, as well as Yajurveda. There are plenty of inscriptional evidences where the kings from Āryāvarta (northern India) granted acres of landed properties to the Brāhmaṇas of *Yajurvedīyaśākhās* viz. *Vājasaneyī*, *Mādhyandina*, *Vājasaneyī Kāṇva*, *Maitrāyaṇī* and others to perform vedic sacrifices and to increase religious merits of their own or their parents. And where there were no such Brahmanas available, they called and settled them up from different parts of the country to perform vedic rites and rituals.

In a situation of emerging Brahmanism where the vedic gods were replaced by the purāṇic gods the Sanskrit inscriptions of northern India bear a considerable number of land grants made to vedic Brāhmaṇas for religious merits and to perform vedic sacrifices. Gifts of various kinds and donors have been highly eulogized in the *R̥gveda*. There are some such *sūktas* and mantras called *Dānastuti*

as the *mantras* praise charity. These are the *sūktas* praising the kings who offered various things. According to P.V. Kane<sup>3</sup>, "Manu (I. 86) and others state that in the four yugas (ages) viz, Kṛta, Tretā, Dvāpara and Kali, the Principal aspects of religious life were respectively tapas, metaphysical knowledge, sacrifices, and gifts." *Dāna* (making gifts) by householders is an important duty of the *gārhasthyaāśrama*. These land grant charters issued by the kings in northern India indicate the revival of that vedic religion and the high impact and popularity of vedic culture in the society where other sects as mentioned earlier were emerging in contemporary society.

In the operative portion of almost all the charters, it is said that the purpose of the grants was to "Maintain the sacrificial rites of the bali, caru, vaiśvadeva, agnihotra and atithi." It indicates that vedic tradition had a continuous flow and the donors followed the tradition of their ancestors. They were dependent on vedic rituals as it is recorded in the documents that they granted the land or villages to obtain religious merits and fame for their family and their own.

These eight centuries of early and early mediaeval period witnessed growth of several political powers in different regions, growth of divergent religious beliefs, development of commerce, science and technology, literature and art in the subcontinent. Purāṇic faith was popularized through temple building, Bhakti Movement, reading of holy texts and teachings of great philosophers, saints and sages.

However, in spite of these socio-religious expansions, the vedic culture did not lose its stand in the society. The kings and the rulers of respective provinces gifted acres of land to the vedic Brāhmins to perform their religious activities as *Brahmadēya* that literally means what is worthy to be given to a Brāhmaṇa. It symbolized the attitude of the society towards them and socio-economic structure during this period. As in the vedic age, grant of land to Brāhmins was considered a religious duty of the kings in this period too. Inscriptions issued during the early and early mediaeval period show that vedic culture was revived with an earnest zeal by the Indian rulers and vedic texts were studied with utmost attention. The vedic sacrificial rituals played a major role in reviving the vedic culture in society. During this period a wide popularity of vedic culture is experienced all over the country.

The following chronological table of North Indian Sanskrit Inscriptions documenting gift of land to the vedic Brāhmanas to perform vedic rituals and other religious activities shows the impact of vedic culture and tradition in Āryāvarta notwithstanding the royal patronage being extended to variety of other religious sects in different regions and realms :

SOURCE	DYNASTY	TITLE OF THE INSCRIPTION	DATE
<i>Uttankita Sanskrit Vidyā Aranya Epigraphs</i> (henceforth USVAE) Vol. 3 to Vol. 7			(CE)
(Vol. 3)	Vākātaka (main)	Pāndhurnā Plates of Pravarasēna II	449 CE
No. 162 (Vol. 3)	Rulers of Śarabhapura	Pipardula Plates of Narēndra	485 CE
No. 273 (Vol. 3)	Maitrakas of Valabhi	Palitānā Plates of Dhruvasēna II	571 CE
No. 278 (Vol. 3)	Gārulaka	Palitānā Plates of Simhāditya	574 CE
No. 5 (Vol. 4, Part-I)	Kaṭachchuri	Mankani Plates of Taralasvamin	595 CE
No. 11 (Vol. 4, Part-I)	Pāṇḍuvamśi of south kosala	Bondā Plates of Mahāśiva Tivara	600 CE
No. 45 (Vol. 4, Part-I)	Kaṭachchuri	Sarsavani Plates of Buddharaja	610 CE
No. 72a (Vol. 4, Part-I)	Maitrakas of Valabhi	Virdi Plates of Kharagraha I	616 CE
No. 72b (Vol. 4, Part-I)	Maitrakas of Valabhi	Amereli Plates of Kharagraha I	616 CE

SOURCE	DYNASTY	TITLE OF THE INSCRIPTION	DATE
No. 79 (Vol. 4, Part-I)	Early Gūrjara	Kaira Plates of Dadda (prasantaraga)-A	629 CE
No. 89 (Vol. 4, Part-I)	Rāshtrakūṭa	Tiwarkhed Plates of Rashtrakuta Nannaraja	631 CE
No. 102 (Vol. 4, Part-I)	Maitrakas of Valabhi	Nogawa Plates of Dhruvasena II-A	639 CE
No. 105 (Vol. 4, Part-I)	Maitrakas of Valabhi	Nogawa Plates of Dhruvasena II-B	641 CE
No. 107 (Vol. 4, Part-I)	Early Gūrjara	Sankhed Plates of Dadda II-A & B	642 CE
No. 110 (Vol. 4, Part-I)	Cālukya	Kaira Plates of Vijayaraja	643 CE
No. 119 (Vol. 4, Part-I)	Maitrakas of Valabhi	Kheda (Kaira) Plates of Dharasena IV	649 CE
No. 6 (Vol. 4, Part-2)	Maitrakas of Valabhi	Kapadvanaḥ Plates of Dhruvasena III	653 CE
No. 9 (Vol. 4, Part-2)	Guhila of Kishkindhipura	Dungarpur Plates of Bhavihitra, Year 48	655 CE
No. 12 (Vol. 4, Part-2)	Sēndraka	Bagunra Plates of Allasakti	656 CE
No. 37 (Vol. 4, Part-2)	Maitrakas of Valabhi	Jesar Plates of Siladitya	666 CE
No. 47 (Vol. 4, Part-2)	Maitrakas of Valabhi	Lunsadi Plates of siladitya II-B	671 CE
No. 46 (Vol. 4, Part-2)	Cālukyas of Gujarat	Navasari Plates of Sryasraya	671 CE

SOURCE	DYNASTY	TITLE OF THE INSCRIPTION	DATE
No. 59 (Vol. 4, Part-2)	Maitrakas of Valabhi	Jesar Plates of Siladitya-III	676 CE
No. 79 (Vol. 4, Part-2)	Guhila of Kishkindhipura	A Grant of Guhila Babhata, Year 83	679 CE
No. 91 (Vol. 4, Part-2)	Cālukyas of Gujarat	Surat Plates of Yuvaraja Sryasraya Siladitya	693 CE
No. 96 (Vol. 4, Part-2)	Ruler of Kishkindhā	Dhulev Plates of Maharaja Bhatti	695 CE
No. 46 (Vol. 5)	Cālukyas of Gujarat	Navasari Plates of Pulakesiraja	739 CE
No. 88 (Vol. 5)	Rāshtrakūṭa	Jethwai Plates of The Rashtrakuta Queen Silamahadevi	786 CE
No. 89 (Vol. 5)	Rāshtrakūṭa	Hillol Plates of Year-470	788 CE
No. 12 (Vol. 6)	Rāshtrakūṭa	Radhanpur Plates of Govinda II	808 CE
No. 19 (Vol. 6)	Rāshtrakūṭa of Gujarat	Baroda Grant of Karka Suvarnavarsha	812 CE
No. 25 (Vol. 6)	Rāshtrakūṭa of Gujarat	Brahmanapalli Grant of Karkka Suvarnavarsha	824 CE
No. 26 (Vol. 6)	Rāshtrakūṭa of Gujarat	Kavi Plates of Govindaraja saka 749	827 CE
No. 3 (Vol. 7)	Rāshtrakūṭa	A Rashtrakuta Grant of Krishna-II	827 CE
No. 29 (Vol. 6)	Gurjara Pratihāra	Barah Copper-Plate of Bhojadeva	836 CE
No. (Vol. 6)	Saindhava	Grant of Saindhava King Agguka III	886 CE

SOURCE	DYNASTY	TITLE OF THE INSCRIPTION	DATE
No. 5 (Vol. 7)	Rāshtrakūṭa	Bagumra Plates of Indra III (1 SET)	915 CE
No. 6 (Vol. 7)	Rāshtrakūṭa	Bagumra Plates of Indra III (II SET)	915 CE
No. 25 (Vol. 7)	Rāshtrakūṭa	Three Copper-Plate Inscription from Gaoni A	930 CE
No. 26 (Vol. 7)	Rāshtrakūṭa	Cambay Plates of Govinda IV	930 CE
No. 52 (Vol. 7)	Chāhamāna	Harsha Stone Inscription of Vigrahaṣṭājā	973 CE
No. 58 (Vol. 7)	Pratihāra	Bharat Kala Bhavan Plate of Hariraja	984 CE
No. 72 (Vol. 7)	Chandēlla	Nanyaura Copper-Plate Inscription of Dhangadeva	998 CE

The kings of northern India granted lands for performance of vedic rituals, and sometimes huge area of lands was donated especially to the Caturvedins (well versed in four Vedas) belonging to the Ṛgveda, for the study of all the four Vedas. These charters also carry the evidence of the graceful presence of vedic culture in Āryāvarta as well. For example, Navalākhī Plates of Śīlāditya (605 CE)<sup>4</sup> of the Maitraka Dynasty of Valabhī records a land grant for the austerities and vedic education. Bhavnagar Plates of Dhruvasēna IV (645-46 CE)<sup>5</sup> issued from the same dynasty records a land grant to some vedic Brāhmins as dharmadēya. Baṅskhēra Plate of Śrī-ḥarṣa (628-29 CE)<sup>6</sup> issued by The King Śrī-ḥarṣa of Puṣyabhūti Dynasty records a land grant to two vedic Brāhmins, one of whom was an adherent of *Bṛhaviṛcha-sākhā* (Ṛgvēda) and another of Chāndogya or the *Sāmaveda*. Again, Kaira Plates of Dadda II (629 CE)<sup>7</sup> of Early Gurjara Dynasty records a grant of a village to several Brahmins including the Brahmin Bhaṭṭi who was an *adhyāpaka* (teacher) and adherent of Āsvalāyana School of the *Ṛgveda*.

Thus the inscriptions under discussion denote that the sacrificial form of worship which stayed at the apex of vedic culture was prevalent in the later society for a considerable length of time. Even though other religious sects emerged in different times, vedic culture did not lose its foothold and remained with a strong grip over the rulers and common people in Āryāvarta. Socio-religious ups and downs in the society all over the country in different times may have at times caused a temporary setback for the vedic religion, but it could never be fully erased from the land and its people.

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- <sup>1</sup> *Manusmṛti* (2.22).
- <sup>2</sup> R. B. Singh, *History of the Chāhamānas*. Pp. 124-128.
- <sup>3</sup> P.V. Kane, *History of Dharmasāstra*. Vol. II, Part-II. P. 837.
- <sup>4</sup> USVAE, Vol. 4, Pp-159-166.
- <sup>5</sup> USVAE, Vol. 4, Part 1, Pp-560-568.
- <sup>6</sup> USVAE, Vol. 4, Part 1, Pp-345-347.
- <sup>7</sup> USVAE, Vol. 4, Part 1, Pp-355-366.

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## THREE MERCHANTS OF GUJARAT IN THE THIRTEENTH CENTURY : BEYOND BUSINESS

Sulagna Pradhan

**Abstract :** This paper aims at the study of different activities of three merchants of Gujarat, Vastupāla and Teajaḥpāla, the two Jain brothers and Jagaḍū or Jagadeva in the thirteenth century who acquired different posts in administration, military and financial organizations of state beyond their traditional role as merchants. Sometimes they were great patrons and promoters of learning and literature of this period. In a few instances, the humanitarian faces of these wealthy merchants are manifested through their efforts for mitigating the adverse effects of natural calamities. They are said to have reconstructed forts, tanks, well, garden etc. for the welfare of the local inhabitants or the preachers. Their role in religious activities also portrays another side of the mercantile ethos which helps us delve into the social and religious scenario of that time.

**Keywords :** Merchants, Vastupāla, Teajaḥpāla, Jagaḍū, Gurarat, Caulukya, Jain. The geographical location of Gujarat has always been favourable for maritime trade as well as overland interregional trade of Asia across the subcontinent and within the western region. Various types of trade also flourished during this period under the Caulukya rule (late 10<sup>th</sup> to early 14<sup>th</sup> century CE) and the vibrant commercial activities also resulted in some merchants amassing tremendous wealth. Their wealth and social status helped create a powerful and dependable relationship with the kings of this period. Thus the merchants were always the keystone of Caulukya period.

For a long period before the Caulukya rule, merchant communities of Gujarat had exercised their influence in controlling political affairs, held significant administrative posts and enjoyed a considerable social status. Vanarāja, the founder of the Cāvaḍā dynasty in the eighth century, was perhaps the first king who

initiated the support of rich merchants in Gujarat. Ninnaya, a merchant prince of the Prāgvāṭa family, originally belonging to the city of Śrīmāla, was Vanarāja's prime counsellor and Ninnaya's son Lahara acted as *daṇḍapati* (a general or governor of armies) of the king.<sup>1</sup> So the powerful persons of mercantile class seem to have strengthened the army and treasury of the Cāvadhā kingdom. This tradition was followed by the Caulukya kings and continued up to the end of the thirteenth century.

The most famous merchants during the Caulukya period were two brothers Vastupāla and Tejahpāla, who held important and powerful posts at the court of Vāghelā chiefs Lavaṇaprasāda and Viradhavala. Though the Vāghelās claimed themselves to be Caulukyās and wished to prove that they had a common progenitor with the Caulukyās, they did not belong to the dynasty established by the Caulukya king Mūlarāja I. Probably they originated from a different branch of the Caulukyās.<sup>2</sup> The two Vāghelās, Lavaṇaprasāda and his son Viradhavala played an important role in the history of Gujarat during the reign of the Caulukya king Bhīma II (1178-1240 CE). There are different versions about how these two Vāghelās boosted their power and also about the appointment of Vastupāla and Tejahpāla as their ministers.<sup>3</sup> However, it has to be admitted that Lavaṇaprasāda and Viradhavala came into prominence by helping Bhīma II to recover his capital from the usurper and continued to render their faithful services to Bhīma II and was promoted to the highest position in the land by the grateful Caulukya king.

Numerous *kāvya*s, plays, prabandhas and prasastis have been written about Vastupāla and Tejahpāla; to cite a few, *Kīrtikaumudī* of Someśvaradeva, *Sukṛtasamkīrtana* by Arisīmha, *Hammīramadamardana* and *Vastupāla-Tejahpāla Prasasti* by Jayasīmhasūri, *Prabandhacintāmaṇi* by Merutuṅga, *Vividhatīrthakalpa* by Jinaprabhasūri, *Prabandhakośa* by Rājāsekharasūri, *Vastupālacarita* by Jinaharṣagaṇi etc.<sup>4</sup> Even though such accounts are often exaggerated, it cannot be doubted that they played a crucial role in the political and economic consolidation of the Caulukya kingdom in the first half of the thirteenth century in Gujarat. They belonged to a family of merchants of Aṇahilavāḍa; and all their ancestors as Caṇḍapa, Caṇḍaprasāda, Soma, Aśvaraja, appear to have held ministerial or similar lofty positions during the reign of the Caulukyās.<sup>5</sup> Their mother Kumārudevī was the daughter of a Prāgvāṭa *vaṇik* named Ābhu, who was

also a *daṇḍapati* (military general or a governor). Earlier it is mentioned that there are different opinions in the chronicles like *Sukṛtasamkīrtana* of Arisimha and *Vastupālacarita* of Jinaharṣa etc. about the time the two brothers joined in the Caulukya administration, but from an epigraphical source we come to know that the *Mahāmātya* Vastupāla and his younger brother Teajaḥpāla were associated with the administration of Dholka and other important cities of Gujarat in 1220 CE.<sup>6</sup> The Abu inscription (1230 CE)<sup>7</sup> describes Teajaḥpāla as a conductor of the business of the department of *Mudrāvyāpāra* under the *Mahāmaṇḍaleśvara* Vīradhavalā. The *mudrā* has generally been taken to mean “seal”, and the minister in charge of *mudrā* has been called ‘the minister in charge of seals’. But A. K. Majumdar<sup>8</sup> correctly connected and compared it to the *Mudrādhyakṣa* mentioned by Kautīlya<sup>9</sup> and points out that the keeper of *mudrā* was the passport officer who issued a pass or permit to traders and others against receipt of certain payments. Vastupāla worked as the governor of Cambay, where he put an end to piracy, created a congenial atmosphere for business, recovered arrears of revenue from recalcitrant officials and filled the state treasury.<sup>10</sup>

Apart from managing administrative duties the two merchant brothers were also engaged in removing the enemies who tried to create obligations and corruption for business. One of the great achievements of Vastupāla was the victory over a wealthy merchant named Said or Sadik, who was being assisted by Śaṅkha,<sup>11</sup> the ruler of Lāṭa. Being provoked by Śaṅkha Vastupāla reacted by saying : “It is a delusion to think that *kṣatriyas* alone can fight and not a *vaṇik*... I am a *vaṇik* well known in the shop of battlefield. I buy commodities, the heads of enemies, weighing them in the scale of swords. I pay the price in the form of Heaven.”<sup>12</sup> The conversation may be exaggerated by the poet, but it could be said that the merchant ministers were groomed and trained with skills well beyond their traditional role, which probably inspired the poet to put such dialogues in the mouth of Vastupāla. Later, Vastupāla was shifted to the centre as *Mahāmātya* or Chief Minister and continued to enjoy his high position till death. After Vastupāla, Teajaḥpāla seems to have succeeded him as *Mahāmātya*. In Girnar inscription (1239 CE) Teajaḥpāla is described as a *Mahāmātya* but the name of the King whom he served is not mentioned. We get information from the colophon of a manuscript (1246 CE) that he was the *Mahāmātya* of *Mahārājadhiraṅga*

Viśaladeva.<sup>13</sup> Tejaḥpāla continued to manage the financial affairs of the state like his brother with great dexterity and he is credited with the victory over Ghūghula, chief of Godhra who used to plunder merchants, pilgrims and caravans going to and from Gujarat.<sup>14</sup> Tejaḥpāla thus extended the power of the Vāghelās up to the eastern border of Gujarat and made trade routes safe and secure till the end of the first half of the thirteenth century CE.

These two Jain merchant ministers were also the most important patrons of learning and literature of that time. Vasupāla was highly liberal towards poets and scholars, and there was hardly a notable scholar in Gujarat those days, who did not come into contact with him and the result was that a lot of chronicles were written to praise him and to describe his magnetic personality. Somesvara, the author of *Kīrtikaumadī* was a Brāhmaṇa, but the Janina minister Vastupāla maintained a close relationship with him, as he did not distinguish scholars and poets on the basis of religion in the matter of extending patronage. For promoting learning, he established three public libraries (bhāṇḍaras) in Aṇahilavāda, cambay and Broach by spending a large amount of money.<sup>15</sup> Vastupāla himself was also a poet and composed a number *Stotras* and *Sūktis*. He also wrote a *mahakāvya* in sixteen cantos, named *Naranarāyanāṇanda*, describing the friendship of Arjuna and Kṛṣṇa. As a patron of cultural activity he is known to have erected an auditorium for theatrical performances before the Sun god, which was called *Sudhāmadhuramaṇḍapa* or *raṅgamaṇḍapa*.

We come to know from the inscriptions from Abu and Girnar as well as the contemporary chronicles<sup>16</sup> that the two merchant ministers, Vastupāla and Tejaḥpāla, are credited with a list of religious and philanthropic activities, such as construction and restoration of temples, wells, tanks, alms-houses (*sattra*), rest houses (*upāśraya*) and places of meditation (*Pauṣadaśālās*), through the reign of the Vāghelas. In the accounts there are some exaggerations, but it is definitely known that the Girnar temple of Mallinātha, the nineteenth Tirthaṅkara was built by Vastupāla and the Abu temple of Neminātha, the twenty second Tirthaṅkara by Tejaḥpāla.<sup>17</sup> Vastupāla was interested not only in discharging religious activities, but also to maintain the religious sentiment of his country. With this purpose he restored the pitchers which the Mālava king Subhaṭavarman removed from the temple of Vaidyanātha in Darbhati and put them there again.<sup>18</sup> Vastupāla and his

brother Tejahpāla were fire from communal prejudice. Their donations to Hindu temples were numerous and generous and regarding Vastupāla, the poet Someśvara states that at Devapattana Vastupāla worshipped Somanātha.<sup>19</sup> Evidently therefore, he was not a blind follower of any religious dogma and was receptive to the other religious beliefs too.

Now, we come to Jagaḍū or Jagadeva, another famous and wealthy Jain merchant of Bhadreśvara, whom the Jains revere as one of the model characters of their community. He flourished during the first half through the beginning of the second half of the thirteenth century CE. He did not hold any administrative position under the Caulukya rulers like the two Jain minister brothers, Vastupāla and Tejahpāla, but even as a simple merchant he did much to his native town during the political crises and natural calamities, providing all kinds of support. We come to know the details about Jagaḍū's activities from a fourteenth century Sanskrit *Kāvya. Jagadūcarita*,<sup>20</sup> composed by Sarvānanda Surī. Stripping off the narrative from its *Kāvya*-like exaggerated descriptions and imaginary legends we may pick up and string together the following genuine information about Jagaḍū or Jagaddeva of Bhadreśvara.

He belonged to a family of *Śrīmāla Vaṇias*. His grandfather and great grandfather resided in north eastern Kutch, but his father Solanka emigrated to Bhadesvara on the Gulf of Kutch, which was then, and had been for a long time, an important harbour belonging to the dominions of the Caulukyas. Jagaḍū became an able and successful merchant after his father's death. He had made himself fabulously wealthy by sea trading, managed to materially increase the inherited wealth of the family and to secure for himself and his brothers a prominent position in the mercantile community of his native town. To this result contributed also his liberty and charity, which kept pace with the growth of his races.<sup>21</sup>

The first activity besides his conventional role as a businessman was his political engagement during the third decade of the thirteenth century CE with Piṭhadeva, the Sumra chief of Pāra or Pārkar peninsula on the north-eastern side of Kutch. He is variously called Piṭhu by the Muslim historians. The Piṭhadeva made a hostile attack into Kutch. He devastated the whole province and destroyed the fortifications of Bhadreśvara, which was under the rule of the Caulukya king Bhīma II. After Piṭhadeva's return to his own country, the merchant Jagaḍū who

had already become a prominent citizen, wished to rebuild the walls of his native town in order to secure it against further attacks. When Piṭhadeva came to know that Jagadū was boldly building a new rampart for Bhadreśvara, he sent a messenger, who tried to dissuade Jagadu from building the *Durga*, but Jagadū did not give up. Jagadū then appealed to the ruler Lavaṇaprasāda of Anhilkapātaka for protection which was readily granted, and a Rajput force was sent with him to Bhadreśvara in order to restrain Piṭhadeva from interfering in the re-fortification of the town. But the Caulukya force as recalled from Bhadreśvara probably because, as we know from other sources, Gujarat was invaded about this time 1229 CE, by Singhana, the king of Devagiri Jagadu, then, probably took the assistance of other wealthy inhabitants of Bhadreśvara, and with another army of the town he finally succeeded in reconstructing the city and his activity induced Piṭhadeva to conclude a peace with the inhabitants of Bhadreśvara. Jagadū's position appears to have been at this period even more important than that of a *Nagarśeṭha* or head of the mercantile community. Though perhaps not officially appointed, he must have been practically the civil governor of Bhadreśvara and seems to have acted as such with the consent of the rulers of Gujarat.<sup>22</sup> Mehrdad Shokoohy has mentioned in his book<sup>23</sup> that Jagadeva or Jagadū is said to have governed the city of Bhadreśvar empowered by a royal charter of the Caukulyas in the thirteenth century CE. He is also said to have conquered the Mudgalas with an army of the Caulukya king and brought peace to the world.<sup>24</sup> The Mudgals are identified as Mughals and probably, the raid was organized from Multan by Jālāl-ul-Dīn in 1224 CE against Kutch.<sup>25</sup>

Another important and remarkable aspect of Jagadū's character is his spiritual and religious interest. Monk Paramadeva, his spiritual preceptor, arrived and stayed for a number of years in Bhadreśvar on the invitation of Jagadu after the middle of the fourth decade of the thirteenth century CE. During this long period he acted as a preacher to the Jain community. Later he was solemnly installed as the *Saṁghapati* and was visited by a large crowd of Jain monks and laymen the sanctuaries at Satruinjaya and Girnār. After the completion of the pilgrimage he performed various pious works, as might be, and no doubt was, expected from one who had assumed so prominent position as that of a *Saṁghapati*. Jagadū built seven temples in different towns both Brahmanical and Jain, all of which,

to judge from the names admitting of identification, were situated in Kutch or in the neighbouring districts of Kāṭhiāwāḍ and northwestern Gujarat. He also built a monastery and several chapels (*devakulikā*) at Bhadrēśvara and dedicated a number of statues of the Jinas.<sup>26</sup> He is also credited with carrying out extensive repairs for the beautification of the temple of the existing great Viranīṭhīa temple at Bhadrēśvara, which was built by order of one Virasuri.<sup>27</sup> He also built a mosque (*masīti*) called Shīmalī, i.e., probably Is'malī (the most high name) for the Muslims.<sup>28</sup> Probably, the incident may be explained by the fact that Bhadrēśvara, like other ports of Kutch and Kāṭhiawāḍ contained a number of Muslim sailors and it is not improbable that Jagaḍū extended his benevolence in this way to serve the religious purpose of such men as might have been under employment.<sup>29</sup> The Veraval inscription dated 1264 CE also records about the endowment of a mosque (*mijigiti*) by a ship owning merchant (*Nākhudā*) named Nuruddin Firuz from Hormuz Port of Persian Gulf with the cordial help and co-operation of a Hindu *rāja-kula Chāḍā* in Somanātha pāṭana. Thus here we come to the point that the ports were in need of mosques as the Muslim sailors visited them for business purpose and had to stay there for days. These instances are the great examples of the spirit of amiable relations, mutual trust and cooperation among Hindus, Muslims and Jains in the thirteenth century CE Gujarat even after the devastations by the Sultan Gazni on Somanātha in 1025 CE. Jagaḍū was a Jain, but he is known to have prayed to a Hindu god to beget a son.<sup>30</sup> It is thus evident that these practices were common during this period.

In Vikrama Saṁvat 1313, 1314 and 1315 (about 1256-1258 CE) Gujarat was affected by one of the most terrible famines during the reign of Viśaladeva. When the charity was entirely lacking Jagaḍū came forward with succor.<sup>31</sup> Again as a responsible citizen, Jagaḍū showed his charitable disposition which has always distinguished him from other rich merchants. He opened a number of relief houses in his native town as well as in other places, and liberally distributed the grains from his granaries among the starving and wretched people. When the distress was at its greatest, he even gave large donations of grain to king Viśaladeva and, possibly, to some of the chiefs in the districts adjacent to Kutch. The great charitable works of relief undertaken by Jagaḍū during the famine, must have also contributed in the promotion of Jainism during this period.

