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Half-yearly Indological Research Journal

April 2025

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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.

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Editor's Note

On behalf of the Editorial Board of the Journal, I am happy to present the Volume. 26, Issue No. 2 of our Journal. Started in October 1999, the Journal has completed 26 years of its existence. It has reached its 26th Anniversary! This indicates the journal's continued relevance and success. The journal could reach this stage because of the support of the learned members of the Editorial Board, the Contributors, institutional and individual subscribers, and readers. I am glad to inform the readers that our Journal has received recognition and support from the esteemed Central Sanskrit University, New Delhi.

The main objective of our Journal is to promote studies in Oriental learning; in particular Indological subjects. We hope to continue to publish research papers on subjects of different areas of Indian cultural heritage.

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Dr. V. Nithyanantha Bhat
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Contents

Page

A Trilingual Sanskrit Drama in Modern Age	9
<i>Dr. Somdatta Hati</i>	
The Concept of Slavery in Dharmasāstra	25
<i>Dr. Tarak Jana</i>	
Aesthetic Quest of Śṛṅgāra Rasa: A Critical Analysis of <i>Abhijñānaśākuntalam</i> by Kālidāsa	34
<i>Sushil Sarkar</i>	
The Concept of Kāma in Yoga	42
<i>Sanika Bam & Dr. Bandita Satapathy</i>	
The Reuse of Texts in Ancient India: Synthesising the Divergent Views	50
<i>Dr. Muralikrishnan T.R.</i>	
The Campū Kāvya and the Performance of Nārādīya Kīrtana	62
<i>Pradnya Kulkarni</i>	
The Role of Temple Institutions in Shaping Economic and Social Developments in Medieval Tamil Nāḍu	73
<i>Priyanka Singh</i>	
Gaṇitasārasaṅgraha - A Masterpiece of Jaina Mathematician Mahāvīra	83
<i>Dr. P. M. Mini</i>	
Kālidāsa's View on Gāndharvavivāha	95
<i>Dr. Ajithkumar K.V.</i>	

Ṣaḍ Rasa Relation to the Tridoṣa of Āyurveda	100
<i>Dr. Shaniba M. M.</i>	
Messengers and Routes in Sanskrit Literature	108
<i>Dr. Ambika K. R.</i>	
Āścaryacūḍāmaṇi: Theme and Significance	123
<i>Dr. Kiran A. U.</i>	
प्रजातन्त्रतायाः दार्शनिकसमस्याः	131
<i>डा. हरिकृष्णशर्मा के. एन्</i>	
भारतीयदार्शनिकतत्त्वालोके कामायनीमहाकाव्यम्	141
<i>डा. शैलेश कुमार मिश्र</i>	
ज्योतिषशास्त्रस्य प्रयोजनम्	151
<i>डा. के. नारायणन्</i>	
‘अभूत्’ इत्यत्र ईडभावः कथम्?	157
<i>डा. अवधेश कुमार</i>	

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15th April 2025

Dr. V. Nithyanantha Bhat
Publisher

A Trilingual Sanskrit Drama in Modern Age

Dr. Somdatta Hati

In the development of Indian culture Mithilā has a long literary tradition. In ancient India, writing in Sanskrit was considered to be a qualification and a sign of greatness. But common people did not understand Sanskrit. So, the scholars of Mithilā began to use vernacular terms and songs in Sanskrit drama to make the language popular. In those dramas speeches were in Sanskrit and Prākṛt and songs in Maithilī. As a result, from medieval period (i.e. 13th to 19th century) Sanskrit dramas had made a new turn and were written in three languages. *Dhūrtasamāgama*, *Goraṣavijaya*, *Nalacarita*, *Ānandavijaya*, *Pārijātaḥaraṇa*, *Gourīsvyamvara*, *Prabhābatīḥaraṇa*, *Ucāḥaraṇa* and such other about twenty variegated dramas came to exit. The dramas incorporating the three languages can be considered to be totally new type of Sanskrit dramatic composition. Here it should be noted that pure Sanskrit dramas were composed by eminent and trained poets, but the dramas containing three

languages came from the pen of less renowned poets having knowledge of Sanskrit. They were certainly the poets of the soil and they prepared the dramatic pieces for the enjoyment of local people.

Umāpati Upādhyāya, the author of *Pārijāta-haraṇa* flourished in the medieval period of Sanskrit literature in Mithilā. In medieval time for a number of years, some scholars and poets from Mithilā would visit the courts of Bundelkhaṇḍa. Relevantly the title 'Guru' attached to Umāpati's name in the *bhanitā's* of the songs in *Pārijāta-haraṇa* suggests that he must have been the *Rājaguru* of Hindupati. Besides, we have a manuscript copied by one of Umāpati for Hemāngada Thākura in *La. Sambat. 577*(=1696 A.D.),¹ which is important in as much as it makes it possible for Umāpati to have gone to Bundelkhaṇḍa along with Hemāngada Thākura and others.

Pārijātaharaṇa by Umāpati Upādhyāya is a successful Sanskrit drama. It is a one-act *nāmaka*. The drama starts with the auspicious Maithilī song of Devi Durgā, then with *nandī* of two *ślokas*, invoking blessing from Lord Hari and the king Hindupati. In the prologue describing the celebration of Śiva's weeding, *sūtradhāra* informs the title and the author of the drama and author's accomplishments and also introduces the hero and heroine of the drama.

The subject of the drama is connected with Kṛṣṇa, but is not the hackneyed love-story of Kṛṣṇa and his *gopis*. There is more sustained interest and far more compactness in this drama. Nārada offers Kṛṣṇa a priceless *pārijāta* flower as a tribute. Kṛṣṇa gives it to his first wife Rukmiṇī instead of his favourite wife Satyabhāmā, because he considers that Rukmiṇī has better claim on it. Satyabhāmā, being provoked by her attendant Sumukhī becomes jealous of Rukmiṇī and feels insulted. She gets angry with Kṛṣṇa and demands the entire *pārijāta*-tree. Kṛṣṇa, to pacify his beloved, sends Nārada to Indra for the tree. Indra naturally refuses to give. Thereupon there is a war where Indra is defeated and Satyabhāmā is propitiated. At this time Nārada plays a trick. He tells Satyābhamā if one's dearest thing is given away under the shade of *pārijāta*, one gets immortal fruit. Satyabhāmā, therefore, gives him Kṛṣṇa as her dearest possession and Subhadrā gives him her husband, Arjuna. Kṛṣṇa and Arjuna then become Nārada's slaves and he puts them up for sale. Satyabhāmā and Subhadrā purchase back their husbands for a cow each and the drama ends with generous hilarity.

Nārada is the guiding star of this drama. His presence brings in quarrel. The fight between Indra and Kṛṣṇa or the jealousy between Satyabhāmā and Rukmiṇī takes place due to the intervention of Nārada. Nārada's quarrelsome character and the fault-finding nature of

Sumukhī are revealed in a funny dialogue. The descriptions of this drama stir our imagination and would not make the audience feel the lack of scenery. The Maithilī songs are in extraordinarily polished and mellifluous style.

The plot of the drama *Pārijātaḥaraṇa* is also taken from the *purāṇa*. The story is found elaborately in the *Harivaṃśa* and briefly in *Viṣṇupurāṇa* and *Bhāgavatapurāṇa*. The author Umāpati follows the *Harivaṃśapurāṇa* for the plot. The playwright, retaining the main story outline has introduced new characters, episodes by his power of imagination and poetic faculty and thereby elevated the quality of the drama and made it livelier.

The structure of Sanskrit *nāmaka* is regulated by certain prescribed rules, which are prescribed in the Sanskrit dramaturgy and stand as requisites for the *nāmaka*. In the conclusion of the text *Pārijātaḥaraṇa*, the author Umāpati Upādhyāya has written ‘इति महामहोपाध्यायकविपण्डितमुख्यं श्रीमदुमापतिविरचितं पारिजातहरणाख्यं नाटकं समाप्तम्’.² So the playwright himself has categorized his drama as a *nāmaka*. But according to *Sāhityadarpaṇa*, there should not have less than five acts in a *nāmaka*.³ But it is a one act play. So it should not be applicable to the category of *nāmaka*. In fact, all the plays in Mithilā are called *nāmaka*, although none of them is of more than one-act. It seems that after sixteenth century, one-act play

comes to the fore, keeping an eye on the busy schedule of the mass.

Umāpati has exemplified many *alaṃkāras* such as *upamā*,⁴ *utprekṣā*,⁵ *rūpaka*,⁶ *vyatireka*⁷ etc., but has not preferred the excesses of *alaṃkāras*. He has established the *arthālaṃkāras* superior to the embellishment of words. The thought, the comparisons, the poetic figures originate from his mind. His applications of *alaṃkāras* do not destroy the literary beauty. His similes are taken from the ordinary life.

Pārijātaḥaraṇa is remarkable for its literary merits and provides a very good entertainment. The plot is well constructed; events follow one another in a logical sequence. The characterization is intimately linked with the plot of the play.

The chief merit of *Pārijātaḥaraṇa* lies in the easy flow of Maithilī language in the lyrics, their sincerity of feelings and their capacity to touch the human heart. The distress of the soul imagining itself to be deserted by God is allegorically depicted.⁸ Some lyrics are the worthy specimens of the dainty poetic style.

Thus, both from the point of view of entertainment and literary merit, *Pārijātaḥaraṇa* is successful and the author Umāpati has succeeded in producing a finished piece of art.

Now before discussing the socio-cultural condition of Mithilā, we should have to know about the historical and cultural background of Mithilā.

Mithilā is bounded on the north by the Himālayas and on the south, west and east by the river Ganges, Gaṇḍaka and the Kouśhiki respectively. It comprised the districts of Champaran, Muzaffarpur, Dārbhāṅgā, Saharsa, Purneā, North Mauñgera and parts of the Terai reign in Nepāl. It forms the north-eastern part of the state Bihār.

Dr. Jaykanta Miśra in his book *'The History of Maithilī Literature'*⁹ informs, 'Mithilā is associated with the name of Janaka Videha and stands apart pre-eminently as the land given to intellectual pursuits and consequently to speculations about the spiritual well-being of man. Janaka gave impetus to philosophical discussions at his court and that formed the Kernel round which the Indian culture has grown, developed and ultimately perfected in later years.' Vidyāpati in his *Puruṣaparīkṣā* has said that the people of Tirābhukti are by nature proud of their merits. It was here in Mithilā that Janaka rules, Yājñavalkya legislated and Goutama meditated.

We do not get definite information about the ancient ruling dynasties of Mithilā after the Janaka dynasty. For some time, it formed a part of the republic of Vaiśālī. During the Gupta period, it formed a part of the empire of Harṣavardhana. Actually, the emergence of Mithilā as

distinct political unit begins in 1097 A.D. It was the Karnaṭas, who had come from south, started a new era of splendid glory and achievements in Mithilā. The Karnaṭas have ruled Mithilā over than hundred years. The author Jyotirīśvara flourished under Karnaṭas. During the reign of Karnaṭas, Mithilā became the centre of Sanskrit literature and philosophy. The Karnaṭas were replaced by the Oinwaras in about 1325 A.D. Vidyāpati flourished under that dynasty. The Oinwaras were replaced by the Khandawalas in about 1556 A.D. The contribution of Mithilā to the development of a synthetic Indian culture has been immense. Yājñavalkya developed the *Mādhyandini* branch of *Yajurveda*. The *Yājñavalkyasmṛti* came to be duly recognized and formed the bedrock of the Mithilā school of Hindu law. The contribution Mithilā to Smṛti is equally important. Mithilā has produced illustrious writers and thinkers and India is proud of Mithilā's contribution to Nyāya. In the realm of philosophy, especially Nyāya and Mimāṃsā, Udyotakara, Prabhākara, Vāchaspati, Udayanācārya, Murāri and Śaṅkara made their valuable contributions, while in the realm of Smṛti, Halāyudha, Bhavadeva, Śrīdhara, Candeśvara, Ganeśvara. Vidyāpati and others are notable figures. Scholars from different parts of India used to come here for training in Neo-logic or *Navya-Nyāya*. The medieval period of Mithilā's history has rightly been described as its golden age. The literary achievements of Mithila have been second to none. Padmanābha Datta

started a new school of Grammar known as '*Supadmavyākaraṇa*'. Bhanudatta, author of *Rasamañjarī* wrote on rhetoric and erotic; while Jyotirīśvara had already made a name by writing *Pancasāyaka* and *Rangaśekhara*. Pṛthvidhara ācārya wrote a commentary on *Mṛchakamika*, Bhavadeva on *Naiṣadhacaritaṃ* and Govinda Thākura composed *Kāvyaapradīpa*. Śrīdharadāsa brought out a magnificent anthology, known as '*Saduktikarṇāmṛta*'. In the field of lexicon, Śrīsankarācārya's commentary on the *Amarakośa* is a remarkable achievement of Sanskrit literature.

Mithilā had a long literary tradition. Sanskrit was the main vehicle of expression and the chief source of learning. The famous writers of Maithilī in the early period were equally great in Sanskrit. Sanskrit provided Maithilī with a great intellectual and spiritual background. As a repository of knowledge and culture, Sanskrit reigned supreme as medium of culture. Dramatists, philosophers, and priests composed their works in Sanskrit and they were patronized by the kings. As the *devabhāṣā*, Sanskrit was held in high esteem since it was the embodiment of the Indian tradition. Writing in Sanskrit was considered to be a qualification and a sign of greatness and hence persons, even well-versed in languages chose to write in Sanskrit. No other modern language has followed the lines of Sanskrit as closely as Maithilī. Even in the Maithilī dramas, we frequently come across three languages viz.

Sanskrit, Prākṛt and Maithilī. Hence from the early medieval period up to 20th century a lot of *dṛśyakāvya*s were written in three languages. Jyotirīśvara's *Dhūrtasamāgama* was the top of that list. Of these three languages, Sanskrit however was the prominent one. Of the characters of these plays, principal male ones spoke in Sanskrit; female and inferior characters spoke in Prākṛt and the lyrics used in these dramas was in Maithilī language. These dramas incorporating the three languages can be considered to be totally new and novel type of Sanskrit dramatic composition.

The language of *Caryāpadas*, *Prākṛtpaingalaṃ*, *Kirtilatā* and *Kirtipatākā* of Vidyāpati represents Maithili of the oldest period in as much as it preserves some of the *apabhraṃśa*-characteristic. All these works display the genesis of the language.

From Jyotirīśvara, the Maithilī language represents a form of independence and vitality. His *Varṇaratnākara* presents to us the earliest and the longest specimen of the early new Indo-āryan prose speech, with *tatbhava* or Prākṛt forms renders its importance all the more greater as affording us a sure evidence of having become a part of the daily life of the people. It appears that the Maithilī speech at the time of Jyotirīśvara was a far simpler idiom. That was the age of the triumph of Maithilī speech, because we find the people of that time making conscious

and the deliberate efforts to develop the language and literature. In the *Dhūrtasamāgama*, we get the earliest extant specimen of the Maithilī poetry. Jyotirīśvara was the first, who had introduced twelve Maithilī lyrics in Sanskrit drama.

After Jyotirīśvara, Vidyāpati in his *Puruṣaparīkṣā* has also used Maithilī words. The lyrics of Rāmadāsa and Umāpati also show this diction in the Maithilī lyrics of their dramas, Ānandavijaya and *Pārijātaḥaraṇa* respectively. These lyrics are the unique achievement of new Indo-āryan language and may be taken as the finished products of a long literary tradition. So, we may agree that Maithilī is really an independent language and cannot be included either in Hindi or in Bengali as one of the dialects of either of these and that on the basis of lexicography only. Thus, Maithilī has developed into a full-fledged literary language with a finished and chaste poetic diction. As a result, the eminent Sanskrit writers also had begun to use Maithilī term, lyric in their writings.

Several social customs and practices of the daily life of the people of Mithilā, prevalent of that time are depicted in *Dhūrtasamāgama*. From this text, we come to know the conventional midday meal of ancient Mithilā and we have also a list of the delicacies menu in which rice with card, butter, various vegetables, fish, meat are included.¹⁰

It also throws light on the prosperous life of the countryside people of Mithila.

प्रेक्षस्व, प्रेक्षस्व, विहितभाग्यवजनमुण्डसदृश
बहुतरमहिषीस्तम्भशोभमानचतुःशालम् इतस्ततः सच्चरह्यालगोवत्सशोभितं
पानोत्तुङ्गस्तनालस- परिस्खल-मन्द-सञ्चाररमणीया
वासपरिसरसञ्चरचेटिकासमूहकस्यापि महाधनस्य वासभवनं विलोक्यते।¹¹

Another important feature of Maithila-life revealed in our proposed dramas is the great devotion to the art of composing drama and music. Up to the 18th century, Maithilā literature had a special preference for the drama and its musical qualities. The poetical and musical features were the chief characteristics of medieval Sanskrit dramas and they were inspired by religious fervour and extreme devotion. Two varieties of Sanskrit drama are known to have existed. One in praise of Kṛṣṇa as in *Ānandavijaya*, *Pārijātaḥaraṇa* etc. and the other in praise of Śiva as in *Gourīsvayaṃvara* etc. Throughout the medieval period, Kṛṣṇa theme dominated the scene of these poetical dramas.

The drama seems to have been a very popular art in Mithilā and the deficiency in the branch of prose was made up by the poetic and dramatic compositions. The themes were based on the paurāṇic legend. Rukmiṇī, Pārijāta, Uṣā, Gourī, Śiva and Kṛṣṇa form the basis of these stories. Rāmadāsa, Umāpati and Harṣanatha stick to the rules of Sanskrit drama. They were greatly influenced

by the Sanskrit classic. But these dramas are mixed of Sanskrit, Prākṛt and Maithilī. Here all the songs are in Maithilī. The chief merit of these dramas lies in the easy flow of the Maithili language in the songs. These dramas served a great purpose for the common mass. Through these dramas, all ideas were brought to the level of the mass and represented the people's culture. The introduction of Maithilī lyric in Sanskrit drama marked the victory of the people's language in the medieval period. The influence of *Yātrā-kīrtana* of Bengal and Assam over these dramas of Mithilā cannot be denied and they represented the prevalent customs of Maithila-life and culture. The lyrics were highly poetical and musical at the same time. Some of songs of these dramas are the best specimens of Maithilī literature. They are matters of religious experiences, philosophical reflections on the world and on morality, poignant introspection of the self, self-anguish and yearning for illumination. They have both a sensuous and intellectual appeal.

Music appears to have been greatly valued in Mithilā from very early times. The earliest reference to local *ragās* and *rāgiṇīs* is found in the *caryā-padas*. Mahārājā Nānyadeva (1097 A.D.-1133 A.D.) seems to have first patronized and developed the popular *rāgas*. After him, Jayadeva, the author of *Gītagovinda*, exercised the greatest influence on the evolution of the Maithilī School of music. His melodious tunes inspired Maithilas and there

were numerous imitators of his melodies. We know the great musical activity in the reign of Mahārājā Harisimhadeva. In his reign, Jyotirīśvara, in his work *Varṇaratnākara* has given an elaborate description of music, in *Dhūrtasamāgama* also. There are twelve Maithilī songs where twelve kinds of *rāgas* and *tālas* are mentioned. After the golden age of Vidyāpati, Rāmadāsa and Umāpati have successfully used lyrics in their dramas. Thus the lyrical songs preponderate and the playwrights largely use them to bring home the message inculcated in the play. Through these dramatic compositions, people could cultivate the emotional vein of personal devotion to god or even the expressions of natural feelings of love. From the above discussion it is clear that in the medieval period the cultural life of Mithilā fit to produce great literature and art; its religious faith was sustained; its social and cultural life had great sources of creating drama and its cultivation of music reached such high degrees of excellence as was capable of producing the best melodies and songs.

The multifarious nature of the tradition of Sanskrit literature can be found in every stage of the culture of the vast territory of India. In other words, the thematic abundance of Sanskrit literature has touched the social and cultural tradition of the people of various provinces and evolves itself. Following the structure of the Sanskrit dramaturgy of late and in contemporary time even, the

thematic abundance of the *Rāmāyaṇa*, *Mahābhārata* and *Purāṇa* helps to entertain contemporary viewers. According to Dhanikāra, 'सर्वे नवा इति भान्ति, मधुमास इव।' We can find an amazing fusion took place in Maithili literature during 14th to 17th century. The Sanskrit dramaturgy and the culture of Mithilā amalgamated themselves to enrich each other. By these dramas, Sanskrit literature made its way in the society and culture of Mithilā and this combination did wonder and continues to do so.

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The Concept of Slavery in Dharmaśāstra

Dr. Tarak Jana

Slavery has existed as a constant element in the social and economic life of all nations of antiquity such as Babylon, Egypt, Greece and also of many nations of Europe. It was however left to such Christian nations of the West as England and the United States of America to carry on the institution of slavery in the most horrible manner possible never dreamt of by any nation of antiquity, viz. by sending out kidnapping expeditions to Africa to collect slaves, to huddle them in ships in such unspeakably filthy conditions that half of them died on the voyage, to sell them to plantation owners and others like chattel. Westermarck in his 'Origin and Development of the Moral Ideas' Volume. I (1912) was constrained to observe "This system of slavery, which at least in the British colonies and slave states surpassed in cruelty the slavery of any pagan country ancient and modern, was not only recognized by Christian Governments but was supported by the large bulk of the clergy, Catholic and

Protestant alike." Slavery was abolished in the British Dominations only in 1833 and in British India by Act V of 1843.

The word '*dāsa*' in the Ṛgveda generally stands for the opponents of the āryas. It is possible that when the *dāsas* were vanquished in battle and taken prisoners they were treated as slaves. In the Ṛgveda, however, there are not many passages where the word '*dāsa*' can be said to have been used in the sense of slave. In Ṛgveda VIII.56.3 we read "thou madest a gift to me of one hundred donkeys, of one hundred fleece-bearing ewes and one hundred *dāsas*."¹ It appears that here *dāsa* means slaves or serfs. The Taittirīya Saṃhitā VII.5.10.1 says, "*dāsis* (girl slaves) place on their heads jars full of water and singing this madhu and beating their feet against the ground dance round the *mārjalīya*."² The Taittirīya Saṃhitā II.2.6.3 refers to the gift of a horse or a male (slave). "He obtains a portion of himself who accepts (in gift) a being with two rows of teeth, a horse or a human male; on accepting an animal with two rows of teeth one should offer to Vaiśvānara a mess cooked on twelve potsherds."³ In the Bṛhadāraṇyaka Upaniṣad IV.4.23, Janaka after receiving instruction in Brahmavidyā from Yājñavalkya exclaims "I make a gift to your honour of the Vide has together with myself for being your slave."⁴ We read in the Chāndogya Upaniṣad "In this world they speak of cows and horses, elephants and gold, fields and houses as greatness."⁵

Manu ordained (I.91, VIII.413, 414) that the principal duty of the śūdra was wait upon the three higher castes or that the śūdra was created by the Creator for the service of brāhmaṇas, the śūdra who thus served a dvijāti as a duty was not his slave. Jaimini (VI.7.6) makes this perfectly clear by saying that when a man makes a gift in the Viśvajit sacrifice of everything belonging to himself he cannot make a gift of the śūdra who waits upon him as his duty. Śabara in his bhāṣya adds "the śūdra may not desire to serve the man to whom the sacrifice gives his all and śūdra the latter has no power over him if he is unwilling." Manu (VIII.299-300) places a slave on the same level as one's son in the matter of corporal punishment "the wife, the son, the slave, a menial servant one's full brother – these when guilty of wrong may be beaten with a rope or a thin piece of split bamboo, but only on the back and never on the head and if a person beat them otherwise he would be punished as a thief."⁶ Āpastambadharmasūtra says that one may indeed stint oneself, one's wife or son if guests come, but never a dāsa who does one's menial work or a dāsa and hired servants.⁷

The Kauṭilya's Arthaśāstra⁸ gives very important provisions about slaves. Kauṭilya says that the *mlecchas* are not punishable if they sell or pledge their children, but an ārya cannot be reduced to slavery. He then prescribes that if a relative sells or pledges a śūdra (who is not born as a slave) or a vaiśya or kṣatriya or a

brāhmaṇa, he should be respectively fined 12, 24, 36 and 48 paṇas and that if a stranger sells or pledges the above, then the vendor, the vendee and the abettors will be liable to the first, middle and highest amercements and whipping respectively. But he allows the pledge of even an ārya in family distress. He refers to several kinds of slaves viz. *dhvajāhṛta* (captured in battle), *ātmavikrayin* (who sells himself), *udaradāsa* (or *garbhadāsa*, one who is born to a *dāsī* from a slave) or those so made for a debt (*āhitika*), or for a fine or court's decree. He then prescribes how they are set free from slavery. One who sells himself or is pledged or is born a slave becomes a free man by paying off respectively the amount for which he was purchased or pledged or what would be a proper price. One who is made a slave for a fine may pay off the fine by doing work. One captured in war may become free by paying according to the time he has been in bondage and the work he did or by paying half of it. The child of one who sells himself remains an ārya (free man). He prescribes that if a master makes a pledged slave carry a corpse or sweep ordure, urine or leavings of food, or keeps him naked, beats him or abuses him or violates the chastity of a female slave, he forfeits the price paid by him. He prescribes the first amercement for a master having intercourse with a pledged slave girl against her will and middle amercement for a stranger doing so.

On VIII.415 Manu speaks of seven kinds of *dāsas*, viz. one captured in battle, one who becomes so for food

(i.e. in scarcity or in a feminine), one born in the house (i.e. of a female slave), one bought, one given (by his parents or relatives), one inherited (as part of the patrimony), one who becomes so far paying off a fine or judicial decree.⁹ He states the general rule that the wife, the son and the slave have no wealth and whatever they earn belongs to him whose wife, son or slave they are.¹⁰

Nārada and Kātyāyana among the smṛtikāras make the most elaborate treatment on slavery. Nārada first says that a *śuśrūṣaka* (one who serves another) is of five kinds viz. a Vedic student, an *antevāsin* (an apprentice who is learning a craft), *adhikarmaḥ* (a supervisor over workmen), *bhṛtaka* (hired servant) and *dāsa*. The first four are called *karmakāra*. They can be called upon to do only work that is pure, while a *dāsa* may have to do impure work such as cleaning the entrances to the house, filthy pits, the road, dunghill heaps, touching private parts, taking up and throwing away ordure and urine doing bodily service to the master if he so desires.¹¹ Nārada mentions fifteen kinds of slaves viz. ones born in the house, one bought, one acquired, one inherited, one saved in a time of famine one pledged by the master, one discharged from a large debt, one captured in a battle, one vanquished in a bet, one who accepts slavery by saying 'I am yours', an apostate from the order of asceticism, one who stipulates to be a slave, one who is a slave for food, one who is tempted to become a slave out of a love for a female slave and one who sells himself.

