

ISSN 2229-3337

Journal  
of  
**Sukṛtīndra Oriental Research Institute**  
Half-yearly Indological Research Journal

---

April 2022

•

Vol. 23

•

No. 2

---

Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

**SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE**

(Research Centre recognised by the University of Kerala  
and Mahatma Gandhi University.)

Kuthapady, Thammanam, Kochi-682 032, Kerala, India.

Journal  
of  
**Sukṛt̄indra Oriental Research Institute**  
Half-yearly Indological Research Journal

---

April 2022



Vol. 23



No. 2

---

Editor

**Dr. V. Nithyanantha Bhat**



यज्ञं दधे सरस्वती

**SUKṚT̄INDRA ORIENTAL RESEARCH INSTITUTE**  
(Research Centre recognised by the University of Kerala  
and Mahatma Gandhi University)

Kuthapady, Thammanam, Kochi - 682 032, Kerala, India

# **Journal of Sukṛt̄indra Oriental Research Institute**

**A Peer Reviewed Half Yearly Indological Research Journal**

*Editor : Dr. V. Nithyanantha Bhat*

*Journal of Sukṛt̄indra Oriental Research Institute is published twice a year (October and April). It aims to promote studies in Oriental learning, in particular Indological subjects. The journal is published in English and Sanskrit.*

## **Subscription Rates**

	India	Outside India
<i>Annual (2 Issues)</i>		
Individuals	Rs. 400	US \$ 40
Institutions	Rs. 600	US \$ 60
<i>Back Issues Per Copy</i>		
Individuals	Rs. 225	US \$ 25
Institutions	Rs. 300	US \$ 30

\* Subscription Amount may be paid by DD/Cheque/Online in favour of Sukṛt̄indra Oriental Research Institute

ISSN 2229-3337

## **Articles/Research papers invited**

*Standard articles (original and unpublished) written in error-free language (Sanskrit / English) and prepared according to proper research methodology as in MLA Handbook for Writers of Research Papers on topics of Indological/Oriental importance are invited. Manuscripts should be neatly typed in double space with correct diacritical marks wherever necessary. Correctness of details of works referred should be verified. Short articles are preferred.*

*Contributions should be sent to the Editor – one copy along with the font used should be mailed to "sukṛt̄indra@gmail.com" and one hard copy should be sent to the Editor by post.*

*Send your subscriptions / articles / orders to:*

Editor,

Journal of Sukṛt̄indra Oriental Research Institute,

Kuthapady, Thammanam, Cochin - 682 032, Kerala, India.

Phone : 0484-2349563 • E-mail : sukṛt̄indra@gmail.com

Website : [www.sukṛt̄indraoriental.org](http://www.sukṛt̄indraoriental.org)

**Journal of Sukṛt̄indra Oriental Research Institute**  
**A Peer Reviewed Journal**

*Editorial Advisory Board*

**Dr. N.P. Unni**  
**Dr. Prabhakar Pandurang Apte**  
**Dr. V. Kutumba Sastry**  
**Dr. K.K.N. Kurup**  
**Dr. K. Chandrasekharan Nair**  
**Dr. A. Achyuthan**

*Editor* : **Dr. V. Nithyanantha Bhat**

*Editorial Board*

**Dr. Balagopal T.S. Prabhu**  
**Dr. G. Gangadharan Nair**  
**Dr. T. Devarajan**  
**Dr. M.P. Unnikrishnan**  
**Dr. G. Chandrasekhara Prabhu**

Views expressed in the articles are those of the authors and not necessarily those of the publishers.

## Contributors

**Dr. Satya Vrat Varma** : Professor of Sanskrit, Retd. Principal, Recipient of President of India Certificate of Honour, Rajasthan Academy Award and Sanskrit Seva Parishad Award.

**Dr. Charulatha Varma** : Associate Professor of English, Dr Bhim Rao Ambedkar Govt College, Rajasthan.

**Dr. V. Nithyanantha Bhat** : Hon. Director, Sukṛtindra Oriental Research Institute, Kochi, Kerala.

**Dr. Syamala K.** : Asst. Professor, Dept. of Philosophy, Sree Sankaracharya University of Sanskrit, Regional Centre, Payyanur.

**Dr. P.I. Devaraj** : Asst. Professor, Dept. of Philosophy, Sree Sankaracharya University of Sanskrit, Regional Centre, Payyanur.

**Leena Paily** : Research Scholar, Dept. of Sanskrit Nyaya, Sree Sankaracharya University of Sanskrit, Kalady.

**K. R. Upendran** : Theatre Actor and Director, Research Scholar, Kerala Kalamandalam Deemed University, Kerala.

**Sradha Hari** : Graduate in Sanskrit.

**Dr. G. Chandrasekhara Prabhu** : HST in Sanskrit, T.D.H.S., Kochi, Kerala.

**Anupama K.** : Research Scholar, Dept. of Sanskrit, University of Calicut, Calicut.

# Contents

Page

<b>Rāma-story in the Narasiṃhapurāṇa and Kūrmapurāṇa: An Appraisal</b>	7
<i>Dr. Satya Vrat Varma &amp; Dr. Charulata Varma</i>	
<b>Great Exponents of the Vedānta</b>	17
<i>Dr. V. Nithyanantha Bhat</i>	
<b>Jñānottara Karma: Madhva's Ideal of Realization</b>	25
<i>Dr. Syamala K. &amp; Dr. P.I. Devaraj</i>	
<b>The Role of Trigūṇas in Āyurveda</b>	33
<i>Leena Paily</i>	
<b>Thullal as Modern Theatre: Triangulating Kunchan Nambiar's Thullal with the Ancient, Oriental, and Modern Perspectives of Theatre</b>	40
<i>K.R. Upendran</i>	
<b>Marriage - The Concept in Sanskrit Language</b>	52
<i>Sradha Hari</i>	
<b>तत्त्वमसि इति महावाक्यस्य समीक्षा</b>	69
<i>डा. जि. चन्द्रशेखर प्रभु</i>	
<b>निरुक्तोक्तशब्दानां प्रक्रियानिरूपणम्</b>	80
<i>अनुपमा के.</i>	

Statement about ownership and other particulars about the newspaper - **Journal of Sukṛtindra Oriental Research Institute** - to be published in the April issue of the journal every year.

FORM IV

Place of Publication : Sukṛtindra Oriental Research Institute,  
Kuthapady, Thammanam,  
Kochi - 682 032.

Periodicity of its publication : Half Yearly

Printer's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,  
Jew Street, Ernakulam,  
Kochi - 682 035.

Publisher's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,  
Jew Street, Ernakulam,  
Kochi - 682 035.

Editor's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Sree Niketan,  
Jew Street, Ernakulam,  
Kochi - 682 035.

Owner's Name : Dr. V. Nithyanantha Bhat

Nationality : Indian

Address : Hon. Director,  
Sukṛtindra Oriental Research Institute,  
Kuthapady, Thammanam, Kochi - 682 032.  
  
Sree Niketan,  
Jew Street, Ernakulam,  
Kochi - 682 035.

*I, V. Nithyanantha Bhat, declare that the particulars given above are true to the best of my knowledge and belief.*

15th April 2022

**Dr. V. Nithyanantha Bhat**  
*Publisher*

# Rāma-story in the Narasimhapurāṇa and Kūrmapurāṇa: An Appraisal

*Dr. Satya Vrat Varma & Dr. Charulata Varma*

The wide popularity of the Rāma- cult has resulted in the production of a vast mass of literature down the ages. While retaining its core genius almost intact, the Rāma-story in its unending march acquired diverse contours, and underwent drastic deviations in its various episodes which subsequently settled down as independent recensions of the immortal narrative. With the Rāmāyaṇas in the neighbouring countries of South East Asia betraying amazing, occasionally baffling, variations, the recensions have assumed wider overtones. It is a measure of the strong hold the Rāma-story has on the Indian psyche that besides the Rāma-related literature, other notable writings also tend to detail it with perceptible gusto. Some of the Purāṇas have an equally deep fascination for the epic story. The various aspects and peculiarities of the Rāma-story as met with in the *Bhāgavatapurāṇa*, have been discussed elsewhere.<sup>1</sup> The authors of the *Narasimhapurāṇa* (NP)<sup>2</sup> and the *Kūrmapurāṇa* (KP)<sup>3</sup> also seem to be deeply enamoured of the Rāma-saga,



and have detailed it in keeping with their respective parameters. While the *NP* has dealt with it at quite some length in six chapters (47-52) under Viṣṇu's Rāmāvatāra, the account in the *KP* (I.20) is focused on its salient facets. The Rāma-story as set forth in the *NP*, though considerably detailed, has the appearance of a carelessly crafted compendium of a Rāmāyaṇa, perhaps that of Vālmīki. Its imprecise language and shaky style have doubtless emanated from a hasty exercise in versification. The various episodes and events detailed in the two Purāṇas are marked by some notable deviations/ innovations which tend to impart them a pleasing freshness. A perceptive appraisal thereof would serve to bring into relief the vast potential of the *Rāmācarita* to unfold itself in myriad ways.

### (i) Sītā's Birth

The most reliable version of Sītā's birth, as recorded in the *Vālmīki-Rāmāyaṇa*, attributes divine origin (*ayonijā*) to her. Sītā is said therein to have emerged from one of the furrows as Janaka was ploughing the field to level it for a sacrifice. She was named Sītā to accord with the place of her origin (furrow- *sītā*).<sup>4</sup> While her divine origin is broadly accepted in the subsequent Rāma-literature, the *Vasudevahiṇḍī* of Saṃghadāsa Gaṇi (fifth century) and most of the alien Rāmāyaṇās following it, have enigmatically shifted her parenthood to the demon couple Rāvaṇa and Mandodarī. She, the aforesaid sources would have us believe, was Rāvaṇa's daughter born of Mandodarī, but was discarded in the ocean to escape the misery, as the soothsayers predicted, she was to spell to the Rākṣasa race. After a series of miraculous

happenings she reached Janaka, the king of Mithilā, who adopted her as his daughter. The Rākṣasa-kanyā thus became Janaka-kanyā.<sup>5</sup> The *NP* seems to concur with the traditional account of Sītā's birth, though it has shunned specific mention thereof. The *KP*, on the other hand, expressly subscribes to her divine origin. But far from cropping up from a furrow, she is said to have been gifted to Janaka by goddess Pārvatī, perhaps as a reward for his hard austerities.<sup>6</sup> To treat Sītā as a divine gift is a remarkable innovation introduced by the author of the *KP*. That adds a new aura to her divine origin, and heightens her piety beyond measure.

## (ii) Viśvāmitra's Arrival at Ayodhyā

Viśvāmitra's visit to Ayodhyā to enlist Rāma's services for safeguarding his hermitage from the gory depredations of the demons, though not a major event by itself, contains the seeds of some momentous events that subsequently unfold themselves in the epic. The *NP* has accorded considerable importance to the episode and has accordingly made notable changes in it. Daśaratha is virtually shaken to know the purpose of the sage's visit—*yajñasya rakṣaṇārthaṃ dehi tvam rāmalakṣmaṇau* (ILVII. 50). He brusquely tells the sage that in view of their adolescent years, his sons were hardly equipped to deal with the mighty challenge. He instead offers himself along with his four-limbed army to foil the evil designs of the demons. He is, however, flabbergasted when told by Viśvāmitra in plain words that it was Rāma, not he (Daśaratha), who could repulse the menace (ILVII. 54). Daśaratha was left with no option but to hand over the adolescent sons to the sage,

but he does not hesitate in issuing him a warning of sorts that the mothers of the boys, unless they are returned ere long, may not survive the shock (ILVII. 56-57). In order to reassure the king, Viśvāmitra apprises him of the divinity of his sons. Daśaratha agrees to send Rāma and Lakṣmaṇa with the sage for fear of his curse, but he is terribly perturbed and runs after Viśvāmitra to insist upon him the urgency to send back his sons at the earliest (ILVII. 62-64).

The episode, as detailed in the *NP*, seems to be a soft version of its counterpart in *Vālmīki*, which interestingly vacillates between the two extremes. Daśaratha is therein overjoyed at the sage's visit and assures him to do his bidding, but refuses point blank to send the princes with him—*bālaṃ me tanayaṃ brahman naiva dāsyāmi putrakam*.<sup>7</sup> Viśvāmitra is filled with anger at the king's quaint behaviour. It was at the intercession of Vasiṣṭha that he consented to the sage's tall demand.<sup>8</sup>

The feared death of the mothers in the absence of the princes, dread of the sage's curse and Daśaratha's child-like behaviour in running after him that distinguish the version in the *NP* are conspicuous by their absence in *Vālmīki*. They have been introduced for sure to lend the episode a measure of dramatics, and to emphasise Daśaratha's deep love for his sons and Viśvāmitra's spiritual might.

### (iii) Svayamvara and Dhanurbhaṅga

Sītā's *svayamvara*, as conducted in the *NP* and *KM*, is also marked by notable variation. After Viśvāmitra's sacrifice concluded unhindered following the liquidation of the menac-

ing demons by Rāma, the sage decided to send the princes back to Ayodhyā, though a desire was lurking in his mind that they should return married—*kṛtadāro mayā neyo rāmaḥ kamalalocanaḥ* (ILVII. 99). He therefore left for Mithilā where king Janaka was conducting *svayamvara* for his daughter Sītā. Maheśvara's mighty bow, that, according to the *NP*, had emerged (*samutpannam*) for Sītā's *svayamvara* itself, was placed in the *maṇḍapa* as its prerequisite. The *KP* has it that the bow was gifted to Janaka by Lord Nīllohita for destroying his enemies, which, however, was prescribed by him as a condition of the *svayamvara*. 'Whoever of the gods, demons and men is able to break the formidable bow, will have Sītā as his wife' (I. XX. 22-23). Curiously the *KP* makes no mention of the *svayamvara*. The *NP*, on the other hand, is unequivocal in asserting that all the brave kṣatriya suitors did their utmost to lift and string the bow but fell flat on the ground successively (ILVII. 106-107). After the rival suitors failed with the divine bow, it was shifted to its fixed venue, with Janaka eagerly waiting for Rāma to arrive at Mithilā (ILVII. 108).

It is after it that Rāma appears on the scene. Viśvāmitra urges Janaka to give Sītā to Rāma in marriage. The divine bow was brought back to the *maṇḍapa*. The moment Rāma strung the bow and twanged it, it broke into pieces (ILVII. 118-119). The miraculous feat incensed the frustrated suitors, who were still camping at Mithilā, to rise in unison against Rāma, but were so thoroughly routed by him that they had to flee for life. Lakṣmaṇa wanted to give them a hot chase, but was held back from the adventure by Janaka and Viśvāmitra (ILVII. 127).

After Daśaratha arrived at Mithilā with his entourage, Sītā was wedded to Rāma, while his three other comely daughters were given to Lakṣmaṇa, Bharata and Śatrughna.<sup>9</sup>

It is evident from the account in the *NP* that Sītā's *svayamvara* and *dhanurbhaṅga* were two distinct events, separated in time, which however was not long as the failed suitors were still around the corner in Mithilā. Interestingly, they have been treated as such (=separately) in Vālmīki's *Rāmāyaṇa* as well, though a long gap is said to have intervened between the two.<sup>10</sup> In the epic the disgruntled rulers launch a concerted attack on Mithilā, which Janaka could repulse with quite some effort.<sup>11</sup> They did not lock horns with Rāma as he was not a participant in that *svayamvara*. According to the *Rāmāyaṇa* the girls married to Bharata and Śatrughna were not the daughters of Janaka, but that of his younger brother Kuśadhvaṅga.<sup>12</sup>

Rāma's encounter with the fiery sage Paraśurāma in the *NP* also betrays a modicum of deviation from the known version. Paraśurāma arrogantly asks Rāma to shed his name as it was (mis-) appropriated from his longer name or take up arms. Rāma chooses the latter option. As soon as he twanged the bow, the *Vaiṣṇava tejas* deserted Paraśurāma's body and joined Rāma. The irascible sage was convinced that Rāma was none else but Viṣṇu (ILVII. 147-151).

#### (iv) Kaikeyī's Boon: Rāma's Exile

Not unlike the *Vālmīki-Rāmāyaṇa*, the *NP* mentions two 'promises' made to Kaikeyī by Daśaratha, but has slashed

down the duration of Rāma's exile to twelve years (ILVIII. 49-50). The *KP*, on the other hand, reduces the so-called *varas* to one (I. XX. 28). Daśaratha in the latter text readily accepts Kaikeyī's demand to enthrone Bharata instead of Rāma, but thereby undergoes severe agony at heart (I. XX. 29).

### (v) Misadventure of Śūrpaṅakhā

The author of the *NP* has made some remarkable changes in the well-known episode of Śūrpaṅakhā, which combine to heighten its interest quite substantially. Śūrpaṅakhā in the *NP* backs up her marriage- proposal to Rāma with 'practical logic'. "Rāma should marry her because of her expertise in the sexual game, and discard Sītā because she was ignorant of the finesse of the art" (ILIX. 40). While directing her to Lakṣmaṇa, Rāma repeats the reason met with in the epic, 'Lakṣmaṇa would accept her as he did not have his wife with him here' (ILIX. 42). The most striking thing about Śūrpaṅakhā's exchanges with Rāma is that she insists upon him to direct Lakṣmaṇa to this effect in writing. And surprise of the surprise is that Rāma duly hands over to her a letter addressed to Lakṣmaṇa. The letter, however, turns out to be her undoing. In obedience to his brother's command, — *chindhy asyā nāsikām* (IL IX. 44), Lakṣmaṇa promptly deforms her by cutting her nose and ears to punish her for her audacious advances.

