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Editorial Remarks

We have great pleasure in introducing the current volume of **Pratyabhijñā**, the research journal published by the Department of Sahitya, Sree Sankaracharya University Sanskrit Kalady, **CARE** listed by University Grants Commission. The Department of Sahitya started its distribution of knowledge 27 years ago. The first edition of Pratyabhijñā was published in 2014. The main academic interest of this journal is to document the achievements of knowledgeable writings to the connoisseurs. The Dept. of Sahitya has presently published around 30 books in various scholastic subjects.

The newest edition of Pratyabhijñā contains 28 research articles that deals with various dimensions of Sanskrit and Indological studies. 7 articles are written in Sanskrit while the rest are transcribed in English. The articles are written by various renowned scholars, faculty member of our university as well as from other colleges. Research scholars on Vedic, Puranic, Epic, Upaniṣadic, classical literature and Sastras like Grammar, Linguistics, Ayurveda, Philosophy and Aesthetic works.

Dr. P. V. Ramankutty critically observes the destiny and manpower reflected in Mahabharata. Dr. V. R. Muralidharan goes through language, linguistics and mīmāṃsa in Indian viewpoints. Dr. Jeena George explains the *rasa* in *Ratnaketūdaya* and Preetha P. V. goes through Kerala Sanskrit tradition of Vaidyamanorama respectively. Dr. M. Sathian reveals the role of spectators in drama through the views of Bharata and Kālidāsa. The four other articles are also based on drama literature and its dimensions. Dr. Kiran A.U. goes through the stage performance of Bhāsa plays, E. Muralikrishnan investigates the mental pain and stress glorified in Abhijñānaśākuntala of Kālidāsa. Archana C. S. compares the character of Hidimbā in Mahābhārata and Madhyamavyāyoga. Galeel T. analyses the main characters in Vikramorvaśīya. Dr. Ambika K. R. and Biniya A.B. explore the different areas of Dharmaśāstra topics. Dr. Gisha K. Narayanan reveals the information of personality and perception in

- 4 Upaniṣads. Sujith Subrahmanian goes through the word *upadeśa* and its different dimensions in Pāṇinian Grammar. Dinesan V.R. evaluates rhythmic speciality in Kathakali art form. Saju Thuruthi, a renowned mural artist introduces the traditional art forms of Kerala. Dr. Jensi M. reveals the dark-arts described in Keralodaya of K.N. Ezhuthachan and Keerthy Mary Francis goes through the contribution of Arnos Pathiri, Johann Ernst Hanxleden, to Sanskrit and Malayalam language and literature. Thus, the present Volume communicate with us a number of areas of studies associated with Sanskrit wisdom.

The articles of the contributors are published in the present volume without much editorial changes in the content and form. Hence, we would like to make it clear that the contributors themselves hold the responsibility of the views and ideology taken by them in their articles.

We do express the sincere gratitude to the contributors of articles. We hope this journal will inspire Sanskrit scholars and we are happy to present this volume before the Sanskrit scholars.

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Dr. C. Rajendran

***TOWARDS A GLOBAL THEATRE: WHAT CAN
KERALA'S SANSKRIT THEATRE OFFER US?***

Kūṭiyāṭṭam, the traditional Sanskrit theatre of Kerala has come to the limelight in recent times with the UNESCO awarding the title Masterpiece of Oral and Intangible Heritage of Humanity to it in 2001. Being the only surviving Sanskrit theatre anywhere, it opens up vast possibilities of research in classical theatre. India is fortunate in having a seminal text like the Nāṭyaśāstra which happens to be the only ancient treatise in the world in outlining the a to z of theatre. However, the abstract principles of performance described in the text are often baffling for want of a living theatre. Sanskrit theatre, it is well known, has become extinct in most parts of India from medieval times. However, through Kūṭiyāṭṭam, the only surviving Sanskrit theatre anywhere, we can understand the implications of theatrical practices of ancient India to a considerable extent, though it has developed a lot of regional ramifications in the course of its development. It is proposed here to explore what Kūṭiyāṭṭam has to offer us in decoding the theatre language of ancient India. The salient features of the Sanskrit theatre, especially its emotive dimensions, body language, dance orientation and orchestration could be better understood if we could explore the theatrical practices of this unique art.

Sanskrit drama seems to have been transplanted to Kerala during process of Aryanisation. This long and continuous process began in the first millennium and gathered momentum from the seventh century A.D. onwards. It seems that the Sanskrit drama which was performed in royal courts, and public places came to be grafted to the temple ritual when the Kerala agrarian societies were organized

in Brahmin settlements with temples as their nucleus. The ancient *tamilakam* region had a rich tradition of oral discourses called *Kūttu* and the Sanskrit performance tradition came to be amalgamated with this regional theater in a process of remarkable indigenisation. Many of these changes were the products of continuous evolution, but some said to be introduced by King Kulaśekhara of Mahodayapura, himself a playwright and patron of Sanskrit literature and Tolan, his companion. As a result of the changes introduced by this duo, the classical Sanskrit theatre came to use Malayalam also in addition to the regular Sanskrit and Prakrit and the character Vidūṣaka became a prominent figure in the Kerala theatre. Enactment of the play gradually came to be confined to certain acts and the previous story narrated in introductory discourses called *Nirvahaṇa*

The *Kūṭiyāṭṭam* is performed by the acting community consisting of Cakyar, Nambiar and Nañyar. The male characters are enacted by the Cakyar and the female characters by Nañyars. The Nambiar, the male counterparts of the latter are the professional drummers who play the instrument *Mizhāvu*. There were eighteen families belonging to the Cakyar community, the mainstay of the art, but now it has been reduced to three. These families were assigned the performance of the enactment of the ritual at various temples all over Kerala and various entitlements fixed to them, which ensured the continuity of the ritual across centuries.

The plays presented in *Kūṭiyāṭṭam* make an intriguing list. The most conspicuous omissions are plays of celebrities like Kālidāsa, Śūdraka, Bhavabhūti and Viśākhadatta. The reasons are obscure. But fortunately we have most of the plays ascribed to Bhāsa, though now the staging of plays except portions from *Pratijñāyauḡandharāyaṇa*, and *Abhiṣeka* has become practically extinct. Harṣa's *Nāgānanda* was popular though *Ratnāvali* and *Priyadarśika* were not staged. Another hot favorite was Mahendravikrama's *Mattavilāsaprahasana*. An early and frequently staged play is the *Āścaryacūḍamaṇi* of the Keralite author Saktibhadra of the 8th century. The *Kalyāṇasaugandhikavyayoga* of Nīlakaṇṭha, and Bhagavadajjuka of Bodhayana are also some interesting plays. But the most frequently staged plays were of King Kuḷaśekhara himself, whose *Subhadrādhanañjaya* and *Tapatīsamvaraṇa* were very popular on the stage probably because of their authorship by the King, who was a great patron of Sanskrit learning. Recently, there has been a concerted attempt to revive the performance of plays which have for long been extinct on the stage as well as to stage plays like *Abhijñānaśākuntala* which were never staged before.

Kūṭiyāṭṭam was conventionally staged in specially constructed temple theaters called *Kūttampalam* though in the second half of the last century, it was taken out of the temple precincts by reformists. Many important temples of Central and South Kerala like those at Trichur, Irinjalakkuda, Kidangoor, Harippad, Guruvayur, Peruvanam, Muzhikkulam, Tirunakkara and Chengannur have their own *kūttampalams* which used to stage the Sanskrit drama regularly as a structured ritual. Most of the *Kūttampalams* are rectangular in shape as mentioned in texts like the *Nāṭyaśāstra* even though they do not possess characteristics like *Mattavāriṇi*. One half of the structure is earmarked for the audience. The other half consists of the stage and the green room, which is connected with the former through two doors. The stage is usually one feet raised from the level ground and its area ranges from 21'4" X 21'4" square feet and 9'4" X 9'4" square feet. The stage is demarcated by four to twelve decorated pillars, which support a roof having architectural decorations. The low roof of the stage creates a bigger than life image for the actors dressed up in their costumes. The *Kūttampalams* have excellent auditory properties and good ventilation. The biggest theatre as in the Vadakkumnathan temple of Trichur can accommodate two to five hundred spectators at a time. A big oil lamp placed in front of the stage serves as the focal point of the stage wherein the actors face the main audience sitting in front of them.

The Kūṭiyāṭṭam performance can be distinguished into four aspects: the preliminaries called the *pūrvavāṅga* as in the *Nāṭyaśāstra*, the summing up of the previous story called *Nirvahaṇa*, the enactment of the text proper and the final concluding ceremony called *Mutiyakkitta*.

The preliminaries were an elaborate affair beginning with the offstage ceremonial preparation called *Talayilkeṭṭuka*, the symbolic tying of the red headgear by the main actor. This is preceded by several rituals like the ceremonial shaving of the hair, ablution in water, the formal permission receiving ceremony, the lighting of the two wicks of the stage lamp, and the worship of Lord Gaṇeśa and others in the green room. There upon, he touches his face with clarified butter and other articles of cosmetics. After this headband ceremony, the actor cannot remove the cloth before the performance is over and his ritualistic status is akin to that of the *yajamāna* in a sacrifice. After the ceremony, the actor takes to his appropriate costume while the drummer plays the *Mizhāvu* kept on the stage.

The second part of the preliminary is the decoration of the stage. The pillars of the stage are covered with unbleached clothes and decorated with plantain trees having fruits and bunches of coconut and areca nut leaves. A big lamp is placed on the forefront of the stage and hanging lamps all over the stage. A full measure of unmilled rice [*nirapara*] with a bunch of coconut flowers and the eight auspicious articles called *Aṣṭamangalya* are also placed on the stage, along with the offerings to Lord Gaṇeśa on a plantain leaf. The Mizhāvu drum is placed in its wooden stand at the back of the stage and covered with unbleached cloth. A sheet of white cloth is placed on the floor in front of the *Mizhāvu* wherein the female singer belonging to the caste of Nañyar is to sit.

In the next phase, the drummer, who is the Nandisūtradhara comes forward and seeks the formal permission of the authorities of the temple for the performance. He enters the stage from the left side and places the cymbals on the white cloth spread in front of the female singer's seat. He lights the third wick of the lamp and approaching from the right side, sits behind the Mizhāvu. He starts playing the Mizhāvu in Ekātāḷa after due worship of the family god and Lord Śiva. Then the chief priest of the temple comes to the stage and performs the worship of Lord Gaṇeśa for the successful completion of the performance.

Afterwards, it is the turn of the female singer to enter the stage and she sits down on the cloth spread for her to sound the cymbals to the rhythm of the drum. She sings verses called *Akkitta* in praise of Lord Gaṇeśa, Śiva and Sarasvati. In between the verses, the drummer plays intricate rhythmic patterns. The duet is called *Goṣṭhi koṭṭuka*. After all the rites are over, the drummer comes close to the front lamp and sprinkles the stage with flower, water and sandalwood paste while reciting a benedictory verse. He salutes Brahma by touching the ground and then returns to the green room. This is called the *araññutali*. The preliminaries come to a close with this.

The performance proper begins with the ceremonial entrance of the actor called Purappāḍu. He, in the case of the main characters, a red curtain is held on the stage to conceal the identity of the character. Naturally, this excites great curiosity in the audience. The drummer plays a particular rhythm and the actor, facing the *Mizhāvu* drums makes obeisance to them. The actor then performs some dance to the beat of the drum, also behind the curtain. This is called the

Marayilkriya, the ritual behind the curtain. There upon, the curtain is removed and the character faces the audience. If it is the Sūtradhara, he takes five ceremonial steps (*pancapadavinyāsa*), comes forward and sits in a specific posture. In the case of other characters, the actor attains the mood and the specific type of the character through some set movements and conventions. There upon, the actor introduces the text of the play through some gestures. This introductory acting, however is not as part of the regular enactment of the text, which is yet to begin. For, when these pure movements are performed, the actor has not assumed the role of the character. In order to indicate his status, the actor takes his upper scarf from his waist to his left shoulder, tying it into two notes and unties the two ends of his lower garment. This enactment is followed by some dance movement, technically called *Nityakriya*, usually accompanied by the songs from the female singer. After this performance, the actor again assumes the role of the character and returns to the temple, signaling the end of the day's performance.

Performance of the actual text is prefaced by the narration of the previous story. This is done in three stages, *anukrama*, *samkṣepa* and *nirvahaṇa*. The first part of the text having been given in the *purappāḍu* ceremony of the previous night, the actor begins *anukrama*, 'the sequence' which consists of describing what has happened in the past through questions in the reverse order. The actor sits on the stool, and looking at the audience pays obeisance to it with folded hands resembling the lotus in a technical style called *kamalaparivartana*. For example, in the enactment of the second act of *Nāgānanda*, the actor donning the role of Jīmūtavāhana asks, through gesticulation, the following questions in a reverse chronology: How did Jīmūtavāhana meet and fall in love with Malayavati in the Gouri's hermitage? Before that how did he go to the hermitage of Gauri? Before that, when traveling on the mountain to construct his penance hut, how did he see the hermitage of Gauri? And so on the questions stop at the very beginning, directed towards the origin of Himalaya which was the abode of the Vidyadharas. The *anukrama* ends with the survey of the audience and the *kamalaparivartana* obeisance and then the *samkṣepa* narration begins. The actor narrates how the capital of the Vidyādhara was fashioned at the time of the creation of the world and how Jīmūtaketu, the king reigned there. The narration continues with the story of Jīmūtavāhana, his son, the reigning prince, who visits his parents in the forest in

company with Maitreya, his friend. In the *Nirvahaṇa*, all the questions asked in *anukrama* are answered in the reverse order. Here all the previous story of the first act of *Nāgānanda* is presented. Here the verses are sung by the female singer after their representation in gesture by the actors. When the story reaches the present situation, the text of the play is taken up for performance. In the course of the play, the action is stopped whenever a major character is to enter and have his or her *Nirvahaṇa*.

As pointed out by Pragna Thakkar Enros, the “past in the flashback” device is a very important and distinguishing element of *Kūṭiyāṭṭam* since it supplies the essentials of the previous story to the audience, which becomes necessary due to the limitation of the performance to select portions of the play. To quote Enros,

‘A story in flashback is very dramatic in its effects and serves a number of purposes. Its format is such that it not only gives the incidents of the past, but also presents fully the personality of the main characters. In other words, it introduces a character’s present situation, past experience and basic nature. Thus, when the actual text starts, the character’s personality is to a certain extent established, and from this the thread of the story can be picked up and developed. The most important thing about the story in flashback however is the way it is woven into the actual text of the play. A character starts He then reveals the past in a flashback which gives the background to the story, introduces the characters, highlighting those aspects of their personality important to the play, and suggests the *angirasa*—the main *rasa* or aesthetic experience of the play. The play does not start after the past in flashback, as is generally believed, but immediately with the entry of the first character. Thus the past in flashback, while not part of the actual text, is treated as a part of performance’.²³

In the actual enactment of the text following the *Nirvahaṇa*, there will be a short introduction to all prose and verse passages. This is devoid of speech and simply enacted with gesture. Then the text is recited and enacted. An elaboration and interpretation follow through gesture. This is followed by a repetition of the last lines of the text, which gives some sort of continuity to the text. Since the elaboration and interpretation of the speaker last for even hours, it is quite common for the characters, including the person addressed, to leave the stage. This often gives the performance an impression of solo acting.

The final ritual at the close of the performance is called *mutiyakkitta*. The drummer plays on his *mizhāvu* to announce that the stage is ready for the final bath (*avabhṛta*). The Cakyar comes to the stage with the headband on, carrying the holy water in a beaked vessel. He washes his face and feet and formally sips three mouthfuls of water as *ācamana* and then touches his ears, eyes, nose, chest and head with a particular finger, declaring that he is performing the final bath and uttering a prayer. He then sprinkles water on his head and body and on the stage and the audience. Taking one wick from the lamp, he invokes the god, describing a circle. Then he drops the wick on the floor, salutes the god again and prays for atonement (*prāyaścitta*) for any lapse in the performance. He then ends the performance touching the ground.

The *āṅgikābhinaya* (bodily acting) of *Kūṭiyāṭṭam* is mainly based on the Kerala text *Hastalakṣaṇadīpikā*. The work, even while retaining the basic features of the *Nāṭyaśāstra*, has developed differences of detail with regard to the nature and usage of individual *mudras* or hand poses which can be shown at with either or both of the hands. Of all, *Kūṭiyāṭṭam*, like *Kathakali*, makes use of twenty-four *Mudras*. They can be shown at five different levels, viz. below the navel, at the navel, chest, brow and above the brow. The *Mudra* should not exceed the range of the vision of the actor on his normal posture with head held erect. In other words, the actor should not have to turn his neck even slightly to have a view of the *Mudra*. The acting is technically distinguished into three, called *Irunnāṭṭam*, *Patiññāṭṭam* and *Ilakiyāṭṭam*. These represent acting done while sitting, standing and moving. The language of the gesture is extremely sophisticated and can convey even the number, gender, and case relation of the word, apart from its general meaning. In fact, the gesture language is a parallel language with its semantics and syntax. The *Mudras* are not static poses and at every moment present an impression of perpetual movements.

A unique and interesting feature developed by *Kūṭiyāṭṭam* and adopted by other art forms like *Kathakali* is what is technically called *pakarnnāṭṭam* or the technique of assuming the nature of another character. Here, the individual actor enacting the role of a character like Arjuna or Subhadra may, when interpreting the text, momentarily assume the nature of another character and present his or her role for the time being. Suppose Arjuna is engaged in a soliloquy in which Subhadra, the heroine figures. Here the actor would himself turn

into Subhadra momentarily, present her action and thought, and revert to his basic stature of Arjuna afterwards. This practice of mono acting gives unusual depth to acting, but in its extreme form, as when Sita has to assume the nature of Hanuman, it is not without aesthetic problems and has been attacked vehemently by works like the *Naṭāṅkuśa*, a critique of *Kūṭiyāṭṭam*. It has communicative problems also, since a layman will have absolutely no idea of what it is all about since the acting in such instances are not accompanied by any text.

In *Kūṭiyāṭṭam*, the *Vācīkābhinaya* is done mainly through what is technically called *Rāga* or *Svara*. Padmasri Mani Madhava Cakyar has given the details of the various *Svaras* and their usage in his work, *Nāṭyakalpadrumam*. Various *talas* are also assigned to the *Svaras*. The various *Kramadīpikas* or stage manuals contain instructions of the *Svaras* to be sung on proper occasions. There are regional variations found in the employment of *Svaras*. In this connection, there is an important point to be noted: Even though tradition uses the terms *Svaras* and *Rāgas* to denote these voice modulation patterns, it would be wrong to confuse them with *Svaras* or *Rāgas*, found in classical Indian music. The *Svaras/Rāgas* of *Kūṭiyāṭṭam* do not possess the musical quality and the melodious individuality of the *Svaras* and *Rāgas* of Classical music, which have accurate frequency regulations in regard to the basic *ādharaśruti* [basic tone] represented by the drone. The manner of articulation of the *Svaras* however, is very effective in capturing the mood of the context.

The *vācīkābhinaya* of *Vidūṣaka* deserves special mention here. The *Vidūṣaka* of classical theatre, who is only a minor character, has undergone a remarkable transformation in *Kūṭiyāṭṭam* in as much as that he becomes the dominant figure with ample scope for elaboration and improvisations. The *Vidūṣaka*, who speaks *Prakṛt* in the classical theater, is allowed to speak Malayalam also and in doing so, he becomes a solo exponent of the text. He reproduces the dialogue of the other characters and translates them into the vernacular language and expounds the meaning. In doing so, the *Vidūṣaka* introduces a lot of fresh material into his structured text like parodies, of the original verses sung by the hero, anecdotes and illustrations which are all delivered in Malayalam. Another feature of the dialogue of the *Vidūṣaka* is that he involves the audience also into the time-space frame of the play, identifying them as characters.

The Vidūṣaka is, as suggested by Kunjunni Raja, actually a ‘chartered libertine’ who can make fun of anybody among the audience and this is usually done by assuming that the particular individual targeted by him is actually a character in the play.

The costume of *Kūṭiyāṭṭam* bears close resemblance to those in *Kathakali* to such an extent that a layman may find it difficult to distinguish between the two. In fact, the costume and make up of *Kathakali* is a refined form of the former. The characters in the play are divided into various types on the basis of their nature and stature and various types of costumes and makeup like *Pacca*, *Pazhukka*, *Kari*, and *katti* and *tati* accorded to them. Generally, heroes are indicated by *Pacca* and *Pazhukka*. Heroes like Arjuna take *pacca*, while some characters like Jīmūtavāhana in *Nāgānanda* and Samvarana in *Tapatīsamvaraṇa* are adorned with *pazhukka*. In *pacca*, the face is painted green and lips painted red, and the eyes and brows are blackened. The character wears a prominent white paste, or of late, a curved paper frame called *cuṭṭi*, which ‘extend down to the curve from the cheekbone to and the sides of the jaw to join at the chin’⁴ The *Pazhukka* costume is more or less the same, save the difference that the face and lips are painted red. The *sūtradhāra*’s face is also painted red. The characters like Rāvaṇa, who are of demonic nature and haughty in temperament are represented with green face. A long mustache in red and white is also added to their face. A red and white design is painted on the nose and between the eyes which extends to the forehead in a knife-shaped design over the eyebrows which gives a weird appearance to the character, enhancing his evil nature. This design is called *katti*. A white knob, resembling the nose of a rhinoceros, is also attached to the nose of the actor. Otherwise, the character resembles the *pacca* type with *cuṭṭi* and other facial designs. Demons and similar sinister characters are represented in the *kari* type of costume wherein the actor is painted black, with white marks in the forehead, and cheeks. The lips are painted red. Śūrpaṇakha in her terrible form takes this costume and is always represented by a male actor, while her beautiful human disguise is represented by a woman actor herself. Another type of costume is *tāṭi*, which is based on the colour of the beard, and this is generally given to characters like the monkey. There are two types of this character, the red beard and the white beard. Characters like Vālin, who are egocentric, take the former, while those devoted and kind, like Hanūmān are white bearded. The

Vidūṣaka, an important character has his own peculiar costume. His face and limbs are painted with white paste made of rice flour and brown spots are applied to his body. Black color is applied to his eyes and brows. His moustache, drawn with charcoal, has one tip pointed upwards and the other downwards.

The orchestration in *Kūṭiyāṭṭam* mainly consists of a couple of the pot drum *mizhāvu* placed on stands near the green room, the cymbals played by the female singers, the conch sounded at the entrance of divine characters, *iṭakka*, the hour glass like percussion instrument and the *kurumkuzhal*, the small pipe. But the most prominent instrument is the *mizhāvu*, which is sounded throughout the performance except when the actor bids its stoppage formally for the deliverance of the dialogue .

The cultural and aesthetic significance of *Kūṭiyāṭṭam* is self evident. It is the only surviving Sanskrit theatre with the history of more than a thousand years and ancient plays like Āścaryacūḍamaṇi, Nāgānanda, Pratijñāyugandharāyaṇa and Bhagavadajjuka are enacted in it in a most authentic and traditional way, although with some local innovations. Thus abstractions of the treatises like the Nāṭyaśāstra become concrete realities on the stage, thereby giving the audience the taste of the traditional theatre. The most outstanding feature of *Kūṭiyāṭṭam* is that it has retained the syntax and semantics of the unique body language of theatre developed in angikabhinaya. Bharata, in the Nāṭyaśāstra has dilated on the possibilities of the human body in developing a most sophisticated mode of representation by carefully segmenting the body into main limbs and sub limbs. Thus the face, the hands and the feet are co ordinated in the communication process in an integrated manner on one hand, and segments like the eyes, cheeks brows, and fingers are treated separately as autonomous units to enhance the variety of acting. Another feature of *Kūṭiyāṭṭam* is its being well equipped to represent all the grammatical features of the language including compounds, gender and number all of which are shown with appropriate gestures. Finally, the mudra language of the hand and fingers, envisaged in treatises like the Nāṭyaśāstra can also be retrieved from *Kūṭiyāṭṭam*, although it bases its gestures on texts like the Hastalaṣanadīpika. One significant feature of *Kūṭiyāṭṭam* is that the enactment is conceived as an elaborate process of micro acting, with every shade of meaning being brought to the forefront, the audience already sensitised about the nature and previous history of the character.

Thus when a character like Rāvaṇa or Arjuna comes to the stage, it is their mental life which is projected through acting and the action of the drama moves at a very slow tempo. Though this may appear to be somewhat strange to the audience trained to watch action movies of contemporary times, when one prepares to enter into the time frame of *Kūṭiyāṭṭam*, one comes out of the theatre with an enriching experience. There is no shade of emotion untapped and no mental process behind the action unexplored in the acting here.

An extraordinary technique in *Kūṭiyāṭṭam* is the same actor, retaining the costume and nature of the character represented by him/her, assuming the role of another character and enacting what that character has to say. This is technically called *pakarnnāṭṭam*. Though vehemently criticised by texts like the *Naṭāṅkuśa*, this technique definitely adds to the variety and richness of acting and may be an off shoot of the *kim bravīshi* technique extensively used in plays like the dramatic monologue *Bhāṇa*. This constitutes an important technique in narration where the single narrator can create the impression of many characters coming to the stage.

It is the costume in *Kūṭiyāṭṭam* which offers rich resource material for the reconstruction of classical theatre. *Kūṭiyāṭṭam* can be regarded as a Keralite form of epic theatre where divine and semi divine as well as demonic and other supernatural characters present themselves on stage. The typology inherent in the costume division ensures that the basic nature of the character is symbolically suggested in the costume and make up assigned to that character. Innumerable characters like Kṛṣṇa, Arjuna, Yudhiṣṭhira, Kapālin, Ajjuka, Rāma, Sita, Rāvaṇa, Jaṭāyu, Bālin, Hanūmān and Sugrīva have made their remarkable presence on the stage of Kerala for ages while the outside world was groping in the dark in the search for traditional costume of Sanskrit plays. *Kūṭiyāṭṭam* presents a happy blend of Mārga and Deśi traditions in dress which is worthy of emulation in modern experiments with Sanskrit theatre.

The voice modulation in acting in *Kūṭiyāṭṭam* seems to have two layers. An examination of the raga names here suggests that most of them are survivals of ancient Tamilakam music, while the actual recitation has strong Vedic accent. Here again, there seems to be a blend of local and Sanskritistic traditions. The *vācikābhinaya* of *Kūṭiyāṭṭam* does not relapse to music; on the other hand, its strong accentuation highlights the emotive significance and semantic

connotations of the speech and this is something which deserves close attention of researchers.

In orchestration, we see that the wealth of melody instruments listed in the Nāṭyaśāstra are conspicuous by their absence in *Kūṭiyāṭṭam*. However, the versatile role of the Mizhāvu pot drum may help us to appreciate dimensions of the presentation of Sanskrit theatre as a dance drama.

To sum up, more concerted efforts are necessary to unearth the classical elements in *Kūṭiyāṭṭam* on one hand and to bring more plays to its ambit through choreography. The UNESCO recognition has kindled renewed interest in the art in and outside India, and a coordinated effort is necessary to sustain this interest.

Footnotes

- ¹ The draft of the paper has already appeared in Academia.edu
- ² Producing Plays in the Tradition of Kūṭiyāṭṭam, In *Sanskrit Drama in Performance*, Ed. Rachel Van M Baumer and James R. Brandon, Hawaii, Honolulu, 1981.
- ³ Ibid. P. 290

Dr. C. Panduranga Batta

REVISITING THE CONCEPT OF CREATIVITY AS FOUND IN SANSKRIT POETICS

1. Introduction

One of the main objectives of this lecture is to understand the multidimensional character of creativity with special reference to its nature and cultivation as found in Sanskrit poetics.

We also try to grasp a few essential points needed for creativity and innovation. We try to get a glimpse of the lofty ideals that have inspired the geniuses to give expressions to their creative thinking.

All aspects of poetic activity, from creation to expression have been recorded with perspective insight and in minute detail by the great Sanskrit aestheticians and poeticsians from Bharata to Jagannāthapaṇḍita.

Sanskrit poeticsians have shown deep interest in analysing the concept of creativity and answered various questions related to this. They have written extensively on the nature, incidence and cultivation of creativity which is of immense help in understanding the making of a poet and a creative person. We focus on the requisites of a creative person such as *pratibhā* (creative talent), *vyutpatti* (erudition), *abhyāsa* (practice) and the importance of *bahujñatā* (varied knowledge).

Professor S. Venkatakrishnan Endowment Lecture delivered live online by Dr. C. Panduranga Bhatta, Former Professor of Indian Institute of Management Calcutta on 05th November 2020 at Sree Sankaracharya Univeristy of Sanskrit, Kalady.

It may be noted that Sanskrit poeticians such as Mammaṭa, Ānandavardhana, Abhinavagupta are of the opinion that creative achievement can be enhanced or made more probable through many forces. These forces include certain personality traits and motives, certain mental capabilities, some amounts of expertise relevant to the field in which creativity is attempted.

Pratibhā (Creative Talent)

All the poeticians from Bhāmaha to Jagannātha Paṇḍita have accepted that *pratibhā* is very essential for creation of genuine poetry and art. Abhinavagupta's teacher Bhaṭṭa Tauta (10th CE) was probably the first who tried to analyse this concept and to give a definition.

He says: *prajñā navanavonmeṣa śālinī pratibhā matā*; Intellectual faculty, which shines from novel flashes of ideas, is called *pratibhā*. Abhinavagupta further elaborates this idea by saying., *pratibhā apūrvā vastu nirmaṇa kṣama prajñā*; *Pratibhā* is that intellectual faculty which is capable of creating new ideas. All the latter writers normally follow Bhaṭṭa Tauta's definition. This *pratibhā* is the power with which the poets entertain the readers by their ever new ideas, and images. There is no end of the charming material for poetry provided the poet is endowed with *pratibhā* as emphatically stated by Ānandavardhana;

na kāvyārtha virāmosti yadi syāt pratibhāguṇah

Rājaśekhara, the author of *Kāvyamīmāṃsā* (10th CE) classifies *pratibhā* into *kārayitrī* and *bhāvayitrī* types. The first is *kavigata* (i.e. resides in the poet) and the second is *bhāvayitrī* (i.e. resides in the connoisseur). This shows that *pratibhā* is essential not only for the poet, but also for the reader of poetry or for that matter, for any connoisseur of Art.

The poet needs it to transform the ordinary into beautiful, the stale and dull into fresh and charming. The reader needs it to understand the inner meaning, to see the hidden beauty and to experience the supreme bliss.

Sanskrit poeticians also mention two types of *pratibhā* (creative talent) :

1. inborn talent (*sahaja pratibhā*)
2. acquired talent (*ahārya pratibhā*)

Inborn talent operates due to impressions of the past births. Acquired talent requires hard work and rigorous training. Proficiency and practice are acquired through an effort; therefore, so far as, these are concerned a poet is made.

The question that is often debated is ‘Can *pratibhā* alone is enough for a creative person?’

Mammaṭa who represents one school of opinion says that all the three viz. *Pratibhā*, *vyutpatti* and *abhyāsa* are necessary for becoming a creative poet. According to him poetic genius, skillfulness, arising from a study of the world (i.e. all kinds of objects animate as well as inanimate), of science (i.e. sciences such as prosody, grammar, fine arts, warfare, history and so on) and of poems, and the practice of the teachings of those versed in composing works of literary art, these collectively constitute the source of poetry.

Jagannātha Paṇḍitha (17th CE) is of the view that *pratibhā* alone is the cause of poetry. In his *Rasagaṅgādhara*, he says:

“The cause of poetry is only the poet’s *pratibhā* “*tasya ca kāraṇam kaviḡatā kevalā pratibhā*”.

In his view, education, training and practice can only enhance the beauty of the poet’s creation; but they are not inevitably necessary.

Ānandavardhana (8th CE) has not stated his views on this point explicitly, but it appears that he also considers *Pratibhā* as the most important, if not the only, cause of poetry. He says:

Any defect caused by lack of scriptural knowledge is easily concealed by the power (*pratibhā*) of the poet. But the defect caused by the dearth of *pratibhā* appears (to everyone) instantaneously. He says,

“There is nothing on earth which cannot serve as grist to the mill of a poet gifted with genius and everything can be transmuted into a thing of beauty”.

He says further that though primordial Nature has been responsible for the creation of numerous worlds containing varied objects over an indefinite period in the past, it is not possible to say even now that her ability for the creation of new objects has diminished even by an iota. Therefore, there is no scarcity of resources for creative outputs.

It all depends on possessing creative genius.

The poet does not have to discover and express new emotions and his thoughts, but rather to express any emotions and his thought about it in such a way that we are certain that the experience in his mind is newly discovered by him and not merely handed on to him readymade by someone else.

It may be mentioned here that Kālidāsa drew materials from his predecessors, but he handled them so artistically and his creative genius changed all the crude matters into pieces of precious gems.

Vyutpatti (Erudition) and Abhyāsa (Practice)

It is to be noted that Sanskrit poeticians while attaching the greatest importance to *pratibhā* as the direct cause of creative production did not lose sight of other factors that go to assist in the creative process. This corroborates an observation made by JC Shairp who says:

“While Imagination, working in these and other ways, is the poet’s peculiar endowment, it is clear that for its beneficent operation there must be present an ample range, a large store of material, on which to work. This it cannot create for itself. From other regions it must be gathered from a wealth of mind in the poet himself, from large experience of life and intimate knowledge of nature, from the exercise of his heart, his judgement, his reflection, indeed of his whole being, on all he has seen and felt... When many conditions are present, then and then only can his imagination work widely; benignly, and for all time”.

A poet in the making is expected to acquire all-round knowledge. Rudrata regards erudition (*vyutpatti*) as an aid to *pratibhā*. According to him erudition lends power of discretion in arranging the material in the poetic composition which incident should precede, which should follow, which episode should get cursory treatment, which style should suit the sentiments to be delineated, which flaws are avoidable and which are necessary, all these questions can be settled only by poet’s own discretionary power. No extraneous factors can give answer to the questions pertaining to the plot arrangement or selection of theme etc. or even style of expression would greatly depend upon the poet’s inner equipment i.e. proficiency.

