

SANSKRIT AND CULTURAL STUDIES: NEW PERSPECTIVES



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Sree Sankaracharya University of Sanskrit, Kalady**

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Sanskrit and Cultural Studies: New Perspectives

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Lisha C. R.

Eco-Aesthetic Vision in *Meghadūtam*

Aesthetics and Ecology merge

Aesthetics is a branch of philosophy dealing with the nature of art, beauty, and taste with the creation and appreciation of beauty.¹ The word 'aesthetics' in the context of Indian aesthetics means "science and philosophy of fine art"² and the word 'ecology' is derived from a Greek root 'oikos' means 'house hold'. Thus eco-aesthetics is also called environmental aesthetics. It is a subfield of philosophical or literary aesthetics.

Eco-aesthetics or Environmental aesthetics mainly focuses on the environmental issues affected by human life. It is pointed towards the investigation of human influenced environment. The environmental aesthetics is a new area of aesthetics in modern thought, emerged in 20th century.

Eco-aesthetics is generally confined to the physical environment as is reflected in literature and art. The art forms like poetry, literature, sculpture, dance and music affect human life everyday and thus play important roles in shaping aesthetic appreciation of both natural and human environments. So it is also called green study.

The main objective of this branch of knowledge springing out of the linkage between ecology and literary/art aesthetics is to increase a good relationship between the environment and human endeavors. An environmental affection can be nurtured in man's outlook of nature and his interaction with it through literature. It helps the earth and nature to be void of human threats.

Eco-aesthetics in its relation with literary aesthetics analyses the texts or works which are connected with our environment both externally and internally. Virtually, man is conceived to be created as superior among living and non- living things. Anyhow he tries to subdue the nature. As to err is

Jensi M.

Bhavabhūti's *Mālatīmādhava*: A Critical Appreciation

Kavyas are divided into two Dūśyakavyas and Śravyakavyas. The kavyas which are enjoyed through hearing are called Śravyakavyas and Dūśyakavyas are enjoyed through hearing and seeing. The story in the Dūśyakavya are explained through dialogues between characters. The actors are imitating the characters of drama. This imitation is called Nāṭya.

It is said that Gods approached Brahman and request him to produce Kṛīṭanīyaka¹ or plaything which has given pleasure to both ears and eyes. Then Brahman began to design a fifth Veda which unlike the other four, would not preserve for three casts but might be shared by Śudras also. Brahman took the element of recitation from Ṛgveda, the song from the Sāmaveda, the mimetic art from the Yajurveda and sentiment from Atharvaveda²². This is known as Nāṭyaveda.

Brahman gave the Nāṭyaveda to Bharata with the help of his hundred sons and further assistance secured from the heavenly nymphs Bharata brought drama with in the reach of mortals. The beginning of Sanskrit drama indicates that it was an action spectacle accompanied by song and dance. God Siva contributed the sāṅṭava to it.

The origin of Sanskrit drama is still in a mystery. It is not possible to determine the precise antiquity of Sanskrit drama and its definite origin. Only a reasonable reconstruction is possible. Such a reconstruction will show that Sanskrit drama is older than that of Greek drama.

The *Nāṭyaśāstra* of Bharata and the Indian tradition ascribe a divine origin of drama. The oldest text of the theory of the drama is *Nāṭyaśāstra*. In BC 2nd century Bharata wrote *Nāṭyaśāstra*. It consists of 36 chapters. All the Nāṭyagranthas are written on the principles of *Nāṭyaśāstra*. Ten main subdivisions of rūpakas and ten to twenty minor subdivisions or uparūpakas

Yamuna K.

भावप्रधानमाख्यातम् - शास्त्रसिद्धान्तेषु व्याख्यानभेदः।

प्रामाणिकं किञ्चित् वाक्यम् उद्धृत्य विविधशास्त्रकारैः शास्त्रभेदेन बहुधा व्याख्यातं भारतीयशास्त्रमण्डले। कदाचिच्च स्वशास्त्रसिद्धान्तानुरोधेन व्याख्याय प्रामाणिकवाक्यस्य स्वीकारः त्यागो वा अभूत्। एतादृशव्याख्यानपुरस्सरखण्डनमण्डनादिभिः शास्त्रविषयाणां स्पष्टता विस्तारश्च कृतः प्राचीनशास्त्रकारैः। भावप्रधानमाख्यातमित्येकं प्रामाणिकं वाक्यं निरुक्तकारस्य। तद्वाक्यं न्यायमीमांसाव्याकरणादिषु शास्त्रेषु भिन्नप्रकारेण निरूप्यते। तथा तन्निरूपणानुसारं वाक्यस्य स्वीकारः त्यागो वा दृश्यते तत्तच्छास्त्रेषु। कथं व्याख्यानभेदेन तद्वाक्यस्य त्यागस्वीकारौ प्रवृत्तौ इत्यधिकृत्य अत्र विचार्यते।