Some significant common characteristics of these three merchants are behind the thought of bringing them together in a single frame in this paper. The first is the love for their country. They fought as warriors and also won the battles against the enemies of their king and successfully defended the country against the invading Muslims. As powerful and rich merchants they also inspired their countrymen to take part in battle and to save their country. To show the love and care for the inhabitants of their country, they executed lots of philanthropic projects for enriching the life of common people. They used their wealth for the welfare of mankind, for religious purposes, for philanthropic deeds. Again, when Jainism lost the patronage of the kings, they provided strong support to that religion to retain its own ground. Being great devotees and supporters of Jainism they injected strong impetus into the religion so that it might withstand the continuous invasions of the Muslims. Another notable matter is that, though these three merchants were Jains by their religious belief, their amicable relationship with and great respect for other sects set examples in creating religious harmony in the thirteenth century Gujarat. There was also a deep mercantile ethos underlying in common in the activities of these three merchants. The success and profit of their internal and overseas business were dependent of the rulers of their country and people of all religious community were involved there in. Thus their business interest also might have played some significant role behind their keenness to provide any help to the ruler and the common people.

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- <sup>1</sup> The colophons of Haribhadra Sūri's *Nemināthacarita*, 1160 CE (*A Descriptive Catalogue of Manuscripts in the Jain Bhandars of Jesalmere*, ed. C. D. Dalal and L.B. Gandhi) and *Candroprabhasvānicarita*, 1166 CE (*A Descriptive Catalogue of manuscripts in the Jain Bhandars of Pattan*, ed. C. D. Dalal and L.B. Gandhi), Baroda : *Gaekwad Oriental Series*, no. LXXVI, 1937, pp. 252-256.
- <sup>2</sup> For the origin of Vāghelās and their dynasty, see A. K. Majumdar, *Chaulukyas of Gujarat*, pp. 160-185.
- <sup>3</sup> *Ibid.*, pp. 161-166.
- <sup>4</sup> B. J. Sandesara in his book *Literary Circle of the Mahāmātya Vastupāla* have listed and analysed all of these writings : also see the list of chronicles and inscriptions related to them in *Chaulukyas of Gujarat*, pp. 412-418 and 502.
- <sup>5</sup> *Someśvara. Kīrtikaumadī*. Ed. A. V. Kathvate, Bombay (now Mumbai) : 1883. Chap. III. vv. 4, 9, 16, 17, 22.
- <sup>6</sup> J. Burgess, *Antiquities of Kathiawal and Kachh*. London : 1876. p.n 170.
- <sup>7</sup> *Epigraphia Indica*, vol. VIII, p. 219.

- <sup>8</sup> Majumdar, *Op. Cit.*, p. 216.
- <sup>9</sup> *Kautiliya Arthaśāstra*. II. 34.
- <sup>10</sup> Rājasekhara. *Prabandhakośa*. Ed. Hiralal. Bombay (now Mumbai) : Forbes Gujarati Sabha. 1935. p. 102.
- <sup>11</sup> For the identity of Śaṅkha and the counter with Vastupāla see Majumdar, pp. 153-155 and 461. note-92-97.
- <sup>12</sup> Bālacandra Sūri. *Vasantavilāsa*. Ed. C. D. Dalal. Baroda : *Gaekwad Oriental Series*. no. VII, 1917. Chap. 1, vv. 43-44.
- <sup>13</sup> For detail description, see Majumdar, pp. 177-178 and 468, note, 35-38.
- <sup>14</sup> Rājasekhara. *Op. Cit.*, pp. 107ff.
- <sup>15</sup> *Ibid.*, p. 129.
- <sup>16</sup> *Ei*, vol. VIII, p. 218; *Op. Cit.* Burgess. p. 170; Jayasimhasūri. *Vastupāla-Tejāhpāla Prasasti*. Ed. C.D. Dalal Baroda : *Gaekwad Oriental Series*, no. X, 1937, vv. 52-62.
- <sup>17</sup> For the very detail description of religious activities of the two Jain brothers, see Majumdar, pp. 320-322.
- <sup>18</sup> *Arisiṃha Sūkṣmasamkīrtana*. Ed. Chaturvijaya Muni. Bhavnagar : Bhavnagar Sri Jaina Atmanandasabha, 1917. Chap. IX, v. 33.
- <sup>19</sup> Someśvara. *Op. Cit.*, chap. IX, VV. 70-71.
- <sup>20</sup> G. Bühler, "The Jagaḍūcharita of Sarvānanda, a historical romance from Gujarat" *Indian studies*, Vol. 1, 1892.
- <sup>21</sup> *Ibid.*, pp. 7-9 and 39.
- <sup>22</sup> *Ibid.*, p. 42.
- <sup>23</sup> Bhadreśvar, p. 8, 38
- <sup>24</sup> Bühler. *Op.cit.*, chap. VI, v. 66.
- <sup>25</sup> Majumdar. *Op.Cit.* p. 160.
- <sup>26</sup> Bühler, *Op.cit.*, chap. VI, vv. 49-57.
- <sup>27</sup> *Ibid.*, chap. VI, vv. 41-42.
- <sup>28</sup> *Ibid.*, chap. VI, v. 64.
- <sup>29</sup> *Ibid.*, p. 37.
- <sup>30</sup> *Ibid.*, chap. III, vv. 28-61.
- <sup>31</sup> *Ibid.*, chap. VI, vv. 71-90.

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# CANDRĀLOKAḤ AND KUVALAYĀNANDA— A COMPARATIVE STUDY

Sebanti Sinha

**Abstract :** Both Jayadeva and Appayadikṣita were stalwarts in the field of Sanskrit rhetoric. While Jayadeva composed an original book bearing the title *Candrālokaḥ* consisting of ten Mayūkhas, Appayadikṣita composed his book *Kuvalayānanda* adopting fifth Mayūkha of *Candrālokaḥ* as the basis for it. This paper deals with a brief study of the salient features of both the books.

**Keywords :** Prolific rhetorician, compilation book, similarities and dissimilarities, changes and modifications.

*Candrālokaḥ* written by a prolific rhetorician Piyūṣavarṣa Jayadeva is a book of first water on Sanskrit rhetoric. Although this book was not widely studied like those of Daṇḍin, Vāmana, Mammaṭa, Jagannātha, Viśvanātha, yet this book occupied a predominant position in the world of Sanskrit Rhetoric. A good number of Commentators like Gāgābhaṭṭa, Vaidyanātha Pāyaguṇḍe, Praddotanabhaṭṭa etc. wrote valuable Commentaries on it. Similarly there was another rhetorician known as Appayadikṣita who wrote one famous book on Sanskrit Rhetoric under the caption *Kuvalayānanda* which also gained much popularity among the devotees of Sanskrit rhetoric.

Unlike many other Rhetoricians, Jayadeva neither left behind him any clue of historical evidence that can throw any light on the way of finding out the specific time of his advent nor any other contemporary of him or his immediate successor mentioned any specific time or historical event of his period which may help in finding out any specific hint about his date. As a result it is not possible to arrive at any conclusive decision about the time of Jayadeva. So attempt has been made to find out an approximate date of Jayadeva on the basis of his direct or indirect reference to some of his predecessors like Mammaṭa and references made by some of his successors to his work. Analysing all those sources it can be fairly guessed that he flourished in the middle of 13<sup>th</sup> Century.

Mahāmahapādhyāya P. V. Kāṇe etc. opined that Jayadeva flourished during 1200-1250 A.D.<sup>1</sup> According to Dr. S. K. De Jayadeva's date is tentatively 13th Century.<sup>2</sup>

On the other hand Appayyadīkṣita, the author of *Kuvalayānanda*, left behind him some hints from which we can arrive at a concrete decision about his date supported by historical evidence. At the end of *Kuvalayānanda* Appayyadīkṣita commented that he wrote the work at the instance of one king Veṅkaṭa—

Amuṃ Kuvalayānandamakarodappadīkṣitaḥ  
Niyogādvenkaṭapaternirupādihikṛpānidheḥ.<sup>3</sup>

According to Aufrecht this Veṅkaṭa was the king of Vijayanagara<sup>4</sup> who might have "lived into the beginning of the 17<sup>th</sup> century."<sup>5</sup> Mahāmahopādhyāya P. V. Kāṇe is of the opinion that Appayyadīkṣita flourished between 1520 A.D. to 1593 A.D.<sup>6</sup> Dr. S. K. De opined that the extreme limits of the literary activity of Appayyadīkṣita are 1549 A.D. and 1613 A.D.<sup>7</sup>

*Candrālokaḥ* of Jayadeva is an original work on Sanskrit rhetoric. In this book the author has delineated different topics of Sanskrit Alaṅkāraśāstra along with their suitable examples in his own language. On the country *Kuvalayānanda* dealing with Alaṅkāras only is treated by the scholars as a compilation book. This book has been written taking only the fifth Mayūkha of *Candrālokaḥ* as the basis for it. Appayyadīkṣita has added in this book examples from different sources also e.g. *Naiṣadhacarita*, *Māgha*, *Raghuvaṃśam* etc. He has said himself that he has collected beautiful Lakṣyalakṣaṇa of Alaṅkāra in this book with a view to providing knowledge of Alaṅkāraśāstra to those who are ignorant about it—

Alaṅkāreṣu bālānāmavagāhanasiddhaye  
Lalitaḥ kriyate teṣāṃ lakṣyalakṣaṇasṃgrahaḥ<sup>8</sup>

At the end of his book *Kuvalayānanda*, Appayyadīkṣita has said that his book has become beautiful with the help of *Candrālokaḥ* and its precious commentary *Śaradāgam*—

Candrāloko vijayatāṃ Śaradāgamsaṃbhavaḥ  
hṛdyaḥ Kuvalayānando yatprasādādbhūdayam.<sup>9</sup>

But although the erudite scholars of Sanskrit rhetoric classified

*Kuvalayānanda* as a commentary on *Candrālokaḥ*, it can not be said that this book has no originality at all. An analysis of both the books will reveal that there are some similarities and dissimilarities in both the books. As for example Jayadeva has cited definitions in the first part of the verses of his book and examples in the second part. Similarly Appayyadīkṣita too cited definitions in the first part of the verses of his book and examples in the second part. Jayadeva in the beginning of his book stated unequivocally that his mission was not to oppose the opinions of his predecessors. On the contrary the bright rays of the genius of his predecessors would illuminate his tiny venture and would heighten the eminence of his book, he said. In spite of that he has vigorously criticized the definition of Kāvya given by Mammaṭa without mentioning his name—

Angīkaroti yaḥ kāvyam śavdārtthāvanalaṅkṛtī

Asau na manyate kasmādanuṣṇamanalam kṛtī.<sup>10</sup>

Similarly Appayyadīkṣita too though acknowledged with deep respect the contribution of Jayadeva's *Candrālokaḥ* in his *Kuvalayānanda* and collected the definitions of Alaṅkāras and their examples from *Candrālokaḥ* yet at times he did not refrain from making changes and modifications in them for the purpose of their betterment. At times he made new variations of the Alaṅkāras delineated by Jayadeva in *Candrālokaḥ* and as well as disowned some Alaṅkāras recognized by Jayadeva. He also created some new Alaṅkāras in his *Kuvalayānanda* which are Alpālaṅkāraḥ, Prastutālaṅkāraḥ, Kāradīpakālaṅkāraḥ, Mithyādhyavasiyālaṅkāraḥ, Lalitālaṅkāraḥ, Anujñālaṅkāraḥ, Ratnāvālyālaṅkāraḥ, Viśeṣakyaṅkāraḥ, Gūḍhoktyālaṅkāraḥ, Vivṛtoktyālaṅkāraḥ, Yuktyālaṅkāraḥ, Lokoktyālaṅkāraḥ, Chhekoktyālaṅkāraḥ, Niruktyālaṅkāraḥ, Pratiśedhalaṅkāraḥ, and Vidhyālaṅkāraḥ.

So considering all the aspects of *Kuvalayānanda* it will be justified to say that this book gained some notable originality in it.

Jayadeva recognized two kinds of Alaṅkāras - Śabdālaṅkāraḥ and Arthālaṅkāraḥ and he has discussed eight kinds of Śabdālaṅkāras and ninety-six kinds of Arthālaṅkāras in *Candrālokaḥ* which includes some new Alaṅkāras created by him also. But although Appayyadīkṣita considered all most all the Arthālaṅkāras presented by Jayadeva in *Candrālokaḥ*, he did not touch upon the Śabdālaṅkāras elucidated by Jayadeva and totally discarded them. Jayadeva has

discussed about 104 Alaṅkāras in *Candrālokaḥ* whereas Appayyadikṣita has explained 124 Alaṅkāras in *Kuvālayānanda*.

*Candrālokaḥ* gives definition of Upamālaṅkāraḥ as follows—

Upamā yatra sādṛśyalakṣmīrullasati dvayoḥ  
hrdaye khelatoruccaistanvaṅgīstanayoriva<sup>11</sup>.

That means where the graceful semblance of Upameya and Upāmana prevails just like lofty breasts on the bosoms of beautiful maids, it is called Upamālaṅkāra.

On the other hand Appayyadikṣita quoting the definition of Upamālaṅkāra given by Jayadeva intact and replacing the example by another one describes Upamālaṅkāra in *Kuvalayānanda* as follows—

Upamā yatra sādṛśyalakṣmīrullasati dvayoḥ  
Haṁsīva Kṛṣṇa! te kīrtiḥ svargaṅgāmabagāhate<sup>12</sup>.

Commenting on this subject Appayyadikṣita said that in Upamālaṅkāraḥ the relation between Upameya and Upamāna will have to be full of excellence that will generate gladness in the minds of the Śahṛdayas and in which similarity will exist as distinct Vācyā not as Vyaṅgyā – “yatropamānopameyayoḥ Śahṛdayahṛdayāhlādakatvena cāru sādṛśyamūdbhutatayollasati vyaṅgyamaryādāṃ vinā spaṣṭaṃ prakāśate tatropamālaṅkāraḥ.”<sup>13</sup> It is to be noted here that the definition of Upamālaṅkāraḥ has been described in *Kuvalayānanda* more comprehensively than in *Candrālokaḥ* and also the example given by him in place of that given by Jayadeva has become more befitting.

Jayadeva presented two separate Alaṅkāras in *Candrālokaḥ* - Pratīpopamālaṅkāraḥ being one variety of Upamālaṅkāraḥ and Pratīpa. But Appayyadikṣita treated them to be the varieties of Pratīpālaṅkāra.

Jayadeva has described four varieties of Rūpakālaṅkāraḥ in *Candrālokaḥ*— Saupādhirūpakālaṅkāraḥ, Sādṛśyarūpakālaṅkāraḥ, Ābhāsarūpakālaṅkāraḥ and Rūpitarūpakālaṅkāraḥ. But Appayyadikṣita did not recognize these varieties. On the contrary he divided Rūpakālaṅkāraḥ into two varieties – Abhedarūpakāḥ and Tādrūpyarūpakāḥ and again sub-divided each of them into three varieties – Adhikaḥ, Nyūnaḥ and Anubhayaḥ.

In describing the definition of Rūpakālaṅkāraḥ Jayadeva stated that when the wall in the form of Upameya is completely dyed by the painting in the form of Upamāna it is called Rūpakālaṅkāraḥ—

Yatropamānacitreṇa sarvathāpyuparajyate  
Upameyamayī bhittistatra rūpakamiṣyate<sup>14</sup>.

In *Kuvalayānanda* we get a better definition of Rūpakālaṅkāraḥ in a completely different language where it has been stated that when oneness and sameness is established between Upamāna and Upameya it is called Rūpakālaṅkāraḥ—

Viṣyabhedatādrūpyarañjanaṃ viṣayasya yat  
Rūpakam tatrīdhādhikyanyūnatvānubhayoktibhiḥ<sup>15</sup>

Jayadeva has merely mentioned seven types of Rasavādādi Alaṅkāras in his book and stated about them that they are recognized by some erudite scholars as Alaṅkāras which are Rasavān, Preya, urjasvī, Bhāvodaya, Bhāvasandhi and Bhāvaśabalatā. This means that he felt hesitation to recognize them to be Alaṅkāras. But Appayyadīkṣita recognized them as Alaṅkāras and explained them with illustrations.

So it is seen that though Appayyadīkṣita collected Alaṅkāralakṣaṇa from *Candrālokaḥ*, he was capable of infusing originality into it.

A detailed analysis of all the aspects of *Candrālokaḥ* and *Kuvalayānanda* will show that there are many other similarities and dissimilarities between the two books which will require a huge space to discuss.

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- 1 *History of Sanskrit Poetics*, P. V. Kane, Page-292.
- 2 *Studies in the History of Sanskrit Poetics*, S. K. De, Vol.-I, Page-219.
- 3 *Kuvalayānandaḥ* Appayyadīkṣita, Ed. Bholāśaṅkara Vyāsa, Page-304, Kārikā-171.
- 4 *CATALOGUS CATALOGORUM*, THEODOR AUFRECHT, Part I, Page-22.
- 5 *Studies in the History of Sanskrit Poetics*, S. K. De, Vol.-I, Page-266.
- 6 *History of Sanskrit Poetics*, P. V. Kane, Page-319.
- 7 *Studies in the History of Sanskrit Poetics*, S. K. De, Vol.-I, Page-266.
- 8 *Kuvalayānandaḥ* Appayyadīkṣita, Ed. Bholāśaṅkara Vyāsa, Page-2, Kārikā-4.
- 9 *ibid* Page-304, Kārikā-172.
- 10 *Candrālokaḥ* Jayadeva, with Rākāgam Commentary by Gāgābhata, 1<sup>st</sup> Mayūkha, Page-4, Kārikā-8.
- 11 *ibid* 5<sup>th</sup> Mayūkha, Page-50, Kārikā-11, Lines : 2-3.
- 12 *Kuvalayānandaḥ* Appayyadīkṣita, Ed. Bholāśaṅkara Vyāsa, Page-2, Kārikā-6.
- 13 *ibid* page-2.

<sup>14</sup> *Candrālokaḥ* 5/18.

<sup>15</sup> *Kuvalayānandaḥ* Appayyadīkṣita, Ed. Bholāsankara Vyāsa, Page-15, Kārikā-18.

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# PATAÑJALI'S AṢṬĀṄGA-YOGA : A GREAT MESSAGE TO MANKIND IN MODERN SOCIETY

Bhutnath Jana

## Abstract :

The *Yogasūtra* of Patañjali was the most translated ancient Indian text in the medieval era. According to Patañjali, *Yoga* essentially consists of meditative practices culminating in attaining a state of consciousness free from all modes of active or discursive thought. This *Yoga* has a great relevance in the modern age. It has also a great message for mankind – a message of a healthy body, a message of a beautiful body, a message for mental upliftment, a message for spiritual progress. Our aim shall be to organise with the help of *Yoga* a godly type of mankind through individual regeneration. So, in this paper I would like to show that knowledge of *Aṣṭāṅga-Yoga* certainly helps in the all-round development of an individual. As personality development refers to a person's physical, mental and spiritual health, *Aṣṭāṅga-Yoga* can be described as a vertiable blessing of Patañjali on the entire mankind.

**Keywords :** *Yoga, Yogasūtra, Niṣkāmakarma-Yoga, Aṣṭāṅga-Yoga, Samādhi, Āsanas, Self-realization, God.*

## Introduction :

The *Yogasūtras* of Patañjali are 196 Indian *sūtras* (aphorisms). The *Yoga-sūtras* were compiled by Sage Patañjali, taking materials about *Yoga* from older traditions. The *Yogasūtras* of Patañjali was the most translated ancient Indian text in the medieval era, having been translated into about forty Indian languages and two non-Indian languages. Patañjali divided his *Yogasūtras* into four chapters or Books (Sanskrit Pāda), they are *Samādhi-Pāda, Sādhana-Pāda, Vibhūti-Pāda* and *Kaivalya Pāda*. Patañjali begins his treatise by stating the purpose of his book in the first *sūtra*, followed by defining the word '*Yoga*' in his second *Sūtra* of Book 1 :

योगश्चित्तवृत्तिनिरोधः ॥<sup>1</sup>

According to Patañjali, *Yoga* essentially consists of meditative practices culminating in attaining a state of consciousness free from all modes of active or discursive thought, and of eventually attaining a state where consciousness is unaware of any object external to itself, that is, is only aware of its own nature as consciousness unmixed with any other object. This *Yoga* has a great relevance in the modern age.

The word *Yoga* is derived from the same Sanskrit root as the English 'Yoke' which means "to Join". *Yoga* joins us with God, the ultimate reality. The human life is reunion with God. Both the goal and the paths of reaching it are called *Yoga*. *Yoga* is a term first found in the Vedas, where the root for *Yoga*, "Yuj" means to unite. Even the yoking of Vedic chariot symbolizes deep *Yoga* practices of controlling the mind. We generally fail to find the Yogic nature of the *R̥gveda*, for we have developed a modern idea of *Yoga* as mainly *Āsanas* or physical postures. But *Āsanas* do not have a principal role in the Vedas or in classical Yogic texts including the *Yoga-Sūtra* which only devotes to of two hundred sutras two them.

Generally *Yoga* is classified under four heads:- A. *Karma-Yoga* B. *Bhakti-Yoga* C. *Rāja-Yoga* and D. *Jñāna-Yoga*.

A. *Karma-Yoga* refers to the method in which the divinity of man is realized through proper performance of selfless work and duty.

B. Through *Bhakti-Yoga* a man attains his goal by devotion to a personal God.

C. *Rāja-Yoga* deals with self-realization through control of mind.

D. *Jñāna-Yoga* is concerned with the realization of our own divinity through knowledge. Thus, we see that the Vedas, the oldest literature of the world, contain *Yoga* system. *Yoga* is the highest physical science. It is the highest psychological science and it is the highest spiritual science. So in modern age, *Yoga* should be studied and cultivated by all.

With the help of *Yoga* man should be the master of his destiny and have power to resist disease and untimely death. Mankind will be Divine with the culture of this *Yoga* system and thereby aim of higher creation; higher evolution of human race will be possible through *Yoga*.

A simultaneous development of the body, mind and soul can be brought

about by the education and practice of *Yoga*. *Yoga* has a great message for mankind – a message of a healthy body, a message of a beautiful body, a message for mental upliftment, a message for spiritual progress. Our aim shall be to organise with the help of *Yoga* a godly type of mankind through individual regeneration.

According to the philosophy of Sri Chaitanya Mahaprabhu, 'the first stage to attain transcendental knowledge is *Niṣkāmakarma-Yoga*. Then follows contemplation on God i.e. *Dhyāna-Yoga*. Next comes *Aṣṭāṅga-Yoga* which aims at *Kaivalyānanda*. Lastly comes *Bhakti-Yoga* which aims at Divine Love, the highest attainment of human life'<sup>2</sup>. This '*Prema*' is called *Pañcama Puruṣārtha*.

*Aṣṭāṅga-Yoga* is an ancient Yogic-system propagated by Maharṣi Patañjali for controlling the mind which is extremely fickle and restless. This Yogic-system has been tested and accepted as a very helpful method of nourishing and developing our body, mind, intellect and soul. It helps in the all-round development of the personality of an individual.

In the *Aṣṭāṅga-Yoga*, the processes of *Yama* (restraint), *Niyama* (regulation), *Āsana* (sitting), *Prāṇāyāma* (equipoise of respiration) are physical actions. (eating, drinking, sports, exercise, sleep, purity, *Yajña*, vow etc., have been prescribed in Indian scriptures as physical actions). The processes of *Pratyāhāra* (retraction) *Dhyāna* (meditation) and *Dhāraṇā* (retention) are mental. Lastly *Samādhi* (deep absorption or trance) is supernatural. So Patañjali says in his *Sādhana-Pāda*—

यमनियमासनप्राणायामप्रत्याहारधारणध्यानसमाधयोऽष्टावङ्गानि ।।<sup>3</sup>

Now we will now discuss the eight limbs of *Aṣṭāṅga-Yoga* separately :

### 1. *Yama* (Restraint) :

अहिंसा-सत्यास्तेय-ब्रह्मचर्यापरिग्रहायमाः ।<sup>4</sup>

The five-fold *Yamas* are *Ahiṁsā* (non-violence), *Satya* (truthfulness), *Asteya* (non-stealing), *Brahmacarya* (right use of energy) and *Aparigraha* (non-greed or non-hoarding). If we study them carefully, we would find that the behaviour guided by these principles helps us to control our emotions, promote our social relations and progress in our spiritual journey.

Character crisis is the most dangerous problem of our age. Sins and crimes like assassination, robbery, polygamy, rape etc. are caused by perverted violence,

dishonesty, untruthfulness, greed, sexual urges etc. if we can control these, our society will be a better place to live in. *Yamas* also yield emotional balance and mental peace.

## 2. *Niyama* (Regulation) :

शौच-सन्तोष-तपः-स्वाध्यायेश्वरप्रणिधानानि नियमाः।<sup>5</sup>

*Niyama* can be described as the code of conduct in personal life. Five *Niyamas* are *Śauca* (cleanliness), *Santoṣa* (Contentment), *Tapah* (discipline or burning of desire), *Svādhyāya* (self-study or study of scriptures) and *Isvara-pranidhāna* (surrender to God). The prefix 'ni' is a Sanskrit word which means 'inward' or 'within' *Niyama*'s are practised seriously by sincere seekers of self-realisation. They play a vital role in moulding our moral character. The *Niyama*'s are closely related with the koshas (sheaths or layers) leading us from the physical consciousness to the essence within. Thus *Niyama*'s help to ensure mental, intellectual and spiritual progress of an individual.

## 3. *Āsana* (Sitting) :

स्थिरसुखमासनम्।<sup>6</sup>

According to Patañjali, the steady and comfortable position of the body is called *Āsana*. Patañjali does not talk about any specific *Āsana*'s. In the *Hatha-Yoga* tradition various physical postures have been prescribed. *Āsana*'s helps to promote flexibility of limbs, improve blood circulation, ensure proper development of body and increase our immunity power. *Āsana*'s also helps us to regulate our disturbing passions and control our emotions by strengthening our nervous system.

## 4. *Prāṇāyāma* (Equipose of respiration) :

श्वासप्रस्वासयो-र्गतिविच्छेदः प्राणायामः।<sup>7</sup>

*Prāṇāyāma* means control of breath. *Prāṇāyāma* helps in better functioning of lungs. Many incurable diseases are cured by it. It not only works at physical level, but also assists in emotional management. It has become very popular in the western countries today.

## 5. *Pratyāhāra* (Retraction) :

स्वविषयासम्प्रयोगे चित्तस्य स्वरूपानुकार इवेन्द्रियाणां प्रत्याहारः।<sup>8</sup>

*Pratyāhāra* means withdrawal of senses from their respective objects. With the help of *Pratyāhāra*, our control of senses becomes easy. *Pratyāhāra* protects

us from emotional turbulences which are caused by continuous worldly inputs. However, it is not always possible to stop the inputs; in that case *Pratyāhāra* can be exercised by taking right inputs from our senses. *Pratyāhāra* helps a person in his mental, intellectual and spiritual development.

#### 6. *Dhāraṇā* (Retention) :

देशबन्धश्चित्तस्य धारणा।<sup>9</sup>

*Dhāraṇā* refers to training of the mind to focus on a particular object. According to Patañjali, *Dhāraṇā* means binding thought in one place. It helps in the intellectual and spiritual development of an individual. It is very beneficial for a spiritual aspirant.