### (vi) Abduction of Sītā

The episode of Sītā's abduction has acquired a political colouring in the *NP* and has been executed with diplomatic skill. After Lakṣmaṇa had left to bail out his elder brother from

the supposed impasse, Rāvaṇa comes to her in the guise of an anchorite and tells her that Bharata has arrived in the forest to persuade Rāma to return to Ayodhyā, and the latter has all but accepted his request. The parleys between the two were nearing conclusion, and so were your miseries in the forest. Rāma, he confides to her, has asked him (Rāvaṇa) to bring Sītā to the venue of the talks by an aerial car. Sītā moves in the trap laid by the sham sage. No sooner did she step in the car than it flew southwards. The anchorite reverts to his original form. The hapless Sītā was left crying (ILIX. 81-89).

The diplomatic tinge to the daring act of abduction tends to impart it unusual overtones and bespeaks Rāvaṇa's anxiety to make the operation as fool-proof as possible.

### **(vii) Killing of Kabandha: Friendship with Sugrīva**

According to the *NP* Rāma's encounter with the *udaremukha* Kabandha took place in the course of his search for Sītā. Rāma burnt him down with a volley of arrows which resulted in his attaining a divine status/ form. He urges Rāma to befriend Sugrīva who was sure to discover Sītā.<sup>13</sup> 'Your mere plea to Sugrīva would suffice to achieve the cherished goal' (ILIX. 131-132). While the episode is described in the *NP* at some length, it is merely hinted at in the *KP*. It (*KP*) makes a pointed mention of friendship between Rāma and Sugrīva, but the killing of Vālin is conspicuous by its omission there (I. XX.34). Jāmbvān tells Rāma on the Rṣyamūka mountain that the ornaments thrown down by Sītā from the plane, were seen by him and Jaṭāyu. It was evident from

Jaṭāyu's statement that Sītā was abducted by Rāvaṇa and was currently living in Laṅkā (*NP*, L. 87-94). Jāmbvān was firm in his assertion that though each monkey was able to cross the ocean but the stupendous feat of locating Sītā could be carried out by Hanumān alone (*NP*, L. 159-162).<sup>14</sup> The *KP* has it that Hanumān beheld Sītā in Laṅkā, under a tree, at a secluded place, surrounded by a host of demonesses (I. XX. 38). Rāma, according to it (*KP*), had liquidated in the war not only Rāvaṇa but his wives, brothers and sons also (I. XX. 45-47). These are the two significant innovations made by the author of the *KP* which merit attention.

### (viii) Sītā's Ordeal and Expulsion

The *NP* and *KP* concur fully in describing the post-war events. They seem to be indebted to the *Adhyātma Rāmāyaṇa* for them. After the war ended, Lord Śiva, according to the *NP*, appears in person and vouches for Sītā's chastity. Rāma leaves for Ayodhyā with Sītā, then and there (L11. 119-120). Both the Purāṇas are also one in omitting the public slander about Sītā's chastity and her resultant expulsion from Ayodhyā. It was simply not possible for the authors of the *NP* and *KP* to entertain such lousy thoughts with respect to Sītā, who was to them as good as a goddess, a perfect specimen of womanhood.

### References

1. SATYA VRAT, "Rāma-story in the Bhāgavatapurāṇa: An Appraisal", Vishveshvaranand Indological Research Journal, Vol. XL III- XL IV, P.226-231.



2. Gita Press, Gorakhpur, V.S. 2061.
3. Gita Press, Gorakhpur, V.S. 2062.
4. *Rāmāyaṇa*, Gita Press, Gorakhpur, Bālakāṇḍa, 66. 13-15.
5. For a detailed analysis see my book *Panorama of Sanskrit literature*, Jaipur, 1998, pp. 2-8.
6. tapasā toṣitā devī janakena girīndrajā/  
prāyachhajjānakīm sītām rāmamevāśritā patim//  
*KP*, I. XX. 20.
7. *Rāmāyaṇa*, op. cit., I. XX. 25.
8. *Rāmāyaṇa*, op. cit., I. XVIII. 21.
9. aparāśca sutās tisro rūpavatyah svalaṅkṛtāḥ/  
tribhyastu lakṣmaṇādibhyaḥ svakanya vidhivad dadau//  
*NP*, ILVII. 131.
10. sudīrghasya tu kālasya rāghavo'yaṃ mahādyutiḥ/  
viśvāmitreṇa sahito yajñam draṣṭuṃ samāgataḥ//  
*Rāmāyaṇa*, op. cit., I. XX. 25.
11. *Ibid*, I. 66.22, I. 66.24.
12. bhrātā yavīyān dharmajña esa rājā kuśadhvajah  
*Ibid*, I. 72.4.  
asya dharmātmano rājan rūpeṇāpratimaṃ bhuvi/  
sutādvayaṃ naraśreṣṭha patnyarthaṃ varayāmahe//  
*Ibid*, I. 72.5.
13. Compare *Rāmāyaṇa*, *Araṇyakāṇḍa*, 72.17.
14. Jāmbavān had said it to the monkeys while they were engaged in deliberation. It runs counter to his former statement.  
tam ṛte sāgaraṃ gantuṃ vānarāṇāṃ na vidyate/  
*NP*, L. 97.

# Great Exponents of the Vedānta

*Dr. V. Nithyanantha Bhat*

1. Gauḍapāda
2. Śaṅkara
3. Bhāskara
4. Yāmuna
5. Rāmānuja
6. Nimbārka
7. Madhva
8. Vallabha
9. Śrī Caitanya
10. Śrī Ramakrishna

## **1. Gauḍapāda**

Gauḍapāda (6th century CE), well-known as Gauḍapādācārya was an early medieval era Hindu philosopher and scholar of the Advaita Vedānta school of Hindu philosophy. Śaṅkara's teacher Govinda Bhagavatpāda is said to be the direct disciple of Gauḍapāda. Śaṅkara refers to Gaudapāda as the "Teacher's teacher". Gauḍapāda was the expounder of non-dualistic aspect of the Vedānta. He became

well-known by writing the Kārika, a commentary on the *Māṇḍūkya Upaniṣad*. Śaṅkara remarked : "The *Māṇḍūkya Upaniṣad*, with the Kārika, embodies in itself the quintessence of all the Upaniṣads or Vedānta."<sup>1</sup> According to V. Subrahmanya Iyer, Gauḍapāda's distinction lies in "the emphasis he lays on the impossibility of reaching the highest truth unless the totality of human experience or knowledge be taken into account."<sup>2</sup> Philosophy, according to Gauḍapāda, is "an interpretation of the totality of human experience or the whole of life from the standpoint of truth."

## 2. Śaṅkara

Śaṅkara (7th century CE), well-known as Śaṅkarācārya was one of the greatest of Indian philosophers. Śaṅkara is ranked among the greatest spiritual leaders in the history of the world. He was the propounder of the world--acclaimed philosophy--- Advaita Vedānta, which is the non-dualistic aspect of the Vedic teachings. About Śaṅkara's greatness as a philosopher, Swami Prabhavananda says: "By means of his remarkable clearness, his supreme wisdom, and his profound spirituality he has so stamped himself upon Vedānta that it has remained the paragon of Indian philosophy, and has given solace to the *sorrowful* heart of a large segment of mankind."<sup>3</sup> Śaṅkara sums up his philosophy thus, "Brahman---the absolute existence, knowledge, and bliss---is real. The universe is not real. Brahman and the Ātman are one". In his works Śaṅkara discusses the unity of the Ātman and Nirguṇa Brahman ("Brahman without attributes"). His major works include commentaries on Brahma Sūtras, Principal Upaniṣads and the Bhagavad Gītā.

Śaṅkara's works laid the foundation of Advaita Vedānta school of Hindu Philosophy. His doctrine of Advaita Vedānta is considered the source from which the main currents of modern Indian thought are derived. According to Dr. S. Radhakrishnan, Śaṅkarācārya is "one of the immortals of India's cultural history . . . like other exponents in this country, he never claimed for himself any kind of originality for his teachings. His originality was in reinterpreting the great traditions of the country to suit the conditions of the time. He reinterpreted the teachings of the *Upaniṣads*, the *Bhagavadgītā*, etc., in a manner which would appeal to the cultivated minds of his generation. His interpretation was in the form of a new creation."<sup>4</sup>

### 3. Bhāskara

Bhāskara was an Indian philosopher who propounded the Bhedabheda school of Vedānta philosophy. He wrote commentaries on the Brahma Sūtras. Bhāskara advocated bhakti as *dhyāna* (meditation) directed toward the transcendental Brahman. He refuted the idea of *Māya*. Bhāskara's theory of Bhedbheda is a doctrine of identity in difference. He taught that the union with Brahman is the supreme goal. As the means of achieving this, Bhāskara, as other Vedāntic thinkers, offers the ideal of non-attachment, and the worship of and meditation upon Brahman.

### 4. Yāmuna

Yāmuna, was a Viśiṣṭhādvaita philosopher. Yāmuna explains his philosophy as follows: "God is the supreme being. He is the whole, of which the individual souls are the parts.

We are related to Him as the waves of the ocean to the ocean. The universe is the transformation of God. God is its soul; the visible world is His body." According to Yāmuna, the highest ideal is to take refuge in the Lord and surrender oneself completely to Him.

## 5. Rāmānuja

Rāmānuja (c. 1017---1137 CE), was an Indian philosopher, theologian, and social reformer. Rāmānuja was the Exponent of Viśiṣṭādvaita which is one of the most popular schools of the Vedānta philosophy. Viśiṣṭhādvaita or Qualified Non-dualism is said to have grown out of Vaiṣṇava movement in South India from 7<sup>th</sup> Century. Rāmānuja considered the love and worship of God and complete surrender to Him, as the highest ideal and the ultimate goal. His philosophical foundations for devotionalism influenced the Bhakti Movement. He believed that the material world and human beings, though different have a real existence of their own as the body of Brahman, who is their soul and controlling power. Non-dualistic philosophy admits plurality of both matter and souls, but believes in all diversity subsuming to an underlying unity which is Brahman.

While Śāṅkara believed that knowledge is self-luminous, light itself and absolute and is therefore apart from and beyond the relation of subject and object, Rāmānuja, on the other hand, does not take into consideration knowledge that is self-luminous and absolute. According to him Knowledge is always relative, and in it there is always a distinction between subject and object.

## 6. Nimbārka

Nimbārka, (13th c) was a saint, philosopher, and an astronomer. He founded the devotional sect called Nimbārka's, who worshipped the deity Kṛṣṇa and his consort, Rādhā. Nimbārka's philosophy is based on Bhedabheda, or dualism in non-dualism. In His personal aspect, Brahman possesses attributes, and from Him as person has issued the universe of name and form. Nimbārka lays stress upon both knowledge and devotion as means of attaining freedom. According to him, there are three categories of existence, namely Īśvara (God), cit (jīva, the individual soul), and acit (lifeless matter).

## 7. Madhva

Madhva (1238---1317 CE) known as Madhvācārya, is one of the greatest saints of India. He expounded the Dvaita Vedānta. In contrast to Śaṅkara's non-dualism and Rāmānuja's qualified non-dualism, Madhva championed unqualified dualism. Madhva wrote commentaries on the chief *Upaniṣads*, the *Bhagavad Gītā* and the *Brahma Sūtra*. Dvaita Vedānta is a theistic philosophy which identifies Brahman with Nārāyaṇa, or more specifically Viṣṇu. But it is more explicitly pluralistic. Madhva emphasised difference between soul and Brahman. He also advocated for a difference in degrees in the possession of knowledge, and also for differences in the enjoyment of bliss even in the case of liberated souls.

Madhva's doctrine of the five-fold nature of difference asserts that there are five real kinds of differences: (1) between Brahman and the individual soul, (2) between Brahman and

the material world, (3) between the soul and the material world, (4) between individual souls, and (5) between individual material things.

He taught that all knowledge is relative. He did not admit Śāṅkara's principle of Absolute knowledge, or the transcendental consciousness in which all distinction between knowledge, the knower, and the known vanishes. According to Madhva, "no knowledge can be known without the knower and the known." . . . On theory of knowledge, Madhva erects his theory of the objective reality of the world. According to him, the world is real because it is perceived as such.

## 8. Vallabha

Vallabha (1479---1531 CE), well-known as Vallabhācārya, was an Indian saint and philosopher who founded the Kṛṣṇa-centred Puṣṭi sect of Vaiṣṇavism in the Braj region of India. Vallabha is known for his Bhakti movement. He founded the Vaiṣṇava sect called Rudra. He is known for his love and devotion for the divine incarnation of Śrī Kṛṣṇa. Brahman in His aspect of love is the centre of Vallabha's teaching. Brahman is personal; that is, He is endowed with divine attributes. He also possesses a spiritual body, which is blissful. To love Kṛṣṇa as the Beloved, as this love is depicted in the Bhāgavatam, is regarded by Vallabha as the highest achievement in life. He became one of the important leaders of the Bhakti movement. Vallabha rejected asceticism and monastic life, suggested that through loving devotion to God Kṛṣṇa, any householder could achieve salvation --- an idea that became influential all over India.

## 9. Śrī Caitanya

Śrī Caitanya was a 15th century Indian saint and an ardent devotee of Rādha and Kṛṣṇa. Caitanya's mode of worshipping Kṛṣṇa with ecstatic song and dance had a profound effect on Vaiṣṇavism in Bengal. He was also the chief proponent of the Vedāntic philosophy of Acintya Bhedabheda Tattva. Caitanya founded Gauḍīya Vaiṣṇavism. He expounded Bhakti yoga and popularized the chanting of the Hare Kṛṣṇa Mahāmantra.

## 10. Śrī Ramakrishna

Śrī Ramakrishna Paramahansa was a mystic, saint, and religious leader in 19th century Bengal. Śrī Ramakrishna was influenced by several religious traditions, including devotion toward the Goddess Kali, Tantra, Bhakti and Advaita Vedānta. As a priest at the Dakshineswar Kālī Temple, his mystical temperament and ecstasies gradually gained him widespread acknowledgement. And this attracted to him several spiritual teachers, social leaders, and common people who eventually became his disciples. His chief disciple Swami Vivekananda founded the Ramakrishna Math, which provides spiritual training for monastics and householder devotees. And the Ramakrishna Mission was founded to provide charity, social work and education.

The following is Śrī Ramakrishna's message to the world as quoted by Swami Vivekananda:

"Do not depend on doctrines, do not depend on dogmas, or sects, or churches, or temples; they count for little compared



with the essence of existence in man, which is divine; and the more this divinity is developed in man, the more powerful is he for good. Earn that spirituality first, acquire that, and criticize no one, for all doctrines and creeds have some good in them. Show by your lives that religion does not mean words, or names, or sects, but that it means spiritual realisation. Only those can understand who have felt. Only those who have attained to spirituality can communicate to others, can be great teachers of mankind. They alone are the powers of light."<sup>5</sup>

The following four ideas are considered to be the fundamental ideas of all the philosophies discussed above: (1) God is (2) God can be realized (3) to realize God is the Supreme goal of human experiences and (4) God can be realized in many ways.

## References

- 1 Qtd. in Swami Prabhavananda, *The Spiritual Heritage of India*, Madras: Sri Ramakrishna Math, 1960, p. 274.
- 2 Qtd. in Swami Prabhavananda, *Spiritual Heritage of India*, p. 275.
- 3 *Spiritual Heritage of India* p. 279.
- 4 *Our Heritage*, Delhi: Hind Pocket Books, 1973, p. 52.
- 5 *Complete Works of Swami Vivekananda* Vol. IV. (13<sup>th</sup> Reprint), Calcutta: Advaita Ashrama, 1989, p. 187.

# **Jñānottara Karma: Madhva's Ideal of Realization**

*Dr. Syamala K. & Dr. P.I. Devaraj*

The famous Bhagavad Gītā, the most popular exposition of Hindu Philosophy, religion, and way of life is a part of the Mahābhārata. It comes under Bhīṣmaparva. Its ethical parts have decisively influenced the later Hindu philosophers and lawgivers to the extent that they have called it the 'Fifth Veda.' The ethics of the Gītā intends to ensure the proper development of all aspects of man. It has synthesized both social and individual interests. The ultimate end, no doubt, is absolute perfection of the individual, but his perfection can be attained only through consolidation of society on the one hand and God realization on the other. According to the Gītā, the only way of freeing the soul from its various limitations is social service and devotion to God. This is a humanistic ideal which is attainable either through knowledge, devotion, or action. The Gītā provides a detailed consideration of each of these paths. It provides a harmonious blend of external action and internal peace, activism and renunciation, involvement and detachment, knowledge and devotion, individual freedom and social responsibility. Thus, the most

important teaching of this scripture is devotion to one's duties in society. When each one does his duty without selfish desires, the well-being and the solidarity to the world is preserved.

There are several commentaries on the Gītā. The chief commentators of Gītā are Śaṅkara, Rāmānuja, Madhva, Nimbārka, Vallabha etc. They all agree about the central point of the Gita teachings which is activism or karma yoga. In this paper we would like to highlight the importance of Madhva's interpretation of karmayoga in Bhagavad Gītā through his concept of Jñānottara karma.