Nārada says that the first four of these are not freed from slavery except by the favour of the master, while one who sells himself is the word kind of slave and he also does not become free from slavery. Nārada (V.30) and Yājñavalkya (II.182) state a rule applicable to all slaves, that is when a slave saves a master from imminent danger to latter's life the slave becomes a free man and that he gets a share in the inheritance as a son. One who is an apostate from the order of ascetics is a slave of the king till the former's death. Nārada says that one saved in a famine becomes free by giving a pair of cows, one pledged if the master who pledged him repays the debt, the slave in lieu of discharge of debt by paying off the debt with interest, one who accepted slavery or who was captured in battle or became so under a bet is freed by giving a substitute who is equal to whom in work, one for a stipulated period by the lapse of the period, one who is a bhakta-dāsa becomes free by the master ceasing to give food, one who is 'vaḍavāhṛta' by abandoning his intercourse with her. Nārada (V.38) and Yājñavalkya say that one who was made a slave by force or was carried away by raiders and sold should be set free by the king. Nārada (V.39) and Yājñavalkya II.183 prescribe that a man can be a slave to a master only in the proper order of varṇas that is the three varṇas next to brāhmaṇa may be a slaves to a brāhmaṇa, a vaiśya or a śūdra may be a slave to a kṣatriya but a kṣatriya cannot be the slave of a vaiśya or a śūdra nor a vaiśya of a śūdra.¹² There

is one exception viz. an apostate from asceticism may be the slave of a vaiśya or a śūdra king. Kātyāyana emphasizes that a brāhmaṇa cannot be made a slave even to a brāhmaṇa, but if he himself chooses, he may do pure work for a brāhmaṇa endowed with character and Vedic learning, but no impure work. Kātyāyana says that when a brāhmaṇa becomes an apostate from the order of asceticism he should be banished from the kingdom and the kṣatriya or vaiśya apostate may become a slave to the king.

There are numerous works dealing with slavery in its various aspects. The latest book on the subject is 'Slavery Through the Ages' by Sir George Mac Munn (1938). Dr. H. J. Nieboer's 'Slavery as an Industrial System' (1910) is a well-documented study of slavery in various countries and at various times.

Conclusion: Slavery is coming from ancient era in many countries in different social and economic need. The usage of slavery is seen in the Vedic period. The word 'dāsa' in the Ṛgveda generally stands for the opponents of the āryas. It is possible that when the dāsas were vanquished in battle and taken prisoners they were treated as slaves. Slavery is also noticed in the later Dharmaśāstra era. Such as Manu ordained that the principal duty of the śūdra was the wait upon the three higher castes or that the śūdra was created by the Creator for the service of brāhmaṇas, the śūdra who thus served a dvijāti as a duty

was not his slave. Today, slavery is used in many countries for social and economic purposes.

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9. ध्वजाहतो भक्तदासो गृहजः क्रीतदत्रिमौ । पैत्रिको दण्डदासश्च सप्तैते दासयोनयः । मनु. VIII.415.
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कर्म विज्ञेयं शुभमन्यदतः परम्। नारद (अभ्युपेत्याशुश्रूषा 6-7).

12. स्वतन्त्रस्यात्प्रनो दानाद् दासत्वं दासवद्भृगुः। त्रिषु वर्णेषु विज्ञेयं दास्यं विप्रस्य न क्ववित्।। वर्णानामानुलोभ्येन दास्यं न प्रतिलोमतः।। कात्यायन
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Aesthetic Quest of Śṛṅgāra Rasa: A Critical Analysis of *Abhijñānaśākuntalam* by Kālidāsa

Sushil Sarkar

This paper examines the role of Śṛṅgāra rasa in the portrayal of Śakuntala-Duṣyanta interactions. According to Bharata, sthāyībhāva of the romantic sensation is love (*Rati*), which corresponds to the relationship of man and woman. Śṛṅgāra rasa of high aesthetics emerges from the attraction between two human beings, lover and beloved. Indian rhetorician a Kavirāja Viswanātha in his *Sāhityadarpaṇa* says that sthāyībhāva of Śṛṅgāra is *Rati* (lust), an experience of amorous feelings. There is no dispute among the rasa theorists that bhava and rasa of Śṛṅgāra unanimously originated from *Kāma* or *Rati*. Bharat Muni divided Śṛṅgāra into two categories such as *Vipralamba* and *Samyoga*. The *Vipralamba* is the rasa of separation, whereas *Samyoga* is the rasa of integration. Let us discuss the various Śṛṅgāra rasas which are glowing and poignant elements in *Abhijñānaśākuntalam* of Kālidāsa.

Roop Śṛṅgāra Rasa in *Abhijñānaśākuntalam*:

Beauty is given greater prominence in Śṛṅgāra rasa. Śakuntala's serenity, calmness and equilibrium make her a paragon of all-encompassing feminine beauty. Both Śānta rasa and Śṛṅgāra rasa are employed in harmony to define feminine qualities as Roop Śṛṅgāra rasa in Śakuntala. A woman's limbs or organs received special attention in Roop Śṛṅgāra Rasa and an array of terminology and characteristics applied to characterise them. In the drama *Abhijñānaśākuntalam*, Śakuntala has dense, black hair and is called *Snigdhaveṇi* or *Alokeshi*. Her eyes are compared to *Khanjana bird* or full blossoming lotus flower *Neelotpalakshi*, and glaze like a perplexed doe, a newborn fawn, or a deer *Chakitharini*. Her eyebrows are like *Kāmadeva's* bow, her lips are like ripe bananas, her white teeth are like ripe pomegranates, her breasts are round, healthy, and sturdy, her waist is thin *Kṛśodari*, and her hefty hips make her resemble an elephant or a crane *Hamsagāmini*. Duṣyanta is enamoured by Śakuntala's world, a world of beauty, grace and holiness and encounters the golden world of erotic and spiritual unification. To attract her lover or to be enamoured, a beautiful woman turns to Śṛṅgāra through sixteen adornments. The sixteen adornments are applied to different organs of a beautiful woman to captivate her lover to achieve Śṛṅgāra rasa. Duṣyanta is deeply moved by the stunning beauty that causes erotic attraction to Śakuntala. This *Roop Lāvanya* or *Roop Śṛṅgāra rasa* of

Śakuntala enchants bees, and Duṣyanta wishes to get her. Śakuntala trembles in fear as the bee buzzes about her face, causing her eyebrows to arch, and awakens latent *Ratibhāva* (lust) within Duṣyanta.

Samyoga Śṛṅgāra Rasa in *Abhijñānaśākuntalam*:

Blooming seasons such as spring, lavish decorations, full-blooming flowers, etc. are the factors that determine *Samyoga Śṛṅgāra* rasa. Duṣyanta observes Śakuntala whose quintessential beauty enamoured him, praises her incredible beauty in his mind: "How could a form of such matchless beauty comes from the womb of a mortal mother? The scintillating lighting flash does not spring up from the earth" (*Abhijñānaśākuntalam*, Act I, 25). Her youthful body because of the bark garment tied with delicate knots upon the shoulder covering the expanse of her twin breasts, does not exhibit its charms, like a flower enfolded by a pale leaf. This manifested in the lines: "With rounded breasts concealed by cloth of bark fastened at the shoulder in a fine knot, her youthful form unfolded like a flower in its pale leaky sheath unfolds hot its glory" (*Abhijñānaśākuntalam*, Act I, 16). The love at first sight, falling in love with Śakuntala, and the next meeting with Śakuntala symbolically reflects erotic love (*Śṛṅgāra*) is born out as a result of seeing the beloved. Duṣyanta observes Śakuntala being frightened by the bee and occasionally wishes for her. At other times, he considers the bee as a rival and compares himself to it, showing

jealousy. "Her lower lip has the rich sheen of young shoots; her arms the very grace of tender twining stems; her limbs enchanting as lovely flowerglow with the radiance of magical youth" (*Abhijñānaśakuntalam*, Act I, 20). Duṣyanta gradually learns to believe that Śakuntala also started to love him passionately. He articulates the argument in the following manner: "I do not know your heart, but my nights and days, o pitiless one! Are haunted by love, as every part of me yearns to be one with you" (*Abhijñānaśakuntalam*, Act I,16). In "Kālidāsa's Śakuntala: A Multifaceted Heroine" Suyasha Mookim says: "*Abhijñānaśakuntalam* both Śakuntala and Duṣyanta fall in love with each other at first sight. Thus, each is the other's *ālambana vibhava* stimulating the emotion of love."

Kālidāsa's Śakuntala is a naive, innocent heroine, who lacks an understanding of practical matters and secretly expresses the first spark of love which ignites her heart. *Ratibhāva* is brought into being in this way to create Śṛṅgāra Rasa. The end of Act - I, Duṣyanta's love for Śakuntala has grown so intense that he can no longer leave the hermitage. He absolutely has no desire to head back to his capital. In Act - III, Duṣyanta expresses pangs of separation to Latāmaṇḍapa (bower) for mental peace, sees Śakuntala drowning in her grief and hears her crying. This is an example of *Samyoga Śṛṅgāra rasa* and Duṣyanta is disinterested in returning to his capital. Duṣyanta expresses passionately: "My beautiful girl! However far

you may go from me you shall never go from my heart, as the shadow of the tree of evening/ never leaves its base on the eastern." (*Abhijñānaśākuntalam*, Act I, 29). The reunion of Duṣyanta and Śakuntala following a protracted separation is another instance of *Samyoga Śṛṅgāra* in action in Act VII of the text. As he sees Śakuntala covered in untidy clothes, Duṣyanta feels terrible about his previous brutality. Following his metamorphosis into compassion and love by the atonement force of penance, Duṣyanta's reunion with his beloved transports the audience to a profound state of *Samyoga Śṛṅgāra rasa* (union of lovers). This has been expressed: "Fair lady! The tear drops that once stood/trembling on your lower lip and I watched uncaring, lost in delusion." (*Abhijñānaśākuntalam*, Act VII, 25).

Vipralambha Śṛṅgāra Rasa in *Abhijñānaśākuntalam*:

The *Vipralambha Śṛṅgāra rasa* resulted from apathy, lethargy, fear, jealousy, exhaustion, anxiety, longing, sleepiness, dreaming, waking, disease, insanity, epilepsy, inaction, fainting, death, and other similar circumstances. The *Vipralambha Śṛṅgāra* (pangs of separation) frequently make use of hyperbole emphasising the negative repercussions of unfulfilled love. This *Vātsalya Vipralambha Śṛṅgāra* is heartbreaking and uniquely portrayed by unique instances of Kālidāsa's poetical brilliance. The distressed hearts of the child's mother and father are typically depicted in pangs of separation for

an offspring. The entire natural world, including animals, birds, trees, and creepers is depicted shedding tears, in addition to Śakuntala's companions (sisters), her adopted mother, and her foster father, Kaṇva. Along with Śakuntala's companions, the forest's creepers and trees both weep a lot. The entire forest hermitage shares the anguish of Śakuntala's impending departure united for their love. The metaphorical crying of trees shares pain since the loss of Śakuntala is too much for him to bear. This heartbreaking request from Kanva cannot be ignored or disregarded by the trees. They present her with ornamental gifts at parting, and forest as a whole bestows its blessings through the *Koyal* (lark)'s cry. The dumb trees need the melodies of birds to communicate their feelings. According to critic, drama's future without Śakuntala will have a disastrous impact on everyone. The peacocks have stopped their colourful dance, the vines and creepers are losing their wilted leaves and shedding their tears, deer vomit the partially chewed and eaten *kuśa* grass. In Indian aesthetics, following incidents or signs suggests bad things to come. In *Śṛṅgāra Rasa*, younger's love and respect for an older is rightly classified as *Bhakti* or *Vātsalya* is defined love of an older for a younger. When one observes the ascetic Kanva's intense father's love for Śakuntala, whom he raised from childhood, the glaring irony of her future greater pain of rejection by Duṣyanta becomes evident. When one thinks how susceptible all girls are after marriage and their subsequent

departure to their married family, *Rasa* becomes more poignant. The extreme turmoil and restlessness lead Duṣyanta towards mental derangement. According to scholars, *Unmāda* (mental derangement) is due to his love, remorse and despair. Duṣyanta assumes his previous courtship with Śakuntala as a mere dream, an illusion or a fabrication of his subconscious mind. Hence, Duṣyanta's words attain the heights of *Vipralambha Śṛṅgāra rasa*: Was it a dream? A magical vision of loveliness? A hallucination? or fruit of my good deeds past, reward in strict measure, and no more? It is gone, I am certain, never to return (*Abhijñānaśākuntalam*, Act VI, 11). An image of Śakuntala is displayed in front of Duṣyanta by Caturika. Duṣyanta wants to create a new image since he sees some flaws in present one. Duṣyanta believes Śakuntala really is in the picture. His eyes are with tears as he wants to look at a reflection of Śakuntala for some comfort. But Duṣyanta is now unable to see anything even the image of Śakuntala because of the tears in his eyes. "This is her face that seems to speak even in a picture, a dazzling beauty bursts forth in streaming rays" (*Abhijñānaśākuntalam*, Act VI, 17).

Conclusion

It is not Kālidāsa's conscious goal to portray *Rasas* or any other aspect of poetry in his *Abhijñānaśākuntalam*. His greatest strength is his ability to use these *Rasas* in an organic way into the progression of the epic, which

he accomplished. *Rasas* are also examined whenever they enhance the viewer's enjoyment, even though Śṛṅgāra in all its forms make up most of the investigation. Thus, the *nānā rasam* idea of Kālidāsa is realised. Notably, *Rasa* in *Abhijñānaśakuntalam* is accomplished without hindrance or interruption as well (*no rasabhaṅga*). This confirms Kālidāsa's development as a poet.

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The Concept of Kāma in Yoga

Sanika Bam & Dr. Bandita Satapathy

The Concept of Kāma was interpreted as desire and sexual desire right from the Vedic period. Kāma Puruṣārtha is one of the four main goals to be achieved in our life, but we are hesitant and reluctant to openly talk about this sexual instinct. There are various passages in the Vedic and Yoga related literature, where they discuss major components of Kāma – types of Kāma, importance of reproductive organs, aims and rules for sexual activity, Yoga practices for sexual functions and most importantly the effects of sexual activity on body and citta.

The goal of Mokṣa cannot be reached unless the first three Puruṣārthās – Dharma, Artha and Kāma are successfully observed. Hence kāma is equally important as Dharma and Artha. The Nāsadīya Sūkta of the Ṛgveda describes mind as the origin of Kāma. The seed of this carnal desire sprouted in the mind of the creator and from it the progeny came into existence.¹

Bṛhadāraṇyakopaniṣad in the 6th chapter discusses the uninterrupted flow of creation as Mithunātma Sṛṣṭi. Śrīmaṇṭha Karma and Putra Mantha Karma are designed to achieve the sexual health of the married couple. This is not acceptable or not expected from the celibates, Vānaprastha, unmarried youngsters, elders, sādhu and Yogi. Retas in the womb of wife (Yoni) and producing a foetus (Garbha) has been given the status of sacrificial ritual – Yajña. Praśnopaniṣad (1- 13, 14) highlights that night is the ideal time for sexual union which termed as Brahmacharya.²

Yoga and Kāma:

The Upaniṣads stress the point that sexual activity is a natural instinct but it is permissible only for householders – married couple to get a child. Yoga too upholds certain norms for application of Kāma. In Yogic life Yogi should be disciplined and should follow the values like Brahmacharya and Vairāgya which seem to be generally against the idea of sex. But it is never said that one should suppress his or her natural sexual instinct. Excessive sexual activity is dangerous and suppression of sexual activity is also very harmful. Wrong or defective indulgence in sexual activity is also not good for the mental, emotional and physical health.

In Yogic life Kāma –extreme sexual desire is supposed to be one of the obstacles – antarāya. On this

background the natural question is – what is the proper or ideal way of indulging in sexual activity as per Yoga? How Yoga practitioner should approach this very delicate problem through Yoga? In this manner the Yogic texts give some inputs on the concept of Kāma – sexual desire as follows:

In Siddha – Siddhaṅta Paddhati Guru Gorakṣanāth has described the shades of sexual activity – Kāma, Kāmanā, Rati, Krīḍā, āturatā³ as a constant desire to seek and obtain sexual pleasure.

रतिः, प्रीतिः क्रीडा, कामनाऽऽतुरतेति पंचगुणः कामः ॥१-६४॥

काम – the sexual activity, प्रीति – love. Sexual positions are referred to as bed sports – कामक्रीडा. This is the third type of Kāma. Sexual activity between the husband and wife itself is a bed sport. Kāmanā is the fourth type of the Kāma. It is the constant desire to seek and obtain sexual pleasure. Eagerness and enthusiasm to get maximum sexual pleasure is called Āturatā – आतुरता. This is the fifth shade of Kāma. It is a kind of keenness to enjoy the association with beloved.

Guru Gorakṣanāth has used the clear term Nar – Nāri – Samyoga नरनारी संयोग for the sexual activity and it is considered as an auspicious activity for householders.⁴ He also explains a complete process of the birth of a healthy child. – पिंड उत्पत्ति with the pros and cons. The sambhoga kriyā is advisable on Pancamī tithi. The physical contact

is prohibited on full moon, new moon day and in menstruation period as well. It is called Virati.⁵

In Amṛtasiddhi Yoga by Sri Virūpākṣanātha interestingly defines three types of Yoga related to the sexual activity. Author says Dharma, Artha, Mokṣa and even Kāma is a form of citta.⁶

a) बाह्ययोगः⁷

This Yoga is based on materialistic bodily union of the male and female. The touch and closeness of the body, and the penetration of the penis into the Yoni is Bāhya Yoga. Here Bāhya Yoga means the engagement in the sexual activity only for bodily pleasure.⁸

b) अभ्यंतरयोगः

The moment where retas ejaculate in the Yoni is Abhyantar Yoga. Yoni is a bindu sthān of a female. It is difficult to know or understand whether that Bindu is entering to the proper place for conception or not in the Yoni. That is why it is supposed to be a puzzle - कामरूपी कूट आगर।⁹ This Yoga is गुह्यतम means the top most secretive technique of Yoga.

c) बीजयोगः

The non – ejaculation state during sexual activity is Bīja Yoga where the man withholds and controls his flow of semen deliberately.

Sexual activity is treated as one of the cittaavṛtti. In every stage of sex not only body but citta also acts differently. In undesirous, forceful sexual activity citta gets non-peaceful and wavering. The excited sexual activity increases the level of the breathing and heartbeats. In the stage of orgasm body reacts surprisingly. The vibration and jerk of the body indicates ejaculatory impact and sexual shaking, trembling these are the physically enjoyable reactions.¹⁰ It could be said, citta plays very important role to recognize the love, bodily touch, emotions, good and bad intensions of the partner. Extreme attachment with sexual instinct is considered as one of the major problems in Yoga.

In this situation one may practise Vairāgya and Brahmacharya as Maharṣi Patañjali explained in Pātañjal Yoga Sūtra. When mind experiences stability, peace, love for the self, accept it and trace a source of it. For example, sources may be a moment of happiness, Japa, surrendering to God, social services, etc. These are the factors which can stable their mind. This calm flow of the citta can develop into non – attachment – vairāgya, and cleansing of extreme and deep-rooted sexual desires/ saṃskāra.¹¹

In Sādhanā pāda, Maharṣi Patañjali says “ब्रह्मचर्यप्रतिष्ठायां वीर्यलाभः” ॥2-38॥

Observance of the Brahmacharya is highly recommended Sādhanā for those who are:

- i) Unable to control extreme attachment to sexual desire.
- ii) Willing to gain control over the senses and sexual desire
- iii) Eager to pursue pure knowledge. If they are indulging in sexual activity, they will lose their vitality which will deprive them of the benefit of reaching the higher goal – Mokṣa, Śivattva Prāpti.
- iv) Willing to progress in Yoga sādhanā
- v) Married or want to get married and want to convert their life in self-advancement without suppressing natural desire of sex.

The retention of breath, and controlled prānāyāmic breathing delays the ejaculation of the semen during sexual intercourse. Tamil Siddha Tirumūlar in his Tirumandiram suggests the practice of Kumbhak for transferring the attention from sexual pleasure to consciousness of God – Śivattva Prāpti. This is termed as Pariyaṅga Yoga.

This in nutshell is a resume of the concept of Kāma as described in the above-mentioned Vedic and Yogic texts.

Conclusion:

The above Sanskrit literature frequently advises that Vairāgya, Brahmacharya and Prāṇāyāma are the means to

sublimate the sexual energy to awaken the higher centres of consciousness. Sexual activity is natural and its suppression is not advised by any texts. The extra-marital affair or illicit sex is not recommended but it is condemned. The faultless indulgence in Kāma – sexual activity, is possible with the support of Yoga practices. Kāma – sexual desire can be non- afflicting - Aklicmā like in the observance of Pariyanga Yoga and Bīja Yoga, when the male partner willingly stops ejaculation of the semen with the consent of his wife during climax and thus experiencing oneness with God.

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1. कामस्तदग्रे समवर्तताधी
मनसो रेतः प्रथमं यदासीत्।
सतो बंधुमसति निरविंदन्
हृदि प्रतीष्या कवयो मनीषा॥ ऋग्वेद १०.१२९.०४
2. अहोरात्रो वै प्रजापतिस्तस्याहरेव प्राणो रात्रिरेव
रयिः प्राणं वा एते प्रस्कन्दन्ति ये दिवा रत्या संयुज्यन्ते
ब्रह्मचर्यमेव तद्यद्रातौ रत्या संयुज्यन्ते॥ प्रश्नोपनिषद् १-१३
अन्नं वै प्रजापतिस्ततो ह वै तद्रेतस्तस्मादिमाः प्रजाः प्रजायन्त इति।
प्रश्नोपनिषद् १-१४
3. रतिः, प्रीतिः क्रीडा, कामनातुरतेति पंचगुणः कामः१
सिद्धसिद्धांत पद्धती ॥१-६४॥
4. बीजं च पुरुषं प्रोक्तं रजश्च स्त्रीसमुद्भवम्।
अनयोर्बाह्ययोगेन सृष्टिः संजायते नृणाम्॥ अमृतसिद्धियोगः ८०॥

5. यदाभ्यन्तरतो योगस्तदा योगी स गीयते।
कामरूपे वसेद् बिन्दुः कूटागरस्य कोटरे॥ अमृतसिद्धियोगः ८१॥
6. रोदते बहुशोकेन मुह्यतेऽर्थेन सम्पदा।
कम्पते शत्रुकार्येषु कामेन रमते बलात्। अमृतसिद्धियोगः १०३॥
7. तस्य प्रशान्तवाहिता संस्कारात्॥ पातञ्जलयोगसूत्र ३-१०॥

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The Reuse of Texts in Ancient India: Synthesising the Divergent Views

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Introduction

Text reuse in ancient texts is an area of study that explores how authors in antiquity borrowed, adapted, and recontextualized existing texts. This practice was common across various cultures and time periods and provides insights into the ways knowledge, stories, and literary forms were transformed. Ancient authors frequently adapted texts to suit new purposes or contexts. This process involved transforming the original material, which could include changing the genre, reinterpreting themes, or updating language and style. Text reuse in texts is a complex phenomenon, reflecting the rich oral and written traditions that have evolved over thousands of years. It is a fact that contemporary scholarship has rarely felt the need to deal with the phenomenon extensively, that is, by carrying out a thorough investigation of its premises and its modes of realisation. Sanskrit is repository of texts in almost all branches of ancient knowledge systems

which include mathematics, logic, philosophy, astronomy, medicine, literature, poetics – to list a few. It has been passed on to us in different ways, in various *sampradāya*, be it *śruti* ('revealed') and *smṛti* ('recollected') scriptures. However, the conventional learning methods were displaced by the later on learning systems, especially from colonial times. Owing to this, the systems of knowledge presented in the Sanskrit texts became probably inaccessible to the modern scholars. One major hurdle in understanding the Sanskrit texts is that of the presentation of texts especially that of 'nested' commentaries. The original text which is given in a cryptic *sūtra* form, is explained by later scholars for more elucidation. This content is further explicated by another commentary and this process continues leading to a host of nested commentary. It is in this context that the tradition of reuse of Indian traditional texts are taken up for study.

Literature review

There are multiple perspectives possible in this context. Different and divergent approaches have been taken up by scholars. *Adaptive Reuse: Aspects of Creativity in South Asian Cultural History* edited by Elisa Freschi and Philipp A. Maas (2017) examines the concept of "adaptive reuse" in the context of South Asian cultural history. The book explores various dimensions of this process, including Historical Reinterpretation, Interdisciplinary Perspectives and Case Studies. "Epistemology of

Textual Re-use in the Nyāyamañjarī" by Alessandro Graheli (2014) explores the concept of textual re-use within the Nyāyamañjarī, a key text in the Nyāya school of Indian philosophy. The Nyāyamañjarī is a seminal work of logic and epistemology written by the philosopher Jayanta Bhatta in the 9th century, which aims to systematize and interpret the core teachings of the Nyāya tradition. Graheli opines that by re-using texts "Jayanta not only imparted authority to his own arguments, but also reassessed the relation of his tradition with other ones". "Quotations, References, and the Re-use of Texts in the Early Nyāya Tradition" by Payal Doctor (2014) is a study on how the Nyāya school of Indian philosophy utilized earlier texts and intellectual traditions to build its system of logic, epistemology, and metaphysics. Elisa Freschi's "The Reuse of Texts in Indian Philosophy: Introduction" (2014) provides a foundational perspective on how textual reuse has shaped the philosophical landscape of India. Freschi's introduction underscores the delicate balance between continuity and innovation in Indian philosophy. Her insights reveal how textual reuse is not just a feature of Indian philosophy but a lens through which we can understand the development of intellectual traditions worldwide. This theme invites further exploration of intertextuality across cultures. The concept of textual reuse has contemporary implications, especially in the digital age where information is constantly reinterpreted and repurposed. Isabelle Ratie's article "On the Practice of

Auto-Commentary in Sanskrit Sources" (2022) examines a distinctive practice within Sanskrit intellectual traditions: the writing of auto-commentaries, where authors comment on their own texts. Ratie explores how auto-commentaries serve as a means for authors to expand, clarify, or defend the ideas presented in their primary texts. Patrick McAllister's "Quotes, Paraphrases, and Allusions: Text Reuse in Sanskrit Commentaries and How to Encode It" (2022) addresses the intricate practice of textual reuse in Sanskrit commentarial traditions and explores methods for encoding this information for academic and digital scholarship. McAllister's work highlights the value of integrating traditional philology with modern digital tools. Jonardon Ganeri's in "Sanskrit Philosophical Commentary" (2010) explores the rich tradition of commentary writing in Indian philosophy, examining its methods, purposes, and implications. For him, commentary is not only exegetical (explaining texts) but also dialogical, engaging in debate with previous interpretations. It aims to make foundational texts accessible to new audiences, reconcile ambiguities, and address new philosophical questions.

Discussion

Let us begin with conventional method of looking at the interpretation of the texts.