#### 7. *Dhyāna* (Meditation) :

तत्र प्रत्ययैकतानता ध्यानम्।<sup>10</sup>

*Dhyāna* means meditation. Yogis teach us to be a witness to the mind's activity. We should simply expand our awareness, watching whatever arises in the mind. As we progress in meditation, the mind activity decreases and unnecessary thoughts begin to fade away. Regular practice of *Dhyāna* improves our power of concentration and helps in the intellectual and spiritual development of a person.

#### 8. *Samādhi* (Deep absorption or trance) :

तदेवार्थमात्र-निर्भासं स्वरूप-शून्यमिव समाधिः।<sup>11</sup>

*Samādhi* is the last stage of *Yoga*. In *Samādhi* or trance we forget our physical existence. It is stage of perfect calm of mind and in indescribable bliss. *Samādhi* leads us to the highest level of personality development. We realize our inherent divinity and self-realization comes as our final reward. Thus human life attains its ultimate success.

#### Conclusion :

From the above discussion we may conclude that knowledge of *Aṣṭāṅga-Yoga* certainly helps in the all-round development of an individual. As personality development refers to a person's physical, mental and spiritual health, *Aṣṭāṅga-Yoga* can be described as a veritable blessing of Patañjali on the entire mankind. Lastly I would like to cite a few lines from Dr. Radhakrishnan's "It (Patañjali's *Yoga*) assumes that we have all reservoirs of life to draw upon of which we do

not dream. It formulates the methods of getting at our deeper functional levels. The *Yoga* discipline is nothing more than the purification of the body, mind and soul and preparing them for the beatific vision<sup>11, 12</sup>

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- <sup>1</sup> Patañjali, *Yogasūtra* 1.2.
- <sup>2</sup> Vaiṣṇava Philosophy, P. 246.
- <sup>3</sup> Patañjali, *Yogasūtra* 2.29.
- <sup>4</sup> *Ibid.*, 2.30.
- <sup>5</sup> *Ibid.*, 2.32.
- <sup>6</sup> *Ibid.*, 2.46.
- <sup>7</sup> *Ibid.*, 2.49.
- <sup>8</sup> *Ibid.*, 2.54.
- <sup>9</sup> *Ibid.*, 3.1.
- <sup>10</sup> *Ibid.*, 3.2.
- <sup>11</sup> *Ibid.*, 3.3.
- <sup>12</sup> Indian Philosophy, P. 189.

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## SECTION-C

# পবিত্র ধর্মকথার পরিপ্রেক্ষিতে ভারতীয় সভ্যতা ও সাহিত্যে মূল্যায়ন

প্রদ্যোৎ কুমার দত্ত

১। অবতরণিকা : প্রাচীন সাহিত্যের অন্বেষণে পরিচর্চা এক বিশাল আয়তনমাত্র। এটির পরিধির নির্ণয় করা অদ্যাবধি সম্ভব নহে। শত শত বর্ষের ব্যবধানে কিংবদন্তীর মধ্য দিয়ে সভ্যতার অন্বেষণ দুষ্কর ও যথার্থ মূল্যায়ন আবশ্যিক হয়ে পড়ে। সর্বোপরি সাহিত্যানুশীলনে মনোনিবেশ করলে প্রাচীন ভারতীয় সভ্যতা ও সাহিত্য ধারার পরিচয় পাওয়া যায়। প্রাচীন যুগ থেকে আরম্ভ করে সাম্প্রতিক কাল পর্যন্ত কোন সময়েও সাহিত্যচর্চার বিদ্য ঘটেনি। শাস্ত্রীয় মাধুর্যে তৎকালীন যুগের সীমারেখাকে অতিক্রম করে চিরন্তনতার বাণী সমৃদ্ধগত হয়েছে। কোন প্রাগৈতিহাসিক যুগে বৈদিক সভ্যতা নিহিত রয়েছে—এটির নিরূপণ করা কখনও সম্ভব হতে পারে না। কর্ণা অথবা আখ্যানমূলক বিষয়ের উপস্থাপনায় বৈদিক সভ্যতা ও সাহিত্যের গুরুত্ব অপরিসীম থাকে। বেদবচন অত্যন্ত গম্ভীর ও গূঢ়ার্থ প্রবচনবিশেষ। বেদার্থকুশল আচার্য্যবৃন্দ বেদশাস্ত্রের থেকে বিষয়গুলির সার সংগ্রহ করে পৃথগ্ভাবে কর্মের সুবোধের নিমিত্ত কতিপয় বিদ্যাস্থানের প্রবর্তন করেন। সামগ্রিকভাবে বিদ্যানুহের নিদান অর্থাৎ আকরগ্রন্থ হচ্ছে বেদ।

২। ভারতীয় সভ্যতার স্বরূপ : সভ্যতা হচ্ছে শিষ্টজ্ঞানানুমোদিত ধর্মের অনুশাসন পদ্ধতিবিশেষ। এটিকে করণীয় কর্ম ও জ্ঞাতব্য বিষয় বলা চলে। অনন্যলভ্য বিষয়ের প্রতিপাদ্য তত্ত্বজ্ঞানে বেদে পূর্বোত্তরকাণ্ডয়গত ক্রমানুসারে পুরুষার্থানুশাসন গ্রন্থতে সূত্রটি সায়ণাচার্য্যকৃত উপলব্ধ আছে যথা—“ধর্মব্রহ্মণী বেদৈকবেদো”<sup>১</sup>। এটিতে কোন প্রত্যক্ষবিষয় ধর্মের মূলে নিরাকৃত থাকে—“প্রত্যক্ষমনিমিত্তং বিদ্যমানোপলভ্তনত্বাৎ”—জৈ. নৃ. ১।১।৪। বৌধায়নাচার্য্য শিষ্টের লক্ষণপ্রসঙ্গে বলেছেন—“ধর্মেণাধিগতো যেষাং বেদঃ সপরিবৃহৎঃ, শিষ্টাস্তদনুমানজ্ঞাঃ স্ফুটিপ্রত্যক্ষহেতবঃ”<sup>২</sup>। শিষ্টপরিগৃহীত জ্ঞানমাত্র সভ্যতারূপে অঙ্গীকৃত হয়। এটি ধর্মের অনুষ্ঠানবিশেষের প্রমাণরূপে গম্য হয় যেমন বলা যায় “ধর্মস্য শব্দমূলত্বাদশব্দমনপেক্ষং স্যাৎ”<sup>৩</sup>—পৃ. মী. ৩।১।১। শব্দরসমী এই সূত্রের ভাষ্যে স্পষ্টভাবে উল্লেখ করেন—“অতো নির্মূলত্বান্নাপেক্ষিতব্যম্”<sup>৪</sup>। সভ্যতা হয় জাতীয় কৃষ্টি ও সংস্কৃতির পরাকাষ্ঠা। মেধাশক্তির বিকাশ, শিক্ষা-শিক্ষণাদিব্যাপারমাত্রে মানসিক বৃত্তিসমুদায়ের সমুৎকর্ষ, কালক্রমানুসারে নব-নবতর ভাবধারায় মূলস্রোতাবিষয়ের অনুগমন এবং স্বকীয়বৈশিষ্ট্যে গৌরবের বহন সাহিত্যের রূপায়ণে পর্যাবসিত আছে। প্রাচীনতা ও মাধুর্যের বশে শিষ্টাচারবোধিত ভারতীয় সংস্কৃতির প্রভাবে হৃদয়ান্তঃকরণানুগত চিত্তশুদ্ধির মাধ্যমে আধ্যাত্মিকজ্ঞানের তাত্ত্বিক প্রতিবোধহেতু সাহিত্যে আলোকপাত ঘটে।

৩। প্রকৃত সাহিত্যের মূল্যায়ন : ভারতীয় সাহিত্য ও এটির কৃতি বিশালাবয়বস্বরূপ এক বিরাট স্তম্ভবিশেষ। সাহিত্য হচ্ছে এক দেশের অবস্থা ও জাতীয় চরিত্রের প্রতিবিম্বস্বরূপ। ঐতিহাসিক, ধর্মীয় ও সামাজিক প্রভাবের কারণে কাব্য ওপা সাহিত্যের বিষয় প্রবাহিত হয়ে থাকে। গ্রন্থকারদের পুস্তক সমালোচনার মধ্য দিয়ে বিলক্ষণ

রসজ্ঞতা ও সহৃদয়তার পরিচয় পাওয়া যায়। প্রাচীন ও পৌরাণিক আখ্যায়িকার অনুসরণে সাহিত্যে মনোজ্ঞ বৃত্তান্ত লক্ষিত হয়। তৎকালীন সমাজের প্রকৃতিচিত্রের পরিবেশনই সাহিত্যের উদ্দেশ্য হয়ে দাঁড়ায়। বিবিধ ভাবপ্রকাশের বিশেষ উপযোগী শাস্ত্র হয় সাহিত্য। দেশ, কাল ও আখ্যানবস্তুর প্রভেদসমূহগত বিষয়ের স্মরণ রেখে কাব্যের পর্যালোচনা আবশ্যিক হয়ে থাকে। সাহিত্যে কীর্তি ও চরিত্র উভয়েই আখ্যানযোগ্য বিষয়মাত্রে পরিগণিত আছে। এই ব্যাপারে অনুধাবনগমা মন্তব্যও রয়েছে যেমন "Character and exploit jointly constitute biographic personality". সাহিত্যে নায়ক ও নায়িকার কীর্তিকলাপের মাধ্যমে চরিত্রও আখ্যানের উপায়েরূপে পরিণমিত হয়।

৪। ভারতীয় সাহিত্যের চিত্রায়ণ : শব্দ ও অর্থের যুগপদভাবে মিশ্রণের ফলে মহিত্ত্ব বা সাহিত্যের প্রভাব অপরিমিত হয়। ভাষা, শব্দচয়ন, ছন্দঃ, অলঙ্কার, রস, গুণ, শৈলী, রীতি, বর্ণনা, আখ্যায়িকা প্রভৃতির প্রেক্ষাপটে সাহিত্য বিকশিত হয়ে থাকে। কবির ভাবধারায় এটিকে কাব্য বলা চলে। বিষয়বস্তু ও চরিত্রের দিক থেকে এর সম্ভাব্য নিরূপিত আছে যথা ধর্মীয় ও ধর্মনিরপেক্ষ। সাহিত্য বা কাব্যের আধার যেহেতু ভাষা, সেই কারণে তৎকালীন সাহিত্যের প্রধান অবলম্বন হয় বেদ ও সংস্কৃত। ভাষা ও সাহিত্যের বিভাগানুসারে প্রয়োজ্য ও প্রয়োজক সমৃদ্ধ ব্যবহারকে আশ্রয় করে ধারাদ্বয় সমুপপন্ন আছে। সাহিত্য হচ্ছে সভ্যতা, সংস্কৃতি ও কৃষ্টির দর্পণস্বরূপ। ভাষা হয় এরই মাধ্যমমাত্র।

৫। ভারতীয় সাহিত্য ও সংস্কৃতি : সাহিত্যের সমৃদ্ধি কোন প্রাক্কক্ষে দৃষ্ট হয়েছে সেটির নিরূপণ করা আজ পর্যন্ত সম্ভব নহে। সাহিত্যের প্রধান কীর্তি হয় এটির কাব্যবিষয়। শ্রেণীদ্বয়ে এর বিভাগ করা যায় শ্রব্য ও দৃশ্য। সাহিত্যের অন্যান্য শাখায় যেমন কাব্যতত্ত্ব, অভিধান, ব্যাকরণ, ইতিহাস-পুরাণ, দর্শন, বিজ্ঞান ইত্যাদি বিষয়ে উল্লেখযোগ্য সাহিত্যসৃষ্টি হয়েছে। সাহিত্যের পরিশীলনদৃষ্টির অনুসারে নাট্য ও কাব্যরূপে সমাপ্তরাল ধারাদ্বয়কে অনুগমন করে সংস্কৃত সাহিত্যের বিকাশ ঘটে। সেই ধারাদ্বয়ের ঐক্যসম্পাদনে বিভিন্ন কাব্যতত্ত্ববিদগণ মনীষিবর্গ প্রচেষ্টা করেছেন। নাট্যে রস ও কাব্যে অলঙ্কারকে প্রধান উপজীব্য করে এদের বিষয়গৌরবে স্বাতন্ত্র্যের পরাকাষ্ঠা মাত্রকে তাঁরা স্থাপন করে গেছেন। সংস্কৃতি এই সাহিত্যের রূপরেখাকে প্রস্তুত করে। সংস্কারের ধারকরূপে সাহিত্যে এটির প্রতিফলন ঘটে। এটিতে বহুল প্রচারিত আখ্যান, ধর্মতত্ত্ব প্রভৃতির বিষয়ে স্মৃতির বহন চলে। এগুলির মাধ্যমে বিশ্বমানবের রসসৃষ্টির ভাণ্ডারে সুপ্রাচীন কাল থেকে যুগ-যুগান্তরব্যাপী মনুষ্যমাত্রের চিত্তভূমি রসসিক্ত হয়ে ওঠে। সামাজিক, সাংস্কৃতিক ও ধর্মীয় পরিমণ্ডলে এগুলি বিভিন্ন দেশে নবকলেবর ধারণ করে মূল কথাবস্তুকে অক্ষুণ্ণ রেখে আভ্যন্তর মহত্ত্বের আবেদনে সর্বসাধারণের নিকটে উপনীত থাকে। ভারতবর্ষের বিভিন্ন প্রান্তে প্রচলিত রূপগুলি এক চিরস্থায়ী মর্যাদায় সমুন্নত হয়ে এক মহত্তর সাহিত্যকৃষ্টির পরাকাষ্ঠার প্রদর্শন করে চলে। বর্ণনা অথবা আখ্যানমূলক বিষয়ের মধ্যে এক সাহিত্যকৃষ্টির গুরুত্ব পাওয়া যায়। বিরটি সভ্যতার পরাকাষ্ঠায় সংস্কৃতির রূপরেখা প্রদর্শিত আছে। লোকসংস্কৃতিতে চিরচরিত বিরাজমান গাথা থাকায় এটির মধ্য দিয়ে সাহিত্য ও সভ্যতার প্রদর্শন করা হয়।

৬। বেদসংস্কৃতি ও সভ্যতা : আচারাদির উপদেশক ধর্মশাস্ত্রাদির প্রবর্তক গ্রন্থের নাম হয় বেদশাস্ত্র। বিদ্যাসমূহের স্থান তথা হেতুরূপে বেদবিদ্যার উপকার সাধিত আছে। উপায় ও উপের বিষয়ের সম্বন্ধে বিদ্যাস্থানরূপে বেদের প্রতিষ্ঠা ঘোষিত হয়। যজ্ঞানুষ্ঠানের প্রসঙ্গ ধরে বেদের উপাখ্যানগুলিতে যাগের মহিমাকে তুলে ধরার ক্ষেত্রে তৎকালীন ধর্মীয় ও সামাজিক ঐতিহ্যগত গুরুত্বপূর্ণ তথ্যবিশেষকে মর্যাদায় প্রতিষ্ঠিত করা যায়।

যজ্ঞসংক্রান্ত আলোচনার আধ্যাত্মিক ভাবের পরিচয় পাওয়া চলে। আখ্যায়িকাগুলি রূপকমাত্র। এগুলিতে বেদের অনাদিত্ব কখনও ব্যাহত হতে পারে না। যজ্ঞবিধির গতানুগতিক বর্ণনার মাধ্যমে এগুলির স্বরূপ লক্ষিত পাকে। ভারতীয় সাহিত্য তথা বহির্ভারতের গ্রন্থগুলিতে বিস্ময়কর আখ্যায়িকার গুরুত্ব রয়েছে। এর আশ্চর্যজনক বিশালতা সত্যই মনোজ্ঞ হয়ে ওঠে।

৭। বেদভিত্তিক আখ্যান বিষয়মাত্রের পবিত্র ধর্মতত্ত্ব : বৈদিক সাহিত্যে সংস্কৃতি ও সভ্যতার পরাকাষ্ঠায় পবিত্র যজ্ঞীয় ধর্মকথার পরিচয় নিবন্ধ আছে। কর্মকাণ্ডের মধ্যে আখ্যানভাগের অবতারণা ব্রাহ্মণ সাহিত্যের বৈশিষ্ট্যের পরিচায়কমাত্র। আখ্যানসমৃদ্ধগ্রন্থরূপে এই সাহিত্যের গুরুত্ব হচ্ছে অপরিমিত। বিবিধ যজ্ঞানুষ্ঠানের বিবরণকে সুনির্দিষ্টভাবে সংরক্ষিত করার ক্ষেত্রে এই ব্রাহ্মণ সাহিত্যের অবদানের মাধ্যমে ব্রাহ্মণগুলির যথেষ্ট মর্যাদা রয়েছে। শতপথব্রাহ্মণে যজ্ঞের মহিমার উদ্দেশ্যে বিশেষ প্লাবনকাহিনীর উপস্থাপনা চলে যেমন শ.প.ব্রা. ১/৮/১-১০। এই উপাখ্যানের অন্তরালে প্রাচীন ভারতীয় সাহিত্য ও সংস্কৃতির আলোকপাত ঘটে। সুদূর অতীতে সর্বগ্রাসী প্লাবনের অভিজ্ঞতার থেকে সর্ববিধ জাতির স্মৃতিতে স্ব-স্বস্থানীয় বৈশিষ্ট্যের মাধ্যমে স্থান-কাল-পাত্রভেদে প্রাচীন সাহিত্যে প্লাবনের স্থান লাভ করে। এরই ফলশ্রুতি হচ্ছে শতপথ ব্রাহ্মণের প্লাবনের আখ্যানটি।

৮। প্লাবনের ইতিকথা : ব্রাহ্মণ ও পুরাণসাহিত্যে প্লাবনের ইতিবৃত্ত রক্ষিত আছে। কাহিনীর আকারে এটি দৃষ্ট রয়েছে। এটির কারণসম্বন্ধে কিয়দাত্ম ব্যক্ত করা হয়নি। এই প্লাবনের কারণও অনভিব্যক্ত থেকে যায়। সামুদ্রিক জলোচ্ছ্বাসও এই প্লাবনের সমুপপত্তির হেতু হতে পারে। প্রাগৈতিহাসিকযুগে সপ্তসিন্ধুর অঞ্চলে সমুদ্র পরিব্যাপ্ত ছিল। সুবাস্তুনামক জনপদে আর্য্যগণ বসতি স্থাপন করেন। এই উপাখ্যানের নেপথ্যে প্রাচীন সভ্যতার প্রেক্ষাপট নির্ধারিত থাকে। ব্রাহ্মণসাহিত্যের এই কাহিনীর মধ্যভাগে যজ্ঞানুষ্ঠানের মাহাত্ম্য উদ্ঘোষিত আছে। পুরাণ সাহিত্যের পূর্বাভাস এই আখ্যানে প্রতিধ্বনিত হয়। পরবর্তী সাহিত্যে পুরাণ পরম্পরায় এই বৃজাস্তের পুনরাবৃত্তি ঘটে, তুলনীয় মৎস্যপুরাণ। ভারতীয় ঐতিহ্যের অনুসারে প্রথাগত দৃষ্টিতে বেদার্থের পর্যালোচনায় পুরাণবৃজাস্তের অবদান রয়েছে। ইতিহাস ও পুরাণবৃজাস্তের সংযোগে আকরগ্রন্থরূপে বেদ পর্যাবর্তি হয়। পুরাকাল থেকে প্রবর্তিত ঘটনাপঞ্জীতে নবনবতরভাবধারায় কাহিনীর প্রতিফলন ঘটে থাকে।

৯। প্লাবনকাহিনীর বৈদিক উৎস : ব্রাহ্মণসাহিত্যোদ্ধৃত প্লাবনকাহিনীর প্রাচীন উৎস হচ্ছে ঋগ্বেদের বরুণসূক্ত ৭।৮৮।৩ ৩-৫ যথা—“আ যদ্ ব্রহ্মাব বরুণশ্চ নাবৎ প্র যৎ সমুদ্রমীরয়াব মধ্যম্, অশ্বি যদপাং সুভিষ্চরাব প্র প্রেধ্ব ঈশ্বরাবহৈ ওভে কম্”-তং” বশিষ্ঠং হ বরুণো নাব্যাধাদৃষিৎ চকার স্বপা মহোভিঃ, স্তোতারং বিপ্রঃ সুদিনস্তে অহাং যান্ নু দ্যাবস্ততনন্ যাদুদাসঃ”-৪; ক ১’ ত্যানি নৌ সখ্যাবভূবু- সচাবহে যদবৃকং পুরা চিৎ, বৃহস্তং মানং বরুণ স্বধাবঃ সহস্রদ্বারং জগমা গৃহং তে”-৫। ঋষি বশিষ্ঠের কথায় সামান্য প্লাবন ও নৌকারোহণের ইঙ্গিত পাওয়া যায়। দেবতা বরুণের দ্বারা সমুদ্রাভ্যন্তরে বশিষ্ঠের মুখ দিয়ে প্লাবনকাহিনীর পরিচয় আছে বলে ধরা যেতে পারে। মনুষ্যজাতি, এর রক্ষা, নৌকা সমুদ্রগর্ভ ও অবতরণস্থান—এই সমস্ত মৌলিক বিষয় এই বৃজাস্তের সঙ্গে সংযুক্ত রয়েছে।

১০। প্লাবনকাহিনীর যজ্ঞীয় সংস্পর্শে সাহিত্যিক মূল্যায়ন : প্লাবনের ইতিকথা বৈদিক সাহিত্যে উৎসরূপে স্থান লাভ করে। যজ্ঞের মহিমার অবতারণার উদ্দেশ্যে এটির ধর্মীয় প্রভাব লক্ষিত হয়। প্রাচীনতম ধর্মসংস্কারের নিমিত্ত বেদের সর্বোচ্চ মর্যাদায় উপনীত ধর্মীয় সাহিত্যের অন্তর্গত হচ্ছে ব্রাহ্মণসাহিত্যের আখ্যানভাগের

মধ্যে নিহিত পুরাতন কাহিনী বিশেষ। বৈদিকসাহিত্য ও ব্রাহ্মণগুলির সঙ্গে মূলতঃ সম্পৃক্ত বহু উপকথার কারণে বেদে আখ্যায়িকার বীজ বিধৃত রয়েছে। পুরাতত্ত্ব, উপকথক বর্ণনা ও সৃষ্টিতাত্ত্বিক রহস্যবৃত্তান্ত বৈদিক উদ্ধৃতিতে বারংবার উদ্ঘোষিত আছে। উক্ত কাহিনীর মধ্যে সৃষ্টিতত্ত্বের সঙ্গে অবতারতত্ত্বটি প্রদর্শিত হয়েছে। ব্রাহ্মণসমূহে বহুবিধ বর্ণনাত্মক বিষয়গুলির উৎস দেখা যায়। সৃষ্টিতত্ত্ব, জাতির সমুদ্ভব প্রভৃতির উপকথার মাধ্যমে পুরাণগুলির সাহিত্যিক মূল্যায়ন করা যেতে পারে। এগুলি প্রাচীন আখ্যানভাগের কল্পিত ঘটনাবলীর স্থানরূপে চিহ্নিত আছে। প্রাচীন উপকথা, গীতিধর্ম, সৃষ্টিরহস্য ও সৃষ্টিতাত্ত্বিক পুরাবৃত্ত ভূতার্থবাদরূপে এখানে প্রতিফলিত রয়েছে। পুরাকাহিনীর ঐতিহাসিক সভ্যতা নিয়ে সংশয় থাকলেও ঘটনাস্রোতে পুরাকল্পিত বিষয়ের উপস্থাপনায় বিষয়পঞ্জীর অস্বীকার অবশ্যই করতে হবে। পরবর্তী যুগে পুরাণকাহিনীর সাহিত্যকৃতির পরাকাষ্ঠা লক্ষিত হয়। ব্রাহ্মণসাহিত্যে কতিপয় পুরাকল্পিত উপকথা, ইতিবৃত্ত, পুরাণরূপী সৃষ্টিতাত্ত্বিক, গাথারূপী গীত্যাত্মক পঙ্ক্তি প্রমুখ আখ্যানভাগ স্থান লাভ করে। শতপথব্রাহ্মণে প্লাবনকাহিনী এবং প্রাচীন উপকথা নিহিত আছে। মনুষ্যজাতির সংরক্ষণের ব্যাপারে পুনর্জীবনলাভের বিষয় এখানে বর্ণিত রয়েছে।

১১। যজ্ঞলক্ষণ আখ্যানভাগের ধারাক্রম : বেদ ও ব্রাহ্মণগ্রন্থের অন্তর্গত আখ্যানভাগ প্রাচীনকাল থেকে প্রচলিত ধারাক্রমে পরিবর্তিত ও পরিবর্ধিত হয়ে ঘটনাস্রোতোহনুসারে প্রক্ষিপ্ত রূপপ্রাপ্ত থাকে। স্থান, কাল, পাত্র প্রভৃতি ভেদে আখ্যানের তারতম্য ঘটে। প্রাচীন আখ্যানভাগের ঘটনাকৃতির উপর ভিত্তি করে পরবর্তীকালে কবিগণ নিজ নিজ কল্পনায় অপূর্বকাব্যসুখমায় সাহিত্যকৃতির পরাকাষ্ঠার প্রদর্শন করে গেছেন। সেটি যুগোপযোগী কাব্যতত্ত্বের উপজীব্য হয়ে দাঁড়ায়। সুপ্রসিদ্ধ বৃত্তান্তের অবলম্বনে তৎকালীন ধর্মীয় সংশ্রব লক্ষিত হয়। যুগকালসিদ্ধ ঘটনাবৃত্তকে অবলম্বন করেই সেই যুগের সাহিত্যসৃষ্টির উপকরণ নির্ধারিত হয়ে থাকে। বৈদিক মন্ত্ররাজি পরবর্তীকালের ব্রাহ্মণ গ্রন্থাদি এবং মহাকাব্য ও পুরাণের উপরিভাগে অত্যন্ত প্রভাব বিস্তার করে। মূলতঃ উপাখ্যানগুলি বৈদিক যুগ থেকে আরম্ভ করে পরবর্তী যুগ পর্যন্ত ধর্মীয় বিশ্বাসের দ্বারা বিশেষ মনোভাবে পরিপুষ্ট হয়। এই আখ্যানসমূহে দেবতাদের মহত্ত্ব প্রকাশের স্তুতিমূলক বৃত্তান্তই নিহিত রয়েছে। কোন দেবতার উচ্চাচ ভেদ নেই। আখ্যান যত না গুরুত্বপূর্ণ তদপেক্ষায় অধিক গুরুত্ববিষয় হচ্ছে দেবতা ও অসুরদের মধ্যে যজ্ঞসাধনপূর্বক ক্ষমতার বলে বলশালিত্বলাভের ব্যাপারটি। যে কোন শক্তিশালীর নিমিত্ত দেবতাদের যজ্ঞকার্য সম্পাদন করতে হয়। ইন্দ্রের শতযজ্ঞের অমোঘশক্তিবলে দেবরাজপদে অধিষ্ঠানের বিষয় নিয়ে ইন্দ্রের সঙ্গে অসুরমাত্রের সঙ্ঘর্ষের আখ্যানটি পুরাতাত্ত্বিক বৃত্তান্তরূপে প্রসিদ্ধ আছে। পরবর্তী যুগে বেদ তথা ব্রাহ্মণগ্রন্থে বিধৃত পুরাণ ঘটনাপঞ্জীর মাধ্যমে সাহিত্যিক সৃষ্টির উৎস পাওয়া যায়।