यास्कनिरुक्ते आदावेव नामाख्यातोपसर्गनिपातानि इति चत्वारि पदजातानि सन्ति इत्युक्त्वा प्रत्येकं नामाख्यातादिकं निरूप्यते। तत्रोक्तं वाक्यमिदं भावप्रधानमाख्यातमिति। भावशब्दस्य क्रियेत्यर्थः। क्रियाप्रधानः आख्यातशब्दः इति वाक्यस्यास्य तात्पर्यम्।

वाक्यश्रवणे कथमर्थबोधः जायते, तत्रस्थानां पदानां कुत्र कुत्रान्वयः, कस्य च मुख्यविशेष्यता इत्यादिविषये न्यायमीमांसाव्याकरणादिषु शास्त्रेषु बहुधा चिन्ता प्रवर्तिता। अभिहितान्वयवादो वा भवतु अन्विताभिधानवादो वा भवतु वाक्ये पदानां परस्परान्वयः अवश्यमावश्यकम्। स अन्वयश्च पदानाम् इतरेतराकांक्षया। किंतु अन्वयप्रकारे मुख्यविशेष्ये च मतभेदः विद्यते शास्त्रकाराणाम्। नैयायिकानां वाक्ये प्रथमान्तं यत्पदं तदर्थस्य मुख्यविशेष्यता इति मतम्। तदनुसारेण तत्र अन्येषां पदार्थानामन्वयः। तथा शाब्दबोधश्च तेषां सुलभः। मीमांसकानाञ्च भावना मुख्या। सा भावना तु तिङर्थः। तथाबोधः तेषां व्युत्पत्त्यनुरोधः। वैयाकरणानामपि व्यापार एव मुख्यः। किन्तु स व्यापारः धात्वर्थः। न तु तिङर्थः। एवं धात्वर्थव्यापारमुख्यविशेष्यकः शाब्दबोधः तथा व्युत्पत्तिज्ञानञ्च वैयाकरणानाम्। सिद्धान्तेषु दृष्टोऽयं भेदः भावप्रधानमाख्यातमिति वाक्यस्य व्याख्यानभेदेऽपि निदानमिति प्रतिपाद्यतेऽधुना।

भावप्रधानमाख्यातम् - दुर्गाचार्यदिशा वाक्यार्थविचारः।

दुर्गाचार्येण भावः पाकत्यागादिरूप इत्येकं स च क्रिया धात्वर्थ इत्यपरञ्च मतमवतार्यते निरुक्तभाष्ये। तत्राद्यः पक्षः - नामपदवाच्यार्थाश्रयक्रियाव्यङ्ग्यो भावः पाकरागत्यागाख्यः। स यत्र प्रधानं गुणभूता च क्रिया तदिदं भावप्रधानम्। तच्च आख्यातम्। तथा सति आख्यातस्य निर्वचनमित्थं भवति - आख्यायते अनेन गुणभावेन वर्तमाना अनेककारकप्रविभक्ता स्फुरमाणप्रधानद्रव्याभावाभिव्यक्त्युन्मुखीभूता क्रिया, तस्याश्च प्रधान्येन वर्तमानो भावः स्वात्मलाभप्रधान इत्याख्यातम्। क्रिया च भावसिद्ध्यर्थमात्मलाभमनुभूय कारकेषु तण्डुलादिषु पाकाख्यं भावमभिनिष्पाद्यावसितप्रयोजना सती तिरोभवति। तस्मात् तस्य भावापेक्षया

Kumari K.G.