From the textual level, there are two forms available, i.e., the base text and the commentaries. The former one

is generally compact and well-integrated. The latter depends on lot on commentaries on the commentaries (hence 'nested').

The commentarial literature will have the following characteristics, viz.,

- *sūtra*. An aggregation of short formula-like assertions.
- *bhāṣya*. A commentary on a *sūtra* whose function is to unpack and weave together.
- *vārttika*. A subcommentary on a *bhāṣya*, defending its particular construction of the *sūtra* over alternatives, making revisions and adjustments as necessary.
- *nibandha*, and other higher-level commentarial works, which continue the process of revision and adjustment until a state of reflective equilibrium is reached.

For example, a few disciples of Ādi Śaṅkara wrote some of the given treatises.

- Sureśvara is often credited with explaining Śaṅkara's philosophy in a systematic and detailed manner. He wrote a *Vārttika* viz., *Bṛhadāraṇyakopaniṣad Bhāṣya Vārttika*: A detailed exposition on Śaṅkara's commentary on the Bṛhadāraṇyaka Upaniṣad; *Taittirīya Upaniṣad Bhāṣya Vārttika*: Elaborates on Śaṅkara's commentary on the Taittirīya Upaniṣad.

- Padmapāda wrote a Nibandha (systematic treatise) *Pañcapādikā* a foundational commentary on Śaṅkara's Brahmasūtra Bhāṣya.
- Hastāmalaka wrote Nibandha Hastāmalakīya, a concise and poetic exposition of Advaita philosophy that reflects Śaṅkara's teachings.
- Toṭaka wrote a Sūtra or metrical compositions, Toṭakāṣṭaka, a devotional and philosophical hymn composed in praise of Śaṅkara and Advaita philosophy.

These disciples and their contributions form a critical link in the transmission and development of Advaita Vedānta, ensuring the evolution of Śaṅkara's teachings.

Such a commentarial activity reveals that it enables the reader to *understand patterns of inter-relatedness* within a complex set of ideas.

As explained earlier Jonardon Ganeri (2014) discusses about various perspectives in commentary. He specifically refers to *bhāṣya*. (it represents an "elaboration" or "development" of an aggregation of brief statements called sūtras, a reading or as "an amplification or expansion/*prapañcaka* of what is said in the sūtras" (*sūtroktārthaprapañcakam*). Similarly, Ganeri mentions about *Vārttika* which stands for a critical engagement with the ideas so elaborated, including processes of defence, revision, and adjudication. This has got two aims: viz.,

i) to achieve reflective equilibrium in the systemii) to defend the system against competitor systems. Further, *Guhārtha* means to indicate when the purpose of a commentary is the extraction of a deep or hidden meaning in the text. Other terms include *tātparya* (or *tātparya-ṭīkā*) revealing the true intended meaning of the author: *sphumārtha*, if the meaning is to be made clear; *bhāva*, presenting the drift, gist, substance of the text; *viveka*, the meaning discriminated, made distinct; a *subodhinī* is a companion, an aid to understanding; a *parīkṣā* or *vicārais* an investigation, examination. A host of other terms that are considered for this function include *pradīpa*, *prakāśa*, *prakāśikā*, *uddiyotana*, *dīpa*, *āloka* etc.

Every commentary prefers a "bottom-up" activity of explication i.e. starting from individual expressions to the level of clarifying the syntax of the text and to supply scholarly and specific paraphrases of relevant lexical items, structures and sentences.

Hence the generic term *vyākhyāna* is understood as stating the meaning [of the root text], using different words which have the same meaning [as those in the root text], with the aim of preventing confused opinion contradictory opinion or contrary opinion.

However, there is a paradigm shift happening in the domain commentary and interpretation. Scholars such as Elisa Freschi have approached this from the perspective of "reuse". It has been developed into systematic school

of thought. In this context, it is necessary to assert the question posed by Elisa Freschi (2015), "Why do we need a study of textual reuse at all?" The reasons can be identified as basically two:

Textual-critical reasons	Historical-critical reasons
In order to restore lost or partially lost texts.	In order to gain a better understanding of Indian texts and/within their history
In order to achieve better text editions	In order to better evaluate relation of Indian authors to other authors
In order to understand the use of significant embedding in textual materials	In order to better understand Indian habits of reading and writing/composing texts
In order to understand the general attitude towards the source quoted	In order to re-frame our historically conditioned notions of "text", "author", "originality", "copyright" and so on.

Payal Doctor (2015) refers to Elisa Freschi's three approaches in which texts are re-used by authors:

- Quotations (the content is the same, the form may be slightly modified).

- References (only the content is the same).
- Interlanguage (ideas which are broadly common at a certain time and cannot be traced back to a certain author).

Moreover, explicit use of reuse can be identified in two ways (*ibid*) viz.,

- Passages acknowledged as having been authored by someone else.
- Passages silently embedded in one's own text.

Freschi distinguishes three reasons for studying the reuse of text: First, it aids textual criticism, allowing the reconstitution of texts and increasing the certainty of editorial decisions; second, it facilitates a clearer understanding of the relations between works (and their authors); third, it provides an opportunity for reflecting on "historically conditioned notions of *text*, *author*, *originality*, *copyright* and so on" (2015, 86-87). It may be noted that the term *text reuse* reflects varied notions as *citation*, *quote*, *quasi-quotation*, *report*, *passages that have been silently used*, or *secondary usage*. *Quotation* is too narrow a category to subsume even the most basic cases of intra-textual relations that are encountered in these texts. What we can understand in this context is both Ancient and Medieval authors treated the works of their predecessors as if they were extensions of their own creative efforts. Earlier texts and passages were regarded as reusable

resources, akin to reusing old pillars to construct a new place of worship. There was no clear sense of disruption in the continuity of tradition, which stretched from the sūtras to the authors' contemporary era. Consequently, these writers may be criticized for lacking an appreciation of historical context but not for committing plagiarism.

Before conclusion it is worth recollecting the words of St. Bonaventure (Burrow 1982). His expression *modus faciendi librum* ("the way of making a book") offers profound insight into medieval approaches to intellectual and literary production. His passage suggests that the creation of a book involves different methods of engagement with existing knowledge. They include;

1. Scribe (Scriptor): Someone who merely copies the works of others without adding or altering anything.
2. Compiler (Compiler): Someone who gathers material from various sources and organizes it, but does not contribute new insights.
3. Commentator (Commenter): Someone who explains or interprets the work of another while preserving its original substance.
4. Author (Auctor): Someone who not only uses existing materials but also introduces original ideas, creating something new.

This framework reflects the medieval understanding of knowledge as a continuum rather than a singular act

of creation. Books were often seen as collaborative and cumulative endeavours, where the boundaries between borrowing, adapting, and innovating were fluid. Bonaventure's *modus faciendi librum* challenges us to consider how tradition and innovation coexist in the creation of ideas and cultural artifacts.

Conclusion

In this context, it is important to note that the audience for *śāstric* texts in classical India consisted exclusively of highly educated individuals. Authors were not expected to cater to the needs of lay readers. Furthermore, many significant texts, whether specific to a particular school or of broader importance, were committed to memory, enabling knowledgeable readers or listeners to recognize quotations with ease. While not every quotation could necessarily be precisely identified or attributed to its original author, the audience would typically recognize it as part of the school's tradition, thereby affirming its authority and correctness. It is in this context that the concept of reuse is relevant. The theory of reuse offers a lens to explore the reasons and methods behind the reuse of specific texts or passages. It examines elements like the purpose of reuse—such as providing credibility, reinterpreting ideas, or adapting content to new contexts— and the influence this reuse has on the text's meaning and reception. What is attempted here is an investigation of divergent possibilities in the formal

principles of structural and systemic analysis wherein commentarial readings are juxtaposed with the approach of reuse of ancient scripts. More insights based on detailed textual hermeneutical studies are appreciated.

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The Campū Kāvya and the Performance of Nāradiya Kīrtana

Pradnya Kulkarni

Introduction:

Kīrtana or Harikathā is one of the nine types of devotion popularly known and described in Bhāgavata Purāṇa as Navavidhā bhakti.

श्रवणं कीर्तनम् विष्णोः स्मरणं पादसेवनम्।
अर्चनं वन्दनं दास्यं सख्यं आत्मनिवेदनम्॥

BhagP.7.5.23.

This devotion is achieved by performing and listening to the Harikathā or Kīrtana. Today it is also considered and treated under the performing arts since the actual performance is involved in this. Mainly this performance is given in the regional language: Marāthi. Harikathā or Kīrtana shows some similarity with the southern performance of 'Kathākālakṣepam' (Damle, Y.B. 1955A note on Harikatha, Pune. Bulletin of the Deccan College Research Institute. Vol.xvii (p.16) and Dhere Aruna. 1999. Aāṭhavaṇṭitaleangaṇa. Pune .Padmagandha Publica-

tions.) which is found to be given in Karnataka. There are two major types of performance of Kīrtana: Nārādīya and Vārkarī. The difference between these two types of performances lies only in the technical aspect i.e. it lies only in the format of performance. The Harikathā or Kīrtana is also performed with the nationalist variety (Rāṣṭrīyakīrtana). Present paper focuses only on the Nārādīya variety of Kīrtana. The intention behind the performance of Kīrtana is, transmission of thoughts, values and culture (Damle, Y.B.1960). In Maharashtra, Kīrtana is always used as an effective way of mass communication and medium of social education.

This variety of devotion has become very popular because the Purāṇas have promoted this. While describing the concept of Yugadharma, the Purāṇas describe different ways to follow Dharma in different Yugas. A very famous floating verse says,

ध्यायन्कृते यजन्यज्ञैस्त्रेतायाम् द्वापरेऽर्चयन् यदाप्नोति
कलौ संकीर्त्य केशवम्॥

Meaning, what we achieve by doing meditation in kṛtayuga, by performance of sacrifice in Tretāyuga, and by worship in Dvāparayuga, same can be achieved by praising Keśava in Kaliyuga.

The Word Kīrtana

The word Kīrtana can be derived from the root kīrt (10 p. rarely ā.) meaning to mention, tell, name, call,

recite, repeat, declare, communicate, commemorate, celebrate, praise and glorify. (M.W.) Almost all the meanings are justified by the performance of Nārādīya Kīrtana.

Origin of Kīrtana

If the tradition of Kīrtana is traced back, we find the roots of this concept in Mahābhārata (Bhagavadgītā).

सततं कीर्तयन्तो मां यतन्तश्च दृढव्रताः।

नमस्यन्तश्च मां भक्त्या नित्ययुक्ता उपासते॥

(Bhagavadgītā 9.29)

Meaning, always celebrating my names and deeds in song and striving, firm in their vow and bowing to me, with devotion, entering in deep meditation, they serve me seriously.

The concept also comes in the other texts on devotion like Nārādabhaktisūtra. Nārādabhaktisūtra (Adhyay 9. Vibhaga 2 Sutra 82) describes the types of devotion. One amongst the 11 types of devotion is Guṇamāhātmyāsakti:

गुणमाहात्म्यासक्ति रूपासक्ति पूजासक्ति स्मरणासक्ति दास्यासक्ति
सख्यासक्ति कान्तासक्ति वात्सल्यासक्ति आत्मनिवेदनासक्ति तन्मयासक्ति
परमविरहासक्तिरूपा एकधाष्येकादशधा भवति।

Śāṇḍilya Bhaktisūtra also refers to the singing of devotional songs as a type of devotion.

भक्त्या भजनोपसंहाराद् गौण्या परायैतद्धेतुत्वात्।

(Śāṇḍilya Bhaktisūtra 2.2.1)

Bhāgavata Purāṇa 7.5.23 gives nine types of devotion amongst which there is kīrtana bhakti.

श्रवणं कीर्तनम् विष्णोः स्मरणं पादसेवनम्।
अर्चनं वन्दनं दास्यं सख्यं आत्मनिवेदनम्॥

And Bhaktirasāmṛtasindhu which is a text on devotion in 16th century (1541 AD) lists out 64 types of Vaidhi bhakti and considers singing, storytelling and praying as different types of devotion.

Nārada and Kīrtana

As the name of the performance suggests, Nārada is said to be the profounder of this type of devotional performance. Thus the performance is called Nārādīya Kīrtana. Nārada's character is multifaceted and it comes in different texts. He is a Vedic seer. Seer of AV 5.19.1, 12.4.16, 24.41. He is also referred as a priest of king Hariśchandra in Aitareya Brāhmaṇa (7.13). In Mahābhārata, and in many of the Purāṇas, Nārada is described as a philosopher, political expert, journalist, musician, expert in law and religion, etc. Padma Purāṇa Uttarakhanda, 238. Describes the Kīrtana in which Hiranyakaśipu's son Prahalāda participated. Prahlāda in this Kīrtana was engaged in keeping rhythm. Nārada was holding veena, Arjun was singing, Indra was playing drum and all were singing and praising lord Viṣṇu.

Kīrtana and Campū Kāvya

The script of the performance of the Kīrtana shows similarity with the Campūkāvya in Sanskrit literature. The combination of prose and verse is the peculiarity of Campūkāvya. Dandi (650-700 AD) in his text Kāvyaadarśa (i.31) defines Campū as गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते।

A variety of mixed prose and verse is called Campū. The performance of Kīrtana also contains prose and singing of the verses and songs. The proportion of prose and verse in Campū is not mentioned clearly. The History of Sanskrit Literature, Classical period by S.K. De and Dasgupta says, 'The verse is not always specially reserved as one would expect, for an important idea, a poetic description, an impressive speech, a pointed moral or a sentimental outburst, but we find that even for ordinary narrative and description verse is as much pressed into service as prose (Dasgupta, De, 1947). Same is the case found with the Kīrtana performances. If we refer the written scripts of the performance, during the prose, verses and songs are there at some interval. At times they repeat the information in the prose. And sometimes, the information in the verses and songs are explained or paraphrased in later prose. The Campū class got a lot of popularity after 10th century and many of them are composed in south India (Krishnamacharya, 1970). If we look at the subject matters and topics of the Campūs, they are mainly based on the stories in the epics and the stories

of the southern kings. The dramas also were comprised of the mixture of prose and verses but they got more popularity than the Campūs as they were performed. The Campūs and the text of Kīrtana performance have certain things in common like: mixture of prose and verse, re-narration of the stories from epics and Purāṇas, Very simple and 'non-scholarly language' easy to understand for the layman, multiple texts of Campūs are available on one single story. Rāmāyaṇa story comes in Rāmāyaṇa Campū composed by two authors Bhoja and Anantabhatta. The scripts of the specific performances of Kīrtana as that of the stories of the birth events of gods are narrated by different performers differently. The Campūs might be the the texts composed for the performance of Kīrtana.

Structure of Nāradiya Kīrtana

The performance of Kīrtana is divided into two parts (Pūrvaraṅga and Uttararaṅga) and the first part is preceded by invocatory prayers including songs and recitation called Namana. Each part of the performance is influenced greatly by Sanskrit language and literature. Detailed study of this influence could be a very big research project. For the present paper, the researcher has consulted some of the books giving the ready scripts for the performance of Kīrtana.

i. Namana

Namana includes the recitation of the verses saluting God Gaṇeśa, Saraśvati, and other gods including the god

in front of whom the performance is given. Mostly these verses are in Sanskrit. (verses like यदा लंबोदरं हन्ति सतां प्रत्यूहसंभवम्, शारदा शारदाम्बोजवदना वदनाम्बुजे, गुरुर्ब्रह्मा गुरुर्विष्णुः etc. are presented popularly) They are the selected verses from different stotras. It also includes some other songs related to the personal god (उपास्यदेवता) of the performer.

ii. Pūrvaraṅga

Pūrvaraṅga includes singing of the Abhaṅga (in regional language and composed by any saint) which will be discussed in that performance. After singing the Abhaṅga, before the explanation starts, Sūtraśloka is presented which reflects the same idea as the idea in the Abhaṅga. Mostly the Sūtraśloka comes from Bhagavadgītā, or any philosophical text or Purāṇas, Dharmasāstra, etc. which certainly is in Sanskrit. Each and every stanza of the Abhaṅga is then explained with the help of small examples called ḍṛṣṭānta. To support the hypothesis made in the Abhaṅga, verses and passages from Upaniṣad, philosophical texts, Stotras are recited time to time.

iii. Uttaraṅga

Uttaraṅga comprises of a long story or an incidence mainly from epics, Purāṇas and later literature like ākhyānas etc. The authors of the books giving the scripts of Kīrtana performances mention the origin of the story in the script. I would like to give some examples: I did refer to the book Kīrtanatarāṅginī written by Kemkar,

Joshi (ed.), 1974, there are 9 stories given in the book श्रीसीतास्वयंवराख्यान (Rāmāyaṇa) (In the part of the story where Sītā is leaving her father's place, she takes the blessings of the elderly people and they advise her. This incidence is narrated with the use of the famous verses from Śākuntala), श्रीदेवीप्रादुर्भावचरित (Bhāgavata Purāṇa. 8.2 story of Gajendramokṣa comes in the pūrvaraṅga and story from Mārkaṇḍeya Purāṇa comes as uttararaṅga), हरिश्चन्द्राख्यान (Mārkaṇḍeya Purāṇa), शबर्याख्यान (Rāmāyaṇa), शिवरात्रीचरित्राख्यान (Skanda Purāṇa), उषास्वयंवराख्यान (Padma Purāṇa, Uttarakāṇḍa.205), दामाजीपंत आख्यान, चन्द्रहासाख्यान (Jaiminīāśwamedha pp.50-59), सुभद्राहरण (Mahābhārata) out of which 8 are from epics and Purāṇas.

Dixit Bhalachandra Moreshwar (Vaikar), 1905 in his book Śrīgaṇeśakīrtanamālā, gives eight different stories of God Gaṇeśa. The stories are taken from Gaṇeśa Purāṇa. And the original verses from Gaṇeśa Purāṇa along with the references are given.

Kulkarni (Kasegaonkar) P. R., 1985 in his book Kīrtanasamgraha gives scripts of three pūrvaraṅgas and six uttararaṅgas. Out of these all the six uttararaṅgas are from epics and Purāṇas. The first out of these is the Rāmāvatārajanmākhyāna. In which the story of birth of Rāma as incarnation of Viṣṇu is described. Some verses from Raghuvamśa are used here. The other uttararaṅgas are Trāmikāvadhā, Śrīpārvatītapācaraṇa, Śrīpārvatīpremaparīkṣā, Śrīsatisāvitrīākhyāna, Śrīkrṣṇalīlā.

Series of books giving the scripts for the performance of the Kīrtana are written and published by Shirvalkar Sadashivbua, during 1960 to 1980. He gives the scripts in pūrvaraṅga and Uttararaṅga, i.e. a set of Kīrtana performance. He was a great performer of kīrtana who had a very good hold over Sanskrit language in general and the Philosophy in particular. He has discussed the Abhaṅgas in the light of the Vedānta philosophy.

Several such books giving the texts for the performance of Kīrtana are available in the market. However, very few of them give the reference of the original resources.

Conclusion

The performance of Kīrtana is mainly given in the regional language but this art of devotional performance of Kīrtana, has evolved and emerged out of the confluence of the philosophical concepts of devotion and other literature of Sanskrit Language and the folk performing art forms. Thus, shows great influence of Sanskrit Language and Literature in the performance. At times Sanskrit verses are used to increase the importance of the role of performer. Lot of sanctity is attached to the Sanskrit language and literature. Normal people don't understand the language unless the performer explains. In order to give the authenticity to what the performer says, original Sanskrit verses are recited and then they are explained by the performer.

Studying the various forms of literature in Sanskrit language, the Campū type of literature shows great amount of similarity with the written scripts of Kīrtana performances in form and content. Campūs might be the scripts for the performance which might have taken the form of Kīrtana in later times.

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The Role of Temple Institutions in Shaping Economic and Social Developments in Medieval Tamil Nāḍu

Priyanka Singh

Introduction

The temple has assumed greater importance in the life of the Indian people since early times; it is considered to be centuries old, and each of the thousands of temples has a past of its own.¹ Historically the temple is more significant as a social and economic institution than as a religious one.² The Hindu temples reached the peak of their influence on the socio-economic life especially under the imperial Cholas. There are about 32,000 public temples in Tamil Nāḍu, most of which are religious, and economically and socially significant.³ According to Champakalakshmi (2011), the Chola dynasty in particular played a crucial role in the spread of temple construction and the promotion of Tamil culture and religious practices. The Bṛhadīśvarar Temple in Tañjāvūr, for example, is a testimony to the architectural and cultural peak of the

Chola period.⁴ Primarily, the temples were a centre for spirituality, art, architecture and culture. In the medieval Tamil country, the temples became wealthy due to the enormous donations of land, gold and money. Nilakanta Sastri states, "The temple and the maṭha were the most significant recipients of gifts of land and money, playing an important role in shaping the economic and social life of the neighbourhood."⁵

As a wealthy institution with extensive land holdings, the services rendered by the temple in the socio-economic sphere of medieval South India were manifold. With their surplus wealth, temples played a multifunctional role as landowners, promoters of cultivation and agricultural production, employers and bankers.⁶ In modern times, temples influence various aspects of life in Tamil Nāḍu. They are central to promoting social cohesion, preserving cultural heritage and contributing to the local economy through tourism and related activities. The annual festivals and daily rituals attract millions of pilgrims and tourists, generating substantial revenue and providing employment opportunities to the local population.⁷ Swāmināthan (2008) emphasises the economic impact of Temple Tourism in Tamil Nāḍu and points to its role in promoting the local economy and infrastructure development.

Historical Background of Temples in Tamil Nāḍu

The historical development of temples in Tamil Nāḍu dates back to ancient times, with significant contributions

from the Pallava, Chola, Pāṇḍya and Vijayanagara dynasties. The temple was central to the rural economy in Tamil Nāḍu and throughout South India before the expansion of British control in the eighteenth and nineteenth centuries.⁸ Historians emphasised the multiple economic functions of many medieval temples: landowners, employers, banks and consumers of goods and services.⁹

From the Pallava dynasty (sixth to ninth centuries CE) onwards, the temples developed a growing influence on the emerging political and commercial networks in South India. The Pallavas pioneered stone architecture in South India and Tamil Nāḍu. They built stone-carved Temples and the transition to structural temples, the Kailāsanāthar temple in Kāñchipuram and the Shore temple in Mahābalipuram, and architectural innovations and stylistic elements introduced by the Pallavas.¹⁰ During the subsequent reign of the Chola kings (ninth to thirteenth centuries), who succeeded in bringing the entire Tamil country under their rule, small towns grew around temples in many parts of the region. This process broadly fits the definition of subaltern urbanisation because, according to James Heitzman, the urban development of these places around temples during this period was relatively independent, indigenous developments that was quite new in South India and whose development patterns were subject to few external influences. They built the Bṛhadīśvarar temple in Tañjāvūr, the Gaṅgaikoṇḍa

Cholapuram temple and the Airāvateśvara temple in Darasuram.¹¹ Following these dynasties, the Pāṇḍya and Vijayanagara empires revived the temple culture and temple architecture in Tamil Nāḍu and built the Mīnākṣī temple in Madurai or the Varadarāja Perumāl temple in Kāñchipuram or extended the existing temples. Temples were also among the most important vehicles of agricultural development during the Chola and Vijayanagara periods, especially irrigation.¹²

Temple Contribution to Social Development

The temple is the centre of all aspects of daily life in the Hindu community – religious, cultural, educational and social. These religious institutions were not only centres for spiritual activities but also centres for social interaction, education, art and public welfare. Keśavan Velluthat has emphasised the socio-economic role of temples in his work "The Early Middle Ages in South India."¹³ According to him, the temple preserved the morals of society and the religious faith of the people. Burton Stein also held the view that the temples of the moral order of medieval and modern South Indian society.¹⁴

The temples played a central role in promoting social cohesion and community activities. The patron deity of the village is a goddess who is celebrated in an annual festival that usually brings together the different social segments of the village—the central role of these village

goddesses and their annual festivals in creating a symbolic village unity.¹⁵ Festivals like Paṅguni Uttiram, Navarātri and Vaikuṅṭha Ekādaśi were celebrated with extensive participation and were significant social events.¹⁶ The temples often served as the setting for significant life events such as marriages, naming ceremonies and other passage rites, reinforcing their role as the centre of social life. They were also the meeting places for scholars and Vedic scholars, kings and nobles.¹⁷

Temples were also the centres for official activities. Hospitals were often located in the temple precincts. The maṭhas or monasteries attached to the temples were almost centres of selfless service. The monks cared for the poor, nursed the sick and suffering, comforted the afflicted, and set up schools to educate children and young people.¹⁸ In short, temples were not only places of worship but also places where socio-cultural life was reflected. The word "temple" contains the essence of village or town life.

Role of Temple in Economic Development in Tamil Nāḍu

The Indian temples were or are important economic centres of the state and each temple was an important economic institution. The temples functioned as economic activity centres and influenced various aspects of the economy, including agriculture, trade, crafts and resource management. The renowned historian K. A. Nilakanta Sastri, in his famous work "The Cholas", emphasises the

economic function of the temple as a landowner, employer, consumer of goods banker etc.¹⁹ Religious donations were made by kings, secular donors and Brāhmins to generate revenue for the maintenance of the temples and the holding of festivals in honour of the deities.²⁰ The lands granted to the temple had two functions: (1) to generate an income with which to maintain a particular ritual service on behalf of the donor of the land; (2) to provide a productive place to invest funds granted to the temple for the performance of services on behalf of the donor of the money.²¹

In ancient time the employment opportunities in the temples needed to be improved. However, large religious institutions like the Tañjāvūr Bṛhadīśvarar temple were built during the Chola imperial period and after that their construction and maintenance employed numerous workers.²² They employed workers to build temples, artisans for arts and crafts, sculptors and many servants to deal with the various activities of the temple. To prove this, A. Appadorai writes that "the position of the temple as an employer, providing employment and livelihood to many people, is most striking in this context."²³ According to D. Dayalan, the temple played an important role in socio-economic life as an institution that employed many people. It thus became one of the most critical employment sources for the people and the state.²⁴ Therefore, the temples in medieval Tamil Nāḍu were not

just places of worship. They occupied an essential place in the socio-economic life of the people.²⁵

Since every temple had a treasury, it served the purpose of a bank. Due to the availability of vast amounts of money, Indian temples fulfilled an economic function as a bank, which helped the agrarian society at that time. Regarding the economic function of temples as bank is concerned; B.K.Pāṇḍeya argues that temples functioned as money lenders but not as banks. He further states, "The temples of the early period did not serve as a modern bank but as its prototype."²⁶

The following are the key roles that a temple plays as a model bank:

- It lent money to private organisations and village assemblies with or without collateral.
- Farmers borrowed money from the temple treasury whenever they needed to carry their own cultivation.
- Money was also lent to private individuals for essential purposes. If they could not repay the loan, they sold part of their land to pay off their debts.
- Parents of girls who wanted to marry off their daughters but were in a desperate situation borrowed sums of money to cover the costs of their daughters' weddings.
- The funds for the maintenance of the irrigation systems came from various sources, and as a quasi-

private institution, the temples' share in this respect was naturally considerable. Wealthy temples that had surplus funds and landed property directly or indirectly undertook to repair or renovate tanks for public use.²⁷

The Indian temples also extended a helping hand to non-Brāhman village communities, small farmers and individuals. The timely financial help provided by the temples to people in need in times of drought and famine and without government support should be noticed.²⁸

Conclusion

The temple has assumed great importance in the life of the Indian people from the past times. It is considered too old, and each of the thousands of temples has a history. Temple is more important as a social and economic institution than a religious one. Hindu temples peaked their influence on the socio-economic life of medieval Tamil Nāḍu, especially under the imperial Cholas and this continues under the patronage of the Pāṇḍyas and Vijayanagara kings. The diverse roles of temples in medieval Tamil Nāḍu emphasise their importance in shaping the socio-economic landscape of the region. Understanding these contributions provides valuable insights into the interplay of religion and economy in this historical context. It highlights the enduring legacy of temples in the socio-economic history of Tamil Nāḍu.