১২। পুরাকল্পিত আখ্যানাংশের বিশেষত্ব : আখ্যানবিশেষের প্রভাব প্লাবনের ন্যায়ই অনুবর্তনীয় থাকে। কুলপ্লাবী প্লাবনের ধারাক্রমে এই আখ্যানমাত্র পরবর্তী সাহিত্যে নানাবিধ আকৃতিতে অত্যন্ত গুরুত্বপূর্ণ থেকে সমুপস্থিত হয়ে রয়েছে। মহাভারতের বনপর্বে মৎস্যোপাখ্যানবৃত্তান্ত লক্ষিত হয়। মৎস্যপুরাণেও অনুরূপ বৃত্তান্ত বিধৃত আছে। মনু হচ্ছেন বিবস্বানের পুত্র বৈবস্বত তুলনীয় রঘুবংশ, “বৈবস্বতো মনুর্নাম মাননীয়ো মনীষিণাম্”—সর্গ ১। মৎস্যের পরিপালনের মধ্য দিয়ে মহাপ্লাবনে মৎস্যকর্তৃক মনুর রক্ষার বিষয় এই উপাখ্যানে লক্ষ্য করা যায়। সময়ের সঙ্গে বৃত্তান্তের আকারেরও পরিবর্তন সাধিত হয়। ভারতীয় ধারাক্রমে এই আখ্যানের প্রভাবে যুগযুগব্যাপী বিস্তার ঘটায় এর গ্রহণীয়তা সকলের নিকটে বিশ্বায়ের উদ্রেক সৃষ্টি করে। বৃত্তান্তের রূপায়ণে লোকসংস্কৃতি অন্যতম উৎস হয়ে সাহিত্যের প্রেক্ষাপট প্রস্তুত করে।

১৩। পাকযজ্ঞের পবিত্র বিষয়পঞ্জী : আভিচারিক অনুষ্ঠাতা যজমান আঙ্গিরসকল্পোক্ত কর্মসমূহের বেদির প্রাচ্য ও উদীয় স্থানদ্বয়ে দর্শপূর্ণমাসযাগের ন্যায় অথর্বণ পাকযজ্ঞের অনুষ্ঠান করবেন। এই ব্যাপারে অথর্ববেদের কৌশিকসূত্রে বিধানও নির্দিষ্ট আছে যথা—“ইমৌ দর্শপূর্ণমাসৌ ব্যাখ্যাতৌ দর্শপূর্ণমাসাভ্যাং পাকযজ্ঞঃ”—কৌ.সূ. ১।৬। আজ্যতন্ত্র ও পাকতন্ত্রের ভেদদ্বয়ে এদের অর্থাৎ পাকযজ্ঞানুষ্ঠানিত কর্মসমূহের দ্বৈবিধ্য সাধিত হয়েছে। প্রধান হবিলক্ষণ সপিবিলীন ক্ষরিত আজ্যাত্ত্ব তরল পদার্থ আজ্যতন্ত্রে এবং চরুপুরোডাশদিক পিষ্টবিকার পাকতন্ত্রে নিবেদিত থাকে। কর্তার জপ, হবিলবন, অগ্নিপ্রণয়ন, ব্রতগ্রহণ, পবিত্রকরণ ইত্যাদি নিয়মসিদ্ধ আজ্যতন্ত্র সবিতা প্রসবানাম্ প্রভৃতি সূত্রকারের বচনানুসারে “অভিতোহভ্যাতনৈরাজ্যং জুনুয়াৎ”<sup>১০</sup> > কৌশিকসূত্রে ১৪।১ নির্দেশবলে বিহিত আছে। যথোপদেশস্থিত প্রধানহোমেতে যথা পার্বণ, সমৃদ্ধি, স্থিষ্টকৃৎ প্রভৃতির বিধানবশে পাকযজ্ঞ নির্দিষ্ট থাকে দ্রষ্টব্য। গোপথব্রাহ্মণ “আজ্যভাগান্তঃ”<sup>১১</sup> পাকতন্ত্রম্ উর্ধ্বং স্থিষ্টকৃত্য সহ, হবীংষি যজ্ঞ আবাপৌ যথা তন্ত্রস্য তন্ত্রবঃ”। শতপথ ব্রাহ্মণের মনুমৎসাকথার অনুচ্ছেদবট্টকের অতিরিক্ত চতুস্তের বিষয়ে পাকযজ্ঞ নির্ধারিত আছে। এটির যজ্ঞাহুতি থেকে আবির্ভূত ইডানামী নারী মনুকন্যারূপে অভিহিত হোন। আশীঃস্বরূপ সেই কন্যার দ্বারা মনুর প্রজাকামনায় প্রভূত পরিমাণে ঐশ্বর্যালাভ ঘটে। তদনন্তর অর্চনায় জাতির সৃষ্টিতে মানববংশের প্রতিষ্ঠা প্রতিপত্তি সিদ্ধ হয়। প্রজাপশুর প্রয়োজনে পাকযজ্ঞে সম্পাদিত হয়। মিত্রবরুণও আবির্ভূত হোলেন। কন্যার নির্দেশেই যাগ, আহুতির প্রভৃতির মাধ্যমে পাকযজ্ঞ সম্পন্ন হয়। এতেই মনুর বংশ বৃদ্ধিলাভ করে মানববংশরূপে রক্ষিত হয়। এটিতেই মনুব্রাহ্মণের সংরক্ষণে মনু সমৃদ্ধ হয়ে ওঠেন।

১৪। প্লাবনকথার বিশ্বের বিভিন্ন সাহিত্যে নানাজাতীয় লোকসংস্কৃতি : ভারতীয় তথা বহির্বিশ্বের সাহিত্যে এই বৃত্তান্ত প্রবাহিত ধারায় অতিবাহিত শাখা-প্রশাখায় পল্লবিত আছে। এটি বিশ্বের বিভিন্ন দেশের নানাজাতির মধ্যে প্রবাহিত হয়েছে। বিবিধ শাখা-প্রশাখায় স্থান-কাল-পাত্রভেদে এই বৃত্তান্ত পল্লবিত হয়। বেদশাস্ত্র তথা ব্রাহ্মণসাহিত্য থেকে আরম্ভ করে অপরাপর ভারতীয় সাহিত্য ও বহির্বিশ্বে যুগক্রমে প্রাচীন উপজাতি এবং জনজীবনেতে নানাকারে বিধৃত হয়ে এটি প্রভাব বিস্তার করে। প্রতীচ্যদেশে প্রাচ্যধারার ন্যায় মহাপ্লাবনের উপাখ্যান প্রচারিত হয়েছে। সাহিত্যের প্রস্তুতিতে এই বৃত্তান্তের নূতন নতুন ধারা যুগে যুগে প্রবর্তিত হয়। মানবজাতির বিকাশে এটির পরিচয় পাওয়া যায়। মহাপ্লাবনের আখ্যায়িকার উৎসকে নিয়ে নানাবিধ আলোচনা হতে পারে। প্রাচীনকাল থেকেই এর বিষয় প্রাচীন সাহিত্য ও লোকসংস্কৃতিতে বিরাজমান আছে। বহির্বিশ্বে নোরার প্লাবনবৃত্তের সঙ্গে চিরকালব্যাপী পরিচয় পাওয়া যায়। বাইবেল ইহুদির ঐ উপাখ্যানে মহাপ্লাবনের বর্ণনা সর্বাধিক সুপ্রসিদ্ধ রয়েছে। পাপাবৃত বিশ্বকে ধ্বংস করার অভিপ্রায়ে ঈশ্বরের ইচ্ছায় চত্বারিংশদ্বিংশদ্বিংশাব্দী বর্ষাণের কারণে মহাপ্লাবন দেবা যায়। প্লাবনসম্পর্কিত বৃত্তান্তটি সুপ্রাচীন সভ্যতার পরিচয় বহন করে। মানবজাতির সৃষ্টিপ্রক্রিয়া এটিতে বিধৃত আছে। সুদূর অতীতের স্মৃতিরূপে বিশ্বচরাচরেতে প্লাবনবৃত্তান্তের অভিজ্ঞতাই বিবিধ দেশীয় ও বিদেশীয় আখ্যায়িকার অন্তরালে এক সাধারণ যোগসূত্রের বাতাবরণ করে থাকে। সর্গ-প্রতিসর্গ প্রমুখ ভেদে সৃষ্টির ধারাক্রম লক্ষিত হয়। সৃষ্টি বা উৎপত্তি ও প্রলয়ের বীজ নিহিত রয়েছে।

১৫। প্লাবনের ইতিকথায় সাহিত্যিক মূল্যায়ন : প্লাবনের ইতিবৃত্তেতে সাহিত্যিক পর্যবেক্ষণ করা যায়। এই বৃত্তান্তের নূতন নূতন রূপে যুগে যুগেতে সাহিত্যকারেরা লোকসংস্কৃতির ধারাকে ধরে রেখেছেন। ঐতিহাসিকেরা এটির অন্তরালে সত্যাসত্যের অন্বেষণে ব্রতী হয়ে থাকেন। এই জলপ্লাবন সম্পর্কিত কাহিনীর মূল উৎসের নিরূপণে তাঁরা অগ্রণী ভূমিকার অবলম্বন করেন। বিশ্বসাহিত্যের বিভিন্ন শাখায় এতাদৃশ ঘটনা

কিয়দংশে পরিবর্তিত, পরিবর্ধিত ও পরিমার্জিত আখ্যায়িকার রূপপ্রাপ্ত হয়। সুদূর অতীতের স্মৃতির নিশানায় বিশ্বচরাচরব্যাপী মহাপ্লাবনের অভিজ্ঞতাই এইরকম বিবিধ কাহিনীর সাধারণ যোগসায়ুজ্যে সাদৃশ্য বহন করে। ভূতাত্ত্বিক পর্যবেক্ষণে পর্বত, সমুদ্র প্রভৃতির সৃষ্টিতে জলোচ্ছ্বাসের প্লাবনধারার অবদান অনস্বীকার্য। আধুনিক যুগেও সুনামি (Tsunami) এটির অন্যতম কারণ হয়ে দাঁড়ায়। এটিকে জলকম্পন বলা চলে।

১৬। মহাপ্লাবনের বৃত্তান্তে সভ্যতা ও সংস্কৃতির ইঙ্গিতের রূপরেখা : মহাপ্লাবনের ধারায় অপরাপর দেশীয় ও বিদেশীয় গ্রন্থাবলীতে পল্লবিত আকারে সভ্যতা ও সংস্কৃতির ইঙ্গিত পাওয়া যায়। কোন কোন বিশেষজ্ঞের মতে আখ্যানটি প্রাক্ আর্যযুগের সভ্যতার পরিচয় বহন করে। প্রাচীন উপজাতিসমূহের মধ্যে এটি বিবিধ আকারে প্রচলিত আছে। ব্যাবিলনীয় সভ্যতার সুমেরীয় ভাষায় প্লাবনের বৃত্তান্ত নিবন্ধ রয়েছে। হিব্রু, পারস্য প্রভৃতির উপাখ্যানে এটির নূতন নূতন রূপ পর্যবেক্ষিত হয়। পারসিকদের ধর্মগ্রন্থ আবেস্তার সঙ্গে ভারতীয় ধর্মসাহিত্য বেদের ভাষা, ভাব প্রভৃতির বিভিন্ন দিক্কে পর্যবেক্ষণ করে অত্যধিক সাদৃশ্যের বিষয়কে বিশেষজ্ঞদের অনেকেই স্বীকার করেছেন। সুমেরীয় ভাষায় প্রতীচ্যদেশে ব্যাবিলনীয় সভ্যতার খ্রীষ্টপূর্ব একবিংশ শতকে সম্রাট হামুরাবির আবির্ভাবক্বে প্রথম প্লাবনের উপাখ্যান দেখা যায়। তদনন্তর খ্রীষ্টপূর্ব সপ্তমশতকে গিল্গামেস্ মহাকাব্য ও ততঃপর হিব্রুভাষায় ইজ্রায়েল দেশের জেনেসিসগ্রন্থে এই কাহিনীর ধারা প্রবর্তিত হয়েছে। পাশ্চাত্যদেশের বিভিন্ন স্থানেও এই উপাখ্যানের নূতন নূতন রূপে যুগ-যুগব্যাপী সাহিত্যিকেরা লোকসংস্কৃতির মাধ্যমে লোকাচারের সহায়ে এই কাহিনীর পরিবেশন করে গিয়েছেন। বাইবেলে ইহুদিজাতির নোয়ার উপাখ্যান এই মহাপ্লাবনের বর্ণনায় সর্বাধিক প্রসিদ্ধ রয়েছে। আলেকজান্ডারের সমকালে গ্রীকভাষায় প্রণীত ব্যাবিলনীয় ইতিবৃত্তে অনুরূপ মহাপ্লাবনের কাহিনী পাওয়া যায়। সেখানকার রাজবংশের দশম নৃপতি বিনাশের কারণে রক্ষা পাওয়ার নিমিত্ত নৌকার নির্মাণপূর্বক দেশীয় সমস্ত সামগ্রী ও প্রাণিপুঞ্জদের নিয়ে তথায় আশ্রয় গ্রহণ করেন। তদনন্তর প্রবলবর্ষণে প্লাবনের প্রকোপ দেখা যায়। নৌকাটি ভাসমান অবস্থায় পর্বতগাত্রে আবদ্ধ হয়ে পড়ে। এর ফলে রাজা পরিজনবর্গসহিত জীবিত প্রজন্ম ব্যাবিলনে বসতির স্থাপন করে রক্ষাপ্রাপ্ত হোন। ব্যাবিলনীয় এই উপাখ্যানটি মূলতঃ প্রাচীন চল্ডিয়ান (Chaldean) জাতির মধ্যে প্রচলিত আখ্যানমাত্র। এ্যাশিরীয়ালিপিপ্রাপ্ত গিল্গামেস্ মহাকাব্যের থেকে খ্রীষ্টপূর্ব সপ্তম শতকে এই আখ্যানের আর এক রূপরেখা লক্ষিত হয়। মহাপ্লাবনের ইতিবৃত্ত ভারতবর্ষ ও বহির্বিশ্বে বহু প্রাচীনকালে থেকে সাহিত্য ও লোকসংস্কৃতিতে চিরবিরাজমান হয়ে রয়েছে। প্রখ্যাত জার্মান মনীষী ভিন্টারনিংস শতপথব্রাহ্মণের মনুমৎস্যকথার উৎসরূপে খ্রীষ্টপূর্ব একবিংশ শতকে প্রাপ্ত হামুরাবির কালে অথবা খ্রীষ্টপূর্ব সপ্তমশতকে সেমিটিক ভাষায় ব্যাবিলনীয় মহাকাব্যে গিল্গামেস্ এর মহাপ্লাবনকাহিনীকে গণ্য করেন। হিব্রুলীয় হিব্রুভাষায় জেনেসিস গ্রন্থে প্রাপ্ত বাইবেলের ওল্ডটেস্টামেন্টে এতাদৃশ আখ্যায়িকার প্রতিধ্বনি খ্রীষ্টপূর্বকালীন যুগে নোয়ার প্লাবনবৃত্তকে গণ্য করে।

১৭। প্লাবনের সভ্যতা ও সংস্কৃতির বিষয়ে বিশেষজ্ঞদের মতামত : ভারতীয় সাহিত্যে যুগ-যুগব্যাপী আখ্যানভাগ স্থান-কাল-পাত্রভেদে বিবিধ শাখা-প্রশাখায় বিস্তৃতাকারে প্রবাহিত হয়ে রয়েছে। প্রখ্যাত সংস্কৃতজ্ঞ প্র্যচ্য মনীষী অধ্যাপক ড. সূর্য কান্ত তদীয় *The Flood Legend in Sanskrit Literature*<sup>১২</sup> গ্রন্থে এটির প্রভাব প্রাচীন ভারতীয় উপজাতিসমূহের মধ্যে উল্লেখ করেছেন। এটি পাশ্চাত্য দেশেও মহাপ্লাবনবৃত্তরূপে নিবন্ধ আছে। দেশী বিদেশী বিভিন্ন সাহিত্যে এটির কাহিনী বিবিধ জনজাতির মধ্যে নানাকারে প্রচলিত থাকে। সাহিত্যেও এর রূপরেখা দৃষ্ট হয়। শতপথব্রাহ্মণে যজ্ঞের মহিমার উদ্দেশ্যে কাহিনীর অবতারণা চলে। এখানে

প্লাবনের আখ্যানটি অত্যন্ত সংক্ষিপ্ত। কিন্তু এর কারণ সম্বন্ধে কিয়নাত্র ব্যক্ত করা হয় নেই। কিভাবে এই প্লাবনের সমুদ্রব ঘটে—সেটির কারণও অনভিব্যক্ত থেকে যায়। সামুদ্রিক জলোচ্ছ্বাসও এই প্লাবনের উৎপত্তির হেতু হতে পারে। প্রাগৈতিহাসিকযুগে সপ্তসিন্দুর অঞ্চলে সমুদ্র পরিব্যাপ্ত ছিল। সুবাস্তনামক জনপদে আর্যেরা বসিত স্থাপন করেন। সতপথব্রাহ্মণে উপাখ্যানের অন্তরালে প্রাচীন সভ্যতার প্রেক্ষাপট নির্ধারিত হয়। সুদূর অতীতে সর্বগ্রাসী প্লাবনের অভিজ্ঞতা থেকে সববিধ জাতির স্মৃতিতে স্ব-স্বস্থানীয় বৈশিষ্ট্যের মাধ্যমে স্থান-কাল-পাত্রভেদে প্রাচীন সাহিত্যে প্লাবনের আখ্যান স্থান লাভ করে। এরই ফলশ্রুতি হচ্ছে শতপথব্রাহ্মণের মনুমৎস্যকথার আখ্যানটি।<sup>১০</sup> প্রতীচ্যমনীষী মরিশাস্ ভিন্টারনিৎস্ তদীয় *A History of Indian Literature* গ্রন্থের প্রথম খণ্ডে ভারতীয় প্লাবনসম্পর্কিত উপাখ্যানের প্রাচীনাকৃতিতে সম্ভবতঃ সেমীয় উৎসের নিরূপণ করেন। বাইবেলে ইহুদি-নোয়ার কাহিনীতে প্লাবনের বিষয় নিহিত আছে। এই উপাখ্যানও বিবিধ শাখা-প্রশাখায় পাশ্চাত্য দেশে যথা—পারস্য, গ্রীস, আইসল্যান্ড, ওয়েলস্, ইজরায়েল, উপসাগরীয় অঞ্চল তথা ইউরোপীয় প্রদেশ এবং প্রাচ্য ভূখণ্ডের প্রশান্ত মহাসাগরীয় প্রান্তরে প্রাচীন সাহিত্য ও লোককথার মাধ্যমে যুগ-যুগব্যাপী বিস্তৃত আকার ধারণ করে সাহিত্যিক রূপায়ণে প্রতিফলিত হয়।

১৮। উপসংহার : পুরাকাহিনীতে স্থিতি, প্রলয় প্রভৃতির বিষয় পরিলক্ষিত হয়। বেদমূলক ধর্মস্বরূপ প্রমাণশাস্ত্ররূপে প্রাচীন বৃত্তান্তের প্রবর্তন ঘটে। প্রাচীন সাহিত্যে পুরাবিষয়ে আখ্যানভাগ ইতিহাসের সঙ্গে সম্পৃক্ত হয়েছে। এটিকে ইতিহাস-পুরাণ বলে। বেদও তদনুরূপ হয়ে পর্যাবসিত থাকে। এজন্যই যথার্থতোভাবে বলা যায়—“ইতিহাস-পুরাণাভ্যাং বেদং সমুপবৃহয়েৎ, বিভেত্যজ্ঞশ্চতাদ্ বেদোমাময়ং প্রহরিশ্যতি”। ইতিহাস-পুরাণ বলতে প্রাচীনযুগে বিশেষ কোন গ্রন্থকে না বুঝিয়ে যৌথভাবে বৈদিক যুগ থেকে আগত মহাকাব্য ও পুরাণকে বুঝিয়ে থাকে। প্রাচীনতম ধর্মসংস্কারের উদ্দেশ্যে বেদের সর্বোচ্চ মর্যাদায় উপনীত ধর্মীয় সাহিত্যের অন্তর্গত হচ্ছে ব্রাহ্মণ সাহিত্যের আখ্যানভাগের নিহিত পুরাকাহিনী। বৈদিক সাহিত্য ও ব্রাহ্মণগুলির সঙ্গে মূলতঃ সম্পৃক্ত বহু উপকথার কারণে বেদে এই সমস্ত আখ্যায়িকার বীজ বিধৃত আছে। মানবজাতির প্রতিভুরূপে মনুকে মনে করা হয়। মৈত্রয়িণী সংহিতায় মনুর প্রবচনকে ভেবজসদৃশ বলা যায় যথা—“মনুর্বে যৎকিঞ্চাবদন্তন্ভেবজমেবাবদৎ”<sup>১১</sup>—মৈ. সং. ২।১।৫। কুম্ভকাদিমনুস্মৃতিটীকাসমূহেতেও এটির উদ্ধৃতি আছে। নোয়ার কাহিনীতে মানবজাতির প্রতিভুরূপে মহাপ্লাবন থেকে রক্ষার বিষয়ে সৃষ্টিপ্রক্রিয়ার আরম্ভ ঘটে। প্লাবনের ধ্বংসলীলায় সমস্ত প্রাণী প্রাবিত হলেও জনার্দনরূপী মৎস্যাবতারের কৃপায় একমাত্র মনু জীবিত রয়ে গেলেন। এর থেকেই সৃষ্টির প্রক্রিয়ার আরম্ভ হয়। মানববংশের রক্ষাকল্পে যজ্ঞাহুতির আবশ্যিকতা রয়েছে। এর থেকে উদ্ভূত মনুর কন্যা ইড়ার নির্দেশক্রমেই যাগের প্রয়োজনে মনুর বংশ বৃদ্ধিপ্রাপ্ত হয়। অতঃপর মানবংশ সুরক্ষিত হয় প্রজাকাম মনু পাকযজ্ঞের অনুষ্ঠান করেন > “সোহর্চএঞ্জাম্যশ্চচার প্রজাকামঃ, তত্রাপি পাকযজ্ঞেনেজে স ঘৃতং দধি মস্ত্যামিচ্ছামিত্যপ্সু জুহবাএতকার ততঃ সংবৎসরে ঘোষিৎ সম্ভুব সা হ পিদমানোবোদেয়াম তসৈ হ স্ম ঘৃতং পদে সন্তিষ্ঠতে তস্মা মিত্রাবরুণৌ সএঞ্জগ্মাতে”... “তস্মার্চএঞ্জাম্যশ্চচার প্রজাকামঃ, তয়েমাং প্রজাতিং প্রজজ্ঞে যেয়মেনোঃ প্রজাতির্যাঘ্নেনয়া কাঞ্চাশিষমাশাস্ত্র সাস্মৈ সর্বা সমার্ক্যত”<sup>১২</sup>—শ. প. ব্রা. ১।৮।১।৭-১০। ঘনীভূত ঘৃত, গব্য তক্র বা দধি, ঈষদ্বিলীন মস্ত ও ক্ষীরবিকার পয়স্যা অথবা আমিচ্ছা হোমরূপে সেই অনুষ্ঠানে সমর্পিত থাকে। বিলীনার্ঘ ঈষদ্বিলীন আয়ুত নবনীত হয়ে দ্রব্যে অভিহিত হয়। এদের সহায়ে পাকযজ্ঞ বিহিত হয় বলে শতপথব্রাহ্মণে নির্ণীত আছে। এভাবে যজ্ঞ থেকে সমুদ্ভূত ইড়াকন্যাকে মনুর আদিম সন্ততি বলা যায়। পঞ্চান্তরে ইষ্টি বা পশুযাগে

প্রধানযজ্ঞসম্বন্ধীয় আহুতির প্রদানান্তর পুরোডাশাদি হবির্মাত্রের অবশিষ্ট অংশের কিয়দবশেষে যজমান ও ঋত্বিকের দ্বারা ভক্ষণাবসরে ভক্ষ্যদ্রব্যের নাম হয় ইড়া। সেটি যজ্ঞসম্পূর্ণ থাকায় এর ফলে ভোজনহেতু মানবজাতির সুরক্ষা সাধিত হয়। সৃষ্টির প্রারম্ভিক অবস্থার বর্ণনায় নানা ধর্মাবলম্বীদের বিবিধ মত দৃষ্ট আছে। আদম্ ও ইভ্ হচ্ছেন পৃথিবীর আদিম মানব ও মানবী। মানবজাতির রক্ষা করাই বিধাতার অভিপ্রেত। এর মাধ্যমে জাতির সুরক্ষা ও সংক্রম ঘটে। সেই কারণে মনু, নোয়া প্রভৃতির রক্ষার মধ্য দিয়ে মানবজাতির বিকাশ সাধিত হয়। শ্রীমদ্ভগবদ্গীতাতে অর্জুনকে রক্ষার ফলে দেশের কর্ণধারকে নেতৃত্বের ভার অর্পণ করা হয়। পালিজাতকে মৎস্যজাতকোপাখ্যানে ভগবান বুদ্ধের অবতার বোধিসত্ত্বের মধ্যেও নেতৃত্বের রক্ষার সুর ধ্বনিত হয়েছে। যত বড়ই ঝঞ্ঝা, বাত্যা, প্লাবন আসুক না কেন একজন নেতা বা যোদ্ধার রক্ষাপর্বে দেশ সুরক্ষিত হয়ে ওঠে। এই তত্ত্বই যুগে যুগে তথ্যসত্ত্বারের মাধ্যমে বিভিন্ন আখ্যায়িকার পরিবেশনে জাতি ঘটনে অনুশীলিত হয়। সেই কারণে ব্রাহ্মণসাহিত্যে পবিত্র ধর্মকথার পরিপ্রেক্ষিতে ভারতীয় সাহিত্য ও সংস্কৃতির পরিবেশনায় আলোকপাত ঘটে। এই শীর্ষকনামটি গৌরবাবহ সভ্যতার ইঙ্গিত বহন করে। ধর্মীয় চিত্রপটের উদ্ভাবনে ভারতীয় সামাজিক মূল্যবোধ সিদ্ধ থাকায় এটির মাধ্যমে ঐতিহ্য তথা চিরাচরিত প্রেক্ষাপট প্রস্তুত হয়।

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## বৈশেষিকসূত্রের আঙ্গিকে প্রত্যক্ষপ্রমাণের প্রামাণ্য