The role of Sādrśya or Similarity in Upamana

Pramana means the instrument of valid knowledge. It means the source of right knowledge. Valid knowledge will be a special form of cognition. Knowledge in Indian Philosophy have been considered Pratyaksha or Perception, Anumana or Inference, Upamana or Comparison, Sabda or Verbal Testimony, Arthapathy or Presumption. Agama or Scriptural Testimony, Sambhava or Implication, Abhava or Non-existence and Aitihya or Tradition. Indian Philosophy presents a variety of openings regarding pramanas. The Charvakas recognized one pramana perception. The Vaisesikas and Buddhists admits two pramanas- perception and inference. Samkhyas and a sub group of Naiyayikas accept three pramanas- perception, inference and testimony. The naiyayikas have four pramanas, perception, inference, comparison and verbal testimony. The Purvamimansa school of Prabhakara recognizes five pramanas, perception, inference, comparison, testimony and presumption. Kumarilabhatta and Vedanta admit six pramanas – perception, inference, comparison testimony implication and negation, The Pauranikas recognize eight pramanas- Perception, inference, comparison, testimony, preemption, negation, inclusion and historical tradition.

Upamana is also major source of knowledge. It has been translated in various ways as comparison, analogy, identification, knowledge by similarity or knowledge by assimilation etc.. Upamana is derived from the words 'Upa' meaning sādūśya or similarity and mana meaning cognition. hence Upamana derivatively means the knowledge of the similarity between two things. Upamana is an independent source of valid knowledge. Some systems of Indian Philosophies reject Upamana as an independent knowledge. According to Buddhist logician Upamana is a valid but not an independent source of knowledge. They explained it is the combination of perception and testimony. Upamana the knowledge of similarity or dissimilarity between two class or

Renuka K.C.

Adṛṣṭa in Nyāya Philosophy

Ethics is the science of morals and rules of conduct. It can be considered as a treatise on human behaviour. Moral means that which relates the distinction between right and wrong. What is the place or role of Nyāyadarśana as a moral philosophy? What is the view or appreciations of Nyāyadarśana as an ethical or moral philosophy? Nyāya is a solid philosophical system of thinking it leads to the truth would lead us to Mokṣa. This knowledge of truth is the subject matter of Nyāyadarśana. According to Nyāyadarśana in order to attain the true knowledge one has to acquire a thorough cognition of sixteen categories namely- प्रमाणप्रमेयसंशयप्रयोजनदृष्टान्तसिद्धान्तावयनतर्कनर्णयवादजल्पवितण्डाहेत्वाभासझलजातिनिग्रहस्थानानांतत्त्वज्ञानाद्रिःश्रेयसाधिगमः। (NS-1-1-1)

Here a question arises can one attain mokṣa by acquiring the knowledge of sixteen categories? No, says Gautama only avoiding all kinds of miseries one can attain mokṣa by acquiring the knowledge of sixteen categories. But Gautama says that only by avoiding all kinds of miseries one can attain mokṣa. The objects of each philosophical system is mokṣa. Nyāyasūtra defines it as तदत्यन्तमिविमोक्षोऽपवर्गः (NS-1-1-22). The Vaiśeṣika claims that तदभावेसंयोगाभावोप्रादुर्भावश्चमोक्षः। (V.S.5-2-18) that is evade miseries and pain. The Sāmkhyas mention mokṣa by the term It is distinctive knowledge of Pūakriti and Puruṣa अथत्रिविधदुःखात्यन्तनिवृत्तिरत्यन्तपुरुषार्थः। In Yogadarśana mokṣa is termed as Kaivalya.

The Nyāya Vaiśeṣika philosophy adopts the theistic view and maintains that God is the creator of the world. It also maintains that adṛṣṭa is backed by God's will to serve the purpose of commitment with each and every being. Vātsyāyana explains that the God alone is the dispenser of fruits of actions. He explains that God favour the beings in their efforts.

The Vaiśeṣika sutra formulates that adṛṣṭa is the unseen power which moves atoms and the mind. मणिगमनंसूच्यभिसर्पमद्दृष्टकारकम्। The Nyāya system

Muralidharan V. R.

Science and Philosophy in Sanskrit

Sanskrit is a language generally used for the last three thousand years in Indian sub-continent as a court language and also as a media for creative writing. It has its own treasure of scientific and philosophic literature from a very remote past. This treasure reveals the fact that Sanskrit was not a language of the spiritual and religious matters alone, but was a strong upholder of social and scientific topics of interest. It was not the mere language of the Brahmins but was used to document the texts on Ayurveda, Architecture, Economics, Politics and the like which are more or less connected with the practical and empirical world. All the practical wisdom of the ancient Indians were recorded in Sanskrit. Sanskrit, unlike any other ancient languages, has systematized rules of grammar and morphology and well developed syntax and semantic structure and verbal testimony was considered as one of the major means of valid knowledge, the others being perception, inference and analogy. Some scholars add assumption and non-apprehension to this list and this indicates the curious debates of Indians on all the philosophic and worldly matters in minute details. This paper attempts to trace out the science and philosophy in Sanskrit in a general way as specific features of each and every area of science and philosophy needs special detailed studies.