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Gaṇitasārasaṅgraha - A Masterpiece of Jaina Mathematician Mahāvīra

Dr. P.M. Mini

Introduction

The subject of Mathematics was given high importance in India from the very beginning of our history since the Vedic period itself. Among the great scholars Vararuci, Pingala, Āryabhaṭa, Varāhamihira, Brahmagupta, etc. the names of Jaina mathematicians like Virasena, Mahāvīra, Śridhara Yativṛṣabha, Nemicandra, Umāsvāti, etc. are worth mentioning. The great mathematician Mahāvīra has become more famous among the Jaina scholars. His work Gaṇitasārasaṅgraha is a pure mathematical text. "All things considered the work of Mahāvīra is perhaps the most noteworthy of Indian contribution to Mathematics possibly excepting that of Bhāskara, who lived three centuries later than Mahāvīra" - D.E. Smith.¹ Mahāvīra lived between 815 to 878 AD at Mānyakheta (or Malkhed) near Gulberga in Karnataka

state.ⁱⁱ It is really unfortunate that more is not known about Mahāvīra, the author of Gaṇitasārasaṅgraha (G.S.S). Dr. Rao says that he is 'triveṇīsaṅgama' in the sense that in him was seen intellectual sharpness, a poet's imagination and an artist's creativity.ⁱⁱⁱ According to E.T. Bell the first clear recognition about the imaginaries was Mahāvīra's extremely intelligent remark in the 9th century that in the nature of things negative number has no square root.^{iv} Anupam Jain after having conducted valuable researches in Jain mathematics states that the following 7 works^v Gaṇitasārasaṅgraha, Ṣatrinśikā (Ṣatrinśatika), Jyotiṣpatala, Khetragaṇita, Chhattisa Pūrva Prati Uttara Pratisah, Jyotirjñanavidhi, Jātaktalak are to be examined in favour of Mahāvīra's authorship. The original pure mathematical text in Sanskrit Gaṇitasārasaṅgraha of Mahāvīra is accepted by the scholars as a text book of Mathematics and it is worth study and research especially in the light of modern mathematical developments.

Content of G.S.S. in brief

The nine headings of the main topics in the original text Gaṇitasārasaṅgraha in Sanskrit can be enlisted as follows:-

1. Samjñādhikāra
2. Parikarmavyavahāraḥ
3. Kalāsavarṇavyavahāraḥ

4. Prakirṇavyavahāraḥ
5. Trirāśīkavyavahāraḥ
6. Miśrakavyavahāraḥ
7. Kṣetragaṇitavyavahāraḥ
8. Khātavyavahāraḥ
9. Cchāyāvyavahāraḥ

The first chapter of G.S.S. is on terminology. After Salutation and Benediction, this Sanskrit treatise in mathematics gives an appreciation of the science of calculations. Terminology relating to the measurement of space, time, grain, gold, silver and other metals follow. Names of operations in arithmetic, general rules in regard to zero, positive and negative quantities, the names of notational places and qualities of an arithmetician are other topics discussed in chapter I.

Chapter II on Arithmetical operations includes multiplication, division, squaring, square root, cubing, cubic root, summation and subtraction. Some special products of numbers are given by Mahāvīra. Such numbers are said to be in the form of a necklace. Eg

$$139 \times 109 = 15151$$

$$152207 \times 73 = 11111111$$

$$12345679 \times 9 = 111111111$$

$$333333666667 \times 33 = 11000011000011$$

Chapter III on fractions deals with the following subtopics - Multiplication, division, square, square root, cube, cube root of fractions, summation of fractional series in progression, Vyutkalita (subtraction) of fractions in series, etc. Different types of fractions are studied by Mahāvīra in G.S.S. v.3.54, p.106.^{vi} He classified the fractions into 6 types namely Simple fractions (Bhāga), Fractions of fractions (Prabhāga) Complex fractions (Bhāgabhāga), Fractions in association (Bhāgānubandha), Fractions in dissociation (Bhāgāpavāha), Fractions consisting of 2 or more of the above mentioned fractions (Bhāgamātrā).

Chapter IV dealing with Miscellaneous problems on fractions contains respectively Bhāga and Śeṣa varieties, Mūla variety, Śeṣamūla variety, Śeṣamūla variety involving two known quantities, Amśamūla variety, Bhāgāmśavarga variety, Amśavarga variety characterised by the subtraction or addition of known quantities, Mūlamiśra variety and Bhinnadṛsya variety.

Chapter V is on Rule of three; with sub topics like inverse double and treble rule of three, inverse quadruple rule of three, problems on forward and backward movements and double, treble and quadruple rule of three.

Chapter VI is on mixed problems. Saṅkramaṇa and Viṣamasaṅkramaṇa, double rule of three, problem bearing on interest, proportionate division, Vallika Kuṭṭīkāra,

Viṣama Kuṭṭikāra, Sakala Kuṭṭikāra, Suvarṇa Kuṭṭikāra, Vicitra Kuṭṭikāra and Summation of series are the topics discussed here.

Chapter VII deals with calculation relating to the measurement of areas. Calculations relating to approximate measurement of areas, the minutely accurate calculation of the measurement of areas, subject of treatment known as the Janya operation and paśācika or devilishly difficult problems are all discussed here.

Chapter VIII includes calculations regarding excavation. Calculations relating to piles of bricks and operations relating to the work done with saws in sawing wood are the two topics that are discussed here.

The last and ninth chapter has been devoted completely for the calculation relating to shadows.

Significant contributions

In G.S.S. 6-218 Mahāvīra gives the general formula for the number of combinations of 'n' things taken 'r' at a time.^{vii} This śloka means that write the numbers starting from 1 upto the given number in one line. Below that write the same numbers in the reverse order. The product of 1 2 3 or more numbers in the upper row taken from right to left be divided by the corresponding product of 1 2 3 or more numbers in the lower row also taken from right to left is the required combination in each case.

Eg:- Let the number of things be 5. Then write the numbers from 1 to 5 and then 5 to 1 as

follows $\begin{matrix} 1 & 2 & 3 & 4 & 5 \\ 5 & 4 & 3 & 2 & 1 \end{matrix}$ By the rule

$${}^5C_1 = \frac{5}{1} = 5 \quad {}^5C_2 = \frac{5 \times 4}{1 \times 2} = 10$$

$${}^5C_3 = \frac{5 \times 4 \times 3}{1 \times 2 \times 3} = 10 \quad {}^5C_4 = \frac{5 \times 4 \times 3 \times 2}{1 \times 2 \times 3 \times 4} = 5$$

$${}^5C_5 = \frac{5 \times 4 \times 3 \times 2 \times 1}{1 \times 2 \times 3 \times 4 \times 5} = 1$$

When talking about the different types of fractions in G.S.S 3.138 Mahāvīra says that there are 26 types of Bhāgamātrā fractions (combinations of five simple varieties of fractions). This number 26 is obtained as follows:- ${}^5C_2 + {}^5C_3 + {}^5C_4 + {}^5C_5 = 10+10+5+1 = 26$

But the credit of the formula for permutations and combinations is given to Herigon (1634)^{viii} who lived about 800 years after the period of Mahāvīra.

Another important contribution of Mahāvīra is the idea about unit fractions. The word used by him to represent unit fraction is 'rūpāmsāka rāśi'. He was very much interested in problems connected with unit fractions. Some examples are the following:

a. Mahāvīra gives the method to decompose a unit fraction into 2 unit fractions v 3.85, p 124.^{ix}

This sloka means that the denominator of the given sum multiplied by a chosen number is the denominator of one of the intended fractions and this denominator divided by the previously chosen number as lessened by one gives the other denominator, or factorise the given denominator and multiply one of these factors and the sum of the factors. This is the first required denominator. Similarly multiplying the other factor and the sum of the factors will give the second denominator.

ie., if $\frac{1}{n}$ is the given fraction where p is any chosen quantity.

$$\frac{1}{n} = \frac{1}{np} + \frac{1}{\frac{np}{p-1}}$$

Or if $\frac{1}{n} = \frac{1}{ab}$, $b \geq 1$ then $\frac{1}{n} = \frac{1}{a(a+b)} + \frac{1}{b(a+b)}$

b. In G.S.S v.3.78, p.119 Mahāvīra gives the method to decompose a unit fraction as the sum of fractions with given numerators:¹⁰

By this śloka if $\frac{1}{n}$ is the sum of the given fractions and a, b, c, d are the numerators, then

$$\frac{1}{n} = \frac{a}{n(n+a)} + \frac{b}{(n+a)(n+a+b)} + \frac{c}{(n+a+b)(n+a+b+c)} + \frac{d}{d(n+a+b+c)}$$

$$\begin{aligned} \text{RHS} &= \frac{a(n+a+b) + bn}{n(n+a)(n+a+b)} + \frac{c+n+a+b}{(n+a+b)(n+a+b+c)} \\ &= \frac{a+b}{n(n+a+b)} + \frac{1}{(n+a+b)} = \frac{n+a+b}{n(n+a+b)} = \frac{1}{n} = \text{LHS} \end{aligned}$$

So the result is true.

- c. In G.S.S. v.3.75, p.116 he also gives the expression for '1' as the sum of 'n' unit fractions.¹¹

As per the śloka if the sum of n unit fractions is one then the denominators of the fractions are 2×1 , 3 , 3^2 , 3^3 , ... 3^{n-2} , $2 \times 3^{n-1}$

$$\text{ie., } 1 = \frac{1}{2} + \frac{1}{3} + \frac{1}{3^2} + \frac{1}{3^3} + \dots + \frac{1}{3^{n-2}} + \frac{3}{2 \cdot 3^{n-1}}$$

- d. Expression for '1' as the sum of '2n' unit fractions is given in G.S.S v.3.77, p.118^{xii}

This śloka states that if the sum of different unit fractions is 1 then the denominators are obtained by multiplying one integer (say n) and the next integer (n+1) and halving the product. The integer n can take values beginning from 2.

$$1 = \frac{1}{2 \cdot 3 \cdot \frac{1}{2}} + \frac{1}{3 \cdot 4 \cdot \frac{1}{2}} + \frac{1}{4 \cdot 5 \cdot \frac{1}{2}} + \dots + \frac{1}{(2n-1) \cdot 2n \cdot \frac{1}{2}} + \frac{1}{2n \cdot \frac{1}{2}}$$

For finding the sum and difference of simple fraction the 1st step given by Mahāvīra is to make the

denominators equal. The fractions of equal denominators can be added or subtracted by doing the operation for the numerators and putting the common denominator.

Mahāvīra introduced the word Niruddha which means L.C.M in G.S.S. v.3.56, p.108^{xiii}

As per the śloka niruddha is obtained by means of the continued multiplication of all the common factors of the denominators and all their ultimate quotients. This is modern method to find the L.C.M.

In the 7th chapter of GSS which is completely given for geometry, Mahāvīra discusses different geometrical shapes and the formula to find their area. आयतवृत्त is one among these which represent an elongated circle (similar to ellipse).

In GSS 7.21 the approximate area of an elongated circle is given.^{xiv} This stanza means that the larger diameter increased by half of the shorter diameter and multiplied by two gives the measure of the circumference of the elongated circle. Also one-fourth of the shorter diameter multiplied by the circumference gives the approximate area. ie Area = $\frac{1}{4} 2b.C$ where C is the circumference and, $C = (2a + b)2$ where 2a is the major axis and 2b is the minor axis. Mahāvīra has given only the idea of ellipse but has not clearly completed the properties of ellipse.

In addition to these, Mahāvīra was the first Indian Mathematician to discuss the shapes such as Yavākāra, Murjākāra, Paṇḁavākāra, Vajrākāra, Ubhayanīṣedha kṣetra, Ekanīṣedhakṣetra, Hatadantakṣetra, bambhujakṣetra, etc. and applied his mathematical talents to find out the areas, volumes etc. of not only simple figures and objects but also of complex ones.

Conclusion

Hence one can come to a conclusion that Jainācāryas have contributed substantially to the field of Mathematics. Mahāvīra's Gaṇitasārasaṅgraha is worth to be studied by modern mathematicians. The various view points, speculations, derivations, definitions, statements, comments all these of the great Jaina scholar are to be analysed in the light of the development of modern mathematics. It is only proper to know, understand and analyse them in true perspective. More researches in this field are to be carried out for the benefit of the new generation.

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भागप्रभागवथ भागभागो भागानुबन्धः परिकीर्तितोऽतः।
भागापवाहस्सह भागमात्रा षड्जातयोऽमुत्र कलासवर्णे॥
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एकाद्योकोत्तरतः पदमूर्ध्वेधिर्यतः क्रमोत्क्रमशः।
स्थाय्य प्रतिलोमघ्नं प्रतिलोमघ्नेन भाजितं सारम्॥
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वाञ्छाहतयुतिहारश्छेदः स व्येकवाञ्छयाप्तोन्यः।
फलहारहारलब्धे स्वयोगगुणिते हरौ वा स्तः॥
- x *Ibid.*, v.3.78, p.119
लब्धहरः प्रथमस्यच्छेदः सस्वांशकोऽयमपरस्य।
प्राक् स्वपरेण हतोऽन्त्यः स्वांशेनैकांशके योगे॥
- xi *Ibid.*, v.3.75, p.116
रूपांशकराशीनां रूपाद्यास्त्रिगुणिता हराः क्रमशः।
द्विद्वित्र्यांशाभ्यास्तावादिमचरमौ फले रूपे॥

xii

Ibid., v.3.77, p.118

एकांशकराशीनां द्याद्या रूपोत्तरा भवन्ति हराः।

स्वासन्नपराभ्यस्तास्सर्वे दलिताः फले रूपे॥

xiii

Ibid., v.3.56, p.108

छेदापवर्तकानां लब्धानां चाहतो निरुद्ध स्यात्

हरहतनिरुद्धगुणिते हरांशगुणे समो हारः॥

xiv

Ibid., v.7.21, p.436

व्यासार्धयुतो द्विगुणित आयतवृत्तस्य परिधिरायामः।

विष्कम्भचतुर्भागः परिवेषहतो भवेत्सारम्॥

Kālidāsa's View on Gāndharvavivāha

Dr. Ajithkumar K.V.

Introduction

Kālidāsa is a gifted poet who composed not only Kāvyaas but also Dramas which reflect the life of the people and other social culture of our past. Among the Pañcamahākāvyaas accepted in Sanskrit, two of them were composed by Kālidāsa which shows his importance among Sanskrit poets. The world famous drama *Abhijñānaśākuntalam* spread the fame of Sanskrit around the world. In this paper an attempt is made to evaluate the views of Gāndharvavivāha according to Kālidāsa as reflected in *Śākuntala*.

Kālidāsa has mentioned three types of marriages in his works. In *Kumārasambhava* he mentioned the typical Indian wedding of the present day. The poet also described the Svayamvara type of marriage in *Raghuvamśa*. In *Śākuntalam* he has mentioned the Gāndharva type of marriage. In the third act of *Śākuntalam* Kālidāsa

mentioned the Gandharva form of marriage. It can be seen that the hero of the play King Duṣyanta has been highly aggressive in his approach of love to the heroine Śakuntala. Thereupon Śakuntala says –

Paurava rakṣā vinayam madanasamtaptāpi na
khalvātmanaḥ prabhavāmi¹

King of Purus race, keep to decorum though smitten with love, I am not master of myself. (so that I can dispose of my person as I like).

Duṣyanta has then replied to it-

Bhīru alam gurujanabhayena dr̥ṣṭvā te viditadharmā
tatra bhavānnatra doṣam grahīsyati kulapatiḥ

api ca –

Gāndharveṇa vivāhena bahvyo rājar̥ṣikanyakāḥ /
Śrūyante pariṇītāstāḥ pitṛbhiścābhinanditāḥ //²

O timid one, away with your fears of the elders. On knowing this, the revered patriarch who knows the holy law, will not find fault with this. Moreover many daughters of royal sages are heard married by Gāndharva form of marriage and were (i.e ; their action was) approved by their fathers.

From the above conversations it can be assumed that Kālidāsa has expressed a similar view about this type of marriage with those expressed by ancient authorities on

law like Yājñavalkya, Manu etc; M.R. Kale has remarked thus- "It is a marriage which is entirely the outcome of love or the mutual inclination of a youth and a maiden concluded without ceremony and even without the consent of the relatives."³ But when we analyse critically the exchange of words between Śakuntala and Duṣyanta in the light of the above it can be seen that the so called love has very rapidly grown; even in the Gāndharva type of marriage, love as a primary instinct cannot find its expression so rapidly. Sufficient time must be allowed, so that ordinary familiarity may grow into an intimacy through frequent contacts. Love at first sight is of course a beautiful conception, but it no where exists in the world of reality. If it exists it cannot and should not consummate in the sexual union. Here Duṣyanta tactfully understood the whereabouts of Śakuntala the whole process is no quite to leave no opportunity for the growth of mutual love. Thus there is no love at all in this case. It is a primary instinct rushing head long to its fulfillment. Therefore it has manifested itself as brute passion which the King Duṣyanta wants to gratify all at once. Thus Dimbeśwar Śarma remarked, "Śakuntala has simply become a moth in the fire of Duṣyanta's, passion."⁴

In addition to this there is a conscious effort on the part of Duṣyanta to hide his identity from Śakuntala and her associates. He pretends to be a representative of the King. Duṣyanta tells a lie to his mother and hides the

secret from his friend. He talks everything to his friend Vidūṣaka and then abnegated it fearing that he would spread the news in the harem. Therefore, when there is extreme necessity for a witness to this marriage at the time of dire need there is none.⁵

Considering all these facts, Gautami at the time of the introduction to her speech to the king Duṣyanta at juncture of repudiation the following –

Nāpeksito gurujanoanayā na khalu pṛṣṭaśca bandhujanaḥ

/

Ekaikameva carite kim bhaṅāmi kimekamekasya //⁶

Noble sir, I wish to say something. There is (However) no scope for my remarks. For, by her the elders were not (referred) to nor by you were her relatives consulted. When the affair has been transacted solely by mutual consent, what need I say to each one of you.....

Thus that marriage was a rush deed, so Kālidāsa remarked through Śārṅgarava thus-
Itthamātmakṛtampratihatam cāpalam dahati /

Thus does a rush deed done one's own advice burn and

Ataḥ parīkṣya kartavyam viśeṣāt saṅgatam rahaḥ /
Ajñātahṛdayeṣvevam vairībhavati sauhṛdam //⁷

Therefore one should form a union and particularly that is private after a careful examination. Friendship turns to enmity (in the case of) those whose hearts are unknown (to each other) as in the present instance.

Thus from the observations it can be concluded that Kālidāsa was not in favour of Gāndharva type of marriage in *Śākuntalam* which being a rush deed.

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- 1 *Abhijñānaśākuntala*, Chaukhamba Surabharati Prakasan, Varanasi, 1990, Act III, p.155.
- 2 *Ibid*, Act III, Śloka No 20.
- 3 *Abhijñānaśākuntala of Kālidāsa*, M.R. Kale (Ed;) 1994, Notes in Act II, p.85.
- 4 *An Interpretative Study of Kālidāsa*, Dr. Dimbesvar Śarma, Chaukhamba Sanskrit Series Office, Varanasi, 1968, p.29.
- 5 *Abhijñānaśākuntala*, Act. VI, p.326.
- 6 *Ibid*, Act V, Śloka No 16.
- 7 *Ibid*, Act V, Śloka No 24.

Ṣaḍ Rasa Relation to the Tridoṣa of Āyurveda

Dr. Shaniba M. M.

Rasa (taste) is the most important factor among the active principles of a substance. The attribute experienced by the organ of taste (rasanendriya) established at tongue is known as Rasa. It remains in earth (pṛthvī) and water (Jala) elements. Jala and Pṛthvī constitute the substratum for the manifestation of taste. As, to specific qualities of taste the (remaining) three (akāśa) Vāyu and Tejas are responsible. Object of the taste faculty and one of the 24 attributes are accepted in Vaiśeṣika philosophy. Vaiśeṣikadarśana describes it to be the cause of life, nutrition, strength and health. Six types of rasas are sweet, sour, salt, pungent, bitter and astringent. All six types remain in earth while only sweet taste is available in water element.¹ Āyurveda also accepts six types of rasas. Rasa is āpya and is unmanifest in the beginning. Due to the effect of six Ṛtūs of time, the Mahābhūtas combine in varying proportions in dissimilar unions undergo processing further by Tejas and thus taste gets differentiated into

six kinds such as sweet, etc.² Rasa is eternal in atomic stage of its basic elements and perishable when it belongs to action stage of its basic elements.

Due to its utility, taste has been the topic of a thorough discussion in the Āyurvedic literature. The rasas when employed properly maintain the body and their incorrect utilization result vitiation of doṣas. Pañcamahābhūtas are represented in the body by Tridoṣas viz. Vāta, Pitta and Kapha. During their normal state, they sustain the body and when vitiated they afflict the body with the various types of diseases. Various tastes can either alleviate or aggravate doṣas and doṣas are the controlling factor of the life as their balance is essentially required for health. Tastes which do not alleviate, do necessarily aggravate the doṣas. For example, drugs of sweet, sour and saline tastes alleviate vātadoṣa. It automatically follows that the drugs and diets having the rest three — astringent, bitter and pungent tastes would aggravate vāta doṣa. Similarly pitta is aggravated by pungent, sour and saline tastes while Kapha doṣa by sweet, sour and saline tastes.

Aggravating Tastes

Alleviating Tastes.

Vātadoṣa

kaṭu

Madhura

Tikta

Amla

Kaṣāya

Lavaṇa

Pittadoṣa

kaṭu	Madhura
Amla	Tikta
Lavaṇa Kaṣāya	

Kaphadoṣa

Madhura	kaṭu
Amla	Tikta.
Lavaṇa	Kaṣāya

In Carakasamhitā, the first chapter of vimāna section is named as the chapter on the knowledge of specific attributes of Rasa (taste). The six tastes when employed properly, maintain the body and their incorrect utilization results in the vitiation of doṣas.

स्वादुरम्लोऽथलवणः कटुकस्तिक्त एव च ।
 कषायश्चेति षट्कोऽयं रसानां संग्रहः स्मृतः ।
 स्वाद्म्ललवणावायुंकषायस्वादुतिक्तकाः ।
 जनयन्ति पित्तं, श्लेष्माणं कषायकटुतिक्तकाः ।

Description of six Rasas and their effect on Tridoṣa

The six rasas are manifested from the five mahābhūtas. The sweet taste abounds in the qualities of Jala mahābhūta, sour taste of Pṛthvī and Agni, saline taste of Jala and Agni, pungent taste of Agni and Vāyu, bitter taste of Vāyu and Ākāśa, astringent taste of vāyu and

prthivi, the predominance or other wise of five mahabhutas in turn depends on the six seasonal variations.

Sweet taste (Madhura Rasa)- It is the taste found in sugar, honey, sugarcane, milk and water, etc. and abounds in the qualities of water element.³ Drugs and diets having sweet taste are wholesome to the body and as such they add to the growth of body fluid (rasa), blood, muscle, fat, bone, marrow, ojas, semen and longevity and soothly to six sense organs, promote strength and complexion, alleviate pitta and vāyu and effect of the poisons. They relieve thirst and burning sensation and promotes voice and strength. They are soothing and nourishing. Much liked by bees and ants, and are unctuous, cold and heavy. When only an excess of sweet taste is used, it causes vitiation of Kapha resulting in obesity, tenderness, laziness, hyper-Omnia, loss of appetite, loss of power of digestion, cough, coryza, sweetness of mouth, diabetes, etc. diseases.

Sour taste (Amla Rasa)- It is the prime taste of lemon, raw mango and amlavetas, etc. It abounds in qualities of Agni and Prithvi mahābhūtas.⁴ Drugs and diets having sour taste add to the deliciousness of food, stimulates appetite, nourishes and energies the heart and body, strengthen the sense organs, promote strength, alleviate the vāyudoṣas, cause salivation and help in swallowing and digestion of the food. They are light, hot and unctuous. If the drugs and diets, having sour taste, used

excess in isolation, they cause, thirst, morbid sensitiveness of teeth, horripilation, liquification of Kaphadoṣa, aggravation of Pittadoṣa and vitiation of blood.

Saline/Salt Taste (Lavaṇa Rasa)- rock salt, etc. are the examples of saline taste. Jala and Agni elements predominate it.⁵ Drugs and diets having saline taste help in carination & digestion, they are sharp, mobile. They liquify Kapha doṣa, and clear the channels of circulation and cause deliciousness to food. They are neither very heavy, unctuous nor hot. They, if used in excess or in isolation, cause vitiation of pitta doṣa and aggravation of Rakta, thirst, fainting, heating sensation and production of premature wrinkling, greying and baldness. They also cause diseases like Raktapitta.

Pungent taste (Kaṭu Rasa)- Black pepper, and red chilies etc. are the example of pungent taste. It is produced with the predominance of vāyu and agni mahābhūta.⁶ Drugs and diets having pungent taste cause irritation and pain in tongue burning and watering in the mouth, nose and eyes. They keep the mouth clean, promote digestion, help in the absorption of the food, cause disease like intestinal torpor, obesity, urticaria and worms, help in the elimination of waste products, break blood clots and other obstruction and doṣa. They are light, hot and unctuous, If they are used in excess in isolation they destroy the strength by manhood (punstva), they also cause unconsciousness and alleviate kapha produce great heat and thirst.