বিভাস মিত্রী

### সারসংক্ষেপ

বৈশেষিক মতে প্রত্যক্ষ ও অনুমান এই দুটি প্রমাণ স্বীকৃত। প্রত্যক্ষকে বলা হয় প্রমাণজ্যেষ্ঠ, অর্থাৎ সমস্ত প্রমাণের মধ্যে প্রত্যক্ষ সর্বাপেক্ষা গুরুত্বপূর্ণ। প্রত্যক্ষ প্রমাণ সমস্ত সম্প্রদায়ে স্বীকৃত। প্রত্যক্ষের প্রামাণ্য বিষয়ে কোন বিবাদ নেই। বৈশেষিকদর্শনের প্রাচীনতম মূলগ্রন্থ হল কণাদ রচিত বৈশেষিকসূত্র। বৈশেষিকসূত্রে প্রত্যক্ষ প্রমাণের স্বরূপ সম্পর্কে প্রায় কিছুই পাওয়া যায় না। প্রত্যক্ষকে একটি বিষয়রূপে নির্দিষ্ট করে কোন আলোচনা করা হয়নি। তবে একথা ঠিক যে, কোন কোন প্রসঙ্গে অবশ্যই প্রত্যক্ষপ্রমাণ বা তার কারণ সম্পর্কে উল্লেখ রয়েছে। যেমন তৃতীয় অধ্যায়ের প্রথম আহ্নিক আহার অস্তিত্ব প্রমাণের প্রসঙ্গে একটি সূত্রে বলা হয়েছে আত্মা ও ইন্দ্রিয়ার্থ সন্নির্কর্ষ থেকে জ্ঞান উৎপন্ন হয়। এখানে প্রত্যক্ষ শব্দের উল্লেখ না থাকলেও ইন্দ্রিয়ার্থ সন্নির্কর্ষের উল্লেখ থাকায় বোঝা যাচ্ছে যে, প্রত্যক্ষের কথাই বলা হয়েছে। প্রত্যক্ষ এমন একপ্রকার জ্ঞান যা চতুষ্টয়সন্নির্কর্ষ থেকে উৎপন্ন হয়। টীকাকাররা তাই বলেছেন, আহার সঙ্গে মনের সংযোগ হয়, মনের সঙ্গে ইন্দ্রিয়ের সংযোগ হয় এবং ইন্দ্রিয়ের সঙ্গে বিষয়ের সংযোগ হলে প্রত্যক্ষ উৎপন্ন হয়। বৈশেষিকসূত্রের প্রাচীন কোন বাখ্যা পাওয়া যায় না। কণাদ প্রদত্ত প্রত্যক্ষের লক্ষণসূত্রটি উল্লেখ করে বৌদ্ধ দার্শনিক নিঙ্কনাগের মন্তব্য এখানে আমি আলোচনা করছি। পূর্বপক্ষীর যুক্তি উল্লেখ করে প্রত্যক্ষ বিষয়ে গৌতমের মতও আলোচনা করছি আমার এই প্রবন্ধে।

শব্দসংকেত : প্রত্যক্ষ, ইন্দ্রিয়ার্থসন্নির্কর্ষ, চতুষ্টয়সন্নির্কর্ষ, দ্ব্যণুক, উত্কৃত্ত্ব, অনভিত্ত্বত্ব, রসত্ব।

### বৈশেষিকসূত্রের আঙ্গিকে প্রত্যক্ষপ্রমাণের প্রামাণ্য :

বৈশেষিক মতে প্রত্যক্ষ ও অনুমান এই দুটি প্রমাণ স্বীকৃত। প্রত্যক্ষকে বলা হয় প্রমাণজ্যেষ্ঠ, অর্থাৎ সমস্ত প্রমাণের মধ্যে প্রত্যক্ষ সর্বাপেক্ষা গুরুত্বপূর্ণ। প্রত্যক্ষ প্রমাণ সমস্ত সম্প্রদায়ে স্বীকৃত। প্রত্যক্ষের প্রামাণ্য বিষয়ে কোন বিবাদ নেই। এমনকি চার্বাকরাও প্রত্যক্ষকে প্রমাণরূপে স্বীকার করেন। দ্বিতীয়তঃ প্রত্যক্ষ ভিন্ন প্রমাণগুলি প্রত্যক্ষের উপর নির্ভরশীল হয়। প্রত্যক্ষ প্রমাণের গুরুত্ব আরো কারণ হলো যে, প্রত্যক্ষ প্রমাণের দ্বারা জ্ঞান উৎপন্ন হলে সে বিষয়ে কোন প্রকার সংশয়ের অবকাশ থাকে না। এইসব যুক্তিতে প্রত্যক্ষকে সবার উপরে স্থান দেওয়া হয়।<sup>১</sup>

### বৈশেষিকসূত্রে প্রত্যক্ষ :

বৈশেষিকদর্শনের প্রাচীনতম মূলগ্রন্থ হল কণাদ রচিত বৈশেষিকসূত্র। বৈশেষিকসূত্রে প্রত্যক্ষ প্রমাণের স্বরূপ সম্পর্কে প্রায় কিছুই পাওয়া যায় না। প্রত্যক্ষকে একটি বিষয়রূপে নির্দিষ্ট করে কোন আলোচনা করা হয়নি। তবে একথা ঠিক যে, কোন কোন প্রসঙ্গে অবশ্যই প্রত্যক্ষপ্রমাণ বা তার কারণ সম্পর্কে উল্লেখ রয়েছে। যেমন তৃতীয় অধ্যায়ের প্রথম আহ্নিক আহার অস্তিত্ব প্রমাণের প্রসঙ্গে একটি সূত্রে বলা হয়েছে আত্মা ও ইন্দ্রিয়ার্থসন্নির্কর্ষ থেকে জ্ঞান উৎপন্ন হয়।<sup>২</sup> এখানে প্রত্যক্ষ শব্দের উল্লেখ না থাকলেও

ইন্দ্রিয়ার্থসমিকর্ষের উল্লেখ থাকায় বোঝা যাচ্ছে যে, প্রত্যক্ষের কথাই বলা হয়েছে। আবার তৃতীয় অধ্যায়ের দ্বিতীয় আঙ্কিকে মনের অনুমান প্রসঙ্গে একটি সূত্রে বলা হয়েছে, আত্মা ও বিষয়ের সম্বন্ধ সত্ত্বেও জ্ঞানের উৎপত্তি ও অনুৎপত্তি মনের অনুমাপক হয়।<sup>৩</sup> পঞ্চম অধ্যায়ের দ্বিতীয় আঙ্কিকে একটি সূত্র পাওয়া যায়, সেই সূত্রে বলা হয়েছে, আত্মা, ইন্দ্রিয়, মন ও অর্ষের সমিকর্ষ থেকে সুখ ও দুঃখ উৎপন্ন হয়। সূত্রটির ব্যাখ্যায় শঙ্করমিশ্র বলেছেন শুধু সুখ ও দুঃখই নয়, জ্ঞান এবং প্রযত্ন এই চারটির সম্বন্ধ থেকে উৎপন্ন হয়।<sup>৪</sup> আলোচিত প্রসঙ্গ যাই হোক না কেন একথা স্পষ্ট যে, প্রত্যক্ষ এমন একপ্রকার জ্ঞান যা চতুষ্টিসমিকর্ষ থেকে উৎপন্ন হয়। টীকাকাররা তাই বলেছেন, আত্মার সঙ্গে মনের সংযোগ হয়, মনের সঙ্গে ইন্দ্রিয়ের সংযোগ হয় এবং ইন্দ্রিয়ের সঙ্গে বিষয়ের সংযোগ হলে প্রত্যক্ষ উৎপন্ন হয়। বৈশেষিকসূত্রের প্রাচীন কোন ব্যাখ্যা পাওয়া যায় না। শঙ্কর মিশ্র প্রভৃতি টীকাকাররা অনেক পরবর্তীকালের, ততদিনে নানা রকম মতবাদ প্রচলিত হয়ে গেছে। টীকাকাররা এই সব মতবাদের দ্বারা প্রভাবিত হয়ে কণাদের সংক্ষিপ্ত সূত্রের মধ্যে নানা রকম তাৎপর্য উদ্ভাবন করেন। কিন্তু এইসব ব্যাখ্যা ঐতিহাসিকভাবে এবং যুক্তিগতভাবে কতখানি গ্রহণযোগ্য সে বিষয়ে সংশয়ের অবকাশ থেকেই যায়।

সাধারণতঃ বলা হয়, চতুষ্টিসমিকর্ষ থেকে প্রত্যক্ষ জ্ঞান উৎপন্ন হয়। কিন্তু প্রত্যক্ষজ্ঞানের ক্ষেত্রে করণ কি? প্রত্যক্ষ প্রমাণ বলতে ঠিক কোনটিকে বোঝায় এ বিষয়ে স্পষ্ট নির্দেশ কণাদের সূত্রে পাওয়া যায় না। এই প্রসঙ্গে বৌদ্ধ দার্শনিক দিগ্‌নাগের মন্তব্য থেকে সাহায্য পাওয়া যায়। তাঁর বিখ্যাত গ্রন্থ 'প্রমাণসমুচ্চয়ের' প্রত্যক্ষ পরিচ্ছেদে বৈশেষিক মতের সমালোচনায় প্রত্যক্ষের করণ বিষয়ে দুটি মত প্রচলিত ছিল, এই রকম তথ্য পাওয়া যায়। কণাদ প্রদত্ত প্রত্যক্ষের লক্ষণ সূত্রটি উল্লেখ করে দিগ্‌নাগ বলেছেন :

'কেচিৎ প্রমাণাৎ ফলমর্থান্তরসিদ্ধস্তোড়সাধারণ কারণত্বাদি ইন্দ্রিয়ার্থসমিকর্ষঃ প্রমাণমিত্যাহুঃ।'<sup>৫</sup>

প্রমাণ ও প্রমাণের ফল ভিন্ন না কি অভিন্ন এ বিষয়ে ভারতীয়দর্শনে ভিন্ন ভিন্ন মত পাওয়া যায়। বৈশেষিকরা প্রমাণ ও তার ফলকে ভিন্ন বলে মনে করেন। একদল মনে করেন, ইন্দ্রিয়ার্থসমিকর্ষকে প্রমাণ অর্থাৎ করণ স্বীকার করা উচিত। কারণ সমিকর্ষই প্রত্যক্ষের ক্ষেত্রে অসাধারণ কারণ। কারণ বলতে অসাধারণ কারণকেই বোঝায়। এই মত প্রায় সকলেই স্বীকার করেন। প্রত্যক্ষের ক্ষেত্রে অন্যান্য যে সমিকর্ষের কথা বলা হয়েছে সেগুলি স্মৃতি প্রভৃতি অন্যান্য জ্ঞানের ক্ষেত্রেও কারণ হওয়ায় সাধারণ কারণরূপে গণ্য হয়। অসাধারণ ধর্মকে উল্লেখ করে লক্ষণ করাই নিয়ম। সাধারণ ধর্মকে লক্ষণরূপে উল্লেখ করা ঠিক নয়। কারণ তাহলে অতিব্যাপ্তির আশঙ্কা দেখা দেয়। প্রত্যক্ষ ভিন্ন অন্য জ্ঞানের ক্ষেত্রে ইন্দ্রিয়সমিকর্ষ কারণ হয় না। প্রমাণসমুচ্চয়ের বিখ্যাত টীকাকার জিনেন্দ্রবুদ্ধি মনে করেন শ্রায়স্ক প্রভৃতি এই মতের সমর্থক ছিলেন।<sup>৬</sup> কিন্তু অন্যেরা মনে করেন আত্মমনঃসমিকর্ষই প্রধান, এই সমিকর্ষকেই করণের মর্যাদা দেওয়া উচিত। জিনেন্দ্রবুদ্ধির মতে রাবণ প্রভৃতি এই মত পোষণ করতেন। জ্ঞানের ক্ষেত্রে আত্মা ও মন এই দুটি পদার্থই প্রধান। ফলে তাদের সমিকর্ষও প্রধান হওয়া উচিত। আত্মার প্রাধান্যের কারণ হল আত্মাই জ্ঞানের কর্তা। দ্বিতীয়তঃ জ্ঞানই হয় আত্মার অনুমাপক লিঙ্গ। বৈশেষিক মতে জ্ঞান গুণপদার্থ। প্রত্যেকটি গুণ কোন না কোন দ্রব্যে সমবায় সম্বন্ধে বিদ্যমান হয়। পৃথিবী প্রভৃতি অন্য কোন দ্রব্য জ্ঞানের আশ্রয় হতে পারে না। সেজন্য জ্ঞানের আশ্রয় হয় এমন দ্রব্যরূপে আত্মাকে স্বীকার করা হয়। তৃতীয়তঃ আত্মা ফলের ভোক্তা। অদৃষ্টের দ্বারা সুখ দুঃখ ইত্যাদি যে ফল উৎপন্ন হয়, সেগুলি আত্মাতেই বিদ্যমান হয়। অন্য কোন দ্রব্য ভোক্তা হয় না। অতএব আত্মা প্রধান। মনেরও প্রাধান্য

আছে। কারণ মন হচ্ছে সর্ববিষয়ক। মন ভিন্ন চক্ষু প্রভৃতি যে পাঁচটি ইন্দ্রিয় স্বীকার করা হয়েছে সেগুলির বিষয় নিয়ত বা নির্দিষ্ট। যেমন চক্ষু কেবল রূপকে গ্রহণ করে, গন্ধকে গ্রহণ করে না। নাসিকা কেবল গন্ধকে গ্রহণ করে, কিন্তু রূপকে গ্রহণ করে না। মনের ক্ষেত্রে এইরকম নির্দিষ্ট নিয়ম নেই। যে কোন প্রত্যক্ষ অবশ্যই মনের ভূমিকা থাকে। জ্ঞান ইচ্ছা প্রভৃতি সমস্ত আত্মার বিশেষ গুণের উৎপত্তিতে আত্মমনঃসংযোগ সমবায়িকারণ হয়। সুতরাং অন্যান্য ইন্দ্রিয়ের অপেক্ষায় মনকেই প্রধান বলা যায়। এই যুক্তিতে আত্মমনঃসংযোগকে প্রত্যক্ষের কারণ বলা উচিত।<sup>১৭</sup>

এখানে উল্লেখযোগ্য যে, প্রাচীনকালে এই বিষয়ে যে বিবাদ ছিল তার পরিচয় গৌতমের ন্যায়সূত্রেও পাওয়া যায়। ন্যায়সূত্রের প্রথম অধ্যায়ের প্রথম অঙ্কিকের চতুর্থ সূত্রে গৌতম প্রত্যক্ষের লক্ষণ বলেছেন।<sup>১৮</sup> সেখানে তিনি বলেছেন প্রত্যক্ষ এমন একপ্রকার জ্ঞান যা ইন্দ্রিয়ার্থসম্বন্ধ থেকে উৎপন্ন হয়। এই সূত্রের ভাষ্যে বাৎসায়ন প্রথমেই একটি পূর্বপক্ষের উত্থাপন করেছেন যে, গৌতমের প্রত্যক্ষ লক্ষণটি সংগত হয়নি। কারণ শুধুমাত্র ইন্দ্রিয় ও অর্থের সম্বন্ধ হলেই প্রত্যক্ষ উৎপন্ন হয় না। আত্মা ও মন এবং মন ও ইন্দ্রিয়ের সংযোগও অপেক্ষিত হয়। সুতরাং গৌতমের ঐ সম্বন্ধগুলিকেও উল্লেখ করা উচিত ছিল।<sup>১৯</sup> বাৎসায়ন চতুর্থ সূত্রের ভাষ্যে এই পূর্বপক্ষ উত্থাপন করলেও সূত্রাকার গৌতম কিন্তু নিজেই দ্বিতীয় অধ্যায়ে এই আপত্তির আলোচনা করেছেন এবং উত্তর দিয়েছেন। ন্যায়সূত্রে গৌতম প্রমাণ প্রভৃতি ষোলটি পদার্থের উদ্দেশ্যে, লক্ষণ ও পরীক্ষা এই তিনটি ধাপে স্বরূপ নির্ণয় করেছেন। তিনটি সূত্রে তিনি পূর্বপক্ষীদের বক্তব্য উপস্থাপিত করেছেন।<sup>২০</sup> পূর্বপক্ষীদের দাবী, প্রত্যক্ষের লক্ষণে সমস্ত প্রয়োজনীয় কথা বলা হয়নি, লক্ষণটি অসম্পূর্ণ। আত্মা ও মনের সম্বন্ধ না হলে প্রত্যক্ষ উৎপন্ন হয় না। প্রত্যক্ষ পূর্বে বিদ্যমান থাকে শুধুমাত্র এই যুক্তিতে যদি ইন্দ্রিয়ার্থসম্বন্ধকে কারণ বলা হয়, তাহলে দিক, দেশ, কাল এবং আকাশের ক্ষেত্রেও সেকথা প্রযোজ্য হতে পারে। দিক ইত্যাদি পদার্থগুলি নিত্য এবং বিভূ। তারা সর্বদা সর্বত্র বিদ্যমান থাকে। তারা সমস্ত কার্যের পূর্ববর্তী হয়, প্রত্যক্ষেরও পূর্ববর্তী হয়। ফলে তাদেরও প্রত্যক্ষে কারণ হওয়ার আপত্তি হয়।<sup>২১</sup>

পূর্বপক্ষীর যুক্তি উল্লেখ করার পর গৌতম তার নিজের মতে বলেছেন। প্রত্যক্ষের লক্ষণে আত্মমনঃসংযোগের উল্লেখ নেই, একথা ঠিক। তবে এর অর্থ এই নয় যে, প্রত্যক্ষে এই সংযোগের গুরুত্ব গৌতম স্বীকার করেন না। আত্মমনঃসংযোগ যে প্রত্যক্ষের কারণ হয়, একথা বোঝা যায় গৌতমের অন্য একটি সূত্রের তাৎপর্য থেকে<sup>২২</sup> গৌতমের মতে আত্মা দেহাতিরিক্ত পদার্থ এবং প্রমেয়ের অন্তর্ভুক্ত। আত্মার অস্তিত্বের প্রমাণ হল অনুমান এবং সেই অনুমানে হেতু হয় জ্ঞান। অর্থাৎ জ্ঞানের আশ্রয় হল আত্মা। আত্মা একটি দ্রব্য এবং জ্ঞান তার গুণ। সুতরাং আত্মা জ্ঞান মাত্রের কারণ হয়। কিন্তু আত্মা নিত্য, সর্বকালে বিদ্যমান হয়। তবু বাস্তব ঘটনা হল সর্বকালে আত্মাতে জ্ঞান জন্মে না। কাজেই স্বীকার করতে হয় আত্মা জ্ঞানের উৎপত্তিতে কোন সংযোগবিশেষের উপর নির্ভর করে। ঐ বিশেষ সংযোগ হল আত্মমনঃসংযোগ। এজন্য আলোচনা করে এই সংযোগের কথা প্রত্যক্ষসূত্রে বলা হয়নি।

আত্মমনঃসংযোগের মতো ইন্দ্রিয়মনঃসংযোগও প্রত্যক্ষের কারণ। তবুও প্রত্যক্ষসূত্রে তার উল্লেখ নেই। কিন্তু এতে কোন অসংগতি হয় না। কারণ অন্যতম প্রমেয় মন সম্পর্কে গৌতম একটি সূত্রে বলেছেন, একই ক্ষণে অনেকগুলি জ্ঞান জন্মে না, এ থেকে মনের অনুমান হয়।<sup>২৩</sup> ন্যায়বৈশেষিকদের একটি নিজস্ব মত হল যে, বিভিন্ন ইন্দ্রিয়ের নিজ নিজ বিষয়ের সঙ্গে যুগপৎ সম্বন্ধ হলেও একই ক্ষণে জ্ঞানগুলি উৎপন্ন

হয় না। এর কারণ হল মন অণুপরিমাণ হওয়ায় একই ক্ষণে অনেক ইন্দ্রিয়ের সঙ্গে মনের সংযোগ সম্ভব হয় না। একটি ক্ষণে যে ইন্দ্রিয়ের সঙ্গে মনের সম্বন্ধ হয়, সেই ক্ষণে সেই ইন্দ্রিয়ের দ্বারা প্রত্যক্ষ উৎপন্ন হয়। এই সিদ্ধান্ত থেকে পাওয়া যায়, জ্ঞানের উৎপত্তিতে মন ও ইন্দ্রিয়ের সংযোগেরও ভূমিকা আছে। সুতরাং প্রত্যক্ষসূত্রে তার উল্লেখ না থাকলেও কোন দোষ হয় না।

ইন্দ্রিয়ার্থসম্বন্ধকেই নাম করে উল্লেখ করে কোন প্রত্যক্ষের লক্ষণ বলা হয়েছে এ বিষয়ে গৌতম যুক্তি উপস্থাপিত করেছেন। আত্মমনঃসংযোগ সর্বপ্রকার জ্ঞানের প্রতি কারণ হয়, কিন্তু ইন্দ্রিয়ার্থসম্বন্ধ শুধুমাত্র প্রত্যক্ষ জ্ঞানের প্রতি কারণ হয়। আবার ইন্দ্রিয়মনঃসংযোগ প্রত্যক্ষের প্রতি কারণ হলেও সর্বপ্রকার প্রত্যক্ষের প্রতি কারণ হয় না। সুখ-দুঃখ ইত্যাদি গুণের প্রত্যক্ষে বহিরিন্দ্রিয়ের প্রয়োজন না থাকায় সেখানে ইন্দ্রিয়মনঃসংযোগ সম্ভব নয়। একমাত্র ইন্দ্রিয়মনঃসংযোগই প্রত্যক্ষের অসাধারণ কারণ হয়। ঐ কারণকে উল্লেখ করে লক্ষণ করাই সঙ্গত হয়েছে।<sup>১৪</sup>

প্রত্যক্ষে ইন্দ্রিয়ার্থসম্বন্ধের প্রাধান্য প্রতিপাদন করার জন্য গৌতম দুটি দৃষ্টান্তের উল্লেখ করেছেন। কোন নিদ্রিত ব্যক্তি যখন তীব্র শব্দ শুনে হঠাৎ জাগরিত হয়, তখন যে জ্ঞানটি তার জাগরণের কারণ হয়, সেই জ্ঞানটির প্রতি প্রধান কারণ হয় শব্দেই এবং ঐ শব্দের সম্বন্ধ। আবার যখন কোন অন্যমনস্ক ব্যক্তির সম্মুখে হঠাৎ কোন পদার্থ উপস্থিত হলে সে ঐ পদার্থটিকে প্রত্যক্ষ করতে বাধ্য হয়, তখন ঐ জ্ঞানের প্রতি ঐ পদার্থটি এবং চক্ষুরিন্দ্রিয়ের সম্বন্ধই প্রধান কারণ। এখানে আত্মমনঃসংযোগ থাকলেও তার কিন্তু প্রাধান্য হয় না। অতএব ইন্দ্রিয়ার্থসম্বন্ধেরই উল্লেখ সঙ্গত হয়। অন্যান্য সম্বন্ধের তুলনায় ইন্দ্রিয়ার্থসম্বন্ধ যে প্রধান এ বিষয়ে আরও একটি যুক্তি হলো প্রত্যক্ষ জ্ঞানগুলির নামকরণ। যেমন চক্ষুরিন্দ্রিয়ের দ্বারা ঘটের প্রত্যক্ষ হলে সেই জ্ঞানটিকে বলা হয় চাক্ষুষজ্ঞান বা ঘটজ্ঞান। এইভাবে সর্বত্রই ইন্দ্রিয়ের দ্বারা অথবা বিবয়ের দ্বারা প্রত্যক্ষে ব্যপদেশ করা হয়।<sup>১৫</sup>

প্রত্যক্ষের উৎপত্তি বিষয়ে এইসব সংক্ষিপ্ত মন্তব্য ছাড়া প্রত্যক্ষ কোথায় কোথায় সম্ভব হয় এ সম্পর্কেও কিছু মন্তব্য কণাদের সূত্রে পাওয়া যায়। যেমন, দ্রব্যপ্রত্যক্ষের সর্ভ উল্লেখ করে চতুর্থ অধ্যায়ের প্রথম আহ্নিকে কণাদ বলেছেন— 'মহত্যানেকদ্রব্যবৎসাদ্ রূপাচ্ছোপলক্লিঃ'<sup>১৬</sup> অর্থাৎ যে দ্রব্য মহৎ পরিমাণ বিশিষ্ট হয়, অনেক অবয়বের দ্বারা গঠিত হয় এবং রূপের আশ্রয় হয়, তার প্রত্যক্ষ হতে পারে। যেমন ঘটের প্রত্যক্ষ হয়, কিন্তু পরমাণুর প্রত্যক্ষ হয় না, যেহেতু পরমাণুতে মহৎ পরিমাণ থাকে না। শঙ্করমিশ্র প্রথম দুটি সর্ভের প্রত্যেকটিই আবশ্যিক কি না এ বিষয়ে বিচার করেছেন। কেউ কেউ মনে করেন, মহৎ পরিমাণের বিদ্যমানতাই যথেষ্ট, অনেক অবয়বের সমন্বয়ে গঠিত এ কথাটি না বললেও চলে, কারণ যে দ্রব্য মহৎ পরিমাণ বিশিষ্ট হয় সেই দ্রব্য অবশ্যই বহু অবয়বের সমন্বয়ে গঠিত হয়। কিন্তু শঙ্করমিশ্রের মতে দুটি সর্ভই সমানভাবে প্রয়োজনীয়। যেমন দূরে অতিসূক্ষ্ম সূতোর দ্বারা নির্মিত একখণ্ড বস্তুর উপর যদি একটি ক্ষুদ্র মুদ্রণ স্থাপিত হয়, তবে মুদ্রণটির প্রত্যক্ষ হয়, কিন্তু বস্তুর প্রত্যক্ষ হয় না, যদিও বস্তুটিতে মহত্তর পরিমাণ বিদ্যমান আছে। এর দ্বারা সূচিত হয় যে, প্রত্যক্ষে অবয়ববহুত্বেরও উপযোগিতা আছে।

আবার কোন অবস্থায় রূপের প্রত্যক্ষ হয় তা বোঝাতে একটি সূত্রে কণাদ বলেছেন যে, রূপ অনেক অবয়বের দ্বারা গঠিত দ্রব্য সমন্বয়ে সম্বন্ধে থাকে এবং যে রূপেতে বিশেষ ধর্ম থাকে, সেই রূপের প্রত্যক্ষ হয়।<sup>১৭</sup> কীকারদের মতে রূপেতে বিদ্যমান বিশেষ ধর্মগুলি হল তিনটি—উদ্ভূতত্ব, অনভিভূতত্ব এবং রূপত্ব।

যে রূপে এই তিনটি বিশেষ ধর্ম থাকে সেই রূপের প্রত্যক্ষ হয়। পরমাণুরূপের প্রত্যক্ষ হয় না। স্পর্শগুণের প্রত্যক্ষ হয় না, কারণ ঐ গুণে রূপত্ব নেই। চক্ষুর রশ্মি বা তার রূপের প্রত্যক্ষ হয় না, যেহেতু ঐ রূপে উদ্ভূতত্ব নেই।