### **Ethical teachings of the Gītā**

The Bhagavad Gītā is regarded as the highest exposition of the ethical philosophy of Indian thought. Some Indian thinkers are of the view that the Gītā transforms the metaphysical idealism of the Upaniṣads into theism so as to adapt idealism to the daily life and problems of man. While the Upaniṣads enshrine the intuitions of Brahman and the Vedānta sūtras establish their metaphysical basis, the Gītā brings out the essentials of the ethical notions of the Upaniṣads and dispels the misconception that Vedānta does not stress the moral values of experience. The aim of the Gītā is a synthetic harmonization of apparently contradictory views of bringing out their common and significant feature. This is clearly stated by Srinivasachari when he wrote, "As distinguished from the exclusive methods of other schools of ethics, the Gītā's approach to the problem of conduct is

synthetic in character. According to the Gītā, states of moral life are stages in a continuous development which culminates in the realization of the Self in a state of kaivalya. Morality has its ultimate meaning in the faith that goodness is grounded in God and that He alone as the Puruṣottama who is supra-personal, is the absolutely good and is the pattern of perfection. The apprehension of God as the ground and goal of goodness, an approximation to Him by an appropriate attitude governing the details of our daily life and conduct and the attainment of the supreme stage of the pure consciousness of the Perfect Self— these are the distinctive features of the Gītā ethics. The ethical philosophy of the Gītā pictures both an ascent and a descent. It goes up from the empirical to the transcendental and comes down from the absolute stage of realization of the Supreme Self to the practical concern of everyday life."<sup>1</sup> Here we can see that the ascent from sensibility to spirituality is the essential part of the Gītā ethics as according to it, in the final stage discerning faith transforms every deed into an act of devotion to God.

The idea of *Niṣkāma karma* which we have discussed above is the most unique contribution of the Bhagavad Gītā to the ethical thought of India. It is based on the universality of karma and it implies the necessity of acting from respect for the imperative of duty. Hence it stands for duty done for its own sake, not out of desire for, or attachment to, its consequences. The theory of *niṣkāma karma* does not stand for renunciation of activity or karma yoga, but it stands for the renunciation of the fruit of action or *karmaphalatyāga*. It

is freedom in action and not freedom from action. For karma yoga, the act should be viewed not as a means, but as an end itself. It refers to non-attachment action or desireless action which means absence of only the narrow egoistic desires. It is not inaction but action par excellence. In other words, it is duty for duty's sake. When one practises *niṣkāma karma* and becomes a karma yogin, his nature and character will be such that only good acts follow out his nature quite automatically. Again, *niṣkāma karma* prohibits only actions which are done with narrow egoistic passions. Instead of egoistic passions it gives importance to altruistic and spiritualistic aims.

The aim of the Bhagavad Gītā is to find out a golden mean between the two ideals of action and contemplation, preserving the excellence of both. This means karma yoga because though it does not abandon activity, it preserves the spirit of renunciation. Arjuna who undertakes to fight suddenly wants to withdraw from it when he sees his friends and relatives in the opposite side of the battlefield of Kurukṣetra. Here he really forgets his duty as a warrior and Kṣatriya. His love for his kith and kin makes him withdraw from his duty. But Kṛṣṇa reminds him about it and makes him capable to do duty and fight as a soldier in the war of Mahābhārata. "Sri Kṛṣṇa's teachings are that the narrow selfish impulses of which sadness and doubt are the signs should first be overcome; and the way to do it is not to resort to the loneliness of the forest, but to live in the midst of the storm and stress of social life, doing one's duty without any thought of

recompense."<sup>2</sup> There is a conflict in Arjuna's mind between his emotionalism and duty. The Divine message from Śrī Kṛṣṇa through the Bhagavad Gītā resolves this conflict and makes Arjuna fit for performing his duty to fight. It is really a case of *niṣkāma karma* when a true Kṣatriya fights for a just cause, not because it excites his instinct but because it ought to be done as a duty.

### Jñānottara Karma

Madhva, the exponent of Dvaita philosophy, is the Indian thinker who coined the term '*Jñānottara karma*.' He is also known as *Pūrṇaprajñā* or the completely enlightened. The principal features of his philosophy are its belief in personal God, its realism and pluralism. He is the author of around thirty-seven works and his commentary on the Gītā is called '*Gītā Bhasya*.' In this book, he is not giving a full interpretation of the text of the Gītā. Instead, he interprets only some verses of the Gītā, which he thought need comment or explanation and the commentary is reduced to around 385 from 700 verses. While interpreting the karma yoga of the Bhagavad Gītā (chapter. III. 20) Madhvācārya introduced the concept of *jñānottara karma* and placed it in its rightful place in the spiritual journey of man. He considered it as the highest stage of realization. Through this concept he meant the unselfish continuation of one's duties in the world even after our realization.

Madhva was of the opinion that the *Māyāvāda* of Śaṅkara actually was a source of inner weakness because it held that

world is unreal or *māyā* and so it undermined the role of a person's duties towards society in accordance with his status in life. Though this notion of *māyā* was criticized by many thinkers like Bhāskara and Rāmānuja even before Madhva, Madhva gave a greater impetus to this attack through this concept of *jñānottara karma*. In this he was trying to resolve the conflict between karma yoga and Jñāna yoga. In the words of Sharma, "Madhva resolves this apparent conflict between the so-called karma and Jñāna mārga by enlarging the scope of karma yoga as understood by Śaṅkara and raising it to the level of a way of enlightened action (*niṣkamjñānapūrvam karma*). He makes a vigorous plea for enlightened spiritual activity by all, which cannot be binding in its consequences. There can be no true wisdom without such activity, at least for all of us, mortals, and no true karma without enlightenment and devotion to God."<sup>3</sup>

In formulating the above concept of karma, Madhva interprets the third verse of the third chapter of the Bhagavad Gītā. *Jñānottara karma* is a broad and liberal concept of karma as he gave a social dimension of karma through it. He was giving a clarion call of social service as the greatest moral responsibility of Jñāna. He also put forward examples of some persons who were enlightened and followed the path of active karma due to the divine will and they performed their actions disinterestedly and served the society. Madhva did not consider karma as a stumbling block in our progress towards spirituality, but he considered it as an aspect contributing towards realization. Again, merely by the attainment of

knowledge, without any humanitarian consideration, one cannot attain mokṣa. So, by *jñānottara karma*, Madhva wanted Jñāna to be assisted by karma as he believed service to one's fellow-being is a moral obligation. So, he considered those actions which are beneficial to the welfare of others as the supreme. Thus, by interpreting the Gītā, Madhva analyzed the concept of karma and placed before us the concept of *jñānottara karma* which is an ideal of highest realization.

The Bhagavad Gītā holds that the liberated person or the karma yogin has to work for the good of humanity. According to the Gītā, the doer of good of mankind never suffers here or hereafter. Karma yoga consists in the selfless pursuit of the moral good of mankind as service to God. According to Dr. S. Radhakrishnan, "The whole setting of the Gītā points out that it is an exhortation to action. Work is inevitable till we attain freedom. We have to work for the sake of freedom, and when we attain it, we have to work as instruments of the divine. Then, of course there is no more work necessary for preparing the mind or purifying the heart. The freed souls have no rules to obey, they do what they please, but the vital point is they do something. The Gītā asks us to act in a way when action does to bind. The Lord Himself acts for the sake of humanity. Though from the absolute standpoint He is self-contained and desireless, He has always something to accomplish in the world. Even so is Arjuna asked to fight and do his work. The free souls have also the obligation to help others to discover the divine in themselves. Service of humanity is worship of God."<sup>4</sup>



To conclude, we can say that the Gītā through this concept of loka-saṃgraha is insisting on social duties and holds that even though the karma yogi is aloof from the society, he has compassion for all and he works for the benefit of the whole mankind.

### References

1. Srinivasachari, P.N, *Ethical Philosophy of Gītā*, Madras: Ramkrishna Math, 1943, pp, 11-12
2. Hiriyanna. M, *Outlines of Indian Philosophy*, New Delhi: Motilal Banarsidass, 195, p, 122.
3. Sharma, Chandradhar. *A Critical Survey of Indian Philosophy*, Delhi: Motilal Banarsidass, 2006, p. 373.
4. Radhakrishnan, Dr. S, *Indian Philosophy, Vol. I*, New Delhi: Oxford University Press, 2014, p. 487.

# The Role of Trigūṇas in Āyurveda

*Leena Paily*

## **Introduction**

Āyurveda or the Veda of Āyus (Science of Life) is the medicine of India coming down traditionally from the earliest times. Caraka says that it was related by Brahma, the creator, himself while Suśruta goes one step further by stating that it was delivered even before creation. Generally Āyurveda is recognized as an Upaveda related to either Ṛgveda or Atharvaveda, Kaśyapa takes it as the fifth Veda and gives it the topmost position among them. All this proves its existence since antiquity as Caraka explicitly says it Śāśvata (eternal) with untraceable beginning.

Even in Pre-Historic India, evidences of medicine are found. In Harappa and Mohanjo-Daro seals with images of Lord Paśupati (Śiva) who is regarded as the first divine Physician, have been found. Besides there are also found remains of substances of vegetable, animals and minerals origin used as drugs. In the Vedas too immense material is found relating to medicine. The Oṣadhi Sūkta of the Ṛgveda is an important document on ancient Botany and vegetable

drugs. The miracle of Aśvins show an advanced state of medicine and surgery. It is further developed by the traditional healers as seen in the Atharva Veda.

All this was made possible by the rich philosophical background and the atmosphere of free thinking characteristic of the Upaniṣadic age. It may be quite pertinent here to throw some light as the salient features of Āyurveda which distinguish it from the other systems of medicine. In fact, Āyurveda is not a system of medicine but a dynamic philosophy of life by which one can attain healthy individual and social life so as to perform the functions efficiently and full-fil the social obligations fully at the end to attain perfect bliss of liberation.

### **Triguṇas**

Māyā or Prakṛti is said to consist of the three Guṇas known as sattva, Rajas and Tamas. The word Guṇa is usually translated in to English as quality, which does not give the precise meaning of the original. Sattva, Rajas and Tamas are not qualities of Māyā in the same sense that hardness is a quality of iron or softness of butter, or heat of fire. Three Guṇas are ingredients of Māyā. They may be compared to three strands which constitute the rope of Māyā the rope with which Māyā blinds man to the illusory world, Māyā has no existence independent of the Guṇas. The three Guṇas are present in varying degrees in all objects, gross of subtle, including the mind, the Buddhi and Ego.

The three Guṇas always exist together. There cannot be pure Sattva, without Rajas and Tamas or pure Rajas without Sattva and Tamas, pure Tamas without Sattva and Rajas. The difference between one being and another, lies in the varying preponderances of the Guṇas. Trigūṇas which means three qualities, comprise the three properties of the mind. They are Sattva, Rajas and Tamas and the specific properties related to these are :

Sattva : Cleanliness, faith in God, Good morals and intelligence.

Rajas : Overtalking, Ego, Anger, Unhealthy competitions.

Tamas : Fear, absence of knowledge, inadequate knowledge, abnormal sleep, laziness and depression.

Just as Doṣas are the essential energies of the body, the three Guṇas, are the three essential energies of the mind. Genetically determined an individual Psychological characteristics are dependent on the relative dominance of the three Guṇas. In equilibrium, the three Guṇas maintain a healthy mind (and indirectly a healthy body). Any disturbances in this equilibrium results in various types of mental disorders.

Sattva has the characteristics of lightness, consciousness, pleasure and clarity. It is pure, free from disease and cannot be disturbed in any way. It is responsible for the perception of knowledge.

Rajas, the most active of the Guṇas, has motion and stimulation as its characteristics. All desires, wishes, ambitions

and fickle mindness are a result of Rajas. Tamas is characterized by heaviness and resistance. It causes disturbances in perception and other activities of the mind. Delusion, false knowledge, laziness, apathy, sleep and drowsiness are a result of Tamas. The Guṇas, as with the Doṣas, can be unbalanced by stress, negative desires, etc. and generally the demands of everyday life.

Āyurveda describes people on the basis of their Manasa (Psychology, controlled by the Guṇas) and their Prakṛti (constitution, controlled by the Doṣas). The Pancamahābhūtas, Tridoṣa and Trigūṇa form the basis of all diagnosis and treatment procedures in Āyurveda. Balancing these is the best way to maintain health and to cure disease caused by physical, mental or spiritual factors.

Āyurveda provides a special language for understanding the primal forces of nature and shows us how to work with them on all levels. According to Yoga and Āyurveda, Nature consists of three primal qualities, which are the main powers of cosmic intelligence that determine our spiritual growth. These are called Guṇas in Sanskrit, meaning "What binds", because wrongly understood they keep us in bondage to the external world.

1. Sattva - Intelligence, imparts balance
2. Rajas - Energy, causes imbalance
3. Tamas - Substance, creates inertia

The three Guṇas are the most subtle qualities of nature that underlie matter, life and mind. They are the energies

through which not only the surface mind, but also our deeper consciousness functions. They are the powers of the soul which hold the Karmas and desires that propel us from birth to birth. The Guṇas adhere in nature herself as her core potential for diversification.

All objects in the universe consist of various combinations of the three Guṇas. Cosmic evolution consists of their mutual interaction and transformation. The three Guṇas are one of the prime themes of Āyurvedic thought and will occur throughout the book. They form a deeper level than the three biological humours and help us understand our mental and spiritual nature and how it functions.

Āyurveda helps us greatly by showing how healing therapies relate to these three Guṇas. This provides us with a deep understanding of the healing process and its likely results. Sāttvic therapies work through sāttvic qualities of love, peace and non-violence. Rajasic therapies work through Rajasic qualities of stimulation, energization and agitation. Tamasic therapies work through Tamasic qualities of sedation, sleep and grounding. Āyurvedic therapies are primarily Sāttvic and employ Rajasic and Tamasic modalities only under special circumstances.

Tamas is seldom useful in the healing process except when required to sedate too high Rajas. For example, a person in Hysteria, an excess Rajas condition, may require a strong sedative herb or drug, a Tamasic therapy. In this case Sattva would be too mild to calm Rajas.

However, these three stages are not simply different levels. We all have Tamasic, Rajasic and Sāttvic factors in our minds. We all need each of these three processes in the same degree. Sattva prevails when we are quiet, peaceful and content or naturally fall into meditation. When looking at ourselves we should try to see all three factors in our nature and behaviour and try to develop our Sāttvic side.

Āyurveda is the extraordinary mind body medicine of India with its great Yogic spiritual tradition, a tremendous resource for bringing wholeness to all levels of our existence. It is one of the world's oldest and most complete system of natural healing, containing great wisdom for all humanity that all of us should know.

**Note:**

1. Psychiatry with its use of chemical drugs can be a Tamasic Therapy. It is mainly useful in cases of excess Rajas in which the patient can cause harm to himself or others. Drugs can be useful short term in other high Rajasic conditions like acute pain or severe anxiety, which may require strong sedation. As drugs are Tamasic in nature, their long-term effect is to inhibit Sattva. They must be used only as a last resort or temporary measure.

**References:**

- Frawley, Dr. David. *Ayurveda and the Mind. The Healing & Consciousness*. Delhi: Motilal Banarsidass Publishers Pvt Ltd, 1998.
- Kulkarni, P.H. *Fundamentals of Ayurveda Medicine*. Delhi: Divine Books, 2012.

Sharma, Priya Vrat. *Essentials of Ayurveda*. Delhi: Motilal Banarsidass Publishers Pvt Ltd., 1999.

Swami Nikhilananda. *Atma Bodha—Self knowledge of Sankaracarya*. An English translation of Sankaracarya's Atmabodha with notes, comments and introduction. Madras: Sri Rama Krishna Math, 2002.



# **Thullal as Modern Theatre: Triangulating Kunchan Nambiar's Thullal with the Ancient, Oriental, and Modern Perspectives of Theatre**

*K.R. Upendran*

## **Abstract**

The practice and theorization of an art form should go simultaneously. The attempt of theorization extends the scope of the art form to another level. It is when an inherent theory of an art form is tested with widely accepted theories that make the art form concrete in all means. It creates a space for the understanding of the art form by another genre of artist and audience as well. The triangulation of ancient Aristotelian, oriental Nāṭyaśāstra, and contemporary Bertolt Brecht theories with the performing aspects of Thullal lead to the understanding of the art form Thullal in a unique perspective. This article is an attempt to extend the concept of Thullal with the above-established theories of theatre. The article further explores the theatrical aspects of Thullal with Bertolt Brecht's epic form of theatre which shares similar principles. Hence,

it is chosen to extend the possibility of the concept of Thullal as well. The aesthetics of Kunchan Nambiar's Thullal shall be looked into on par with these theories. All the above said theories will be discussed in comparison to the performance aspect and role of audiences in detail. The themes explored are audience experience, style of acting, the state of the actor.