Bitter taste (Tikta Rasa)- Margosa tree, Bitter gourd etc. are the examples of bitter taste. Vāyu and ākāśa are the predominately elements of bitter taste.⁷ Bitter taste weakens the taste perception of the tongue. It is not tasteful too and causes no sliminess, dryness of the tongue and delightfulness. Drugs and diets having bitter taste are by themselves not delicious but destroyer of disgust and distaste. They are antitoxic and germicidal, promote firmness of the skin and muscles and commination and digestion. They possess the attributes like unctuousness, coldness and if these drugs and diets are used in excess in isolation, they deplete the plasma, blood and semen, etc., reduce strength, cause emaciation. unconsciousness, dryness of the mouth, and produce other diseases due to vitiation of vātadoṣa

Astringent taste (Kaṣāya Rasa)- Catechu, Chebulic Myrobalan, Acacia and Beleric Myrobelan, etc. are the examples of astringent taste. It is produced by Vāyu and Pṛthivī mahābhūta.⁸ Those having astringent taste cause non-sliminess, stiffness in action in the tongue and obstruct the throat. Drugs and diets having astringent taste are sedative and constipate. They produce pressure on the affected part and cause granulation, absorption and stiffness. They alleviate Kapha and Rakta- pitta. They absorb the body fluid and are dry, cold and heavy. If these are used in excess in isolation, cause dryness of the mouth, affliction of the heart, distention of the abdomen, obstruction of the speech, constriction of circulations

channels, black complexion and destruction of manhood. Due to vitiation of vātadoṣa, they can produce spasm, convulsions and facial paralysis, etc. Thus, all these tastes properly used jointly or severally in proper dose bring about happiness to all living beings otherwise they are equally harmful to all. So, these must be used properly in proper dose.

Tastes have got an important role in Āyurvedic medicinal system. Practically the signs and symptoms of the increase or decrease of any doṣa, helps the physician to diagnose the disease and drugs and diets possessing the required attributes (specially the taste attribute) are prescribed to solve the problem. Similarly, acquaintance with the classification of doṣas helps in knowledge of symptomology of the disease. Thus, the knowledge of tastes helps a physician to treat the patient. The conditions of health and disease depend on the balanced and disbalanced stages of Pañcamahābhūtas and rasas.⁹ All these rasas properly used in proper dose bring about happiness to all living beings.

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- 1 स च मधुराम्ललवणकटुतिक्तकषायभेदात् षड्विधः। पृथिवीजलवृत्तिः तत्र पृथिव्यां षड्विधः। जले मधुर एव। Tarkasaṅgraha of Annambhaṭṭa, p. 14
- 2 रसः खल्वाप्यः प्रागत्यक्तश्च। स षडुतुकत्वात् कालस्य महाभूतगुणैरूनातिरिक्तैः संसृष्टो विषमं दिग्धः षोढापृथग्विपरिणमते। Aṣṭaṅgasaṅgraha of Vāgbhaṭa 18/2, p. 335

- 3 सोमगुणातिरेकान्मधुरो रसः Carakasamhitasūtrasthāna 26/40, p. 181.
- 4 पृथिव्यग्निभूयिष्ठत्वादम्लः। Carakasamhitasūtrasthāna 26/40, p. 181.
- 5 सलिलालाग्निभूयिष्ठत्वान्मल्लवणः। Carakasamhitasūtrasthāna 26/40, p. 181.
- 6 वायुरग्निभूयिष्ठत्वात् कटुकः। Carakasamhitasūtrasthāna 26/40, p. 181.
- 7 वाय्वाकाशातिरेकतित्तः। Carakasamhitasūtrasthāna 26/40, p. 181.
- 8 पवनपृथिव्यातिरेकात् कषायः। Carakasamhitasūtrasthāna 26/40, p. 181.
- 9 द्रव्यमेकरसं नास्ति न रोगोऽप्येकदोषजः। योऽधिकस्तेन निर्देशः क्रियते रसदोषयोः। Susrutasamhitānidānasthāna (Nyāyacandrikapañjika) 2/10, p. 273.

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Messengers and Routes in Sanskrit Literature

Dr. Ambika K. R.

Introduction

The literature can be used to provide insights into the social history of a province and is often one of the main sources for reconstructing the ancient social customs and festivals of the respective periods. The Sanskrit literature contains several historical indications through the creative writings. *Sandeśakāvya-s* are a branch of Sanskrit lyrical literature with historical, cultural and social significance. For example, an important historical mention is found in the poem *Śukasandeśa* by Lakṣmīdāsa of 14th century CE, which denotes the ordeal *Kaimukku* (dip in to the boiling ghee), for detecting criminals (*Śukasandeśa* 1/52). In *Rasārṇavasudhākara*, Śiṅghabhūpāla says, सन्देशस्तु प्रेषितस्य स्ववार्ताप्रेषण भवेत्। *Varavarṇini Vyākhyā* of *Śukasandeśa* defines *Sandeśakāvya-s* with twelve *prakaraṇa-s*, such as आदिकाव्यम्, दौत्यजयोजना, ब्रज्याङ्गदेशादेशम्, प्राप्यदेशवर्णना, मन्दिराभिज्ञापना, प्रियसन्निवशविमर्शनम्, अन्यरूपतापत्तिसंभावना, अवस्थाविकल्पना, वचनारम्भम्, सन्देशवचनम्, अभिज्ञानदानम्, प्रमेयपरिनिष्ठापना अथवा काव्यसमाप्तिः च।

Sandeśakāvya-s are a unique genre of lyrical literature in classical Sanskrit. Most of the *Sandeśakāvya*-s develop from a character experiencing a crucial situation, such as loneliness or any other emotional conditions. The concept of conveying messages through messengers can be traced back to Vedic hymns. Agni is known as the *Devadūta* or the conveyor, the *Vaḥni—Havyamvahatiitiva%ni, havyam vahati prāpayati devān iti vaḥni* (P.200, *Samskṛta niruktakośam*). Agni serves as a link between the sacrifices on earth and the gods in heaven.

The story in the *Mahābhārata* states of King Naḷa, captivated by the beauty of Damayanti, deputed a *Hamsa* to convey to his love to her. This love which ultimately concludes into Nala's marriage with Damayanti. This story helped as an inspiration for Kālidāsa, to choose a cloud as a messenger.

***Meghadūta* by Kālidāsa**

Kālidāsa's *Meghadūta* is a love lyric containing of 110 ślokas in *Mandākrānta* metre with two sections: *Pūrva* and *Uttaramegha*. Kālidāsa has made a bold collection by using an inanimate object, a cloud, to convey messages to the heroine. Then he himself says:

धूमज्योतिः सलिलमरुतां सन्निपातः क्व मेघः
 सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः।
 इत्यौत्सुक्यादपरिगणयन्गुह्यकस्तं ययाचे
 कामार्ताः हि प्रकृतिकृपणाश्चेतनाचेतनेषु॥ (1/5)

Kālidāsa addresses the cloud as a brother and attributes to it all the feelings of a human being. Kalidasa's intense imagination is revealed in the colourful descriptions of Ujjayini, the Himalayas and mountain sides of Kailāsa, as well as important towns, cities, rivers, the beauty of women and richness of the minerals, stones, metals found in India. In *Meghadūta*, the cloud Messenger's transmission of the message to Yakṣa's wife, which is only 13 ślokas (2/40-53), is a remarkable one. In the *Essays on Indology*, Satyavrata Sastri lists the available *Dūtakāvya*-s from Northern side of India as:

Jaina works

Pārśvābhyudaya by Jinasena,

Nemidūta by Vikramakavi,

Meghadūta by Merutuṅga,

Śīladūta by Caritrasundara Gaṇi (one of the authors of Kumārapālacarita)

Pavanadūta by Vādicandra

Cetodūta by (Anonymous author)

Meghadūta samayālekha by Meghavijaya

Vaiṣṇava *dūtakāvya*-s

Uddhavadūta by Rūpagosvāmin

Uddhavadūta by Mādhavakavīndra

Pataṅgadūta by Srīkṛṣṇa Sārvabhauma

Pikadūta by Rudranyāya Pañcānana

Pānthadūta by Bholānātha

Manodūta by Viṣṇudāsa

Pādapadūta by Gopendranātha Gosvāmin

Hamsasandeśa by Pūrṇasarasvati

Hamsasandeśa by Vedāntadeśika

Bhramaradūta by Rudranyāya Pañcānana

Vātadūta of Kṛṣṇanātha Nyāyapañcānana Bhaṭṭācārya
(p. 92)

Another classification of *Dūtakāvya*-s, is on the basis of messengers as natural phenomena, Natural objects, Human beings, Gods, Birds, Manas and miscellaneous. In the natural phenomena, cloud and wind are the chief messengers. In the natural objects, the moon, lotus, tree and tuḷasī are mentionable examples. Among the human beings, Uddhava, Gopī-s, Pāntha, Brahmin and Nemi serve as messengers. Hamsa, Pika, Kokila, Koka, Cakora, Bhramara, Bhṛṅga, Mayūra, Śuka and Patañka are the birds as messengers. Seven *Meghadūta*-s are mentioned by Satyavrata Sastri (pp. 92-93). The synonyms of wind: Pavana, Anila and Vāta, are also portrayed as messengers. Sastri points out 86 *Dūtakāvya*-s in his *Essays on Indology* (pp. 93-94). Most of the *Dūtakāvya*-s are not dated, but the subject-matter is similar to that of *Meghadūta* and is composed in *Mandākrāntā* metre.

Śārdūlavikrīḍita, *Śikhariṇi*, and *Mālini* metres are also rarely observed. Some kāvyas give the historical evidences, as well as Sanskrit names of the places, rivers and hills.

Inanimate and Natural Objects Messengers

In the *Dūtakāvya*-s, *Meghadūta* by Kālidāsa, *Meghasandeśa* by Merutunga, *Meghadautyam* by Trailokya Mohana Guhaniyogo, *Meghābhyudaya* by anonymous author, *Meghapratīśati sandeśa* by Māṇḍikkal Rāmaśāstri, *Yakṣa Milana* by Parameśvara Jha, *Pavanadūta* by Dhoyi, *Vāṭadūta* by Kṛṣṇanātha, *Aniladūta* by Rāmadayālu Tarkālankāra, *Pavanadūta* by Vādicandra, *Candradūta* by Janbukavi, *Indudūta* by VinayavijayaGaGi, *Candradūta* by Śrīkṛṣṇa Tarkālankāra, *Candradūta* by Vinayaprabhu, *Padmadūta* by Siddhānta Vidyāvāgīśa, *Padmadūta* by Gopendranātha, *Tuḷasīdūta* by Trilocana, we notice inanimate and natural objects or phenomenon as messengers. Here the poets' presentations of emotions are as Kālidāsa says, “कामार्ताः हि प्रकृतिकृपणाश्चेतनाचेतनेषु।

Human – God as Messengers

Most of the poems are love lyrics, but some poems are devotional *Dūtakāvya*-s and some other poems are philosophical. *Kāmasandeśa* of Māṭṛdatta, *Uddhavadūta* of Mahākavīndra (may be the pen name), *Uddhavasandeśa* by Rūpagosvāmin, *Gopīdūta* by Lambodara Vaidyā, *Pānthadūta* by Bholanātha, *Nemidūta* by Vikrama,

Manodūta by Viṣṇudāsa, *Manodūta* by Rāmaśarma, *Manodūta* by Indreśa Bhaṭṭa, *Manodūta* by Trailaṅga Vajranātha, *Hṛdayadūta* by Harihara Bhaṭṭa, *Cetodūta* by an anonymous author, *Śīladūta* by Caritrasundara Gaṇi, *Bhaktidūta* of Kaliprasāda, *Nīlakaṇṭhasandeśa* by Punnasserri Sridharan Nambi, *Viprasandeśa* by Kodungallur Koccunni Tampurān are some of the messengers.

Birds as Messengers

In the *Sandeśakāvya*-s Kalidasa's *Meghadūta* is placed the foremost. The Next importance is given to birds, messages sent through the airways. The other important messengers and *kāvya*-s are *Hamsasandeśa* by Vāmana Bhaṭṭa Bāṇa, *Hamsasandeśa* by Rūpagosvāmin, *Hamsasandeśa* by Venkamanātha Vedāntācārya, *Hamsasandeśa* by Raghunāthadāsa, *Hamsasandeśa* of Kavīndrācārya Sarasvati, *Hamsasandeśa* of Pūrṇasarasvati, *Hamsasandeśa* by anonymous author, *Pikadūta* by Rudranāyā Pañcānana, *Kokilasandeśa* by Haridāsa, *Pikadūta* of Ambikācaraṇa Devaśaraṇ, *Kokilasandeśa* by Uddaṇḍa Śāstri, *Kokilasandeśa* by Venkamācārya, *Kokasandeśa* by Viṣṇutrāta, *Cakorāsandeśa* by Perusūri, *Bhr̥ṅgasandeśa* by Vāsudeva, *Bhramarasandeśa* by Mahālinga Śāstri, *Bhramaradūta* by Rudranāyā, *Śārikāsandeśa* by Rāmapāṇivāda, *Mayūrasandeśa* by Udaya, *Pataṅgadūta* by Sārvabhauma.

Routes of the Messengers

The geographical importance of the *Sandeśakāvya-s* lies not in providing shortcut routes, but in the poets' imaginative descriptions of beautiful places and their inclusion of socio-cultural and political elements. The poets' accurate depiction of routes, despite the lack of available transportation at the time is remarkable. Some poets follow the same route as Kālidāsa (from Ramagiri to Alaka), while others describe different routes.

Route in Meghasandēśa by Kālidāsa: Ramagiri-Alaka

Ramagiri-Āmrakūṭa mountain-Narmada river-Vidiśa-Vetrāvati river-Sindhu and Nirvindhyā rivers- Avanti and Ujjayini towns, Gambhīra river-Devagiri-Charmaṇvati river-Brahmāvarta and Kurukshetra places – Saraswati river- Manasasarovara-Kailāsa mountain and Alakā town.

Route in Hamsadūta by Vāmana Bhaṭṭa Bāṇa: Himālayan range to Alakā.

Tāmrparṇi-Madura-Kāveri-Srīraṅgam-Cola town-Arunachala-Kāñchi-Kālahasti Mandira-Kanakamukhari river-Kṛṣṇaveṇi river-Tuṅgabhadra- Godāvarī river-Pañcavaṭi-Vindhyācala-Sarayu river-Gaṇḍhaki-Krauchaparvata-Alaka.

Route in Pavanadūta by Dhoyi: Himālayan range to Vijayapura.

Himalayan range-Pandya-rajya-Tamraparni-Uragapura-Rameswara-Kanchipura-Kaveri-Panchapsaras lake-Andhrapuri-Godavari-the city of Kalinga-Vindhya-Narmada-Yayatinagari-Triveni-Vijayanagara-the capital of King Lakṣmaṇasena (Vijayapura).

Route in Hamsasandēśa by Vedāntadeśika:
Malayaparvata-Lanka

The mount Malayavat-Anjanadri (Venkitadri)-Kanakamukhari river-Tundirapadesa-Satyavratashetra-Kanchi-Vaiga river-Hastisaila-Cholanagari-Svetasaila-Kaveri-Srirangam-Pandyadesa-Ṛṣabhādri-Tamraparni-Malayaparvata -the mount Suvela-Lanka.

Route in Śukasandēśa by Lakṣmīdāsa: Rameswaram
-Trikkanamatilakam (Guṇakapuram)

Rameswaram-Tamraparni-Manalur (the capital of Pandya kings-Sahyaparvata-Kanyakumari-Suchindram-Thiruvananthapuram (Syanandurapuram)-Kollam-Tiruvalla-Phulla river- Pasupati temple- Aluva- Cendamangalam (Jayantamangalam)-Mahodayapuram-Tiruvanchikkulam-Kodungallur-Trikkanamatilakam (pp. 511-12, Samskr̥ta Sāhitya Caritram)

Route in Kokilasandēśa by Uddaṇḍa Śāstri: Kanchi-Jayantamangalam (cendamangalam)

Kanchi-Kampa river-Palar (Kṣīrasundhunadi)-Bilvaketra-Kaveri-Neeva-Hosaladesa-

Lakshminarayanapuram-Sahyaparvata-Vangmayiriver-Sambaradeva-Kottayam (Purali)-Kolattunadu-Kozhikkod (Kukkuṭakroḍā)-Vettathnadu (Prakāśadeśa)-Trprangod (Śvetāraṇya)-Nila-Netranārāyaṇa-pradeśa-Porkkulam (Raṇakhalā)-Vṛṣapuri- Irinjalakkuta (Sangamagramam)-Kodungalur (Kurumbavana)- Tiruvancikkulam (Anjanakhalapuri)-Curni river-Jayantamangalam (*Essays on Indology* p.137,)

Route in Indudūta by Vinayavijaya Gaṇi: Jodhpur (Yoddhapura)-Surat (Sūryapura)

Yoddhapura-Suvarnagiri-Mahavira temple Parśvanātha temple-Jalandharanagaram-Rohini-Mount Abu-Achalaparvata-Jaina Temple of Kumārapāla-Sindhupuram-Sabhramati River (Sabarmati)-Ahmedabad (Rajadranga)-Baroda (Vatapādri)-Narmada-Broach (Bhrgupura)-Tapti River (*Tapi*)-Surat (P.137, *Essays on Indology*)

Route in Mayūrasandēśa by Udayaraja:

Thiruvananthapuram-Annakara (near Thrissur)

Thiruvananthapuram-Varkkala Visnu temple-Kollam-Ingudi country (Kayamkulam?)-Kantiyur-Kali temple-Vallabha temple (Tiruvalla)-Manikantha temple-Muvattupuzha-Trippunitura- Aluva- Cendamangalam-Kodungallur-Irinjalakkuta-Brahmakulam-Annakara.

Route in *Bhṛṅgasandēśa* by Vāsudeva:

Thiruvananthapuram-Śvetadurgam (Venkattakotta or Venn Kotta for Kottakkal)

Thiruvananthapuram-Kollam-Ashtamudi Backwater—Tiruvalla- Tiruvarppil Vishnukshetram-Kutamalur-Muringampuzha-Vaikkom (Vyaghrapadapuram)-Trippunitura (Purnavedapuri)-Cochin-Tiruvanchikkulam-Trikkanamatilakam (Kuṇavayirkommam)-Kodungallur-Irinjalakkuta- Urakam (Suvarṇanagaram)-Thrissur-Guruvayur-Mukkuthala-Tirunavaya-Bharatappuzha-Kottakkal.

Route in *Kāmasandēśa* by Mātṛdatta: Chidambaram-Tirunavaya.

Chidambaram-Sivaganga-Kaveri-Madhyarjunam (Tiruvidaimarudur)-Kumbakonam -Sreerangam- Konkan-Perur-Sahya mountain-Mangalam-Thrissur-Iṣṭakroā (Tirumittakkod)-Sukapura (Kuruṣetra)-Ambaśaila—(Kotikkunnu) -Āmlaśailam (Velliyamkallu)-Bharatappuzha-Tirunavaya.

Route in *Cakorasandēśa* by Perusūri, An unknown brahmin: Chitambaram-Vedāraṇyam (Velangad)

Thiruvananthapuram (Nemumkottai) — Kollam — Tiruvalla—Vaikkom-Nyagrodhapuram-Kutalmanikkam — Vedaranga (Peruvanam) — Urakam —

Vamakkunnāthatemple – Guhapura (Śukapuram) temple
– Porkkulam – Tirunāvāya.

Route in Hamsasandēśa by Pūrnasarasvati:
Kanchipuram-Malappuram

Kanchipuram-Kaveri River – Kalindi – Tamraparṇī
– Chola – Pāṇḍya -Thiruvananthapuram-Ambalappuzha-
Thrissur-Pattambi-Valanchery.

Route in Kokasandēśa by Viṣṇutrāta: Sri Vihārapuri-
Kāmārāmā.

Varanā-Purānanda Bhūtanātha temple-Sundara lake-
Sachandra Town-Śāntakārā-Ramyā river-Lokabhadra Śiva
temple-Ayodhya- Kāmārāmā. (p138, *Essays on Indology*)

Route in Subhagasandēśa by Nārāyaṇa: Kanyakumari-
Thrissur

Kanyakumari-Chenkottai-Kuttālam hills-Thrissur.

***Route in Cātakasandēśa by a Namputhiri from
Tirumanthamkunnu:*** Chamravattom to
Thiruvananthapuram

Chamravattom-Tirunavaya-Bharatappuzha-Thrissur-
Peruvanam-Urakam-Irinjalakkuda-Kodungallur-Periyar-
Trippunitura-Vaikkom-Ambalappuzha-Harippad-
Chennamangalam-Chambakassery-Kayamkulam-
Karamana-Parasala.

Route in Nīlakaṇṭhasandēśa by Sridharan Nambi of Punnasseri: Pattambi to Cherpulasseri

Iringayūr (Īhapura)-Cherpulasseri-Thali-Pushpakroḍā (Pookkattiri)-Marutapuram (Maruthur)-Vallappuzha-Surakroḍam (Thevalakkad)-Maṇiyāṭṭom (Vaniyamkulam)-Chalisseri-Kuttanattkotta (Kuttikkod)-Perukulam-Cherppulasseri.

Route in Cātakasandēśa by Māntiṭṭa Śāstrīśarma: Shornur to Ernakulam Kanakagiri (Kanakakkunnu) — Lakshipuram palace — Changanassery — Edappilly-Chendamangalam-Mahodayapuram.

Route in Viprasandēśa by Kochuṇṇi Tampurān: Banaras (Kāśī)-Thiruvananthapuram

Prayaga-Jabalpur-Raicchur-Katappa-Irode-Arkonam-Vellore-Kerala-Kodungallur-Trippunithura-Vaikkom-Ambalappuzha-Sasthamkotta-Varkkala-Thiruvananthapuram temples.

Route in Śārikāsandēśa by Rāmapāṇivāda: Vrindavan-Ambalappuzha

Chembakasseri-named as Ambalappuzha, Amarataminī and Devavāhini- Kūttarastram (Kuttanad). The poet described the rituals of Ambalappuzha Devanarayana temple.

Contribution of Kerala to *Sandeśakāvya*

The *Sandeśakāvya*-s from Kerala are noteworthy because of the geographical, historical, social and cultural information the supply about the land. Kerala is perhaps the one of the main regions which produced numerous works in this field from about 14th CE to 19th CE. Moreover, it is noticed that among the branch of *Sandeśakāvya*-s, Kerala and Tamil Nadu poets used the term *Sandeśakāvya* and other poets from India are usually used the *Dūtakāvya*.

The contribution of Kerala on this topic is stated as *Kokilasandeśa* of Uddaṇḁa Śāstri, *Bhrṅgasandeśa* of Vāsudevan, *Śukasandeśa* of Lakṣmīdāsa and *Mayūrasandeśa* of Maṇakkulam Udaya Rāja, another work is *Kaumudī Vyākhyā* of *Dhvanyāloka Locana*. *Cakorasandeśa* of Payyūr Vāsudevan, *Subhagasandeśa* of Nārāyaṇan Nampūtiri, *Kāmasandeśa* of Mātṛdatta, *Kokasandeśa* of Viṣṇutrāta, *Nīlakaṇṁhasandeśa* of Punnassery Sreedharan Nambi, *Śārikāsandeśa* of Rāmapāṇivāda, *Cātakasandeśa* of an unknown Nampūtiri from Tirumandhamkunnu, *Viprasandeśa* of Kocconi Tampuran, and also a lot of *Sandeśakāvya*-s in regional language (p. 514-519, *Samskṛtasāhityacaritram*). From these works, we can observe the Sanskritization of some places and rivers like: Syānandūrapuram, Vyāgrapuram, Pūrṇavedapuri, Jayantamangala, Śvetadurgam, (Venkammakomma) Guṇakapuram (Kuṇavayirkomma),

Icmakroa, Kurukṣetra, Koṭikkunnu (Ambāśaila), near Pattambi, Velliyāmkallu near Trithala (Āmlāśaila), Vedāraṇyam, Kanakapuri or Suvarṇagiri.

Conclusion

Most of the *Dūtakāvya*-s or *Sandēśakāvya*-s arise from an overflow of emotions caused by separation. These play a crucial role in the genre of classical Sanskrit literature. These poems not only convey deep emotions but also provide insights into the history of the country, the socio-political background of the time, the variety of plants, fruits, and minerals in the hills, and the tides of the rivers. These poets offer us vivid descriptions of important temples of that era. While some poets provide accurate routes for the messenger, others provide a more interesting path to highlight the beauty of the places and to showcase architectural marvels along the way.

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Āścaryacūḍāmaṇi: Theme and Significance

Dr. Kiran A. U.

Sanskrit Dramas and The Structure of Visual Presentations

Sanskrit drama stands as one of the oldest and most refined forms of Indian literature, distinct in technique and aesthetic appeal. As Kalidasa expresses in 'nāṭyam bhinnarūcerjanasya bahudhāpyekam samārāadhanam'¹, drama caters to diverse tastes and emotions. Historical references suggest drama predates the Rāmāyaṇa, with both Eastern and Western thinkers recognizing it as the pinnacle of poetic expression. Maxims like 'nāṭakātmakakāvyaṃ' and 'kāvyeṣu nāṭakaṃ varam' affirm its literary supremacy. The term 'Rūpaka' denotes drama, and the Nāṭyaśāstra classifies ten types such as drāma and prakaraṇa. These rūpakas capture the complexity of ancient Indian performance arts through lyrical poetry and dialogue. Sanskrit drama uniquely intertwines characters with nature—trees, animals, and

flowers like the 'jyotsna' and the deer 'Dṛṣṭibhāṅga' being symbolic inclusions. The narrative structure adheres to five foundational components called 'pañcasandhi'.

Āścaryacūḍāmaṇi

The term Āścaryacūḍāmaṇi refers to a crest jewel believed to hold astonishing powers. In this drama, it symbolizes something marvellous and rare, highlighting the play's exceptional nature. Śaktibhadra is credited as the author of this earliest known South Indian poetic drama, which is acclaimed for achieving the zenith of perfection in every aspect. Although there are differing views on the time, place, and life details of Śaktibhadra, most scholars agree on his authorship of Āścaryacūḍāmaṇi. Scholars like Prof. Kuppuswamy Sastri have even ranked Āścaryacūḍāmaṇi as the second greatest Sanskrit drama, next only to Uttararāmacarita by Bhavabhūti, which is based on the Rāmāyaṇa.

Other Works of Śaktibhadra

In the opening of Āścaryacūḍāmaṇi, a director remarks: "Oh listen, this drama is the portrayal of the wisdom of Śaktibhadra who wrote Unmādavāsavadatta, etc". This suggests that Śaktibhadra authored works like Unmādavāsavadatta. Poet laureate Kunjikuttan Thampuran believes that in addition to Āścaryacūḍāmaṇi, Śaktibhadra may have written dramas such as Unmādavāsavadatta, Mantrāṅka, etc. a view also endorsed by Ullūr.