Erudition in the real sense should not mean acquisition of wide knowledge; it should mean in-depth study that develops the ability to distinguish the suitable from the not so suitable material.

Some poeticians like Mammaṭa strongly argue that varied knowledge is indeed very essential for one who wants to become a poet of repute. This fact is authenticated in the works of renowned Sanskrit poets. Their works reveal diversified interest developed by them besides indicating their strong and authentic knowledge of different fields.

Valmiki, the author of the *Rāmāyaṇa* had a thorough knowledge of the mythological material which was known in his age.

There are similes in his work referring to the different sciences, viz. Architecture, sculpture, law and administration, medicine, surgery, mythology, agriculture, gardening, botany, zoology, sacrificial ritualism, fighting with weapons and missiles, geography, astronomy, astrology, human anatomy psychology, civics, grammar, nyāya, philosophy of Vedānta human behaviour etc.

With regard to the famous epic of India viz. The *Mahābhārata* it is said,

*dharme ca arthe ca kāme ca mokṣe ca bharatarṣabha/
yadīhāsti tadanyatra yannehāsti na tat kvacid//*

“In the the realm of religion and ethics (*dharma*) of material progress and prosperity (*artha*), of the enjoyment of the pleasures of personal and social life (*kāma*), and of spiritual emancipation (*mokṣa*), whatever is embodied in it (i.e. *Mahābhārata*) may be found elsewhere; but what is not found here (in the epic), will not be found anywhere else”

And a close study of the *Mahābhārata* would convince one that his claim is not at all exaggerated.

Indeed, it embodies most of the knowledge about Indian religion and mythology, law, ethics, and philosophy, statecraft and art of war, and history. It also includes accounts of earth, sun, moon, stars and mini stars, spirituality, or the science of medicine, charity, descriptions of holy places, regions, rivers, mountains, forests, seas, glorious cities, the construction of forts, the skill in arms of ancient kings, science of architecture and engineering, the science of music, and many other sciences all of which are conducive to human being's well-being and all-round progress. It is an encyclopedia of ancient Indian culture.

Kālidāsa who is one of the greatest poets of Sanskrit Literature was acquainted with a variety of knowledge.

Kālidāsa's own literature testifies to his comprehensive knowledge of different sciences and arts, philosophical systems, material sciences like *Arthaśāstra* and *Rājanīti*, knowledge of Sanskrit and Prakrit languages and their grammar, study of prosody and poetics, deep study of *Rāmāyaṇa* and *Mahābhārata* and the Purāṇas.

He was acquainted with astronomy, astrology and medicine, history, geography, poetics, dramaturgy. His plots, description of incidents and situations, narration, speeches of character, his similes, etc., all these throw sufficient light on the range of his knowledge.

Bāṇa Bhaṭṭa author of *Kādambarī* was most learned in practically all branches of learning. He was well grounded in the epics. The *Mahābhārata* and the *Rāmāyaṇa*, as well as in the Purāṇas. He was conversant with all the important systems of philosophy. He was also proficient in the science of politics. The *Arthaśāstra*. He knew thoroughly the court-etiquette and also military and veterinary sciences, he was duly acquainted with the flora and fauna of India, rites and rituals observed by the people. He was well-versed in grammar, poetics and he had extensive vocabulary. It is very interesting note that Bāṇa traveled widely, and his companions included such varied and sundry members as a snake-doctor and goldsmith, a painter and a singer, a dancing girl and a gambler.

Bāṇa's team consisted of forty-four members each one with a special attainment in the arts and crafts of the time. Some of them were poets in various languages, a few were philosophers and quite a few were artists. There were dice-players, gamblers, actors and scribes, Buddhist monks and nuns, jewelers and physicians, ascetics of different denominations and story tellers, potters and shampooers. Thus, his companions were drawn from different strata of society. Bāṇa also visited holy places, royal courts and educational centers and interacted with poets and scholars. This gave him a first-hand insight in to life and nature and filled him with a many-sided and all-round experience of human beings and their manners.

In short, his travels contributed as much as his learning to shape his innate genius.

Another creative genius who has made significant contribution to Indian aesthetics viz., Abhinavagupta had an insatiable desire for varied learning. He studied different scriptures under different teachers and went even out of his hometown viz., Kashmir to do so. A statement made by him reveals his unquenchable thirst for multidisciplinary knowledge.

He says:

“Even though one may be lucky enough to get a teacher who has attained perfection himself and can easily lead his pupil to it, yet that does not mean that one should not approach other teachers for obtaining knowledge of other scriptures and other path ways”

He preached this, both by precept and example, for, even though he was fully satisfied with the tenets and teachings of Śaiva scriptures, he, because of his boundless curiosity studied under teachers of other sects, such as Buddhism and Jainism.

Other sources of Creative Talent

Rājaśekhara the author of *Kāvyamīmāṃsā* refers to eight factors as sources of creativity (*Kāvyamīmāṃsā*, X). They are:

1. Peace of mind
2. Poetic intuition (*Pratibhā*)
3. Practice (*Abhyāsa*)
4. Devotion
5. Participation in the assembly of the learned
6. All-inclusive knowledge (*vyutpatti*)
7. Strong memory
8. Courage

Concentration, which means oneness of mind or single mindedness in which all other thoughts are withdrawn, is given due importance in creativity as it facilitates creative process. It is a method of withdrawing the mind from going to external objects. When the mind is fully concentrated, it can perceive new objects and new ideas can occur in it. Vamana advocates selection of proper time and place. Proper place according to him is the place free from human beings.

Solitude or loneliness helps a poet to concentrate on the plot or poetic idea or its expression. Vāmana recommends fourth part of the

night as proper time (Vāmana's *Kāvyālaṃkārasūtra*, I.3.30). It is early morning or fourth quarter of the night that is regarded as congenial for any intellectual activity. As it is fresh after night's rest, concentration becomes easier.

Inexhaustible Resources for Creative Outputs

For a creative person there is no piece of thought which is of no use. Indian medical genius viz., Caraka says, there is nothing in this world that cannot be used as medicine. This gives tremendous hopes to creative persons in all fields. All sorts of ideas and expressions are capable of being constituents of poetry.

Namisādhū, commentator on Rudraṭa's *Kāvyālaṃkāra* says.

“There is no such word nor any meaning, no proverbial saying, no proverbial saying, no art that cannot become a part of poetry. Indeed, poet's burden is great” (Namisādhū's commentary on Rudraṭa's *Kāvyālaṃkāra*, I.19).

Originality and Coincidence

There are bound to be plenty of coincidences amongst great minds. But according to Ānandavardhana all of them should not be regarded by the wise as being identical. Further, he points out how they are not identical.

Coincidence is of three types :

1. like that of a reflect image of persons
2. like that of a painted picture of persons
3. like that of living persons resembling each other.

An intelligent person should avoid the first kind of coincidence, viz., that like a reflected image, because it has no separate life of its own or, in other words, not even a real body of its own.

The second kind of coincidence, viz., that like a painted portrait also deserves to be avoided, since its soul is nothing but a nonentity though it has a body of its own.

But the third kind of coincidence need not be rejected by the creative person at all, since it possesses a lovely body of its own which is real (as well as a distinct soul). So long as its vital essence is present, even a poetic theme similar to an earlier one will appear exceedingly beautiful.

Love of glory says Mammaṭa in his *Kāvya prakāśa*, is a primary motive that spurs a genius to write immortal poetry, and in support of his assertion he cites Kālidāsa as a case in point.

Kālidāsa admits at the beginning of *Raghuvamśa* that he is soliciting literary fame (*Raghuvamśa*, I.3) Sanskrit poets cared more for the survival of their literary work rather than for the knowledge of its authorship.

Mandaḥ kaviyaśaḥ prārthī gamiṣyāmi upahāsyatām

We are concerned here with such persons who were driven to create something great more by a desire to leave behind something beyond time, i.e. immortal.

Valmiki the great Sanskrit poet of India who created his epic the *Rāmāyaṇa* says,

Yāvatsthāsyanti girayaḥ saritasca mahītale/

Tāvad rāmāyaṇa kathā lokeṣu pracariṣyati//

As long as the hills stand on earth and the rivers continue flowing.

So long will the story of *Rāmāyaṇa* circulate (stay current) in the Worlds (*Rāmāyaṇa*, I.2.35).

People who work for attaining immortality do not have a limited time frame. They aim at the generations to come to appreciate their work. They are driven by an inner drive to leave an indelible mark on everything that they create or execute.

We know nothing about ancient Indians who created wonderful literature, music and other creative products. Why, they remained anonymous? India's famous philosopher Jiddu Krishna Murthy says.

“with anonymity there is a different kind of creativity, not based on success, reward, money etc. Anonymity has great importance, in it there is a different quality, the personal motive, the personal attitude and personal opinion do not exist. If the mind is extraordinarily clear without a shadow of conflict, then it is really in a state of creation; it needs no expression, no fulfilment and no publicity when one feels important, one does not love what one is doing; one loves oneself and not what one is doing. (Krishnamurthy. J.1999).

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Dr. P.V. Ramankutty

**THE DICHOTOMY BETWEEN DESTINY AND MAN-
POWER IN THE MAHĀBHĀRATA**

The focal point of the *Epic Mahābhārata (MB)* is the Great War. All the episodes in the *Epic* lead to this great happening. Though the description of the war scenes in the epic is hyperbolic and exaggerated, they generally are seen carved in a tone and tinge of reality. The descriptions of war scenes are quite lively and varied beset with a number of formations every day. It is to such a narratives, in the post-war scenario, that the *Epic* narrator infuses a heavy dose of mysticism by his narrative of the inevitability of destiny in stark contrast with a life of reality that throbs with human activity especially in pre-war epoch of the *Epic*. The post war scenario in the epic registers a significant shift in terms of the philosophy of life. In the place of elasticity of mind and dynamism, a kind of dark and dismal philosophy crept in which the role of the operation of destiny has been explicit. A minimum doze of mysticism is welcome, since it is common in classical works of any early culture, but in *MB* the reader has the feel that a dismal future is always there in wait for you. Every now and then we are reminded of the strike of destiny. In the introduction of *Classical Sanskrit Literature- Classical Period*, Dasgupta discusses the stagnating effect of the rigorous injunctions of the *Smṛti*-s which form part of the ancient Indian *Dharmaśāstra* literature. He points out how the basic fact that society is a human institution was forgotten. He adds how the attempt to bind with iron chains all movements of society, so that these must adapt themselves to the conditions that prevailed in *Vedic* times. Such a views are detrimental to the development of society. He continues how this “extreme conservatism of social laws had an extremely depressive effect as regards the freedom of mind and it enslaved the temper of

the mind and habituated it to respect the older traditions at the expense of common sense and wisdom.”(Dasgupta: 1955: xxiii). The view of Dasgupta is significant with regard to the content of the present paper. The word destiny has several equivalents in Sanskrit namely *Vidhi*, *Niyati*, *Kāla*, *Daivam*, *Dishtam*, *Bhagadheyam*, *Bhāgyam*, *Vidhānam* et al. It had wider dimensions in ancient Indian life and literature, for concepts like *karma*, *karmaphala*, transmigration, birth; re-birth, liberation and the like are essentially associated with the phenomenon of destiny. Its operation on human life is a pet topic in Sanskrit literary discourse and in many works it is seen overplayed and sometimes overrated. *The Mahābhārata* is no exception. In the other words, the operation of the motif of Destiny is a sure feature in classical literary works and it is so in *Mahābhārata* too. Its play is not confined to a mere undercurrent, but it is a powerful impact on the currents of thought of the characters in the epic from where their actions spring forth. The characters at times appear like play things in the pervading shadow of destiny. Its sway in the epic seems to adversely affect the natural flow and logic of the story generating the impression that human efforts, after all, are liable to fail since there are certain things which are already pre-determined and no force on earth can effect a change on it.

The primacy of destiny over human effort is a narrative the *Epic* author assiduously maintains from the beginning to the end. So the epic is marked by the conflict of *manuṣyakāra* versus *daivakāra* with a pre-monition that the former is bound to fail despite its natural logic. The so-called great sages who are invariably acclaimed as *jīvendriya*, those who have won over their senses, *jītakrodha*, the ones who have subdued anger, conduct themselves in a manner not befitting the high-sounding titles they are generously accorded with. The psychic energy they are supposed to possess is seen spent on trivial humans for tiny errors. Their indignation gets reflected in their curses and prophecies and their happiness appear like boons and blessings. The characters sometimes appear like puppets revolving round their benevolent or malevolent fate. It has seriously affected the natural flow of the story for the thin air of wonder, which is the breath of any good storytelling, is conspicuously missing.

Author as Character

Destiny, the power or agency which determines the course of events or the predetermined irresistible force which is supposed to

influence the course of events, makes its significant presence in the *Epic* in its character-turned author. He appears as the symbol of destiny every time he appears in the *Epic*. He seems to determine the course of events when it gets impeded. Suddenly does he make his appearance from nowhere to direct the course of events in the way he likes to have it.

The Certainty of the great War

Even at the outset, by the time a discernible reader completes the *Ādiparva*, he begins to nurture the impression that the Great War is a certainty and no force on earth can either stop it or reduce its ferocity. When the war turned out to be a fate accomplice, what is left for the reader is to wait for it. He allows himself to ponder in a mood of leisureliness. What is left is for him is to wait for the experience of the details of warfare. The deep enmity between the *Kauravas* and the *Pāṇḍavas* even in their childhood days is allowed to grow and no elder including the veritable Kṛṣṇadvaipāyana or Bhīṣma meaningfully intervenes to block its ominous progress except Vidura who, because of his lower birth, is barred to assert himself and wield meaningful authority. At times, he chooses to be painfully candid to his brother Dhṛtarāṣṭra on the latter's wanton affection to his eldest son. Vyāsa was nowhere in the picture when the gruesome atrocity was being committed against Draupadī at Hastināpura in front of all the so called great paragons of virtue. Incidentally the absence of Gāndhārī on that crucial occasion is an eloquent one. Perhaps the war could have been averted if she had intervened. But the great *Epic* author is silent on this context. Likewise on the day of the end of war the *Pāṇḍavas* slept on the shore of river *Ghoṣavatī*. The remaining warriors including Dhṛṣṭadyumna, the commander-in- chief of the *Pāṇḍava* army which won the war and his brother sikhaṇḍi as well the five sons of Pāñcālī slept in the war camp beside the battle ground. It was on that dark day destiny struck in the form of Aśvatthāman, Kripa and Kūtavarman who successfully slaughtered the sleeping warriors with ease. Now the question arises as to why Kṛṣṇa didn't tell his warriors not to sleep in the war- camps. The answer that might come from the lips of Kṛṣṇa will possibly be the expression: Destiny. Everything that is bound to happen can't help happening. Again, when Gāndhārī tells Dhṛtarāṣṭra no to again invite the *Pāṇḍavas* for the Anudyūta, the second play of gambling, the latter emphatically blurts: Destiny cannot be altered. The answer for several such ironic gaps of silence is nothing but the phenomenon

called destiny. All such instances point out that there is some narrative in the *Epic* that reduces reality into mystification.

The *Mausala Parva*

It is in the *Mausala Parva* that Destiny strikes at its worst. It has been conceived the virtual end of the epic where fate plays havoc in the life of hapless humans despite their best efforts to avoid her inevitable strike. A group of sages led by Viśvāmitra comes to meet Kṛṣṇa at Dwāraka. An idea flashed along the mind of certain young men led by Śaraṇa, brother of Kṛṣṇa to ridicule them as a mere momentary pastime. They dressed as Sāmba, son of Kṛṣṇa, in disguise of a woman and asked the sages in feigned solemnity, what the woman, wife of the *Vṛṣṇi* chief Babhru, bring forth after some time. Sharp came the retort from the sages who knew they were being ridiculed by the youths for no reason. This woman will deliver an iron bolt and your entire race shall perish because of that. Now, look at the imprecation of the sages to the young men. The presence of Śaraṇa, brother of Kṛṣṇa and Sāmba, son of Kṛṣṇa and the mention of Babhru Kṛṣṇa's close aide is also ironical. Normally a kind of balance is struck between the gravity of the offence committed and the heaviness of the curse pronounced. Such propriety and proportion is always there in every curse. But here, this very same balance is significantly missing. There is neither propriety nor proportion in the curse pronounced by the elderly masters who had but given vent to their carnal immaturities. There is a strong tinge of artificiality in the depiction of the occurrences in the *Mausala Parva*. It is a short *Parva* and its episodes, as a collective impact, come like a bolt from the blue. The story was already on its way to its gloomy end and to add insult to injury, the curse of the sages loomed large on its horizon. A reader here experiences a strong strain of the absence of natural logic. The *Epic* author has conceived the *Mausala Parva* as the tragic pinnacle of the narrative of the operation of the pair of opposites namely destiny and manpower and the victory of the former over the latter. Look at the ferocity of the curse of the sages to the group of youths who in their wantonness chose to mildly ridicule them. The punishment was meted out not to them but to their entire race. The episodes in this *parva* are seen painted in heavy colours sacrificing the natural flow and balanced way of storytelling with natural logic. The entire scene and the subsequent terrible brawl that broke out and the devastation of Dwāraka along with its people, the shameful defeat that even Arjuna had to encounter before a group

ordinary robbers to the wonder of all, smack melodrama and unnatural immediacy to wind up the story to its denouement of deep gloom and despair. And to culminate the happenings in the *Parva*, there is a short scene where Vyāsa has his stock sermons to Arjuna who had just experienced the saddest ignominy in his life. The gist of Vyāsa's statement was his usual unpleasant words to the effect that what is destined shall pass over sans failure.

Look at the large number of metaphors used by the epic author to picture the onslaught of destiny:

1. Bald-headed man with terrible face and fierce aspect, black and tawny in complexion, peering into the houses.(Ch. 2.3)
2. Streets getting swarmed with rats and mice eating away the hair and nails of sleeping men...
3. The Sarasa birds imitating the hooting of the owl and goats imitating the cries of jackals...
4. Wives and husbands being continuously deceived mutually...
5. Rising and setting sun getting surrounded by headless trunks...
6. The moment they are served, foods getting suddenly infested with innumerable worms...
7. The *Vṛṣṇi* women dreaming daily a woman of black and white teeth entering their abodes laughing aloud and running through the streets of Dwāraka...

Kuntaka's Observation

Kuntaka in *Vakroktajīvitā* makes a short analysis in contrast between the epilogues of *Mahābhārata* and the drama *Veṇīśamhāra* of Bhaṭṭanārāyaṇa of the 7th century CE. The volley of occurrences depicted in the concluding *Parvas*, especially the *Mausala Parva*, give the impression that the story of the *Epic* is destined to have a shadowy end. Dhavikara points out that the story of the *Epic* is carved out by the message that the unending chain of greed and desires indulged in by almost everybody is nothing but trash. Human activities are destined to end in disgust. The epic does not instill hope and expectation in us. It does not deliver the message that nothing has ended and that life never ceases to exist and that human efforts shall continue. According to Kuntaka in the *Epic Mahābhārata*, the reader, at the end of the epic, is left with a mood of gloom and dismay. It

casts a shadow on the *sahṛdaya* to the effect that nothing remains to be hoped in this pessimistic existence of ours and that all human efforts are ultimately destined to be futile and fruitless. A sharp contrast to the shadowy end of the *Mahābhārata* is seen in *Veṇīśamhāra* which is based on the main story of the *Epic*. The play is a dramatized version of some of the significant episodes in the *Mahābhārata* (*MB*). There the story ends on a pleasant note giving hope and expectation to the effect that life shall continue with its tumultuous currents. After all, the *Pāṇḍavas*, after an era of incessant sufferings and turmoil, win the country and Yudhiṣṭira enjoys the fruits of their previous hardships scaling to the glory of the heights of affluence and happiness. It is with this pleasant message that the play comes to a close. Such an end is totally different from the dismal atmosphere into which the final stage of the epic is cast. Such positive denouement which is the result of daring deviation from the epic is a significant example for Kuntaka's *prabandhavakratā*. Kuntaka thus critiques the epic in his own way presenting the idea of the unending nature of life and its unfailing continuity. It occurs in the fourth *Unmeṣa* of *Vakroktijīvitam* when Kuntaka explains certain varieties of *Prabandhavakratā*, the beautiful mode of expression that permeates a whole literary work. This kind of *Vakratā* occurs when there is departure from the *rasa* or the chief sentiment of the source-book with a view to generate beauty in the reader's psyche. The English translation of the Sanskrit passage is furnished below: 'An example is had in the play *Veṇīśamhāra*. Its story is based on the original *Epic* viz., *Mahābhārata* whose ultimate *rasa* is tranquility (*Śānta*) since it dwells at length on the futility of mundane life, which is largely beset with endless desires devouring all other interests or attitudes. The playwright has expunged this *Śāntarasa* in the conclusion of his own work and has substituted in its place the heroic sentiment (*vīra*) along with supreme wonderment (*Adbhuta*) which suits the story of *Pāṇḍavas* much better. He so effects the innovation that the entire lot of their enemies lies slain on the battlefield, and Dharmarāja the champion of undiluted royal duty, is made to be attended with triumphant success at the end. This novel conclusion partakes of beauty in respect of the work as a whole and provides infinite delight to cultured reader. They will indeed think along these lines- though victimized by so many, they (*Pāṇḍavas*) could still overthrow their enemies by dint of steadily increased strength on their side and could ultimately win royal glory. Such thoughts will train them to preserve even in times of distress and maintain an attitude

of heroic courage. So, it can be pointed out that there is a heavy dose of the onset of destiny that leads to mystification of material life. It is characteristic of ancient narratives, where sages and god-men tread with heavy paces preaching often the philosophy that life is, and has been an illusion, a dream and not a stark reality. But life has its unending delights, of course soaked with unending sorrows. The *Epic*'s denouement is, on the other hand, one of eternally hopeless void and vacuum. As we listen to the long pathetic lamentations of Yudhiṣṭhira in view of the gruesome bloodbath in the war, the predicament of the royal couple Gāndhārī and Dhṛtarāṣṭra being taunted by the still uncompromising Bhīma and the tragic end of Kuntī and Vidura, a darkness envelops as the curtain of gloom descends slowly but steadily across the reader's psyche.

Reference:

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3. *The Mahābhārata*, Mal. translation of Vidwan K. Prakasam
4. *Vakroktijīvitā* with Ma. Trans. and Sanskrit text, ed. By Chathanath Acutanunni, Vallathol Vidyapeethom, Sukapuram, Edappal .

Dr. V. R. Muralidharan

INDIAN VIEWS ON LANGUAGE

Language is the most important factor in human development as a whole in all the fields of social, economic, literary and cultural activities. A world without language/word is in its varied form and nature is impossible for the human beings even to think for a while. A number of scholars from India from the Vedic time onwards had pointed out the importance and all-pervading nature of language in high terms. The world would be considered as an entirely dark one without any light in which there is no language at all¹. Every development of the world is related with the support of language and hence the great philosopher of Sanskrit grammar, Bhartṛhari, had mentioned that language as the ultimate Brahman in his *magnum opus* work, *Vākyapadīya*². So all Indian philosophers with an exception of materialists like Cārvāka-s and Bauddha-s accepted verbal testimony as a means of valid knowledge. The all pervading nature of language was, however, admitted by the Mīmāṃsaka-s and Vedāntin-s in their discussions vehemently. They generally consider Vedic language as self-revealed and without any fault as it is not touched by any human relations.

One of the most important factor about language is that almost all philosophers from the orthodox group had discussed the different areas of language from the phonetic up to the semantic levels in their treatises in detail. Later on, some Buddhist scholars also indulged in the discussion of the language functioning. Their theory of *apoha* or exclusion in the naming process is well known and is of modern relevance. So this topic is of much relevance for the recent linguistic approaches which is headed by the structural views on linguistics by

Ferdinand de Saussure and others in the west. Many modern ideas promoted by the present day scholars had similar as well as parallel points of discussion in ancient Indian treatises on the studies of language. The grammarians, logicians and Mīmāṃsaka-s had spent much time for hair splitting discussions. Some of their findings are the topic of discussion in this article.

Language is a wider area with the speech mechanism to other tools like indicators of ideas through the signs. The sound that is heard through ear is perception and not language, but the ideas grasped through that sound is what is considered as verbal testimony or the cognition of reality through the language. So the silent reading (*maunīśloka*), gesture and the like are also to be included in the purview of language. This was admitted in the texts of logic of later origin. The Mīmāṃsaka-s discussed about the impact of language on the hearer or observer. The Vedic passages, especially those of the *Brāhmaṇa*-s, are directive sentences for those who are qualified to act accordingly. So a mere statement like ‘*agnihotram juhoti*’³ (a sacrifice, *agnihotra* by name, is being done) is a direction for him to perform the sacrifice.

Even now the sign boards for information in the notice boards are of indicative in nature. They prompt the reader to act positively or negatively as per the directive sentence. Many of such sentences are seen in the buses and trains and such sentences are helpful to understand and to follow the rules by those who use such comforts. For example, if there is a notice in the bus on some seats as ‘ladies only’ it is indicative of the fact that those seats are reserved for ladies only. As a righteous person, everybody is bound to follow all such directions and if such notices are not followed, penalty may be caused as per the rules and regulations. So the Mīmāṃsaka-s considered that all the Vedic passages are directive in nature either directly or indirectly. So a sentence like *vāyurvai ksepistha devatā*⁴ (The deity ‘Air’ is the swiftest one’ is indicative of the fact that pleasing such a deity through offering sacrifice with quick result. There is no such meaning in that sentence. But Mīmāṃsaka-s, who were known as the scholars of syntax in India (*vākyasāstra*jña) add additional meaning to such sentences which is known as the purpose of the sentence which is not revealed through the literal sense. This is the view generally held by the Bhāṭṭamīmāṃsaka-s. The followers of Prabhākara, however, attributed all the meaning, whether directive, indicative or purpose, everything under the common category of

direct sense though the function of *abhidhā* or denotation. So according to them there is only one functioning or *vyāpara* as far as language is concerned and that is known as *abhidhā*. Its capacity to convey all the meanings later derived is accepted by them. Following this view many great scholars of Sanskrit poetics like Mukulabhaṭṭa, Bhaṭṭanāyaka, Kuntaka, Mahimabhaṭṭa and Dhanañjaya discarded the indicative and suggestive functioning of the language. On the other hand, the Bhāṭṭamīmāṃsaka-s argued that the ultimate meaning is derived only through indication or *lakṣaṇa*, which is more in parallel with the modern view on language that language is metaphor. This metaphoric nature of language is somewhat related with the complex nature on language of the present day studies of semiotics.

Though some scholars are not yet convinced, it is a fact that language is the instrument for knowledge of reality, in which the part taken by perception and inference is very little. Of the knowledge that somebody acquire, language though it's varied forms of silent reading, gestures, social media and the like, is the greatest one among the various means of valid knowledge. Hence Jaimini in his *Mīmāṃsāśūtra*-s said that language, which he termed as *śāstra*, alone, is the sole means to determine the nature of *dharma* or duty⁵. This view is acceptable to the Vedāntin-s in general as far as the empharical world reality is concerned. They follow the views of Bhāṭṭa-s on many such discussions and they say '*vyavahāhe bhāttanayah*'.

Indian scholars divided the language into a number areas from the basic sounds or *varṇa* (letter), *pada* (word), *pratyaya* (affix), *vākya* (sentence) and sentence construction and the like. They promoted serious discussions on the functioning powers like *abhidhā*, *lakṣaṇā* and *vyañjanā*. The poeticians, further, pointed out the aesthetic rapture derived from the enjoyment of creative literature in their valuable treatises. So they have gone up to the emotional realm of language besides the logical realm discussed by the philosophers.

India have a continuous stream of such studies from the Vedic times onwards. In the Vedas, there are references about the importance of language and literature. Yāska had quoted a very striking verse from the *Ṛgveda* to explain the beauty of creative writing as:

Uta tva paśyan na dadarśa vācam uta tva śṛṇvan na śṛṇotyenām.

*Uto tvasmai tanvam visasre jāyeva patya uśati suvāsā.*⁶

Some fail to see properly the beauty of meaning of the words, some fail to understand the meaning; and the words reveal the beauty of their meaning only to some like a desirous and loving damsel reveals her body only to her husband. Yāska's attempts to seek out the etymological meanings of the Vedic as well as some Sanskrit words is really interesting from the point of view of a linguist. He has presented the principles of linguistics in the beginning of the second chapter of his *Nirukta*.

To the introduction of *Mahābhāṣya*, Patañjali have quoted some attractive verses about the nature of language while discussing the major and minor purposes of the study of grammar. Accordingly the language mechanism is like a bull with four feet, seven hands, two horns, tied up in three ways and the like. This divine power was bestowed among the mortals for easy communication and understanding.

Catvāri śṛṅgā trayo asya pāda dve śīrṣe sapta hastāso asya.

Tridhā baddho ṛṣabho roraviti maho devo martyān avivesa.⁷

Mīmāṃsakas had discussed the potentiality of language in the discussions of *bhāvanā* or creative urge. There are two types of *bhāvanā*: *Śābdī* and *Ārthī*. *Śābdī* is of the nature of provocative and *Ārthī* is actual creative urge. *Śābdī* generates activity in the qualified follower and the follower reacts accordingly. To activate the listener, the potential mood is to be incorporated with the verbal form. It can be exercised though the grammatical forms like *liñ*, *loṭ* or *tavya* suffixes. In general the hearer is informed to act accordingly through the use of these suffixes in the verbal forms. But at a later level, the follower acts on such occasions without the direct potential verbal forms. So if a teacher announces that the rank was gained last year from one student of the class indicates the factor that the present year also someone among the students should secure the rank. So all sentences in some way or other bear the potential nature directly or indirectly. The sentences with directive mood have some further purposes. Such sentences generate activity in the observers or hearers. Such sentences may be considered as common or universal sentences as they direct all those who are interested to attain the result by acting accordingly. The sentences of the creative writings, thus, become of universal nature and gain the readability and enjoyment from all the readers alike. There is potentiality even in the words listed methodologically in the dictionaries as there is indication of 'should

understand' in general that this word is used as equivalent to the listed term.

The views of Mīmāṃsaka-s on the connection of words in a sentence is of prime importance and it was discussed by almost philosophers and poeticians of ancient and medieval India. The theories, known as anvitābhīdhānavāda as well as *abhihitānvayavāda* promoted by the Prābhākara-s and Bhāṭṭamīmāṃsaka-s were of much importance. The meaning is fully conveyed through the word meanings as the former school argues. But the other school demands an ideal understanding of meaning even before the actual performance of the same through selected words. According to them, a selection of ideas is the predetermining factor of uttering sentences in a linear and methodological way.

As already mentioned, this view of the Mīmāṃsaka-s was helpful to the poeticians like Abhinavagupta to develop the theory of suggestion in the field of literature. He has mentioned the same as additional meaning or *adhikārthapratipatti* in his *Abhinavabhāratī* commentary on the sixth chapter of *Nāṭyaśāstra*⁸. All the present day activities are also related with the power of language. One cannot even think without language. Language is the most striking feature of the human beings. They are using language not for communication alone, but they record the past events, they compose creative writings like poems, lyrics and the like, they further developed music and various art forms by which communicate and provide enjoyment to the readers and spectators to a great length. The contribution of Indians in the past in the field of language helped the westerners to introduce new areas of wisdom like comparative philology and later on linguistic studies. Many concepts explained by de Saussure bear resemblance with Indian attempts on language discussions. So language and literature satisfy the human beings in the much complicated life situations to a great extent and Indians viewed the importance of language in high terms from a very remote past to the present day.

Footnotes:

1. *Kāvyādarśa*: I.2
2. *Vākyapadīya*:
3. *Arthasangraha*:
4. *ibid*.P

5. *Mīmāṃsāsūtra*:6. Quoted in *Nirukta*:7. *Mahābhāṣya*:P.408. *Nāṭyaśāstra*. Vol I, P.**For further reading.**

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***CHĀGALAKṢAṆA* – GOATS AND THEIR
CHARACTERISTICS IN ANCIENT INDIAN TEXTS**

Introduction

Goats and sheep have been domesticated by humans almost 8700 years ago. On the basis of archaeological evidence Zeuner believed that goat was the earliest ruminant and probably the first animal to be domesticated after the dog¹. Goats are a source of meat, milk, skin and fibres. During Pre-Harappan period, wild ancestors of goats were found in barren hills of Baluchistan and Western Sindh. Seals resembling goats were found in the Indus valley civilization. Scholars have debated over selecting names for the domestic Indian goat and these have been discussed in literature². It is evident from these discussions that the name *Capra hircusaegagrus* Erxl. was used to designate all Indian goats. Goat remains have been discovered at Harappa, Hastinapur, Maski, Rupar, Rangpur and Brahmagiri sites of India. The bezoar goat (*Capra hircus* Linn.) of Turkestan and Afghanistan whose remains have been discovered in Near East is considered to be the parent of Indian goats.

Ancient Vedic texts mention animals as part of Cosmic law and further indicate domestication of animals. A study of ancient Sanskrit literature gives us interesting insights into goats that are significant both from a religious, mythological and a scientific aspect. Ancient Indians had observed several characteristics of goats that were recorded in their literature from the earliest period. The characteristics of goats as gleaned from these texts is presented in the present paper that will allow one to admire at the keen sense of observations made regarding to this animal. These observations range from regarding their origin, their bodily color or structure, the qualities of their

products, the omens they forebode when used in various sacrificial rituals, behavioural tendencies and also sounds made by them as dealt in some texts and are presented in suitable contexts.