এই প্রসঙ্গে উল্লেখযোগ্য যে, ঠিক একই আকারের একটি সূত্র ন্যায়সূত্রের তৃতীয় অধ্যায়ের প্রথম অঙ্কিকে পাওয়া যায়। সূত্রটিতে বলা হয়েছে, যে দ্রব্যের বহু অবয়ব থাকে এবং যার মধ্যে বিশেষ ধরণের একটি রূপ থাকে সেই দ্রব্যের এবং তার রূপের প্রত্যক্ষ হয়।<sup>১৮</sup> ন্যায়সূত্রের ভাষ্যকার বাৎসায়ন উদাহরণ দিয়ে সূত্রটির ব্যাখ্যা করেছেন। দ্ব্যণুক নামে একপ্রকার অতিক্ষুদ্র দ্রব্য আছে যার উপাদান বা অবয়ব হয় দুটি পরমাণু। অবয়ব বহু না হওয়ায় দ্ব্যণুক প্রত্যক্ষ হয় না। রূপ, রস, স্পর্শ ইত্যাদি গুণ আবার দূরকম হয়, উদ্ভূত এবং অনুদ্ভূত। উদ্ভূতরূপ ইত্যাদির প্রত্যক্ষ হয়, অনুদ্ভূত হলে ঐ সব গুণের প্রত্যক্ষ হয় না। যেমন ধরা যাক, সূর্যের রশ্মি। তার রূপ উদ্ভূত। অতএব সূর্যরশ্মি চোখেও দেখা যায় এবং তার উষ্ণতাও অনুভব করা যায়। আবার ধরা যাক প্রদীপের রশ্মি। তার রূপ উদ্ভূত, চোখে দেখা যায় কিন্তু তার স্পর্শ অনুদ্ভূত, উষ্ণতা অনুভব করা যায় না। আবার ধরা যাক গরম জলে মিশে থাকা অগ্নিকণা। তার রূপ অনুদ্ভূত কিন্তু স্পর্শ উদ্ভূত। আবার ধরা যাক, চক্ষুর রশ্মি। তার রূপ এবং স্পর্শ দুইই অনুদ্ভূত। এইভাবে তেজ পদার্থ নানাপ্রকারের হতে পারে এবং তাদের গুণের প্রত্যক্ষ বা অপ্রত্যক্ষও অনুরূপভাবে বুঝে নিতে হবে।<sup>১৯</sup>

কণাদের সূত্রে আরও বলা হয়েছে, রস, গন্ধ এবং স্পর্শের প্রত্যক্ষও এইভাবে বিশেষ বিশেষ ধর্মের প্রয়োজনীয়তা আছে। যেমন রসের প্রত্যক্ষের সর্ত হল—উদ্ভূতত্ব, অনভিভূতত্ব এবং রসত্ব। সাধারণ সর্ত হিসাবে অনেক অবয়বের সমন্বয়ে গঠিত দ্রব্যে বিদ্যমানতাকেও গ্রহণ করতে হবে। যেমন স্বাণেন্দ্রিয়ের বিদ্যমান গন্ধের প্রত্যক্ষ হয় না, কারণ ঐ গন্ধ উদ্ভূত নয়। একটি ক্ষুদ্র প্রস্তরখণ্ডে বিদ্যমান গন্ধের প্রত্যক্ষ হয় না, যেহেতু ঐ গন্ধ অভিভূত। উষ্ণ জলে তেজের ভাস্বর রূপ এবং জলের শীতস্পর্শ অভিভূত হওয়ায় প্রত্যক্ষ হয় না। সুবর্ণের ক্ষেত্রে রূপ উদ্ভূত হলেও তার গুরুতা ও ভাস্বরতা মিশ্রিত পার্থিব উপাদানের পীতবর্ণের দ্বারা অভিভূত হওয়ায় প্রত্যক্ষ হয় না।

গুণ, কর্ম ও সামান্যের প্রত্যক্ষ বিষয়ে সংক্ষেপে সর্তের উল্লেখ করা হয়েছে। যদি এই পদার্থগুলি প্রত্যক্ষযোগ্য কোন দ্রব্যে বিদ্যমান হয় এবং যদি সেই দ্রব্যটির সঙ্গে চক্ষুরিন্দ্রিয়ের সন্নির্কর্ষ হয়, তবে ঐ গুণ ইত্যাদির প্রত্যক্ষ হয়। ঐ সব পদার্থের সঙ্গে সাক্ষাৎভাবে ইন্দ্রিয়ের সন্নির্কর্ষ হয় না, সন্নির্কর্ষ হয় আশ্রয় দ্রব্যের মাধ্যমেই। আত্মার প্রত্যক্ষ হয় কিনা এই বিষয়ে মতভেদ দেখা যায়। অনেকে মনে করেন আত্মার প্রত্যক্ষ হয় না, অনুমানের দ্বারাই আত্মার অস্তিত্ব সিদ্ধ হয়। সাধারণতঃ বলা হয় প্রত্যেকের নিজ নিজ আত্মার প্রত্যক্ষ হয়, কিন্তু পরদেহে বিদ্যমান আত্মাকে অনুমানের দ্বারাই কেবল জানা যায়। তবে বৈশেষিকসূত্রে অন্ততঃ একটি সূত্র পাওয়া যায়, সেখানে আত্মার প্রত্যক্ষের কথা বলা হয়েছে। অবশ্য এই প্রত্যক্ষ একপ্রকার মানস প্রত্যক্ষ এবং বিশেষ একপ্রকার আত্মমনঃসংযোগের দ্বারা উৎপন্ন হয়। শব্দরমিশ্র মনে করেন এই প্রত্যক্ষ শুধুমাত্র যোগীদের পক্ষে সম্ভব এবং কদাচিৎ সাধারণ ব্যক্তির পক্ষে সম্ভব, যদিও সেক্ষেত্রে অবিদ্যার দ্বারা তিরস্কৃত হওয়ায় সেই প্রত্যক্ষ অসৎকল্প। দ্বিতীয়তঃ এই আত্মমনঃসংযোগের বৈশিষ্ট্য হল যোগজন্য ধর্মের দ্বারা অনুগ্রহ।

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- ২ বৈশেষিকসূত্র, ৩/১/১৮।
- ৩ ঐ, ৩/২/১।
- ৪ ঐ, ৫/২/২৫।
- ৫ ঐ, চন্দ্রানন্দরচিত বৃত্তিসহ, সং মুনি জম্বুবিজয়, পৃঃ ১৬৯।
- ৬ ঐ, পৃঃ ১৭৪।
- ৭ ঐ।
- ৮ ন্যায়সূত্র, ১/১/৪।
- ৯ ঐ।
- ১০ ঐ, ২/১/২১ - ২/১/২২।
- ১১ ঐ, ২/১/১৩।
- ১২ ঐ, ২/১/২৪।
- ১৩ ঐ, ১/১/৬।
- ১৪ ঐ, ২/১/২৬।
- ১৫ ঐ, ২/১/২৭।
- ১৬ বৈশেষিকসূত্র, ৪/১/১৬।
- ১৭ ঐ, ৪/১/৭।
- ১৮ ন্যায়সূত্র, ৩/১/৩৮।
- ১৯ ঐ।

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## ন্যায়মতে জীবাত্মা নিত্য ও পূর্বজন্মের সাধক— এক সমীক্ষাত্মক আলোচনা

সুদীপ্তা হালদার

আত্মা বিষয়ে মানুষের জ্ঞানার আগ্রহ সর্বকালীন। আত্মা কি নিত্য? আত্মার কি পূর্বজন্ম আছে? আত্মা কি অনিত্য? আত্মা বলতে আমরা কি বুঝি? —এই সকল প্রশ্ন মানুষকে অতীতকাল থেকে অদ্যাবধি উত্তরের অন্বেষণে ধাবিত করে চলেছে। কিন্তু আত্মাবিষয়ক এইসকল প্রশ্নের উত্তর দর্শনের যুক্তির দ্বারা প্রাপ্ত হয়েছে। দর্শনের আলোকে এই সকল প্রশ্নের সঠিক উত্তরে উপনীত হওয়া যায়। বিভিন্ন দর্শন সম্প্রদায় স্বয়ং তাঁদের দৃষ্টিভঙ্গিতে এই সকল প্রশ্নের উত্তর প্রদানে প্রয়াসী হয়েছে। ন্যায়দর্শনও নিজের সপ্রতিভ যুক্তির দ্বারা এই সকল প্রশ্নের উত্তর দিয়েছে। ন্যায়দর্শন মতে, আত্মা হল জ্ঞানের অধিকরণস্বরূপ। এই আত্মা হল দ্বিবিধ, যথা—জীবাত্মা এবং পরমাত্মা। ঈশ্বর হলেন সর্বজ্ঞ পরমাত্মা এবং জীবাত্মা হল প্রতি শরীরে ভিন্ন, বিভূ ও নিত্য। এই বিষয়ে অন্নংভট্ট 'তর্কসংগ্রহ' গ্রন্থে বলেছেন যে—'জ্ঞানাধিকরণমাত্মা। স দ্বিবিধঃ জীবাত্মা পরমাত্মা চেতি। তত্র ঈশ্বরঃ সর্বজ্ঞ পরমাত্মা এক এব। জীবন্তু প্রতিশরীরং ভিন্নো বিভূর্নিত্যশ্চ।'<sup>১</sup> এই পরমাত্মা হল ঈশ্বর, তিনি হলেন সর্বজ্ঞ। তাই দীপিকাটীকাতে অন্নংভট্ট বলেছেন যে—'নিত্যজ্ঞানাধিকরণত্বম্ ঈশ্বরত্বম্।'<sup>২</sup> অর্থাৎ নিত্য জ্ঞানের অধিকরণ হলেন ঈশ্বর। যে জ্ঞান উৎপত্তি ও বিনাশরহিত, সেই জ্ঞান হল নিত্যজ্ঞান। এই নিত্যজ্ঞানের অধিকারী হলেন ঈশ্বর।

কিন্তু এখানে একটি প্রশ্নের উন্মেষ ঘটে যে, ঈশ্বরের অস্তিত্বের প্রমাণ কি? যেহেতু এই ঈশ্বরের প্রত্যক্ষ, অনুমান, শব্দ—কোন প্রমাণের দ্বারাই অস্তিত্বের সিদ্ধি ঘটে না। আবার, ঈশ্বর বাহ্যপ্রত্যক্ষ বা আন্তর প্রত্যক্ষগ্রাহ্য নয়। অনুমান প্রমাণের দ্বারা ঈশ্বর প্রতিপাদিত হতে পারে না। শব্দ প্রমাণের দ্বারাও ঈশ্বর সিদ্ধি সম্ভব নয়। কিন্তু অন্নংভট্ট পূর্বপক্ষিগণের যুক্তিসমূহকে অসারতা প্রমাণ করে অনুমান প্রমাণের দ্বারা ঈশ্বরের অস্তিত্ব সিদ্ধি করেছেন এবং শব্দপ্রমাণের দ্বারা ঈশ্বরের অস্তিত্ব বিদ্যমান এই সিদ্ধান্তকে সমর্থন করেছেন। তাই অন্নংভট্ট দীপিকা টীকায় বলেছেন যে—'উপাদানগোচরাপরোক্ষজ্ঞানচিকীর্ষাকৃতিমত্ত্বং কর্তৃত্বম্। উপাদানং সমবায়িকারণম্। সকলপরমাত্মাদিন্দৃষ্টিদর্শিত্বাৎ সর্বজ্ঞত্বম্। "যঃ সর্বজ্ঞ স সর্ববিৎ" ইত্যাদ্যাগমোহপি তত্র প্রমাণম্।'<sup>৩</sup> অতএব, ঈশ্বর হলেন সর্ববিষয়ো জ্ঞানবান্। তিনি হলেন সর্বজ্ঞ ও নিত্যজ্ঞানের আধার।

কিন্তু জীবাত্মা হল সুখ, দুঃখাদির আশ্রয়স্থল বা আধার। তাই অন্নংভট্ট দীপিকাটীকায় বলেছেন যে—'সুখাদ্যাশ্রয়ত্বং জীবলক্ষণম্।'<sup>৪</sup> সুখ ও দুঃখ প্রভৃতি গুণ যে দ্রব্যে সমবায় সম্বন্ধে আশ্রিত থাকে, তার নাম জীবাত্মা। সুখ, দুঃখের সমবায়িকারণ হল আত্মা এবং কারণতাবচ্ছেদক আত্মত্ব জ্ঞাতি আত্মাতে থাকে। 'অহং' বা 'আমি' এই শব্দের দ্বারা জীব যাকে অনুভব করে, তাকে বলে জীবাত্মা। কিন্তু তা সঠিক নয়। চার্বাক প্রভৃতি দর্শন

মতে, দেহই হল আত্মা, যোহেতু দেহ হল স্মৃতির আধার। কিন্তু চার্বাকদের এই মত ন্যায়দর্শনে খণ্ডিত হয়েছে। নৈয়ামিকগণের মতে, শরীরের পরিমাণভেদে প্রযুক্তও শরীরের ভেদ স্বীকার করা হয়, যোহেতু বাল্যকালে মানুষের যে শরীর ছিল বৃদ্ধকালে সে শরীর থাকে না। সুতরাং, অন্যান্য পরমাণুর সংযোগে প্রতিটি মানুষের পৃথক শরীর সৃষ্টি হয়। এই দেহ বাল্যকালে না থাকায়, এটি তখন সেই সমস্ত বিষয় দর্শন করতে পারে না। অতএব, ভজ্জন্য কোন সংস্কার এই দেহে নেই। অতএব, অনুভব ও স্মরণের কর্তা অভিন্ন হওয়া প্রয়োজন। একের অনুভবের বিষয় অপরের স্মৃতির উপজীব্য হতে পারে না। অতএব, দেহকে আত্মা বলা যুক্তিযুক্ত নয়। তাছাড়া চৈতন্য বা জ্ঞান যে, শরীরের বিশেষ গুণ না অর্থাৎ শরীরই জ্ঞাতা বা আত্মা নয়—তা সমর্থন করতে মহর্ষি গৌতম বলেছেন যে—“যাবচ্ছরীরভবিদ্যাদ্ৰূপাদীনাম্।”<sup>৫</sup> অর্থাৎ যে কাল পর্যন্ত শরীর বিদ্যমান থাকে, সেই কাল পর্যন্ত তাতে কোন প্রকার রূপ, রস প্রভৃতি বিশেষ গুণ বিদ্যমান থাকে। সুতরাং, জ্ঞান যদি শরীরের বিশেষ গুণ হয়, তাহলে শরীর বিদ্যমান থাকা পর্যন্ত তাতে কোনপ্রকার জ্ঞানও বিদ্যমান থাকবে। শরীর কখনই জ্ঞানরূপ বিশেষ গুণশূন্য হতে পারে না। শরীর বিদ্যমান থাকলেও কোন কোন সময়ে তাতে কোন জ্ঞানই থাকে না। অতএব, জ্ঞান শরীরের বিশেষ গুণ নয়।

তাছাড়া জীবাত্মা সকল ইন্দ্রিয় থেকে ভিন্ন অথচ ইন্দ্রিয়গ্রাহ্য অনুভবের অভিন্ন কর্তারূপে স্বীকার্য। প্রতিটি জীবের সুখ, দুঃখের ভিন্ন ভিন্ন উপলব্ধি হওয়ায় জীবভেদে আত্মাও ভিন্ন ভিন্ন। জীব অসংখ্য হওয়ায়, জীবাত্মাও অসংখ্য। আবার, পূর্বপক্ষিগণ কর্তৃক কিছু প্রশ্নের উদ্দেশ্য হতে পারে যে, মনই হল আত্মা। যে সকল যুক্তির দ্বারা চক্ষুরাদি বহিরিন্দ্রিয় ও শরীর থেকে ভিন্ন আত্মার অস্তিত্ব সিদ্ধ হলেও, এই সকল যুক্তির দ্বারা চিরস্থায়ী নিত্য মনেরই আত্মত্ব সিদ্ধ হতে পারে। চৈতন্য বা জ্ঞান হল মনের গুণ। অতএব, মনই হল জ্ঞাতা। এইরূপ সন্দেহের নিবৃত্তি হেতু ন্যায়দর্শন প্রণেতা মহর্ষি গৌতম বলেছেন যে—“জ্ঞাতুর্জ্ঞানসাধনোপপত্তেঃ সংজ্ঞাভেদমাত্রম্।”<sup>৬</sup> অর্থাৎ যে পদার্থ জ্ঞানের কর্তা বা জ্ঞাতা, তার সমস্ত জ্ঞানেরই সাধন বা কারণ আছে। না হলে তার কোন জ্ঞানই জন্মাতে পারে না। সুতরাং, সেই জ্ঞাতার সুখ-দুঃখাদির প্রত্যক্ষেরও কোন কারণ অবশ্যই স্বীকার করতে হবে এবং তা হল মন। সুতরাং, এটি জ্ঞানের কর্তা বা জ্ঞাতা হতে পারে না। কারণ-কর্তা ও করণ হল ভিন্ন পদার্থ। যদি জ্ঞাতাকে মন বলে তার সুখ-দুঃখাদি ভোগের করণ পৃথক কোন অন্তরিন্দ্রিয়, অন্য কোন নামে স্বীকার করা হয়, তাহলে নামভেদমাত্রই হবে, পদার্থের কোন ভেদ হবে না। কারণ-সুখ-দুঃখাদি ভোগের কর্তা এবং তার করণ পৃথকরূপে স্বীকৃত হয়েছে। কিন্তু সুখ-দুঃখাদি ভোগের করণরূপে যে অন্তরিন্দ্রিয় মনরূপে স্বীকৃত হয়েছে, তা করণরূপে সিদ্ধ হওয়ায় জ্ঞাতা বলা যাবে না।

পূর্বপক্ষিতে অপরযুক্তি হল, জ্ঞাতার বাহ্যবিষয়ের প্রত্যক্ষে করণ আছে কিন্তু সুখ-দুঃখাদির প্রত্যক্ষে কোন কারণ নেই। সুতরাং, মনকে জ্ঞানের কর্তা স্বীকার করা উচিত। এই যুক্তিকে খণ্ডন করে গৌতমচার্য বলেছেন যে—“নিয়মশ্চ নিরনুমানঃ।”<sup>৭</sup> এর তাৎপৰ্য হল, বাহ্য বিষয়ের প্রত্যক্ষে চক্ষুরাদি ইন্দ্রিয়করণ কিন্তু সুখ-দুঃখাদি প্রত্যক্ষের কোন করণ নেই। কিন্তু বাহ্য প্রত্যক্ষের ন্যায় সুখ-দুঃখাদির প্রত্যক্ষের অবশ্যই কোন করণ বিদ্যমান এরূপ অনুমান প্রমাণসিদ্ধ। সেই করণই ‘মন’ নামে অভিহিত। একে জ্ঞানের কর্তা বা জ্ঞাতা বলা যায় না। কারণ-যা জ্ঞানের করণ, তা কখনই জ্ঞানের কর্তা হতে পারে না। কিন্তু আমরা চক্ষুর দ্বারা রূপ দর্শন করছি, স্মরণের দ্বারা গন্ধ গ্রহণ করছি ইত্যাদি বিভিন্ন ভাবে মানস প্রত্যক্ষের পরে যেমন চক্ষুরাদি করণকে জ্ঞানের কর্তা থেকে ভিন্নরূপে বোঝা যায়, সেরূপ ‘আমি মনের দ্বারা সুখবোধ করছি, দুঃখবোধ করছি’—ইত্যাদি বিবিধ প্রকারে

মানসপ্রত্যক্ষের পরে মনকেও জ্ঞাতা থেকে ভিন্নরূপে বোঝা যায়। সুতরাং, মন জ্ঞাতা নয় ও জ্ঞান মনের গুণ নয়। তাছাড়া মহর্ষি গৌতম মনকে অতি সূক্ষ্ম পদার্থরূপে সমর্থন করেছেন, যার দ্বারা জ্ঞানাদি যে মনের ধর্ম নয় তা স্পষ্টরূপে বোঝা যায়। অতি সূক্ষ্ম মন জ্ঞাতা হলে তা শরীরের সর্বাংশে বিদ্যমান না থাকায় সর্বশরীরে কখনও সেই মনে কোন জ্ঞান জন্মাতে পারে না। কিন্তু অনেক সময় শরীরের সর্বাংশেই আত্মাতে জ্ঞান জন্মায়। প্রবল শীতার্থ ব্যক্তি সর্বশরীরেই শীত বোধ করে। পীড়া বিশেষ হলে সর্বশরীরেই রোগীর বেদনা বা ক্রেশবোধ হয়। কিন্তু মন আত্মা নয়, যেহেতু শরীরের সর্বত্র এর সত্তা সম্ভব নয়। অতএব, মন আত্মা নয়।

কিন্তু পুনরায় একটি প্রশ্ন উত্থাপিত হয় যে, প্রতি শরীরে প্রতীয়মান আত্মা অর্থাৎ জীবাঙ্গার পরিমাণ কি? অণুপরিমাণ না মধ্যমপরিমাণ না বিভূ পরিমাণ? এই প্রশ্নের নিরাকরণার্থে যে উত্তর নৈয়ামিক কর্তৃক প্রদত্ত হয়েছে তা হল, জীবাঙ্গা যদি অণুপরিমাণবিশিষ্ট হয় তাহলে জীবের সর্বাঙ্গের যে আনন্দ, বিবাদ, জ্বালা, ব্যস্ততা ইত্যাদির অনুভব হয় তা যুক্তিসিদ্ধ হয় না। যেহেতু, আত্মা হল সমস্ত জ্ঞানের আশ্রয়। অণুপরিমাণবিশিষ্ট দ্রব্যের ইত্যাদির অনুভব হয় তা যুক্তিসিদ্ধ হয় না। অতএব, অণুপরিমাণ জীবাঙ্গায় সুখ, দুঃখ প্রভৃতির অনুভব কোন গুণ মূলতঃ সাধারণের ইন্দ্রিয়গ্রাহ্য হয় না। অতএব, অণুপরিমাণ জীবাঙ্গায় সুখ, দুঃখ প্রভৃতির অনুভব সম্ভব হতে পারে না। আত্মাকে মধ্যমপরিমাণবিশিষ্টও বলা যায় না। কারণ, মধ্যমপরিমাণবিশিষ্ট দ্রব্য হল অনিত্য। জীবাঙ্গা মধ্যমপরিমাণবিশিষ্ট হলে একসময়ে বিনাশপ্রাপ্ত হবে। ফলে কর্মফলবাদে প্রসিদ্ধ দুটি দেশের উদ্ভব হবে (কৃতহানি ও অকৃতভ্যাগম)। সুতরাং, জীবাঙ্গাকে পরমমহৎপরিমাণবিশিষ্ট বা বিভূরূপে স্বীকার করতে হবে। দেহের বিনাশ হলেও কিন্তু জীবাঙ্গার বিনাশ হয় না এভং পরজন্মে সে নতুনরূপ বা নতুন দেহ ধারণ করে পূর্বজন্মে যে সকল কৃতকর্মের ফলভোগ হয়নি সেই সকল কর্মের ফল ভোগ করে এবং যে সমস্ত বিন্যা ও ভোগে তার বিশেষ নৈপুণ্য ও আগ্রহ অর্জিত হয়েছিল সেই সকল বিষয়ে দক্ষতা দেখায়। অতএব, বিভূপরিমাণবিশিষ্ট দ্রব্য আকাশ, কাল, দিক্ প্রভৃতির ন্যায় জীবাঙ্গাও নিত্য, সর্বব্যাপী।

তাছাড়া মহর্ষি গৌতম জীবাঙ্গার নিত্যত্ব সাধনে যে যুক্তি প্রকাশ করেছেন তা হল—  
‘পূর্বাভ্যন্তন্বত্যানুবন্দ্বাজ্জাতস্য হর্ষভয়শোক সম্প্রতিগন্তেঃ।’<sup>৮</sup> অর্থাৎ নবজাতক শিশুর হর্ষ, ভয় ও শোকের প্রাপ্তি হওয়ায় আত্মা নিত্য—এই অনুমান প্রমাণসিদ্ধ হয়। নবজাতক শিশুর হাসি দেখলে তার যে হর্ষ উৎপন্ন হয়েছে তা অনুমিত হয়, তার শরীরে কম্পন দেখলে, সে যে ভীত হয়েছে তা অনুমিত হয়। আবার, রোদন শুনলে সে যে শোকগ্রস্ত তাও অনুমিত হয়ে থাকে। কিন্তু নবজাতক শিশুর নিকট কোন কিছুই ইষ্টজনক এরূপ বোধ হয় না। সুতরাং, নবজাতক শিশুর সেই আত্মা হল নিত্য। পূর্ব পূর্ব জন্মে তার এরূপ বিষয়কে ইষ্টজনক বলে বোধ হওয়ায় সেই বোধজন্য সংস্কারবশতঃ ইহজন্মেও প্রথমে তার সেই বিষয়ের ইষ্টজনকত্বের স্মৃতি জন্মায়। সেই স্মৃতিরূপ জ্ঞানজন্যই তার তজ্জাতীয় বিষয়ে আকাঙ্ক্ষা জন্মায়। অতএব, এইরূপ নবজাতক শিশুর ভয়ের দ্বারাও তার পূর্বজন্ম সিদ্ধ হওয়ায় আত্মার অর্থাৎ জীবাঙ্গার নিত্যত্বও সিদ্ধ হয়। নবজাতক শিশুর হাসি ও রোদনের দ্বারা তার হর্ষ ও শোকের অনুমান হওয়ায় তার পূর্বজন্ম সিদ্ধ হওয়ায় জীবাঙ্গার নিত্যত্বও সিদ্ধ হয় এবং পূর্বজন্ম যে সত্য তাও প্রতিপাদিত হয়।

আবার, যোগদর্শনে পতঞ্জলি অবিদ্যাди পঞ্চক্ৰেশের মধ্যে ‘অভিনিবেশ’ নামে অপর একটি ক্ৰেশের নাম বলেছেন। এটি হল মূলতঃ মৃত্যুভয়রূপ ক্ৰেশ। মৃত্যুভয় জীবের স্বভাব বা মানসিক দুর্বলতাকে ফল বলা যায় না। মৃত্যুকে দুঃখের কারণ বলে না বুললে কারণ মৃত্যুভয় জন্মাতে পারে না। কারণ যে জীব, যাকে তার দুঃখের কারণ বলে পূর্বে কখনও বোঝে নি, সে জীব কখনই তা থেকে ভীত হয় না। কিন্তু স্বীকার করতে হবে যে,

সকল জীবই পূর্ব পূর্ব জন্মে মৃত্যুর দুঃখজনক পূর্বাবস্থার অনুভব করায় তজ্জন্য সংস্কারবশতঃ পরজন্মে মৃত্যুভয়গ্রস্ত হয়। অতএব, সংস্কারজন্য স্মৃতিবশতঃ মৃত্যুভয় জন্মে। যোগদর্শন এই মৃত্যুভয়কে জীবের পূর্বজন্মের সাধকরূপে প্রকাশ করেছে। যোগদর্শনের এই দৃষ্টিভঙ্গি ন্যায়দর্শনেও গৃহীত হয়েছে। তাই আত্মার নিত্যত্ব সিদ্ধি বিষয়ে মহর্ষি গৌতম বলেছেন—‘প্রেতাহারাভ্যাসকৃতাৎ স্তন্যাভিলাষাৎ।’<sup>১৯</sup> অর্থাৎ নবজাতক শিশুর যে প্রথম স্তন্যপানে ইচ্ছা, তা তার পূর্বজন্মে আহারের অভ্যাসজনিত। সুতরাং, এই ইচ্ছাপ্রযুক্তও তার পূর্বজন্ম সিদ্ধ হওয়ায় আত্মার নিত্যত্ব সিদ্ধ হয়। নবজাতক শিশুর প্রথম স্তন্যপানকালে তার মুখের ক্রিয়া বিশেষরূপে চেপ্টা দেখে তার দ্বারা তার কারণ প্রকৃতরূপে প্রবৃত্তির অনুমান হয়। সেই প্রবৃত্তির দ্বারা সে বিষয়ে তার ইচ্ছার অনুমান হয়। যেহেতু, এই ইচ্ছার দ্বারা তার কারণ জ্ঞানের অনুমান হয়। তাছাড়া ইচ্ছা ব্যতীত প্রবৃত্তি জন্মায় না। জ্ঞান ব্যতীত ইচ্ছাও জন্মায় না। অতএব, নবজাতক শিশুর সেই স্মৃতির কারণরূপে তার পূর্বজন্মের আহারাভ্যাসমূলক সংস্কারকে অবশ্যই স্বীকার করতে হবে। যে সংস্কারবশতঃ নবজাতক শিশু স্তন্যপানকে নিজের ইষ্টজনক বলে স্মরণ করে, সেই সংস্কার উদ্ভূত না হওয়া পর্যন্ত তার ঐরূপ স্মরণ না হওয়ায় স্তন্যপানে ইচ্ছাও জাগ্রত হবে না। তাই স্বীকার করতেই হবে যে, পূর্বজন্মের সংস্কারই তাদের ঐবিষয়ে স্মৃতির কারণ। অতএব, পূর্বজন্ম স্বীকার করায় জীবাত্মার নিত্যত্বকেও স্বীকার করতে হবে।