Commentaries

Āścaryacūḍāmaṇi was discovered by Prof. S. Kuppuswami Sastri and published in the Mylapore Bālamānoraṁā series (No. 9) with commentary in 1926. That same year, C. Śāṅkara Raja Sastri released a commentary version in Chennai and followed it up with an English translation in 1927. However, Kunjikuttan Thampuran had already translated Āścaryacūḍāmaṇi into Malayalam nearly thirty years earlier, although it was printed only in 1893. Thampuran, recognizing the work's aesthetic value, was inspired by Cākyār's recital of slokas from Āścaryacūḍāmaṇi during his performance of 'Angulīyāṅkā'. He found a manuscript in the Kottakkal mansion's library, which formed the basis of his translation. Several other Malayalam translations have since appeared, including those by K. P. Narayana Pisharody, Panmana Ramachandran, Prof. K. Vijayan (1969), Puthukkody Mathan Tharakan (1981), and Radha Madhavan (2013).

Theme of the Play

The play, adapted from the Rāmāyaṇa, is reimagined by Śaktibhadra with notable thematic changes, especially in his skilled use of rasa and portrayal of central characters like Rāma, Sītā, and Rāvaṇa. It begins with Śūrpaṅakhā confronting Rāma and ends with the 'agniparīkṣā' of Sītā, covering narratives from the āraṇyakāṇḍa to Uttarakāṇḍa. The play is structured into seven acts: Paurṇamāsa,

Śūrpaṅkhā, Mārīca, Jaṭāyu, Aśokavanikā, Agniveśya, and Agniparīkṣā. Śaktibhadra enriches the plot with imaginative variations, like Anasuya's boon, which causes Sītā to appear embellished, sparking Rāma's doubts and the 'agniparīkṣā'. Unlike the Vālmīki-Rāmāyaṇa, the emotional conflict here is more relatable. The crest jewel and ring, introduced by Lakṣmaṇa, serve as powerful symbols that mesmerize both characters and viewers, enhancing the aura of 'wonder in the presentation'. The play includes enchanting illusions, multiple appearances of Rama and Sita, Śūrpaṅkhā's demon form, Rāvaṇa's transformations, and divine interventions by Nārada, Indra, and others. These theatrical elements, along with Sita's valor and Hanuman's feats, highlight Śaktibhadra's artistic ingenuity.

All female characters use Prākṛt, while male characters speak in Sanskrit. The 189-verse play utilizes diverse meters like Upendravajrā. Historians associate the work with the Bhakti movement and link it to the Cera dynasty. The Cākyārs perform each act with distinct identities, and the structure follows traditional segments like mukhā and garbha. Ultimately, the title Āścaryacūḍāmaṇi, reflecting the rasa 'adbhuta', symbolizes the thematic core of wonder, much like the ring in Śākuntalam. The divine affirmation of Sītā's purity through celestial blessings gives a fitting close to the narrative's emotional and imaginative depth.

The Determination of the Rasa

In Āścaryacūḍāmaṇi Śaktibhadra develops the sentiment 'wonder' through 'śṛṅgāra', etc. and culminates it into its zenith. Sometimes he uses the sentiment 'vira' to give an opening to 'wonder'. The name of the play is given with a connotation that the wonder pervades in its summit. Śaktibhadra gives a principal status to the rasa 'atbhuta' which were till then considered just as a component by the poets. And this was a great and most singular experiment in the history of literature.²

Āścaryacūḍāmaṇi and Kūṭiyāṭṭam

Āścaryacūḍāmaṇi and Kūṭiyāṭṭam preserved the acting method of the Nāṭyaśāstra. In Kūṭiyāṭṭam, three streams converge: the ancient tradition of Nāṭyaśāstra, Kerala's contribution through Maheśvara'svāguppacālava, and the percussion tradition. By the 15th century, Kūṭiyāṭṭam receded from public view, limited to temple theatres (Kūṭṭampalam), but returned to public stages only in the late 20th century. The performance manuals Āṭṭaparakāra-s and Kramadīpikā-s are vital to Kūṭiyāṭṭam. āmmaparakāra outlines themes for ama composition and the integration of subject matter, emotion, technique, and custom in performance. While Kūṭiyāṭṭam involves dramatic elements, few performances are classified as full dramas. The significance lies in the uniquely named acts. For instance, Śaktibhadra's play includes seven acts named by the Cākyārs: Parvasaṃśāla, Śūrpanakhā, Māyāsītā,

Jaṭāyuvadha, Aśokavanikā, Anusūyā, and the 'ordeal of fire act'.

Female Characters and Āścaryacūḍāmaṇi

In Sanskrit drama, male and female characters are typically portrayed by male and female actors, respectively. Kūṭiyāṭṭam adheres to this convention, with the exception of Śūrpaṅakhā and Kāri, whose roles are usually performed by men. The art form grants women a vital place on stage—not only acting but also contributing to the performance by playing 'Kūṭiyāṭṭam', reciting verses, and chanting 'akkittiveṭṭu' for the 'pūrappāṭṭu', often accompanied by 'mizhāvu'. Their presence is central throughout the play. Āścaryacūḍāmaṇi, a prominent Kūṭiyāṭṭam play, illustrates the jungle life of Sītā, Rāma, and Lakṣmaṇa. In its second act, Śūrpaṅakhā's proposal to Rāma unsettles Sītā, who fears her abandonment. The third act shows Sītā as emotionally intense, blindly trusting the illusory Rāma. By the fourth act, she senses deception and reacts in horror to Rāvaṇa's true form. In act five, despite temptations, she remains unwavering in virtue and dignity. Acts six and seven present her meeting with Hanumān and her strength during the 'ordeal of fire', which proves her chastity and mental endurance.

Maṇḍodarī plays a crucial role in the fifth act. Distressed by Rāvaṇa's actions, she confronts and even humiliates him. She is deeply loyal to her husband, yet

defends Sītā and urges Rāvaṇa to restrain himself. Her role highlights her as a compassionate woman, a devoted wife, and a thoughtful queen concerned for her kingdom. Śūrpaṅakhā, though a female character, is usually portrayed by male actors. Her parts in the 'Śūrpaṅakhā' and 'Māyāsītā' acts are marked by powerful dialogue. Disguised as Sītā, she attempts to entice Rāma, mirroring Sītā's demeanor in appearance and form.

Philosophy of Āścaryacūḍāmaṇi

Tribhuvanaripurasyā rāvaṇaḥ pūrvajaśce-
dasulabha iti nūnam viśramaḥ kārmukasya
rajanicarānibaddham prāyaśo vairametad
bhavatu bhuvanabhūtyai sarvarakṣovadhena³

The reverberation of the profound and philosophical usage 'bhuvanabhūti' from this sloka of Āścaryacūḍāmaṇi always permeated with its lustre in the mind of Śāṅkarācārya and this motivated him to adorn the epithet 'bhuvanabhūti' on this drama. Bhuvana means everything originates from this i.e., the world. Bhuti also means Viṣṇu or Śiva. Both of them have the same visage. Thus, everything is stated as one by virtue of the conglomeration of time, sentience and man. But the conflict between Vaiṣṇava and Śaiva sects of India implies a change in this scenario. Śāṅkarācārya was enchanted by the artistic usage 'bhuvanabhūti' which represents this deterioration. The opinion of Winternitz that this play, which satisfies

the norm 'drama is elegant among poetry', should be studied among the epics is valid in every respect. Śaktibhadra is the poet who has mastered the innate experience of Advaita. It is not a wonder that his connection with Śaṅkarācārya has elevated his intellectual life from literature to the contemplative life of Advaita. It could be the aesthetic appreciation that Śaṅkarācārya borne in his mind that possibly inspired him to reminisce the Āścaryacūḍāmaṇi of Śaktibhadra from the fathoms of his memory.

End Notes

1. Māḷavikāgnimitram 1. 4. p. 272
2. p. 14-24: 2004
3. Āścaryacūḍāmaṇi II.19

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प्रजातन्त्रतायाः दार्शनिकसमस्याः

डॉ. हरिकृष्णशर्मा के. एन्

प्रजातन्त्रव्यवस्था राष्ट्रसञ्चालनव्यवस्थासु सुमहत्तमेति बहुभिः प्रकीर्त्यते। सामाजिकसमतायाः नीतेः सुकरतया निर्वहणाय च व्यवस्थेयं सुसज्जेति कीर्तेर्हेतुत्वेन प्रस्तूयते। तथापि व्यवस्थायामस्यां भ्रष्टाचारप्रभृतीनामनाशास्यानां धर्माणामतिक्रान्तिः सुविदिता च। प्रजातन्त्रदर्शनगतानां समतादीनां तत्त्वानां निर्णये समापतितैः स्वखालित्यैः त्रुटिभिश्च प्रेरितेयं अनभिलषितधर्मानुषक्तिः। वार्तमानिकप्रजातन्त्रतायां प्रजापदस्य निरुक्तिः अस्पष्टा अव्यवस्थिता दुर्व्याख्येया च भवति। अत एव तन्त्राधिकारिणः प्रजाः वा न वेति दार्शनिको विकल्पः इतोऽपि न समाधिमापन्नः। धर्मसङ्कल्पाय प्रदत्तं ऊनं प्राधान्यं अस्याः समस्यायाः दुष्परिहार्यत्वमाकलयति। धर्मे तु प्रजातन्त्रतायाः अनिष्टानां व्यवस्थानां अवश्यभावोऽपि दृश्यते। किन्तु तदाधारितायां राष्ट्रियव्यवस्थायां तु अधार्मिकाणां भ्रष्टाचारादीनां अवगतिः परिहृतिश्च सुनिरूपिता भवति। तादृशीनां धार्मिकव्यावस्थानां सन्निवेशेनैव प्रजातन्त्रतायाः दौर्बल्यानां परिहारो जायेत।

प्रधानपदानि

प्रजातन्त्रः, जनाधिपत्यम्, प्रजा, धर्मः, राष्ट्रियः, राष्ट्रव्यवस्था, राजतन्त्रम्, सम्मतिदानं, भरणव्यवस्था, राष्ट्रियदर्शनम्।

शोधसमस्या

प्रजातन्त्रतायाः निर्वचनानि विभागलक्षणविशेषांश्चानुसृत्य पौरैभ्यः पौरैरेव नियोज्यमानैः पौरनेतृभिः सञ्चाल्यमानः राष्ट्रतन्त्रविशेषः भवति। तत्र समता बहुवरता तुल्या सामान्या च नीतिश्च आधारभूताः भवन्ति। किन्तु तन्त्रोऽयं प्रायः अमूर्त इत्येव भाति। प्रजातन्त्रतामुद्घोषयन्ति राष्ट्राणि तस्याः सञ्चयनादिकं प्रक्रियाभागं यद्यपि सुतरां निर्वहन्ति तथापि फलभागे प्रजातन्त्रतायाः प्रतिज्ञातफलानि वस्तुतः न प्राप्नुवन्ति। तदस्याः अप्राप्तये हेतवः क इति दार्शनिकरीत्यैव समन्वेषणीयाः। किमर्थं दार्शनिकं मार्गणमित्यस्य सिद्धान्तगतानामर्थानां विचिन्तनाय दार्शनिकमीमांसायाः पाटवं निदानमिति समाधानम्।

शोधसम्प्रदायः

प्रजातन्त्रतायाः निर्वचनानि प्रथमं परीक्ष्यन्ते। भारतीयप्रजातन्त्रतायाः प्रकृतिः, पर्यावरणं, प्रक्रिया च निरूप्यन्ते। तस्याः अङ्गभूतानां राष्ट्रियसंघानां सैद्धान्तिकी प्रकृतिः, तथा प्रजातन्त्रतायां समापतिताः गुणदोषाः इत्येते च विचार्यन्ते। पौरसङ्कल्पस्य परिणामादिकं च निरूप्य प्रजातन्त्रतायाः वैफल्यनिदानभूताः समस्याः पुरस्क्रियन्ते।

शोधसाङ्गत्यम्

प्रजातन्त्रता राष्ट्रस्य जीवातुभूता भवति। तस्याः सङ्कल्पे ये दोषाः समापतन्ति, तैः राष्ट्रस्यैव सूदनाय कल्प्यन्ते। किन्तु मानविकमूल्यानां परिवेषणं यानि तत्त्वानि प्रजातन्त्रताशरीरे गूढमाकलयन्ति, तानि वस्तुतः प्रजातन्त्रतासौहृदानि वा न वेति परीक्षितुं कदाचित् न शक्नुवन्ति। तदर्थं तादृशपरिणामानां प्रकृतिं, तदनन्तरभाविफलं चाधिकृत्य दार्शनिकी काचित् परीक्षा अनिवार्या एव भवति। तत्त्वं किं तत्त्वाभासं किमिड्कल्पविशेषाः

प्रायशः प्रजातन्त्रतायाः अर्वाचीनसङ्कल्पः ग्रीस्देशे जनिमलभतेति उच्यते। प्रजातन्त्र इति नामान्तरेण चेयं प्रसिद्धा। अस्याः प्रयोगपक्षे केचन प्रश्नाः समाधेयाः भवन्ति। ते च प्रजातन्त्रतायाः आविष्कारस्य अधिकरणपराः, अनुभोक्तृपराः विधातृपराश्च, प्रयोगपराः प्रक्रियापराश्च, प्राबलपक्षतापराः तद्विशेषणपराश्च, एवं प्रजातन्त्रतायाः सुव्यवस्थापनपराः अस्खलनपराश्च भवन्ति। एतेषां प्रश्नानां समाधानानि कदाचिदन्योन्यवैरुध्यं भजन्ते, कदाचित्त्वानुकूल्यञ्च। पेरिकिल्स, अरिस्टोटिल्, प्लेटो, लोके, मोण्टेस्क्यू, ह्यू, रूसो, मिल, देवे, हाबेर्मास, रोल्स इत्येते पाश्चात्यचिन्तकाः प्रजातन्त्रतामधिकृत्य नैके सिद्धान्तान् रूपीचक्रुः। एतेषां सिद्धान्ताः प्रजातन्त्रतायाः सामान्यां प्रकृतिं युगपदेव समालिषति किन्तु विशेषांशेषु भिन्दन्ति च। प्रजातन्त्रतायाः सर्वोत्तमा प्रकृतिः जनसामान्याय उपकारकत्वमेवेति सर्वे ऐकमतयः भवन्ति। प्रजातन्त्रतायाः शरीरत्वेन राष्ट्रसञ्चालनोपकारकाणां कार्यालयानां व्यवस्थापितां सुस्थितिं यवनचिन्तकाः मन्वते। राष्ट्रस्य नियमावली एव अस्याः आत्मा।

सामान्यसङ्कल्पाः।

‘प्रजातन्त्रता नाम सर्वेषां सामान्यक्षेमाय सर्वस्तरीयाणां जनानां भौतिकानां आर्थिकानां आत्मीयानाञ्च विभवानां समाहरणस्य प्रक्रिया भवति’ इति महात्मागान्धिमहाभागः प्रजातन्त्रतां निर्वक्ति। ‘जनैः जनेभ्यः जनादेव सम्पद्यमानः सङ्केतः प्रजातन्त्रतेति’ एब्रहं लिङ्कण् अभिप्रैति। अयमभिप्रायः प्रायेण सर्वैरपि अनूक्त इति दृश्यते। किन्तु लिङ्कणमतमिदं न साक्षात्कर्तुं सुकरमिति विज्ञाः तज्ज्ञाश्च वदन्ति। कुत इति चेत् प्रजातन्त्रतायाः निर्वचने ‘जनेभ्यः’ इति दलं तु सर्वदा न युज्यते यतो हि स्वेच्छाधिपतयोऽपि कदाचिद्व्यालवस्सन्तः जनेभ्यः सद्भरणमनुतिष्ठेयुः। किन्तु तन्न प्रजातन्त्रता इत्यतः ‘जनात्’ इति दलमेव साक्षाद्प्रजातन्त्रतायाः

लक्षणे सुष्ठु युज्यत इति ते वदन्ति। किन्तु 'जनात्' इति दलमपि न सुयुक्तमिति वक्तव्यम्। हि जनादित्यस्य राष्ट्रे भवस्य प्रत्येकं जनस्यापीच्छया स्वीकृतैरेव भरणव्यवस्था सञ्चालनीया भवति। भिन्नरुचिर्हि लोक इत्यतः तदप्यशक्यम्। एवमेव 'जनैः' इति दलमपि दुरुपनीतमित्येव वक्तव्यम्। वर्णजातिधर्मभाषादिभिर्विशेषैः बाहुल्यं वैविध्यं वैरुध्यं वा भजति समाजे जनानामिच्छयाः नियामकाः नियन्तारः निरोधकाश्च विषयाः बहवस्सन्ति। अत एव जनानामिच्छया जनैर्वा निश्चयः विरल एव स्यात्। आशयस्य धर्मस्य तथा तादृशानामितराणां प्रेरणया इच्छादिकं रूपीक्रियत इत्यतः तैरेव भरणव्यवस्था रूपीक्रियत इत्यतः 'जनै'रिति दलमपि लक्षणे सदोष एव।

तथा सति स्वतन्त्रप्रजातन्त्रतेति नव्यः कश्चनेतर आशयोऽपि जनिमलभत। जनस्य स्वातन्त्र्यमेव प्रजातन्त्रतायाः सर्वोत्कृष्टं फलमित्यस्मिन्नाशयवादे विवस्यते। समाजस्य विभिन्नेषु स्तरेषु जनैरनुभूयमानायाः स्वतन्त्रतायाः मानेनैव सामाजिकी व्यवस्था प्रजातन्त्रता वा न वेति अस्यां निर्णीयते। अस्याशयस्य कार्यत्वेनैव एकस्मिन्नेव समाजे नैकाः राष्ट्रियसंघाः समुत्पन्नाः। ते सर्वेपि भरणव्यवस्थायाः नायकत्वमारोढुं समुत्सुकास्सन्तः प्रवर्तन्ते। कालिकाः चयनप्रक्रियाः, पौरस्वातन्त्र्यम्, नीतिव्यवस्थायाः स्वातन्त्र्यम् इत्याद्याः स्वतन्त्रप्रजातन्त्रतायाः विषयाः भवन्ति।

प्रजातन्त्रतायाः निरुपाधिकत्वसोपाधिकत्वे।

निरुपाधिका प्रजातन्त्रता प्रायशः लघुसमाजेष्वेव दृश्यते। परिमितैः जनैः सञ्चालयन्ती लघ्वी सामाजिकी व्यवस्थैव निरुपाधिका भवति। अस्यां तु क्लृप्तेषु कालेषु कुत्रचित् सम्मिलित्वा सामाजिकविषयाणां विचारविश्लेषणोपायादिकमनुतिष्ठन्ति। ग्रीस्देशीयाः नागरिकराज्यं, पूर्वभारतीयानि सामन्तराज्यानि, आङ्गलेयनगरव्यवस्थाः इत्येते दृष्टान्तभूताः भवन्ति। किन्तु गुर्वाषु समाजव्यवस्थासु इयं न प्रयोगक्षमा। अत एव तत्र सोपाधिकी

व्यवस्था अनुवर्तते। इयमेव प्रातिनिध्यप्रजातन्त्रतेति च गीयते। अस्यां व्यवस्थायान्तु जनानां सञ्चिताः प्रतिनिधय एव भरणव्यवस्थायां संविशन्ति। इयमेव बृहत्सु समाजेषु संप्रति सामान्येन प्रयुक्ता। किन्तु प्रातिनिध्यस्य प्रकृतयः विभिन्नाः भवन्ति। देशीय-स्थानीयप्रातिनिध्यं औद्योगिक-धार्मिकप्रातिनिध्यञ्चेतीदं प्रातिनिध्यं द्विधा वर्तते। प्रथमे वैशिष्ट्याधारेण प्रतिदेशं विभज्य तत्तद्देशप्रतिनिधयः स्वीक्रियन्ते चेत् द्वितीये दशवैशिष्ट्यं विहाय धार्मिकं औद्योगिकं च विशेषं स्वीकृत्य तत्तदुद्योगधर्मादिस्तरेभ्यः तत्तत्प्रतिनिधयः स्वीक्रियन्ते।

प्रकृत्यनुसारेण प्रातिनिध्यसिद्धान्ता अपि बहवः भवन्ति। सामान्यजनस्य प्रतिनिधायकत्वं वहतां राष्ट्रियनेतृणां विज्ञानसामर्थ्यफ़्मपाटवादिप्रधानः प्रतिलोमप्रातिनिध्यसिद्धान्तः। भरणनिर्वहणे सामान्यजनानां आर्जवभागभागित्वं विहाय सवर्णसदृशादुन्नतात् कस्मादपि स्तरात् प्रतिनिधिं स्वीकृत्य तद्वपन्नारा भरणप्रक्रियां स्वानुकूलां विधातुं जनान् प्रेरयन्नास्ते याथास्थितिकसिद्धान्तः। प्रतिनिधेः विशेषज्ञानसामर्थ्यादीनामप्राधान्यं सामान्यजनानामिच्छा-द्वेषविज्ञानसामर्थ्यादीनां प्राधान्यं कल्पयंश्च सामान्यजनानां दूतायमानं प्रतिनिधिं निरूपयन् उदारतासिद्धान्तः। सामान्यजनानां ज्ञानं राष्ट्रियसक्रियतां च परमप्रधानतया मत्वा प्रतिनिधिभरणव्यवस्थाममुख्यं मन्यमानो मौलिकसिद्धान्तः। सर्वं अप्येते सिद्धान्ताः प्रजातन्त्रतायाः लक्षणे न सुष्ठ्ववतिष्ठन्ते। प्रथमे सामान्यजनानां भागभागित्वं पांफ़्मस्थितं भवति। द्वितीये तावत् सामान्यवरेण्ययोः मिथः महान् भेदः प्रवर्तते। तृतीये तु सामान्यजनानां रुचिभेदेन धार्मिकजातीयादीष्टानिष्टानां क्लिष्टकलनेन च प्रतिनिधेर्दूतधर्मत्वे कष्टतामाकलयति। चतुर्थे तु भरणतन्त्रतायाः हृदयत्वेन प्रवर्तमानः प्रतिनिधिभावः तिरस्क्रियते। अत एव एते सिद्धान्ताः प्रजातन्त्रतायाः साफल्ये न सम्यक्प्रवर्तन्त इत्येव वक्तव्यम्।

वरेण्यसिद्धान्तः बहुत्वसिद्धान्तश्च पूर्वोक्तानामानन्तर्यं भजेते। प्रथमे भरणतन्त्रस्याविष्कारः विशिष्टैः केवलैश्च वरेण्यैर्विज्ञैः क्रियते चेत् द्वितीये वरेण्यविभागानां बहुत्वं कल्प्यते। बहूनां वरेण्यविभागानां मध्ये प्रचाल्यमानेन विचारेण संवादेन सहकारितया च सामान्यानां नयानामाविर्भावः संभवति। वरेण्यसिद्धान्तानुसारेण सामाजिकानां सामान्यनयानामाविष्कारः केन्द्रीकृतश्चेत् बहुत्वसिद्धान्तानुसारेण सः विकेन्द्रीकृतो वर्तते। एतौ द्वावपि सिद्धान्तौ सामाजिकैर्हेतुभिर्विज्ञतातिशयं प्राप्तवतां केषाञ्चित् संघानामाधारेण प्रवर्तमानं प्रजातन्त्रसंविधानमनुवदत इत्यतः गणतन्त्रतालक्षणं न संपूर्णतया संविशतः।

सहभागिताप्रजातन्त्र इत्यन्यस्सिद्धान्तोऽपि विचारविषयः। सामान्यजनानां वरेण्यविभागानाञ्च आर्जवं भागभागित्वमेवास्मिन्नुद्दिष्टम्। सामान्यजनानां परमाधिकारः तेष्वेवाविर्भवति, अपि च तेषां परिष्कृतपौरसमाजत्वेन परिणामात् आविर्भूतः परमाधिकारः तैरेव परिपाल्यत इति अनेन सिद्धान्तेन वर्णयते। किन्तु सिद्धान्तोऽयं प्रतिनिधेः स्थानमूनप्रभावं मनुते, हि परमाधिकारः न प्रतिनिधानाय कल्प्यत इति तेषां वादः। सामान्यजनानां राष्ट्रियभागभागित्वं द्विधाऽत्र व्यदधात् - याथास्थितिकमयाथास्थितिकञ्चेति। उभयथापि सामान्यजनानां भागभागित्वे उत्कर्षायैव तन्त्रोऽयं प्रवर्तते। किन्तु सामान्यजनानां भागभागित्वे सम्पद्यमानः उत्कर्षः सीमितः भवतीति विचारः अत्रालब्धस्थान इति भाति। अपि च सीमातिवर्ति भागभागित्वं न सर्वदा सर्वथा वाशुभाय कल्पत इत्यपि तथ्या। जनानां रुचिभेदः स्वार्थपरता इच्छद्वेषौ इत्यादयः भागभागित्वस्य प्रकृतेः आनुकूल्यप्रातिकूल्ये निर्णयन्तीत्यतः भागभागित्वं कदाचिदन्धं स्यादित्यत्र दोषः।

एवमेव उपर्युक्तानां सिद्धान्तानामाधारेण तदपभ्रंशरूपाः तदुपजीविरूपाश्चान्ये यथा उदारताप्रजातन्त्रः, जनायत्तप्रजातन्त्रः, प्रक्रियात्मकप्रजातन्त्रः,

द्रव्यात्मकप्रजातन्त्रः, मौलिकप्रजातन्त्रः, विमर्शात्मकप्रजातन्त्र इत्येते सिद्धान्ता अपि जनिमलभन्त। किन्तु एतेषु सिद्धान्तेषु प्रजातन्त्रतायाः मौलिक्याः प्रकृतेः, तत्प्रयोजनानाञ्च आंशिकमेव सान्निध्यं वर्तत इत्यतः लोके कुत्रापि पूर्वोक्तसिद्धान्तानां संपूर्णा प्रयुक्तिर्न दृश्यते। राष्ट्रं, पौरः, भरणप्रक्रिया इत्येतेभ्यः यानि दार्शनिकानि लक्षणान्युक्तानि, तेषां ऊनप्रभावतैव अप्रयुक्तेरस्याः हेतुरिति भाति। भौतिकानां लक्षणानां प्रभावस्तु स्थायिषु अपरिणामिषु वा अंशेषु युक्तः। अत एव पौर-राष्ट्र-भरणादिषु दार्शनिकी वीक्षापि अवश्यंभाव्या।