Goats in Vedic Literature

Goats are mentioned as early as in the Vedic texts. They are termed by the word ‘*Aja*’ which has special significance in some hymns. The *Puruṣa Sūkta* of *Ṛgveda* [10.90.10] mentions that goats and sheep were born from the Supreme Person. RV [9.26.8] mentions that goats were harnessed to carts. Goat is employed as a draft animal for *Pūṣaṇ* in RV [6.55.4]—

पूषणंन्व अजाश्वमुपस्तोषामवाजिनम् ।

Likewise he is said to be drawn in a chariot harnessed by goats RV [6.55.6].

आजासः पूषणं रथे वहन्तु बिभ्रतः ।

The term ‘*Aja*’ also denotes the Sun that upholds heaven and earth RV [1.67.3] —

अजो न क्षां दाधार पृथिवीं तस्तम्भ द्यां मन्त्रेभिः सत्यैः ।

In the *Ṛgveda* the term ‘*Aja*’ is also regarded as the unmanifested source of all manifestation and equated with *Agni Prajāpati*³. A minor Vedic deity is a one-footed goat glorified along with *Ahīrbudhnya*, and others in the hymns RV [2.31.6] —

अहिर्बुध्न्यो अज एकपादुत ।

In the *Aśvamedha* sacrifice, goat is sacrificed to Lord *Pūṣaṇ* before the horse RV [1.163.12]. Several varieties of goats are mentioned in the hymns. RV [10.27.17] speaks of roasted ram (*meṣa*) as a fertility charm. The castrated variety or ram is called [*petva*] as in RV [7.18.17]. The hornless variety is called *basta* RV [1.161.13]. The *Maṇḍūkā Sūkta* of RV [7.103.6] mentions a frog that has sounded similar to the bleating of a goat (*gomāyureko ajamāyurekaḥ*).

The *Vājasaneyî Samhitā* YV [3.43] has a hymn calling cows, goats and sheep nearer to men. In context of the *Puruṣamedha* sacrifice, the text YV [30.11], the quality of keenness (*tejase ajapālaṃ*) has been alluded to a goat herd. The YV [21.29] mentions a grey colored he-goat to be sacrificed to the *Aśvins* by the *Hotū*. The association of goats with *Agni* is also mentioned in YV [13.51]. The *Vājasaneyî*

Samhitā YV [19.89] includes the goat as one of animals led to the sacrificial post during the *Aśvamedha* sacrifice. The *Taittirīya Samhitā* TS [2.1.1-4] also mentions goats in association with Agni. Goat's hair (*Ajaloma*) is mentioned in use of a sacrificial ritual in TS [5.1.6.2]. In the context of the *Aśvamedha* sacrifice, the text TS [5.5.11-5.5.24] states that black goat is to offered to *Agni*, a white ram to the Sun and a ram to *Varuṇa*. The goats and sheep are symbolically stated to be born through *Upāṁśu* and *Antaryāma* cups used in sacrificial rituals TS [6.5.10.1]. This must be taken in a context similar to that in the *Puruṣa Sūkta* of *ūgveda* where in the *Devas* are said to perform a sacrifice and goats are said to have originated from the Supreme Person through sacrifice. The *Taittirīya Samhitā* TS [7.3.14.1] states that goats originated from *Agni* and *Basta* is the king of goats. Elsewhere it is stated that the she-goat originated from *Prajāpati*. The same myth is also supported by TS [2.1.1.4-5]. Vedic texts also state that the testis of a goat was implanted on *Indra*. The *Taittirīya Samhitā* [6.5.10.1] states that goats give birth to two or three kids.

तस्माद्वौ त्रीन् अजा जनयति ।

The *Maitrāyaṇī Samhitā* [3.10.2] states that the Gods immolated man as a victim and the sap (*medhas*) went out of him and entered a horse. When it was immolated, sap entered a cow which then departed and entered a sheep. From sheep, the sap entered a goat. This indicates a succession of organisms. The *Parīśiṣṭas* are texts compiled for elaborating various subjects discussed in the Vedic *Brahmana* and *Sutra* texts. Each Veda has got its own *Parīśiṣṭa*. Of these there are eighteen *Parīśiṣṭas* ascribed to *Kātyāyana* belonging to the *Śukla Yajurveda Parīśiṣṭa*⁴ (SYP). The second *Parīśiṣṭa* of this text is titled as '*Chāgalakṣaṇa*' and comprises of eighteen *Kārikās*. It has elaborate details of characteristics of goats to be used in sacrifices. These are briefly summarised in Tab.1. It further enumerates the list of goats that are not to be used in sacrifices. These include those having the color of parched grains, color of blossoms (*Puṣpavarṇa*), those having a white head, those suffering from ear diseases, those having white ears or bereft of ears, those that move like a tortoise, or those which are bluish in color, or those with seven hooves or deformations or short ears (these goats forebode poverty and death of sons of sacrificer if used). It also adds that one should avoid in a sacrifice a goat which is fully grown, white, with reduced virile power and which drinks water with three limbs (mouth and two ears). A

goat having three legs of the same color and the fourth of a different color is termed as ‘*Musala*’ and forebodes sin to the family of the sacrificer. The text also states that a goat should wholly be reddish or optionally its red color may be mixed with one or two colors. A fierce looking goat, a short goat and a female goat which miscarries may be procured for sacrifice. The ‘*Chāgalakṣaṇa*’ text also specifies that a goat which is black or has a black front side or black legs can be selected. A good goat is described by the text to possess long legs, high shoulders, high head and six curls, less semen, big belly, soft body with red ears and of color of blossoms. A goat of black color in the sides with whitish legs is termed as ‘*Vaiśravaṇa*’.

Tab.1 Characteristics of goats as in ‘*Chāgalakṣaṇa*’ of *Śukla Yajurveda* *Parīśiṣṭa*

Types of Auspicious Goats	Characteristics and their omens
White faced and having a black neck	Best one for sacrifice
Having reddish horns of the length of four fingers (known as <i>Pālaka</i>)	Worthy for sacrifice
Has a white circle on the right side (<i>Sarvārthaka</i>)	Fulfills all desires
Black and white on the back (<i>Vijaya</i>)	Leads to defeat of enemy
<i>Pannada</i> type of goat	That which has a masculine name and whose teeth are fallen out

The *Sāmaveda Saṃhitā* (SV) [*Pūrvārcika*, 4.2.7] also glorifies the ram in its hymn as -

अभि त्वं मेषं पुरुहूतमृगमियमिन्द्रं गीर्भिर्मदता वस्वो अर्णवम्। यस्य द्यावो न विचरन्ति मानुषं भुजे महिष्ठमभि विप्रमर्चत॥

“Make glad with songs that ram (*meṣa*) whom many men invoke worthy of hymns of praise, *Indra*, the sea of wealth”.

This hymn is also quoted by the *Ṛgveda* RV [1.51.1] attributed to sage *Savya Āṅgīrasa* which is commentated by *Sāyaṇācārya*. He mentions that *Indra* came in the form of a ram to *Medhātithi*’s sacrifice and drank *Soma* juice.

Rich information about goats is obtained in the *Atharvaveda Saṃhitā*(AV). The goat is said to have been born from the heat of

Agni by which the Gods attained their Godhead AV [4.14.1]. The goat is anointed by milk and ghee in a sacrificial ritual AV [4.14.6]. The text AV [5.21.5] states that goats and sheep run fearing the wolf. A complete hymn to goats in the sacrificial ritual is given the text AV [*Pañcaudāna Ajasūkta*] by sage *Bṛgu*. The hymn deals on bringing in the goat to the sacrificial place, slaughtering and cooking of a goat. The hymn AV [9.5.1] conducts the goat with a prayer to step to the third firmament.

महान्त्यजो नाकमा कमतां तृतीयम्।

There is a hymn to the slaughterer asking him to cut along the skin with a dark metal, joint by joint with the knife and not being hostile to him.

अनुच्छद्य श्यामेन त्वचमेतां विशस्तर्यथापर्वऽसिना माभि मंस्थाः। माभि दुहः परुशः कल्पयैनं तृतीये नाके अधि वि श्रयैनम्॥- AV [9.5.4]

The goat is to be offered with five rice dishes (*Pañcaudāna*) as in AV [9.5.8] and such an offering is made so that it may ascend to the world of well doing without difficulty AV [9.5.9]. The *Āngirasas* are said to know their world by this goat AV [9.5.16]. The cooked goat having five rice dishes is said to set one in the heavenly world.

अजः पक्वः स्वर्गे लोके दधाति पञ्चौदनो निःकृतिं बाधमानः।

- AV [9.5.18]

A similar reference to the cooked goat with the dishes is mentioned in AV [9.5.37]. The AV [11.2.21] has a hymn in the *Rudra Sūkta* seeking him to roll forth his missile and smite progeny of mockers for those being greedy for kine, men, goat and sheep. AV [9.5.7] states -

अजो अग्निरजमु ज्योतिराहुरजं जीवता ब्रह्मणे देयमाहुः। अजस्तमांस्यप हन्ति दूरमस्मिल्लोके श्रद्धधानेन दत्तः॥

“The goat is *Agni* and is called light (*Jyoti*), they say that goat is to be given by one living to a priest, the goat given in this world by one having faith smites far away the darkness”. The text AV [9.5.9] also mentions that the goat moves across difficult places.

अजो रोह सुकृतां यत्र लोकः शरभो न चत्तोऽति दुर्गाण्येषः॥

Similarly AV [8.8.25] states that certain herbs are known to goats and sheep. The first six verses of the *Pañcaudāna Ajasūkta* are quoted by the *Kaṣika Sūtra* (KS) [64.6-16] in connection with bringing in,

48 circumambulating *Agni*, slaughtering, sprinkling of waters on its feet and cooking as well as offering it with five rice dishes.

Pratyabhijñā

प्रत्यभिज्ञा

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The *Brāhmaṇa* texts mention goats being associated with *Agni* and the sacrificial ritual. The legend of the *Maitrāyaṇī Samhitā* (MS) [3.10.2] mentioning that the Gods immolated man as a victim and the sap (*medhas*) entering a list of animals including that of a goat is also supported by the *Aitareya Brāhmaṇa* AB [2.8] as well as *Śatapatha Brāhmaṇa* (SB) [I.2.3-6]. The *Ajakāva* is a sacrificial wood vessel dedicated to *Mitrā-Varuṇa* that has ornamentation similar to the fleshy protuberance at the neck of a goat as stated in the *Śatapatha Brāhmaṇa* SB [4.1.5.19] –

अजगलस्तनौ अजका तद्वत् अजगलस्तनाकारकाष्ठा वयवयुक्तं मैत्रावरुणग्रहस्य द्विटेवत्यस्य पात्रं भवति ।

The *Śatapatha Brāhmaṇa* states that *Agni* touched ‘*Aja*’ and had brilliance.

नो ह वा इदमग्नेऽग्नौ वर्च आस । यदिदमस्मिन्वर्चः सोऽकामयत । [4.5.4.3]

The use of goat hairs (*Ajaloma*) in sacrificial ritual is mentioned in *Śatapatha Brāhmaṇa* SB [6.4.4.22]. The *Pañcaviṃśa Brāhmaṇa* PB [16.1.10] includes goats among donkeys and sheep. The *Jaiminīya Brāhmaṇa* JB [1.68] also speaks of goats in context of *Stomas* such as *Gāyatri*.

The *Taittirīya Āraṇyaka* TA [4.3.3] mentions the use of milk of she-goat in *Pravargya* rites. The ritual of cooking a goat with barley grains and its consumption with regard to pacificatory rites in connection with the *Pitūmedha* rituals is also mentioned by the text TA [6.10] with the flesh of goat being consumed with the hymn –

अजोऽस्यजाऽस्मादघा द्वेषासि ।

Ritual associations of the goat are elaborated more in the *Śrauta Sūtras*. The *Āpastambha Śrautasūtra* ASS [25.4.10] also mentions the use of goat’s milk. Interestingly the text ASS [10.29.4] mentions that the sacrificer while holding the he-goat to be offered to *Agni* and *Soma* should hold it by its right ear as the animal looks at *Soma* being carried forth with the hymn ‘*Namo Mitrasyeti*’ -

अजेनाग्नीषोमीयेण कर्णगृहीतेन यजमानो राजानमोह्यमानं प्रतीक्षते नमो मित्रस्येति ।।

Further the *Āpastambha Śrautasūtra* Ap SS [10.29.5] mentions the characteristics of such a he-goat used in the sacrifice. It must be

red in color and may be with or without horns. It can be black or red spotted, big, fat and bearded as –

लोहस्तूपरो भवति । अप्यतूपरः । कृष्णसारङ्गो लोहितसारङ्गो वा । स्थूलः पीवा श्मश्रुणः ॥

Several characteristics of goats can be found in context of various sacrifices mentioned in the *Kātyāyana Śrautasūtra*⁵ KSS in context of *Agnichayana* ritual. The *Ukhā* vessel is sprinkled with milk of the she-goat KSS [16.4.23]. The ram and goat are immolated for sake of *Agni* –

चिकीर्षमाण उत्तरस्यां फाल्गुन्यां पौर्णमासेनेष्ट्वा पञ्च पशूनालभतेऽदक्षिणान् ।
– KSS [16.1.5]

The black and the hornless goat is offered to *Prajāpati* (*śyāmatūparo vā prājāpatyaḥ* as in KSS [16.1.33]) and a white bearded goat to *Vāyu* (*vāyave vā niyutvate śvetalapsudī dve dadhyāt*) as in KSS [16.1.38]. In context of the *Sautrāmaṇī* sacrifice (especially on the fourth day) and the *Rājasūya* sacrifice the animals to be offered include a reddish white he-goat to *Aśvins*, ewe with teats and dewlap to *Sarasvatī* and bull to *Indra* KSS [19.3.2-4] and KSS[15.10.1] respectively–

अश्विनोऽजोधूम्रः । सारस्वतो मेषः । ऐन्द्र ऋषभः ॥

In context of *Aśvamedha sacrifice*, the text states that a horse, hornless he-goat and *Go-Mūga* are tied to the central stake –

अग्निष्टेऽश्वतूपरगोमृगान्नियुनक्ति ॥ – KSS [20.6.2]

This is followed by tying of twelve victims called *Paryāṅgya* (body encircling) that are to be tied to different parts of the horse's body KSS [20.6.4] such as the black necked he-goat, an ewe, two black he-goats, a dark grey he-goat, one white and one black goat, two goats with shaggy hind thighs, one white, one barren and one dwarf. Male goats are offered along with sacrificial cakes (*Puroḍaśa*) to *Agni* and *Soma* in the *Agniṣṭoma* sacrifice KSS [8.7.24-25]. A pair of hornless he-goats are given as sacrificial fees (*Dakṣiṇā*) in *Agnicayana* rite KSS [81.6.23]. The *Kātyāyana Śrautasūtra* also mentions the use of several body parts of goats in sacrificial rituals. The *Adhvaryu* is said to purify milk in a vessel of reeds by means of a sieve made of hair of goat in the *Sautrāmaṇī* rite KSS [19.2.12]. Likewise in the *Vājapeya* sacrifice, the sacrificer descends from the post upon a *Rukma* placed on a skin of a goat.

The *Adhvaryu* spreads the skin, brings a seat of *Udumbara* (*Ficus racemosa*) and makes the sacrificer sit on it. The *Lāmyāyana Śrautasūtra* (LSS)[2.10.1] states that one must mentally meditate on the horse, goats and sheep, rice and barley with a *Stoma* hymn. The *Mānava Śrautasūtra* (MSS) [*Prāksomabhāga*, 1.8.5.10-27] also mentions that the goat is to be offered to *Indra* and *Agni*. Similar ritual uses of goats in sacrifice are mentioned in the *Śāṅkhāyana Śrautasūtra* (SKSS) [15.1.21-23] –

सप्तदश प्राजापत्याः श्यामास्तूपरा लप्सुदिन उपालम्भ्याः सवनीयानां तन्त्रं पर्यग्निकरणान्तम् ।

The *Vādhūla Śrautasūtra* VDSS [4.19.31] also elaborates on the *Ajamedha* (offering of a goat). The Seventh *Praśna* of the *Satyāṣāḍha Śrautasūtra* (SDSS) describes the characteristics of goats that are to be selected for the sacrifice.

एकवर्णो द्विवर्णश्च बहुवर्णस्तथैव च । रोहितो यस्तु वै छागः स षष्ठः कुलमुद्धरेत् ।।
यस्तु श्वेतमुखश्छागः कृष्णग्रीवः सितोदरः । पशूनां चैव मुख्यः स्यात्पशुकामस्तमालभेत् ।।
मज्जिष्ठवर्णसंकाशो यच्छृङ्गे चतुरङ्गुले । स च्छागः पालको नाम महान्पालयते धनम् ।
विकटो वामनो वेहत्साहस्राः पशावस्त्रयः ।। साधयन्ति महायज्ञं महच्च लभते फलम् ।
यजे तु दक्षिणे पार्श्वे मण्डलं यस्य वै भवत् ।। छागः सर्वार्थको नाम सर्वकामफलप्रदः ।
श्वेतं तु दक्षिणे पार्श्वे भवेदवै यस्य मण्डलम् ।। स च्छागो विजयो नाम अभिन्नदमनः स्मृतः ।
षट्त्रतः षडावर्तः सकुक्षिलोमशोदरः । स्निग्धस्त्वग्लोमवर्णः स्याच्छागः सर्वार्थसाधकः ।।
लोहकर्णः पुष्पकर्णो यस्य चैतदवयं भवेत् ।। लाजाकर्णमकर्णं वा शुण्ठकर्णं तथैव च ।
तलसप्तशफव्यङ्गशुण्ठाकर्णस्तथैव च ।। दारिदयं पुत्रनाशं च मरणं चैव तादृशे ।
एकवर्णास्त्रयः पादास्तुरीयस्तं यदा भवेत् ।। स च्छागो मुसलो नाम अधस्तात्रयते कुलम् ।
कालालः कृष्णपार्श्वस्तु श्वेतपादौ प्रतिष्ठितः ।। छागो वैश्रवणो नामनमागस्योपतिष्ठति ।।

– SDSS [*Praśna*7, *Paṭala* 8]

The characteristics of goats outlined by the *Satyāṣāḍha Śrautasūtra* are similar in details to those furnished by the second *Pariśiṣṭa* of the *Śukla Yajurveda Pariśiṣṭa* (SYP) titled as '*Chāgalakṣaṇa*' and are as described before except that one gets the names given to these goats along with the omens they forebode when used in sacrifice. These have been already described in Tab.1 and are thus not repeated in the present context.

Similar to the *Kātyāyana Śrautasūtra*, the text of *Vaikhānasa Śrautasūtra* VSS [17.11] mentions seventeen goats [*Ajasaptadaśān*] as sacrificial fees. Goat's milk is used in sacrificial rituals as in the *Bhāradvāja Śrautasūtra* (BSS)[11.4.11] and BSS [11.9.19]. It is also

used in the *Pravargya* rites (an ancillary and preliminary rite to *Agniṣṭoma* consisting of offerings to several deities) as stated in the text. *Bhāradvāja Śrautasūtra* BSS [14.4.7] prescribes goats, sheep and other items given as sacrificial fees. The other *Kalpasūtras* also have some valuable details of goats. The *Bhāradvāja Pitūmedhasūtra* (BPS) [1.12.4-5] mentions that flesh of a goat is cooked with barley grains and eaten after cremation rites. The *Gobhila Gūhyasūtra* (GGS) [3.1.9] refers to the offering of goat to the person who catches up the hair during *Keśānta* rituals. A goat is to be offered as fee after the study of *Parvans* of *Agni* as well as a ram for that of *Indra* [3.2.49]. The text mentions that a white goat is to be sacrificed in context of building a house [4.7.28]. The *Drāhyāyaṇa Gṛhyasūtra* DGS (also known as *Khādira Gṛhyasūtra* KGS) [2.5.5] states that goat is to be given during the *Godānarites*. The *Paraśurāma Kalpasūtra* (PKS) mentions the goat as a vehicle of *Agni* in context of *Nyāsa* in *Archana* (worship) –

रां अग्नये शक्तिहस्ताय तेजोऽधिपतये अजवाहनाय सपरिवाराय नमः॥

– PKS [6.14]

The *Gautama Dharmasūtra*⁶ [15.15] mentions the use of flesh of a red goat in rites. It forbids the drinking of goat's milk during the first ten days after it has given birth [17.22-23] and also includes animals without hair or with hair among forbidden food [17.28]. The *Vasiṣṭha Dharmasūtra*⁷ [2.28] states that one may not sell domestic animals with one hoof or those having fur. The text also mentions that by killing a male-goat in ancient times the disease of hunger came into origin. If one kills such a goat one had to perform a penance for 98 days.

The *Smṛtis* give several other aspects of goats with regards to several rites. The *Manusmṛti* (MSM)[11.68] forbids the slaughter of goats, sheep along with other animals such as ass, horse, camel, deer and elephant. The text [3.268-270] also refers to the offering of flesh of a goat for the libation of the Manes on occasion of *Śrāddha* rituals. The *Śātātapasmṛti* SS [2.52] states that by killing a goat, one is born with extra limbs. As expiation one must donate a she-goat covered with cloth of variegated colors. Similar donation of a goat is also given in SS[5.28]. The *Atrismṛti* [295] states that milk of she-goat should never be used in *Havya* and *Kavya*. The *Yājñavalkyasmṛti* (YVS) (*Acārādhyāya*, *Dānaprakaraṇa*) [I.261] states that offering meat of black goat (*Lauhāmiṣam*) and meat of an old white goat

(*Vārdhrīṇasa*) in *Śrāddha* rite yields unending fruits. A goat should be exhibited in *Śrāddha* rites according to the *Viṣṇu Saṃhitā*. The male goat (ram) is regarded as the vehicle of Agni. The *Upaniṣads* state that *Medhātithi*, a descendant of *Kaṇva* was carried to heaven in the form of a ram by *Indra*. This is also echoed by the view that *Indra* drank *Soma* juice assuming the form of a ram at *Medhātithi*'s sacrifice as stated earlier in *R̥gveda* RV [1.51.1].

Goats in Epic and Puranic Texts

Vālmīki Rāmāyaṇa (VR) also has several references to goats. The *Bāla Kāṇḍa* [49.6] of the text has Sage *Viśvāmitra* stating to Lord *Rāma* that *Agni* appealed to the Manes (*Pitūs*) to take the testicles of ram and offer it to *Indra*.

अयं मेषः सवृषणः शक्रो हि अवृषणः। मेषस्य वृषणौ गृह्य शक्राय आशु प्रयच्छत॥

The Manes who had gathered to collect their share of offering extricated the testes of ram and offered them to *Indra*. Owing to this and efficacy of the ascetic power of Sage *Gautama*, *Indra* became one with the testes of a goat as stated in the *Bāla Kāṇḍa* [49.10].

इन्द्रः तु मेषः वृषणः तदा प्रभृति राघव। गौतमस्य प्रभावेन तपसा च महात्मनः॥

In the *Ayodhya Kāṇḍa* [77.3], the text states that white goats and sheep were given as gifts along with cows by *Bharata* during the performance of the rites of twelfth day of *Śrāddha* of king *Daśaratha*. Goat skins termed as *Ajāvika* were used for shields and finger-guards as mentioned in the *Ayodhya Kāṇḍa* [87.23]. The same text narrates the story of *Vātāpi*, a demon who used to assume the form of a ram and tricked the sages of *Daṇḍakāraṇya*. The text also speaks about the *Praveṇa* species of goat *Āraṇya Kāṇḍa* [43.36] as Lord *Rāma* exclaims the skin of this goat cannot be compared with that of *Mārīca*'s disguise –

न कदली न प्रियकी न प्रवेणी न चाविकी।

Mahābhārata (SM) also mentions the goat as a domestic animal. The *Vana Parva* [226.19-20] states that goat skin was used for wearing by those living in the forest. The same text *Vana Parva* [188.21] mentions that in the *Kaliyuga* people will milk the goats and ewes (*Aja* and *Eḍaka*) as cows will not be available. The *Mahābhārata* also mentions that sixth face of *Skandha* called *Viśākha* is a goat's

face and hence named as ‘*Chāgamukha*’ [*Vana Parva*, 217.3] or ‘*Chāgavaktra*’ [*Vana Parva*, 217.11]. While narrating briefly the story of *Rāmāyaṇa*, the *Mahābhārata* [*Vana Parva*, 94.8] mentions that the demon *Vātāpi* turned into a goat. Several *Purāṇas* mention various aspects of goats. The *Matsyapurāṇa* [15.32-33] states that if sacrificial fire of an *Ahitāgni* is not available either from churning or borrowing, then it can be offered in the right ear of goat since it belongs to *Agni*. The text [217.21-22] also specifies that roosters, monkeys, goats and cows with calves were kept in horse stables for their welfare. The *Kūrmapurāṇa* states that goats were created from mouth of *Prajāpati*. With regard to *Śrāddha* rites the text states that flesh of a goat gives satisfaction for six months to the Manes [2.20.40], that of a ram for four months [2.20.40] and that of a red goat gives satisfaction endlessly [2.20.43]. The text also states that a place should be strewn with sesame seeds and goats should tread all over the place thereby avoiding haunting evil spirits from the site [2.22.18]. The *Viṣṇupurāṇa* [1.5.46] states that goats were born from *Brahma*’s mouth

ततः स्वच्छन्दतोऽन्यानि वयांसि वयसोऽसृजत्। अवयो वक्षसश्चक्रे मुखतोऽजाः
स सृष्टवान्॥

The same text [2.6.19] also adds that one who rears cats, cocks, goats, dogs, hogs or birds fall into hell indicating a taboo of keeping certain animals. The *Śivapurāṇa* [Chap.42] mentions that as to how *Dakṣa Prajāpati*’s head was severed by *Vīrabhadra*, the lieutenant of Lord *Śiva* after the immolation of *Devi Satī*. The text further states that Lord *Śiva* replaced *Dakṣa*’s head by the head of a goat and Sage *Bhṛgu*’s beard with that of a goat’s beard. The *Padmapurāṇa* [*Sṛṣṭi Khaṇḍa*, 26.105] mentions the term ‘*Ajagandha*’ (smelling of goats) and states that it is also one of the names of Lord *Śiva* as mentioned in the conversation between Sage *Pulastya* and *Rāma* as stated in the text [*Sṛṣṭi Khaṇḍa*, 28.154] –

अजगन्धं च देवेशं देवदेवं पिनाकिनम्॥

The *Padmapurāṇa* [183.10–24] also has an episode of a goat narrating its previous life. Such incidents of *Jātismaraṇa* among animals are mentioned in ancient literature. The *Vāmanapurāṇa* [95.42] states that goat and sheep are to be donated to please Lord *Keśava*. The *Agnipurāṇa* [283.6-7] mentions about a rite of boiling

several ingredients in goat's milk for treating diseases of worms in intestines in children. Goat's milk is also used to treat horses suffering from passage of blood in urine [289.21-22], to prepare a collyrium to subjugate people [123.28] as well as to treat abdominal dropsy in men. In describing the birth rites for children (*Bālādigrahaharabālat-antram*) the text [299.5] states that goat's urine (*Ajāmûtra*) should be used to wash the body of the child. A seat made of goat's skin termed as '*Ajāsana*' is mentioned in the text. *Agnipurāṇa* [156.10] states that a goat's skin is very holy so as to be used as a *Brahmacārin*. The *Agnipurāṇa* [231.12] strangely mentions that goats and sheep are both wild and domestic in nature. It further adds that the performance of *Rudra Homa* with libations of sacrificial porridge or clarified butter arrests spread of plague or epidemics among goats and sheep. The *Bhaviṣyapurāṇa* (BVP) [*Madhyama Khāṇḍa*, 10.79-80] mentions that peacock feathers and seven hairs of a goat are to be soaked in castor oil and burned in a grain store at evening time to avoid pests like rats. The *Vāyupurāṇa* [1.9.42] states that goats and sheep are rural domestic animals born of the creator's mouth. They are useful in sacrificial rites [1.59.16]. Goat's milk is considered taboo for *Śrāddha* rites [2.16.17] but it is stated that goat's flesh gives satisfaction to the Manes for a period of seven months. The *Vāyupurāṇa* also states that at the end of *Kaliyuga* people will keep *Aja* (goat), *Eḍaka* (ewe), *Khara* (Ass) and *Uṣṭra* (camel) as petssimilarly to that mentioned by the *Mahābhārata* [*Vana Parva* 188.21]. The *Viṣṇudharmottarapurāṇa* [1.112.21] states that *Ajadṛṣṭi* (having goats like eyes) is name of one of founders of family of *Aṅgirasas*. This is supported by the similar view of the *Atharvaveda Pañcaudana Sūkta* as stated earlier. A similar association of the goat with the family of *Aṅgirasas* is also seen in one of the hymns by Sage *Savya Aṅgirasa* in the *Sāmaveda Saṃhitā* [*Pūrvārcika*, 4.2.7] as well as *Ṛgveda* RV [1.51.1].

Goats in Post-Vedic Texts

Some interesting details of characteristics of goats are mentioned in some Post-Vedic texts. Male goats are identified as *Aja*, *Chāga* and *Basta* and female goats as *Aja* or *Chāgi* according to *Amarakośa*.

The *Suśruta Saṃhitā* [*Sūtrasthāna* 45.51] says that goat's milk is constipative, appetizing and useful in all diseases. The curd alleviates all *doṣas*. Its flesh is not very cold, heavy, unctuous, slightly

increases *kapha* and *pitta*, slimy in nature and beneficial in dry cough and tuberculosis [*Sūtrasthāna*, 46.87]. The skin and hair are used for fumigation [*Uttarasthāna*, *Amānuṣopasargapratiṣedha*, 60.38]. The liver and spleen of a goat are useful for night blindness, eye diseases [*Uttarasthāna*, 17.26]. The *Suśruta Saṃhitā* also mentions goat ghee [*Ajasarpī –Chikitsā Sthāna*, 2.33], urine [*Ajamūtra–Sūtrasthāna*, 45.223] and blood [*Ajarakta- Chikitsā Sthāna*, 38.86]. Goat hairs (*Ajaroma*) are used along with hairs of camel and sheep in fumigation of child troubled by spirits [*Uttarasthāna*, *Skandhagrahapratiṣedha*, 28.6]. The faces (*Ajasakūt*) is used to treat disorders like *Raktapitta* [*Uttarasthāna*, 45.28].

Similar efficacies of the milk, curd and dung are mentioned by the *Charaka Saṃhitā* [*Sūtrasthāna*, 25.40]. It also states that meat juice is useful in curing tuberculosis. Several *Āyurveda Nighaṇṭus* give the properties of goat products that are not dealt in the present context. The *Rājānighaṇṭu* (RN) [19.46-47] also mentions the characteristics of ‘*Aja*’, ‘*Chāga*’ and ‘*Meṣa*’ stating that goats of different places have different characteristics indicating that ancient Indians were aware of the species variations –

मेषो भेडो हुडो मेण्डूः ऊर्णायुरुरुणस्तथा । एडकः शृङ्गिणोऽविः स्यादुभ्रो रोमशो
प्लली ॥ नानादेशविशेषेण मेषा नानाविधा अमी ॥

The *Bṛhatsaṃhitā* (BS) of *Varāhamihira* also gives the characteristics of goats. The text states that for increasing yields of flower and fruits of trees, creepers and shrubs they should be sprinkled with mixture of powder of dung of goats (*Ajaśakṛtchūrṇa*) and sheep along with other ingredients in suitable measures as stated BS [LV.17]. The text also speaks of a type of glue known as ‘*Vajratala*’ in which one of the ingredients of its composition are horns of goat (*Ajaviṣāṇa*) BS [LVII.7]. The *Bṛhatsaṃhitā* BS [LXV] gives the characteristics of auspicious and inauspicious types of goats as –

छागशुभलक्षणमभिधास्ये नवदशाष्टदन्तास्ते । धन्याः स्थाप्या वेश्मनि , न्त्याज्याः
सप्तदन्ता ये ॥ दक्षिणपार्श्वे मण्डमसितं शुक्लस्य शुभफलं भवति ।

“I shall now expound the auspicious and inauspicious signs of goats. Those that have nine, ten or eight teeth bring good luck and should be kept at home. Those that have seven teeth must be abandoned’. The dewlap that hangs from neck of goats is termed

Quoting from a work titled ‘*Vaidyaka Tantra*’ it states –

स्तनवदवलम्बते यः कण्ठेऽजानां मणिः स विज्ञेयः। एकमणिः शुभफलकृद्भन्यतमा
द्वित्रिमणयो ये॥

“The thing that hangs like a breast from the neck of goats is termed ‘*Maṇiḥ*’. Those having one ‘*Maṇiḥ*’ are of good augury while those having two or three are exceedingly auspicious.”

Quoting Sage *Garga*’s views, the text mentions four classes of goats as discussed further BS [LXV.4-7]–

कुट्टकः कुटिलश्चैव जटिलो वामनस्तथा। ते चत्वारः श्रियः पुत्रो नालक्ष्मीके वसन्ति
वै॥

It also mentions that according to Sage *Garga*, a goat with bluish (dark) hair on the head and dark feet or one with white forepart and bluish hind-part brings good luck to the owner. The text also quotes Sage *Vyāsa*’s views on the characteristics of goats. The four classes of goats are the sons of the Goddess of wealth that do not dwell in a poverty stricken place BS [LXV.9].

Regarding inauspicious goats, the text BS [LXV.10] states –

अथा प्रशस्ताः खरतुल्यनादाः प्रदीप्तपुच्छाः कुनखा विवर्णाः। निकृतकर्णा द्विपमस्तकाश्च
भवन्ति ये चासिततालुजिह्वाः॥

“Goats that bleat like donkeys, have crooked or erect tails, misshapen nails, cut ears, heads shaped like those of an elephant and having a dark palate and tongue are considered to be inauspicious.”

Regarding characteristics of horns the text states –

मुण्डाः सर्वे शुभदाः सर्वसिताः सर्वकृष्णदेहाश्च। अर्धासिताः सितार्धा धन्याः
कपिलार्धकृष्णाश्च॥

“All goats that have no horns, that are completely white or black or are half-white or half-dark or half-brown and half-black are auspicious and bring good luck” as stated in the text BS [LXV.4].