জীবাত্মার পূর্বজন্ম এবং নিত্যত্বকে প্রতিস্থাপিত করার জন্য নৈয়ায়িক গৌতমাচার্য অপর যে যুক্তি প্রদর্শন করেছেন তা হল—‘বীতরাগজন্মাদর্শনাৎ।’<sup>২০</sup> অর্থাৎ যার জন্মের পরে কখনও কোন বিষয়ে কিছু মাত্র রাগ বা অভিলাষ জন্মায় না, সে সর্বদা বীতরাগ, এমন কোন প্রাণীর জন্ম দেখা যায় না। সমস্ত প্রাণীরই জন্মের পরে কোন সময়ে শারীরিক ক্রিয়া বা চেপ্টার দ্বারা তাকে কোন বিষয়ে সরাগ বলে অনুমিত হয়। ক্ষুধাতৃষ্ণাবশতঃ ভক্ষ্যপেয়াদি বিষয়ে সমস্ত প্রাণীরই কখনও রাগ বা অভিলাষ অবশ্যই জন্মায়। সুতরাং, প্রত্যেক জীবেরই প্রত্যেক জন্মের পূর্বে তার অন্য জন্ম অবশ্যরূপে স্বীকার করতে হবে। নাহলে তার জন্মের পরে কোন বিষয়ে আকাঙ্ক্ষারূপ রাগ জন্মাতে পারে না। কারণ পূর্বানুভূত বিষয়ের অনুস্মরণ ব্যতীত এই রাগ জন্মায় না।

জীবমাত্রেরই যখন জন্মের পরে বিষয়বিশেষে রাগ অবশ্যই জন্মে এবং সেই বিষয়ে সংকল্প ব্যতীত সেই রাগ জন্মাতে পারে না। পূর্বানুভূত বিষয়ের অনুস্মরণ ব্যতীত সেই সংকল্প জন্মাতে পারে না, তখন জীবমাত্রই পূর্বজন্মে তজ্জন্য বিষয়কে সেইরূপ অনুভব করেছে এবং তজ্জন্য তাতে ঐরূপ সংস্কার যে বিদ্যমান থাকে তা স্বীকার করতে হবে। সমস্ত জীবেরই অনাদি জন্মপ্রবাহ ও অনাদি সংস্কারপ্রবাহ স্বীকারণীয়। তাহলে আত্মার সংস্কার প্রবাহের অনাদিত্ববশতঃ ঐ অনাদি সংস্কার প্রবাহের আশ্রয় আত্মারও অনাদিত্ব সিদ্ধ হয়। কারণ, অনাদি ভাব-পদার্থের উৎপত্তি নেই ও বিনাশ নেই—এটি অনুমান প্রমাণসিদ্ধ। তাই গৌতমাচার্য অস্তিমে ‘বীতরাগজন্মাদর্শনাৎ’—এই সূত্র দ্বারা উত্তররূপে আত্মার অনাদিত্ব সমর্থন করে আত্মা অর্থাৎ জীবাত্মার নিত্যত্ব সাধন করেছেন। তাছাড়া জীবমাত্রেরই যেমন প্রাক্তন সংস্কার ছাড়া জন্মের পরে ভক্ষ্যপেয়াদি বিষয়ে বিচিত্র রাগ জন্মাতে পারে না, সেইরূপ মানবগণেরও যে বিদ্যাবিশেষে বিশিষ্ট অনুরাগ ও অধিকার, তাও প্রাক্তন সংস্কার ব্যতীত জন্মাতে পারে না। কারণ—মানুষদের মধ্যে সকলেই বিদ্যার সমান অনুরাগী ও অধিকারী হয় না। কেউ গণিতে বিরক্ত কিন্তু ইতিহাসে অতীব অনুরক্ত। কেউ কর্কশ তর্কশাস্ত্রের চর্চায় সর্বদা সে বিষয়ে একাগ্রচিত্ত, কেউ আবার কোমল কাব্যচর্চায় সর্বদাই নিরত। কেউ আবার অধ্যয়ন ভাগ করে সর্বদাই সংগীত শিক্ষায় মত্ত থাকে। অতএব, যে বিদ্যায় যার অধিক অনুরাগ জন্মায়, সেই বিদ্যাতে তার অধিক অধিকার জন্মায়। কিন্তু এই সকল

বিষয় বিশ্লেষণ করলে মানুষের মনে একাধিক প্রশ্নের সৃষ্টি হয় যে, কেন এরূপ হয়? অথবা মানবগণের বিদ্যাবিশেষে অধিক অনুরাগ ও অধিকারের মূল কি? —এই সকল প্রশ্ন বিশ্লেষণ করলে এই সিদ্ধান্তে উপনীত হওয়া যায় যে, পূর্বজন্মে তার সেই বিদ্যার বিশেষ অভ্যাস বা অনুশীলন জন্য সংস্কারই হল পরজন্মে তদবিদ্যার প্রতি অনুরাগের মূল।

ন্যায়দর্শনের আদ্যার অর্থাৎ জীবাঙ্গার নিত্যত্ব ও পূর্বজন্মের অস্তিত্ব প্রতিপাদকতত্ত্ব আমরা কালিদাসের কাব্যেও পেয়ে থাকি। মহাকবি কালিদাস তাঁর 'কুমারসম্ভবম্' গ্রন্থের প্রথমসর্গে হিমালয় দুহিতা পাবতীর বিদ্যার বর্ণনা করে বলেছেন—

তাং হংসমালাঃ শরদীব গঞ্জাং মহৌষধিং নক্তমিবাঙ্গভাসঃ।

স্থিরোপদেশামুপদেশকালে প্রপেদিরে প্রাক্তনজন্মবিদ্যা।।<sup>১১</sup>

অর্থাৎ যেরূপ শরৎকাল উপস্থিত হলে হংসমালা গন্ধকে প্রাপ্ত হয়, রাত্রিকাল উপস্থিত হলে বনস্থ মহৌষধিকে তার নিজ নিজ প্রভাসমূহ প্রাপ্ত হয় সেরূপ পাবতীর শিক্ষাকাল উপস্থিত হলে তার প্রাক্তন জন্মের সমস্ত বিদ্যা তাকে প্রাপ্ত হয়েছিল।

এখানে দেখা যাচ্ছে যে, দুটি উপমার দ্বারা পাবতীর সেই জন্মে কারো উপদেশ ব্যতীত প্রাক্তন জন্মের সেই সকল সংস্কার উদ্ভূত হওয়ায়, সেই সকল বিদ্যার প্রাপ্তি হয়েছিল এটি ব্যক্ত করে যে, এই জন্মে উপদেশ ব্যতীত যে কোন কারণে প্রাক্তন সংস্কার বিশেষের উদ্বোধ হওয়ায় সহজেই বিদ্যাবিশেষের প্রাপ্তি হয়। সুতরাং, জীবাঙ্গা নিত্য ও পূর্বজন্মের সাধক। তাছাড়া কালিদাস 'অভিজ্ঞানশকুন্তলম্' নাটকের পঞ্চমাঙ্কে জীবাঙ্গার নিত্যত্বকে সমর্থন করে বলেছেন—

রম্যাপি বীক্ষ্য মধুরাংশ্চ নিশম্য শব্দান্

পর্যুৎসুকো ভবতি যৎ সুখিতোহপি জন্তুঃ।

তচ্চেতসা স্মরতি নুনমবোধপূর্বং

ভাবস্থিরাপি জননান্তরসৌহদানি।।<sup>১২</sup>

সুতরাং, এর দ্বারা আঙ্গার পূর্বজন্মের অস্তিত্ব দৃষ্ট হয়।

তাছাড়া মন্যটাচার্য 'কাব্যপ্রকাশ' গ্রন্থে বলেছেন যে— 'শক্তিঃ কবিত্ববীজরূপঃ সংস্কারবিশেষঃ। যাং বিনা কবিত্বং ন প্রসরেৎ, প্রসূতং বা উপহসনীয়ং স্যাৎ।'<sup>১৩</sup> অর্থাৎ কবিদের বীজরূপ সংস্কার বিশেষই হল কবিত্বশক্তি। এটি কেবল ঐহিক সংস্কার নয়। এর মধ্যে প্রাক্তন সংস্কারই হল মূল ও প্রধান। এই শক্তি বা সংস্কার না থাকলে কবিদের প্রকাশ বা কাব্য রচনা সম্ভব হয় না। কবির কাব্য রচনায় যে শক্তি অত্যাৱশ্যক, তাকে বলে কবির কর্তৃত্বশক্তি। তার কাব্য বুঝতে যে শক্তি অত্যাৱশ্যক, তাকে বলে বোধিত্ব শক্তি, এটি সংস্কারবিশেষ। যাদের এই বোধিত্ব শক্তি নেই তাদের কাছে উৎকৃষ্ট কাব্য উপহাসাম্পদ হয়ে থাকে। যাদের সে বিষয়ে প্রাক্তন সংস্কার উদ্ভূত হয়, সেই সকল পুণ্যবান ব্যক্তিই কাব্যের রসাস্বাদ করতে পারে। কাব্যের রসাস্বাদে যেমন প্রাক্তন সংস্কার আবশ্যিক, সেরূপ কাব্যরচনাতেও প্রাক্তন সংস্কার প্রয়োজনীয়। সুতরাং, পূর্বজন্ম জীবাঙ্গার বৈশিষ্ট্য।

উপর্যুক্ত সকল আলোচনার দ্বারা এই সিদ্ধান্তে উপনীত হওয়া যায় যে, সর্বজীবের বিচিত্র শরীরসৃষ্টিও তাদের পূর্বজন্মকৃত কর্মফলধর্মাধর্মনিমিত্তক। পূর্বজন্মের বিচিত্র কর্মফল ব্যতীত জীবের বিচিত্র শরীর সৃষ্টি হতে

পারে না। সকলেই সকল সময়ে স্বেচ্ছানুসারে জন্ম লাভ করতে পারে না। অনন্ত জীবের যে অনন্ত বিচিত্র জন্ম ও তন্মূলক অনন্ত বিচিত্র অবস্থা তা অন্য কোনরূপে উৎপন্ন হয় না। তাই মহর্ষি গৌতম বলেছেন—‘পূর্বকৃতফলানুবন্ধাতদুৎপত্তিঃ।’<sup>১৪</sup> অসংখ্য জীবের অসংখ্য বিচিত্র শরীর সৃষ্টির কারণরূপে প্রাক্তন কর্মফল অবশ্য স্বীকার করতে হলে সমস্ত জীবই যে অনাদিকাল থেকে নিজ কর্মানুসারে বহুবার মানবজন্ম লাভ করেও শুভাশুভকর্ম করেছে ও করেছে তা স্বীকার করতে হবে। সমস্ত জীবাত্মাই হল অনাদিকাল থেকে বিদ্যমান। তাহলে সমস্ত জীবাত্মার নিত্যত্বই স্বীকার করতে হবে। কারণ-শ অনাদি ভাবপদার্থ জীবাত্মার যেমন উৎপত্তি নেই সেক্ষেপ বিনাশেরও কোন কারণ না থাকায় কখনও বিনাশও সম্ভব নয়। কর্মের অভ্যাস ব্যতীত কোন জীবই কোন কর্ম করতে পারে না। সমস্ত জীবই নিজের অভ্যাসানুসারে নানাকর্ম করেছে। সুতরাং, সকল জীবই যে পূর্বজন্মের অভ্যাসবশতঃ নানা বিচিত্র কর্ম করেছে তা স্বীকারণীয়। জীবের কর্মবিশেষে অধিক অনুরাগ এবং বাল্যকাল থেকে সেই কর্মে অধিক প্রবৃত্তি কখনই সম্ভব হত না। অনাদিকাল থেকে কত মানুষ স্বেচ্ছায় সাধু কর্ম করেছে, তা তাদের পূর্বজন্মের অভ্যাসবশতঃ করেছে। কিছু কিছু দৃষ্টান্ত সত্যই আমাদের দৃষ্টিচক্ষু বিকাশে সহায়তা করে, যেমন—পিতার অধ্যয়নে অনুরাগ নেই, কোন বিদ্যা নেই কিন্তু পুত্র স্বেচ্ছায় সতত অধ্যয়নে রত। আবার, বন্দুমুষ্টি পিতার বালক পুত্র সর্বদাই উদারহস্ত। এই সকল বিষয় বিশ্লেষণ করে আমরা এই সিদ্ধান্তে উপনীত হতে পারি যে, মানুষের জন্মে জন্মে যেক্ষেপ দান, অধ্যয়ন ও তপস্যাদি সাধু কর্মে এবং হিংসা প্রভৃতি অসাধু কর্মে অভ্যস্ত, মানুষ সেই পূর্বাভ্যাসবশতঃ তদনুরূপ সাধু বা অসাধু কর্ম করতে বাধ্য হয়। অতএব, জীবাত্মা নিত্য এবং সংস্কারবশতঃ আত্মার পূর্বজন্ম স্বীকার করতেই হবে। জীবের প্রাক্তন কর্মকে যদি স্বীকার করতে হয়, তবে জন্মান্তরবাদ অবশ্যই স্বীকার্য। কিন্তু ইহজন্মে অনুভূত বহু বহু বিষয়েও যেমন সংস্কার থাকলেও উদ্বোধকের অভাবে সেই সমস্ত সংস্কার সকল সময়ে সেই সমস্ত বিষয়ের স্মৃতি জন্মায় না। সর্বদা বেদাভ্যাস, শৌচ, তপস্যা ও সর্বভূতের অহিংসার দ্বারা মানব পূর্বজন্ম স্মরণ করে। অতএব, পূর্বজন্ম সত্য এবং ন্যায়মতে জীবাত্মাও নিত্য।

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## গার্হস্থ্যশ্রম-নির্ভর প্রাচীন-ভারতীয় অর্থনীতি—একটি বিশেষ সমীক্ষা

প্রভাস মণ্ডল

বর্ণাশ্রমভিত্তিক সমাজে অর্থ উপার্জনের মূল কাণ্ডরি ছিলেন গৃহী। পরিবার থেকে শুরু করে বৃহত্তর সমাজের অর্থনীতিও গৃহীর দ্বারাই নিয়ন্ত্রিত তথা পরিচালিত হত। এখানে অন্য আশ্রমের কার্যত কোন ভূমিকা ছিল না। গৃহী ব্যতিরিক্ত অপর তিনটি আশ্রমের প্রয়োজন অত্যন্ত সামান্য। জীবনের ন্যূনতম চাহিদা নিয়ে তাঁরা গৃহীর উপর নির্ভর করে বেঁচে থাকতেন। উপনয়নের পর গুরুগৃহে ব্রহ্মচারীর শিক্ষাগ্রহণ শুরু হত। গুরুকূলে বিদ্যাচর্চা ও গুরুসেবার পাশাপাশি ভিক্ষাচর্চা ছিল ব্রহ্মচারীর অবশ্যকর্তব্য। কিছু ক্ষেত্রে (ব্রাহ্মণ) পিতাই হতেন গুরু, যিনি উপনয়ন সংস্কারে সংস্কৃত করে বেদ এবং অন্যান্য আনুষঙ্গিক বিষয়ে শিক্ষা দিতেন। যদিও ব্রহ্মচারীকে ব্রহ্মচার্য ব্রতাবলম্বন করতে হত, কিন্তু গুরু ছিলেন প্রকৃতপক্ষে গৃহী। ব্রহ্মচারীর করণীয় কর্মের অন্যতম প্রধান ছিল ভিক্ষাচরণ—সেই ভিক্ষালব্ধ অন্ন গুরুকে নিবেদন করতে হত। বস্তুত এই ভিক্ষার সংগ্রহ করার জন্য তাকে গৃহস্থের কাছেই আসতে হত। বানপ্রস্থ্যশ্রমী অরণ্যবাসী-অরণ্যজাত ফল-মূলই তাঁদের আহাৰ্য সামগ্রী, বস্তুত হল তাদের পরিধেয় বস্ত্র। অরণ্যজাত ফল-মূলের দ্বারা ক্ষুধিবৃত্তি সম্ভব না হলে তখনই তাঁদের লোকালয়ে যাবার অনুমতি ছিল। সরা বা পত্রপুটে করে লোকালয় থেকে তাঁরা অন্ন সংগ্রহ করতে পারতেন, আর সেই অন্ন যোগাত গৃহী। নিরুপায় হলে বানপ্রস্থীকেও জীবন ধারণের জন্য গৃহীর দ্বারস্থ হতে হত, যদিও তা খুবই সাময়িক। চতুর্থ অর্থাৎ সন্ন্যাস আশ্রমে ভিক্ষুককেও একই কারণে নগরে প্রবেশ করতে হত।

এই আলোচনা থেকে এটুকু স্পষ্ট যে গার্হস্থ্যশ্রম তো বটেই, অন্য আশ্রমবাসীরাও প্রয়োজন বিশেষে গৃহস্থের উপরে নির্ভরশীল ছিল। এইভাবে অন্যান্য আশ্রমের চাহিদা পূরণ করায় স্মৃতিশাস্ত্রে গার্হস্থ্যশ্রমকে শ্রেষ্ঠ আশ্রম হিসেবে উল্লেখ করা হয়েছে—

সর্বেষামপি চৈতেষাং বেদস্মৃতিবিধানতঃ।

গৃহস্থ উচ্যতে শ্রেষ্ঠঃ স ত্রীনেতান্ বিভর্তি হি'।।

পরিবার থেকে শুরু করে বৃহত্তর সমাজ বা রাষ্ট্রের মানুষের যাবতীয় আর্থিক চাহিদা পূরণের দায়িত্ব ছিল গৃহস্থের। গৃহীর অর্জিত ধন তার নিজের পোষ্যবর্গের প্রতিপালন, পঞ্চ মহাযজ্ঞানুষ্ঠানে যেমন ব্যয়িত হত, অন্যদিকে তেমন-ই কর-শুল্কাদি প্রদানের মাধ্যমে গৃহী বৃহত্তর সামাজিক দায়িত্বও পালন করত। অবশ্য পুঙ্খানুপুঙ্খভাবে বিশ্লেষণ করলে দেখা যায়, পঞ্চ মহাযজ্ঞের অন্তর্গত ন্যূনতম এবং ভূতযজ্ঞ প্রকারান্তরে বৃহত্তর সামাজিক দায়িত্ব পালনেই পর্যবসিত হত।

গৃহীর উপর বৃহত্তর সমাজের অর্থনীতি কিভাবে এবং কতখানি নির্ভরশীল ছিল তা আলোচনার একটি ক্ষুদ্র প্রয়াস এখানে নেওয়া হয়েছে।

রাষ্ট্রীয় অর্থাগমের প্রধান উৎস : কর-শুল্ক :

আধুনিক যুগের মত প্রাচীন ভারতেও রাষ্ট্রীয় কোষাগারে আয়ের অন্যতম প্রধান উৎস ছিল কর এবং শুল্ক, যা কেবলমাত্র গৃহীর কাছ থেকেই আদায় করা হত। কর-শুল্কাদি প্রদানের বিয়য়টি অন্য আশ্রমের জন্য বিহিত ছিল না। চতুর্বর্গভিত্তিক সেই সমাজে কোন বর্ণের গৃহস্থের থেকে কিভাবে ও কত পরিমাণে কর-শুল্কাদি আদায় করা হত, সে বিষয়ে শাস্ত্রীয় বিধান পর্যালোচনা করা যেতে পারে। ব্রাহ্মণাদি বর্ণক্রমে এখানে জীবিকা-সংশ্লিষ্ট কর-শুল্কাদি প্রদানের বিষয়টি আলোচিত হয়েছে।

করসংগ্রহ ও ব্রাহ্মণ : সাধারণভাবে ব্রাহ্মণের জীবিকা (অধ্যাপনা, যজ্ঞ ও প্রতিগ্রহ) বলে শাস্ত্রে যা উল্লিখিত আছে, তাতে তাঁদের থেকে কর গ্রহণের পরিমাণ নিয়ে আলোচনা দূরে থাক, কর গ্রহণের কোন শাস্ত্রীয় বিধানই চোখে পড়ে না। অধিকন্তু শাস্ত্রে শ্রোত্রিয় ব্রাহ্মণকে কর ছাড় দেবার কথা বলা হয়েছে এবং বৃষ্টিহীন শ্রোত্রিয় ব্রাহ্মণের উপযুক্ত বৃষ্টির বন্দোবস্ত রাজাকে করতে বলা হয়েছে<sup>১</sup>। তবে কেবলমাত্র শ্রোত্রিয় ব্রাহ্মণই নয়, জীবিকা নির্বাহে যারা অসমর্থ তাদেরও ভরণ-পোষণের ব্যবস্থা রাজাকে করতে বলা হয়েছে এবং সেই সাথে শ্রোত্রিয় ব্রাহ্মণের মত তাদের থেকেও কোন কর গৃহীত হবে না বলে গৌতম উল্লেখ করেছেন<sup>২</sup>। বসিষ্ঠধর্মসূত্রে বলা হয়েছে, যাজক-শ্রোত্রিয় ব্রাহ্মণের যজ্ঞীয় উপকরণের ক্ষেত্রে কোন শুল্ক গৃহীত হবে না<sup>৩</sup>। ব্রাহ্মণের অপর জীবিকা প্রতিগ্রহ। এই সূত্রে প্রাপ্ত ধনের উপরও কর ধার্য করা হত এমন বিধান শাস্ত্রে পাওয়া যায় না। অন্যদিকে ব্রাহ্মণের প্রতিগ্রহলব্ধ ধনে শুল্ক গৃহীত হবে না বলে নারদ উল্লেখ করেছেন<sup>৪</sup>। উপর্যুক্ত বৃষ্টিজীবী ব্রাহ্মণ ছাড়াও শাস্ত্রে ব্রাহ্মণক্রব বা জাতিমাত্রোপজীবী ব্রাহ্মণের উল্লেখ আছে। তাদের নাম থেকেই স্পষ্ট তারা সুনির্দিষ্ট বৃষ্টিজীবী ছিল না। কাজেই আদৌ তাদের করদানের সামর্থ্য ছিল কিনা তাই বিবেচ্য।

আপৎকালে ক্ষত্রিয় বা বৈশ্যের বৃষ্টি অবলম্বনকারী সেই ব্রাহ্মণের কাছ থেকে তার বৃষ্টি অনুসারে কর গ্রহণ করা হত কিনা এ বিষয়ে খুব সামান্য-ই উল্লেখ স্মৃতিশাস্ত্রে আছে। নারদের মতে, যাজক-ব্রাহ্মণের গৃহোপযোগী দ্রব্যে কোন শুল্ক গৃহীত হবে না বটে, কিন্তু বাণিজ্য কর্ম করলে তাকে শুল্ক দিতে হবে<sup>৫</sup>। মহাভারতের শান্তিপর্বে বলা হয়েছে—যারা অশ্রোত্রিয় ব্রাহ্মণ রাজা তাদের থেকে বলি, বিষ্টিসমূহ গ্রহণ করবেন<sup>৬</sup>। এছাড়াও যে সকল ব্রাহ্মণ ভূমি কর্যণের দ্বারা শস্য উৎপাদন করতেন, তাদের থেকে কর গ্রহণের কথা পি. ভি. কানে মহোদয় উল্লেখ করেছেন<sup>৭</sup>। সীমিত সংখ্যক এই উদাহরণ থেকেই একথা স্পষ্ট হয় যে সাধারণভাবে সমাজ তথা রাষ্ট্রের আর্থিক দায়-দায়িত্ব নেবার জায়গায় না তাঁরা ছিলেন, না বা শাস্ত্র তাঁদের কাছে তা আশা করত।

করসংগ্রহ ও ক্ষত্রিয় : সাধারণভাবে অস্ত্র ধারণ ছিল ক্ষত্রিয়ের জীবিকা, যে সূত্রে কর-শুল্ক গ্রহণের উল্লেখ শাস্ত্রে পাওয়া যায় না। রাজপ্রদত্ত বেতন (স্মৃতিশাস্ত্রে এ বিষয়ে উল্লেখ না থাকলেও কৌটিলীয় অর্থশাস্ত্র থেকে এ বিষয়ে জানা যায়) ব্যতীত তাদের অন্য যে সম্পদের উল্লেখ শাস্ত্রে পাওয়া যায়, তা হল যুদ্ধে সন্মিলিতভাবে এবং পৃথকভাবে জিত ধনসম্পদ ও দ্রব্যসামগ্রী। এ ক্ষেত্রে যুদ্ধে জিত দ্রব্যের ক্ষেত্রে তাদের উপর কোন কর ধার্য করা হত কি না, তা জানা যায় না।

শাস্ত্রবিহিত জীবিকা অনুসারে ক্ষত্রিয়দের মধ্যে সংখ্যাগরিষ্ঠ-ই হয়ত সৈন্যবাহিনীতে যোগদান করত। বহিঃশত্রুর আক্রমণ থেকে দেশকে রক্ষা করার সাথে সাথে দেশের আভ্যন্তরীণ শান্তি-শৃঙ্খলা বজায় রাখার

ক্ষেত্রে তারা নিঃসন্দেহে মুখ্য ভূমিকা পালন করত। তবে এরা যেহেতু শাসনব্যবস্থার সাথে প্রত্যক্ষভাবে জড়িত ছিল, কাজেই তাদের থেকে করগ্রহণ না করাই স্বাভাবিক। এখানে প্রশ্ন একটাই, ক্ষত্রিয়বর্গেদ্বিত্ব হিসেবে শস্ত্রাস্ত্র-ধারণ তাদের জীবিকা হলেও শস্ত্রাস্ত্র ধারণ দ্বারা জীবিকা নির্বাহ বা পরিবার প্রতিপালন কি সব ক্ষত্রিয়ের পক্ষে আদৌ সম্ভব হত? অধিকন্তু শাস্ত্রেই আবার ক্ষত্রিয়কে আপৎকালে বৈশ্যের বৃত্তি অবলম্বন করতে বলা হয়েছে। কিন্তু বৈশ্যের বৃত্তি অবলম্বনকারী ক্ষত্রিয়ের থেকেও কর-শুল্কাদি গ্রহণের কোন প্রত্যক্ষ উল্লেখ শাস্ত্রে পাওয়া যায় না। তবে বর্ণাস্তরের বৃত্তিধারী ব্রাহ্মণের কাছ থেকে কর বা শুল্ক গ্রহণের উল্লেখ থাকায় অনুমান করা অসম্ভব হবে না যে, ক্ষত্রিয় বৈশ্যের বৃত্তি গ্রহণ করলে তার থেকেও নিশ্চয় কর-শুল্ক গ্রহণ করা হত।