पौरसङ्कल्पगतसमस्याः

प्रजातन्त्रतायाः गुणभोक्ता पौरः भवति। पारम्पर्येण राष्ट्रस्य भौमसीमान्तेवासिनोरपत्यत्वेनैव पौरत्वे अधिकारित्वं प्राप्तम्। न केवलमन्तेवासित्वेनैव किन्तु राष्ट्रस्य परमाधिकारादिकं येनाङ्गीक्रियते स एव। पौरत्वाय कल्पते। व्यक्तिराष्ट्रयोर्मिथस्संबन्ध एव पौरत्वस्याधारभूतस्सङ्कल्पः। अत एव पौरत्वे देशीयता परमप्रधानतां भजते। पौरधर्मस्तावद्राष्ट्रसेवैव भवति। परस्परं भावयन्तावेव राष्ट्रपौरौ संवर्धते। तत्रापि राष्ट्रस्य हिताहितौ मुख्यौ। राष्ट्रहिते तावदास्तिक्यनास्तिक्यादिभेदाः न वर्तन्ते, किन्तु पौरसमष्टेः स्वास्थ्यमेव परमं लक्ष्यम्। तदर्थं पौराणां प्राथमिकः इष्टः राष्ट्र एव न्यस्यः। तदनन्तरमेव धार्मिकादिभेदाः स्वस्थान उपविष्टाः। यदि धर्मविशेषः कश्चन राष्ट्राहिताय कल्पते तर्हि स धर्मो निष्कासनीय एव। किन्तु प्रजातन्त्रतावत्सु राष्ट्रेषु एतादृशं पौरत्वं न सफलं दृश्यते। हि क्वचित् धर्ममनुसृत्यैव पौराः प्रवर्तन्ते चेत् मततन्त्रतैव तत्र प्रवर्तत इति वक्तव्यम्। तेषां कृते पु प्राथमिको धर्मः तदनन्तरं राष्ट्रञ्च वर्तेते। धर्मविशेषमाधारीकृत्य ये सङ्घाः भवन्ति त एव तत्रत्यायाः प्रजातन्त्रतायाः निर्णेतारः स्युः। एतादृशे कस्मिंचित्साहचर्ये पौरत्वमूनप्रभावं विधाय

धर्मविशेषाः भरणमपहरन्ति। तदा तत्र पौराः धर्मविशेषैर्नियम्यमानाः राष्ट्रं विस्मरन्ति।

प्रजातन्त्रतायां एवं पौरधार्मिकयोर्विविच्यावगमः दुष्कर एव। अथ यद्यपि विविच्यावगम्यते चेदपि धर्मविशेषाणां निरूपणाय तत्र साङ्गत्यं न कल्पितम्। क्रमाः जनाः पौरा वा राष्ट्रात् धर्मं प्रत्यापतन्ति, येन पौरत्वं दर्शनदृष्ट्या विनष्टम्। अत एव मनुष्येषु मौलिकानां मूल्यानामवगमः दर्शनैरभिनन्द्यते। मूल्यान्येव मनुष्यान् पौरान् विधत्ते। पौरैरेव निस्स्वार्थैः राष्ट्राभिवृद्धिः। तस्य तु धर्मः राष्ट्रस्य समष्टेः सेवैव। पौरदृष्टौ इतरं सर्वं निर्मूल्यमेव। राष्ट्रसत्तैव स्वीयसत्तेति सत्तावबोधः यथा पौरैषु जायते तथा धर्मविशेषानुगामिषु नृषु न जायते। ईदृशस्य पौरस्य सृष्टिपालनादिकं प्रजातन्त्रतायाः समकालीनपरितस्थितावाक्यमेवेति गम्यते। प्रजातन्त्रव्यवस्थायां पौरत्वनिर्वचने अपि कदाचित् धर्मविशेषाश्रिताः हानोपादानादयः भवेयुः। तदपि प्रजातन्त्रतायाः जीवहारकमेवेति सिध्यति। पौरधर्मस्य धर्मविशेषोपदेशानाञ्चाविवेक एव प्रजातन्त्रतायां सामान्येव दृश्यते। अस्याविवेकस्य सन्ततित्वेनासन्तुलिता सामाजिकी व्यवस्थाप्यनुभूयते। व्यक्तिः स्वीयसत्तामधिकृत्यैव अनभिज्ञातविभ्रान्तो भवति। स विभ्रमः मिथ्याभूताया प्रजातन्त्रताया आविष्कारे हेतुतां भजते। स्वतन्त्रताभासः, समताभास इत्येतेषामाविर्भावः अत्र दरीदृश्यते। असत्यप्यनुभूयत इति दार्शनिकी तथ्या अत्र घटत एव।

उपसंहारः

धर्मविशेषाः प्रजातन्त्रतायाः विरुद्धाः न भवन्ति। पौरत्वाभास एवास्याः निरोधक अंशः। पौरत्वस्याभासतायै धर्मविशेषा उपादानभूताः भवन्ति। पौरत्वे निरवद्यं विनिर्मुक्तधर्मविशेषं निर्वचनमावश्यकं भवति। पौरः

सर्वधर्मातिशायी एव भवेत्। सः न धर्मतरः किन्तु धर्मातिवर्ती स्यात्। धर्मतरता प्रजातन्त्रतायां न प्रायोगिकीत्यनुभूतिसिद्धैव। अत एव पौराः यदि धर्मातिवर्तिनः भवन्ति तर्हि प्रजातन्त्रतायाः आभासत्वमस्तं गच्छेत्। पौरत्वस्य पुनर्निरुक्तिः कर्तव्यावबोधमाश्रित्यैव स्यात्। पौरः न स्वातन्त्र्यभिरामः किन्तु कर्तव्यपरिश्रान्त एवेति बोधः रूढमूलो भवेत्। तच्च पौरत्वं यथा गृहस्थस्य कल्प्यते न तथान्येषामिति स्मृतिः - 'यस्मात् त्रयोप्याश्रमिणो ज्ञानेनान्नेन चान्यहम्। गृहस्थेनैव धार्यन्ते तस्मात् ज्येष्ठाश्रमी गृही।।' इति। पौरत्वस्य गृहस्थे लक्षणा दार्शनिकी भवति। हि समाजधारको गृहस्थः। पौरोऽपि समाजधर्ता स्यान्नतु भर्ता। धारणादेव भरणव्यवस्था संजायते, न तु भरणात्। भरणमपि धारणायैव। धारणात् धर्म इति निष्पन्नो यो धर्मशब्दः स नाभारतीयेषु धर्मविशेषेषु न घटत इत्यपि वक्तव्यम्। तत्त्वधर्मयोरविवेकस्तावद्दर्शनयुक्त्यैवोपेक्ष्य प्रजातन्त्रतायाः अधिकरणं सत्तावबोध एवेति विज्ञेयः। नो चेत्तदाभासस्यैवोपासनया मानित्वं दम्भित्वं वा सोढुमवकाशः।

ग्रन्थसूची

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भारतीयदार्शनिकतत्त्वालोके कामायनीमहाकाव्यम्

डा. शैलेश कुमार मिश्र

हिन्दीसाहित्यस्य क्षेत्रे छायावादयुगो हिन्दीकवितायाः एको महत्त्वपूर्णो युगः । छायावादस्य भूमौ गीतरचना प्राधान्येन जाता । छायावादीयभावान् संरक्षन् महाकाव्यस्य प्रणयनं महत्काठिन्यप्रदम् आसीत् किन्तु कविवरेण जयांकरप्रसादेन कामायनीं विरच्य प्रमाणीकृतमिदं यच्छायावादस्य भूमौ न केवलं मसृणभावान्वितं गीतं विरच्यते अपितु दार्शनिकतत्त्वाभिनिवेशयुतं महाकाव्यमपि प्रणेतुमर्हम् स्यादिति नात्र विसंवादः कश्चित् ।

प्रसादमहोदयस्य कामायनीमहाकाव्ये कवितादर्शनयोरद्भुतः समन्वयोऽस्ति । कवेः शक्तिमती लेखनी शुष्काणि नीरसप्रायाणि अपि दार्शनिकतथ्यानि अत्र सरसत्वं हृदयाकर्षित्वं च सृजति । कामायनीमहाकाव्ये शैवदर्शनप्रत्यभिज्ञादर्शनोपनिषदाद्वैतवादानन्दवादप्रभृतीः दार्शनिकसरणीः समाश्रित्य कविवरप्रसादः कामायन्यां समरसतामानन्दवादञ्च प्रतिपादितवान् ।

आत्मसाक्षात्कारविषयमधिकृत्य कठोपनिषदि ऋषिर्वदति -

नायमात्मा प्रवचनेन लभ्यो न मेधया न बहुना श्रुतेन ।

यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनूं स्वाम् ॥१॥

पुनश्च तत्रैव निगदितम्-

नैषा तर्केण मतिरापनेया।२

अभिप्रायोऽयं वर्तते यदयमात्मा प्रवचनमेधाज्ञानादिभिर्लभ्यो नास्ति। आत्मा यं वृणुते तेनैव लभ्यः स्यात् तस्यैव समक्षं स्वकीयं स्वरूपं विवृणोति च। तात्पर्यमिदं वर्तते यदात्मज्ञानस्य सिद्धिः बुद्धिवादस्य मार्गेण न सम्भवति तर्केण वा नैवावाप्तुं शक्यते। केवलं श्रद्धया एवायं साक्षात्कर्तुमर्हः। कामायनीकाव्यस्य नायको मनुः यावद् बुद्धिवादे आसक्तः आसीत् तावदानन्दोपलब्धिहीनः एव आसीत्। श्रद्धया एव तस्य आत्मानन्दपथः प्रशस्तीकृतः। इडायाः प्रभावे स सर्वदा दुःखी एव अभवत्। श्रद्धायाः सामीप्यमवाप्य सः अखण्डानन्दमलभत। कामायनीकारेण उपनिषदां दर्शनमिदं सम्यक्तया प्रतिपादितं संदेशोऽयं च प्रदत्तो यदफ हृदयबुद्ध्योः समन्वयेनैव लोकमंगलस्य पन्थाः निर्बाधः प्रशस्तश्च भविष्यति। हृदयाभावे बुद्ध्या आनन्दलाभो नैव सम्भवति। सः कथयति -

यह तर्कमयी तू श्रद्धामय! तू मननशील कर कर्म अभय।

सबकी समरसता का प्रचार ! मेरे सुन सुत माँ की पुकार।।३

मुण्डकोपनिषदि अभिहितमिदम् -

भिद्यते हृदयग्रन्थिः छिद्यन्ते सर्वसंशयाः।

क्षीयन्ते चास्य कर्माणि तस्मिन् दृष्टे परावरे।।४

अर्थात् परमात्मसाक्षात्कारेण संशयबन्धनानि छिद्यन्ते हृदयस्य ग्रन्थयः भिद्यन्ते कर्मणां क्षयश्च भवति। मुण्डकोपनिषत्प्रोक्तमिदं दर्शनं प्रतिपादयन् प्रसादवर्यः कामायन्याः दर्शनसर्गे इदं प्रवक्ति-

देखा मनु ने नर्तित नटेश, हतचेत पुकार उठे विशेष;

यह क्या श्रद्धे बस तू ले चल, उन चरणों तक दे निज संबल ;

सब पाप पुण्य जिसमे जल जल, पावन बन जाते हैं निर्मल;

मितते असत्य से ज्ञान लेश, समरस अखण्ड आनंद वेश !५

सांख्यदर्शनप्रोक्ता प्रकृतिपुरुषसंयोगजा सृष्टिपरिकल्पना प्रसादकविना मनुश्रद्धयोर्माध्यमेन अभिव्यक्ता। तस्य वचनमस्ति -

चिर मिलित प्रकृति से पुलकित वह चेतन पुरुष पुरातन,

निज शक्ति तरंगायित था आनंद अम्बु-निधि शोभन।६

भारतीयदर्शने अत्यन्तमहत्त्वपूर्णस्थानमधिकरोति शैवदर्शनम्। इदं च प्रसादकृतमहाकाव्यस्यास्य कामायन्याः आधारभूतम्। काश्मीरशैवाद्वैतदर्शनमिदं प्रतिपादयति यत् परमशिव एव परमसत्ता वर्तते। स चैव पूर्णः चिद्रूपः अस्ति अत एव चिति इत्यभिधीयते। षट्त्रिंशत्तत्त्वसमन्वितेऽस्मिन् परमशिवे नानारूपात्मकजगतः उन्मीलनं निमीलनं चैव सम्पद्यमाने वर्तते। तस्मादेव परमशिवादुद्भूतं जगदिदं तस्मिन्नेव विलीयते -

यत् परतत्त्वं तस्मिन् विभाति षट्त्रिंशदात्म जगत्।७

नाम्ना एव शिवशक्त्योर्वैभिन्नं वर्तते अन्यथा द्वावपि एक एव। न शिवः शक्त्या भिन्नः न च शक्तिः शिवभिन्ना वर्तते। पुष्पपुष्पसुरभिवद् द्वावपि एकात्म एव। तदत्र एतदुक्तं भवति -

न शिवेन विना शक्तिः न शक्तिरहितः शिवः।

पुष्पगंधवदन्योन्यं मारुताम्बरयोरिव ॥

अशेषजगतो वैविध्यं प्रकटयन्नपि सः परमशिवः अद्वैत एव । कामायन्यां श्रद्धामुखेन अस्य संकेतं विदधता कविना प्रोक्तं यन्महाचितेरेव समस्तजगतः उन्मीलनं भवति अर्थात् सृष्टिर्जायते । पुनरपि सा सृष्टिः अस्यामेव अनुरक्ता सती विलीयते -

कर रही लीलामय आनंद महाचिति सजग हुई सी व्यक्त ।
विश्व का उन्मीलन अभिराम इसी में सब होते अनुरक्त ॥८

तात्पर्यमिदं वर्तते यदियमेव पारमार्थिकी सत्ता एषा एव महाचिति स्वेच्छया अशेषविश्वस्योन्मीलनं करोति स्वेच्छया आत्मन्येव विलाययति च । उपनिषद्वचोभिश्चैव एतदुद्घुष्टम् -

यतो वा इमानि भूतानि जायन्ते । येन जातानि जीवन्ति ।

यत् प्रयन्त्यभिसंविशन्ति ।९

यथा खलु सागरेषु तरङ्गाः समुद्भवन्ति तस्मिन्नेव सागरे पुनः विलीयन्ते तथैव अशेषा इयं विविधाकारा सृष्टिः तस्मादेव परमसत्तातः प्रकटीभवति तस्मिन्नेव विलीयते च । अत्र प्रश्नोऽयं समुदेति यत् सृष्टेरुन्मीलनं निमीलनं वा कदा किमर्थं च भवति ? प्रत्यभिज्ञादर्शने निगदितमस्ति यल्लीलामयजगतः प्रकटनं तस्य विलयश्च परमार्थसत्ताधीनो तस्य इच्छाधीनो वर्तते-

स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति ।१०

प्रत्यभिज्ञादर्शनस्य सिद्धान्तमिमं उल्लिखन् कामायनीकारो वदति -

काम मंगल से मण्डित श्रेय सर्ग इच्छा का है परिणाम ।११

जगतः सृष्टिः प्रलयश्च द्वावपि परमशिवस्य लीलाविलास एव ।
जयांकरप्रसादः इमं 'शक्ति का क्रीडामय संचार' 'प्रलयमयी क्रीडा' इति
कथयन् शैवदर्शनस्य विचारधारामेव परिपोषयति । तस्य शब्दावली अस्ति -

हँसाता रहे उसे सविलास शक्ति का क्रीडामय संचार।१२

अपि च

काँप रहे थे प्रलयमयी क्रीडा से सब आशंकित जंतु।१३

परमसत्तायाः लीलामिमां सृष्टिप्रलययोः क्रीडाविलासं बन्धनं मत्वा
दुःखमनुभवन् तत्कृते परमेश्वरं निष्ठुरं च मन्यमानो जीवः अज्ञानान्धकारपतितः
खलु । निर्दयतायाः निष्ठुरतायाः वा भावः तत्रैव समुत्पद्यते यत्र सत्ताद्वयं
वर्तते । अत्र तु अद्वैतो विराजते । परमशिव एव एका सत्ता । न तत्र कस्यापि
अन्यस्य सम्भावना । तस्य लीलायामस्यां बन्धनं मुक्तिश्च तस्य द्विविधा क्रीडा
वर्तते यस्य कर्ता भोक्ता च द्वावपि एक एव तस्माद्दुःखस्य निष्ठुरतायाः
वा प्रन एव न समुदेति । शिव एव आत्मनः स्वरूपसंकोचं विधाय
सांसारिकसुखदुःखादीनां फलभोक्ता भवति ।

कामायनीमहाकाव्ये प्रतिपादितस्य आनंदवादस्य आधारः
शैवाद्वैतदर्शनमेवैतद्वर्तते । कामायन्यां प्रतिपादितः आनंदवादः सूचयतीदं यद्
रागद्वेषाधारितो मार्गः भोगवादी मार्गः वर्तते वैराग्यमूलको मार्गश्च
निवृत्तिमार्गः अस्ति । द्वावपि मार्गौ एकांगिनौ वर्तते । द्वावपि 'अति'वादिनौ
वर्तते । द्वावपि दुःखस्य कारणम् । विधातुर्मंगलकारिणीं सृष्टिमिमां तिरस्कृत्य
आत्मनो जीवन् विफलयसि इतीत्थं काव्येऽस्मिन् मनुं श्रद्धा वदति-

काम मंगल से मण्डित श्रेय सर्ग इच्छा का है परिणाम ।

तिरस्कृत कर उसको तुम भूल बनाते हो असफल भव-धाम ।।१४

प्रसादकवेरभिमतं वर्तते यद् रागमूलको वैराग्यमूलको वा द्वावपि मार्गौ दुःखमुत्पादयतः । द्वयोः साम्यम् एव आनन्दं सृष्ट्वा मानवजीवनं सफलीकर्तुं शक्नोति । शैवदर्शनस्य मतेऽपि तत्त्वज्ञानाय वैराग्यमार्गो एकांगी अपूर्णो वा वर्तते । अनेन सत्यस्वरूपस्य साक्षात्कारो नैव भविष्यति । विरक्तिमूलके मार्गे जगदिदं दुःखमयं मत्वा वयं तस्माद् विमुखाः भवामः । शैवदर्शनस्याभिमतं वर्तते यज्जीवने पूर्णतामवाप्तुं परमसत्यं साक्षात्कर्तुं सृष्टिमिमां शिवमयीं मत्वा स्वीकरणीया न तु परित्याज्या । अशेषेयं सृष्टिः तस्यैव परमेवरस्य अभिव्यक्तं स्वरूपमस्ति यां स्वीयाऽज्ञानतया वयं नावगच्छामः यतो हि अस्माकीना अद्वैतबोधपरा दृष्टिरज्ञानावरणाऽऽच्छादिता वर्तते । यदा खलु जीवात्मदृष्टौ व्याप्तोऽन्धकारः विनयति तदा अद्वैतबोधसम्पन्ना पूर्णदृष्टिः जीवात्मना लभ्यते ईश्वरश्चात्मनि साक्षात्क्रियते । एषा एव प्रत्यभिज्ञा एष एव बोधः एतदेव ज्ञानम् कथ्यते । विनष्टे मायाऽऽवरणे जीवः आत्मनः ईश्वरत्वं प्रत्यभिजानीते । जीवेश्वरयोरिदं ऐकात्म्यं समरसतेति संज्ञयाऽऽकारिता । यथा काचिन्नदी सागरं मिलित्वा स्वीयाऽस्तित्वं विहाय समुद्र एव विलीयते तथैव प्रत्यभिज्ञया जीवः परमशिवस्य सत्तायां विलीयते ऐकात्म्यं लभते, समरसतामवाप्नोति । एतदेव ऐकात्म्यं शैवदर्शने समरसतेति प्रोक्ता । इमां समरसतामवाप्य योगिजनः पूर्णतां लब्ध्वा अखण्डानन्दमनुभवति-

आनन्दशक्तिविश्रान्तो योगी समरसो भवेत् । १५

शैवाद्वैतस्य महान् आचार्यः अभिनवगुप्तः एवं प्रतिपादयति यत् कश्चन योगी स्वात्मविश्रान्तौ महानन्दं लभते । तदिदं प्रोक्तं भवति -

भारूपं परिपूर्णं स्वात्मनि विश्रान्तितो महानन्दम् । १६

लब्धस्वात्मविश्रान्तिर्योगी सर्वत्र एक एव चित्-प्रकाशस्य परिव्याप्तिमनुभवति । पूर्णाभेदस्य एषा विमर्शदशा एव शैवदर्शने समरसता

इत्यभिधीयते यत्र विश्रान्तयोगी स्वात्मपूर्णतया अखंडम् आनन्दं लभते। एतादृशो योगी समरस इत्यभिधीयते। एतद् सामरस्यं प्रत्यभिज्ञादर्शनानुसारं पूर्णानन्दस्य अवस्था वर्तते। लब्धायामस्यामवस्थायां अद्वैतसंवित्तिरुत्पद्यते अभेदभावना चैव जागर्ति चित्तं पूर्णनिर्मलतां भजते। प्राणी पूर्णानंदावस्थां प्राप्नोति । तन्त्रालोकस्य भाष्यकारो जयरथः प्रवदति-

**अनुत्तरपथे पूर्णानंदचमत्कारघनतया सर्वातिशायिनि चिद्
विकासात्मवृत्तिमार्गे, विश्रान्ताः स्वरसावस्थानेनैव लब्धः तत्सामरस्या
इत्यर्थः।१७**

विषमता अस्याः समरसतायाः वैपरीत्यं भजते। अस्यां विषमतावस्थायां स्वपूर्णचित्स्वरूप अज्ञानकारणात् प्रमातुः अभेदविमर्शः तिरोभवति येन समरसतावस्थायां स सर्वत्र एकां प्रकाशरूपां प्रतीतिमनुभवति। अभेदविमर्शस्य तिरोहितत्वात् प्राणी मायायुक्तस्य जगतः प्रमाता जायते तस्य भेदकदृष्टिरपि प्रबलायते। इयं भेदरूपविषमता एव समस्तजागतिकव्यथानां कारणं वर्तते। हिन्दीकाव्यकारः जयांकरप्रसादः स्वीये कामायनीनामकाव्ये इत्थं वदति-

विषमता की पीड़ा से व्यस्त हो रहा स्पन्दित विश्व महान्।१८

तथा च,

जगती तल का सारा क्रंदन यह विषमयी विषमता।।१९

जयांकरकविना स्वीये काव्ये प्रत्यभिज्ञादर्शनस्य समरसतासिद्धान्तः यथा प्रादर्शि एष एव समरसतासिद्धान्तः अभिनवगुप्तमहाभागेन महारसस्य प्रसंगे अदर्शि। स कथयति यत् रसास्वादनस्य आनंदानुभूतिक्षणे आस्वादयिता समरसयोगिनो भूमिकामवाप्नोति। ततः परं तस्य दृष्टिः विषमतादृष्टिः भेदकदृष्टिर्वा न भवति। रसास्वादनदशायां कदाचिदपि

भेदकदृष्टिर्न तिष्ठति । रामसीतावनादयः सर्वे तिरोभवन्ति । तत्राभिव्यज्यमाना रतिः शोको वा तिरोभवति अन्ते च केवलमानन्दस्य सत्ता विद्यते । एतदेव रसास्वादयितुः सामरस्यं वर्तते । एषा एव अभेददृष्टेः अवस्था वर्तते । रसानुभूतिक्षणे वेद्यान्तरसम्पर्कशून्यतायाः स्थितौ आत्मास्वादनमेव रसानन्दः । आत्मविस्मृतिदशायामस्याम् अखण्डानंदानुभूतिर्जायते । अभिनवभारत्यां तेन प्रतिपादितम्-

अस्मन्मते तु संवेदनमेवानंदघनमास्वाद्यते । तत्र का दुःखाशंका । केवलं तस्यैव चित्रताकरणे रतिशोकादिवासना व्यापारस्तदुद्बोधने चाभिनयादिव्यापारः । २०

अर्थात् आनंदमयो ज्ञानस्वरूपात्मा एव रसरूपेणास्वाद्यते । तत्र नास्ति दुःखाशंका । तस्य आनंदमयज्ञानस्वरूपस्य वैचित्र्यसंपादनाय एव रतिशोकादिस्थायिभावानां व्यापारो भवति तेषां रत्यादिस्थायिभावानाम् उद्बोधनार्थमेव अभिनयादिव्यापारः भवन्ति ।

कामायनीकारो काव्यस्यान्ते एनमेव समरसतासमुद्भूतमखण्डमानन्दं वर्णयन् वदति -

समरस थे जड़ या चेतन सुन्दर साकार बना था ।

चेतनता एक विलसती आनंद अखण्ड घना था ।। २१

प्रसादकवेरभिप्रायोऽयं वर्तते यदशेषमिदं प्राणिजगत् सम्पूर्णं जडं चैतन्ययुतं वा जगत् समरसतां समानतामभेदत्वं वा लभेत आत्मानमभिन्नं अभिमन्येत सर्वत्र एकमेव चैतन्यं पश्येत् तर्हि तस्य हृदयोत्थया अभेदभावनया अशेष एव रागद्वेषलोभमोहान्धकारो विनङ्क्ष्यति स्वीयमेव स्वरूपं सर्वत्र साक्षात्करिष्यति अभेदावस्थायां किं वा समरसतावस्थायामस्यां

केवलमानन्द एव स्थास्यति। स्वपरयोर्भावना विनङ्क्ष्यति सर्वत्र शिवस्य आनन्दस्य वा सत्ता दृश्यमाना भविष्यति।

निष्कर्षतः एतद्वक्तुं शक्यते यत् जयांकरप्रसादेन कामायनीमहाकाव्ये कवितादर्शनयोरपूर्वः सम्बन्धः प्रदर्शितः। उपनिषत्सु प्रतिपादितोऽद्वैतवादः काश्मीरशैवदर्शनतत्त्वानि प्रत्यभिज्ञादर्शनस्य वा सिद्धान्ताः समरसतानन्दवादो वा भारतीयदर्शनस्य बहुविधतत्त्वानि कामायनीमहाकाव्ये महता नैपुण्येन गुम्फितानि इति नात्र काचिदतिशयोक्तिरिति शम् ।

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ज्योतिषशास्त्रस्य प्रयोजनम्

डा. के. नारायणन्

“प्रयोजनं तु जगतः शुभाशुभनिरूपणम्” इत्यनेन जगतः शुभाशुभफलानि आविष्कर्तुं येन शक्यते तच्छास्त्रं ज्योतिषशास्त्रमिति ज्योतिर्विदां मतम्। मानवानां जन्तूनां समस्तप्राणिनां वस्तूनां चोपरि अस्ति ग्रहाणां प्रभाव इति सर्वविदितमेव। तेन प्रभावेण जायन्ते तेषां शुभाशुभफलानि। तत्र एतदपि चिन्तनीयं यत् ‘ग्रहबन्धं कर्मफलं शुभाशुभं सर्वजन्तूनां’ शुभाशुभफलानि ग्रहबन्धानीति सिद्धयति। ग्रहाणां स्थितिगत्यादिज्ञानेन कर्मसम्पादननिमित्तं मुहूर्तादि कथनेन शुभाशुभफलज्ञानं संभविष्यतीति शास्त्रस्यास्य प्रत्यक्षानुभवस्योदाहरणम्।

मनुष्यैराविष्कृतेषु विज्ञानेषु प्राचीनतमम् शास्त्रमिदम्। आधुनिकविज्ञानस्य प्रचुरप्रचारपर्यन्तं तस्यैव प्राधान्यमासीत्। मनुष्यः यथा शक्त्या प्रभावितः स्यात्, तस्याः शक्तेः स्रोतः अतीन्द्रियविद्वद्भिः ऋषिभिः अन्विष्य साधितः। तेन साधनेन प्राप्तः सिद्धान्तः ज्योतिषम्। अनेन शास्त्रेण मानवजीवनसंबन्धांशाः, ब्रह्माण्डमनुष्ययोस्सम्बन्ध इत्यादि बाह्याभ्यन्तरविषयाः युक्तियुक्तं साक्षात्कृताः। जननान्मरणपर्यन्तं ज्योतिषं मानवानां सहानुगामि भवति। ज्योतिषे पञ्चभूतानि, पञ्चभूतमयं शरीरं, आत्मा, कालः, दिगित्यादि विषयाः सुष्ठु परामृष्टाः। सूर्यचन्द्रादि ग्रहाः, राशिचक्रं, लग्नमित्यादि द्वारा प्रपञ्चघटना वैज्ञानिकरीत्या प्रतिपाद्यते अनेन शास्त्रेण।

पूर्वोक्तरीत्या प्रपञ्चशक्तिः येन शास्त्रेण स्पष्टा ज्ञायते तच्छास्त्रं ज्योतिषं मूर्ध्नि स्थितमिति निस्संशयं वक्तुं शक्यते।

एवञ्च मानवव्यावहारिकदैनन्दिनजीवने अपि अस्य प्रसक्तिः नितरां वर्तते। मुहूर्तदिकृतिथिवारादि ज्ञानमपि शास्त्रादस्माज्जायते येन विना सामान्यव्यवहारोऽपि न फलदायको भवति।

“प्रत्यक्षं ज्योतिषं शास्त्रं चन्द्रार्को यत्र साक्षिणौ”- इत्यनेन सूर्यचन्द्रादि ग्रहाः दृष्टिगोचराः। तेन प्रत्यक्षं अनुभवसम्पन्नञ्च जायते इदं शास्त्रम्।

फलितज्योतिषस्य सार्थकता

ज्योतिषशास्त्रं भारतीयऋषीणां आचार्याणाञ्च त्यागपूर्णतपसः फलमस्ति। अस्य शास्त्रस्य क्रमिकविकासः तत्र प्रत्यक्षोदाहरणम्। अस्य गणितभागस्य विश्वमानवानां बौद्धिकवैज्ञानिकविकासाय योगदानं नितरां वर्तते। फलितभागस्तु ज्योतिषस्य पुष्पमित्युच्यते। यथा एकं पुष्पं स्वाकारेण स्वसौन्दर्यं सौरभ्यञ्च परितः व्यापयति तथा फलितज्योतिषमपि समाजस्य विविधक्षेत्रेषु परिलसति। प्राणिनामुपरि ग्रहाणां नक्षत्राणां च यः प्रभावः विद्यते, तं प्रभावं ज्ञातुं ऋषिवर्यः सम्पूर्णविश्वः द्वादशभागैः अथवा द्वादशराशिभिः विभक्तः। तेन ग्रहादीनां प्रभावेण जायमानशुभाशुभफलानि साक्षात्कृतानि। तस्य ज्ञानस्य सञ्चयः फलितज्योतिषमिति।

इन्द्रियातीता एका कान्तिकशक्तिः मनुष्यं परितः प्रवहतीति वैज्ञानिकैरङ्गीक्रियते। जन्तूनां विशिष्य शुनकस्य इमां कान्तिकशक्तिं ज्ञातुं पृथक्तया शक्ति-विशेषः अस्ति इत्यपि सर्वैरङ्गीक्रियते। अपस्मारविषये गवेषकः डा. वि.