CHARACTERISTICS OF THE FOUR CLASSES OF GOATS 57
ACCORDING TO *BRĤATSAMHITĀ* BS [LXV.4-7]

Pratyabhijñā

प्रत्यभिज्ञा

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Classes of goats	Characteristics
<i>Kuṭṭaka</i>	Marches in front of the flock, plunges first in water. Has a white head or six dark specks on the head.
<i>Kuṭīla</i>	Has a spotted neck or head, with colour of pounded <i>Sesamum</i> (white and yellow), red eyes, dark or white feet
<i>Jaṭīla</i>	White goat with dark testicles, dark band in middle. Walks slowly with a jingling sound.
<i>Vāmana</i>	That which is short

It is interesting to note that *Varāhamihira* also mentions the *Vāmana* goat as stated by the *Satyāśādhya Śrautasūtra*. *Kauṭilya's Arthaśāstra* KA [13.4] makes interesting observations about goats stating that goat-dung was mixed with chemicals to make inflammable balls while storming a fort. It includes goat in cattle group along with cow, buffalo, ass and camel KA [2.6]. It further states that the quantity of ghee from goat's milk was more than cow's milk KA [2.29]. Goat's wool had to be removed half-yearly also as stated in KA [2.29]. The anthology '*Sārīgadharaṇḍhātī*' (BSGP) [3114] while describing characteristics of men [*Puruṣalakṣaṇa*] alludes to a person having smell of a goat (*Ajagandhika*) and also possessing penis like goat (*Ajaliṅga*). The *Mātāṅgalīlā*⁸ of *Nīlakaṇṭha*, a text on elephant-lore prescribes a subjugation ointment consisting of several herbs along with hair, hoofs and urine of goats for elephants [X.10]. The *Kṛṣi Parāśara*⁹ (KP)[91], a text on agriculture states that tying goats in the cow-shed leads to destruction of cattle –

कृत्वा गोनाशमाप्नोति तत्राजबन्धनाद् ध्रुवम् ।।

This is in contrast to tying of a goat in a horse stable as stated in the *Matsya Purāṇa* [217.21-22]. The '*Mānasollāsa*'¹⁰ (MAN), an encyclopaedic text of the western *Chālukyan king Someśvara* III in the chapter titled '*Meṣa Yuddhavinoda*' describing ram fights outlines the characteristics of goats and rams. It states that a ram born with a head turned away is never defeated.

पराङ्मुखो य उत्पन्नो युद्धे न स पराजितः ।

A ram with a black head is brave. It also states there are 3 kinds of rams- *Cholikā*, *Jaṭīla* and *Śoṇavarṇa*. A *Cholikā*ram has eyebrows,

feet, belly, tail, ears and mouth black in color. A special ram named as *Utsāhacholikā* has the above mentioned parts of the body being white in color instead of black. the *Jaṭila* ram has big fat hairs in the neck and breast, soft, dense and smooth hairs of any color on its body. A *Śoṇavarṇa* ram is red colored with fat horns with small and sharp hairs throughout the body.

भुवौ पादाश्च जठरं पुच्छमास्यं श्रुतिद्वयम् ।। इति यस्य भवेत्कृष्णं चोलिकः स उदाहृतः ।
एतैरेव भवेच्छ्वेतैः कृष्णश्चोत्साहचोलोकाः । रोमाणि स्थूलदीर्घाणि तेषां कण्ठे स्तने तथा ।
येन केनापि वर्णेन यसोर्णा सर्वगात्रजा । मृदुला गुम्फिता श्लक्ष्णा जटिलः स प्रकीर्तितः ।
बन्धुरः स्कन्धदेशे तु स्थूल सङ्गतशृङ्गकः । ह्रस्वाणि स्थूलरोमाणि सर्वाङ्गीणानि यस्य
तु लोहितो यश्च वर्णेन शोणः स परिकीर्तितः ।। [Vimśati IV.8.1239 – 1244]

The *Śivatattvaratnākara* (STR) of *Keladi Basavaraja* also has the characteristics of auspicious and inauspicious goats. These characteristics are almost identical to those discussed by *Bṛhatsaṃhitā* [LXV] of *Varāhamihira*.

छागशुभाशुभलक्षणमभिधास्ये नवदशाष्टदन्तास्ते । धन्याः स्थाप्या वेश्मनि सन्त्याज्याः सप्तदन्ता ये
स्तन इव गले लम्पते यश्छागानां मणिः स विज्ञेयः । एकमणिश्शुभफलकृद्धीनफला द्वित्रमणयो
ये ।। पुण्ड्रास्सर्वे शुभदाः सर्वसिताः सर्वकृष्णदेहाश्च ।

अर्धासिताः सितार्था धन्याः कपिलार्धकृष्णश्च ।। [Kallola 8, IV. 74 – 76]

Regarding inauspicious goats it states –

– अथा प्रशस्ताः खरतुल्यनादाः प्रदीप्तपुच्छाः कुनखा विवर्णाः । निकृत्तकर्णा द्विपमस्तकाश्च
भवन्ति ये चासिततालुजिह्वाः [8.4.81]

The *Lokopakāra*¹¹ (LK) of *Chāvūṇḍarāya*, an encyclopaedic work [1015 – 1042 A.D] gives the characteristics of an auspicious goat [XI.36]. Another medieval encyclopaedia titled the *Yuktikalpataru* (YP) of king *Bhoja* also gives the characteristics of goats. Quoting from sage *Bhāradvāja*’s *Valiprakaraṇa*,’ probably a lost text, it states the characteristics of an auspicious goat. Goats that are black completely are stated to belong to Deva class bring about wealth, those of yellowish or greenish (probably dark) belong to class of men (*Nara*) while those that are white are auspicious. Those that are deluded, look dull are suited to be killed and give no other fruits.

ये कृष्णाः शुच्यश्छागाः पशवोऽन्ये तथैव च । देवजातिभिरुत्सृज्यास्ते सर्व्वार्थोपसिद्धये ।।
ये पीताहरिता वापि नरजातिरुदीरिताः । ये शुक्लाश्च महान्तो वा रक्षोजातेः शुभप्रदाः ।।
ये मोहदथवज्ञानाद्वलिमन्यं प्रयच्छति । वध एव फलं तस्य नान्यत् किञ्चित् फलं भवेत् ।।

Regarding the omens of goats, the *Basantarāja Śākuna* (BSK) [XIV.15] under *Chatuspāda Prakaraṇa* says it is auspicious to see a male and female goat together. The sounds of goat are considered auspicious when one proceeds on a pilgrimage. Those that make sound in the midnight are good to the owner. The *Mṛgapakṣīśāstra* (MPS) of Jain author *Hamsadeva* dated to 13th c. A.D mentions four varieties of goats. Their features are as tabulated in Tab. 2 although it may seem to be synonyms for goats in grammatical texts.

Several ancient Indian culinary texts discuss various properties of the milk, ghee, meat and other products of goats. Among them the *Bhojanakutūhala* of *Raghunātha Sūri*, states that meat of goat is heavy to digest, unctuous and not cooling. It is sweet and does not vitiate *doṣas* [*Māṃsaprakaraṇa*]. It also states that goat's milk is superior to cow's milk in its properties. In this regard, the text deals on milk properties based on the characteristics of the goats in the section titled '*Kṣīraprakaraṇam*' stating –

स्थूलाजदुग्धं अक्थितं पयोज्ञैः सूक्ष्माजदुग्धं त्विह किञ्चिद्वन्म् ।।

Milk of stout goats is whole some for those that are *Tīkṣṇāgni*. Milk of thin goats is inferior to the former. Curds derived from milk of goats alleviate *Kapha* and *Vāta* and assist in digestion [Section on *Dadhiprakaraṇam*]. Butter extracted from the milk of a goat is light, sweet and treats the vitiation of *doṣas* being healthy for eyes [Section on *Navanītaprakaraṇam*]. Ghee derived from goat's milk is healthy for eyes and stimulates digestive fire.

TAB.2 CHARACTERISTICS OF THE FOUR CLASSES OF GOATS ACCORDING TO *MṚGAPAKṢĪŚĀSTRA* (MPS)

<i>Aja</i> (Markhor)	Are white in color and avaricious to eat always. They have hanging testicles and thin long horns, strong legs, fat belly and can climb trees and ascend mountains.
<i>Chāga</i> (Himalayan Tahr)	Are red in color, possess good body smell, rarely get provoked, thin horns, scared of drum beats, take little food, desire to sleep under shade of trees.
<i>Meṣa</i> (Nilgiri Tahr)	Are black in color, thin body, swift gait, become absent-minded in deep sorrow, scared of muddy land, their cries are long and loud, they walk slowly and also in thorny places, are lazy and sleepy.
<i>Vṛṣṇi</i> (Wild goat)	Are smoky or brown in color, have two short black horns, fat belly, color of sides, neck and face different from main body, walk slowly, have less sex urge, loose temper when they are hungry.

The ‘*Kṣemakutūhala*’ of *Kṣemaśarma*, another culinary text of the 16th c. A.D. also states that as goats have bodily constituents similar to humans, the meat is appropriate for enhancing human bodily constituents –

यादृशा धातयो नृणां अजानामपि तादृशाः। अतो धातुविवृद्ध्यर्थमाजं मांसं प्रशस्यते॥

– ‘*Kṣemakutūhala*’[6.81]

In discussing various meat preparations of goats, the text has some interesting notes on the characteristics such as meat of she-goat that has not yet given birth to its young [6.84], that of a goat whose testicles are removed with a lance or trident (*Śūla*) [6.88], meat of a fatty lamb (*Ajāsuta*) that is the youth stage [6.86].

Several breeds of goats were known in the Mughal period as evident from paintings by artist Mansur dated to the 17th c. A. D. The *Markhor* breed along with five different breeds has been depicted in a painting housed in the Collection of M. Demotte, Paris¹². Himalayan goats had white hairs and kept by nomads. The short-haired *Barbari* goats had erect horns while the *Surti* goats had small whitish legs. The Mughal emperor Jahangir in his Memoirs makes interesting observations of mountain goats and their weight. He also mentions that he had heard from hunters that a special worm develops in the horns of the mountain ram and this causes an irritation which induces the ram to fight with his hind. If he finds no rival he strikes his head against a tree or rock to allay the irritation¹³. There exist several indigenous breeds of goats such as *Jāmnāpari*, *Bītal*, *Baluci*, *Cutci*, *Kāśmīri*, *Barbari*, *Kamorias* well as their characteristics as documented in modern literature¹⁴.

Scientific Discussion of the Observations

The description of goats in ancient Indian literature also has some features that are scientifically treated in some texts. These features include the classification, physical features dealing on number of teeth, color of body, limbs, eyes, ears and horns, their odour, mating season, behavior attributes and qualities of their products for various purposes. Interestingly one finds the classification of such goats based on auspicious and inauspicious characters as in the Vedic texts like the *Śukla Yajurveda Pariśiṣṭa*, *Satyāśādhā Śrautasūtra*, *Āpastamba Śrautasūtra* and *Kātyāyana Śrautasūtra*. Although one may not find specific sections devoted to classification, these are mentioned in context of various sacrificial rituals as discussed earlier. The *Śukla*

Yajurveda Pariśiṣṭa, however gives physical features of goats that are found in the other texts as mentioned above. The *Satyāśādhā Śrautasūtra* also presents similar physical features of goats that are also found in the *Bṛhatsaṃhitā* of *Varāhamihira*. Properties of goat products are dealt in the Vedic texts as well as *Āyurvedic* and culinary texts. Some of these properties are yet to be tested. The *Mṛgapakśīśāstra* of *Hamsadeva* presents the information about goats more scientifically with regard to their physical features and behavioural attributes. It is interesting to note that *Hamsadeva* makes observations regarding their behaviour such as fear, anger, sorrow and so on as found in the description of goats. Such features are rare in earlier texts. He also gives some descriptions of the knowledge of their pregnancy period, stages of life and age that are also found indirectly in the descriptions of goats in *Śukla Yajurveda Pariśiṣṭa* and other Vedic texts that mention about miscarriage in goats as well as those with deformities. Although description of goat diseases is found in ancient Indian literature, a knowledge of some diseases is found in the *Śukla Yajurveda Pariśiṣṭa* as it mentions that those suffering from ear diseases, those with deformed ears and limbs, those with reduced virile power or extra portions (such as seven hooves) are to be avoided for sacrificial rituals. Thus one finds a scientific approach to these observations of goats.

Conclusions

Goats have been domesticated and used from ancient times. Goats are content with sparse food, eat aromatic herbs that are despised by other ruminants and also furnish more milk than sheep. Goats have served mankind in various ways for a longer period of history. Vedic and Post-Vedic treatises are rich in the descriptions of various characteristics of goats that must be researched in the Modern context so as to compare them with existing several breeds of goats. The above discussion outlines various observations made regarding the characteristics of goats such as their physical features dealing on color of body, features of their body parts, mating season, behavior attributes and qualities of their products. Several ancient Indian medical treatises also have highly spoken of the efficacy of goat and its products. Although several studies on the properties of goats from the point of their growth, meat production, lactational performance, birth and physico-chemical properties of their products have been reported in modern literature¹⁵, studies on the properties of goat products used for various purposes in ancient Indian texts is yet to

be documented from untapped ancient texts and researched on a grander scale. These studies will help in supporting these observations. Goat pastoral cultures have been rich in the Deccan plateau tending herds of goats along with dogs to protect them. The indigenous knowledge of such cultures as well as tribal folk medicines for treating goat diseases also needs to be documented and studied so that a comparative study of this knowledge can be verified with that in ancient Indian literature.

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Footnotes

- ¹ Sharma-Jindal 2003 : 90-93
- ² Nath1961 :354-355.
- ³ Agrawala1961 : 117-122.
- ⁴ Kashikar1994 :22-23.
- ⁵ Singh, K. P., 1969
- ⁶ Olivelle 2000 : 104, 109
- ⁷ Olivelle2000 : 253, 309
- ⁸ Edgerton1985 :89-90
- ⁹ Sadhale 1999 : 53
- ¹⁰ Sri Gondekar 1939 :259-261
- ¹¹ Ayangarya, 2006 : 59
- ¹² Randhwa, 1980 :249-251
- ¹³ Nene 2007 :736
- ¹⁴ Kaura, 1943 :549-552
- ¹⁵ Acharya 1982

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TREATMENT OF RASA IN *RATNAKETŪDAYA*

The Rasa is the most important element in Kāvya. Indian dramatists give importance in delineating rasas through dramas. Main sentiments in *nāṭaka* must be heroic or erotic, but all the sentiments may be delineated as secondary.

The principal sentiment in *Ratnakedūdaya* is *ṣṛṅgāra* and others are secondary. The *sūtradhāra* praises the *ṣṛṅgāra rasa* as *rasottara*, in his introduction. According to him *ṣṛṅgāra* excels all other rasas. It is equal to the enjoyment of the blissful state of the supreme *Brahmānanda*. The dramatist himself expresses his preference to that sentiment as is evident from the verse in the beginning of the drama.¹

यस्यासक्तिमनन्यजोऽपि भगवानेत्य स्वयं दीव्यते
सेवन्ते यमनारतं च सुदृशः सन्त्यक्तवेद्यान्तराः ।
यं ब्रह्मानुभवप्रमोदलहरीसध्यश्चमाचक्षते
सोऽयं सर्वसातिभूर्विजयते श्रृङ्गार एको रसः ॥

The *ṣṛṅgāra* sentiment is of two kinds – love in union and love in separation.² Bharata has mentioned ten conditions of the persons separated from beloved ones.³

Bālakavi is at his best while delineating the mutual love of the Hero and Heroine. In the first act, the seed of love germinates the hero and heroine, see each other in the *cītramaṇḍapa*, in the temple of Sarvasiddhikari. Then they undergo pangs of love. This type of *Vipraṇāmbha ṣṛṅgāra* is known as *Pūrvarāga*, which has ten types. It steadily grows in intensity. Hero expresses his anguish, his five sense organs are clamouring for to enjoy her.⁴

मुग्धाङ्गीमधुराधरां मृदुगिरं चाम्पेयगन्धानना-
मस्तोकस्तराकोरकद्वयभरस्तोकावनम्राकृतिम् ।
तामाचिक्षिषते विवासति मुहुः शुश्रूषते किं वदा-
म्याजिघ्रासति चालिलिङ्गषति मे हा हन्त पञ्चेन्द्रियी ॥

Here the *Vipralambha śṛṅgāra* as its first stage - *Abhilāṣa*. The *ālambanavibhāva* is the hero. The *Uddīpanavibhāvas* are the various beautiful objects he sees around him such as the moon, cooing of the cuckoo etc.. The *anubhāva* is the desire of his recollection of his beloved.

Līlāvati is also comes to the same stage of *Abhilāṣa* is evident from the verse described by her maid.⁵

सन्तापं जनयन्ति चन्द्रकिरणादावोपमं चन्दनं
बाणोद्याननिकुञ्जके निवसतिस्सज्यद्धारागृहे ।
शय्या पुष्पमयी निशासहचरी निद्राप्रविद्राविणः
सम्मूर्च्छन्ति सुमन्दवातसौहार्दजलार्दानिलाः ॥

The *ālambanavibhāva* is the heroine. The *uddīpanavibhāvas* are the moon, the gentle breeze etc.. The *vyabhicārībhāvas* are her sorrow, fainting etc..

The *vipralambhaśṛṅgāra* runs its second stage namely *Cintā*. The Chamberlain described conditions of the hero in the third act.⁶

वहन् क्षामक्षामं वपुरतितरां धूसरतरं
क्षिपन्भूयः श्वासं क्षितिविलिखन्व्यापृतकरः ।
दशां प्राप्तः शोच्यां चिरवनविहारप्रणयिनीम्
वशां ध्यायन्वन्यः कलभ इव वारीनियमितः ॥

The *ālambanavibhāva* is the hero. The *vibhāva* is the enchanting scenery of the garden. *Anubhāvas* are his sighing, restlessness etc.. The *vyabhicārībhāvas* are his contemplation.

The hero is further seen wailing and longing for his beloved. In the next act a temporary union is effected. The union lasts only for a brief period owning two incidents. Here the *sambhogaśṛṅgāra* is followed by *vipralambha*. The first incident is the fight between the hero and *Vidyādhara*. Here there are touches of the sentiments *Vīra* and *Bhayānaka*. The battle is described.⁷

कुप्यद्भोगिस्फटालीसमरशरमुकाघातजातस्फुलिङ्ग-
श्रेणीखद्योतविद्योतितजपवनोद्धतधूलीभृताशैः ।
प्रोच्चण्डप्राक्समीरप्रचलजलधरासारसंराविणोग्रै
व्याप्तं सद्योविपाठेवियदिदमधुनाधोमुखैरुन्मुखैश्च ॥

The *ālambanavibhāva* is the anchorite. *Uddīpanavibhavas* are the fiery arrows and driving dusty winds. The *vyabhicārībhāvas* are the fear and wonder generated in the minds of Līlāvatī and her friends.

After the battle the hero and heroine separated. The hero returns to his kingdom Hemapura to protect it and the heroine goes to meet her father. So in the fourth act, there is further resume of the love is separation. The poet describes the pangs of love in the fourth act. Here *Vipralambha śrṅgāra* is on its third stage *smṛti*.⁸

हन्त स्मरामि मधुरोष्टि तवाधरेष्ठं ।
हन्त स्मरामि रुचिराणि तवाङ्गमङ्गम् ॥

Here the *ālambanavibhāva* is the hero. The *uddīpanabhāvas* are the redness of the *Palāśa* bud and the sweet smell of *Gandhaphala*; which are respectively attributed to the lips and body of his beloved and he *Vyabhicārībhāvas* are the heroes recollection.

The hero then tells his friend that the name Līlāvatī is misfit to his beloved.⁹

चरणपतनपूर्वान् भूयसः सामवादान्
परिहरणमपि त्वे किं न लीलावतीति ।
तदिदमगणयित्वा सा तदेवाभिधान
स्खलनमवदधाना वक्ति वामाहि वध्वः ॥

Here the hero is on the fourth stage of love in separation namely *guṇakathana*.

मयि पातितवत्यये स्रजं बहुशो बन्धुरगात्रि सुप्तिषु ।
सकृदप्यहमर्पयामि ते कुचकुम्भोपरि कोमलामिमाम् ॥

To alleviate hero's agony a portrait of his beloved brought before him. He is so greatly delighted by it that he garlands and addresses it. Here the hero is in the fifth stage of love in separation: *Udvega*.¹⁰

But the hero is no more allowed to undergo that next stages of the pangs of separation. In fifth act the lovers and united, the marriage of the hero and heroine takes place, From the above analysis it is seen that the dramatist has developed the sentiment in consistent and regular manner.

There is a beautiful description of the crest jwell (*cūḍamaṇi*) placed in the hands of Līlāvatī. Vidūṣaka says it seems that 'she holds in her hand your very life in the pretext of this crest jwell. For this the king replied- No she holds my heart in her hand. There by ordering it not to move any where else.¹¹

अलक्तताने करपल्लवेऽस्याश्चूडामणेरस्य निरीक्षणेन ।

तान्त्र कुत्रापि चलेति तन्व्या मन्ये गृहीतं हृदयं ममैव ।।

Here the poet has beautifully used the image of crest jewel to depict the sentiment of loves. The crest jewel in this drama has a special significance like the *Āṅgulīya* in *Uttararāmacarita* or *Śakaṭa* of *Mṛcchakaṭika* or *Mudra* in *Mudrārākṣasa*. The *cūḍāmaṇi* in *Ratnaketūdaya* plays a pivotal role in the development of the theme. It reminds one of *cūḍāmaṇi* of *Rāmāyaṇa* well portrayed by Śaktibhadra in his *Āścaryacūḍāmaṇi*. It seems that Bālakavi got the inspiration from Śaktibhadra to make the crest jewel as symbol of love.

King Ratnaketu defeats the vidyādhara and takes *cūḍāmaṇi* from him. He then gives it to Līlāvati as a token of valour of Ratnaketu as also of his love to Līlāvati. This is beautifully brought out when he rescues Līlāvati from the attack of Vidyādhara, who comes to claim *cūḍāmaṇi*. He defeats the Vidyādhara and saves Līlāvati from him. This gives an opportunity for Līlāvati to be more committed to the King.

Similarly while describing the *Anubhāvas* he comes very near to Kālidāsa. Many situations in *Ratnaketūdaya* can be quoted to illustrate this. The reaction of Līlāvati on seeing the King and her reluctance to part from that place is beautifully described in the first act.¹²

परावृत्य व्याजात्पवनवशतो वीरुदिव सा
दृशा वीचीक्षोभोज्वलितदलितेन्दीवररुचा ।
शनैः पश्यन्तीमां सह मम हृदा संस्तववता
प्रवृत्ता प्रस्थातुं प्रसृतिनयना पद्मवदना ।।

The situation is quite comparable to the state of Śākuntalā while she returns with Gautama after the first meeting with Duṣyanta

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसोद्विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलमसक्तमपि द्रुमाणाम् ।।

Again while describing the exquisite beauty of Līlāvati the poet is at his best. Brahma could not create her because he is a sage (muni) even in the three worlds there is none similar to the creation of Brahma. Kāma also can't be her creator because he has to learn a knew for such a work. She is the very embodiment of love drawn from the ocean of love.

सा सृष्टा न चतुर्मुखेन मुनिना सत्यं मनोहारिणी
 सृष्टौ तस्य जगत्रयेऽपि वनिता दृष्टा कथं तादृशी ।
 नो कामेन च नूतनाभ्यसनतः शिल्पं तु तल्लभ्यते
 श्रृङ्गाराम्बुनिधेः स्वयं समुदिता श्रीरेव काचित्परा ।।

The first two lines resemble Kālidāsa while describing Urvaśī. Kālidāsa says that Brahma who is involved in the recital of the vedas can not be the creator of such a beautiful form.

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
 शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
 वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
 निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ।।

Brahma is qualified as muni by Kālidāsa. Bālakavi also use the same phrase an idea. So Bālakavi can't claim anything of his own in this part. But the later part especially her birth from the ocean of love gives in new twist to the whole description. It is generally from the imagination of the poet.

Bālakavi has the same skill and proficiency while delineating other rasas. The description of his fight with Vidyādhara is an example for *vīrarasa*. Other sentiments like *Vīra*, *Bhayānaka* and *Karuṇa* have also been well delineated and they aid the development of the main sentiments *śṛṅgāra*.

Endnotes

1. *Ratnaketūdaya*, p.4
2. *Nātyaśāstra*, Chapter-6
3. *Ibid*
4. *Ratnaketūdaya*, p.16
5. *Ibid.*, p.28
6. *Ibid.*, p.33
7. *Ibid.*, p.48
8. *Ibid.*, p.67
9. *Ibid.*, p.69
10. *Ibid.*, p.72
11. *Ibid.*, p.42
12. *Ibid.*, p.14
13. *Ibid.*, p.16
14. *Ibid.*, p.11
15. Kālidāsa, *Vikramorvaśīya* Act I, Śloka-8, Motilal Banarsidass Publications, 1991.

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RESUMPTION OF GIFT MIRRORING IN THE ANCIENT LITERATURE

In the history of ancient Indian literature, Dāna or gift has been a specific place. Manusmṛti says:

वारिदस्तुतिमाप्नोति । सुखमक्षय्यमन्नदः ॥
तिलप्रदः प्रजामिष्टाम् । दीपदञ्चक्षुरुत्तमम् ॥
भूमिदोभूमिमाप्नोति । दीर्घमायुर्हिरण्यदः ॥
गृहदोग्याणिवेशमनि । रूपाद्येरूपमुत्तमम् ॥
वासोदश्चन्द्रसालोक्य । मश्विसालोक्यमस्वदः ॥
अनडुदः श्रियंपुष्टाम् । गोदोब्रघ्नस्यविष्टपम् ॥ (Ch.IV)

(One who offered or gave water, he became attain the satisfaction. Same as one who gave food will attain the ultimate happiness, one who gave gingelly will attain satisfaction of oblation, one who gave land will attain the kingship, one who gave gold will become long life, one who gave shelter or house will attain great house Holderness, one who grant silver will achieve beauty. One who gave dress will become enter in the world of moon; one who gave horse will enter in the world of Aśvanīdevata's. One who grant bull will attain in the endless prosperity and one who gave cow will reach in the world of sun.)

There are different kinds of gifts, but in the *Purāṇa*-s they are named in the common word मेरुड. They are धान्यमेरु, लवणमेरु, गुडमेरु, स्वर्णमेरु, तिलमेरु, कापसिमेलु, घृतमेरु, रचतमेरु, शक्करमेरु and so on. The Purāṇic texts, refers to a category of ritual donations mentions षोडशमहादान as:

1. तुलापुरुषदान -Weighing of a person and the donation of equivalent weight to god.

2. हिरण्यगर्भदान - The gift of the golden pot/embryo.
3. ब्रह्मण्डदान - The gift of the Brahma-egg.
4. कल्पपादपदान - The gift of the wish granting tree.
5. कल्पलतादान - The gift of the wish granting vines.
6. गोसहस्रदान - The gift of a thousand cows.
7. हिरण्यकामधेनुदान - The gift of the wish granting cow.
8. हिरण्याश्वदान - The gift of the golden horse.
9. हिरण्याश्वरथदान - The gift of the golden horse chariot.
10. हेमहस्तिरथदान - The gift of the golden elephant chariot.
11. पञ्चलाङ्गलकदान - The gift of the five ploughshares.
12. विष्णुचक्रदान - The gift of the universal wheel.
13. पृथ्वीदान - The gift of the earth.
14. सत्पसागरदान - The gift of the seven seas.
15. रत्नधेनुदान - The gift of the jewel cow.
16. महाभूतघटदान - The gift of the pot of elements.

Matsyapurāṇa mentions तुलापुरुषदान (*Tulābhāra*) has the first and the best among the sixteen great gifts. Nārada says:

दत्त्वा द्रव्यमसम्यग्यत् पुनरादातुमिच्छति ।

दत्ता प्रदानिकं नाम व्यवहारपदं हि तत् ॥

Where one wishes to resume an article which he/she has given as 'gift', it is called *Dattāpradānikam* - resumption of gift. (p. 128-1 Nārada, p. 6 *Smṛticandrika*)

The provisions of law regulating gifts are laid down under the topic called *Dattasyanapakarma* by Manu. The same title was adopted by Kauṭilya. Yājñavalkya and Nārada called it *Dattāpradānikam* where as Brhaspati called it *Adevadyadānam* which was a recognized mode of transfer of property to another without any pecuniary consideration, given out of love and affection or religious or charitable cause, dear to the heart of the donor (p. 159. *Legal and Constitutional History of India*).

Different kinds of gift and their donors were held in great esteem since the time of the *Ṛgveda*. The references to *dāna* continued to

be included in the later-Vedic literature and especially in the *Anuśāsanaparva* of *Mahābhārata*, *Agni* (chs. 208, 215, 217), Matsya (ch. 82.91 and 274-289) and *Varāhapurāṇas* (ch. 99-111). Hemādri's *Dānakhaṇḍa* of the *Caturvarga Cintāmaṇi*. Govindananda's *Dānakriyākaumudi*, Nīlakaṇṭha's *Dānamayūkha*, Vidyāpati's *Dānavākyāvali*, Ballālasena's *Dānasāgara* and Mitramiśra's *Dānaprakāśa* are prominent digests devoted mainly to the topic of *Dāna*.

इष्टापूर्ता as the subject of *Dāna* own origin in the *R̥gveda* (X.14.8) a man who had perform the इष्टापूर्ता activities has been praised when he is dead. Here इष्टा means 'offer sacrifices' and पूर्ता means 'charity'. पूर्ता thus signifies the donation of immovable property and it points to the establishment of an agricultural economy where wells, tanks, gardens and land have a utility which they could not have had in a prominently pastoral economy. The interesting aspect relating to these terms is found in the *Atrisamhita* (verse 46) and *Likhitasamhita* (verse6):

इष्टापूर्ता द्विजातीनां धर्मः सामान्य इष्यते ।

अधिकारी भवेच्छूद्रा पूर्ते धर्मे न वैदिके ।।

The objects that are seen to have been gifted in the *R̥gveda* are unambiguously some sort of wealth. The prized gifts include cows, horse, chariots, camels etc. of these, emphasis has been given on the gifts of cows were regarded as synonymous with wealth. But gift of land or *Bhūmidāna* has not got a noticeable entry in the early Vedic literature.

Smṛtikāras point out six distinct elements of *Dāna*. These are *Dāta* (donors) परतिग्राहित (recipient), श्राद्ध (charitable attitude), देयंचधर्मयुक् (gift-object that has been procured by the donor in a proper way) and देशकालौ (a sacred place and an auspicious time) (p.93 *Dharmaśāstra and Social Awareness*).

Resumption of gift is rather in appropriate because, according to *Dharmaśāstra* a gift made once final and irrevocable. Manu says:

सकृतम्सेनिपततिसकृत्कन्याप्रदीयते ।

सकृदाहदानीतित्रीण्येतानिसतांसकृत् ।। (IX.47)

Once a partition is made, once a maiden is given in marriage (कन्यादानम्) and once a man says 'I will give, it is irrevocable. Each of

these acts is done by the good once for all *Yāj.* Also says about the same subject as देयम्प्रतिश्रुतंचैवदत्त्वानापहरेत्पुनः। (II.172). Whenever one has promised to give shall be given. Having once given it let him not resume it. *Dāna* is the second position in the *caturupāyas* (*Sāma*, *Dāna*, *Bheda*, *Daṇḍa*).

The rules of *Manu* and *Yāj.* bring forth the strong sentiment that prevailed in ancient Indian society that a gift made once was final and it was irreligious and impermissible to revoke a gift. This was also one of the reason due to which the law against widow marriage or remarriage appears to have emanated. The act of the father or guardian of a maiden (कन्या) who gives her in marriage to a man was considered as *Dāna* and among all the gifts कन्यादानम् was considered to be highly meritorious and superior to all other gifts. This sentiment to some extent prevails even at present (p.160 *Legal and constitutional history of India*).

If the position in law was that a gift was irrevocable, how could resumption of a gift be a topic of law? On an analysis of the provisions of the topic, it is manifest that the topic does not contravene the above basic principles. If contain provisions which deal only with valid and invalid gifts. The sum and substance of the law was that if a gift was valid it could not be revoked, and if a gift was invalid there was nothing to revoke, *Mitākṣara* commentary on *Yāj.* (II.175) explains four topics on gift itself:

- 1) What may be given as a gift (*Deyam*), 2) What may not be given as a gift (*Adeyam*),
- 3) A valid gift (*Dattam*), and 4) An invalid gift (*Adattam*).

These matters regulated by the topic of law under the title दत्तस्यनपकर्म show that the topic was law on gift and the provisions for resumption of a gift contained in this topic only provided for resumption of an invalid gift.

Yāj. (II.175) says one's property may be given as gift without detriment to the family (स्वंकुटुम्बाविरोधेनदेयम्)

Manu states that a *Brāhmaṇa*, who is not learned, should not accept as gift, gold, land, horse, cows, food etc., if he accepts, he is bound to be perished. (भूमिं, अश्वं, गां, अन्नं वासस्तिलात्घृतात्म्। प्रतिगृह्णन् अविद्वान् भुङ्क्ष्विभवेतिदारुवत्।। IV.188). Among the *Deya* things, which can be the subject to gift, the best, according to *Devalasmṛti* quoted

by Aparārka, include food, curds, honey, protection, cows, land, gold, horse and elephants: अन्नं दधि मधु त्राणं गो भूरुक्माश्वाहस्तिनः । दानानि उत्तमदानानि उत्तमद्रव्यदानतः ॥ (History of Dharmaśāstra, Vol. II Part II. p.847).