The earliest documents of culture of India, excavated from many areas of ancient India, are known to the modern world through the Indus valley civilization and it was not connected with Sanskrit in any way. Sanskrit is one among the Indo European family of languages and was connected with the advent of Aryans from the Asia Minor to India through the route of Persia and Afghanistan. The development and changes in the languages used by the Aryans through their migration from north east to the south west could be identified from the same verse occurred in the *ZendAvesta* and the *Vedas*. There are many symptoms of similarity in all the Indo European languages.

Sudharmany L.

Marital Status in Early Period

The most important sacrament in the life of a person is marriage. In almost all communities of the world the institution of marriage is known since pre-historic times and it is difficult to precisely trace the origin of this custom. It is not for the fulfillment of sexual needs of a man that marriage is required but it is essential for the smooth functioning of a civilized society in an organized manner. Marriage is as important in One's personal life as it is for the social life of a community because beyond the physical needs and procreation it involves stable and happy family life. The latter forms the basic unit of society.

From the beginning marriage is considered to be an essential part of life. Though the Ṛgveda does not contain any detailed discourse on it, yet, the description contained in the Marriage hymn that describes the wedding of Surya we get an account of the significance attached to it. It says that marriage opens a new period in the holy life, at the altar for performance of good deeds. The fourteenth Kāṇḍa of the Atharvaveda is entirely devoted to the hymns connected with marriage.

The Taitirīya Brāhmaṇa clearly lays down that a man without a wife is unholy and unworthy of performance of sacrifices. Even Zend Avesta says that the oblations offered by a maiden or by a bachelor are unacceptable to Gods. The Pancavimśa Brāhmaṇa says, "Heaven and earth were once together; when they were separated; they said, 'let us bring about a marriage, let there be co-operation between us'" The *datapatha* Brāhmaṇa also says that wife is better half of man (ardhangini) and till a man married and has children he is incomplete, The Būhadāraṇyaka Upanisad says that the man was alone in the beginning. He was divided into two parts to create man and wife for the continuation of the worlds.

The Mahābhārata unequivocally says that since wife is the root of three Purushārthas- dharma, artha and kāma, she is the best friend of man; therefore,

Jinitha K.S.

नारायणभट्टस्य राजसूयप्रबन्धोक्ताः यागविधयः।

उपक्रमः।

इष्यते इति यागः। मन्त्रकरणके वह्न्याद्यधिकरणे देवतोद्देश्येन हविस्त्यागरूपः यागः। बहुविधयागाः सन्ति। तत्र श्रौत्राग्निकृत्यहविर्यज्ञाः सप्त। यथा - अग्न्याधानंतदेव अग्निहोत्रम्। दर्शपौर्णमासौ। पिण्डितृयज्ञः। आग्रयणम्। चातुर्मास्यः। निरूढपशुबन्धः। सौत्रामणिः। स्मार्ताग्निकृत्यषाकयज्ञाः सप्त। ते च, औपासनम्। वैश्वदेवः। स्थालीपाकः। आग्रयणम्। सर्पबलिः। ईशानबलिः। अष्टकान्यष्टका। श्रौत्राग्नियत्संस्थाः यथा - सोमयागः, स एव अग्निष्टोमः। उक्थ्यः। षोडशी। वाजपेयः। स द्विविधः - संस्था, कुरुश्च। अतिरात्रः। अप्तूर्यामः। उत्तरक्रतवो बहवः। महाव्रतम्। सर्व्वतोमुखम्। राजसूयः। पौण्डरीकम्। अभिजित्। विश्वजित्। अश्वमेधः। बृहस्पतिसवः। आङ्गिरसः। एतादृशेषु बहुषु यागेषु उत्तरक्रतुषु अन्तर्भूतः राजसूयः।