**করসংগ্রহ ও বৈশ্য :** শাস্ত্রে বৈশ্যের সাধারণ বৃত্তি হিসেবে কৃষিকাজ, পশুপালন এবং বাণিজ্যের কথা বলা হয়েছে। এগুলি যে রাষ্ট্রীয় ভাণ্ডারে অর্থাগমের গুরুত্বপূর্ণ উৎস ছিল তা বলার অপেক্ষা রাখে না। এই বৃত্তিধারী ব্যক্তিদের কাছ থেকেই সাধারণভাবে কর-শুল্কাদি আদায় করা হত।

**কৃষিকাজ :** দেশের অর্থনীতির একটা বড় অংশ কৃষির উপর নির্ভরশীল ছিল। সাধারণভাবে বৈশ্যের বৃত্তি হিসেবে কৃষিকর্মের কথা বলা হলেও আপৎকালে ব্রাহ্মণ এবং ক্ষত্রিয় কৃষিকর্ম সম্পাদন করতে পারে বলে শাস্ত্রে উল্লেখিত হয়েছে। শূদ্রের জীবিকা হিসেবেও কৃষিকর্মের উল্লেখ পাওয়া যায়।

**কৃষিজাত দ্রব্য ও করসংগ্রহ :** সাধারণভাবে উৎপাদিত শস্যের ছয় ভাগের এক ভাগ কর হিসেবে গৃহীত হত<sup>১৯</sup>। তবে জমির প্রকৃতির উপর নির্ভর করে বারো, দশ বা আটভাগের এক ভাগ কর হিসেবে গ্রহণ করার কথাও উল্লিখিত হয়েছে<sup>২০</sup>। কৃষ্ণকভট্টের মতে-ভূমির উৎকর্ষ, অপকর্ষ এবং শস্য উৎপাদনের ক্ষেত্রে পরিশ্রমের স্বল্পতা বা আধিক্য বিচার করে এই বিকল্প গ্রাহ্য<sup>২১</sup>। কৌটিল্য উর্বর জমি থেকে এক চতুর্থাংশ কর গ্রহণের কথা বলেছেন<sup>২২</sup>। বৃহস্পতি তিন প্রকার শস্য-কর সংগ্রহের উল্লেখ করেছেন—কর্ষিত কিন্তু অনূর্বর ভূমিতে উৎপন্ন শস্য, বর্ষা ঋতুতে উৎপন্ন শস্য এবং বসন্ত ঋতুতে উৎপন্ন শস্যের জন্য প্রদেয় কর। আবার কোনও অনূর্বর জমিকে যদি কেউ চাষের যোগ্য করে তোলে, তাহলে কিছু দিন সেই জমি থেকে রাজা কোন কর গ্রহণ করবেন না বলেও উল্লেখ করা হয়েছে। তবে সাধারণভাবে উৎপাদিত শস্যের এক বষ্টাংশ কর হিসেবে নির্ধারিত হলেও সর্বদাই তা অনুসৃত হত কিনা সে নিয়ে সন্দেহের অবকাশ আছে<sup>২৩</sup>। গ্রীক পর্যটক মেগাস্থিনিসের বিবরণ থেকে মৌর্যযুগে উচ্চ হারে কর সংগ্রহের কথা জানা যায়<sup>২৪</sup>।

কর সম্পর্কে আলোচনা প্রসঙ্গে ভাগ এবং ভোগ—এই দুটি পৃথক শব্দ পাওয়া যায়, যার মধ্যে ভাগ শব্দের দ্বারা উৎপন্ন শস্য থেকে রাজার বার্ষিক প্রাপ্য অংশকে বোঝান হয়েছে আর ভোগের দ্বারা রাজাকে নিত্য প্রদেয় ফল, ফুল, তৃণ, সমিধ প্রভৃতির অংশ বিশেষকে বোঝানো হয়েছে, যা সম্ভবতঃ গ্রামিক দশগ্রামিক প্রমুখের পাওনা ছিল<sup>২৫</sup>। ভূমিতে উৎপন্ন শস্য ছাড়াও গাছ, মাংস, মধু, ঘি, কর্পূরাদি গন্ধদ্রব্য, বিভিন্ন প্রকার ঔষধি দ্রব্য, লতা, পাতা, ফল, মূল প্রভৃতির ক্ষেত্রে লভ্যাংশের ছয় ভাগের এক ভাগ কর হিসেবে প্রদানের কথা শাস্ত্রে বলা হয়েছে<sup>২৬</sup>। এছাড়াও বাঁশের তৈরি সামগ্রী, চামড়া, মাটি এবং পাথরের পাত্র প্রভৃতির ক্ষেত্রেও রাজা ছয়ভাগের এক ভাগ কর হিসেবে গ্রহণ করতেন<sup>২৭</sup>। আপৎকালে উৎপন্ন শস্যের চার বা তিন ভাগের এক ভাগ কর হিসেবে ধার্য করার উল্লেখও শাস্ত্রে আছে<sup>২৮</sup>।

**পশুপালন :** পশুপালন রাষ্ট্রের অর্থনীতির অপর গুরুত্বপূর্ণ উৎস ছিল। মনুস্মৃতির নবম অধ্যায়ে বলা

হয়েছে—প্রজাপতি ব্রহ্মা পশুদের সৃষ্টি করে তা রক্ষার দায়িত্ব বৈশ্যদের হাতে অর্পণ করেছিলেন<sup>২২</sup>। সম্ভবতঃ সেই কারণেই বৈশ্যের জীবিকা আলোচনা প্রসঙ্গে মনু পশুপালনকেই সবার প্রথমে উল্লেখ করেছেন<sup>২৩</sup>। পশুপালন ও শাস্ত্রবিহিত কর : পশুপালনের ক্ষেত্রে বিরূপ কর গৃহীত হবে, সে প্রসঙ্গে গৌতম বলেছেন, পশুপালনকারী ব্যক্তি রাজাকে পশুর মূল্যের পঞ্চাশ ভাগের এক ভাগ প্রদান করবেন<sup>২৪</sup>। হরদত্তের মতে, যে ব্যক্তির পঞ্চাশটি পশু আছে, তিনি একটি পশু রাজাকে দান করবেন এবং তা প্রতিবছরই করবেন এবং এটি রাজার বলিস্বরূপ<sup>২৫</sup>। মনুও একই কথা বলেছেন<sup>২৬</sup>। তবে বিষ্ণু পশু পালনকারী ব্যক্তিদের থেকে শতকরা দুই ভাগ কর গ্রহণের উল্লেখ করেছেন<sup>২৭</sup>। নন্দ পণ্ডিতের মতে এই কর সাংবৎসরিক।

**বাণিজ্যকর্ম :** এটি সাধারণভাবে বৈশ্যের জীবিকা হিসেবে শাস্ত্রকারগণ উল্লেখ করেছেন। তবে স্বর্ণ-বিহিত কর্মের দ্বারা জীবিকা নির্বাহ সম্ভব না হলে ব্রাহ্মণকে বাণিজ্যকর্মের দ্বারা জীবিকা নির্বাহের কথা মনু উল্লেখ করেছেন<sup>২৮</sup>, যদিও কিছু কিছু দ্রব্যের বিক্রয় তার ক্ষেত্রে নিষিদ্ধ করা হয়েছে। আপস্তম্ব<sup>২৯</sup>, গৌতম<sup>৩০</sup>, মনু<sup>৩১</sup>, যাজ্ঞবল্ক্য<sup>৩২</sup> প্রমুখ শাস্ত্রকারগণ এই নিষিদ্ধ পণ্যদ্রব্য নিয়ে দীর্ঘ আলোচনা করেছেন। ব্রাহ্মণের ক্ষেত্রে যে সমস্ত দ্রব্যের বিক্রয় নিষিদ্ধ বলে উল্লেখ করা হয়েছে, আপেক্ষিক ক্রিয় সেগুলি বিক্রয়ের দ্বারাও জীবিকা নির্বাহ করতে পারে। অর্থাৎ শাস্ত্রের বিধানানুযায়ী ক্রিয়ও বাণিজ্যকর্মে অধিকারী। শূদ্রকেও বাণিজ্যকর্মের অনুমতি দেওয়া হয়েছে কিন্তু তারা, কোন কোন দ্রব্য বিক্রয় করবেন না তা বসিষ্ঠ<sup>৩৩</sup>, পরাশর<sup>৩৪</sup> প্রমুখ শাস্ত্রকারগণ উল্লেখ করেছেন।

**বাণিজ্যকর্ম ও শুদ্ধ :** বাণিজ্যের ক্ষেত্রে স্থল এবং জল—উভয় পথই ব্যবহৃত হত। তাই দুই ক্ষেত্রেই বাণিজ্য করার জন্য ব্যবসায়ীদের শুদ্ধ প্রদান করতে হত। বিজ্ঞানেশ্বরচার্যের মতে, শুদ্ধ দুই প্রকার—স্থল এবং জল<sup>৩৫</sup>। এই উভয় প্রকার শুদ্ধের বিষয়ে তার অভিমত—স্থলের ক্ষেত্রে রাজা পণ্যদ্রব্যের মূল্যের কুড়ি ভাগের এক ভাগ শুদ্ধ হিসেবে গ্রহণ করবেন<sup>৩৬</sup> এবং জলের ক্ষেত্রে মনু<sup>৩৭</sup> পথেই তা গৃহীত হবে। বিষ্ণুস্মৃতিতে আবার রাষ্ট্রের অভ্যন্তরে এবং রাষ্ট্রের বাইরে বাণিজ্য ভেদে দুই প্রকার শুদ্ধের উল্লেখ করা হয়েছে। দেশের অভ্যন্তরে উৎপন্ন দ্রব্যের ক্রয়-বিক্রয়ের জন্য পণ্যের দশভাগের একভাগ শুদ্ধ হিসেবে প্রদান করতে হত<sup>৩৮</sup> এবং দেশের বাইরে পণ্য ক্রয়-বিক্রয়ের ক্ষেত্রে শুদ্ধের পরিমাণ ছিল কুড়ি ভাগের এক ভাগ<sup>৩৯</sup>। অর্থাৎ বিক্রয় দ্রব্য অনুসারে নয়, কোন স্থানে দ্রব্যের ক্রয়-বিক্রয় হচ্ছে তদনুযায়ী শুদ্ধ গৃহীত হত।

গৌতমের মতে, রাজা পণ্যদ্রব্যের বিংশতি ভাগের একভাগ শুদ্ধ হিসেবে গ্রহণ করবেন<sup>৪০</sup>। এছাড়াও বাণিকেরা তাদের বিক্রয় দ্রব্যের থেকে একটি উৎকৃষ্ট দ্রব্য রাজাকে প্রদান করবেন<sup>৪১</sup>। হরদত্তের মতে, রাজাকে প্রতি মাসে এটি দেয়<sup>৪২</sup>। যাজ্ঞবল্ক্যের মতে, রাজা যেহেতু দ্রব্যের বিক্রয়মূল্য নির্ধারণ করে থাকেন, তাই তিনি শুদ্ধরূপে দ্রব্যমূল্যের কুড়ি ভাগের এক ভাগ গ্রহণ করবেন<sup>৪৩</sup>। তবে মনুর মতে, যারা শুদ্ধ আদায়ে নিপুন এবং সকল প্রকার পণ্যদ্রব্য সহজে অভিজ্ঞ, তারাই দ্রব্যের গুণাগুণ বিচার করে এই মূল্য নিধারণ করবেন এবং রাজা দ্রব্যমূল্যের কুড়ি ভাগের এক ভাগ লাভ করবেন<sup>৪৪</sup>।

শুদ্ধের পরিমাণ বাণিজ্য দ্রব্য নাকি বাণিজ্য দ্রব্য থেকে প্রাপ্ত লভ্যাংশ অনুসারে নির্ধারিত হবে তা নিয়ে বিভিন্ন স্মৃতিতে মতানৈক্য দেখা যায়। মেঘাতিথির মতে, পণ্যদ্রব্যের মূল্যের বিংশতি ভাগের এক ভাগ রাজা লাভ করবেন<sup>৪৫</sup>, অন্যদিকে কুম্ভকভট্টের মতে তা হবে লাভের বিংশতি ভাগের এক ভাগ<sup>৪৬</sup>।

**সীদবৃত্তি :** শাস্ত্রে বৈশ্যের জীবিকা হিসেবে কুসীদবৃত্তিরও উল্লেখ করা হয়েছে। সুদের কারবারীদের মনু

বুদ্ধিজীবী বলে উল্লেখ করেছেন<sup>৪৪</sup>। এই জীবিকাকে অনুমোদন দেওয়া হলেও ধর্মসঙ্গতভাবে যাতে ধনবৃদ্ধি ঘটানো হয়, সে বিষয়ে কুসীদজীবীকে শাস্ত্রকারগণ সজাগ করেছেন<sup>৪৫</sup>। ব্রাহ্মণ ও ক্ষত্রিয়কে বৃদ্ধি লাভের আশায় ধনপ্রয়োগ করতে নিষেধ করা হয়েছে<sup>৪৬</sup>। কুম্বুকের মতে, আপৎকালেও তারা এ কাজ করবে না<sup>৪৭</sup>। তবে ধর্মকার্য সম্পাদনের ক্ষেত্রে নিকৃষ্টকর্ম সম্পাদনকারী ব্যক্তিকে স্বল্প সুদে ঋণদানের কথা মনু উল্লেখ করেছেন<sup>৪৮</sup>।

**কুসীদবৃত্তি ও করব্যবস্থা :** এই বৃত্তিটি উত্তমর্ণ এবং অধমর্ণ উভয়ের সাথে জড়িত। শাস্ত্র-নির্ধারিত নিয়ম অনুযায়ী ঋণপ্রয়োগ করা হত। সুনির্দিষ্টভাবে রাজার প্রাপ্য অংশ বিষয়ে শাস্ত্রে কোন উল্লেখ নেই। হিরণ্য ব্যবসায়ীদের ক্ষেত্রে পঞ্চাশ ভাগের এক ভাগ শুদ্ধ প্রদান করার যে কথা গৌতম উল্লেখ করেছেন, তার ব্যাখ্যা প্রসঙ্গে হরদত্ত এদের বুদ্ধিজীবী বলে উল্লেখ করেছেন<sup>৪৯</sup>। শ্লোকটির ব্যাখ্যা প্রসঙ্গে তিনি বলেছেন, যে ব্যক্তি পঞ্চাশটি মুদ্রা (নিক) বৃদ্ধির জন্য দিয়েছেন, রাজা তার থেকে একটি মুদ্রা বলিরূপে গ্রহণ করবেন<sup>৫০</sup>। তাই কুসীদ বৃত্তি থেকেও যে রাজা কিছু লাভ করতেন, তা বলাই বাহুল্য। কাत्याয়ন আপৎকালে কুসীদবৃত্তি থেকে কর সংগ্রহের বিধান দিয়েছেন।

**করসংগ্রহ ও শূদ্র :** দ্বিজাতির গুশ্রবা ছিল শূদ্রের প্রধান ধর্ম এবং কর্ম। তবে এর দ্বারা নিজের তথা পরিবারের ভরণ-পোষণ সম্ভব না হলে শিল্পবৃত্তির দ্বারাও শূদ্র জীবিকা নির্বাহ করতে পারে বলে গৌতম, মনু, যাজ্ঞবল্ক্য প্রমুখ শাস্ত্রকারগণ উল্লেখ করেছেন। বিষ্ণু দ্বিজবর্ণের গুশ্রবাকে শূদ্রের ধর্ম এবং সকল প্রকার শিল্পকর্মকে তার বৃত্তি হিসেবে উল্লেখ করেছেন। শাস্ত্রের বিধানে দ্বিজাতির সেবাই তার ধর্ম, কিন্তু বাস্তব প্রয়োজন অন্য কথা বলে। তাই জীবিকার ক্ষেত্রে শিল্পকর্মের বিধান দিয়েছে শাস্ত্র। মনুজ্ঞ কারুকর্মাণি শিল্পানি বিবিধানি<sup>৫১</sup>—এই বচনের দ্বারা প্রতীয়মান হয় যে সেই সময় বহু মানুষ বিবিধ প্রকার শিল্পকর্মের সাথে যুক্ত ছিল। মনুসংহিতার দশম অধ্যায়ে মিশ্র জাতিসমূহের উল্লেখ আছে, যারাও নানাবিধ শিল্পকর্মের সাথে যুক্ত ছিল। তবে অমরকোষে এই সকল ব্যক্তিকে শূদ্রের তালিকাভুক্ত করে তাদের শূদ্র জাতির বিভিন্ন ভাগ হিসেবে উল্লেখ করা হয়েছে<sup>৫২</sup>।

প্রাচীন ভারতে প্রচলিত বিবিধ শিল্পকর্মগুলির মধ্যে উল্লেখযোগ্য হল—বস্ত্রশিল্প, বস্ত্ররঞ্জন এবং দৌতশিল্প, কারুশিল্প, চর্মশিল্প, বাস্ত্রশিল্প, পাথরকাটা শিল্প, পাত্রনির্মাণ শিল্প প্রভৃতি। এছাড়াও লবণনির্মাতা, চিনিনির্মাতা, শৌণ্ডিক (মদ্য নির্মাতা), বাদ্যযন্ত্র নির্মাতা বিভিন্ন প্রকার বৃত্তিধারী জাতির উল্লেখ শাস্ত্রে পাওয়া যায়।

শিল্পীদের দ্বারা নির্মিত বিভিন্ন সামগ্রী দৈনন্দিন জীবনের প্রয়োজনীয় চাহিদা মেটালেও ব্রাহ্মণ্যপ্রধান সমাজব্যবস্থায় অর্থনৈতিক দিক দিয়ে তারা কতটা স্বচ্ছল ছিল, তা আলোচনার বিষয়। তবে তারা রাষ্ট্রের উন্নয়নে সমানভাবে ভূমিকা পালন করত, অর্থ না হলেও শ্রম দিয়ে। বিবিধ শিল্পকর্মের দ্বারা জীবিকা নির্বাহকারী মানুষেরা রাজার জন্য প্রতি মাসে একদিন করে কাজ করবে বলে গৌতম<sup>৫৩</sup>, মনু<sup>৫৪</sup>, বিষ্ণু<sup>৫৫</sup> প্রমুখ শাস্ত্রকারেরা উল্লেখ করেছেন। কেবলমাত্র শিল্পোপজীবী মানুষেরাই নয়, শারীরিক পরিশ্রমের দ্বারা যারা জীবিকা নির্বাহ করে, তারাও মাসে একদিন করে রাজার জন্য শ্রম দান করবে। এছাড়াও যারা নৌকা এবং গাড়ি চালায়, তারাও প্রতি মাসে একদিন করে রাজার জন্য কাজ করে দেবে<sup>৫৬</sup>। মনু এর সাথে সূপকার, নৌহকার প্রভৃতি কার্যিক পরিশ্রমের দ্বারা জীবিকা নির্বাহকারী শূদ্রদের কথাও উল্লেখ করেছেন<sup>৫৭</sup>। বিষ্ণুও এই প্রসঙ্গে একই অভিমত ব্যক্ত করেছেন<sup>৫৮</sup>। তবে শুক্রের মতে এরা প্রতি পক্ষতে একদিন করে রাজার জন্য কাজ করে দেবে<sup>৫৯</sup>। অবশ্য মৌর্যযুগের পরবর্তীকালে বয়নশিল্পের দ্বারা জীবিকা নির্বাহকারী ব্যক্তিদের থেকে কর গ্রহণের

কথা বলা হয়েছে<sup>৬০</sup>। মহাভারতের শাস্তিপর্বেও বলা হয়েছে—উৎপন্ন দ্রব্যের পরিমাণ এবং শিল্পকর্মের গুণমান দেখে শিল্পোপজীবী মানুষদের থেকে কর সংগ্রহ করতে হবে<sup>৬১</sup>। নানাবিধ শিল্পকর্মকে যোহেতু শূদ্রের জীবিকার মাধ্যম হিসেবে শাস্ত্রে উল্লেখ করা হয়েছে, তাই শিল্পকর্মের দ্বারা তাদের অর্থাগমের সম্ভাবনা রয়েই যায়। ৪৪৬ খ্রীষ্টাব্দে দক্ষিণ ভারতের একটি পল্লব অভিলেখ থেকে জানা যায় যে সুবর্ণকার, চর্মকার, তাঁতি, এমনকি মুচিরাও রাজাকে কর প্রদান করত<sup>৬২</sup>। সময়ের সাথে সাথে যে শূদ্রের আর্থিক অবস্থার উন্নতি ঘটেছিল এবং উৎপন্ন দ্রব্যের চাহিদা বৃদ্ধি পেয়েছিল, এই ঘটনা তার-ই সাক্ষ্য বহন করে। রামশরণ শর্মাও উল্লেখ করেছেন যে, শূদ্রেরা রাষ্ট্রকে কর প্রদান করতেন। তাঁর মতে, এই ঘটনা ইঙ্গিত দেয় যে পরবর্তীকালে শূদ্রেরাও রাষ্ট্রের উন্নতিতে গুরুত্বপূর্ণ ভূমিকা পালন করত<sup>৬৩</sup>।

পূর্বোক্ত জীবিকাগুলি ছাড়াও রাষ্ট্রের বিভিন্ন প্রশাসনিক পদে অনেকে নিযুক্ত ছিলেন। তাদের কার্যকলাপ আলোচনাক্রমে দেখা যেতে পারে তাদের কাছ থেকে কর আদায় করা হত কিনা!

দ্বীসচিব ও কর্মসচিব : দ্বী-সচিবগণের মধ্যে কমপক্ষে একজন জাতিতে যে ব্রাহ্মণ হতেন, তা মনু, যাজ্ঞবল্ক্য প্রমুখের বচন থেকে স্পষ্ট<sup>৬৪</sup>। বাকিরা জাতিতে কি হবেন তার উল্লেখ না থাকলেও এরা যোহেতু প্রশাসনের সঙ্গে জড়িত, কাজেই তাদের কাছ থেকে কর-রূপে আদৌ কিছু গ্রহণ করা হত কি না, তা নিয়ে সংশয় রয়ে যায়। বর্তমান গণতান্ত্রিক ব্যবস্থায় বৃত্তি নয়, ব্যক্তির আয়ের পরিমাণের উপর নির্ভর করে সে কর দানে বাধ্য কিনা বা কতটা কর তাকে দিতে হবে, যা সে যুগের প্রেক্ষিতে কল্পনা করা অসমীচীন।

প্রাড়িবাক ও বিচারসভার সভ্যগণ : আরও এক বৃত্তিজীবী মানুষের কথা শাস্ত্রে পাওয়া যায় যারা জাতিতে ব্রাহ্মণ ছিলেন এবং বিচার ব্যবস্থায় রাজাকে সহায়তা করা, বা প্রধান বিচারপতির দায়িত্ব পালন করাই ছিল যাদের কাজ<sup>৬৫</sup>। উল্লেখ্য, এদের থেকে কর সংগ্রহের কোন বিধান ধর্মশাস্ত্রে পাওয়া যায় না।

গ্রামিক, দশগ্রামাধিপতি প্রমুখ ব্যক্তিবর্গ : মনু উল্লেখ করেছেন, রাজা প্রতি গ্রামে একজন করে অধিপতি নিয়োগ করবেন, যিনি গ্রামিক নামে পরিচিত। এভাবে দশটি, কুড়িটি, একশ এবং হাজার গ্রামের জন্য পৃথক পৃথকভাবে একজন করে অধিপতি নিয়োগের কথা বলা হয়েছে<sup>৬৬</sup>। সবার উপরে ছিলেন নগরাধিপ। গ্রামিক প্রভৃতির জাতিতে কি ছিলেন, সে বিষয়ে স্পষ্ট কোন চিত্র স্মৃতিশাস্ত্র থেকে পাওয়া যায় না। তবে এরাও যোহেতু প্রশাসনিক ব্যবস্থার সাথে সরাসরি জড়িত ছিল এবং রাজার প্রতিনিধি রূপেই তারা কাজ করত (একটি/দশটি/বিশটি/শত/সহস্রটি গ্রামের বা নগরের অধিপতিরূপে), ফলত তাদের থেকে কর নেওয়ার প্রশ্নও ছিল না। অধিকন্তু মনু সুনির্দিষ্টভাবে বলেছেন, রাজাকে প্রত্যহ অন্ন-পান-ইক্ষনরূপে গ্রামবাসীদের যা দেয় সেগুলি রাজার পরিবারে গ্রামিক গ্রহণ করবেন। এর থেকে স্পষ্ট যে, কর হিসেবে রাজার দৈনন্দিন যা প্রাপ্য তাই কার্যত এই গ্রামিকের বৃত্তি ছিল<sup>৬৭</sup>। একই কথা প্রাসঙ্গিক দশ-গ্রামাধিপতি, বিশ-গ্রামাধিপতি থেকে শুরু করে নগরাধিপতি পর্যন্ত প্রশাসনিক বিভিন্ন পদে আসীন ব্যক্তিদের ক্ষেত্রে। এ প্রসঙ্গে মনু বলেছেন, দশগ্রামাধিপতি একটি কুল, বিংশগ্রামাধিপতি পাঁচটি কুল, শতগ্রামাধিপতি একটি গ্রাম এবং সহস্রগ্রামাধিপতি একটি পুর বা নগর বৃষ্টির জন্য লাভ করবেন<sup>৬৮</sup>। তাদের প্রাপ্য থেকে তারা রাজকোষে কর ইত্যাদি দিত এমন উল্লেখ শাস্ত্রে পাওয়া যায় না।

দূত এবং চর : এই বৃত্তিধারী ব্যক্তিবর্গ মূলতঃ রাষ্ট্রের বেতনভুক্ত কর্মচারী ছিলেন। তাদের থেকে কর-শুল্কাদি গ্রহণের বিষয়ে কোন উল্লেখ স্মৃতিশাস্ত্রে পাওয়া যায় না। এছাড়া অন্যান্য বৃত্তিভোগী কর্মচারীদের থেকেও কর-শুল্ক গ্রহণের কোন উল্লেখ পাওয়া যায় না।

কাজেই দেখা যায় জীবিকা হিসেবে কৃষি-পশুপালন-বাণিজ্য, যেগুলি ছিল সাধারণভাবে বৈশ্যের জীবিকা, সেগুলিই রাষ্ট্রীয় কোষাগারের আয়ের প্রধান উৎস। তবে কেবলমাত্র রাষ্ট্রীয় অর্থনীতি নয়, সমাজ-জীবনের অর্থনীতিও নির্ভরশীল ছিল গার্হস্থ্যাশ্রমে বসবাসকারী বৈশ্য বর্ণের উপর। সম্ভবতঃ সেই কারণেই মনু সকল প্রাণীর অন্নপ্রদানের দায়িত্ব বৈশ্যের হাতেই প্রদান করেছিলেন<sup>৬৯</sup>।

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 হর. - হরদত্ত  
 BORI. - Bhandarkar Oriental Research Institute  
 CSS. - Chowkhamba Sanskrit Sansthan  
 H. Dh. - History of Dharmaśāstra  
 HSO. - Hindu Social Organization  
 MLBD. - Motilal Banarasidas

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