Manu (IV.233) Yāj. (1.212) also include land, cow and *vidya* in the list of the best of *Dāna*. The gift of land became much attractive to the people because it could stabilize the family of the recipient for several generations and it was considered to be a lasting investment for the posterity. *Viduranīti* explains the importance of अन्नदानम् and वस्त्रदानम् as:

एकः सम्पन्नमश्रातिवस्त्रेवासश्चशोभनम् ।

योऽसंविभज्यभृत्येभ्यः को नृशंसतरस्ततः ॥

(M.bh. Udyoga.śl.46)

Mahābhārata also pointed out the importance of *Dāna* as:

यज्ञेन तपसा चैव दानेन च नराधिप ।

पूज्यन्ते नरशार्दूलनरादुष्कृतकर्मणिः ॥

(M.bh.14.3.5)

Annadāna is an important sacrifice from the time of *R̥gveda*: स एद्भोजो योगृहवेददाति । (R̥V.10.117.3). *Atharvaveda* says: अहंपचाम्यहंददामि । (12.3.47) -I cook and donate to others.

Agnipurāṇa says: अन्नदानात्परेनास्ति न भूतं न भविष्यति । हस्त्यश्वरथदानानि दानि दासीदासगृहाणी च ॥ (Ch.7, śl.44). There is no other donation exceeds food donation. The donation of elephant, horse, chariot, servants etc. are not equal to food donation. This quotation has been adopted by many other *Purāṇas* like *Brahmāṇḍapurāṇa* (3.17), *Matsyapurāṇa* (ch.93) Yāj. (1.59) and *Cāṇakyanīti* (ch.6) are also gave importance of the donation of food and drinks. In Keralotpatti there are sixteen types of *Dāna*. गोगजाश्वरथान्दोलरत्नधान्यधनानि च । तिलतैलगदाशय्याबिम्बान्युभयतोमुखि ॥ दासश्चकम्बलश्चैव देयान्येतानि षोडशः ॥ (p.1114, *Śabdatārāvali*, Mal.). The commandments of Buddha, *Dāna* or charity are among one of them.

The rules of Yāj. (II.175), Nārada (p. 128) and other *Dharmaśāstra* texts set out the restriction on the power to make gifts. First of all, the donor must be the owner. Manu states that maintenance of aged parents, wife, and minor children was the sacred duty of an individual. Nārada (p.129) and *Dharmakośa* (p.779) explain about the valid objects of gift as:

पुण्यमूल्यंभृतिस्तुष्ट्यास्नेहात्प्रत्युपकारतः ।

स्त्रीशुल्कानुग्रहार्थं च दत्तं दानविदो विदुः ॥

Payment of price for property purchased or wages due, a gift given in consideration of amusement offered by another, or out of affection, or by way of gratitude, or out of lover or regard to a woman or out of respect to another, are all valid. In certain cases, a gift originally valid to become invalid. Manu says:

धर्मार्थयेन दत्तं स्यात्कस्मैचिद्वाचते धनम् ।

पश्चाच्च न तथा तस्मान्न देयं तस्य तद्भवेत् ॥ (VII.212)

Should money be given by a person to another, for a pious purpose, the gift shall be void if the gift is not used for the purpose for which it was given. If it was only promised and was not given, it need not be given. But Bṛhaspati says in some cases a gift may be resumed:

प्रतिलाभेच्छया दत्तमपात्रे पात्रशङ्कया ।

कार्ये वाऽधर्मसंयुक्ते स्वामी तत्पुनराप्नुयात् ॥ (Smṛtich. p. 453)

When a thing has been given through desire of a reward, or to an unworthy man mistaken for a worthy person, or for an immortal purpose, the owner may resume the gift. The resumption of gift indicates that they were aimed at maintaining the purity and sanctity of a gift and to ensure that the said method might not be misused for illegal or immortal purposes.

Conclusion

Section 122 of the Transfer of Property Act 1882 defines gift as transfer of moveable or immoveable property, made voluntarily and without consideration by donor to the donee and accepted by the donee. Under the ancient law also, the gift was a transfer of property without consideration. It may be noted that a gift was considered invalid, if anything return was accepted. Today the word gift means in a wide sense. Even today *Annadāna* is the first preference whether it is religious or not. The next importance is given to the donation of organs - eye, blood, liver, kidney etc. Now a day's people say that education *Vidyādāna* is charity but actually it is a part of business in most of the organizations.

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Dr. M. Sathian

**THE ROLE OF SPECTATORS IN DRAMA :
THE PERSPECTIVE OF
BHARATA AND KĀLIDĀSA**

When considering the origin of Indian theatre we get hints of a rich and popular theatrical tradition even before Bharata, the author of *Nāṭyaśāstra*. Based on the evidences obtained from Hārappa and Mohanjodāro and the information about the dance drama groups described in jātaḱa stories written in BCE 600, scholars opine that Indian theatrical tradition is as old as the ancient Saindhava Culture.¹ Bharata profounded the existed theatre. Bharata gave a new profundity to the existed Indian theatre system. The street based touring theatre performances which amused and leisured people in vast were restrained and turned into more secured Nāṭyagr̥has. Moreover, he stylized and purified acting into a well-defined manner.²

Nāṭya, the method of acting depends on mainly three factors, namely writers, actors and the spectators. Writers are basically critics, comes up with innovative themes by carefully observing and interpreting worldly materials. Actors are those who adopts the output of writers and express it in a loyal manner. And it is the magnanimous association of audience whom the writers and actors target. To transfer the overwhelming ‘rasa’ from the heart to the appreciators, the writer creates emotionally strong characters. Actors perfectly affect the role and make the spectator cheerful. Indian rasa theory introduces the writer’s intrinsic emotional experience denoting towards the spectator’s mind through his creativity.³ Bharatamuni also indicates this from the 7th chapter of *Nāṭyaśāstra*.

वागङ्गमुखरागेण सत्त्वेनाभिनयेन च ।
कवेरन्तर्गतं भावं भावयन् भाव उच्यते ॥

78 Features of Spectator in *Nāṭyaśāstra*

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Siddhivyañjakam, 27th chapter of Bharatamuni's *Nāṭyaśāstra* describes the features of Spectator (प्रेक्षकाः) and nature of examiners (परीक्षकाः). Characters of poet and spectators are inline, mindset of audiences and writers are in same amplitude, and *Nāṭyaśāstra* says the talents of acts (*nāṭyasiddhiḥ*) should be adopted from the audience. *Siddhis* are adopted from various methods of acting namely *vācīkam*, *āṅgīkam*, *sāttvikam* and *āhāryam*. Bharata presents two types of *siddhis* namely *mānuṣī* (human) and *daiviki* (divine). Bharata portrays in different types of *Siddhis* the way which audience responds to the objects utilized in the stage.

Ten types of *Mānuṣī Siddhi*

Bharata, in *Nāṭyaśāstra*, describes the seven verbal *siddhis* (*vāñmayī Siddhi*) like *Smita* (slight smile), *Ardhahāsā* (Smile), *Atihāsā* (excessive laughter) *Sādhuvāda* (excellent), *Ahovāda* (how wonderful), *Kaṣṭavāda* (how pathetic), and *prabaddhanāda* (tumultuous applause) and the three gesture *siddhis* (*Śārīrī Siddhi*) like *Puḷakaḥ* (horripilation), *Abhyutthānam* (rising up from the seat) and *Ucchvāsaḥ* (Inhalation).⁴

The audience as it is to share the feelings of the characters, is expected to show them by the usual outward signs; laughter, tears, cries, hair standing on end, jumping up from their seats, clapping with the hands and other manifestations of pleasure, horror, fear and other sentiments are both proper and natural.⁵ Acceptance of audience with expression are explained in *Nāṭyaśāstra* as *daśasiddhis*.⁶ When actors produce comic sentiments on the stage effectively the spectator receive it with a slight smile (*smita*). When comic sentiments are not expressed clearly by the actors the spectators receive it with a smile and it is called *ardhahāsā*. Expressions of a *Vidūṣaka* with his attire and irregularity should be received by audience with laughter. Bharata named such expression as *atihāsa*. When deeds are represented using virtuous phrases the audience should greet it with the word 'excellent', this is called *Sādhuvāda*. *Ahovāda* means the words 'how wonderful' uttered by the spectators when astonishing and exciting incidents are acted upon the stage. In Pathetic sentiments the audience should utter with tears 'how pathetic' and in case of astonishment there should always be a tumultuous applause Bharata calls these *siddhis* as *Kaṣṭavāda* and *Prabaddhanāda* respectively.⁷

After describing the seven verbal *Siddhis* Bharata explains three gesture receptions of spectators as follows. When harassment and words eliciting curiosity and respect are presented in the stage the spectators should receive it with horripilation (*puḷakaḥ*). *Abhyutthānam* means the spectators leaving of premises, which is usually happens when a quarrel or different type of wars are presented in stage. If the play has fight, potential calamity and minor personal combat it should be received by the spectators with tears and with shaking of the shoulder and head. This *Siddhi* is called *ucchvāsaḥ*.⁸

Two types of daivasiddhi

या भावातिशयोपेता सत्त्वयुक्ता तथैव च ।

सा प्रेक्षकैस्तु कर्तव्या दैवीसिद्धिः प्रयोगतः ॥

(*Nāṭyaśāstram* chapter 27, śloka - 16)

न शब्दो यत्र न क्षोभो न चोत्पातनिदर्शनम् ।

सम्पूर्णता च रङ्गस्य दैवीसिद्धिस्तु सा स्मृता ॥

(*Nāṭyaśāstram* chapter 27, śloka - 17)

The *Siddhi* which includes an excessive display of sentiments and expresses psychological states is to be taken by the spectators as divine. When there is no noise, disturbance, no unusual occurrences and the auditorium is full of spectators, Bharata calls the *Siddhi* as divine.

Ideal Spectator

Bharata defines an ideal spectator in *Nāṭyaśāstra* as follows -

अव्यग्रैरिन्द्रियैः शुद्ध ऊहापोहविशारदः

त्यक्तदोषानुरागी च स नाट्ये प्रेक्षकः स्मृतः ॥

(*Nāṭyaśāstram* chapter 27, śloka - 43)

An ideal spectator should be fascinated in acting. He should have the ability to differentiate good and evil. Should not have any affection and animosity. He should have good audiovisual senses. And Bharata added such qualities will not be there in all spectators and he defines a real observer is one who keeps resemblance with the character.

यस्तुष्टौ तुष्टिमायाति शोके शोकमुपैति च ।

क्रुद्धः क्रोधे भये भीतः स श्रेष्ठः प्रेक्षकः स्मृतः ॥

(*Nāṭyaśāstram* chapter 27, śloka - 49)

One who becomes happy in a character's happiness, sorry about a character's misfortune, angry on a character's anger and scared of a character's frighten, is defined as an ideal spectator. The spectator

who is able to Identify himself with the subject is described as the appreciator who finds delight in poetry by Abhinavagupta in *Locana* commentary.

“येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः।”

Appreciators are those who are having the ability of making mind a clear surface as that of mirror to reflect colorful objects through continuous exercise of poetry and those who can converse with their own hearts. Bharata suggests that each spectator is of unique disposition so drama should be written according to that.

The spectator should be categorized according to their ability to analyse the subject, reminds Bharata. He also makes it clear that young people are pleased in seeing the presentation of love, the learned in a reference to some Philosophical or religious doctrine, those who are ambitious are inclined in wealth and those who are disgusted with materialistic life are in salvation. Heroic persons are always pleased with the odious and terrible sentiments and old people in tales of virtue and puranic legends. Women, children and uncultured are always delighted with comic situations and costumes and make-up. Though we can't agree with Bharata's opinion about the aptitude of the people of different dispositions from various levels, we could understand the attitude of the society and the writers of that time.

Kālidāsa's Concept of the Spectator

By the time of Kālidāsa Indian theatrical tradition has shifted from religious to secular. Dr. C. Rajendran opines that⁹ Kālidāsa's concept of theatre might have been secular. Kālidāsa, through his plays, presents a clear picture of the spectators who enjoyed his plays. He speaks about the spectators of his three plays with great respect and admiration. 'Sūtradhāra' is the one who heartily converses with audience on behalf of writer prior entering to the story and he also declares Kālidāsa's concept about the audience to the world. All the three plays of Kālidāsa were written considering intellectual spectators. In the prologue to the play *Abhijñānaśākuntalam*, the stage-manager introduces the spectators to the actress and says “the auditorium is filled with scholars so the play should be presented with utmost care and seriousness. Each character should be presented with great care”.

सूत्रधारः - आर्ये इयं हि स-भाव-विशेषदीक्षागुरोर्विक्रमादित्यस्य अभिरूपभूयिष्ठा परिषद् । अद्य खलु कालिदासप्रथितवस्तुनाभिज्ञानशाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातव्यमस्माभिस्तत् प्रतिपात्रमाधीयतां यत्नः ।

In the prologue to the play *Vikramorvaśīyam* also the stage-manager tells the ‘Pāripārśvakaḥ’ about the spectators who are experts in assessing the play, with great respect. “Māriṣa, the audience is the one who have enjoyed the performance of our ancestor’s plays. Each character should be informed to be mindful of that.”

सूत्रधारः - मारिष, परिषदेषा पूर्वेषां कवीनां दृष्टरसप्रबन्धा । तदुच्यतां पात्रवर्गः, स्वेषु स्वेषु पाठेष्ववहितैर्भवितव्यमिति ।

In *Mālavikāgnimitram* also Kālidāsa describes proudly about his scholarly audience.

सूत्रधारः - अभिहितोऽस्मि विद्धत्परिषदा..... ।

Kālidāsa clearly says through the words of *Nāṭyācārya* Gaṇadāsa, a character in *Mālavikāgnimitra* “the audience are actual beneficiaries of performance, and they are of different tastes and make sure each one of them is enjoying dramatic sentiments limitlessly.”

नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ।

(*Mālavikāgnimitram*, chapter 1, śloka-4)

Kālidāsa states, entertain the audience with poetic sentiments is the ultimate aim of the play and the fulfillment of writer’s creativity is based on audience satisfaction.

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।

बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ।।

(*Abhijñānaśākuntalam*, chapter 1, śloka-2)

Here the poet indicates that “until the Intellectual audience is not entertained, I never think the performance is good. Even well-trained actors will not be confident too.” Kālidāsa indicates through the śloka ‘सन्तः परीक्ष्यान्यतरद् भजन्ते’ in *Mālavikāgnimitram* that a spectator assesses a play not on the basis of his predecessors or other’s opinion but by his own personal experiences. The purity of a talented writer has to be experimented in the fire-pit of a genius appreciator, Kālidāsa clarifies in his Mahākāvya *Raghuvamśa* too.

तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः ।

हेम्नः संलक्ष्यतेह्यग्नौ विशुद्धिः श्यामिकाऽपि वा ।।

(*Raghuvamśam*, sarga 1, śloka-10)

According to Bhaṭṭanārāyaṇa, a poet is designated to target for good hearted people, and spectator should enjoy the way which a calf is satisfied after feeding. He also says that, while watching a play, an appreciator experiences greatest eternal and supernatural pleasure than Yogi's experience ('Brahmānanda').¹⁰ The declaration 'saraśvatyāstatvam kavisahṛdayākhyam vijayate' of Abhinavagupta's *Dhvanyāloka* also points out the importance of the interaction of the poet and the spectators in poetic enjoyment.

The role of the spectators and aesthetes in the completion of audio-visual performance is discussed by literary critics with utmost importance. When Bharata authentically records in *Nāṭyaśāstra* the forms, virtues and diversity of the spectators, Kālidāsa through his works, portrays his concepts and attitudes about the spectators. Kālidāsa is able to express his admiration, respect and loyalty to his spectators through his works. Bharata and Kālidāsa are two scholars of world literature who have touched and understood the heart of the spectators.

Footnotes

1. *Nāṭakavum rangavediyum*, Dr. P.S. Sharma (Ed.), Publication Department, Kerala University, Thiruvananthapuram, P.72.
2. *Ibid.*
3. *Rasatatvadarśanam*, Dr. N. Gopalapanikkar, Kerala Bhasha Institute, Thiruvananthapuram, 2000, P.4.
4. *Nāṭyaśāstra*, chapter 27, śloka 4-5.
5. *The Sanskrit Drama*, A.B. Keith, Motilal Banarsidass Publishers, Private Limited, Delhi, 2015.
6. *Nāṭyaśāstra*, chapter 27, ślokas 6-17.
7. *Bharatamuniyūṭe Nāṭyaśāstram* (Translation), Vol.II, K.P. Nārāyaṇapiṣāroṭi, Kerala Sahitya Academy, Trissur, 1999, PP.202-203.
8. *Ibid.*
9. *Raṅgapāṭham*, Dr. C. Rajendran, Kerala Bhasha Institute, 2009, P.24.
10. *Kavi-Kavita-Sahṛdayan*, M.S. Menon, Kerala Sahitya Samiti, 1985, P.10.

Dr. Kiran A. U.

स्वप्नवासवदत्ते भासकृतं नाट्यवैशिष्ट्यम्।

“काव्येषु नाटकं रम्यम्” इति प्रथा सर्वत्र प्रचलति। अस्माकं भारतदेशः प्राचीनकालात् मुनिना भरतेन दर्शितया सरण्या नाट्यविषये सुतरां समुन्नतिं प्राप्तो वरीवर्ति। नाटकेषु भासप्रणीतं स्वप्नवासवदत्तं रसभावाद्याविष्करणे कालिदासादीनामपि बहुधा प्रचोदकमासीदिति सुधीभिर्निरूप्यते।

महाकविः श्रीभासः संस्कृतनाटककर्तृषु अद्वितीयं स्थानमलङ्करोति। कालिदासेनापि एतस्मै समादरः कृतः, यतः “अपारे काव्यसंसारे कविरेवप्रजापतिः”। भासविरचितेषु त्रयोदशरूपकेषु स्वप्नवासवदत्तम् प्रथमस्थानमर्हति। नाटकस्यास्य महत्त्वं राजशेखरस्य सूक्तिमुक्तावल्यामेव परामृष्टम्-

“भासनाटकचक्रेऽपिच्छेकैः क्षिप्ते परीक्षितुम्।

स्वप्नवासवदत्तस्य दाहकोऽभूत् न पावकः।”

जयनाथस्य,

“भासस्यकाव्यं खलु विष्णुधर्मन्।

सोप्याननात् भारतवन्मुमोच”।।

इति श्र्लोकार्धे, रामचन्द्रेण गुणचन्द्रेण च कृते नाट्यदर्पणे च स्वप्नवासदत्तं भासेन रचितं नाटकमिति प्रस्तुतं दृश्यते।

गुणाढ्यस्य बृहत्कथायां नाटकस्यास्य नायकस्य उदयनस्य कथा उपवर्णिता। परन्तु गुणाढ्यस्य ग्रन्थः पेशाचीभाषायां विरचितः, अद्य नोपलभ्यते। ग्रन्थस्यास्य कथासंक्षेपः सोमदेवभट्टस्य कथासरित्सागरे समाकलितो दृश्यते। वत्सराजस्य उदयनस्य वासवदत्तायां प्रणयः पद्मावतीपरिणयश्च स्वप्नवासवदत्तनाटकस्य कथावस्तुः। स्वप्ने दृष्टा वासवदत्ता स्वप्नवासवदत्ता, तामधिकृत्य कृतं नाटकं स्वप्नवासवदत्तम्।

सम्प्रति संस्कृतवाङ्मये उपलब्धानां रूपकाणां सम्यगनुशीलनेन ज्ञायते यत् भासः संस्कृतरूपककर्तृषु अग्रणी वर्तते। नाटकानां बाहुल्येन विषयवैविध्येन अभिनयोपयोगित्वेन च तस्य नाट्यनैपुण्यं नाटकनिर्मितौ वैशारद्यं चावधार्यते। भाषायां सरलता, अकृत्रिमा शैली, वर्णनेषु यथार्थता, चरित्रचित्रणे नैपुण्यं, घटनासंयोजने सौष्ठवम्, कथाप्रसङ्गस्याविच्छिन्नः प्रवाहः च इत्यादयाः भासनाटकस्य प्रमुखाः विशेषताः सन्ति। सर्वाणि रूपकाणि अभिनयोपयोग्यानि वर्तन्ते। स्वप्नवासवदत्ते मौलिकता स्वाभाविकता कल्पनावैचित्र्यं च विशेषणोपलभ्यन्ते। भासः एव एकाङ्किक-रूपकाणां जन्मदाता आसीत्। ऊरुभङ्गम्, दूतवाक्यम्, दूतघटोत्कचम्, कर्णभारम्, मध्यमव्यायोगः, एतानि रूपकाणि एकाङ्कानि सन्ति।

स्वप्नवासवदत्तम्- नाट्यलक्षणोक्तदिशाअपग्रथनम्।

दशरूपकेषु स्वप्नवासवदत्तं कस्मिन् विभागे अन्तर्भवति इति निरूपयामः। षडङ्कयुक्तमिदं रूपकं नाटक, प्रकरणविभागयोः अन्तर्भवितुमर्हति। नाटकस्य लक्षणानुसारेण इतिवृत्तं तु प्रसिद्धा भवेत्। नायकः शृङ्गारनायकः वीरनायको वा भवेत्। धीरोदात्तः अथवा धीरोद्धतः। मुख्य रसः शृङ्गारो वा वीरः वा स्यात्। पञ्च अङ्केभ्यः उपरि भवेत्। तदुच्यते-“नाटकं ख्यातवृत्तं स्यात्

पञ्चसन्धिसमन्वितम् “..... इत्यादिभिः।”^१

स्वप्नवासवदत्तस्य इतिवृत्तं प्रसिद्धमस्ति। गुणाढ्यस्य बृहत्कथातः स्वीकृतमिदं कथावस्तु बृहत्कथा पूर्णरूपेण नोपलभ्यते चेदपि बहुशः तत्र विद्यमानाः सर्वाः कथाः सोमदेवस्य-कथासरित्सागरे कथारूपेण आख्याताः सन्ति। बृहत्कथायाः सङ्ग्रहरूपं क्षेमेन्द्रस्य बृहत्कथामञ्जर्यामपि उपलब्धम्। एतेषु प्रसिद्धा उदयनकथा कालिदासस्य मेघसन्देशे तथा शूद्रकस्य मृच्छकटिके च सूचिता भवति। एवं च उदयनकथा बौद्धेतिहासेष्वपि परामृष्टा वर्तते। अनेन प्रकारेण स्वप्नवासवदत्तस्य कथावस्तु प्रसिद्धः इति नाटकस्य वस्तुस्वभावः अत्र युज्यते। नाटकानुयोज्यं भासेन कथापरिष्कारः च सन्निवेशितः दृश्यते।

नायकचित्रणम्

पूर्वोक्तप्रकारेण नाटकलक्षणानुसारं नाटकस्य नायकः शृङ्गारप्रधाने नाटके धीरोदात्तः एवं च वीररसप्रधाने नाटके धीरोद्धतः च भवितुमर्हति। स्वप्ननाटकस्य नायकः उदयनः धीरललितः इति नायकविभागो दृश्यते। धीरललितस्य लक्षणम् एवं भवति-“निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः।”^२ सचिवादिविहितयोगक्षेमत्वाच्चिन्तारहितः। अत एव गीतादिकलाविष्टो भोगप्रवणश्च शृङ्गारप्रधानत्वाच्च सुकुमारसत्वाचारो मृदुरिति ललितः।

धीरोदात्तः-“महासत्त्वः अतिगम्भीरः क्षमावानविकथः।”^३

स्थिरो निगूठाहङ्कारो धीरोदात्तो दृढव्रतः।

शोकक्रोधाद्यनभिभूतान्तः सत्त्वः। अनात्मशलाघनः। विनयच्छत्रावलेपः।

उदयनः- संगीतकलायाम् अतिनिपुणः तस्य नैपुण्यम् एतावत् अस्ति यत् वीणावादनेन गजानपि मोहयति । युद्धादिषु समर्थः चेदपि उदयनस्य धीरललितनायकत्वमेव युज्यते ।

स्वप्नवासवदत्ते नायिकायाः प्राधान्यम्

कालिदासस्य शाकुन्तलम् इत्यादि नाटकेषु शकुन्तलायाः प्रमुखस्थानं भवति तथापि वासवदत्ता नाम नायिका सर्वाः नायिकाः अतिशयते । एवं चेत् नायकस्य तुल्यस्थानं अथवा किञ्चित् उपरितनं स्थानं स्वप्नवासवदत्तनायिकायाः वासवदत्तायाः अस्ति इति द्रष्टुं शक्यते ।

एवं चेत् नाटकस्य सामान्यलक्षणम् अतिरिच्य किञ्चित् अधिकम् अस्ति भासस्य स्वप्नवासवदत्ते ऊहितुं शक्नुमः । अतः नाटकस्य उपविभागेन उक्ता अस्ति नाटिका ।

लक्ष्यते नाटिकाप्यत्र सङ्कीर्णान्यनिवृत्तये ।

तत्र वस्तु प्रकरणान्नाटकान्नायको नृपः ।।

उत्पाद्यमितिवृत्तत्वं प्रकरणधर्मः प्रख्यातनृपनायकादित्वं तु नाटकधर्म इति ।

अत्र तु उभयमपि वर्तते अतः स्वप्नवासवदत्तम्, नाटिका इति नाटकस्य उपविभागे गणितुं एव युक्तम् ।

मूलकथावस्तुनः भासकृतपरिष्काराः

नाटके मूलकथायाः प्रधानांशेषु बहूनि व्यतियानानि कृतानि सन्ति । रसपरिपोषणार्थं कथायाः स्वाभाविकगत्यर्थं नाटकीयतायाश्च कृते कानिचित् व्यतियानानि सन्ति । तेषां प्रधानव्यतियानानि-

- १) पद्मावती मातरं सन्दर्शयितुं तपोवनं गता इति मूलकथायां नास्ति ।
नाटके तपोवनात् पद्मावती न्यासरूपेण स्वीकरोति वासवदत्ताम् ।
धर्मतत्परायाः पद्मावत्याः स्वभावस्य महत्ववर्धनया सह
यौगन्धरायणस्य अर्थिरूपेण पद्मावतीं समीपवयितुं सन्दर्भस्य च इदं व्यतियानं प्रयुज्यते ।
- २) वसन्तकः अग्निबाधायां हतः इत्यस्य स्थाने नाटककारेण
यौगन्धरायणः दग्धः इति प्रयुक्तम् । वासवदत्तावियोगे
अत्यन्तं विलपन्तं राजानं समागृह्यसितुं नर्मसंभाषणेन तं
तोषयितुं च विदूषकस्य सान्निध्यमनिवार्यमित्यतः एव एतादृशव्यतियानं कृतम् ।
- ३) उदयनः पद्मावत्याः भर्ता भविष्यति इति प्रवचनं मूलग्रन्थे
नारदः करोति । भासः तं प्रवचनं पुष्पकभद्रादिसिद्धैः
निर्वाहयति । नारदस्य नाटके स्थानं नास्ति ।

- ४) मूलकथायां गूढालोचनायां वासवदत्तायाः सहोदरः
गोपालकश्चास्ति । नाटके यौगन्धरायणस्य तन्त्रस्य शक्तिं वर्धयितुं तत् त्यक्तम् ।
- ५) पञ्चमे अङ्के विदूषकराजयोः च कथाकथनवेलासन्दर्भः
नाटके दृश्यते । वसन्तकः कथाकथननिपुणः इति मूलकथायाः
प्रसक्तिं वर्धयितुं भवेदेवं कृतम् ।
- ६) आरुणिरिति शत्रुः उदयनराज्यं जयतीति कथा मगधेश्वरसाहाय्येन शत्रुं जित्वा
राज्यस्य पुनर्लब्धिश्च मूलकथायां न ।
- ७) महासेनः अङ्कारवती च सन्देशं दत्त्वा लोकान् उदयनसन्निधिं
प्रेषयतीति भागः मूलकथायां नास्ति । वासवदत्ता झटित्य
वगन्तुं निर्वहणसध्यां अद्भुतरसं जनयितुं च इदं व्यतियानमुपयुज्यते ।

नाटकस्य नाम्नः विचिन्तनम्

स्वप्नवासवदत्तमिति नाटिकायाः नाम दत्तः । पञ्चमस्य अङ्कस्य (स्वप्नाङ्कस्य) प्रधान्यात् इदं नाम । भासस्य प्रतिभा मूलकथायाम् अदृश्यं कान्तिम् ओजश्च नाटककथायै अददात् । नाटकस्य एकस्य सुप्रधानसंभवस्य अधिष्ठाने स्वस्य नाटकस्य नाम “स्वप्नवासवदत्तम्” इति स्वीकृतम् । इदं निश्चयेन एकं मनशास्त्रनाटकमस्ति । कथापात्रेषु मानसिकव्यापारैः प्रतिकरणैश्च इतिवृत्तं विकसितम् । संभवपरंपराणां स्वभावचित्रणात् अधिकं भासः पात्राणां मनोभावानावरणे तत्परः । नाटकस्य नाम्नः एतत् व्यक्तम् । स्वप्नरङ्गः भासस्य भावना कुशलतायाः नाटकीय कलावैभवस्य चैव उदयनवासवदत्ताप्रणयस्य अनश्वर प्रतीकं च भवति ।

यथा राजा (स्वप्नायते) हा वासवदत्ते !

वासवदत्त-(साहसोत्थाय) हम्, आर्यपुत्रः, न खलु पद्मावती । किं नु खलु दृष्टास्मि..... ।५

स्वप्नेवासवदत्ता-स्वप्ने दृष्टा वासवदत्ता (मध्यमपदलोपी) तत्प्रतिपादके तच्छब्दोपचारात् नाटकस्य सज्ञा । स्वप्नवासवदत्तं(१) स्वप्ने (दृष्ट्वा) वासवदत्ता यस्मिन् तत् (नाटकम्) (व्यधिकरणबहुव्रीहि) (२) स्वप्नदृष्टा वासवदत्ता (मध्यमपदलोपि) अभेदोपचारात् नाटकसंज्ञा नपुंसकभावः (३) स्वप्नेदृष्टा वासवदत्ता स्वप्नवासवदत्ता (मध्यमपदलोपि) स्वप्नवासवदत्ता अस्ति अस्य तत् नाटकं स्वप्नवासवदत्तं (४) स्वप्ने दृष्टा वासवदत्ता, तां अधिकृत्य कृतं नाटकं स्वप्नवासवदत्तं (अधिकृत्य कृते ग्रन्थे अस्ति) (५) स्वप्नश्च वासवदत्ता च स्वप्नवासवदत्तम् (द्वन्द्वसमासम्)

स्वप्नवासवदत्तं मनःशास्त्रपरम्

स्वप्नवासवदत्तं मनःशास्त्राश्रितं रूपकम् इति निर्णीतुं शक्यते । मुख्यकथापात्राणां मानसीकव्यापाराः अपग्रथिताः दृश्यन्ते । तत् मुख्यतया कविः प्रतिपादयति इत्येवं चिन्तनीयम् ।

पञ्चसन्धिसमन्वितं भवति स्वप्नवासवदत्तः। एकेन प्रयोजनेनान्वितानां कथांशानामवान्तरैकप्रयोजनसंबन्धः सन्धिः।

“अन्तरैकार्थसंबन्धः संधिरेकान्वये सति।।”६

स्वप्नवासवदत्ते प्रथमाङ्के मुखसन्धिः। द्वितीयाङ्के प्रतिमुखसन्धिः, तृतीयचतुर्थ्यङ्कान्यपि गर्भसन्धिः, पञ्चमाङ्के विमर्शसन्धिः षष्ठाङ्के निर्वहणसन्धि इत्यादयः नाटके सन्धिक्रमः।

दशरूपके उच्यते-

‘मुखप्रतिमुखे गर्भः सावमर्शोपसंहृतिः।७’

मुखसन्धिः

वासवदत्ता उदयनं प्रति विरहिणी प्रेम हेतुत्वेन नाटकस्य आरम्भः क्रियते। तत् प्रेमस्वप्नवासवदत्ते पञ्चमाङ्कस्य अन्ते विप्रलम्भशृङ्गारस्य पराकाष्ठां प्राप्नोति।

मुखं बीजसमुत्पत्तिर्नार्थरससम्भवाअङ्गानि द्वादशैतस्य बीजारम्भसमन्वयात्।८

प्रथमाङ्के वासवदत्तायाः मनोमुकुरे पद्मावतीम् अधिकृत्य स्नेहभावं वर्धयति। प्रथमाङ्कतः पञ्चमाङ्के फलरूपं पर्यन्तं तस्य बीजावापं प्रथमाङ्के वासवदत्तावाक्यं-

वासवदत्तः-(स्वगतम्) राजदारिकेति श्रुत्वा भगिनिका स्नेहादपि मेअत्र सम्पद्यते।

पद्मावति- भवतु भवतु। आर्ये ! विश्वस्तास्मि। अनेन बहुमानवचनेनानुगृहीतास्मि।९

इत्यादि पद्मावतीवाक्ये वासवदत्ताम् अधिकृत्य पद्मावत्याः स्नेहभावस्य अङ्कुरं दरीदृश्यन्ते। इत्थम् इतिवृत्तं बीजानि रसभावबीजानि आश्रित्य प्रथमाङ्के मुखसन्धिः।

प्रतिमुखसन्धि

द्वितीयाङ्के पद्मावती उदयनयोः विवाहवार्तां श्रुत्वा वासवदत्तायाः विरहतीव्रता वर्धयति। द्वितीयाङ्के वासवदत्तापद्मावत्येः उभयोः स्नेहस्य स्थायीरूपत्वं दृष्टुं शक्यते। पद्मावत्याः वासवदत्तां मिलित्वा कन्दुकक्रीडायां समुल्लसति। तस्याः उभयोः निगूढानुरागमधिकृत्य वार्तालापं करोति। इत्थं रूपेण पल्लवितानि बीजानि दृष्टुं शक्यते तु द्वितीयाङ्के प्रतिमुखसन्धिः।

“लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत्।१०

बिन्दुप्रयत्नानुगमादङ्गान्यस्य त्रयोदशा।।”

गर्भसन्धिः

तृतीयाङ्के - वासवदत्ता अहो ! अत्याहितम्। आर्यपुत्रः अपि परिकीयः संवृतः।११

पद्मावत्या सह उदयनस्य विवाहवृत्तान्तेन वासवदत्ता किञ्चिद् दुःखिता आसीत्। तन्निमिषे एका चेटी पुष्पाणि वासवदत्ताया कृते प्रदायपद्मावत्याः विवाहार्थं कौतुकमालां रचयितुं निवेदयति। अपरा चेटी आगत्य वासवदत्तया ग्रथितां मालां गृहित्वा शीघ्रं

गृहाभ्यन्तरं गच्छति। इतस्तु वासवदत्ता स्वभर्तुः उदयनस्य द्वितीयविवाहेन अतिवदुःखीता भवति। दुःखं परिमार्जनार्थं शयनागारं गच्छति।

पद्मावति:- आर्ये ! न जानामि। आर्यपुत्रेण विरहितोक्तण्डिता भवामि इति पद्मावति। १२

वासवदत्ता-एवं भवतु। अथवा तिष्ठ त्वम् उत्कण्ठितं भर्तारमुद्भित्वायुढक्तं निर्गमनम्। अहमेव गमिष्यामि। इत्यादि वाक्यैः तृतीय चतुर्थाङ्काभ्यां गर्भसन्धिः।

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषणं मुहुः।

द्वादशाङ्गः पताका स्यान्न वा स्यान्न वा स्यात्प्राप्तिसंभवः। १३

विमर्शसन्धिः

स्वप्रवासवदते पञ्चमाङ्के राजा अपि स्वप्ने वासवदत्तां पश्यति प्रणयवाक्यैः तां वदति च। किञ्चित्कालानन्तरं राज्ञः अवलम्बमानं हस्तं शय्योपरि निधाय अपरदर्शनशङ्कया ततः गच्छति। राजा वासवदत्तादर्शनं वर्णयति। उदयनस्य शय्यायाः पार्श्वे तिष्ठति वासवदत्ता किं करणीयम् इति रूपेण व्यसनातिभारात् अभूत्।

स्वप्नवासवदते - राजा - एवं, मया स्वप्नो दृष्टः ?