राजसूयः।

राजा सोतव्यः राज्ञा वा इहसूयते इति राजसूयः। राज्ञा लतात्मकः सोमः सूयते अत्र। सु धातोः अधिकरणे क्यप्। राजकर्तव्ययज्ञविशेषः एषः। तत्पर्यायाः भवन्ति, नृपाध्वरः, क्रतुराजः, क्रतूत्तमः इत्यादयः। युधिष्ठिरस्य राजसूययज्ञविवरणं तु महाभारते सभापर्वणि विस्तृतयानिवेशितं वर्तते। मेलपुत्रुर्नारायणभट्टपादः अपि स्वस्य राजसूयप्रबन्धे एतं यज्ञविशेषं समग्रतया संक्षिप्ततया च वर्णयति। राजसूययागविवरणारम्भे एकेनैव श्लोकेन सकलान्विधीन् विवृणोति ग्रन्थकारः।

षड्भिस्तु सोमयजनैरभिषेचनीयघुष्टैस्तथाद्विपशुनेष्टिशतैः प्रधानैः।

सर्वैः सहैक इह राजति राजसूयो यः सार्द्धसप्तदशमाससमापनीयः।। इति।

नारायणभट्टस्य राजसूयप्रबन्धोक्ताः यागविधयः।

राजसूयारम्भोचितः समयः फालगुनः। यागशालानिर्माणं प्रथमं कर्तव्यमिति ग्रन्थपङ्क्त्यैव स्पष्टम्। तत्रोक्तं च, उत्तमरीत्या विशालां हविर्धानशालां व्यरच्य महाराजाधर्मपुत्रः फालगुनमासादिमप्रतिपदि दर्शोष्टविनिवर्त्यदीक्षाविततानइति। तदनन्तरं अर्निचित्यासंयोगात् उखासम्भृतिमाचरन् वायव्यपशुना च इष्ट्वानान्धादीन् उपचक्रमे। स्नानाद्यैः शुद्धः सन् पत्न्या सहपुरोहितान् अपूजयत्। अरण्योः अग्न्यारोपमं

Rajee P.V.

आधुनिकभारते स्त्रीशक्तेः प्रभावः।

भारतीयवीक्षणमनुसृत्य आधुनिकेकाले स्त्रीशाक्तीकरणस्य आवश्यकता वर्तते। वैदिककालादारभ्य स्त्रीशक्तेः प्रभावः वैदिकग्रन्थेषु धर्मग्रन्थेषु च प्रतिपादितवन्तः। वेदेषु स्त्रीपुरुषसमत्वं अपि वर्तते, परन्तु स्त्रीणां प्रभावः राष्ट्रतन्त्रे युद्धकौशले, धीरताप्रदर्शने, स्वयंवरे च यत्रतत्र द्रष्टुं शक्यते। उक्तं च-

शिवः शक्त्याः युक्तो यदिभवति शक्तः प्रभावितुम्।

नचेदेवंदेवो न खलु प्रभवः स्फन्दितुमपि।¹

अत्र शिवः शक्त्या सह मेलनेन शक्तः भवति। एवं भारतस्त्रीप्रभावस्य महत्त्वं अपि वर्तते। भर्तृहरिः शृङ्गारशतके एवं उक्तं-

“नूनं हि तेकविवराः विपरीतवाचे

ये नित्यमाहुरबला इतिकामिनीस्ताः।

याभिर्विलोतरतारकदृष्टिपातै-

र्ब्रह्मादयोऽपि विजितास्त्वबलाःकथंताः।।

अत्रकवयः अबलत्वकल्पना स्त्रीणां आरोप्यमाणे सतितत् सत्यविरुद्धमेव।

ऋग्वेदे स्त्री शक्तेः प्रभावः

वेदकालेस्त्रियः युद्धे प्रवृत्ताः अभवन्। तदेवं उच्यते-

युवं हवं ब्रधिमत्या अगच्छतम्।

युवं सुषुदिञ्चक्रथुः पुरन्धये।।²

एकस्मिन् युद्धे विशफलानाम स्त्रीएका सेनानायिका अभवत्। युद्धेतस्याः पादौ विनष्टा, अश्वनीदेवाःक्रित्रिमतया पादौनिर्मायदत्तः। ‘युवं सद्यो विशफलामेतवेकथः।’ इति।³ पुनः मुद्गलस्य भार्या मुद्गलनी (इन्द्रसेना) इन्द्रस्य विदग्धा रथसारथी आसीत्।

रथीरभूमुद्गलानी गविष्टौ।

भरेकृतं व्यचेदिन्द्रसेना।।⁴

पुनःतस्याः वीरकृत्यानिकेचन मन्त्रद्वारादर्शितानि-