## Introduction

Aristotelian and Nāṭya Śāstra (henceforth NS), two major schools in theorizing the theatre explore contrasting perspectives of theatre. The Aristotelian school, having Oedipus rex as the ideal tragedy, speaks about tragedy and part of the comedy, by which it provides a standpoint on literary works. Aristotle has discussed the whole subject of poetics and dealt with theatre as part of poetics. So Aristotle distinguishes a non-dramatic form like the epic from tragedy. But to the contrary, in NS there are no references to any plays, it is more like enunciative. NS deals with the principles of performances not with literary qualities. Bharata Muni has dealt with poetry, literary forms, and music; all the three as part of Nāṭya (drama). NS is working on drama and not on a poetical theory. There is no distinction between the *Daśarūpakas* (the ten dramatic genres) from the *Purāṇas* (epic). Bertolt Brecht, is a German poet, playwright, and theatre director of the 20<sup>th</sup> Century who contributed a theory called 'epic theater'. He dislikes the idea of identifying with the hero for self-oblivion. i.e 'losing oneself in the play' He felt that the concept of catharsis does not make the audience think. He was determined to extinguish the theatrical illusion connected to the

Aristotelian concepts. In the 18<sup>th</sup> century there were classical and folk art forms in Kerala. Each of these existed in its own form. The classical art form mainly focused on the artistic aspect only. The ethos was 'art for art's sake', ensuring that only the elite understood or empathized with the narrative and the acting. There could be said to be an element of the abstract in them. Folk art forms, on the other hand, were meant to give people a direct medium of expression, in that they were easily comprehensible, easy to enjoy and the content was easily accessible to the naive and unsophisticated. Their connection with social good and evil was tenuous at best. Folk Art form Thullal founded by Kunchan Nambiar is the best example. By triangulating the above-said theories with Thullal this paper positions Thullal art form as Modern. It tries to establish the unique nature of the art form and its connection to Modern Theatre.

## **1. Dramatic form of theater and its classification**

### **Aristotle**

The purification theory of Catharsis and the purgation theory have their viewpoint in analysis. There is no clear explanation of the whole process involved in Catharsis. But the explanation is towards conveying what tragedy may do to us. It is not towards communicating what is tragedy and what it says. Then it seems to lie in the field of experimental psychology, not in the literary criticism. Even though the theories of psychology related to catharsis are not vague, there

is no certainty that whether it explains what Aristotle intended to convey. The drawback of the theories is that it is concentrated on the effect of tragedy on the audience, which shall be called content connected to the psychology of the audience. Further, it refers to 'pity and fear' in connection to the experience of the audience at the time of watching the performance. The clarification is also not about scenes and elements in the play. Aristotle's treatise was about the art of poetry and his focus was not on the audience. But both psychologists and critics may come in terms in comprehending the relation of the particular state to the universal level as embodied in tragedy, which in turn brings a peculiar pleasure. The aspect 'pity and fear' serves as the object in the learning process not as the main object.

### **Nāṭya Śāstra**

The main crux of NS is 'Rasa Theory'. It tells about the Indian system of emotional arousal. It starts from '*vibhāvānubhāvasañcārīsaṃyogat rasa niṣpatti*'. Some theories have tried to unfold the meaning of it. From Abhinava Gupta and his predecessors Bhaṭṭa Lollaṭa, Śrī Śaṅkuka, Bhaṭṭa Nāyaka, and many more have tried to explain the meaning of it. In the Indian context, there is no compartmentalization like thoughts, feelings, emotions, and intellect as separate: "the meaning (intellectual and emotional) affects the body like the fire pervades dry wood; it can vibrate from one heart to another (or in many, simultaneously) and this becoming (bhāva) of meaning leads to the birth of rasa (Gupta 2006)".

The Indian system of emotional arousal believes that thought (intellectual processes) may differ at various times, but the emotional states do not change, it is always in the subtle consciousness of the human being. Emotional states mean '*bhāva*'. Sage Bharata classified the *bhāva* into three groups *sthāyī* (dominant), *vyabhicāri* (transient), and *sāttvika* (psychosomatic). The deeply seated emotions shall be expanded for a while through dramatic actions. This expanded state of emotions (experience) is an aesthetic pleasure; hence this arousal is because of the aesthetic object on the stage.

## **2. Epic Theatre as contrary to the Dramatic form of theatre**

Bertolt Brecht disagreed with the linear storyline, a suspension of disbelief, and the character developing progressively. He developed episodic plot structure and cumulative character development. His main objective was estrangement with an emphasis on objectivity and reason. Brecht's play is to make the audience think about the play and he believed that the drama should help in reforming the society by which he wants to challenge the common ideologies. His design creates an effect of blur in the distinction of life and drama. Because of this, the audience will reach to an end that requires social action.

Brecht is clear that the audience shouldn't get the impression that life must be exactly like a theater. Brecht's suggestion to acting starts from the sentence "All feelings must be externalized". He objects to one saying that the performance is not 'powerful', apparently mannered speech. He believed that

man is not a consistent whole but ever-changing character and so the acting genre also should correlate with this aspect.

The actor should demonstrate like a bystander just describing an accident; the actor should remember the first reaction to the character whom he represents. He should keep them fresh, then the audience view him from a socially critical angle.

### **3. Thullal as Contemporary to Modern Theatre**

Thullal's script is in the form of lyrical poetry. The style of narration and performance are unique in comparison to other performing arts. These three elements work collectively rather than in isolation. The Structure of the performance is derived through the elements such as rhythm and tempo, specific objective of the performance namely humour and satire present in the lyrical poetry. The style of acting is majorly driven by the style of rendering the lyrical poetry and the mode of the acting is according to the structure mentioned in it. Their quintessence is seen in the performance of all the three types namely Ottan, Seethangan and Parayan. The impact of the art form on the artist and the audience is not dominative. Both the entities, the artist and art form, are intertwined as one. Over all aim of the art form is to give a relief to the audience from the mundane through the artistic experience. Thullal artist enjoys abundance of freedom at the time of performance.

### **4. Analyzing the Mode of the performance**

In the Oriental Concept of theatre performance, the focus is on the story told, and the characters in the story strengthen

the objective of the story in the performance. There are many types of analyzing the performance. But any type chosen finally falls under two categories, one is presenting the character and the other is representing the character. The analysis is done through the 'Internalisation' and 'Externalisation' processes involved at the time of the performance.

**Internalization** is the process of dwelling in the *sthāyi bhāva* of the character for an extended period to express its nature. For instance, in Koodiyāttam, the performer performs different units (sub-stories) of the character in "*pakarnāttam*". *Pakarnāttam* is a structure that has sub-stories connected to the character performed. It helps the performer to convey more about the "*sthāyi bhāva*" of the character. Because of this, the performer can perform even the minutest details of the actions at a finer level. Eyes are known to be the windows to the soul, they communicate faster than body or speech, and therefore, even to emphasize the basic idea of a character, the performer undergoes rigorous training for eyes. It comes under one of the acting styles where body movements are very delicate and subtle where the performer doesn't necessarily have to do bigger movements. The performer stands or sits while enacting and moves only if needed. These qualities of acting concretize the character and strengthen the *sthāyi bhāva* of the sub-story performed. This style of acting expects expertise among the audience to relish.

**Externalization** is the style of acting where the performer uses body movement, gestures, and postures as the main tool. It is a type of performance that has a line of connection with

the audience. The style of performance is direct (in terms of line of connection with the audience). The performer looks at the audience while performing, which gives the feeling of a dialogue happening at the moment. Both the performer and the audience are then present in the moment at the time of the performance. This style of the art form makes the audience think of the past and analyze the future while watching the performance. The acting style, therefore, is a one-man performance; the performer assumes that the audience (while maintaining eye contact) is the opposite character for the time being and indulges in conversation through gestures and dialogue.

For instance, if you examine *Kalyāṇasougandhikam*, Bheema comments about Nair's attitude, then after having a conversation with *kāttāl* (a man living in the forest), he prostrates in front of Brahmins. There is a reference to *sadya* (Kerala meals) in it. Not only this, he mentions the names of the trees in the forest (in the Kerala region). The uniqueness of Kunchan Nambiar is that a simultaneous feel of Purāṇa as well as Kerala is alive while watching the performance. But as a whole, we see a sporadic nature in the lyrics which is resonated in the style of performance in the following way.

1. The *vācika* is in a typical rhythm – vṛttam.
2. For a line, there shall be one or two mudras, with a maximum of three or four.
3. In a line, the *mudrā* of the word which conveys the main essence of the line is performed or starting *mudra* and end *mudra*.



## Decoding Concepts of Classic Theatre, Epic Theatre, and Nambiar's Theatre<sup>1</sup>

The following table decodes how theories expect the audience to be during and after the performance - in one case it treats the audience as a strong emotional construct, the audience comes to the auditorium to immerse in a unique emotional journey which may result in the purgation of emotion (catharsis) and other in a different sense as aesthetic pleasure (*brahmānandasahodara*<sup>2</sup>); In another case, the audience are treated as conveyers who have to carry out the objective of the play and initiate the same into action in the society and yet another case, Kunchan Nambiar views his audience as an individual with autonomy and wants to actively engage them in a lively conversation through his aesthetic/artistic poetry, that reflects life and society, without endorsing discrimination between the performer and the audience - this can be seen in his construction of lyrical poetry and the style of the performance adopted.

When we see the major theories like Aristotelian, Nāṭya Śāstra –their processes and core principles mostly suit the elite, who are free from the problems of social constraints like economy, class, and caste. All these theories set a benchmark in terms of design, literature, performance, style, and forms. Any art form shall fall into this aesthetics, but I chose Brecht because there is some similar line of connection with Nambiar's concept of aesthetics. When we come to the postmodern theatre, it has many experimented out of these theories; still, it is on. But when we come to Brecht, he views

Dramatic Form of Theater ( <i>Aristotle &amp; Nāṭya Śāstra</i> )*	Epic Form of theatre ( <i>Brecht</i> )*	Kunchan Nambiar concept of theatre
Implicates the spectator in a stage situation.	Turns the spectator into an observer,	Spectators are alive as they are. but active.
Wears down the spectator's power of action.	Arouses spectator's power of action	Relaxing the spectator from the existing life situation
The human being is taken for granted	The human being is the object of inquiry	The human being is connected to the story and reality of life.
Spectator is unalterable	Spectator himself is alterable and able to alter.	The spectator is made aware of the irrational acceptance that prevails in society.
Eyes on the finish	Eyes on the course	Eyes on the engagement and entertainment - social upheavals as the base.
One scene makes the succeeding scene grow.	Each scene for itself - montage.	Each content in the unit of the story is both the character's as well as the reality of life.
Performer enjoys less freedom	Performer enjoys/is aware of his freedom while performing.	Performer enjoys much more freedom as sportsperson exercises.

the audience as a sample from the society who shall initiate social action. Kunchan Nambiar created an art form mainly for laymen with a concern about social upheavals. His works

are in terms of performance and literature both social and aesthetic.

Kunchan Nambiar is unique as he directly doesn't fit in any one of the major theories, but has deliberately taken a position and evolved a new theory. Then Kunchan Nambiar shall be called 'socio aesthetic' by all means. He doesn't wish to create a dramatic world but to make aware of 'drama' in and of the world.

After going through the above analysis about the Aristotle concept, the Greek plays are called '**empathy drama**'.

Brecht through his theory of "epic theatre" preferred his plays shall be called '**dialectical drama**'.

In every aspect of Kunchan Nambiar's theatre, the artist enjoys freedom in exploring spontaneity and bringing any aspect in his lyrical poetry and as well as in the performance to maintain the alertness, curiosity, and interest among the audience throughout the play. So, the researcher has preferred to coin a terminology —'**sporadic drama**' to refer to the art form Thullal. Sporadic nature is connecting link to the Modern Theatre concept. Hence Modern Theatre performance and content are connected to the conflict of the Self, Politico, and Social issues. An Actor's training program derived from the Thullal training will certainly add a newer dimension to the existing. The status of the Audience presumed by Kunchan Nambiar also pertinently matches with the principle mentioned in the Modern Theatre theories.

## Reference

- Lancaster C and Gnoli R, "The Aesthetic Experience according to Abhinavagupta" (1957) 20 *Artibus Asiae* 220.
- Pankaj Shah and Mallika Sarabhai. *Performing Arts of Kerala*. Ahmedabad: Grantha, 1994.
- S R, "Traditional/Folk Practices of Kerala Case Studies- Part v: Healing Art of Tribal Communities of Kerala" (2018) 5 *Journal of Traditional and Folk Practices*.
- Schechner R and Brady S. *Performance Studies : An Introduction*. London: Routledge, 2013.
- *Intercultural Acting and Performer Training*. Edited by Phillip B. Zarrilli, T. Sasitharan, and Anuradha Kapur. London: Routledge, 2019; 286 Pp. \$155.00 Cloth, \$44.95 Paper, E-Book Available." (2021) 65 TDR: The Drama Review 194.

## Notes

- <sup>1</sup> *James Laughlin, 1959* has explored Aristotle and Brecht and researcher Upendra K.R. has extended the 3rd column based on his analysis on Kunchan Nambiar's concept.
- <sup>2</sup> *Rasa Gaṅgādhara (Bharatheeya Kāvyaśāstra: Part XVII)- V S Bhaskara Panicker*.

# Marriage - The Concept in Sanskrit Language

*Sradha Hari*

## **Abstract**

A language spoken by a people indicates their culture. Despite this, when a culture that a language depicts is discussed, only its literature is discussed, rather than the words themselves.

Similarly, while the concept of marriage according to different Sanskrit śāstras (like धर्मशास्त्र) and काव्य-s is analysed extensively, the idea that is reflected in the Sanskrit language- its words- itself is not studied significantly. This paper attempts to fill the gap.

For doing this, the etymologies of several Sanskrit words which means 'marriage ceremony' are examined thoroughly. These etymological meanings are then compared with their usages in authentic texts so as to understand their connotation. Based on the analysis, conclusions are drawn on how Sanskrit language views the institution of marriage. The paper also aims at addressing the question of how रूढि differs from यौगिकार्थ with special reference to marriage related words.

## Keywords

Sanskrit, Marriage ceremony, yaugikār̥tha, rūdhyartha

## 1. Introduction

Wilhelm von Humboldt observed in 1903 that "Each language contains a characteristic world view". Similarly, Edward Sapir, in 1949, remarked that "Language is a guide to 'social reality'" (as quoted in Wierzbicka 1992: 3,4). Studying a language reveals several interesting aspects of the culture that is embedded in it. Despite this, when a culture that a language depicts is discussed, only its literature is discussed, rather than the words themselves. Similarly, while the concept of marriage according to different Sanskrit शास्त्र-s (like धर्मशास्त्र-s) and काव्य-s is analysed extensively, the idea that is reflected in the Sanskrit language- its words- itself is not studied significantly.

This paper analyses Sanskrit words which mean <marriage ceremony><sup>1</sup>, so as to understand the institution of marriage, as depicted in the language.<sup>2</sup> Initially the यौगिकार्थ-s of several Sanskrit words which means <marriage ceremony> are analysed. These यौगिकार्थ-s are then compared with their usages in a selection of corpus, for understanding the connotation of the word. If <marriage ceremony> is the रूढ्यर्थ of any word, then the यौगिकार्थ will be compared to the रूढ्यर्थ, for understanding the link between them. Here, the paper also addresses the question of how यौगिकार्थ differs from रूढ्यर्थ with special reference to <marriage ceremony>. At the end, all the

words are brought together and analysed to understand the overall concept of marriage that is reflected in the language.

## 2. Literature Review

Sanskrit is known for depicting concepts rather than objects. Humboldt wrote in 1903: "In Sanskrit the elephant is sometimes called the twice-drinker, otherwise the double-toothed one, otherwise still the one-provided-with-a-hand, many different concepts are designated, even though the same object is meant. For the language does not represent objects but rather the concept which, in the process of speech, have been formed by the mind independent of those objects." (as quoted in Wierzbicka 1992: 5)

Also, J. L. Kamboj in his book *Semantic Change in Sanskrit*, analyses a few words which mean <marriage ceremony> and makes the following remark: "The original sense of the words upayamana, udvāha and vivāha, along with the verbal forms of /vah, used in the later Sanskrit literature for the sacred ceremony of marriage shows that marriage at an early stage in the Aryan society was only an act of seizing, laying hold of, carrying away etc. of a woman." (Kamboj 2017: 55)

But since these comments are made only on the basis of the study of a limited number of words, they are insufficient to portray the whole idea of the ceremony of marriage. This paper attempts to fill the gap.

### 3. Methodology

For writing the paper several Sanskrit words which mean <marriage ceremony> are collected from a selection of Sanskrit कोश-s as the first step. Then their यौगिकार्थ-s are derived with the help of व्याकरण rules and the Sanskrit dictionaries. Next, their usages in a specific set of Sanskrit corpora are identified. These usages are then compared with their यौगिकार्थ-s. Later, all the concepts which these words denote are analysed together, for deriving conclusions.

#### Selection of कोश-s and Dictionaries

- The following are the कोश-s from which the words are taken for the research (Patkar 1981):
  - i) अमरकोशः [नामलिङ्गानुशासनम्] [5<sup>th</sup> to 10<sup>th</sup> century CE]
  - ii) हलायुधकोशः [10<sup>th</sup> century CE]
  - iii) वैजयन्तीकोशः [12<sup>th</sup> century CE]
  - iv) त्रिकाण्डशेषः [12<sup>th</sup> century CE]
  - v) अभिधानचिन्तामणिः [Late 12<sup>th</sup> Century CE]

The five are chosen due to their prominence and accessibility among all the existing कोश-s.