यदि तावदयं स्वप्नो धन्यमप्रतिबोधनम्।

अथायं विभ्रमो वा स्यात् विभ्रमो ह्यास्तु मे चिरम्। १४

इत्यादि उदयनवाक्यं विमर्शसन्धिः पञ्चमाङ्के स्पष्टम्।

क्रोधेनवमृशेहात्र व्यसनाद्वा विलोभनात्।

गर्भनिर्भिन्नबीजार्थः सः अवमर्श इति स्मृतः। १५

निर्वहणसन्धिः

षष्ठाङ्के सर्वकार्याणि उपसंहरति। वत्सराज्यप्राप्तिः। पूर्वम् उदयनस्य हस्ताभ्यां विलुप्ताया घोषवतीवीणायाः प्राप्तिः, वासवदत्तायाः कृते पितृणाम् आशिर्वचनप्रदानं च भवति। इत्यादि रूपेण फलप्राप्तिः संभवति।

उच्यते तस्य लक्षणं दशरूपके-

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम्।

एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत्। १६

नाटक - प्रकरण मिश्ररूपा नाटिका इति विभागे स्वप्नवासवदत्तस्य गणना भवेत्। शृङ्गार प्रधाननाटिका अस्ति। अत्र अत्यन्तं वैशिष्ट्यं अनितरदृश्य स्वरूपं स्वप्नवासवदत्तस्य वैशिष्ट्यमिति वक्तुं शक्यते। अत्र भासस्य प्रतिभा नितरां भासमाना दृश्यते।

पादटिप्पण्यः

१. दशरूपकम्-३

२. दशरूपकम्-२, ३

३. दशरूपकम्-२, ४
४. दशरूपकम्-३, ४३
५. स्वप्नवासवदत्तम्-अङ्कम्-५
६. दशरूपकम्-१, २३
७. दशरूपकम्-१, २४
८. दशरूपकम्-१, २५
९. स्वप्नवासवदत्तम्-अङ्कम्-१
१०. दशरूपकम्-१, ३०
११. स्वप्नवासवदत्तम्-अङ्कम्-३
१२. स्वप्नवासवदत्तम्-अङ्कम्-४
१३. दशरूपकम्-१, ३६
१४. स्वप्नवासवदत्तम्-अङ्कम्-५, ९
१५. दशरूपकम्-१, ४३
१६. दशरूपकम्-१, ४८

ग्रन्थसूचि:

१. पूवट्टूर रामकृष्णपिल्लै, स्वप्नवासवदत्तम् (केरलीयव्याख्यानं) अनितापब्लिकेशनस्, स्यानन्दूरपुरम्, १९९७
२. धनञ्जयः दशरूपकम्, चौखम्भा कृष्णदास् अक्कादमी, वाराणसी, २००६

Dr. Gisha K. Narayanan

UPANIṢADIC VIEW ON SELF AND PERSONALITY

Ātman the universal self, identical with the eternal core of the personality. It is believed that after death either transmigrates to a new life or attains Mokṣa from the bonds of existence. Ātman is the central idea in all of the Upaniṣads. It is the spiritual essence in all creatures. The Upaniṣads form the backbone of the Vedic literature and give a profound unity and great spiritual enlightenment. The Upaniṣadic wisdom affects and embodies the different classes of spirituality in different ways. Vedāntic philosophy is the same as the philosophy of the Upaniṣads and its philosophical speculations form the foundations of the Upaniṣadic psychology. Vedānta means the end of Vedas, known as Upaniṣads. It is both religious and philosophical. As religion, Vedānta discovers the truth and posters others. Philosophy of Vedānta synthesis is the science to present a unified vision of reality.

The ontological doctrines of Upaniṣads are Brahman as the Ultimate Reality. Self is the essence of all individuality, Brahman is identical to the Ātman (self). Brahman is the material and efficient cause of universe. Like spider weaving its own web, furnishing him both its matter and design. The Upaniṣads declares that the Ātman (self) is the innermost essence of the individual self. Ātman is the subject, the knower, the perceiver. The Upaniṣadic seers made the identification of Ātman with Brahman.

In the Upaniṣads, the *Kēna Upaniṣads* starts with the questions like who impels the mind to delight on its object, whose behest do men utter speech? What intelligence directs the eyes and the ears? etc¹. It is answered by the preceptor that is through the power of the

self, the Ātman. That the ear hears, the eyes sees, the tongue speaks and the mind understands. The *Prāśna Upaniṣads* raises the same idea about that sleep in man and what again are awake in him? Of these which God sees dream? Whose is the happiness?

Brahman is not only the universal spirit, but also the essence of the self of the individual. Brahman is known through Ātman. One should realize that Ātman is Brahman because the self is the absolute². This entire universe is Brahman³ and I am Brahman⁴. Upaniṣads propound the identity of Brahman with Ātman, the universal soul with individual soul. Brahman is the universal soul, and it is the same person residing in the individual. As fire which is one, it entering this world becomes varied in shape according to the object it burns, so also oneself within all beings become varied according to whatever and also exists outside⁵.

The description of the five prāṇas in the Upaniṣads is much elaborated. Prāṇa sustains and supports this body. All the activities of the body and mind depend on it. *Maitrī Upaniṣads* described that the five-fold; Prāṇa, Apāna, Vyāna, Udāna, and Samāna division occurred⁶. The importance of life energy (Prāṇa) is explained in *Chāndogyaopaniṣad*⁷. All these are suggested that the Prāṇa is the respiratory, Samāna is the circulatory, Vyāna is the nervous, Udāna is the thinking and the Apāna is the excretory and re-productive systems.

The *Taittirīya Upaniṣad* declares that Satyam Jñānam Anantam Brahma⁸ that in the absolute is Pure Existence, consciousness and infinity. According to Upaniṣads, the essence of human personality is Ātman, which is same as Brahman. It is the conjunction with gross and subtle bodies becomes subject to experience of pleasure and pain. It becomes engrossed in five types of sheaths (kośas) and the total personality is called Jīva. *Taittirīya Upaniṣad* delineates the famous doctrine of the five kośas or sheaths are Annamaya, Prāṇamaya, Manomaya, Vijñānamaya and Ānandmaya. These five contexts cited here only identical different stages in the inwardness of the equity. What is visualized at each stage is correct in what context, and is not stated to be nullified by the later vision. The same is expressed clearly in *Aitareya Upaniṣad* the whole world is founded on self-consciousness. It is self consciousness, which is Absolute⁹.

The relation between body and the soul has been well described in *Maitrī Upaniṣad*¹⁰. It is that the body is compared to a cart and

soul its driver. In *Kātha Upaniṣad*, the individual personality made clear expression of Ātman. The pure self, Ātman is beyond any attribute, but the individual reflected by the rules of the phenomenal world. The parable of the chariot resented in this Upaniṣad is as to know the self as the body as verily the chariot, to know the intellect as the charioteer and the mind as verily the reins. The senses are the horses, the objects of senses are the paths, the self is associated with the body, the senses and the mind is the enjoyer¹¹.

The hierarchy of the principles is again mentioned in the Upaniṣads. It shows the inter relationship between the Self (Ātman), the intellect (Buddhi), the mind (Manas) and the senses (Indriyas). In *Kātha Upaniṣad* one of the most famous verses of Vedas occurs in this Upaniṣad. Arise and awake¹². It means realizes the Ātman, having approached excellent teachers.

The relation between the body and the soul is well again explained by the *Kauṣītaki Upaniṣad*¹³. It is said that the soul is the master of all bodily actions. It is the Lord. It is just like a razor which is placed in the razor case, or fire in the fire hearth. Similarly the conscious self pervades the body upto the very hairs and nails.

Conclusion

The aim of the vedic seers was to grasp the true nature of the self and describe the ways, in which altered states of consciousness arise, to use a current phrase. There is no doubt that these reflections of over three thousand years ago give us a theory of mind and consciousness which are valid even today. They point out that in the highest state of consciousness, the subject and object become one. The Upaniṣads look upon the development of the self as the aim of the human being and the human society. The Upaniṣads proclaimed the aim of the facilities for every human being and stimulate his intellect.

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6. Mahadevan TMP, *Upanishads*, Mottlal Banarsidas, Publishers, pvt. ltd, Delhi, 2001.

Footnote

1. ओं केनेषितं पतति प्रेषितं मनः
केनप्राणः प्रथमः प्रैति युक्तः।
केनेषितां वाचमिमां वदन्ति
चक्षुः श्रोतं कः देवो युनक्ति॥ Kēna Upaniṣad I.1.
2. अयमात्मा ब्रह्म, Māṇḍūkyaōpaniṣad, I.2.
3. तत्त्वमसि, Chāndōgyōpaniṣad, VI.8.7.
4. अहं ब्रह्मास्मि, Brhadāraṇyakōpaniṣad, I.4.10.
5. Kathōpaniṣad, II.2.9.
6. Maitrī Upaniṣad, II.6.
7. Chāndōgyōpaniṣad, III.13.1.
8. Taittirīya Upaniṣad, II.1.1.
9. लोकः प्रज्ञा प्रतिष्ठा प्रज्ञानं ब्रह्म। Aitareyōpaniṣad, III.3.
10. Mytri Upaniṣad, II.3.4.
11. आत्मानं रथिनं विद्धि शरीरं रथमेव तु।
बुद्धिं तु सारथिं विद्धि मनः प्रग्रहमेव च॥ Kathopaniṣad, I.3.3.
12. उत्तिष्ठता जाग्रता, Kathopaniṣad, I.3.14.
13. यथा क्षुरः क्षुरधारे एव हितः स्यात् विश्वम्भरे वा
विश्वम्भरकुलाय एवमेवैव प्रज्ञा आत्मदेवं
शरीरमात्मानमनुप्रविष्ट आलोभ्य आनख्येभ्यः ॥ Kauṣītaki Upaniṣad, IV.20.

Dr. Jensi M.

MANTRAVĀDA - ELEMENTS OF MAGIC RITUALS: A TRADITIONAL PRACTICE OF NORTH KERALA

Keralodaya being a historical Mahākāvya, the author Dr.K.N. Ezhuthachan has made use of many myths like Purāṇic, Epic, Oral Literature, Seasonal Festivals, Social Believes, Social Evils, Social Customs and celebrations prevalent among the people through out his work. Dr. K.N Ezhuthachan used these myths to analyse the social and cultural attitude of the people of Kerala.

When a study about a society is being done, one cannot confine restrict in into the materialistic things like their trade, production, process, clothing cum jewels, cooking style medicines, hand crafts, artistic talents, folk songs, folk music, mythological stories, legends, folk tales and folk sayings but the thoughts regarding their beliefs, prohibitions rites, the situations performed from birth to death, games consummation of art witchcrafts etc. These things too should be taken into serious consideration. These cultural factors are related and complemented to each other. There is a principle included in the usage of hymns and amulets.

The origin of Black Magic

According the Frazer¹"the primitive man who lead their life by hunting and killing their enemies had chosen black magic as a weapon to control the mesmerism which made violence towards them. There are explanations on the power of black magic in Ṛgveda, Āraṇyaka-s, Brāhmaṇa-s, Vedāṅga-s, and in various epics and legends. Ancient Indians believed that they can attain anything like blessings of Gods, control over nature, distraction of enemies, recovery and prosperity through witchcraft.²

Magic (witchcraft) is prior to religion also with a belief that both have some super natural powers. When human life became more complicated and they recognized the more secrets about the nature, there came some new routines in their words and deeds. They may recognize that they not attain spirituality only through the custom, but they also follow it.³ The faith in magic has been dissolved into religious faith. Through magic and religion, one can make sure his own position in the vast and complicated life. And will be difficult to achieve a meaning for life or a feeling of protection without the help of such controls.⁴ Hence there is no wonder in mixing the magical faith in religious faith. May be due to this reason, P. Damodaran Pillai⁵ told “It is inferred that the basement of the Vedic literature is not religious, but more over it was the magical outlook”.

It can be considered that Hindu religion or religious practices did not reject the magical deeds. But there are some other religions who forbid the faith in magic. But on the contrary, in Kerala there are Islams who believe in ‘Jinn’ and make ‘talisman’, and Christians who also are believers of black magic. The Christian magician Kaṭamattattu Kattanār’s wonders are very famous. In Hindu religion also, castes without magicians are very rare.

Deviation

There are two types of magic viz, Magic for goodness and black magic. Sorcery are rituals praising the witches where as the other is praise of Goddess of morality. The legend is that Paraśurāma himself ordered the magicians to drive out the witches and praise the virtuous goddess in Kerala. Kālakādu, Kāṭtumādam, Kallūru, Cennās, Aḍikacceri, Kaṇyāttain Kakkādu, Kuzhimana, Paḍikkodan, Putumana, Mūttamana, Kallakkādu, were prominent among them. Their methods and Gods for worshipping differed to each other. Thus the famous ‘18 traditions’ of magic was developed.

Primitive man had false impressions on the natural laws and still there exist witchcrafts among uncivilized forest dwellers. They thrust in witches and also believed that they can kill and swallow the children, bring the dead people back as devils, bless, roar, enlighten themselves, bring back the things which were lost and forecast the future.⁶ Among the tribes, in addition to the chief there will be a respectable magical physician and others believe that he can forecast the fortune.⁷ He is the responsible person for doing the deeds for

heavy rain, prosperous, harvest and fruitful hinting. There are several groups who have magical heredity and among them the Pulluvas, Pāṇas, Malayas, Vaṇṇān, Maṇṇān, Velan, Karuvan, Gaṇakan, Kaṇiśan, Pulayas, Paṇayas, Koppālaś. Heravas have chosen blackmagic as a hereditary work.

Evil Spirits

They are the invisible powers which affect humans. Shapes, Characters and duties are imagined for each of them. They enter the human body in order to achieve some particular aims. Black magic can be characterized as a ritual act of mantras and tantras by which the evil spirits can be expelled.

Spirits (Goddesses) can be divided as ‘grahas’ and varṇa’s as devagraha, asura graha, rākṣasagraha, gandharva graha, yakṣa graha, piśācagraha, piṭṛagraha etc..

Symptoms of Possession by Spirits

When ‘devagrahas’ enters a human body, the symptoms like changing of face equivalent to lotus, reduction of words, excretion and urine, intense affinity towards food stuffs, gentle looks, worship to devas and brahmins, cleanliness, intense interests towards garlands and white dresses, satisfaction on hills, mansion of rich people and kāvu’s sleepless eyes can be seen.⁸

If there found spirit possessed a body through astrological calculations, the astrologer recommends the compensation for it.

tilahomam Kṣetrapinḍam
vāvūṭtuka balikeiya’ etc are do it.

Exorcise

In magical sacrifices the imagination of reflection is important. The evil spirits and devils which penetrated into the body are invoked into images and made into the body made out of either wood or sacrificial rice. The belief is that by performing this act, the penetrated spirits and devil can be shifted to those images and they are deserted some where out of doors. If they are harmful evil spirits then nails or needles fixed on the images.

Various sorcery deeds like tiriyuzhiccil, ariyuzhiccil, toluzhiyal bhasmasnāna, kurutiuzhiccil, balikarmas and other such sacrificial offerings to the demised ones are usually considered as exorcise.

Plucking the shape of the spirit, singing the magical songs and chanting the rhythmic magical verses also are common.

Diversity of evil spirits

Among the spirits included in various graha's like deva (god) Asura (anti-god), gandharva (demi-god), yakṣa (demi-god) and piśāca (devil) each group consists number of spirits with different characters. Among the spirits yakṣa or yakṣi and gandharvas are important groups.

Through the evil spirits of all grahas can be expelled by all the magicians, some groups have heredity of expelling the spirits of some particular grahas. For example, in order to expell the 'pulluvapada', the pulluvas, Vannan's and Malaya's are usually engaged. Pulluva's songs sacrificial offerings and 'kalamezhuttu' are pleasing factors for 'sarpagraha'. The pulluvas of North Kerala are called 'pretampāḍi's and it is believed that the magical acts of this group can dispel the ancestral sins and give salvation to the spirits.

The acts which were once considered as very important are now loosing its relevance. Nowadays the 'garbha bali' and exorcise are stepping back, since the modern medicines and other such things got great popularity. But once, such ritualitic performances where so popular when pregnant ladies felt the presence of some other factors in their own body and shown fear, there applied the practice of 'Garbhabali' and exorcism for recovery.

The colourful kaḷam's decorations, music produced by the instruments, song and the movement by the 'kalam's' made an unusual mental state in the effected person. On such occasions the mind becomes excited and at last they achieve calmness and peace. One thinks psychologically it can be found that all these include the principle of treating the disease.⁹

Magic is related to literature and it is clear from the magical songs and magical process. The rhythm, the voice, beauty and the genuine imagination are to be experienced.

The scholarship today opines that the real magic lies in the scientific methods which exist for the good fortune of humanity. If one tries to find out the meaning of scientific facts involved in it, all the misunderstandings regarding these practices this knowledge might be dispelled to some extend. It is not a good tendency to ignore the knowledge completely without knowing its goodness as it helped

humanity once. Even the mathematicians had admiringly accepted the mathematical value of the magical squares (Akkappada) which was once used by magicians to write the amulets .

Footnotes

- ¹ Frazer James, *The Golden Bough- A History of Myth and Religion*, Singapore, Chancellor Press, 1994, p.35.
- ² Prof. Unni Krishnan, *Attappadi Adivasikalude Devabhumi*, , Prabhath Book House, Trivandrum, 2004, p.70.
- ³ Dr. S. Radhakrishnan, *Religion and Culture*, , p.10.
- ⁴ Melvilla. J Herkovils *Cultural Anthropology*, p.173.
- ⁵ Deviprasad Chatopadhyaya, *Bharathiya Chitna* (Trans),
- ⁶ *Britanica Junior*, Vol.15, p.131
- ⁷ Anthony Anderson, *The Children Book of Questions and Answers*, , p.361.
- ⁸ Dr. M.V. Vishnunumbootiri, *Mantrika vijrānīyam (Natoti Vijnaniyam)*, Mathrubhumi Books, Kozhikode, 2009, p.27.
- ⁹ For eg: The popular malayalam film *Maniccitratāzhu*, Director-Fazil, Story-Madhu Muttom,1993.

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Saju Thuruthil

**THE SIMILARITIES OF DIFFERENT TRADITIONAL
ART FORMS- SPECIAL REFERENCE TO KERALA
MURALS WITH THEYYAM AND KALAMEZHUTHU**

Abstract

Traditional art forms are way of expression of experiences and feelings of people. It reflects the cultural heritage of a particular society, so it is linked with rituals. Thus, religious rituals became the roots of traditional art forms. The mural is a piece of artwork painted on any large permanent surface, usually walls or ceilings. In the olden days, it was permitted to depict on the walls of temples, churches, and palaces so it was away from the life of common people. But nowadays it became popular. Most of our traditional art forms depend on naturally available materials so it's eco-friendly. Through this article the author is trying to associate the similarities of traditional art forms.

Key terms: Traditional art, cultural heritage, Mural

Introduction

Folk art was one of the outlets of expressions and feelings of common people. They reflect the cultural heritage of a particular society. Most of the traditional art forms were an inevitable part of their religious rituals. In ancient times the art depends entirely on religion all over the world where there was no single folk art culture that was not under the influence of religion or ritual. All the traditional artforms had adopted the particular character of the society concerned. An unfortunate fact that our rich folk-art traditions have variations is due to the differences in religion and caste of people.

In Kerala, the primitive art forms were inspired and influenced by many other art forms. For example, the Kerala traditional murals were generally influenced by *Kaḷamezhuttu* or *Dhūḷicitra*. It is evident from the similarities that the mural paintings and other art forms grew and flourished side by side. There are many similarities in the line drawing and color applications. There are many factors in common among rituals like Teyyam, Tira, Kolamtuḷḷal, Sarpamtuḷḷal, Kathakali, Kṛṣṇanāṭṭam, Tīyāṭṭ, Vettekkaran pattu, Śāstāmpāttu etc. These folk rituals were performed as religious offerings to God and at the same time, they were sources of entertainment for people and a particular way of ventilating the suppressed emotions of the people. It works as a catharsis process in counselling and thus heals the minds of people from the pent-up and suppressed emotions creating stress. They feel free and relaxed after these rituals as it works psychologically. So, it was impossible to segregate art from the daily life of people and their culture. This closeness and oneness with society helped art forms to remain so long without losing its importance through centuries and races.

All traditional art forms have a set of strict and definite rules about its depiction. These rules were from the beginning and even now the artists of the new era obey those strict rules. A good painting is to be based on some rules. For eg. Citralakṣaṇa gives some strict directions to make a fine painting. There are references of three vaṭivu like, Citravaṭivu, Bhūtavaṭivu, and śilpa vaṭivu. These explain the characteristics of paintings on various surfaces. Knowledge of these rules is strictly followed in traditional paintings. Anything has drawn in three-dimensional follow Citravaṭivu but sculptures cannot follow citravaṭivu thus it follows Śilpavaṭivu. Extreme care is to be taken while carving wood as curves of figures are to be perfect and flawless. Bhūtavaṭivu is followed while drawing paintings on flat surfaces. These rules have great influence in our ancient art forms and as a result, they become prominent and remained so far for centuries. Paintings done on the floor, wall, and wood will not have the same features. The theory of Vaṭivu gives explanations about the different depictions on different surfaces.

There are so many similarities among the mural paintings based on Citravaṭivu and Dhūḷicitram based on Bhūtavaṭivu. The main similarity lies in the selection of themes from Dhyānaśloka and the

perfection of depiction also has many features in common. The prominent link that connects Dhūḷicitra and mural painting is the similarity of color sense in both the art forms. This is based on the Pancavarṇa Tatwa. Five prominent colors are used in both styles. They are Red, Yellow, Green, Black, and White. Through the style and color application, it gives a three-dimensional effect to both Dhūḷicitra and mural painting. While Dhūḷicitra artist applies power colors to both left and right sides of the figure, the Mural artist creates floral designs on both sides to give a balance position to the main figure. Both sides are made proportionate and balanced in kind, though the styles are different the effect is the same. In mural painting sometimes these decorative works become Maṣippūvu or Vīrāḷippaṭṭu design to fill the space outside the figure.

Mainly five colors are used to create Kalam and all these colours are prepared and processed by the artist himself. Green colour is prepared from the leaves of ‘Siris Tree’ (Albizzia Lebbeck) locally known as “Nenmeni Vāka” or “Kunni Vāka”. These leaves are dried and grained to nice powder to make a sap green colour. White colour is made from rice powder, yellow from turmeric powder, lime and turmeric powder are mixed to get red color power. Paddy husk is burned to prepare black powder. Thus “Kaḷam” or “Dhūḷicitram” are made out of these five colors.



Costumes and ornaments worn by the figures are also similar in both mural painting and Dhūḷicitram. Costumes like Mārkkacca (breast Covering), Uṣṇīṣam (Shoulder cloth) Kaccavāḷu and Oṭṭanāḷku (worn on waist) are similar and ornaments like Muttumala

(pearl necklace,) Kaṭakam (bangles), are commonly used in both art forms. While mural artists create long-lasting and pulsating figures through flawless lines and perfection in colorings, Dhūḷicitra artists bring out life and movement to still figures through the dramatic effect of colors.



Muṭiyettu kalam is also drawn in the traditional style of Dhūḷicitra kaḷam of Kerala using natural hues. Rice powder, burned paddy husk powder, turmeric powder, and powdered Vāka leaves are used for white, black, yellow, and green respectively. Ochre red is prepared by mixing turmeric powder and lime. While drawing Bhadrakālī figure one breast is made with paddy and other with rice indicating that the paddy of rice or paddy was used for this. After completing the Kaḷamezhuttu, kalampāṭṭu were performed which is the devotional songs praising Devi. The devotional songs describe Devi from head to toes. The figure in the kalam is of eight armed Bhadrakālī, mounted over vetāḷa, holding Dārika's head on one hand and weapons on all the other seven hands. This figure can be seen in Mural paintings as well. Devotional songs were sung by the muṭiyettu artist in front of the Kaḷam. Description of Devi from the head to toes are described in the Dhanaśloka and based on this Dhānyaśloka the Mural artist depicts the paintings of Devi but one

difference is that at the end of the Kaḷam pāṭṭu the Komaram erase the Kaḷam as a part of the ritual. Komaram is considered to be the representative of a deity. When he possesses the power of Goddess, muṭiyēṭṭu kaḷam is erased by the pūcāri or priest himself. It is clear that Bhagavathy kaḷam is similar in depiction all over Kerala and they are all related to Mural painting in their style of depiction.

Theyyam is one such traditional ritual that took shape from widely practiced hero worship during the Middle age in Kerala. In those days war heroes were given divine status and were adored by people as saviours. Rituals were performed to please these deities. Devotional songs were sung in praise of them for centuries.



Face design or Mukhathezhuttu is the unique feature of Theyyam, here dark red designs are drawn on yellow surface. This might have originated from the ancient body painting, that prevailed in most parts of ancient India. The black colour is also used to make the painting more attractive. Such decorations are usually done only on faces but in rare cases bodies are also seen painted in this manner.

A special feature of Theyyam is, only Red-colored cloths are used by the performers. It is believed that the dark red color gives more power and strength to the characters and it increases their ferocity. Costumes like Kaccavāl and Uṣṇīṣam and ornaments like Thoṭakam, kuntalam, tolvāḷa, etc are common in mural painting and Theyyam. Some theyyam like Cāmuṇḍi theyyam, Muttappan theyyam, Pularkali, Kundūr Cāmundy, etc. have very large Keśabhāram. Their keśabhāram is very long and has beautiful decorative artworks on them. Some other theyyams like Bali Theyyam have very small headgears like a crown worn in Kathakali.

In Mural painting only king or royal characters wear keśabhāram. Srī Rāma, Viṣṇu, Brahma, Indra, Śiva, Kālī, Rāvaṇa, etc. are some who wear Keśabhāra. All these characters are drawn in the navatāla rule in Tālapramāṇa. Also in Theyyam the importance of the character is reflected in the size, shape, and fierceness of the figure. While Kundūr Cāmuṇḍi Theyyam comes to the stage and roars after taking the “Koṭiyila”, the viewers feel the fierceness of the character. Such a feeling occurs in the minds of viewers while observing some temple murals. The Narasimha painting of Panayannoor Kāvu temple in Kottayam district of Kerala is one such work. The mesmerizing power of this painting is frightening.

Conclusion

Through this article, the author tried to analyze the similarities of Kerala Mural paintings with other traditional art forms like Kaḷamezhuttu, Mutiyettu, and Theyyam. Here the author mentioned only three art forms apart from Mural painting. This study report may be informative to art lovers, students of art, and may be an eye-opener to the policymakers to take more effort to revive these traditional artforms.