राममूर्तिमहोदयः निगदति यथा -

There was a close relationship between sunspots eruptions from the sun that disturb the geomagnetic field of the earth and the occurrence of epileptic attacks ----. The alteration magnetic field alert dogs to an impelling epileptic attack on his owner. The theory of individual magnetic disturbances around the body during epileptic seizures has to be tested and prosed.²

तत्र आचार्याणां मतानां विज्ञानस्य च सामञ्जस्यं भवति । सूर्यादिग्रहाणां नक्षत्राणाञ्च रश्मीनां प्रभावः बहुधा प्राणिनां, सस्यलतादीनां, वस्तूनां चोपरि विद्यते इत्यत्र एकमुदाहरणं प्रसिद्धमुच्यते । यथा- सूर्यचन्द्रयोः उदयात् कमलकुमुदिन्योः विकासः जायते इति । प्राणिनां रक्तप्रवाहे अपि एषः प्रभावोऽस्ति । सस्यलतादिषु स्वाहारनिर्माणार्थं सूर्यरश्मिः सहकरोति । 'Photo Synthesis' - अथवा 'प्रकाशसंश्लेषणं' इति प्रक्रिया विदिता वैज्ञानिकरीत्या ।

जातकताजिकसंहिताकेरलसामुद्रिकाङ्कमुहूर्तरमलशकुनादिभिः भूयिष्ठमिदं शास्त्रं स्वतन्त्रं सिद्धान्ताधिष्ठितं च जातम् । अत एव उच्यते यदिदं शास्त्रं समुद्रवद्विशालमस्तीति । 'होरातन्त्रमहार्णवप्रतरणे' - इति शब्दप्रयोगेण अयमेवाशयः प्रकटितः । "शब्दन्याय समान्वितेषु बहुशः शास्त्रेषु दृष्टेष्वपि" -इत्यनेन इतरशास्त्राणां ज्ञानमपि इदं शास्त्रं ज्ञातुमपेक्ष्यतेति स्पष्टम् । यद्यपि तत्र शास्त्रे बहुभिः ज्योतिषविद्विभिः बहुधा स्वतन्त्रः विचारः कृतः तथापि ग्रहाणां राशीनां नक्षत्राणाञ्च मौलिकप्रकृतिगुण-तत्त्वदोष-कारकत्वेत्यादिषु सर्वेषां मतैक्यमस्ति । परन्तु फलकथनविधौ, दृष्टियोगो, दशायाञ्चास्ति मतान्तरम् ।

ग्रहाणाम् अनुकूलस्थित्या शुभं प्रतिकूलस्थित्या अनुभवश्च जायते । अतः फलकथने ग्रहस्थितिः, दृष्टिः, बलाबलं च द्रष्टव्यम् । सप्तमस्थाने

सर्वेषां ग्रहाणां पूर्णदृष्टिः, तृतीये दशमे च चरणदृष्टिः, त्रिकोणस्थानयोः पञ्चमनवमयोः अर्धदृष्टिः चतुरश्रे त्रिभागदृष्टिः इत्युच्यते। यथा

“त्रिदशत्रिकोणचतुरश्रसप्तमा-
न्यवलोकयन्ति चरणाभिवृद्धितः।
रविजामरेज्यरुधिराः परे च ये
क्रमशो भवन्ति किल वीक्षणेऽधिकाः।।” इति। (बृहज्जातकम् २/१३)

‘चरणाभिवृद्धितः’ इत्यनेन चरणमारभ्य क्रमेण सम्पूर्णपर्यन्तमित्यर्थः। एवं शनिगुरुकुजानां विशेषदृष्टिश्चोक्ता। शनेः तृतीये दशमे च, गुरोः पञ्चमे नवमे च, कुजस्य चतुर्थे अष्टमे चेति। तथा च बलाबलविचारोऽपि कर्तव्यः। एतत्सर्वं ग्रहस्थित्यनुसारं फलकथने साहाय्यं विदधाति।

ग्रहाणां भावकारकविचारः

“द्वादशारं नही तज्जराय^३” - इति ऋग्वेदमन्त्रात् सम्पूर्णविश्वस्य गोलपरिकल्पनया तत्र द्वादश आराः कल्पिताः। यथा शकटस्य चक्रम्। समस्तविश्वस्य चाक्रिककल्पना भारतीयसंस्कृतेः उदात्तकल्पना अस्ति। जननं मरणं पुनर्जन्म इति विश्वासः अयं चाक्रिककल्पनायामधिष्ठिताः। पुनश्च जगत् द्वादशभागैः विभक्तम्। तथा द्वादशराशयः एवञ्च द्वादशभावाः जन्मलग्नादारभ्य। ते तु तनुधनसोदरगृहपुत्रशत्रुकाममृत्युभाग्यकर्मायव्ययाः^४। तेषां भावानां बहूनि पर्यायपदान्यपि प्रचारे सन्ति। ते च -

लग्नम् : तनुः, शरीरं, कल्पः—

द्वितीयः : कुटुम्बं, स्वं, धनम्—

तृतीयः : सहोत्थः, सहोदरः, विक्रमः—

चतुर्थः : बन्धुः, गृहं, हिबुकं,—

पञ्चमः : पुत्रः, प्रज्ञा, प्रतिभा, बुद्धिः

षष्ठः : शत्रुः, अरिः, क्षतः

सप्तमः : पत्नी, कामः, चित्तोत्थः

अष्टमः : मृत्युः, रन्ध्रं, विपत् —

नवमः : शुभः, भाग्यं, गुरुः, पितृ—

दशमः : आस्पदं, कर्म, मानं, स्वं—

एकादशः : आयः, भवं—

द्वादशः : व्ययः, रिःफ

ग्रहाणां भावकारकत्वम्। (जातकपारिजातः २/४९,५०)

१. सूर्यः - पिता, आत्मा, प्रतापः, आरोग्यं, अशक्तिः, लक्ष्मीः (श्रीः)

२. चन्द्रः - मनः, बुद्धिः, राजप्रीतिः, माता, धनम्

३. कुजः - भ्राता, पराक्रमः, रोगः, गुणः, भूमिः, शत्रुः

४. बुधः - विद्या, बन्धुः, विवेकः, मातुलः, मित्रं, वचनम्

५. गुरुः - बुद्धिः, शरीरपुष्टिः, पुत्रः, ज्ञानम्

६. शुक्रः - स्त्री, वाहनं, भूषणं, कामः, व्यापारः, सुखम्

७. शनिः - आयुः, जीवनं, मृत्युः, विपत्, सम्पत्

८. राहुः - पितामहः

९. केतुः - मातामहः

एवञ्चात्र द्वादशभावानां ग्रहाधिपत्यमुच्यते यथा-

द्युमणिरमरमन्त्री भूसुतः सोमसौम्यौ गुरुरिनतनयारौ भार्गवो भानुपुत्र ।
दिनकरादिविजेज्यौ जीवभावुज्जमन्दाः सुरगुरुरिनसूनुः कारकाः स्युर्विलग्रात् ॥^५

भावाः १ २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२

सूर्यः

कारकः चन्द्रः शनिः सूर्यः

बुधः

ग्रहाः सूर्यः गुरुः कुजः बुधः गुरुः कुजः शुक्रः शनिः गुरुः गुरुः गुरुः शनिः

शनिः

इति उपर्युक्ताः सर्वे आश्याः शुभाशुभफलनिरूपणे मुख्याः भवन्ति ।
जीवनस्य सार्थकता ग्रहाणां प्रभावेणैव भविष्यतीति निश्चयः । एतदनुसृत्य
जीवनस्य विविधस्तरेषु प्रतिकूलमनुकूलं कर्तुं एवं प्रतिकूलस्य काठिन्यं सरलीकर्तुं
मानवाः सज्जाः स्युः । एतदेव ज्यौतिषस्य प्रयोजनम् ।

संदर्भसंकेताः

^१ ना. सं. १/१५

^२ Hindu 15-8-1994, प्र. मा Prof. N.E. Muthuswamy

^३ ऋ. वे. १/१६४/११

^४ बृ. जा. १/१५, १६

^५ जा. पा. २/५१

‘अभूत्’ इत्यत्र ईडभावः कथम्?

डा. अवधेश कुमार

सारांशः

अतो एतावद्भिः विचारैः सिध्यति यत् ‘अभूत्’ इत्यादिषु प्रयोगेषु न कथञ्चिद् ईट् भवति। समाधान-प्रकारश्चानेकधास्माभिरत्र विचारितः अतः न कापि बाधा खलु। सर्वपक्षश्च सायणेन निरस्तीकृतः स्थापितः।

अभूत् इति रूपं द्वयोः धात्वोः समानं भवति। अस्-धातोः भूधातोश्च। तत्र अस्-धातोश्च ईग्निषेधाय यत्र आसीत् परं स्वतन्त्रभूधातौ तु न केनचित् सूत्रेण ईग्निषेधः प्राप्नोति अतः तथाविधो यत्र आचर्यते। अथ च सायणमतं भाष्यमतं दयानन्दमतञ्च इति सर्वमत्र समीक्षितं खलु। सर्वेषां मते तु सायणेन आक्षिप्तं भाष्यमतं खलु साध्वेव प्रतीयते। ‘अभूत्’ इति रूपसाधनिकायां सम्भावितदोषशमनं साधुपक्षस्थापनञ्च सर्वमत्र कृतम्। न चात्र किञ्चनापि अवहेलतया प्रस्तुतम्। सर्वत्रापि शास्त्रप्रमाणपूर्वकविचारः कृतः। ततो नु युक्तः पक्षः स्वीकृत इति।

उद्देश्यम्

भू-धातोः लुङि प्रथमैकवचने तिपि सिचो लुकि च एतद् रूपं भवति। अत्र शङ्क्यते यत् सिचः प्रत्ययलक्षणत्वेन ‘अस्ति सिचोऽपृक्ते’ इति ईडागमः प्राप्नुयात्। न च मन्तव्यम्, लुकि प्रत्ययलक्षणं नेति कथमीड्-

भावः शङ्क्यते। लुकि अङ्गस्य कार्ये प्रत्ययलक्षणाभावस्वीकारात् अत्र तु न तथा प्रत्युत हलादेरपृक्तस्य कार्यमुच्यते, अतः प्रत्ययलक्षणं भवेदेव। तथा हि तस्यायं सूत्रार्थः-लुमता शब्देन प्रत्ययस्य लोपित्वे लोपे तस्मिन् लुप्त-प्रत्यये यदङ्गं तस्य यत् प्रत्ययलक्षणं कार्यं प्राप्नोति तन्न भवति। एवमेषा जायते विचारणा। न च सिचः प्रत्ययलक्षणस्वीकारे तस्यैव वलादिरिट् कस्मान्न इति न चोद्यम्। प्रत्ययनिमित्तं यत् कार्यं तत् प्रत्ययलोपे भवति न प्रत्ययस्थानित्वे। यत् कार्यं निमित्तत्वेन न स्वीक्रियते।

अस्तु, अस्तीति द्विसकारकनिर्देशात् सकारेण सिचो विशेषणात् सकारान्तात् सिचो विज्ञानात्, सिच् सकारान्त एव इति पुनस्तथा कथनात् श्रूयमाणसिच इति अर्थलाभात् नेडिति। यतोऽत्र प्रत्ययलक्षणेन प्रत्ययनिमित्तकं कार्यं भवति, न तु प्रत्यय उपस्थाप्यते अतः सत्यपि प्रत्ययलक्षणत्वे श्रूयमाणसिच इति अलाभात् ईट् न भविष्यति।

तथैव अस्-धातोर्यदा अभूत्-रूपं साध्यते, तत्र स्थानिवत्भावाद् अस्-निमित्तक ईट् प्राप्नोति। तस्यापि समाधानं तथैव द्विसकारकनिर्देशात् अस्तेः सकारान्तात् इति अर्थविज्ञानात् अस्तिश्च सकारान्तमेव इति पुनस्तथा कथनात् विद्यमानास्तेः परमीङ्-भाव इति अर्थलाभात् नेडिति।

अत्र अस्तीति द्विसकारको निर्देश इति यत् समाधानम्, तत् खलु अविचारितरमणीयम् इति आह सायणः। तथा हि माधवीय-धातुवृत्तौ जगाद सः - अस्तीति पदान्तर्भूतस्य सकारस्य पदान्तरेणान्वयायोगात्। अर्थात् यदि सकारः 'अस्ति' पदे मन्यते तदा तस्य सम्बन्धः अस्तिना एव स्यात् न पदान्तरेण - सिचा सह। तथा सति स एव दोषः। सिचं प्रत्ययलक्षणं मत्वा ईट् प्राप्नुयात्।

अस्तु, तर्हि अस् स् इति पृथक् पदत्वेन निर्दिशामः तर्हि सकारस्य धातुत्वं न स्यात्, नापि सकारसहितस्य अस् इत्यस्य तथा सति धातुनिबन्धनः शित्प् प्रत्ययो न स्यात्।

यदि पृथक् पदत्वे अस् स् इति स्थितौ असं धातुं मत्वा शित्प् क्रियते तदा सकारो बहिर्भवति। समुदिते केवलाच्च धातुत्वाभावात् शित्प् न प्राप्नोति। अतोऽयं पक्षो दुष्ट एव। एवं तर्हि केचन आहुः ‘आहिभुवोरीट्प्रतिषेधः इति वार्तिकेन ईट्-प्रतिषेधः। अत्र वार्तिके आदेशः अनादेश्च भूः गृह्यते तेन अनादेशाद् अपि भू-धातोरीट् प्रतिषेधः सिध्यति।

परं स्थानिवत्त्वदूषणपरे च तत्र वार्तिके कथमनादेशो भूः गृह्यत इति त एव प्रष्टव्याः इति आह सायणः। अर्थात् ‘इदं वार्तिकं स्थानिवदादेशोऽल्विधौ’ इति सूत्रे वर्तते, तत्र च स्थानिवद्-भावात् प्राप्तस्यातिप्रसक्तस्य कार्यस्य निषेधाय इदं वार्तिकं चेत् सिचः प्रत्ययलक्षणत्वेन भू-धातोः परः प्राप्तः ईट् कथं निषिध्येत। नात्र स्थानिवद्-भावः प्राप्नोति। अतः वार्तिकेन समाधानप्रयासो व्यर्थ एव।

परमत्र सायणस्य पक्ष एव दुष्टः। यच्चाह अस्तीति द्विसकारको निर्देशः अविचारितरमणीय इति।

तथा हि महाभाष्यकार एव अस्तीति द्विसकारको निर्देश इति समादधौ। तस्य चायं भावः ‘अस्तिस्सिचोऽपृक्ते’ इति सूत्रं भवेत् सकारश्च मध्यपाती सन् मध्यमणिन्यायेन उभाभ्यां संभन्तस्यते। ततश्च यथेष्टार्थलाभो भविष्यति। परं सायणो न इमं पक्षं प्रास्तौत्, अपितु, अन्यस्मिन्नेव पथि धावमानो समाधानेऽस्मिन् आक्षिपति।

अथ च यदुक्तं वार्तिके अनादेशभूः कथं ग्रहीष्यते? यावता स्थानिवद्-

भावप्रतिषेधपरता खलु तस्य। अपरे समादधते यत् अनादेशस्याग्रहणे निषेधो व्यर्थः स्यात्। कथं, चेदुच्यते - यदि आदेशभुव ईट्-प्रतिषेधः कृतः पुनरपि अनादेशभुवस्तु ईट् स्यादेव। अतो निषेधो व्यर्थ एव। न चार्थभेदः येन निषेधस्यावैयर्थ्यम्। अपितु अर्थाभेद एवातो ईट्-प्रतिषेधेऽपि अनादेशात् ईट् श्रूयेत एव इति निषेधो व्यर्थः प्रतिभाति।

चेदुच्यते, अर्थाभेदेन रूपद्वयार्थत्वात् तस्य। अर्थात् निषेधो न व्यर्थः अपितु अर्थाभेदेऽपि द्वैरूप्याय सार्थकः। एवं निषेधो न व्यर्थ इति। तत्र आदेशरूप एव भूर्गृह्यते।

परमत्र वार्तिके स्थानिवत्त्वदूषणपरेऽपि अनादेशभुवो ग्रहणं सिद्धम्, यतः अस्य वार्तिकस्यायमर्थः भुवः परस्य स्थानिवद्भावेन ईट् न भवति। ननु च भोः। अनादेशपक्षे स्थानिवत्त्वेन ईट् प्राप्नोति उत वा प्रत्ययलक्षणेन? तर्हि कथं निषेधः स्यात् उच्यते, 'प्रत्ययलोपे प्रत्ययलक्षणम्' सूत्रं वार्तिकमते विध्यर्थं खलु अर्थात् अल्विध्यर्थम्।

भाष्यकारमते च नियमार्थं सूत्रं तथा सति वार्तिककारमतेऽपि अनल्विधौ तु स्थानिवद्-भावेन एव कार्यं भवति। अथ च भाष्यकारमते तु सर्वत्र स्थानिवद्-भावेन एव।

तथा अत्र सिचः स्थानिवद्-भावात् ईट् प्राप्नोति तस्य निषेधः क्रियते यत् - भू-धातोः पर स्थानिवत्त्वेन ईट् न भवतीति। इदमेव चाभिसमीक्ष्य महर्षिदयानन्दोपि अनेनैव वार्तिकेन समाधानं चकार।

अतः सायणस्य 'त एव प्रष्टव्याः' इति एव चिन्त्यं खलु।

यद्यपि भाष्यकारो इदं वार्तिकं न सहते 'अस्तिस्सिच' इत्येतेन

समाधानात्। पुनरपि वार्त्तिककारस्तु सिचः स्थानिवत्त्वेन प्राप्तस्य ईटः निषेधाय यत्नो नाचरितः। तेन इत एव वार्त्तिकात् तस्यापि समाधानं खलु।

इतरथा हि अनादेशे भू-धातौ अभूत्-सिद्धौ सिचः स्थानिवत्त्वेन प्राप्त ईट् कथं निषेधेत नैव च स स्थानिवत्त्वनिषेधमारब्धवान्। अतोऽनेनैव भुव इति निषेधो मन्तव्य इति। नागेशभट्टस्त्वाह आदेशपक्षे स्थानिवत्त्वनिषेधयत्नं कुर्वन् वार्त्तिककारः अपरत्र न कुरुते। तस्य एतदेव कारणं यत् स जानाति यत् सूत्रपाठः ‘अस्तिस्सिचो.’ इति द्विसकारकः खलु। तेन सिचः स्थानिवत्त्वपक्षे समाधानं स्यादेव।

अधुना चिन्तयन्तु यो वार्त्तिककार एतावत् जानाति द्विसकारकपाठं स किं मध्यमणिन्यायं न जानीयात्। अतः एतत् कथनं न युज्यते। प्रत्युत स्वामिदयानन्दमतमेव ज्यायः। अत्र वार्त्तिककारः अनेनैव सिचः स्थानिवत्त्वेन प्राप्तम् ईटं प्रतिषेधति। न च शङ्क्यं यत् प्रत्ययलक्षणपक्षे कथं समाधिः? वार्त्तिककारस्तु अस्य विध्यर्थत्वमिच्छति तेन अत्विधावेव प्रत्ययलक्षणं नान्यत्र इति।

सायणश्चात्र समादधाति सिचोऽल्पाच्चत्वात् बहुविषयेणाभ्यर्हितत्वाच्च पूर्वनिपाते कर्तव्ये अस्तिसिच इति निर्देशात् विद्यमानसिच इत्यर्थलाभात् नेडिति। स चिन्तयति तथा पूर्वनिपातव्यभिचारे आचार्यः तन्त्रदिना अस्ति पदस्य विद्यमानवाचित्वमर्थं काङ्क्षति। आह चाग्रे स स्वयमेव। किञ्च अर्थद्वयपरिग्रहे शित्बपि उपपद्यते। इतरथा हि सिजसिभ्याम् इत्येव ब्रूयात्। न चासत्यस्यातिनिवृत्त्यर्थं स इति विकरणैर्व्यवधानात् नाभ्यामीटः प्राप्तिः। अतः अस्ति-अस्तिसिचः - विद्यमानास्तेः विद्यमानसिच इति ईट्-भावात् अविद्यमाने ईड्भावः।

न च मन्तव्यं पूर्वोक्तसमाधाने वार्तिकेन साधिते अस्थात् अगात् इत्यादिषु कथं समाधिरति? 'आहिभुवो.' इत्यत्र भू-इत्यस्योपलक्षणत्वात् एवंविधेषु सर्वत्र ईट्-प्रतिषेधात्।

निष्कर्षः

भू-धातोः अस्-धातोश्च लुङि अभूत् इत्येव रूपम् भवति। आर्धधातुकविषये च अस्-धातोः भू-आदेशकथनात्। सिचो लुक् च 'गातिस्थाघुपा.' सूत्रेण क्रियते। ततश्शङ्का जायते प्रत्ययलक्षणेन नियमार्थत्वे च तस्य स्थानिवद् भावेन यत् ईट्-प्राप्तिः कस्मान्न इति? तथा सति अभूवीत् इति रूपेण भाव्यम्। वुको नित्यत्वात् गुणाभावः। अभूत् इत्यत्र तु 'भूसुवोस्तिङि' सूत्रेण गुणनिषेधः खलु सिद्ध्यति। ईडभावाय च अनेकविधो यत्नः कृतः खलु आचार्यैः। अत्रास्माभिः सायणमतं दयानन्दमतं वार्तिकभाष्यमतमिति सर्वमत्र समीक्षितम्। ततो निर्णयो विहितः। कः पक्षः खलु साधु भवितुमर्हति।

संदर्भग्रन्थसूची

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४. पतञ्जलि, श्रीमदुपाध्यायकैयटप्रणीतेन भाष्यप्रदीपेन श्रीमन्नागेश भट्टविरचितभाष्यप्रदीपोद्योद्भासितेन समुल्लसितेन महामहोपाध्यायेन पण्डितशिवदत्तशर्मा पण्डितरघुवरशास्त्रिणा च वैद्यनाथप्रणीतभाष्य-प्रदीपोद्योतच्छाया-

- सारं पदमञ्जरी-शब्दकौस्तुभादिकं समवलम्ब्य टिप्पणी-पाठ- भेदादिसंयोजनपुरस्सरं संशोधितम्, पुनर्मुद्रितं २००४, व्याकरणमहाभाष्यम्, चौखम्बा - संस्कृत-प्रतिष्ठानम्, देहली।
५. वामनजयादित्यविरचिता, सम्पादकः- विजयपालो विद्यावारिधिः प्रकाशनवर्ष- २००४, काशिका, रामलाल कपूर ट्रस्टः,
६. वामनजयादित्यविरचिता, श्रीमज्जिनेन्द्रबुद्धिः विरचितया ‘न्यास’ परपर्यायकाशिका-विवरणपञ्जिकाख्यया विद्वद्वर श्रीहरदत्तमिश्र ‘पदमञ्जरी’- समाख्यया च व्याख्यया सहिता डॉ. जयशङ्करलाल त्रिपाठिविरचितया ‘भावबोधिनी’ हिन्दीव्याख्यया च विभूषिता, जयशङ्करलालत्रिपाठी, १९९० तमः ख्रीष्टाब्दः, ‘काशिका’ तारा बुक एजेन्सी, वाराणसी।
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८. श्रीमदाचार्यभट्टोजिदीक्षितविरचितः शब्दकौस्तुभः, भाग १,२,३ चौखम्भा सुरभारती प्रकाशनम्, वाराणसी।



यज्ञं दधे सरस्वती

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