- The dictionaries which are referred for the research are as follows:
  - i) वाचस्पत्यम् [Around 17<sup>th</sup> century CE]
  - ii) शब्दकल्पद्रुमः [Mid-17<sup>th</sup> century CE]



- iii) Apte's -The Students' *Sanskrit-English Dictionary* [19th century CE]
- iv) Monier Williams'- *Sanskrit-English Dictionary* [1972]
- v) शब्द-सागरः [1991]

They are primarily chosen based on their popularity and reliability. The set is opted also due on the fact that they belong to different time eras, so that all the possible changes in the meaning with time, if any, can be traced.

### **Selection of Literature**

The set of literature which is used for in the study is as follows:

- i) इतिहास-s
- ii) पञ्चमहाकाव्य-s

इतिहास-s and काव्य-s can best reflect the social realities and beliefs of a particular time period. Hence, the two genres have been chosen. From among them, the पञ्चमहाकाव्य-s are chosen due to their prominence and ease of availability among all the existing काव्य-s.

### **Selection of Data**

Amongst the words which are identified by the कोश-s, the ones which are also identified by either the dictionaries or the literature or both, in the meaning of <marriage ceremony>, will only be considered for the paper. This is because, only the dictionary meaning or the usages of the word can explain its connotation.

Further, for understanding the व्याकरण-rules, the paper primarily relies on अष्टाध्यायीसूत्र-s with the सिद्धान्तकौमुदी commentary. Sometimes, सूत्र-s from उणादिपाठ are also referred. If detailed description is needed, काशिकावृत्ति, महाभाष्य, लघुसिद्धान्तकौमुदी, बालमनोरमा, न्यास, पदमञ्जरी and तत्त्वबोधिनी are also referred.

### List of the Words

As per the कोश-s and data selection method mentioned above, the sample set of words which will be analysed in the paper are as follows:

विवाहः, उपयमः, परिणयः, उद्वाहः उपयामः, पाणिपीडनम्, दारपरिग्रह, दारकर्म, करग्रहः, निवेशः, दारसङ्ग्रहः, पाणिग्रहः, वाधुक्यं

### 4. Understanding the Connotations

This section deals with identifying the connotation of the words by analysing and comparing their यौगिकार्थ-s and usages. Further, the strength of the relation between their यौगिकार्थ-s and the रूढ्यर्थ-s, and the शक्ति residing in them will also be recognized. The strength or weakness of the relation will be judged based on the factors which limit or widen the यौगिकार्थ-s that results in the रूढ्यर्थ-s. It is judged also based on the number of steps which are involved in drawing the same.

For want of space, this method is illustrated in detail only for the word-विवाह. For the rest of the words, the findings will be presented in a summary form in the Table 1.

## 1) विवाहः (पु.)

Usages in literature

- i) अथौषधीनामधिपस्य वृद्धौ तिथौ च जामित्रगुणान्वितायाम्।  
समेतबन्धुर्हिमवान्सुताया विवाहदीक्षाविधिमन्वतिष्ठत् ।। [कुमारसम्भवम्-7-1]
- ii) नाना चित्रकथाश्चान्या विश्वामित्रसमागमे।  
जानक्याश्च विवाहं चधनुषश्च विभेदनम् ।। [रामायणम्-1-3-11]
- iii) संध्यासरागः ककुभो विभागः शिवाविवाहे विभुनायमेव।  
दिग्वाससा पूर्वमवैमि पुष्पसिन्दूरिकापर्वणि पर्यधायि ।। [नैषधीयचरितम्-22-11]

## Comparison with the यौगिकार्थ and identification of the type of शक्ति

### यौगिकार्थः

The word 'विवाहः' is derived from a धातु -वह-. In the word, the धातु, is with an उपसर्ग (prefix) -वि- and a प्रत्यय (suffix) -घञ्-. The meaning of the धातु -वह- is <to carry/lead><sup>2</sup> and is added to a suffix -घञ्- by the -अष्टाध्यायीसूत्र -भावे-. Here, the suffix signifies <the action> and the prefix -वि- signifies the quality of it being <special>. Therefore, the meaning that is suggested by its components or by the योगशक्ति is <the action of specially carrying>.

So, the meaning <marriage ceremony> is its रूढ्यर्थ. Now, the question is, whether this रूढ्यर्थ has any connection to its यौगिकार्थ i.e. the meaning <the action of specially carrying>.

It is commonly found in the contexts of the usages of the word, after the ceremony of marriage, the husband carries [takes] the wife to his home. So here, the carrying denoted by the योगशक्ति can be this action of carrying.

The existence of the word 'विवोढा', which is used in the sense of <husband> and 'ऊढा', which is used in the sense of <wife>, can also support this. The यौगिकार्थ of the word 'विवोढा' is <the one who carries/leads>, and that of word 'ऊढा' is <the one who is being carried/led>. Therefore, the कर्ता and the object कर्म of the action of carrying, which is denoted by its योगशक्ति, can be the husband and the wife respectively.

Therefore, the word can be an example of योगरूढः, with योगरूढ्यर्थ <the action of husband carrying the wife to his house after marriage>.

In addition to this, the धातु - वह्-, also means <to hold responsibility>. Therefore, the यौगिकार्थ of the word can also be <the action of holding responsibility>. This यौगिकार्थ also, seems to have a relation with its रूढ्यर्थ <marriage ceremony>. According to आश्रमधर्म-s, a man in the first आश्रम, who is a ब्रह्मचारी, doesn't have any responsibilities towards his society and family. His responsibilities<sup>3</sup> start only once he gets married, which marks his entry into the next आश्रम, which is गृहस्थाश्रम. Here, one of his main responsibilities is (expected to) to protect and nourish his wife.<sup>4</sup>

Therefore, a word with यौगिकार्थ, <the action of holding responsibility> is used in the sense of <marriage ceremony>.

because it marks the beginning of a man holding responsibility of protecting his wife.

So, the word can be योगरूढ with योगरूढ्यर्थ <the action of husband holding the responsibility, which is his wife>.

In both the cases, relation between the यौगिकार्थ and the रूढ्यर्थ is strong, since the delimiting factor is strong and the number of steps involved in less.

The following table summarises the details of the remaining words:

Table 1

S. No.	Word	यौगिकार्थ(s)	रूढ्यर्थ(s)	Relation between यौगिकार्थ & रूढ्यर्थ	शक्ति:	Connotation
2.	उपयामः (पु.)	The action of making something one's own Or The action of husband making wife his own	Marriage ceremony	Strong	योगरूढिः Or योगः	The ceremony where the husband makes wife his own
3.	उपयामः (पु.)	The action of making something one's own Or The action of husband making wife his own	Marriage ceremony	Strong	योगरूढिः Or योगः	The ceremony where the husband makes wife his own

4.	परिणयः (पु.)	The action of leading around	Marriage ceremony	Strong	योगरूढिः	The ceremony where the husband leads the wife around the fire.
5.	उद्वाहः (पु.)	The action of leading upwards/ lifting up	Marriage ceremony	Strong	योगिकरूढिः	The ceremony where the husband leads the wife to the next higher आश्रम.
6.	पाणिपीडनम् (नपु.)	The acting of taking or holding hand Or The place where the hand is taken	Marriage ceremony	Strong	योगरूढिः	The action of groom taking the bride's hand for the first time
7.	दारसंग्रहः (पु.)	The action of getting a wife Or Through / in which one gets a wife(s)	Marriage ceremony Or No रूढ्यर्थ	Strong	योगरूढिः Or योगः	The ceremony through / in which a husband gets a wife(s)
8.	पाणिग्रहणम् (पु.)	The action of taking hand Or The place where the hand is taken	Marriage ceremony Or No रूढ्यर्थ	Strong	योगरूढिः Or योगः	The place where groom takes the bride's hand for the first time
9.	दारपरिग्रहः (पु.)	The action of getting a wife Or Through / in which one gets a wife(s)	Marriage ceremony Or No रूढ्यर्थ	Strong	योगरूढिः Or योगः	The ceremony through / in which the husband gets a wife(s)
10.	दारकर्मः (पु.)	The action which involves wife.	Marriage ceremony	Weak	योगरूढिः	Marriage ceremony

11.	करग्रहः (पु.) Or पाणिग्रहः (पु.)	The action of taking of hand Or The place where the hand is taken	Marriage ceremony	Strong	योगरूढिः  Or योगः	The ceremony where the groom takes the bride's hand for the first time
12.	निवेशः (पु.)	The action of entering	Marriage ceremony	Strong	योगरूढिः  Or योगः	The ceremony of entering into गृहस्थाश्रम Or The ceremony where the wife enters into the husband's house for the first time Or The ceremony where a daughter is delivered to a man, by her father
13.	वाधुक्यम् (पु.)	The action of a wife	Marriage ceremony	Weak	योगरूढिः	Marriage ceremony

## 5. Analysis of the Concepts

This section presents a close examination of all the ideas of marriage that are observed in these words, so as to understand the overall idea of marriage the language represents.

- According to the word 'विवाहः', marriage is about the act of the husband taking the wife to his home. By doing so the husband also takes up the responsibility of protecting the wife. This concept is evident even in the शास्त्र-s. For example, all throughout the मनुस्मृति, a woman is considered as a one who should be protected

by a man<sup>5</sup>. In the second stage of her life, it is the duty of a husband to take care of her, may be because the father is no more capable of doing so.

- The words 'उपयमः' and 'उपयामः' indicate that through the ceremony the husband is making the wife his own. The presence of the words like 'दारसंग्रहः' or 'दारपरिग्रहः', along with the absence of words like 'पतिसंग्रहः' or 'पतिपरिग्रहः' also reveals that the ownership relation is unidirectional and not bidirectional.
- As the words 'उद्वाहः' and 'निवेशः' suggest, this can also mark the entry of the man and the woman to their next stage of life, which is गृहस्थाश्रम. In this stage of life, it is the आश्रमधर्म of a man to perform पञ्चमहायज्ञ-s. For doing this he needs the support of a wife. Also, the duty of a woman in the गृहस्थाश्रम is to support her husband in doing so. Because of this reason, the man has to marry a woman. So, marriage is not the reason for their entry into गृहस्थाश्रम, it is the need to perform the duties in the आश्रम that necessitates a marriage.
- Also, the word 'पाणिग्रहणम्' or 'करग्रहः' may be used in the sense of <marriage ceremony> due to the high importance of the ritual पाणिग्रहण has in the ceremony. पाणिग्रहण is the ritual in which the husband and the wife are supposed to have physical contact with each, for the first time. So, importance for this ritual may also indicate the importance that the physical union plays in the relationship. Further, while analyzing the words which



mean <wife> and <husband>, it is evident that one of the main purposes of marriage was producing offspring. The same might be the reason why physical union is given significance.

- Another word which represents a ritual in the ceremony is 'परिणयः'. It can denote the ritual of अग्निप्रदक्षिणा in the ceremony.

Thus, the concepts which the words meaning <marriage ceremony> indicate can be concluded as follows:

- It is a ceremony in which the husband takes the wife to his house.
- It is a ceremony where the husband takes up the responsibility of protecting the wife.
- It is ceremony through which the husband gets the ownership of the wife.
- The ceremony after performing which the man and the woman are equipped to do their duties in the second stage of their lives.
- The ceremony after which they are supposed to have physical union so as to produce offspring.

The main purposes of the institution being:

- Protecting a woman
- To be able to do duties in गृहस्थाश्रम
- Producing an offspring

## 6. Conclusion

By deriving the connotations of the words, the paper demonstrates how the यौगिकार्थ of a word is related to its usages in the Sanskrit language. For most of the Sanskrit words which mean <marriage ceremony>, there is a strong link between them.

Languages are nothing but symbols of the society in which they evolved. So, these Sanskrit words are the reflections of the ancient Indian society. Thus, it is evident from the findings that the society viewed marriage as an institution where the husband owns and takes the wife to his home, to protect her, produce offspring and to do the duties in गृहस्थाश्रम.

The fact that the paper has only used a limited number of कोश-s and literature for the research, gives further scope to it. Also, the several other words related to marriage, like words meaning <wife>, <husband>, <family>, <mother>, <father> etc. could also be analysed for better understanding of the institution of marriage. Further, the concepts can be compared with studies on the same in धर्मशास्त्र-s, to check whether they reflect the same ideas.

## 7. Acknowledgement

This work would not have been possible without Prof. Venkata Raghavan, who expertly guided me with his valuable inputs and suggestions. The interest and knowledge that he has in the topic kept me constantly motivated for the research. I express my deep gratitude to him.

## 8. References

### Primary References

- 1) Kālidāsa. *Kumārasaṃbhava*. n.d. Retrieved from [http://gretil.sub.uni-goettingen.de/gretil/1\\_sanskrit/5\\_poetry/2\\_kavya/kakumspu.htm](http://gretil.sub.uni-goettingen.de/gretil/1_sanskrit/5_poetry/2_kavya/kakumspu.htm). Accessed on 5-10-2021
- 2) manu. manusmṛti. n.d. Retrieved from [http://gretil.sub.uni-goettingen.de/gretil/corpus/tei/transformations/html/sa\\_manusmRti.htm](http://gretil.sub.uni-goettingen.de/gretil/corpus/tei/transformations/html/sa_manusmRti.htm). Accessed on 5-10-2021.
- 3) Srīharṣa. *naishadhīyacarita*. n.d. Retrieved from <https://www.wisdomlib.org/hinduism/book/naishadha-charita-sanskrit>. Accessed on 4-10-2021.
- 4) Vālmīki. *Ramāyaṇa*. n.d. Retrieved from <https://www.valmiki.iitk.ac.in/>. Accessed on 4-10-2021.
- 5) Amarasimha. 2016. *Amarakośarāmāshramī samskṛtaprakāshākhyaḥindivvyākhyayācopeta* [Amarakośa with Hindi commentary by Ramashrami Samskrita Parkasha]. Edited and Hindi commentary by Sri Haragovinda Shastri. Varanasi: Chowkhambha Sanskrita Samsthana
- 6) Hemacandrācārya. 2003. *Abhidhānacintāmaṇi*. Edited by Sri Haragovinda Shastri. Varanasi: Chowkhamba Sanskrita Samsthana.
- 7) Joṣi, Jayaśangara. 1993. *Halāyudhakośa*. 3. Lucknow. Uttar Pradesh Hindi Sansthan.
- 8) Puruṣottamadeva. 1916. *Trikāṇḍaśeṣa with Sāsārthacandrika*. Commentary by C.A. Seelakkhndha, 50. Bombay: Kshemaraja Sri Krishnadasa.

- 9) Yādavaprakāśācārya. 2008. *Vaijayantikośa*. Edited by Sri Haragovinda Shastri. Varanasi: Chowkhambha Bharati Academy.
- 10) Apte, Vamana, Shivaram. 2010. *The Student's Sanskrit-English Dictionary*. New Delhi: RSS.
- 11) Bahadūr, Rādhākantadeva. 2011. *Śabdakalpadruma*. Varanasi: Chowkhamba Sanskrita Samsthana.
- 12) Bhaṭṭ, Tārānāth, Tharkavacaspati. 1969. *Vācaspatyam*. Varanasi: Chowkhamba Sanskrita Samsthana.
- 13) Sir, Williams, Monier. 1997. *Sanskrit English Dictionary*. Delhi: Motilal Banarsidass Publishers.
- 14) Vidyasagar, Kulapat, Jibananda. 2002. *Shabda- Sagara Sanskrit English Dictionary*: Chowkhambha Sanskrita Samsthana.
- 15) "Ashtādhyāyi Sutrāṇi". Ashtādhyayi.com. Retrieved from <https://ashtadhyayi.com/> . Accessed on 12-11-2021.

### Secondary References

- 1) Kamboj, J. L. 2017. *Semantic Change in Sanskrit*. Delhi: Vidyavidhi Prakashan.
- 2) Wierzbicka, Anna. 1992. *Semantics, Culture, and Cognition: Universal Human Concepts in Culture-specific Configuration*. New York: Oxford University Press.
- 3) Patkar, Madhukar, M. 1981. *History of Sanskrit Lexicography*. New Delhi: Munshiram Manoharlal Publishers.