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पाणिनीये उपदेशशब्दविचारः

पाणिनीयसूत्रेषु उक्तानुक्तदुस्तकानां चिन्ता एव वार्तिकेषु प्रवर्तते इति सुविदितम् । यत्र वार्तिककारैः दोषदृष्ट्या विवरणदृष्ट्या वा किञ्चित् उच्यते, तत्र भाष्यकारेण, वार्तिकस्य आक्षेपेभ्यः सूत्राणां परिरक्षणं क्रियते । महाभाष्ये बहुत्र इमां रीतिं द्रष्टुं शक्यते । ‘उपदेशोऽनुनासिक इत्’ इति सूत्रेऽपि एतादृशी रीतिः तत्र भवति । तत्र एतत्सूत्रविषये वार्तिककारस्य भाष्यकारस्य च मतं किम् तत्र उभयोः मतयोः भेदः अस्ति वा, यदि अस्ति तर्हि तत्र सिद्धान्तत्वेन कः पक्षः स्वीक्रियते इत्यादिविषयाः इह विचार्यन्ते ।

‘उपदेशोऽनुनासिक इत्’ इति पाणिनिक्तायाम् अष्टाध्याय्यां प्रथमाध्याये तृतीयपादे द्वितीयं सूत्रम् । उपदेशो अच् अनुनासिकः इत् इति पदचतुष्टयम् अस्ति । तत्र उपदेशशब्दार्थः अत्र विचार्यते ।

उद्देश्योपदेशौ

सूत्रे उपदेशपदं किमर्थमिति विचार्यते । तत्र अभ्र औ अपः इति उदाहरणं प्रदश्यते । अत्र औ इति उद्देश्यः, उपदेशो नास्ति इति कथ्यते । वस्तुतः औ इत्यस्य ‘औडोऽनुनासिकश्छन्दसि’ इति सूत्रेण अनुनासिकं क्रियते । एवं च उपदेशपदस्याभावे ‘अनुनासिकोऽच्’ इति सूत्रेण अनुनासिकः अच् इत्संज्ञः स्यात् इत्यनेन औ इत्यस्य इत्संज्ञापत्तिः । अतः उपदेशे इति पदं योजनीयम् इत्युक्तम् । तत्रैव उक्तं भवति अभ्र औ अपः इत्यत्र औ इति उपदेशो नास्ति उद्देश्यः । अत्र दोषो नास्ति । एवं च कः उद्देश्योपदेशयोर्विशेषः इति प्रश्नः । तत्र उच्यते, प्रत्यक्षमाख्यानमुपदेशः गुणैः प्रापणमुद्देशः इति । तत्र कश्चन गौः नाम कः इति पृच्छति, एवं च गोः कर्णं गृहीत्वा आनीय अयं गौः इति प्रत्यक्षेण प्रदर्शयति कश्चन । तेन उच्यते ‘न उद्दिष्टो मे गौः’ इति । एवं कश्चन कञ्चिद् वदति भवान् मे देवदत्तं उद्दिशतु इति । एवं च अत्रस्थः पृष्टः, पृष्टवन्तं, पाटलीपुत्रस्थं देवदत्तम् उद्दिशति, न तु उपदिशति । सः देवदत्तः अत्र नास्ति, इदानीं पाटलीपुत्रे अस्ति । तम् उद्दिशति । कथम्? अङ्गदी- अङ्गदम् अस्य अस्तीति अङ्गदी । एवं कुण्डली, किरीटी । व्यूढोरस्कः- व्यूढम् उरः यस्य सः । वृत्तबाहुः- वृत्तौ बाहुः यस्य सः । एवं लोहिताक्षः, तुङ्गनासः । विचित्राभरणः, विचित्राणि आभरणानि यस्य सः, ईदृशो

देवदत्तः इति। एवं च अत्र देवदत्तः गुणैः एवम् उक्तः। एवं च तेन उक्तम् उद्दिशतु मे देवदत्तः इति न तु उपदिष्टः।

तदनन्तरम् उच्यते - इत्संज्ञायां सर्वप्रसङ्गाः, सर्वस्य उद्दिष्टस्य उपदिष्टस्य वा अनुनासिकस्य इत्संज्ञा प्राप्नोति इति। उपदेशपदमस्ति चेदपि सर्वेषानामनुनासिकानाम् इत्संज्ञा आगच्छति इति। अथ्र आँ अपः इत्यत्रापि प्राप्नोति। कस्मात् कारणात् इत्युक्ते अविशेषात् इति। सर्वस्यानुनासिकस्य इत्संज्ञा प्राप्नोति इत्युक्तम्, अतः अविशेषात् अथ्र आँ अपः इत्यत्र आँ इत्यस्यापि अनुनासिकसंज्ञा प्राप्नोति इति आयातम्। तत्र उच्यते अनुपदीयमाने विशेषे सर्वप्रसङ्गः इति। अत्र विशेष इति उपदेशमुद्दिश्य कथयति। किन्तु तत्र काचित् व्यक्तता न जाता। उद्देश्यं किम्? उपदेशः कः इत्यत्र व्यक्तता न जाता। अतः तस्य पर्यटनं कर्तुं न शक्यते। उपदेशः इति किम्? उद्देश्यः इति किम्? किमर्थं बोधयितुं न शक्यते इति चेत् सङ्कीर्णो उद्देश्योपदेशौ।

इत्युक्ते उपदेशः कः इति पूर्वमुक्तम्, उद्देशं किमिति पूर्वं यदुक्तम्, तद्भिन्नरूपेणापि लोके उद्देश्योपदेशौ दृश्येते। प्रत्यक्षमाख्यानमुद्देश्यः, गुणैः प्रापणमुपदेशः इति विपरितरूपेणापि लोके दृश्यते। तद्यथा कश्चित् कञ्चिदाह - 'भवान् मे अनुवाकम् उद्दिशतु' इति। तत्र साक्षात् उपदेष्टुं शक्यते अनुवाकं, किन्तु 'भवान् मे अनुवाकम् उद्दिशतु' इति कथयति। पृष्टः उत्तरयति 'ईष्वेत्वकम् अधीष्' इत्यादि। उद्दिष्टो मे अनुवाकः इति तेनाऽत्र उच्यते च। अपि च कश्चित् कञ्चिदाह - 'ग्रामान्तरं गमिष्यामि, भवान् मे पन्थानम् उपदिशतु' इति। पन्थानं तु साक्षात् रूपेण इमं पन्थानमिति अयं पन्था इति प्रदर्शयितुं न शक्यते। तदापि सः उत्तरयति 'अमुष्मिन्नवकाशे हस्तदक्षिण इत्येवं पन्थानमुपदिशति। एवं गुणैः यत् प्राप्तं तेनैव तत्र श्रोत्रा उच्यते। उपदिष्टो मे पन्थाः इति न तु उद्दिष्टः। एवमेतौ उद्देश्योपदेशौ सङ्कीर्णौ इति। एवं भिन्नरूपेण उपदेशः उद्देश्यो जातः, उद्देश्यः उपदेशोऽपि जातः। एवं च अथ्र आँ अपः इत्यत्र आँ इति अनुनासिकः इत् भवति। एवं तर्हीत्कार्याभावादत्रेत्संज्ञा न भविष्यति इति सिद्धान्त्यते।

वार्तिककारमतम्

उपदेश आद्योच्चारणमिति कौमुदीकारेण उच्यते। तेन च इदं मनसि निधाय एवम् उच्यते यत्, उपदेशशब्दः भावे घञन्तः इति। विशिष्यैव किमर्थमुक्तम् इति चेत्, अस्मिन् विषये विवादो वर्तते। उपदिश्यते इत्यनेन उपदेशः इति करणव्युत्पत्त्या करणे घञ् प्रत्ययान्तः अयं उपदेशशब्दः इति भाष्यकारमतम् अस्ति। तत्र तु उपदिश्यते अनेन इत्युपदेशः इति चेत् उपदेशः शास्त्रम् इत्युक्ते अनेन साधुशब्दाः उपदिश्यन्ते इति शास्त्रम् इत्यर्थः भवति उपदेशशब्दस्य भाष्यकारमते। एवं च कैश्चित् सङ्केतैः कैश्चित् करणभूतैः धात्वादिभिः एव साधुशब्दाः आचार्यैः उपदिश्यन्ते। एवं शास्त्रमुपदेशः इति भाष्यकारः वदति। एवं च धातुप्रातिपदिकागमप्रत्ययादेशाः उपदेशाः। एते पूर्वोक्तरीत्या करणभूताः इत्युच्यन्ते।

एवं च उपदेशनेऽनुनासिकः इत् इति उपदेशने इति वक्तव्यम् इति वार्तिककारेण उच्यते। कुतः इति चेत् करणे ल्युङन्तः उपदेशशब्दः चेत् तत्र उपदेशनम् इत्येव रूपं भवति। उप-उपसर्गपूर्वकात् दिश् धातोः घञ् प्रत्यये, जकारस्य घकारस्य च इत्संज्ञायां,

‘तस्य लोपः’ इति लोपे, उपदिशु अ इति जाते, ‘पुगन्तलघूपधस्य च’ इति सूत्रेण गुणे, उपदेश् अ इति जाते, विभक्तिकार्ये उपदेशः इति रूपम्। करणे चेत् ‘करणाधिकरणयोश्च’ इति ल्युट् एव भवति। तर्हि ल्युटि अनुबन्धलोपे युवोरनाकौ इति सूत्रेण यु इत्यस्य अनादेशे उपदेशनम् इत्येवं रूपं स्यात्। अतः उपदेशनेऽजनुनासिकः इत् इत्येवं वक्तव्यम् इति वार्तिककारमतम्।

भाष्यकारमतम्

तत्र भाष्ये विचार्यते घञ्-प्रत्ययः वस्तुतः भावे एव वर्तते। अत्र तु करणव्युत्पत्तिः प्रदर्शनीया। करणव्युत्पत्तिः प्रदर्शनीया चेत्, करणे घञ् इति नास्ति, एवं च करणे कश्चित् प्रत्ययः अत्र वक्तव्यः। धञ् तु भावे एव अस्ति इति कृत्वा धञ् वक्तुमशक्यः। करणे पुनः कः प्रत्ययः वक्तव्यः इति चेत् ‘करणाधिकरणयोश्च’ इति सूत्रेण ल्युट् वक्तुं शक्यते। अतः अत्र ल्युट् एव आगच्छति। यदि ल्युट् एव आगच्छति तत्र लकारस्य टकारस्य च इत्संज्ञायां, लोपे, यु इत्यस्य अनादेशे उपदेशनम् इत्येवं रूपं स्यात्। अपि च एवं रीत्या शास्त्रं नाम करणं भवति। किं करणम्? कीदृशं करणं इति चेत् उपदेशनकरणं भवति। उपदेशनक्रियायाः करणं भवति शास्त्रम्। उपदेशकरणेन किम् उपदिश्यते इति चेत् साधुशब्दाः उपदिश्यन्ते। अतः उपदेशकरणक-साधुशब्दकर्मक-उपदेशनक्रिया इत्यायाति। एवं च, कानि एतानि करणानि इति चेत् धातुः, सूत्रम्, आगमः, आदेशः इत्यादिभिरेव साधुशब्दाः उपदिश्यन्ते इति कृत्वा उपदेशनक्रियायां करणानि भवन्ति एतानि पूर्वोक्तानि इति भाष्ये।

सिद्धान्तपक्षः

एवं च, उपदेशनेऽजनुनासिकः इत् इति सूत्रकरणेन यः अर्थः-आशयः - लभ्यते, सः आशयः भाष्यकारेणापि अङ्गीक्रियते। उक्तप्रकारेण शास्त्रम् उपदेशनक्रियायां करणं वर्तते। तेन साधुशब्दाः ये उपदिश्यन्ते ते अस्मिन् अस्यां क्रियायां - भवन्ति इति। किन्तु उपदेशेऽजनुनासिकः इत् इत्येव सूत्रकारेण उक्तं, न तु ‘उपदेशनेऽजनुनासिकः इत्’ इति। अतः तत्र उपदेशे इति सूत्रकारेण यदुक्तं तत् साधूकर्तव्यं भाष्यकारेण। करणे ल्युट् इत्यादिप्रत्ययानां स्वीकारः न कर्तव्यः, करणेऽपि घञ् अस्ति इति भाष्यकारः वक्तुम् आरभते। न तु तदर्थं ल्युट्प्रत्ययः आश्रयणीयः। एवम् उपदेशशब्दस्य उपदेशनम् इति परिवर्तनेन तत्र पूर्वोक्तः आशयः साध्यः इति नास्ति। तदर्थं करणेऽपि घञ् अस्ति इति भाष्यकारेण वक्तुमारभ्यते।

करणे घञ् करणेनेव उद्दिष्टः अर्थः लभ्यते इति भाष्यकारमतम्। तदर्थं करणे घञ् इति प्रत्ययः इति भाष्यकारेण यदुक्तं तत् प्रौढिमात्रम् इति दीक्षितमतम्। करणे घञ् अस्ति इति इत्यनेन भाष्यकारस्य अयमभिप्रायः यत्, करणेऽपि वयं घञ् साधयामः तदर्थं वयं प्रौढाः इति। करणे घञ् विधायकं सूत्रं वस्तुतः साक्षात् नास्ति। तथापि स्वप्रौढ्या इत्युक्तेः, यथोत्तरं मुनीनां प्रामाण्यम् इत्यनेन वा कथञ्चित् अस्माभिः करणे घञ् इति साधयितुं शक्यते इति भाष्यकारस्य अभिप्रायः। वस्तुतः तादृशं सूत्रं नास्ति चेदपि अत्र उपदेशनेऽजनुनासिकः इत् इति स्वीकारे पाणिनीयसूत्रस्यैव पुनः भङ्गः स्यात्। तत्र सूत्रं न संगच्छते इत्यापत्तिः स्यात्। अतः अत्र अहमस्मि किञ्चिदपि कर्तुम् इति मनसि निधाय करणेऽपि घञ् भवति,

‘कृत्यल्युटो बहुलम्’ इति सूत्रेण बाहुलकात् करणे घञ् साधयामः इति ब्रवीति भाष्यकारः । ‘उपदेशेऽजनुनासिकः’ इत् इत्येवं पाणिनिना सूत्रं कृतम् । किन्तु तदर्थं प्रत्ययान्तरं कर्तव्यम् इति वार्तिककारेण यदुच्यते तदस्वीकृत्य सूत्रकारेण यद् स्वतः एवमुक्तं तस्य साधुकरणेनैव यः आशयः वार्तिककारेण उक्तः सः आशयः भाष्यकारेण स्थाप्यते इति ज्ञातुं शक्यते ।

उपसंहारः

उपदेशेऽजनुनासिकः इत् इत्यस्मिन् सूत्रे उपदेशशब्दविचारः कृतो वर्तते । तत्र उपदेशयोद्देश्यपदभेदः, तत्र वार्तिककारमतं, भाष्यकारमतम्, अपि च दीक्षितमतं च समालोचितम् । तत्र करणे ल्युट्प्रत्ययं स्वीकृत्य उपदेशनेऽजनुनासिकः इत् इति वक्तव्यमिति वार्तिककारेण उक्तम् । अतः करणे घञन्तोऽयं उपदेशशब्दः इति भाष्यकारमतम् । तत्तु प्रौढिमात्रं भवति, करणे घञन्तः अयं शब्दः नास्ति । किन्तु भावे घञन्तः अयम् उपदेशशब्दः इति तदनन्तरं प्रौढमनोरमाकारः भट्टोजिदीक्षितश्च । वस्तुतः सिद्धान्तत्वेन सामान्यतः करणे घञन्तः अयं शब्दः इत्येव स्वीक्रीयते, ‘कृत्यल्युटो बहुलम्’ इति सूत्रं प्रमाणम् । यद्यपि वार्तिककारस्य आशयः भाष्यकारेणापि स्वीक्रीयते । तथापि सूत्रस्य परिवर्तने तात्पर्याभावेनैव एव करणे घञन्तत्वेन उपदेशशब्दस्य निष्पत्तिः भाष्यकारेण प्रदर्श्यते ।

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मुरलीकृष्णन् ई.

शाकुन्तले वर्णितानाम् आधीनां प्रभावविचाराः।

सर्वे मानवाः अपि विषमपरिस्थितिषु मनसः स्वास्थ्यं कथं संरक्षणीयम् इति चिन्तयन्तः विविधानाम् उपायानाम् आकलने समययापनं कुर्वन्ति । मनसः आनन्दप्राप्तये भारतीयाचार्यैः विविधमार्गाः कल्पिताः । मनसः सन्तुलनावस्थायाः प्रामुख्यम् अस्मदपूर्वजाः विजानन्ति । अत एव उक्तं ब्रह्मविन्दूपनिषदि-

‘मन एव मनुष्याणां कारणं बन्धमोक्षयोः ।

बन्धायविषयासक्तं मुक्त्यैनिर्विषयं स्मृतम्’ ॥ इति ।

अत्र मनुष्यस्य बन्धनस्य तथा मुक्तेः च कारणमस्ति मनः । बन्धनं नाम विविधप्रकारादिः विषयलालसादिः द्वारा मनसि उत्पन्नाः क्लेशाः एव आधयः । ते यथा चिन्तायाः विकृतयः Anxiety disorders, दुर्भातिः phobias, दुःखभावः unpleasant feelings इत्यादयः भवन्ति ।

भारतीयदर्शनानुसारं दुःखं त्रिविधं वर्तते । आध्यात्मिकम्, आधिभौतिकम्, आधिदैविकम् इति । एतेभ्यः मोचनाय एव विविधाः मार्गाः वेद- वेदाङ्ग-इतिहास- पुराण- उपनिषद्- ब्रह्मसूत्र- भगवद्गीता-योगशास्त्रादयः ग्रन्थाः अस्मदपूर्वजैः परिकल्पिताः । कलासाहित्यादिविषयाः अपि अत्र अन्तर्भवन्ति । त्रिविधे दुःखे आध्यात्मिकदुःखं शारीरिक, मानसिकभेदेन पुनः द्विधा विभक्तं भवति । मानसिकदुःखमेव आधिः इति नाम्ना वर्तते । उत्कण्ठ, चिन्ताजडता, मनोव्यथा, मनोवैक्लव्यम्, आतङ्कः, आततिः, उद्वेगः इत्यादिनामभिः अपि आधिः लोके दृश्यते । विषयेषु आसक्तस्य मनुष्यस्य मनसि जायमानाः विविधाः वृत्तयः एव आधिरूपेण परिणमते ।

मनुष्यजीवनस्य प्रत्येकस्मिन्सन्दर्भे अपि आधिग्रहणाय साध्यता अस्ति । योगवासिष्ठे अयोध्या राज्यस्य प्रजानां क्षेमैश्वर्यदर्शनाय प्रस्थितवान् रामः कलुषितान्तरङ्गः शोकयुक्तः भूत्वा दुःखेन राजभवनं प्रत्यागच्छति । तथा कुलगुरु वसिष्ठः तं शान्तिपूर्णवचसा उपदेशेन च रामस्य मनोविषमतां दूरीकरोति ।

योगसूत्रे पतञ्जलिः अपि सूत्ररूपेण वदति । “योगः चित्तवृत्तिनिरोधः” अत्र योगः नाम समाधिः । चित्तवृत्तयः तु मनोव्यापाराः एव । ते तु मनसः पञ्च अवस्थाः क्षिप्तं, मूढं, विक्षिप्तम्, एकाग्रं, निरुद्धम् इति । पञ्चम निरुद्धावस्था तु समाधिः एव । सा योगद्वारा प्राप्यते । अन्याः चतस्रः अवस्थाः विषयासक्तस्य मनुष्यस्य कृतकर्मभिः मनसि समुत्पन्नाः व्यापाराः ।

१. क्षिप्त अवस्था तु सामान्यतः अस्थिरमनसः सूचनं करोति ।
२. मूढावस्था तु इन्द्रियाणां विषयलालसतां कारणेन मनसि सत्यज्ञानाय अनिच्छां प्रददाति ।
३. विक्षिप्तावस्थायां तु कदाचित् मनसः चञ्चलता अन्यथा मूढावस्था मध्ये भवति मनः ।

४ एकाग्रावस्थायां तु एकस्मिन् एव विषये तल्लीनः भवति मनः ।

साहित्यशास्त्रे मनोवृत्तीनां प्रयोगः दृश्यन्ते । रसानभूतिः एव निदर्शनम् अस्ति मनुष्यस्य अन्तर्निहितस्थायीभावानां बहिस्फुरणं भवति रसाः । तदर्थम् अनुभावव्यभिचारीभावाः सहकुर्वन्ति । नाट्यशास्त्रे भरतमुनिना इत्थम् उक्तम्-

विभावानुभावव्यभिचारिसंयोगात् रसनिष्पत्तिः । अष्ट स्थायीभावाः त्रयस्त्रिंशत् व्यभिचारीभावाः च भवन्ति । सात्विकभावाः मनोवृत्तयः अपि सन्ति । रसाभिव्यञ्जने सहायकाः भवन्ति । नवरसान् विहाय अन्ये सर्वे अत्र मनोव्यापाराः एव । कालिदासेन शाकुन्तले मनोवृत्तयः आधयः बहुधा प्रयुक्ताः ।

कालिदासेन रचितग्रन्थाः न केवलं काव्यभावनया तस्य मर्यादावर्धनं करोति, अपि तु एकः सुदक्षः विद्वान् तथा बहुशास्त्रदर्शी पण्डितभावेन परिचयं प्रददाति । काव्यसौन्दर्यवर्धनाय अनेन तत्र तत्र उपमार्थान्तरन्यासाद्यऽलङ्काराणां वैदर्भीप्रभृतीनां रीतीनां विभिन्नरसानां औचित्यपूर्णसन्निवेशेन काव्यनाटकादीनां रचना कृता । भारतीय संस्कृतेः ध्वजवाहकरूपेण अनेन दर्शन- इतिहास-पुराणोपनिषद्- स्मृति- वेदाङ्ग- वेदादिषु प्रतिपादितानां गहनतत्त्वानां वर्णनम् अत्यन्तसरलशैल्या कृतम् ।

साधारणतः काव्यनाटकादीनां विषयवस्तु इतिहासविषयकं भवेदिति प्राचीनैः उल्लिखितं वर्तते । काव्यस्य लक्षणप्रसङ्गे महाकविदण्डिना काव्यादर्श एवम् उक्तम्-

“इतिहासः कथोत्भूतम् इतरद् वा यथोचितम्” ।

अतः वक्तुं शक्यते इतिहासपुराणं तु काव्यस्य बीजस्वरूपम् । कालिदासेन स्वीयरचनायै विषयवस्तूनि इतिहासपुराणेभ्यः स्वीकृतानि । काव्यस्य कालातिवर्तित्वं कथं साध्यम् इति चेत् रचनाचातुर्या, कल्पनाशक्त्या, प्रकृतिवर्णनेन, चरित्रचित्रणेन, पदलालित्येन, जीवनोपयोगिनाम् उपदेशेन च साध्यम् ।

“लोकोपदेशजननं नाट्यम्”

अपि च प्रत्येकस्मिन् काले विद्यमान काव्यास्वादकाः तत्कालीनैः विषयैः साकं

काव्ये वर्णितविषयाणां तुलना क्रियते। अत्र साङ्गत्यं भवेत्तर्हि काव्यस्राष्टा विजयीभूतः। कालिदासः अत एव पौराणिकः सन् आधुनिकः भवति। कालिदासस्य सर्वकृतयः अपि तादृश्यः सन्ति। प्रत्येकस्य काव्यानसन्धानकर्तुः चिन्तनानुगुणम् अस्य कृतयः नवताम् एति। एतदेव वीक्षणवैचित्र्यम् इति वदन्ति। अस्मिन् लघु शोधप्रबन्धे कालिदासेन वर्णितानाम् आधीनां विषये परिचर्चा क्रियते। कालिदासेन विभिन्नविषयाः यथा वर्णनं कृतं तथा तेन प्रत्येकविषयवस्तूनाम् अपि नूतना दृष्टिः विलक्षणसौन्दर्यं च परिदत्ता। तदर्थं तेन विभिन्नानाम् उपायानाम् आश्रयः कृतः। तादृशोपायेषु आधिः अपि भवति।

कालिदासः आधीनां वर्णनं शाकुन्तले कथं संयोजितवान् इति अवगन्तुं कण्वमुखात् निःसृतानि वाक्यानि पर्याप्तानि। सर्वैः अलङ्कारतत्त्वज्ञानविद्वद्भिः अङ्गीकृतमस्ति शाकुन्तले श्लोकचतुष्टयम्।

“काव्येषु नाटकं रम्यं तत्र शाकुन्तलं मतम्

तत्रापि चतुर्थोऽङ्कः तत्र श्लोकचतुष्टयम्” ॥

यद्यपि कण्वः शकुन्तलायाः वास्तविक पिता नास्ति तथापि तं दृष्ट्वा आदर्शपिता कीदृशः स्यात् इति अवगन्तुं शक्यते। शकुन्तलायाः भर्तृगृहगमनसमयः आगतः तदानीं तस्य मनसः स्थितिः अत्युत्कण्ठया परिपूर्णा आसीत्।

“यास्यत्यद्य शकुन्तलेति हृदयम् संस्पृष्टमुत्कण्ठया

कण्ठस्तम्भितबाष्पवृत्तिकलुषं चित्ताजडं दर्शनम्॥

वैक्लव्यं मम तावदीदृशमपि स्नेहादरण्यौकसः

पीड्यन्ते गृहिणः कथं न तनयाविश्लेषदुःखैर्नवैः” ॥

चतुर्थोऽङ्के पुनः कण्वः शकुन्तलायाः कृते उपदिशति। ‘अस्मान् साधु विचिन्त्यतत्स्त्रीबन्धुभियाच्यते’ ॥ अपरत्र -

“शुश्रूषस्व गुरून् कुरु...

यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः” ॥

अत्र सर्वत्रापि कालिदासः कण्वद्वारा आदर्श गृहस्थाश्रमी कीदृशः स्यात् इति प्रदर्शयति। नवोढा पतिगृहे तत्रत्य सम्पूर्णकुलस्य कार्याणि स्वकार्यमिव स्वीकृत्य तासां मनसि चिन्ताः समुत्पन्नाः भवन्ति। सा सम्पूर्णकुलस्य आधिरूपेण परिवृत्ता भवति। प्रतिपदं गृहस्थस्य क्लेशान् अवगच्छति। अत एव सः सात्त्विकभावान् प्रकटयति। कण्व इति पदस्यार्थः अत्यन्तलघु इति। अत्यन्तसूक्ष्मांशान् अपि स्वलक्ष्ये आनयति इति मनसः वृत्तिं ज्ञापयति। कण्वस्य आचरणे पूर्वोक्त श्लोकेभ्यः अवगम्यते आश्रमे विद्यमानस्य प्रत्येकस्य व्यक्तेः अपि प्रतिस्पन्दः सः अवगच्छति। सः एकाग्रचित्तस्योदाहरणम् अस्ति।

अभिज्ञानशाकुन्तले प्रियंवदानसूये नायिकायाः शकुन्तलायाः द्वे सख्ये स्तः। एतयोः नाम्नोः परिशीलनेन अवगम्यते तासां मनो व्यापाराणि। सर्वदा प्रियम् एव चिन्तयति प्रियंवदा। अन्येषां कृते क्लेशान् न करोति एषा। अनसूयायाः प्रकृतिः गाम्भीर्ययुक्तम्

अस्ति। सा विचिन्त्य एव सर्वाणि कार्याणि करोति। यथा प्रियंवदा चञ्चलमनसः प्रतीकं तथा अनसूया स्थिरमनसः। चतुर्थोऽङ्के दुर्वासत्रष्टिः शापसन्दर्भे इदं स्पष्टमेव। प्रियंवदा- 'हा धिक् हा धिक्.....तदेव संवृत्तं, यन्मया चिन्तितम् कस्मिन्नपि पूजार्हे अपराद्धा शून्यहृदया शकुन्तला। अनसूया-न खलु यस्मिन्कस्मिन्नपि, एषः दुर्वासः सुलभकोपो ऋषिःप्रियंवदा-कोऽन्योऽहुतवहात् प्रभवति दग्धम्। तद् गच्छ, पादयोः पतित्वा निर्वर्तय। अस्मात् प्रसङ्गात् ज्ञायते प्रियंवदा व्याकुलिता, किन्तु अनसूया निरातङ्का इति। यद्यपि अनसूया निरातङ्का सा दुष्यन्तं सन्देहमनसा पश्यति। 'अनसूया- अद्य सः राजर्षिः इष्टिपरिसमाप्त्या ऋषिभिर्विसर्जितः आत्मनो नगरं प्रविश्य अन्तःपरसमागमादिमं जनं स्मरति न वेति। प्रियंवदा प्रियं चिन्तयति, अनसूया हितं चिन्तयति इति वास्तविकम् अस्ति। प्रियंवदा चतुर्थोऽङ्के इत्थं वदति-

उद्गीर्णदर्भकबला मृगी परित्यक्तनर्तना मयूरी।

अपसृता पाण्डुपत्राः मुञ्चन्ति अश्रु इव लताः।।

सर्वे विरहकाताराः इति अस्याः कथनम्। अत्र आधयः कीदृशरीत्या प्रवर्तन्ते इति दृष्टम्।

नाटकेऽस्मिन् दुर्वासत्रष्टिः तु क्षिप्रकोपी वर्तते। क्रोधः मनसः धैर्यहीनत्वं प्रदर्शयति। शार्ङ्गारवः अपि कोपिष्टः हठी च अस्ति। किन्तु शार्ङ्गारवः कोपेन वार्तां करोति परं शारद्वतः संयमेन च व्यवहरति।

एतयोः अपि स्वभावपरिशीलनेन आधीनां कीदृशप्रभावः जातः इति ज्ञातुं शक्यते। दुष्यन्तः स्वभावतः शान्तप्रकृतियुक्तः धीरोदात्तः एव। किन्तु एषः कामी अस्ति अतः तस्मिन् तद्सदृश सम्बन्धित व्यवहारः अवश्यं भवेत्। परं च अस्मिन् तथा न दृश्यते कोपः इत्यादि। यद्यपि दुष्यन्तः एकाग्रमनसः उदाहरणं भवति तथापि कदाचित् विक्षिप्तमनसः सन् व्यवहरति। यथा-

‘कृत्ययोर्भिन्नदेशत्वात् द्वैधीभवति मे मनः।

पुरः प्रतिहतं शैलैः स्तोतः स्त्रोतोवहां यथा’।।

अत्र दुष्यन्तस्य मनसः द्वन्वभावं प्रकटयति। एकपार्श्वे नगरगमनाय राजगृहात् अनुज्ञा आगता अपरत्र शकुन्तलादर्शनोत्सुकता च। अन्ते शकुन्तलादर्शनाय निश्चिन्तोभूत्वा प्रतीक्षते। तदर्थम् अनन्यमनसो भूत्वा सहचरान् प्रति प्रेषयति।

द्वितीयाङ्के राजा आत्मानं कामी इति वर्णयति। ‘स्निग्धं वीक्षितमन्यतोऽपि ...कामी स्वतां पश्यति’।

शाकुन्तले प्रारम्भे दुष्यन्तः कामी आसीत् किन्तु पञ्चमाङ्गात् तु तस्य कामीत्वं निर्गतं पश्चात् शुद्धसात्विकं प्रेम आगतम्। शकुन्तलापरित्यागानन्तरं स पश्चात्तापं करोति। अकृतम् आचरितम् इति दुःखितः। पश्चात् षष्ठे अङ्के अस्य चैतन्यत्वम् आगतं दृश्यते इति कञ्चकिना कथ्यते- “अहो सर्वास्ववस्थासु रामणीयकृतविशेषणं तथा हि एवं वैमनस्यपरितोऽपि प्रियदर्शनो देवः”।

“चिन्ताजागरणप्रताम्रनयनस्तेजोगुणैरात्मनः

संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते” ॥

मेनकायाः सख्या मिश्रकेशिन्या दुष्यन्तस्य निन्दाकृता चेदपि सः आत्मसंयमः सन् स्थितः। ‘स्थाने खलु प्रत्यादेश विमानितापि अस्य कृते शकुन्तला क्लिश्यति’। अत्र दुष्यन्तः चिन्तयति-

“प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तम्।

अनशयदुःखायेतं हतहृदयं सम्प्रति विबुद्धम्” ॥

राजा स्वयं स्वदोषमङ्गीकरोति।

“सुतनु हृदयात् प्रत्यादेशव्यलीकमपैतु ते

किमपि मनसः सम्मोहो मे तदा बलवान् अभूत्।

प्रबलतमसामेवं प्रायाः शुभेषु हि वृत्तयः

स्रजमपि शिरस्यन्धः क्षिप्तो धुनीत्यहिशङ्कया” ॥

एवम् उक्त्वा शकुन्तलायाः पादयोः पतति। धैर्यशाली एव स्वदोषान् अङ्गीकरोति। शकुन्तलायाम् अपि प्रारम्भे कामीत्वमेवासीत् पश्चात् प्रेम शब्दत्वमाप्नोति। शारीरिकात् मानसिकं प्रति क्रमशः वर्धतेस्म तत्प्रेम। सा मोहमुग्धा आसीत् इति वक्तुं शक्यते।

“अभिमुखे मयि संहतमीक्षत हसितमन्यनिमित्तकथोदयम्।

विनयवारितवृत्तिरतस्तया न विवृतो मदनो न संवृतः” ॥

अपरत्र दुर्वासमहर्षेः शापसन्दर्भे तस्याः मनः केवलं दुष्यन्ते एव लग्ना आसीत्। किन्तु क्रमशः अस्याः स्वभावे गाभीर्यभावः प्रकटितो अभवत्। सर्वस्मिन् स्नेहभावः प्रकटयति एषा। अनिवार्यसन्दर्भेषु यत् वक्तव्यं तत्त्वक्तुं लज्जा नानुभवति। पञ्चमाङ्के राजानं प्रति सरोषपूर्णम् इत्थं वदति शकुन्तला-

‘अनार्य! आत्मनो हृदयानुमानेन किल सर्वं प्रेक्षसे। को नाम अन्यो धर्मकञ्चुकव्यपदेशिनः तृणच्छन्नकूपोपमस्य तव अनुकारी भविष्यति’।

सप्तमोऽङ्के शकुन्तला नितरां प्रभिन्ना विलसति। विरहदुःखं तां पक्वमती चकार। सर्वदमनस्य वर्धने बद्धश्रद्धा अस्ति सा। मारीचाश्रमे भर्त्रा सह पुनःसमागमनवेलायां शकुन्तला निरातङ्गमनसा व्यवहरतीस्म। पुनः अङ्गुलीयकधारणाय आगतस्य दुष्यन्तस्य समीपम् इत्थं वदति। “नास्य विश्वसिनि, आर्यपुत्र एव एनं धारयतु इति”। बाह्यचिह्नेषु तस्याः प्रतिपत्तिः नष्टा पुनश्च आन्तरिक सत्वशक्तेः उपरि परिपूर्णः विश्वासः समुत्पन्नः जातः। ब्रह्मबिन्दूपनिषदि शुद्धं अशुद्धम् इति मनसः द्वैविध्यं वर्तते। यथा-

“मनोनि द्विविधं प्रोक्तं शुद्धं चाशुद्धमेव च।

अशुद्धं कामसङ्कल्पं शुद्धं कामविवर्जितम्” ॥

शकुन्तलादुष्यन्तयोः जीवनस्य प्रारम्भकाले यः सम्बन्धः कामाधिक्यात् अशुद्धमिति मन्तव्यम्। पश्चात् कामविवर्जितं बाह्यचिह्नानां त्यागात् आन्तरिकं प्रेम यदा समुत्पन्नं तदा शुद्धरूपेण सात्त्विकं प्रेम सञ्जातम्।

उपसंहारः

अनादिकालतः लोके विशिष्य मनुष्यमनसि परिदृश्यमाना आधिः कालिदासस्य करस्पर्शेन विलक्षणतां प्राप्नोति। कदाचित् स्वजीवने अनुभूतान् मनोभावान् काव्यशोभाकरैः अलङ्काररसादिभिः सह प्रयुज्य सहृदयचेतसि मोहमुग्धताम् आनयति। सामान्यजनानां जीवने परिदृश्यमानस्य कोप-भय-सन्देह-काम-क्रोध-संशय-हासकस्त्रादिरूपाः विभिन्नमनोव्यापाराः शाकुन्तलनाटके अनिर्वचनीयानन्ददायकाः एव। अतः आधीनाम् अवगमनाय, ताभ्यः आत्मानं रक्षितुं च काव्यनाटकादीनाम् अध्ययनम् अवश्यमेव करणीयम्। तदर्थं कालिदासस्य अभिज्ञानशाकुन्तलम् अत्युत्तमम् एव। आधिग्रस्थमनोमुक्तिकाङ्क्षिणः जनाः विविधोपायान् अन्विष्य वृथा समययापनं कुर्वन्ति। तादृशजनाः अवश्यं कालिदासकृतशाकुन्तलस्य अध्ययनं करोतु।

ग्रन्थसूची

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Suphi S.

**CONTRIBUTIONS OF P.S.VARIER TO SANSKRIT
LANGUAGE AND INTELLECTUAL TRADITION**

India has a rich heritage of medical Science with the legacy in Āyurveda. Āyurveda is the science of life which orients mankind towards a healthy way of life and longevity. It teaches mankind to live in harmony with nature. Health and longevity depends on the style of life one follows. Man has always worried about ill-health; he tried and succeeded to find out remedies for curing most of the ailments. Āyurveda is our traditional stream of medical system which originated and propagated especially through Sanskrit medium.

Kerala is always treated as the land of Āyurveda, the ancient system of Indian medicine. Āyurveda is not only a system which concentrates on treating illness but also promotes and propagates the principles of enjoying good health. The 18th and 19th century witnessed the transformation of Kerala in all walks of social life. Colonial rule and institutions they introduced in Kerala prompted new knowledge and new style of education which followed the western model. In *Tiruvitāmkūr* the western system of treatment was introduced during the time of *Rani lekshmi bai*. At first the treatment was limited only in the royal palace. Then in 1861, *Parvathibai* started a free charity Allopathic dispensary for extending its benefit to common people¹. During this period European missionaries were given opportunity for working in the field of education. Gradually modern medicine was popularized in *Tiruvitāmkūr*. Those who believed in indigenous medicine gradually began to turn to the western medicines. It was also a fact that during this period the Āyurveda *vaidyans* in *Kochi*, *Tiruvitāmkūr*, and *Malabar* provinces of Kerala were not fully educated in their science. The lack of standard

education among them was a great problem. Influenced by the institutionalized type of western education and social and cultural renaissance generated by the confrontation with modernity, Āyurveda looked for new ways of development. Āyurveda maintain a holistic perspective and give importance to of man's relation with the world and his accumulated experience of life. The people of Kerala had received Sanskrit and the Āyurveda, irrespective of consideration of caste or religion. They believed Āyurveda as their own common medicine especially as the system of life saviour. The practitioners of Āyurveda or *Aryavaidya* were given great respect in the society. Ayurvedic doctors and teachers in Kerala were divided into two types. They are traditional [informal] educators and formal [college] educators. P S Varier was a good physician, scholar, poet, dramatist, musician entrepreneur and philanthropist; his efforts embraced the entire realm of our cultural life. P S Varier was not only the architect of the *Aryavaidyasala* but the renaissance leader of the revitalization movement of early 20thcentuary with its nucleus at *Kottakal*. While alive, he dedicated his life to the service of humanity and bequeathed, by his unique will all that he inherited to posterity.