## Notes

- <sup>1</sup> In the paper, words will be given in single quotes 'X' and its meaning will be in angle brackets<X>.
- <sup>2</sup> वह् प्रापणे
- <sup>3</sup> 3rd and 4th chapter of मनुस्मृति prescribes in detail the responsibilities of a गृहस्थाश्रमि, in which taking care of the family in one among.
- <sup>4</sup> इमं हि सर्ववर्णानां पश्यन्तो धर्ममुत्तमम्।  
यतन्ते रक्षितुं भार्या भर्तारो दुर्बला अपि॥ (मनुस्मृतिः-९-६)
- <sup>5</sup> पिता रक्षति कौमारे भर्ताक्षतियौवने।  
रक्षन्ति स्थविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति॥ (मनुस्मृतिः-९-३)

# तत्त्वमसि इति महावाक्यस्य समीक्षा

डा. जि. चन्द्रशेखर प्रभु

“तत्त्वमसि” इतीदं महावाक्यं सामवेदान्तगतं छान्दोग्योपनिषत्स्थं भवति। सृष्टेः प्राक् एकमेवाद्वितीयं ब्रह्म परम् आसीत्। प्रापञ्चिकानि नामरूपाणि न कान्यप्यासन्। इदानीमपि अर्थात् सृष्टेः पश्चादपि सा परमात्मसत्ता निर्विकाररूपेण नामरहितेन अद्वितीयभावेन भासते।

“तत्त्वमसि” इत्ययं मन्त्रभागः छान्दोग्योपनिषदि मन्त्रेषु अन्यूनतया अनतिरिक्ततया च दृश्यते। यथा-

- १) अध्यायः - ६, खण्डः - ८, मन्त्रः - ७
- २) अध्यायः - ६, खण्डः - ९, मन्त्रः - ४
- ३) अध्यायः - ६, खण्डः - १०, मन्त्रः - ३
- ४) अध्यायः - ६, खण्डः - ११, मन्त्रः - ३
- ५) अध्यायः - ६, खण्डः - १२, मन्त्रः - ३
- ६) अध्यायः - ६, खण्डः - १३, मन्त्रः - ३
- ७) अध्यायः - ६, खण्डः - १४, मन्त्रः - ३
- ८) अध्यायः - ६, खण्डः - १५, मन्त्रः - ३
- ९) अध्यायः - ६, खण्डः - १६, मन्त्रः - ३

‘तत्त्वमसि’ इति महावाक्यस्थं ‘तत्’ इति पदं निर्विकारस्वरूपां परमात्मसत्तां सूचयति। जिज्ञासुं प्रत्येव खलु गुरुः महावाक्यम् उपदिशति।

शिष्यरूपेण देहेन्द्रियात्मना स्थितं शिष्यादुपरि सदा प्रकाशमानां बोधसत्ताम् एव इह 'त्वम्' इति पदेन विवक्ष्यते। प्रपञ्चसृष्टेः पूर्वं या सत्ता आसीत् सा सत्ता तथा च शिष्यशरीरे प्रकाशमाना बोधसत्ता च एका अस्ति इत्येतदेव अनेन 'असि' इति पदेन उद्दिश्यते। एवं 'असि' इति पदं जीवात्मपरमात्मनोः ऐक्यं प्रतिपादयति। एतत् ऐक्यं साक्षात्कुरु इत्येतदेव तत्त्वमसि इति वाक्येनानेन गुरुः शिष्यम् उपदिशति। एवं तत् ब्रह्म, शिष्यः त्वम् असि-भवसि इति अस्य महावाक्यस्य आशयः।

इदं महावाक्यं छान्दोग्योपनिषदि वर्तमानायां “स य एषोऽणिमैतदात्म्यमिदं सर्वं तत्सत्यं स आत्मा तत्त्वमसि श्वेतकेतो इति भूय एव मा भगवान्विज्ञापयत्विति तथा सोम्येति होवाच”<sup>1</sup> श्रुतौ अन्तर्भवति।

किञ्च महावाक्यस्य अस्य अन्यमहावाक्यापेक्षया किञ्चिद्वैशिष्ट्यं वर्तते। गुरुशिष्यसंवादान्तर्गतं भवति इदं वाक्यं इत्येव अस्य वैशिष्ट्यम्। शिष्यस्य अज्ञानस्य अपनोदनं कृत्वा तं प्रबुद्धं कर्तुं महावाक्येनानेन परिश्रमः। तस्मादेव अस्य प्राधान्यम्। आचार्येण श्रीशङ्करेण सप्ताशीत्यात्मकः श्लोकः 'तत्त्वोपदेश' नाम्ना प्रथितः ग्रन्थः लिखितो वर्तते। तस्माद् 'तत्त्वमसि' इति महावाक्यसम्बद्धाः केचन श्लोकाः दीयन्ते। तदपि महावाक्यस्यास्य महत्त्वे निदानम्।

“त्रिविधा लक्षणा ज्ञेया जहत्यजहती तथा।

अन्योभयात्मिका ज्ञेया तत्राद्या नैव संभवेत्॥

“तथैव प्रकृते तत्त्वमसीत्यत्र श्रुतौ शृणु।

प्रत्यक्त्वादीन्परित्यज्य जीवधर्मास्त्वमः पदात्”॥

“तत्त्वमोः पदयोरैक्यमेव तत्त्वमसीत्यलम्।

इत्थमैक्यावबोधेन सम्यग्ज्ञानं दृढं नयैः॥”<sup>2</sup>

आरुणिः उद्दालकमहर्षिः आत्मनः पुत्रं श्वेतकेतुम् उपदिशति। हे पुत्र त्वं ब्राह्मणः असि। किन्तु ब्राह्मणोचितसंस्कारान् न पालयति। अतः तेनोक्तं नैतद् रोचते। नेदं अस्माकं कुलौचित्याय भवति। अतः योग्यं गुरुं प्राप्य उपनयनादिकं कृत्वा उपदिष्टो भव। पितुः उपदेशं स्वीकृत्य श्वेतकेतुः द्वादशवर्षपर्यन्तं गुरुकुलवासं कृतवान्। प्रत्यागतं पुत्रं विनयरहितं दृष्ट्वा उद्दालकमहर्षिः उवाच। भवतः औद्धत्ये किं कारणम्? गुरोः सकाशात्कां विद्यां स्वीकृतवान् विनयराहित्याय। यत् ज्ञाते अश्रुतं श्रुतवत्, अचिन्तितं चिन्तितवत्, अज्ञातं ज्ञातवत् प्रतिभाति तां विद्यां प्रति त्वं गुरुं पृष्टवानसि किम्?। श्रुत्वैतत् पुत्रः श्वेतकेतुः अद्भुतस्तब्धो बभूव। न सः तादृशीं विद्यां श्रुतवान्। अस्याध्ययनं न पूर्णमिति मत्वा पिता तं पुनरपि गुरुकुलं प्रेषयिष्यति वा? इति विचिन्त्य स बिभेति। अतः श्वेतकेतुः कौशलेन प्रत्युत्तरं दत्तवान्। गुरुः तादृशीं विद्यां न जानाति। अतः भवन्तः एव कृपया तां विद्यां माम् उपदिशन्तु। तच्छ्रुत्वा करुणार्द्रः आरुणिः उद्दालकः ‘तत्त्वमसि’ इति महावाक्येन तं प्रबुद्धं करोति।

‘तत्त्वमसि’ इति महावाक्ये ‘तत्’ ‘त्वम्’ ‘असि’ इति पदत्रयं वर्तते इत्युक्तं पूर्वम्। अत्र ‘तत्’ पदस्य वाच्यार्थः ईश्वर इति। ‘त्वं’ पदस्य वाच्यार्थः जीव इति। ‘असि’ इति क्रियापदं ‘तत्’ ‘त्वम्’ इत्यनयोः संयोजकम्। एवं स्थिते “तत्त्वमसि” इति वाक्यं जीवेश्वरैक्यप्रतिपादकं भवति। जीवेश्वरयोः ऐक्यं समीचीनमिति न प्रतिभाति। जीवः लौकिकानां दुःखानां वशंवदः। ईश्वरः न कदापि दुःखस्य वशंवदः। जीवः किञ्चिज्ज्ञः। ईश्वरः सर्वज्ञः। जीवः परिमितः। ईश्वरः अपरिमितः। एवं रीत्या न कदापि अनयोः एकत्वसङ्कल्पः युज्यते। खद्योतभान्वाः ऐक्यप्रतिपादनं यावन्मात्रम् असङ्गतं भवति तावन्मात्रं जीवेश्वरयोः ऐक्यम् असङ्गतं भवति। अतः लक्ष्यार्थमादायैव अत्र अर्थकथनं युज्यते। ‘त्वं’ पदस्य



लक्ष्यार्थः कूटस्थचैतन्यम्। देहेन्द्रियबुद्धिरहङ्कारादौ अहमित्यभिमानः यदा सञ्जायते तदा 'त्वं' पदस्यार्थः जीव इति प्रतिभाति।

“सा इयम् अणिमा” यत् भवति तत् भवति सर्वम्। एताः सर्वाः ऐतदात्म्यं भवति। तत् सत्यं भवति। हे श्वेतकेतो तत् आत्मा भवति। तत् त्वं भवसि इति। वारं वारं हे भगवन् मां प्रबोधय इति। हे सोम्य तथा भवतु इति सः गुरुः उवाच इति मन्त्रसारः।

### शङ्करमतम्

अत्र श्रीशङ्कराचार्यः- सत्तारूपेण कथिता इयम् अणिमा, अणुभावः जगतः मूलं भवति। एषां सर्वेषाम् इदं सत् आत्मा भवति तद् एतदात्मा तस्य भाव एव ऐतदात्म्यम्। तदुक्तं भाष्ये- “स यः सदाख्य एष उक्तोऽणिमाणुभावो जगतो मूलमैतदात्म्यमेतत्सदात्मा यस्य सर्वस्य तदेतदात्मा तस्य भाव ऐतदात्म्यम्”।<sup>3</sup>

सर्वस्य जगतः आत्मत्वं सदाख्येन अनेन आत्मना भवति। अस्मादन्यः संसारीभूतः आत्मत्वेन अस्य नास्ति। तदुक्तं भगवत्पादेन- “एतेन सदाख्येनात्मनात्मवत्सर्वमिदं जगत्। नान्योऽस्त्यस्यात्मा संसारी”<sup>4</sup> उक्तार्थस्य सोत्प्रेक्षितत्वनिरसनाय बृहदारण्यकोपनिषदः श्रुतिं च सः अत्र उद्धरति। यथा-

“नान्यदतोऽस्ति द्रष्टुं नान्यदतोऽस्ति श्रोतुं”।<sup>5</sup> अर्थात् तस्मादन्यः द्रष्टा नास्ति। तस्मादन्यः श्रोता नास्ति। येन आत्मना एतानि जगत्स्वरूपाणि आत्मवन्ति भवन्ति तत्परं सदाख्यं सत्याख्यं च परमार्थसत्। तदुक्तं आचार्येण “येन चात्मनात्मवत्सर्वमिदं जगत्तदेव सदाख्यं कारणं सत्यं परमार्थसत्”।<sup>6</sup> तस्मात् कारणात् तदेव परं जगतः आत्मा प्रत्यक्स्वरूपश्च।

सत्यस्य तत्त्वस्वरूपं, याथात्म्यञ्च तदेव। आचार्यः आशयस्यास्याविष्कारम् इत्थं करोति- “अतः स एवात्मा जगतः प्रत्यक्स्वरूपं सत्तत्त्वं याथात्म्यम्”<sup>7</sup>। यथा गोप्रभृतयः शब्दाः इव प्रत्यगात्मनि केवलः आत्मशब्दः रूढः वर्तते। अतः हे श्वेतकेतो तद् सत् त्वं भवसि। अस्य आशयस्य भाष्यं - “आत्मशब्दस्य निरुपपदस्य प्रत्यगात्मनि गवादिशब्दवन्निरूढत्वात्। अतस्तत्सत्त्वमसीति हे श्वेतकेतो”<sup>8</sup> इति। प्रकृतस्य महावाक्यस्य एतावता कथनेन समीक्षां कृत्वा अन्ते विषयान्तरं प्रतिपादयति अत्रत्येन उपनिषद्भागेन। तत्तु पुत्रस्य सोम्यस्य सुषुप्तिकाले यद्यपि सत्तास्वरूपेण सर्वाः प्रजाः युज्यन्ते तथापि तत् कुतो न जानन्ति इति प्रश्नावतरणमेव।

इदानीं “तत्त्वमसि” इति महावाक्यतया प्रथितस्य अस्य व्याख्यानम् अद्वैतमतानुसारेण कृतम्। महावाक्यस्यास्य द्वैतानुसारेण विवरणवेलायां किञ्चित् वक्तव्यम् अवशिष्यते। स तु “स आत्मा तत्त्वमसि” इति रीत्या महावाक्यस्वरूपस्याङ्गीकारः साधु उत वा “स आत्माऽतत्त्वमसि इति वाक्यस्वरूपम् आदाय वा इत्येतद् आश्रित्य वर्तते। महावाक्यस्वरूपं प्रश्लेषहीनतया अद्वैतवेदान्तिनां साधु। प्रश्लेषेण साकं महावाक्यस्य स्वरूपस्वीकारः द्वैतिनां साधु।

अनयोर्मध्ये कस्य समीचीनत्वम् इति निर्णेतुं केन शक्यते। पक्षान्तरेण उभावपि साधु इति वक्तव्यम्। श्रीशङ्करकालादारभ्यैव उपनिषदः प्रचुरप्रचारं प्राप्तवत्यः। अतः प्रश्लेषहीनतया महावाक्यस्वरूपः अनेकेषां मनसि वर्तते। प्रथमप्रचारः अद्वैतस्येवेत्यतः तद्रीत्या गृहीतं स्यात्। पश्चात्काले द्वैतस्यापि प्रचारे सम्पन्ने प्रश्लेषेण साकमपि महावाक्यस्यास्य प्रचारः समजनि इति भाति। वेदस्तु अद्वैतिनां द्वैतिनां च प्रमाणतया वर्तते। अतः पक्षद्वयमपि साधुताम् उपयाति।

रुचिवैचित्र्यमनुसृत्य सर्ववादानाम् अवस्थितिः लोकेऽस्ति। तस्मादेव अद्वैतवेदान्तप्रवर्तकश्रीशङ्करवत् द्वैतवेदान्तप्रवर्तकस्य श्रीमध्वाचार्यस्यापि वादमुखः आद्रियते।

सामान्यजनानां मध्ये अद्वैतवेदान्तः प्रायेण बौद्धिकः, द्वैतवेदान्तस्तु प्रायेण लौकिकः। लोकाः इच्छानुसारेण कस्यापि अनुयायिनः सन्तु। भिन्नाशयाविष्कारो न दोषाय। अपितु आत्मनः चिन्तासरणेः पोषणाय परम्।

### मध्वमतम्

‘स आत्माऽतत्त्वमसि’ (स आत्मा तत्त्वमसि) इति महावाक्यघटकस्य उपनिषद्भागस्य श्लोकेन अष्टकेन व्याख्यानं श्रीमध्वाचार्येण कृतं दृश्यते। तत्र श्लोकभाष्यस्य प्रथमो भागः इत्थम्-

“योऽसौ नियमनाद् विष्णुः सारत्वात् स इति स्मृतः।

अणिमा सूक्ष्मतो गम्य ऐतदात्म्यं च तद्वशम्॥

परानन्दत्वतः सत्य आत्मा पूर्णगुणत्वतः।

सत्यतो नासि तत् त्वं हि माभूत् ते स्तब्धता ततः”<sup>9</sup>

सदा यः सदाख्यः उक्ताणुभावो जगतो मूलम्। एतेन सदाख्येनात्मना आत्मवत् सर्वमिदं जगत् नान्योऽस्त्यस्यात्मा संसारी इति यावत्। तत् सत् ‘त्वमसि’ इति असत् इत्येव श्रीमध्वाचार्यः। ‘स यः’ इत्यादिकं भगवन्नामैवेति भावेन तन्निर्वचनमिदम्।

ऐतदात्म्यमिति वाक्यं न जीवेश्वराभेदपरम्। “तत्त्वमसि” इत्यैक्यमुच्यत इत्यसत्। ऐतदात्म्यमित्यादिना गतार्थत्वप्रसङ्गात्”<sup>10</sup> इत्युक्तं भाष्ये। “सत्यतो नास्ति तत् त्वम्” इत्यनेन श्वेतकेतुः त्वम् ‘अतत्’ तदन्यत् वस्त्वसि इति व्याख्यातम्। तस्मात् कारणात् “ते स्तब्धता माभूदिति”।

इतोपरि पञ्चाधिकश्लोका अपि प्रस्तुतस्य उपनिषद्वाक्यस्य व्याख्यानरूपेण लिखिताः दृश्यन्ते श्रीमध्वाचार्येण।

“असुराः स्तब्धतां याता ब्रह्माहमिति मानिनः।  
 असत्यं जगदित्याहुः सिद्धोहं बलवानिति॥  
 अनीश्वरं जगच्चाहुरप्रतिष्ठं तथैव च।  
 चेतनैकत्वविषयान् वेदानाहुश्च सर्वशः॥  
 कुतर्कपरमा नित्यं न सहन्ते गुणान् हरेः।  
 शास्त्रतत्त्वमविज्ञाय ब्रूयुर्देवेषु चैकताम्॥  
 यान्ति चैव तमो घोरं परमात्मविनिन्दकाः”<sup>11</sup>

श्रीमध्वाचार्यमतानुसारेण ब्रह्माहमिति मानिनः असुराः स्तब्धतां याताः। ते असत्यं जगदित्यप्याहुः अनीश्वरं जगच्चाहुः। ते कुतर्कपरमाः हरेः गुणान् न सहन्ते। शास्त्रतत्त्वम् अविज्ञायैव देवेषु चैकतां ब्रूयुः। ते घोरं तमः यान्ति इत्येव आचार्यस्य अस्य अभिप्रायः। कारिकायां “सिद्धोऽहं” इति वचनेन प्रत्यक्षादिप्रमाणेन जगतः सत्यत्वावगमे सूचना।

इदानीं विशिष्टाद्वैतरीत्या ‘तत्त्वमसि’ इति महावाक्यस्य विचिन्तनं करणीयं वर्तते।

### रामानुजमतम्

उपनिषदां भाष्यं श्रीरामानुजाचार्येण श्रीशङ्कराचार्यमध्वाचार्यवत् न विशिष्य कृतमिति उक्तं खलु। आद्ययोः ‘अयमात्मा ब्रह्म’ ‘प्रज्ञानं ब्रह्म’ इत्यनयोः महावाक्ययोः विवरणं श्रीरामानुजाचार्यस्य शिष्याणां मतमादाय कृतमस्ति। ‘तत्त्वमसि’ इति तृतीयमहावाक्यविषये रामानुजाचार्यस्यास्य वेदार्थसंग्रहं नामकं ग्रन्थमाश्रित्य निर्वोढुम् इह परिश्रमः क्रियते। वेदार्थसङ्ग्रहे तत्त्वमसि इति श्रुत्यर्थनिगमननामके उपशीर्षके तत् कथितं वर्तते। यथा

“सर्वस्य चिदचिद्वस्तुनः ब्रह्मशरीरत्वात् सर्वशरीरं सर्वप्रकारं सर्वैः शब्दैः ब्रह्मैवाभिधीयते इति ‘तत् त्वम्’ इति सामानाधिकरण्येन जीवशरीरतया जीवप्रकारं ब्रह्मैव अभिहितम्। एवमभिहिते सति, अयमर्थो ज्ञायते - ‘त्वम्’ इति यः पूर्वदेहस्याधिष्ठातृतया प्रतीतः सः परमात्मशरीरतया परमात्मप्रकारभूतः परमात्मपर्यन्तः। अतः ‘त्वम्’ इति शब्दः तत्प्रकारविशिष्ट तदन्तर्यामिणमेव आचष्टे इति”।<sup>12</sup>

अस्मिन्नेव ग्रन्थे उपरिभागे “तत्त्वमसि श्वेतकेतो”,<sup>13</sup> “तस्य तावदेव चिरम्”<sup>14</sup> इति च श्रुत्या “ऐक्यज्ञानमेव परमपुरुषार्थलक्षणमोक्षसाधनं गम्यत”<sup>15</sup> इत्युक्तम्। ऐक्यज्ञानस्य विरोधात् “एतत् अपरमार्थसगुणब्रह्मप्राप्ति-विषयम् इत्यभ्युपगन्तव्यम्”<sup>16</sup> इत्युक्तम्।

“पृथक्त्वज्ञानस्यैव साक्षादमृतत्वप्राप्तिसाधनत्वश्रवणात् विपरीतं कस्मान्न भवति”?<sup>17</sup> अस्मिन् विषये एतदपि उक्तं भवति “द्वयोस्तुल्ययोर्विरोधे सति, अविरोधेन तयोर्विषयः विवेचनीयः इति”।<sup>18</sup> अस्मिन् विषये अविरोधः रामानुजवाचा इत्थम् “अन्तर्यामिरूपेण अवस्थितस्य परस्य शरीरतया प्रकारत्वात् जीवात्मनः तत्प्रकारं ब्रह्मैव ‘त्वम्’ इति शब्देन अभिधीयते। तथैव ज्ञातव्यमिति, तस्य वाक्यस्यार्थः। एवम्भूताज्जीवात्, तदात्मतया अवस्थितस्य परमात्मनः निखिलदोषरहिततया सत्यसङ्कल्पत्वादि अनवधिकातिशयासंख्येयकल्याणगुणाकरत्वेन च यः पृथग्भावः सः अनुसन्धेय इति अस्य वाक्यस्य विषयः इत्ययमर्थः पूर्वमेव असकृदुक्तः”<sup>19</sup> इति।

किञ्च “तत्त्वमसि” इति महावाक्यं जीवेश्वरयोः एकतामेव कथयतीति अद्वैतिनः। वस्तुतस्तु तद् एकतां न कथयति। अत्र जीवे ब्रह्मबुद्धिं विधाय केवलं सङ्केतयति, अर्थात् अत्र जीवे ब्रह्मबुद्धेः विधानं क्रियते। यथा

पाषाणादिनिर्मितायां प्रतिमायाम् ईश्वरबुद्धिं सङ्कल्प्य उपासना क्रियते, तद्वदिह जीवे ईश्वरबुद्धिं निधास्यते 'तत्' 'त्वम्' इत्यनेन। यथा प्रतिमा ईश्वरः नास्ति, तद्वदिह तद् ब्रह्म त्वं जीवो नास्ति। केवला ब्रह्मबुद्धिरिह आरोप्यते। अर्थात् जीवे ब्रह्मबुद्धिम् आरोप्य साधकाः उपासनां कुर्युः इत्येतन्मात्रं वाक्येनानेन निर्दिष्टम्।

अतः जीवेश्वरयोः भेद एव 'तत्त्वमसि' इति महावाक्यस्य साक्षादर्थः। एवं महात्मा रामानुजः ब्रह्मजीवैक्यसिद्धान्तं निरस्तवान्। जीवः पूर्वजन्मकृतसंस्कारानुसारेण जन्म गृह्णाति। तदनुसारेण विहिताः सुखदुःखादयः अनुभूयन्ते च। अतः न कदापि जीवब्रह्मणोरैक्यम्। वस्तुतस्तु जीवः भोक्ता, ब्रह्म प्रेरकः। मृत्युकाले जीवात्मा शरीरम्, अन्यानि भौतिकानि वस्तूनि च त्यक्त्वा ईश्वरसमीपं गच्छति इति छान्दोग्योपनिषदि कथितं वर्तते। यथा - "एवमेवैषा संप्रसादोऽस्माच्छरीरात् समुत्थाय परं ज्योतिरूपं संपद्य स्वेन रूपेणाभिनिष्पद्यते"<sup>20</sup>। कठोपनिषदपि जीवब्रह्मणोः अनेकतां समर्थयति। तौ छायातपरूपौ इत्युक्त्वा तत्र भेदं प्रदर्शयति। यथा-

“ऋतं पिबन्तौ सुकृतस्य लोके  
गुहां प्रविष्टौ परमे परार्धे।  
छायातपौ ब्रह्मविदो वदन्ति  
पञ्चाग्नयो ये च त्रिणाचिकेताः।।”<sup>21</sup>

स्तुतयः स्मृतयश्च जीवस्य तिर्यङ्मनुष्यादिभेदान् प्रतिपादयन्ति। यदि जीवब्रह्मणोः ऐक्यं सत्यं स्यात्तर्हि विभजनमिदम् असङ्गतं स्यात्। एवं 'तत्त्वमसि' इति वाक्यम् उपासनायाः सङ्केतमेव सूचयतीति विशिष्टाद्वैतवादी।

अन्योपनिषदन्तर्गतानि “तत्त्वमसि” इति महावाक्यसदृशानि कानिचन वाक्यानि

सदृशवाक्यानि	उपनिषद्	पुटसंख्या
१) तत्त्वमेव त्वमेव तत्	कैवल्योपनिषद् मन्त्रः १६	345 112 UPANIṢADS I Part
२) त्वं ब्रह्म	बृहदारण्यकोपनिषद् मन्त्रः १-५-१७	228 112 UPANIṢADS I Part
३) त्वमात्मासि यस्त्वमसि	कौषीतकि ब्राह्म- णोपनिषद् मन्त्रः ६	389 112 UPANIṢADS I Part
४) सर्वमिदं ब्रह्म शुद्धस्त्वमिति	महोपनिषद् मन्त्रः १०४	622 उपनिषत्सर्वस्वम्
५) ब्रह्म तत्त्वमसि	शाण्डिल्योपनिषद् मन्त्रः २-४	197 112 UPANIṢADS II Part
६) तत्त्वमसि	गणपत्युपनिषद् मन्त्रः १	401 112 UPANIṢADS II Part

**परामर्शाः**

1. छान्दोग्योपनिषद् - 6-8-7
2. तत्त्वोपदेशः श्लोकाः - 32, 40, 42
3. शङ्करग्रन्थावलिः (प्रथमो भागः) उपनिषद्भाष्यम् - पुटसंख्या - 515
4. शङ्करग्रन्थावलिः (प्रथमो भागः) उपनिषद्भाष्यम् - पुटसंख्या - 515
5. बृहदारण्यकोपनिषद् - 3-8-11
6. शङ्करग्रन्थावलिः (प्रथमो भागः) उपनिषद्भाष्यम् - पुटसंख्या - 515
7. शङ्करग्रन्थावलिः (प्रथमो भागः) उपनिषद्भाष्यम् - पुटसंख्या - 515
8. शङ्करग्रन्थावलिः (प्रथमो भागः) उपनिषद्भाष्यम् - पुटसंख्या - 515
9. छान्दोग्योपनिषद्भाष्यम् - पुटसंख्या - 537
10. छान्दोग्योपनिषद्भाष्यम् (पदार्थकौमुदी) - पुटसंख्या - 539
11. छान्दोग्योपनिषद्भाष्यम् - पुटसंख्या - 540
12. वेदार्थसंग्रहः - पुटसंख्या - 19
13. छान्दोग्योपनिषद् - 6-8-7
14. छान्दोग्योपनिषद् - 6-14-2
15. वेदार्थसंग्रहः - पुटसंख्या - 91
16. वेदार्थसंग्रहः - पुटसंख्या - 91
17. वेदार्थसंग्रहः - पुटसंख्या - 91
18. वेदार्थसंग्रहः - पुटसंख्या - 91
19. वेदार्थसंग्रहः - पुटसंख्या - 92
20. छान्दोग्योपनिषद् - 8-12-2
21. कठोपनिषद् - 1-3-1



# निरुक्तोक्तशब्दानां प्रक्रियानिरूपणम्

अनुपमा के.

वेदाः भवन्ति ज्ञानस्य स्रोतसः। शिक्षा, कल्पः, व्याकरणं, छन्दः, निरुक्तं, ज्योतिषम् इति वेदस्य षडङ्गानि प्रथितानि। वेदोक्तानां शब्दानां निरुक्तिः निघंटुना साध्यते। काश्यपप्रभृतिभिः ऋषिभिः ऋग्वेदादिछन्दोभ्यः समाहृत्य क्रमीकृतानां शब्दानां समाहारः भवति निघण्टुः। निघण्टोः व्याख्यानं भवति यास्कप्रणीतं निरुक्तम्। पदनिष्पत्तिविषयेषु वैयाकरणाः प्रकृत्यपेक्षया प्रत्ययानामेव प्राधान्यं दत्तवन्तः। परन्तु पदनिरुक्तिषु प्रत्ययानां तावत् प्राधान्यं नास्ति। पदानां रूपसिद्धिप्रतिपादनाय न, किन्तु तेषु अन्तर्भूतानां अर्थभेदानाम् अनावरणार्थमेव निरुक्तशास्त्रं प्रवृत्तमित्यवगम्यते। तत्रोक्तानां केषाञ्चन शब्दानां प्रक्रियानिरूपणमेव प्रबन्धेनानेन क्रियते।

निरुक्तस्य 'निर्वचनविद्या' इति नामान्तरमस्ति। निःकृष्य विगृह्य वचनम् अथवा निःशेषं वचनं निर्वचनम्। निरुक्तस्य पादः, अध्यायः, काण्डः इति त्रिविधं विभजनमस्ति। तत्र सप्तपञ्चाशत् पादाः, चतुर्दश अध्यायाः, त्रयः काण्डाः च सन्ति। तच्च काण्डत्रयं नैघण्टुकं, नैगमं, दैवतं इति नामभिः अभिधीयते। एकस्य पदस्य नानार्थान् प्रकल्प्य तदनुसृत्य यास्कः निरुक्तानि निर्दिशति। अस्मिन् प्रबन्धे निरुक्तोक्तानां अक्षि, अध्वर्युः, आचार्यः, आस्यम्, वीरः इति शब्दाः उपस्थाप्यन्ते।

## अक्षि

अक्षिशब्दस्य नयनम् इत्यर्थः। शब्दोऽयं निरुक्तकारेण द्विधा उच्यते यत् 'अक्षि चष्टेः', 'अक्षि अनक्तेः' इति। 'अक्षि चष्टेः' इति स्वीक्रियते चेत् चक्षिङ् व्यक्तायां वाचि, अयं दर्शनेऽपि<sup>१</sup> इति धातोः 'सार्वधातुभ्यः इन्'<sup>२</sup> इति इन् प्रत्यये पृषोदरादित्वात् पृषोदरादीनि यथोपदिष्टम्<sup>३</sup> इत्यनेन इन् प्रत्ययस्थनकारलोपाभावे चक्षिङ् प्रत्ययस्थचकारलोपे च अक्षि इन् इति जाते 'यस्येति च'<sup>४</sup> इति क्षकारोत्तर इकारलोपे 'अक्षिन्' इति जाते कृदन्तत्वात् 'कृत्तद्धितसमासाश्च'<sup>५</sup> इति प्रातिपदिकसंज्ञायां सुप्रत्यये 'स्वमोर्नपुंसकात्'<sup>६</sup> इति सुलोपे न लोपः प्रातिपदिकान्तस्य<sup>७</sup> इति नलोपे 'अक्षि' इति रूपम्।

'अक्षि अनक्तेः' इति स्वीक्रियते चेत् 'अञ्जू-व्यक्तिप्रक्षणकान्तिगतिषु'<sup>८</sup> इति धातोः तस्मादेते व्यक्ततरे भवतः इत्यर्थो प्रदर्शयितव्य 'सर्वधातुभ्यः इन्' इति इन् प्रत्यये पृषोदरादित्वात् प्रत्ययस्थनकारलोपाभावे जकारस्य 'चोकुः'<sup>९</sup> कुत्वे जकारस्य 'ब्रश्चभ्रस्जसृजमृजयजराजभ्राजछशां षः'<sup>१०</sup> इति षत्वे च 'अक्षिन्' इति जाते 'कृत्तद्धितसमासाश्च' इति प्रातिपदिकसंज्ञायां सुप्रत्यये 'स्वमोर्नपुंसकात्' इति सुलोपे 'न लोपः प्रातिपदिकान्तस्य' इति नलोपे 'अक्षि' इति रूपम्। 'लोचनं नयनं नेत्रमीक्षणं चक्षुरक्षिणी इत्यमरकोशः'<sup>११</sup> तत्र अक्षतीति अक्षि इत्यर्थे अक्षु व्याप्तौ<sup>१२</sup> इति धातोः 'सर्वधातुभ्यः इन्' इति इन् प्रत्यये 'अक्ष् इन्', 'अक्षिन्' इति जाते 'कृत्तद्धितसमासाश्च' इति प्रातिपदिकसंज्ञायां 'स्वमोर्नपुंसकात्' इति सुलोपे, 'न लोपः प्रातिपदिकान्तस्य' इति नलोपे अक्षि इति रूपम्।

शब्दकल्पद्रुमे 'अश्नुते अनेन अक्षि' इत्यर्थे 'अशूङ् व्याप्तौ संघाते च'<sup>१३</sup> इति धातोः 'अशोर्निन्'<sup>१४</sup> इति 'क्सि', 'निन्' प्रत्यययोः 'अश् सिन्' इति रूपम्।

इति जाते व्रश्चभ्रस्जसृजमृजयजराजभ्राजल्लशां षः इति शकारस्य षत्वे 'अष् सि न्' इति जाते षढोः कः सि<sup>१५</sup> इति षकारस्य कुत्वे 'अक् सिन्' इति जाते आदेशप्रत्यययोः<sup>१६</sup> इति सकारस्य षत्वे अक्षिन् इति जाते 'कृत्तद्धितसमासाश्च' इति सुप्रत्यये 'अक्षिन् सु' इति जाते 'स्वमोर्नपुंसकात्' इति सुलोपे, नलोपे च 'अक्षि' इति रूपम्।

अत्र उक्तेषु चतुर्षु प्रक्रियाभेदेषु उणादिप्रत्ययान् योजयित्त्वैव रूपं सिद्ध्यति।

### अध्वर्युः

निरुक्ते 'अध्वरं युनक्ति', 'अध्वरस्य नेता', 'अध्वरं कामयते', 'अध्वरम् अधीते', 'ध्वरति हिंसाकर्म तत्प्रतिषेधः' इत्यर्थेषु अध्वर्युः इति पदस्य निरुक्तिः उक्ता।

'अध्वरं युनक्ति इत्यर्थे' अध्वर शब्दोपपद 'युञ् बन्धने'<sup>१७</sup> इति धातोः 'अन्येभ्योऽपि दृश्यते'<sup>१८</sup> इति क्विप् प्रत्यये अनुबन्धलोपे 'अध्वर यु' इति जाते षोदरादित्वात् तुगभावे रेफोत्तर अकारलोपे च 'अध्वर्यु' इति जाते 'कृत्तद्धितसमासाश्च' इति सूत्रेण प्रातिपदिकसंज्ञायां सु प्रत्यये रुत्वे विसर्गे 'अध्वर्युः' इति रूपम्।

'अध्वर्युद्गातृहोतारो यजुः सामाग्विदः क्रमात् इत्यमरकोशः'<sup>१९</sup>। अमरकोशस्य 'रामाश्रमी' व्याख्याने न ध्वरति इत्यर्थे 'ध्वृ कौटिल्ये' इति धातोः 'अन्येभ्योऽपि दृश्यन्ते' इति विच् प्रत्यये अनुबन्धलोपे 'न ध्वृ इ' इति जाते 'नलोपो नजः'<sup>२०</sup> इति नकारलोपे अध्वृ इ इति जाते 'सार्वधातुकार्धधातुकयोः'<sup>२१</sup> इति गुणे 'अध्वर् इ' - 'अध्वरि' इति जाते 'दुत्प्रकरणे मितद्र्वादिभ्य उपसंख्यानम्'<sup>२२</sup> इति वार्तिकेन दुप्रत्यये

अनुबन्धलोपे 'अध्वरि उ' इति जाते 'इकोयणचि'<sup>२३</sup> इति यणादेशे 'अध्वर्यु' इति जाते प्रातिपदिकत्वात् सुप्रत्यये रुत्वे विसर्गे 'अध्वर्युः' इति रूपम्।

'न ध्वरति' इत्यर्थे उक्ता इयं प्रक्रिया निरुक्तोक्ते 'ध्वरति हिंसाकर्म तत्प्रतिषेधः' इत्यर्थे अपि स्वीकर्तुं शक्यते।

अध्वेति अध्वरमिच्छन्ति इत्यर्थे कोशव्याख्याने प्रक्रिया उक्ता। 'अध्वर' शब्दात् 'सुप आत्मनः क्यच्'<sup>२४</sup> इति क्यच् प्रत्यये अनुबन्धलोपे 'अध्वर य' इति जाते 'कव्यध्वरपृतनस्यर्चिलोपः'<sup>२५</sup> इति रेफोत्तर अकारलोपे अध्वर्य इति जाते 'क्याच्छन्दसि'<sup>२६</sup> इति सूत्रेण उप्रत्यये 'अतोलोपः'<sup>२७</sup> इति यकारोत्तर अकारलोपे 'अध्वर्यु' इति जाते कृत्तद्धितसमासाश्च इति प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे अध्वर्युः इति रूपम्।

अनया प्रक्रियया निरुक्तोक्तः 'अध्वरं कामयते' इत्यर्थेऽपि साधयितुं शक्यते। तथापि निरुक्तव्याख्याने 'अध्वरं यज्ञं' कामयते इत्यर्थे अध्वर्युः, इति क्यङ् प्रत्ययरूपमुक्तः। अतः अध्वर शब्दात् 'कर्तुः क्यङ् सलोपश्च'<sup>२८</sup> इति क्यङ् प्रत्यये अनुबन्धलोपे अध्वर य इति जाते 'पृषोदरादीनि यथोपदिष्टम्' इति रेफोत्तर अकारलोपे 'अध्वर्य' इति जाते 'डुत्प्रकरणे मितद्र्वादिभ्य उपसंख्यानम्' इति वार्तिकेन डु प्रत्यये अनुबन्धलोपे, यकारोत्तर अकारस्य 'अतो लोपः' इति लोपे 'अध्वर्यु' इति जाते 'कृत्तद्धितसमासाश्च' इति प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे 'अध्वर्युः' इति रूपम्।

शब्दकल्पद्रुमे अध्वरं यज्ञं यौति सम्पादयतीत्यर्थे 'अध्वर' शब्दोपपद 'यु मिश्रणामिश्रणे'<sup>२९</sup> इति धातोः 'अन्येभ्योऽपि दृश्यते' इति क्विप्प्रत्यये

अनुबन्धलोपे पृषोदरादित्वात् तुगभावे रेफोत्तर अकारस्य लोपे च 'अध्वर्युः' इति जाते कृत्तद्धितसमासाश्च इति प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे 'अध्वर्युः' इति रूपम्। होमकारी ऋत्विगित्यर्थः।

उणादिप्रकरणे अध्वरं यज्ञं यातीति अर्थे अध्वर्युशब्दस्य निष्पत्तिः वर्तते तथा च अध्वरशब्दोपपद 'या प्रापणे'<sup>१३०</sup> इति धातोः 'मृगख्यादयश्च'<sup>१३१</sup> इति कुप्रत्यये अनुबन्धलोपे 'अध्वर य् उ' इति जाते पृषोदरादित्वात् रेफोत्तर अकारलोपे अध्वर्युः इति जाते 'कृत्तद्धितसमासाश्च' इति प्रातिपदिकसंज्ञायां सु प्रत्यये रुत्वे विसर्गे 'अध्वर्युः' इति रूपम्। याजकः इत्यर्थः।

अत्रोक्तेषु षड्सु प्रक्रियाभेदेषु न केवलं वैदिकप्रक्रियासु किन्तु लौकिकप्रक्रियास्वपि पृषोदरादीनि यथोपदिष्टम् इति सूत्रं प्रवृत्तम्।

### आचार्यः

'आचिनोति हि शास्त्रार्थान् आचारे स्थापयत्युत।

स्वयमाचरते यस्तु स आचार्यः प्रचक्षते।।'

आचारं ग्राहयति, आचिनोति अर्थान्, आचिनोति बुद्धिमिति आचार्यशब्दस्य निरुक्तिः। कोशे अः चर्यते इत्यर्थे आङ् उपसर्गपूर्वक 'चर गतौ'<sup>१३२</sup> इति धातोः 'ऋहलोर्ण्यत्'<sup>१३३</sup> इति ण्यत् प्रत्यये चुटु इति णकारस्येत्संज्ञायां तकारस्य 'हलन्त्यम्'<sup>१३४</sup> इति इत्संज्ञायां 'तस्यलोपः'<sup>१३५</sup> इति द्वयोः इत्संज्ञकयोः लोपे आचर् य इति जाते णित्वात् 'अत उपधायाः'<sup>१३६</sup> इति आदिवृद्धौ आचार्य इति जाते कृदन्तत्वात् प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे 'आचार्यः' इति रूपम्।

अत्र ण्यत् विधायकं 'ऋहलोर्ण्यत्' इति सूत्रं कृदन्तकृत्यप्रकरणे अस्ति। तयोरेव 'कृत्यक्तखलर्थाः'<sup>१३७</sup> इति सूत्रेण भावकर्मण्यर्थयोः एव ण्यत्

प्रत्ययः विधीयते। एवं चेत् लोके आचारं ग्राहयति आचिनोति अर्थान् इत्यर्थप्राप्तिः न भवेत्। किन्तु वैदिकशब्दानां व्यत्ययो बहुलम् इति सूत्रेण कारकव्यत्यये कर्तर्यर्थे ण्यत् प्रत्ययः साधुः। अतः निरुक्तोक्तवत् आचिनोति च शास्त्राणि आचारं ग्राहयति इति कर्तर्यर्थेऽपि आचार्यशब्दः निष्पादयितुं शक्यते। ‘उपाध्यायोऽध्यापकः अथ स निषेकादिकृद्गुरुः इत्यमरकोशः।’<sup>३८</sup>

### आस्यम्

आस्यम् अस्यतेः, आस्यन्दते एनत् अन्नम् इति वा आस्यशब्दस्य निरुक्तिः। अस्यन्ते वर्णा येन, अस्यते वास्मिन् ग्रासः इति च अर्थयोः ‘असुक्षेपण’ इति धातोः कृत्यलुटो बहुलम् इति ण्यत् प्रत्यये ‘चुट्’ ‘हलन्त्यम्’ इत्येताभ्यां णकारस्य तकारस्य च इत्संज्ञायां तस्य लोप इति लोपे अस् य इति जाते णित्वात् ‘अत उपधायाः’ इति आदिवृद्धौ ‘आस्य’ इति जाते कृदन्तत्वात् ‘कृत्तद्धितसमासाश्च’ इति प्रातिपदिकसंज्ञायां सुप्रत्यये ‘अतोऽम्’<sup>३९</sup> इति अमादेशे ‘अमिपूर्वः’<sup>४०</sup> इति पूर्वरूपे ‘आस्यम्’ इति रूपम्। अत्र अनया प्रक्रियया निरुक्तोक्ता आस्यम् आस्यते इत्यर्थेऽपि प्रक्रिया साधुकर्तुं शक्यते।

आस्यन्दते अम्लादिना प्रस्रवति, आस्यन्दते वह्न्यादिना द्रवीक्रियते इत्यर्थे अमरकोशे आङ् पूर्वक ‘स्यन्दु प्रस्रवणे’<sup>४१</sup> इति धातोः ‘अन्यत्रापि दृश्यते’<sup>४२</sup> इति वार्तिकेन डप्रत्यये अनुबन्धलोपे डित्वात् टेः लोपे ‘आस्य’ इति जाते ‘कृत्तद्धितसमासाश्च’ इति प्रातिपदिकसंज्ञायाम् सुप्रत्यये ‘अतोऽम्’ इति अमादेशे ‘अमिपूर्व’ इति पूर्वरूपे ‘आस्यम्’ इति रूपम्। अत्र निरुक्तोक्तः आस्यन्दते एनत् अन्नम् इत्यर्थेऽपि अनया प्रक्रियया साधयितुं शक्यते।

## वीरः

वीरो वीरयति अमित्रान्, वेतेर्वा स्यात् गतिकर्मणः वीरयतेर्वा इति निरुक्तम्। 'वीरयतीति वीरः' इत्यर्थे 'वीर विक्रान्तो'<sup>४३</sup> इति धातोः 'नन्दिग्रहपचादिभ्योर्ल्युणित्यचः'<sup>४४</sup> इति अच् प्रत्यये अनुबन्धलोपे 'वीर' इति जाते 'कृतद्धितसमासाश्च' इति प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे 'वीरः' इति रूपम्।

विशेषेण ईरयति दूरीकरोतीत्यर्थे 'ईर गतौ'<sup>४५</sup> इति धातोः 'इगुपधाज्ञाप्रीकरः कः'<sup>४६</sup> इति कप्रत्यये 'वि ईर क' इति जाते ककारस्य 'लशक्वतद्धिते'<sup>४७</sup> इति इत्संज्ञायां 'तस्य लोपः' इति लोपे 'वि ईर् अ' - 'वि ईर्' इति जाते 'यस्येति च'<sup>४८</sup> इति वकारोत्तर इकारलोपे वीर इति जाते कृदन्तत्वात् प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे 'वीरः' इति रूपम्। अत्र अनया प्रक्रियया निरुक्तोक्तः वीरो वीरयति अमित्रान् इत्यर्थोऽपि सिध्यति।

वेतेः इति पक्षे 'अज गतिक्षेपणयोः'<sup>४९</sup> इति धातोः 'स्फायि - तञ्चि - वञ्चि - शकि - क्षिपि - क्षुदि - सृपि - तृपि दृपि - वन्द्युन्दि श्विति - वृत्यजि - नी - पदि मदि मुदि - खिदि - छिदि - भिदि - मन्दि - चन्दि - दहि - दसि - दम्भि - वसि - वाशि - शीङ - हसि - सिधि शुभिभ्यो रक्'<sup>५०</sup> इति सूत्रेण रक् प्रत्यये अनुबन्धलोपे अजा रक् इति जाते 'अजेर्व्यघञपोः'<sup>५१</sup> इति अज इत्यस्य वी आदेशे वीर इति जाते प्रातिपदिकसंज्ञायां सुप्रत्यये रुत्वे विसर्गे वीरः इति रूपम्।

'उत्साहवर्धनो वीरः कारुण्यं करुणा धृणा इत्यमरकोशः।'<sup>५२</sup>

अत्रोक्तेषु त्रिषु प्रक्रियाभेदेष्वपि निरुक्तोक्तार्थाः पृषोदरादिगणाश्रयाभावे साधयितुं शक्यन्ते। अत्र अमरकोशार्थः निरुक्तोक्तार्थाः च समानाः वर्तन्ते।

### उपसंहारः

अस्मिन् लेखने निरुक्तोक्तानाम् अक्षि, अध्वर्युः, आचार्यः, आस्यम्, वीरः इत्येतेषाम् शब्दानां प्रक्रियानिरूपणार्थं परिश्रमः कृतः। पदेषु अर्थः एव प्रधानः शब्दघटना अर्थगुणका इति निरुक्तमतम्। तदर्थं उणादिप्रत्ययाः अधिकतया प्रयुक्ताः। अष्टाध्याय्याँ कृदन्तप्रकरणे उणादयो बहुलम् इति सूत्रमस्ति। इदं सूत्रमाधारीकृत्य पाणिनेः प्राक् विरचितानि उणादिसूत्राणि इति बहूनां पण्डितानां मतम्। पाणिनीयसूत्राणां न्यूनतापरिहरणार्थं कृतानि इमानि सूत्राणि इत्यपि मतमस्ति। प्रायशः पञ्चाशदधिकसप्तशतेषु सूत्रेषु त्रिंशताधिकानां प्रत्ययानां प्रयोगार्थं उणादिसूत्रेषु व्यवस्थाः कृताः। निरुक्तोक्तानां प्रायशः सर्वेषां शब्दानां पृषोदरादि आकृतिगणत्वात् पृषोदरादीनि यथोपदिष्टम् इत्यनेन पदं निष्पादयितुं शक्यते।

### सहायकग्रन्थाः

- १ निरुक्त और उणादि की शब्दनिष्पत्तियां डॉ किरणमयी, बाँकेबिहारी प्रकाशन, वजीरपुरा रोड, आग्रा -२००६
- २ शब्दकल्पद्रुमः- राजा राधाकान्तदेवः- नाग पब्लिशर्स, जवहर्नगर, दिल्ली - १९८८
- ३ यास्कप्रणीतं निरुक्तं (निघण्टु सहितम्)- विद्यामार्तण्ड, प सीतारामशास्त्री परिमल पब्लिशर्स दिल्ली
- ४ उणादिकोशः (पञ्चपाद्युणादि सूत्रवृत्ति संवलितः) edited by Prof. V. Muralidharasharma राष्ट्रियसंस्कृतविद्यापीठं तिरुप्पतिः २००४
- ५ वाचस्पत्यम् - Sri Tharanata Tharkavachaspati Chowkhamba sanskrit series-Varanasi 1991



## Endnotes

- १ धातुसंख्या ८०२
- २ उ.सू. ४/१४४
- ३ पा.सू. ६/३/१०९
- ४ पा.सू. ६/४/१४८
- ५ पा.सू. १/२/४६
- ६ पा.सू. ७/१/२३
- ७ पा.सू. ८/२/७
- ८ धा.सं. ५२
- ९ पा.सू. ८/२/३०
- १० पा.सू. ८/२/३६
- ११ अ.को. २/६/९३
- १२ धा.सं. ४
- १३ धा.सं. १११
- १४ उ.सू. १/५२
- १५ पा.सू. ८/२/४१
- १६ पा.सू. ८/३/५९
- १७ धा.सं. २२७३
- १८ उ.सू. ४/१०५
- १९ अ.को. २/७/१७
- २० पा.सू. ६/३/७३
- २१ पा.सू. ७/३/८४
- २२ वा. २१५२
- २३ पा.सू. ६/१/७७
- २४ पा.सू. ३/१/८
- २५ पा.सू. ७/४/३९

- २६ पा.सू.३/२/१७०  
 २७ पा.सू.६/४/४८  
 २८ पा.सू.३/१/११  
 २९ धा.सं.२२६२  
 ३० धा.सं.२२६१  
 ३१ उ.सू.१/३७  
 ३२ धा.सं.८२८  
 ३३ पा.सू.३/१/१२४  
 ३४ पा.सू.१/३/३  
 ३५ पा.सू.१/३/९  
 ३६ पा.सू.७/२/११६  
 ३७ पा.सू.३/४/७०  
 ३८ अ.को.२/७/७  
 ३९ पा.सू.७/१/१४  
 ४० पा.सू.६/१/१०७  
 ४१ धा.सं.३२५२  
 ४२ वा.२०१८  
 ४३ धा.सं.२६९१  
 ४४ पा.सू.३/१/१३४  
 ४५ धा.सं.१६०  
 ४६ पा.सू.३/१/१३५  
 ४७ पा.सू.१/३/८  
 ४८ पा.सू.६/४/१४८  
 ४९ धा.सं.१७  
 ५० उ.सू.२/१३  
 ५२ अ.को.१/७/१८



यज्ञं दधे सरस्वती

## SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

Registered under the Travancore Cochin Literary Scientific and Charitable Societies Registration Act (Regn. No. ER7 of 1972)

Kuthapady, Thammanam, Kochi - 682 032  
Kerala, India

**Sukṛtīndra Oriental Research Institute** is a research foundation founded in 1971 by **His Holiness Shrimad Sudhindra Tirtha Swamiji**, Twentieth Mathadhipati of Shri Kashi Math Samsthan, Varanasi. The Chief Patron of this Institute is **His Holiness Shrimad Samyamindra Tirtha Swamiji**, Twenty first Mathadhipati of Shri Kashi Math Samsthan.

The main objective of this Institute is to promote the study and research in Oriental learning, in particular Indological subjects like Sanskrit, Indian Culture, Literature, History, Philosophy, Arts and Architecture and so on. The Institute is a Research Centre recognised by the University of Kerala and Mahatma Gandhi University. It has a Reference Library containing Indological books and a Manuscript Library containing several palm-leaf manuscripts in Sanskrit. Its activities include guiding research in Sanskrit, taking up research projects, publishing books and a research journal, conducting seminars, and offering diploma courses.

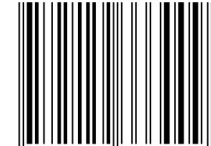
*For further details, contact*

Hon. Director

---

Printed and published by Dr. V. Nithyanantha Bhat, Sree Niketan, Jew Street, Ernakulam, Kochi - 682 035 at Sukṛtīndra Oriental Research Institute, Kuthapady, Thammanam, Kochi - 682 032, Kerala, India. Printed at Green Offset Printing Press, Ayyappankavu, Kochi - 682 018. Editor : Dr. V. Nithyanantha Bhat.

ISSN 2229-3337



9 772229 333009 >