P S Varier was born on 1869 at *Kottakkal*, Malappuram district in Kerala. His father was *Rama varier* and mother *Kunjikuttivarassiar*. P S varier started his lessons in Ayurvedic medicine under the classical *Gurukula* system from *Kuttanccery Vasudevanmoos*, a *Nambuthiri*; who belonged to one of the eight great families of Ayurvedic physicians in Kerala. During this period he had a serious eye trouble and so he consulted *Dr. V. Varghese* a surgeon at the Government hospital *Manjeri*. Through this connection, following the advice of *Dr. Varghese*, he learned informally the principles of Allopathic system, modern anatomy and physiology for about three years under *Dr. Varghese*. He decided to utilize this new knowledge for promoting the Ayurvedic system. His knowledge of medicine thus embraced both indigenous and western branches, which considerably influenced his vision of reforming and modernizing Āyurveda². The problem was that contemporary practitioners did not imbibe traditional knowledge sufficiently. The classical text were either not easily available or if available most practitioners did not have the necessary language equipment to assimilate their contents. More easily accessible texts and commentaries in vernacular language were also not adequately provided. Instead of mastering the fundamental principles of the core texts most of the practitioners adopted the easier method

of oral instruction during short spells of apprenticeship under senior physicians. By the end of the nineteenth century the over whelming majority of indigenous practitioners was ignorant of the basic concepts. Surveying borrowed prescriptions, their only aim and objective was pursuit of their daily livelihood under the scholarly leadership of P.S Varier. Efforts were taken for the revitalization movement in Āyurveda and they mainly tried to resolve three issues³.

- The retrieval, systemization and dissemination of knowledge
- Creation of institutional facilities for training physicians
- Preparation and distribution of medicine.

In order to find a solution for some of the problems he formed the *Aryavaidyasamaja* in 1902 which was an association of physicians. It became an ideal platform for the revival and strengthening of Āyurveda. The proceedings of the meetings of the association had two sections. The first comprises general speeches and the second is the reading of papers. This helped significantly to codify the unmodified experience and innovation of different physicians. He introduced a systematic study of Āyurveda by his pioneering institutional efforts, disseminated the ancient wisdom through scientific publication and ensured the quality of medicine by adopting modern techniques of manufacturing his activities were not confined to the medical field. In 1902 Varier founded *Kottakkal Aryavaidyasala* for the manufacture of ayurvedic medicines which later became synonymous with ayurvedic treatment in India. With the inception of *Pāṭaśāla* established on 1917, Varier succeeded in pioneering in imparting Ayurvedic wisdom and in the practice of manufacturing Ayurvedic medicines. Later this *Pāṭaśāla* was shifted to *Kottakkal* in the year 1924 and several hundred professionally qualified physicians came out of it. This was later affiliated to the University of Calicut as the Varier's Ayurveda college and managed by the Kerala Ayurvedic studies and research society with the financial support from *Aryavaidyasala Kottakkal*. In 1924 P S Varier established *Aryavaidya cikitsāśāla* [the present charitable hospital] with inpatient and outpatient services⁴. It also had a separate allopathic wing. Presently this hospital provides free OP services to a number of patients. He started the Āyurveda magazine, '*Dhanvantari*', out of a desire to promote the unification of the Āyurveda community. He established the *Aryavaidyasamajam* to organize Āyurveda conferences and educational programmes.

He also wrote text book for students of Āyurveda. His Ayurvedic works are *Cikitsāsamgraha*, *Aṣṭāṅgaśārīra*, and *Bṛhacchārīra* [2vol]. *Aṣṭāṅgaśārīra*, and *Bṛhacchārīra* are written in Sanskrit language. *Cikitsāsamgraha* wrote in Malayalam language⁵.

Sanskrit Literary works

Bṛhacchārīra

He started writing an exhaustive text, *Bṛhacchārīra* in 1920. Then he composed a *Laghuśārīra*, also called *Aṣṭāṅgaśārīra* and published it in 1925. The 16th conference of all India Ayurvedic congress held at Jaipur hailed the work and awarded a certificate of merit to the author. The second edition of it came up in 1961. As the name indicates this is a voluminous treatise proposed to be completed in eight parts called *skandhas*. They are, *Sṛṣṭiskandhaḥ* (Histology), *Asthiskandhaḥ* (Osteology) *Sandhiskandhaḥ* (Syndesmology), *Peśiskandhaḥ* (Mycology), *Nālīskandhaḥ* (Angiology), *antriskandhaḥ* (Neurology), *Antarāṅgaskandhaḥ* (Splanchnology) *Caramaskandhaḥ* (concluding part). The first *skandha* was published in 1942 during the golden jubilee celebrations of *Āryavaidyapāṭhaśāla*. The author in his introduction has given a detailed account of the circumstances that led him to the composition of the work. The second *skandha* was published in 1969, during the birth centenary celebrations of the author. He was not alive to see the second part in print. Only these two parts of *Bṛhacchārīra* are available now⁶. The salient features of *Bṛhacchārīra* are as follows

- Finest and well documented text on human anatomy written in the basic language of Sanskrit.
- Loaded with illustrations like any standard anatomy text in allopathy.
- For the first time in the history of Āyurveda, technical terms are coined for every structure of human body.
- Elaborate study on the evolution of embryo.
- Histology (cells study) is well explained.
- Detailed description of brain and nervous system.
- Elaborate description of bone and allied structures with beautiful illustrations.

The *Laghuśārīra*, also called *Aṣṭāṅgaśārīra* published in 1925. The work is divided into eight chapters, consists of 2113 simple verses in Sanskrit. The salient features of *Aṣṭāṅgaśārīra* , are:

- Simple verses in Sanskrit for easy learning and elaborate commentary for details.
- A harmonious blend of Ayurvedic description of Śārīra and western anatomy, retaining the identity of the classical wisdom.
- Arrangement of chapters from gynaecology and obstetrics to sense organs as in classical text.
- Elaboration of functions of different organs in the body in a scientific manner.
- Bones and muscles are well illustrated.
- Elaborate descriptions of nervous systems and sense organs.
- Presentation of new Sanskrit terms, the author has coined suitable Sanskrit equals for all the technical terms in English. This text thus provides a glossary of medical terms in Sanskrit

Malayalam works

Cikitsāsamgraha

Cikitsāsamgraha is a 100 years old text originally written in Malayalam. The first edition was published in 1907. This work is essential for physicians, and useful for patients. This book describes all popular medical formulations and their various forms and combinations along with their dosage, methods of usage, dietary and other restrictions and their declared effects. It also describes the pathogenesis, symptoms and other details of common diseases and prescribes the treatment for them. Besides, there is detailed description of *pañcakarma* with their preparatory and concluding formalities, *dhāra*, *pizhichil* and *navarakizhi* which are the special contributions of Kerala to Ayurveda system⁷. It discusses all important aspects of the maintenance and promotion of health, such as regimen, diet and the suitable time and place for treatment.

P. S. V Nāṭyasamgham

P S Varier was an admirer of art and founded a drama troupe which was developed to the famous *Kathakali* troupe,

Paramasivavilasam. P S V Nāṭyasamgham is a centre for performing and teaching kathakali the classical theatre of Kerala⁸. He had established a drama company. In 1909, this was known for its spectacular presentation of musical dramas. He had himself scripted the plays, set music and directed the shows. The company travelled to every major town of Kerala and performed. He established the *Nāṭyasamgham* with the aim of popularizing this unique form of classical theatre by training professional artists and by organizing performance for the public to view. *P S V Nāṭyasamgham* is now recognized as one of the major centres of *kathakali* today.

Conclusion

P S Varier was a man of extra ordinary skills in both Ayurvedic medicine and modern system of treatment. He was a unique personality with a rare combination of extra ordinary organizational and managerial talents, enthusiasm and spirit of service. P S Varier was not only the architect of the *Aryavaidyasala* but the renaissance leader of the revitalization movement of early 20th century with its centre of functioning at kottakkal. He had a passion for teaching. He started educational institutions and hospitals to increase the quality of Ayurveda education. He also started the industrial production and marketing of Ayurveda drugs. He prepared *Aṣṭāṅgaśārīra* and *Bṛhacchārīra* to provide resource material to the students. Both had adapted from modern medicine. His famous works point out the efficiency of his Sanskrit literature and Ayurvedic tradition. His efforts resulted in the renaissance of Āyurveda in Kerala.

Notes

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2. C.A. Varier, *Vaidyaratnam P. S. Varier*, Trivandrum Department of cultural publications Government of Kerala P.29
3. V.G. Thanu, *Contribution of Vaidyaratnam P.S. Varier to Ayurveda in Indian scientific traditions*, P.138
4. C.A. Varier, *Vaidyaratnam P. S. Varier*, PP.44
5. V.G. Thanu, *Contribution of Vaidyaratnam P.S. Varier to Ayurveda in Indian scientific traditions*, p. 139.
6. *Dhanvantari* magazine, 16 August 1913.
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8. Ibid

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3. K.G. Poullose, *P. S. Varierum Sangtanāṭakaṅgalum*, Department of Publications, kottakal, 2007.
4. Vaidyaratnam P. S. Varier, *Aṣṭāṅgaśārīra*, Chowkamba Krishnadas Publication Academy 1925.
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Preetha P.V.

VAIDYAMANORAMĀ AND AYURVEDIC TRADITION OF KERALA

Kerala has its own unique tradition of treatments in Ayurveda. Majority of people who lived in Kerala use this tradition as their daily routine for health maintenance. The traditional Ayurvedic treatments in Kerala are the real source of knowledge for the development of modern science. From early times people in Kerala practice this treatments without considering their caste or creed. Both the tribal communities and the upper class Brahmins have donated their own contributions to the field of Ayurveda. Kerala Ayurveda accepts all kind of experience and grows with the knowledge of science.

The Indian Ayurvedic tradition is developed through the treatises like *Caraka Samhitā*, *Suśruta Samhitā*, *Kaśyapa Samhitā*, *Bhela Samhitā*, *Aṣṭāṅga Hṛdayam*. Ayurvedic precisians in Kerala referred *Aṣṭāṅga Hṛdayam* and *Aṣṭāṅga Samgraham* of Vāgbhaṭa than other treatise. The Aṣṭavaidya Brahmins and Vaidyamaṭham Nampoothiries are the great precisians of Ayurveda in Kerala, they also used these references.¹ Kerala have varieties of Yogam² for developing medicines and also used different kinds of medicinal plants, unseen in major Indian Ayurvedic texts. *Nāṭṭucikitsā*, *Pizhicil*, *Dhārā*, *Navarakizhi*, *Taḷam*, *Talapoticcil* are some unique treatment specialties. Treatments for Poison, Small pox and *Marmma-Kalari* etc. have their own peculiarities in this tradition.

The treatments are recorded in many texts; In Kerala these are classified in to three. They are - Commentaries, Collections of medicines and practices applied by the rural Vaidya community and the modern Ayurvedic treatise. *Aṣṭāṅga Hṛdayam* have more

commentaries in Malayalam than others. *Sāradarppaṇam*³ and *Bhāvaprakāśam*⁴, *Hṛdayapriyā*⁵, *Sukhasādakam*⁶ are some Malayalam commentaries of *Aṣṭāṅga Hṛdayam*. *Sindūramañjarī*⁷, *Alattūr Manipravāḷam*⁸, *Jyotsnikā*⁹, *Ārogyakalppadrumam*¹⁰, *Mātaṅgalīlā*¹¹ are some independent Ayurvedic works from Kerala. *Dhāraḥkalppam*, *Vaidyamanoramā*, *Cikitsākramam*, *Sahasrayogam*, *Yogaratanaprakāśikā*, *Vaidyamañjarī*, *Cikitsāmañjarī*, *Cikitsānūl*, *Sannipādacikitsā*, *Netracikitsā* etc. are the works popular known in Kerala. All these texts give instruction for the practical use.

Vaidyamanoramā

Vaidyamanoramā is an Ayurvedic Sanskrit work. It contains several treatment formula followed by the Vaidya community. Vaidyavara Kālidāsa narrated this text. Kavirāja Sukhadeva Vaidya Vacaspati wrote a commentary named *Sukhabodhinī* for it. Many drugs, diseases, treatments modalities in this text match with the practices existing in Kerala like the use of Rudrakṣa for Small Pox (11/19), Arkakṣīra for Pāmā Disease and Asanasāra for Obesity 12/30 and practice of medicinal plant like Paphaṇa etc. Thus the learned scholars open that the author was from Kerala. As there is a narration of Somaroga 2/13, Śayyāmūtra 7/14 and drugs like Ahiphena and Kupīlu 6/13, it can be predicted that the text belongs between 13th to 14th century A.D. In various contexts the words like Guhya, Rahasya are mentioned, which are pointing towards its composition were used in the period of Tāntrik literature. At the end portions of this text, author himself announces that he is a devotee of lord Śiva and he made the *Vaidyamanoramā* as the source of information to all other Ayurvedic treatises. Here he also suggested many treatment methods for various diseases in human beings. More details about the author and his period are not available.

An available Malayalam copy of this text edited and published by Raja Marthandha Varma with Yadav Sarma from Bombay. It was in Nāgarā Script. It was the fourth Volume of ‘*Āyurvedīya Granthamālā*’ series of publication. There is a description about Taikkattu Neelakanthan Moosath as its patron. Another available copy of this text was in Malayalam language, commented by T.C. Paramesvaran Moosath, published from Kerala Sahitya Academy, Thrissur in 1931. It has some elaboration from the original text, because it contains two additional chapters. Also it covers more reference from other text in this field.

Importance of the text is that, it touches all 3 modes of treatments via Daivavyapāśreya cikitsā (spiritual therapy), Yuktivyapāśreya cikitsā (Analysis based management) and Satvāvyapāśreya cikitsā (psychotherapy). Certain treatments based on socio-economic status, cultural conditions and geographical considerations are also narrated. In this text, only treatment has been explained for diseases in eight branches of Ayurveda.

Vaidyamanoramā contains 20 chapters entitled as Paṭala. The chapters discuss different diseases affected by people and the divine medicine easily available for the treatment. Author states that those who practice with *Vaidyamanoramā*, they became fame in this field and the treatment will not fail in any case. The text starts with a prayer to the son of Śiva (Vignēśvara) for the successful completion of this work. It is given below.

“वन्दे मन्दक्वणल्भंगवृन्दानन्दकरं मदैः ।
हन्तारमन्तरायणामिन्दुशेखरनन्दनम् ॥”¹²

The chapters are the following:-

1. Jvarācikitsādhikāra
2. Raktapittāsūkdarāsthīsrāvasomarogādhikāra
3. Kāsaśvāsahikkādhikāra
4. Arocakaśūlacchardditṛṣṇādhikāra
5. Arśodāvarṭtādhikāra
6. Atisāragṛhaṇīviṣu Cikādhikāra
7. Mūtrakṛcchrapramehāsomarogādhikāra
8. Vidradhiśūlādhikāra
9. Udarapāṇḍucikitsādhikāra 10. Kāmalādhikāra
11. Śophavisarppaśvitṛakuṣṭhādhikāra
12. Vātaśoṇitavātavyādhīsthūlakṛśādhikāra
13. Garbhīṇīcikitsādhikāra
14. Bālācikitsādhikāra
15. Bhūtagrahādhikāra
16. Akṣikarṇṇavranāgranthīcikitsādhikāra

17. Apacyarbbudacikitsādhikāra

18. Guhyarogacikitsādhikāra

19. Viṣacikitsādhikāra

20. Rasāyanavājīkaraṇādhikāra

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Pratyabhijñā

प्रत्यभिज्ञा

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Content of *Vaidyamanoramā*

In *Vaidyamanoramā*, each chapter discusses several diseases and their remedial treatments for human beings. First chapter speaks about fever. Six type of fever is discussed. *Vātajvaram*, *Pittajvaram*, *Kaphajvaram*, *Sannipātajvaram*, *Jīrṇajvaram* and *Viṣamajvaram* are the six. Second chapter deals about bile in blood, leucorrhoea in women and white discharge in men. *Nasya* treatments suggested for the above mentioned ones. Asthma was the subject of matter discussed in the third chapter. *Pippalyādi*, *Amṛtacūrṇam* etc. are the great medicine prescribed for asthma. Treatments for Distastefulness, Diseases in Abdomen, Vomiting and Thirst was the subject of forth chapter. *Gunaśuṇṭhī* Tablet, Triphala etc. are recommended medicines in this chapter. Piles and its treatments are included in fifth chapter. Other disease related with piles also discussed here. Dysentery, Diarrhea and Cholera are treated in sixth chapter. *Raktātisāram*, *Kaphātisāram* and *Prasavātisāram* are the varieties of Dysentery. *Hutāśanacūrṇam* is an example of medicines to improve the working of stomach. Urinary incontinence and Sugar problem are in seventh chapter. Here some advises are noted from epics with the treatments to get better effect.¹³ Hernia and some diseases in abdomen like spleen are discussed in the eighth chapter. Author denotes the preparation of medicines and the person who prepare the medicine are important for treatment. Large belly and White leprosy are the matter of ninth chapter. Every disease are connected with each other. The treatment method also adopted the connectivity. The tenth chapter discusses about Jaundice. Life style changes and exercises are suggested with some prescribed medicines. Swelling, Exima, Vitiligo and Leprosy are treated in eleventh chapter. Porridge of different ayurvedic medicines is an example used for swelling treatment. Also Nīli application is good for exima. *Kapāla kuṣṭham*, *Kiṭibha kuṣṭham*, *Viparcika kuṣṭham* etc. are the varieties of leprosy.

The twelfth chapter contains the treatments about Rheumatism, Obesity and leanness. *Kroṣṭukaśīrṣam*, *Apabāhakam* are the varieties of Arthritis. Oil massage and bathing is highly recommended medicine for Arthritis patients. For the patients of Obesity and leanness normal tasks are provided as the medicine. Pregnancy treatments are discussed in thirteenth chapter. This chapter teaches how to become physically a good mother. From the early periods, treatments and exercises are continues till a baby formed. Next chapter is the continuation of this chapter. Child treatment is discussed here. Right food, sleep and bath are suggested for the kids. The fifteenth chapter includes about Hallucination and Epilepsy. *Brahmasahadhūmam* is the best medicine suggested here for the treatment. The treatment for Eye, Ear, Sores and Gland diseases are discussed in sixteenth chapter. Pillam, Abhiṣyanda, Paṭalam, Kācam, Armmam, Śuklam etc. are the variety of eye diseases. *Bhāskarakiraṇa* is a preferred tablet for Cataract. Also *Dīpikātailam* is for Karṇaśūla disease in ear. *Sādyovṛṇam* and *Bhagandavūṇam* are treated as different Sores. The cancer and Glandular edema are the topics of seventeenth chapter. Blood clearance and medicinal treatments are suggested. Among them sleep and health conditions of patients are also considered. The treatment of Venereal diseases is taken in eighteenth chapter. Here the treatments are provided for the diseases for sexual organs for men and women. *Lingalūta*, *Upadamśavṛṇam*, *Yoniśūlam* and *Yonyārbhudam* are the variety of this kind. Poison treatment is discussed in nineteenth chapter. The poison of snake, mouse and scorpion are treated here. Quantity of poison can identified with symptoms in patient. The last chapter of this text discusses about rejuvenation. Treatments and activities are prescribed for protecting the youngness. The advantages of seasonal medicines are highlighted here.

The method of treatment explained in *Vaidyamanoramā*

In *Vaidyamanoramā*, the treatments are connected with the diseases. The combination of medicines and its application are clearly mentioned and the consequence of the method are explained. Some examples are given below:-

तक्रद्रोणेसशक्ते लवणदशपलैर्विश्वपथ्यासमांशौ चत्वारिंशत्प्रकञ्चं
घृततिलजपलान्यष्ट संयोज्यपश्चात् पक्त्वा पाकेऽष्टचूर्णास्त्रिफलमपि समायोज्य
धान्ये स्थितं तत खादेदग्नेः प्रदीप्तिं जनयति जयति प्लीहगुल्मोदरादीन् ।।¹⁴

The ingredients taken are Takra (Butter milk) & Śukta (Fermented Sugar Cane Juice) 1 Droṇa (12288 kg), Lavaṇa (Saindhava) 10 Pala (480 gm) Harītakī (Terminalia Chebula) 10 Pala (480 gm), Ghee 40 Pala (1920 kg), Tila Taila (Sesame oil) 32 Pala (384 gm) and Aṣṭa Cūrṇa 3 Pala (144 gm). The procedure is: first the Takra and Śukta should be mixed. To that mixture Lavaṇa, Śuṇṭhi, Harītakī, Ghee and oil in proper quantity should be added. It should be kept in the heap of grains. Then it should be consumed as per requirement. It increases Agni (Converting Factor) also it cures Plīha (Splenic Disorder), Gulma (Inflammatory and Neoplastic Disease of Abdomen) and Udara (Ascites). These are the main action of this treatment.

दुग्धपात्रपक्वमर्कबीजमाशु नाशयेदन्धकारमक्षिसंभवं नृणां सनिश्चितम् । तद्वदेव शुक्लं पुष्पमुष्टिमूलमप्यलं ताम्रपात्रघृष्टमम्लकाज्जिकाच्छनारिणा ॥¹⁵

Seeds of Arka (Calatropis procera) should be boiled well in 64 Pala (3072 gms) of milk. It cures blindness definitely. Also roots of Śiklapuṣpa (Jasmine) and Ghana Pāṭala (Steriospermum chelonoides) should be pasted properly in copper vessel with Kānji (Sour gruel). It cures all the diseases of eye.

Treasure of Medicinal plants in Vaidyamanoramā

Lots of medicinal plants are described in this text for the treatment of different diseases. Like Honey, Pepper, Dry Ginger, Cow Urine etc. These are commonly used for making Kaṣāya, Taila and different oils. The synonyms for different drugs, which are not mentioned in other texts, are used here. This technique is helpful to determine the drugs. Some of the medicinal plants prescribed in this text are given below-

Śatakabhedī-Aerva lanata (herb), Śatapuṣppaḥ-Anethum graveolens (herb) Śatamūlī-Aspargus racemosus (climber), Punarnavā- Boerhavia diffusa (herb), Gañjikā-Cannabis sativa (shrub), Cakralatā-Cardiospermum hallicacabum (climber), Jalam-Coleur zeylanicus (herb), Parpaṭaḥ- Fumaria indica (herb), Pathyā-Terminalia chebula (tree), Amṛtavallī-Tinospora cordifolia (hurb), Badramustā-Cyperus rotundus (shrub), Aḍūlsā-Justica adhatoda (shrub), Upakalyā-Piper longum (climber), Sindhuvarā-Vitex negundo (shrub), Brimgarājāḥ-Eclipta alba (herb), Dīrghaśūkaḥ-Oryza sativa linn (Plant), Yavānī-Trachyspermum ammi (herb) etc.

In this text, formulas are explained in simple manner. So that a common man can understand the subject and it demands the prominence of treatments in Nāṭṭu Vaidya community. Each chapter, treatments are suggested for diseases which follows to connect another. So the subject of narration is done in a sequential order. It was the similar to the sequential order of texts like Aṣṭāṅga Hūdaya. This text discusses different mixtures of medicines, which are highly effective for good health and diminishing the diseases. E.g. - Triphalam, Ṣaḍaṅgakaṣāyam, Durvāsarpis etc. The medicines are suggested in order to consider the respective season and health condition of the patient. e.g. - The Harītakī (Myrobalan) should be taken with respective adjuvant in respective season. i.e., Śīśīrakāla-Sita (Suger) + Harītakī, Vasantakāla- Saindhava (Epsom Salt) + Harītakī, Grīṣmakāla- Guḍa (Jagery) + Harītakī, Varṣakāla- Madhu (Honey) + Harītakī, Śaratkāla- Pippalī (Long Pepper) + Harītakī, Hemantakāla- Śuṇṭhī (Ginger) + Harītakī.¹⁶ For Obesity, the Sesame oil is used to drink in morning.¹⁷ At the same time for leanness, to drink cold water after chewing betel leaf and ten bolls pepper and bathing.¹⁸ Certain medicinal plants are commonly used for the preparation of drugs along with that, some rare, unique and special medicines are mentioned here. Such as Ākuli, Indralatā, Triśūli pāda, Bhūmi kadamba etc. Metals like copper and white sulfur, ashes of elephant skin and horn of buffalo are also used for the treatment. This text gives more priority to the easily available plants and medicines. So it demands economical consideration. The style of treatment recorded in this text indicates the practical knowledge of Author in Ayurveda. So medicines are easily applicable in clinical condition. Also there added some reference from other Ayurvedic treatise like *Sarvarogacikitsāratnākaram*. In some site, spiritual believes are considered as a treatment method along with medicines. i.e., chanting of hymns of Śīva, Viṣṇu, Bhagavatī etc. and prayers and ritual services in temples.¹⁹

With the medicinal treatments many inspirable stories were added from *Rāmāyaṇa*, *Purāṇa* etc. that will give positive attitude in patients towards the medicines.²⁰ In many situation exercises are prescribed for the treatment. More than the effect of An Ayurvedic treaty it considers the welfare of society and people, it was clearly noted in the portion of *Gṛhacikitsā*. Here author only suggested the order of treatment are didn't consider the symptoms of diseases. Also the

Garbhacikitsā and Bālacikitsā specify that treatments are more dedicated to the male society.²¹ These two become the negativity of this text.

Some academic discussion about this work was quite popular in north India but the south Indian people especially from Kerala, were not much familiar with this work, even its author and the treatments modalities are match with Kerala. Although *Vaidyamanoramā* is a treasure of treatments in Ayurveda, Kerala Ayurvedic pattern wants to explore the chances of this treatment.

End Notes

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2. Different immunization and preventive programmes in Ayurveda for treatments.
3. A Malayalam Commentary of *Aṣṭāṅga Hṛdayam*, written by Kaikulangara Rama Warriar.
4. A Malayalam Commentary of *Aṣṭāṅga Hṛdayam*, written by Kaikulangara Rama Warriar.
5. A Malayalam Commentary of *Aṣṭāṅga Hṛdayam*, written by Vaikkam Pachu Moosath.
6. Summary of *Hṛdayapriya*, written by Vaikkam Pachu Moosath.
7. A text dealing with the cultivation of metals like iron, copper, white sulphur, mercury etc. written by Trissur Taikkattu Narayanan Moosath.
8. A Maṇipravāḷa text in Vaidya written by one of the Alathoor Nambi.
9. A Viṣa Vaidya Text by Karattu Namboothiri.
10. A Bāla Cikitsā text by Kaikulangara Rama Warriar.
11. Keralite Sanskrit work dealing with treatment of elephants.
12. Jvara Cikitsādhikāra. 1.1
13. अश्वत्थबीजं हरिणस्य शृङ्गं तक्रेण पीतं मधुना सहैव । प्रमेहरोगं सकलं निहन्ति दशाननं दाशरथीर्ययथैव ॥ 7.21
14. Atisāragūhaṇīviṣu Cikitsādhikāra. 6.22
15. Akṣikarṇṇavarāṇagranthi Cikitsādhikāra. 16.28
16. शुण्ठी सितोपलसिन्धुगुडक्षौद्रकणायुता । हिमादिषु पृथक् पथ्या सेविता स्याद्रसायनी ॥ २०.२०
17. अतिस्थूलशरीरो यस्तिलतैलं प्रगे पिबेत् ॥ 2.29

18. मासद्वयं प्रचर्वेद्दशमरीचोपेतमेकताम्बूलम् । स्नात्वा सुशीतम्भः पिभेत कृशः स्यादतिस्थूलः ॥ 12.30
19. कामिलायाः प्राशन्त्यर्थं वैकुण्ठं वा समाश्रयेत् । 10.10
प्रणम्य रक्ष रक्षति प्रार्थनीयो महेश्वरः । घण्टाकर्णं विरूपाक्ष सर्वव्याथिनिबर्हण ॥
स्फोटकानां रुजं प्राश्य रक्ष रक्ष महाबला । इमं मन्त्रं जपन्मर्त्याः स्फोटेभ्यः परिमुच्यते ॥ 11.65
20. शंखं विघृष्य सहसा प्रातः पिबञ्च सप्ताहीत अपहरति कामिलार्तिं बाणो रामस्य ताटकां यद्वत् ॥ 10.1
प्रातः पयसा पीत्वा लिप्ता च विसर्पकं जयेन्निली । तत्सिद्धं वा क्षीरं सुम्भनिसुम्भौ यथा दुर्गा ॥ 11.27
- 21 In Garbha Cikitsā author dedicate the treatments only for ladies for getting baby boy and in Bāla Cikitsā the treatments mainly aims to the baby boy. No discussions were done for baby girl.

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K. R. Upendran

**DRAMA IN EDUCATION: A NEW PERSPECTIVE
TOWARDS TEACHING AND LEARNING PROCESS.**

Mainstream education has often neglected the holistic growth of a child which is beyond textual knowledge. It includes independent divergent thinking, creativity, problem-solving skills, emotional intelligence, coping strategies and self-expression. Therefore, Drama in Education is a discipline that intervenes in these areas ensuring learning is a two-way process with equal teacher-student participation. This increases the conceptual horizon of a child as effective learning can only be established in a playful non-threatening environment. However, one must not confuse between acting and applied theatre. Creative Drama, Process Drama and Classroom Drama stimulate one's mind and body which is extremely important in the developmental stages of a child regarding memory consolidation and exploring self-identity. It increases the knowledge acquiring and retaining tendencies of a child and facilitates his/her creative development. This paper aims to highlight the unconventional teaching techniques which would pave the way for modern learning.

Keywords: *Drama in education, Creative thinking, Child development, Applied Theatre, Education*

Introduction

The Arts education stimulates the body as well as the mind. It sets the senses in motion and creates a unique memory for every child. This process sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge and develops the creative faculty of a child. The aims of education spelt out in NCF 2005 recommends certain guidelines on the issue. Following are the key points discussed in the text.

- Education should cater to the holistic development of the child.
- A child's present environment and future should be addressed while developing their abilities and skills.
- Education should contribute to the democratic values of the nation (NCF,2005).

Effective learning is only possible in a joyful environment, which is expected to be provided in schools. Hence, the school plays an imperative role in the personae construct and development of a child. The school must provide ample opportunities to inculcate a habit of Independent thinking, Creativity and Self-expression. The role of various art forms in schools- such as Music, Dance, Drama and Visual-arts play an important role in facilitating the mentioned qualities. Art provides a child, an activity-based experience and learning through the senses and sensory perception. It opens up space for Imagination, Observation and Visualization in the process of creativity. Every child possesses a variety of emotions, which need to be egressed from the child's inner sense of self. Art education makes this process active. Position Paper of Arts Education 2005 accentuates the idea that arts education should be aimed at promoting self-expression, creativity, sense of freedom, and thus psychological health (NCF,2005).

In the present scenario, the existence of Arts in school is different. Art is seen as an activity that graces an occasion or a hobby, which a child eventually has to forfeit to succumb to mainstream education. If the potential of Arts education is understood and designed in the context of the regional scenario, it could contribute and enhance the development of the aesthetic sensibility among the children. Among all the performing art forms, I believe that drama is more suitable for children in developing kinesthetic aptitude, appreciating and manifesting expression, and promote divergent thinking. The drama could also facilitate and nurture in enabling an environment to address the psychological needs of the children within the classroom.

In the Neolithic period, drama emerged to cater to the entitlement needs of the masses. Soon the narrative of drama's functionality shifted from mere entertainment to communicating a message as a predominant role of informing. Later in the Elizabethan period, it was used as a tool to spread moral education among the masses as instruction being its function. The role of '*Drama in Education*' is half-century old which developed much later. Professionals and experts in this discipline like

Dorothy Heathcote and Gavin Bolton, have worked extensively on the subject '*Drama in education*' (Heathcote & Bolton). In India, it is still finding its identity by testing it in the various education environment.

Before explaining what *Drama in Education* entails, I shall attempt to discuss what *Drama in Education* is not. *Drama in Education* is not product-centred, it does not focus on making a child good stage actor. It does not aim towards perfecting the art of acting and it is not partly directed towards preparing the children for cultural activities in school.

Drama in Education

Drama in Education is not merely doing theatrics or 'acting' superficially but it is to create a 'dramatic pressure' or tension, whereby the student would arrive at a problem or an understanding in a new way through creative thinking. (Heathcote & Bolton, 1994). *Drama in Education* is a method of teaching, which creates an encouraging environment for the children to construct his or her knowledge. It motivates students to participate in a shared learning process with the teacher and understanding various subject concepts in a different dimension through an unexplored perspective.

I would reiterate my idea that a Teacher Educator builds the capacities of the teacher at the level of academics and pedagogy. *Drama in Education* practices will not only help in building academics and pedagogy knowledge of a teacher but also encourage every teacher to come up with a unique way of teaching and unconventional learning modules.

Objectives

- To Highlight the importance of integration of body, mind and emotions in the process of learning.
- To establish the importance of creating an environment that facilitates democratic, contextualized and experience-based learning.
- To explore how the participatory nature of drama shall be bestowed into the learning environment.

Context of Drama in Education

Drama in Education– the term 'drama' is seen as composite art that comprises of various art forms like music, dance, craft and theatre.

The mainstream education system, therefore, must shift its focus to primary education, the professional capacity of the teachers and the expectation of the children should be specific to the prescribed set of competencies. *Drama in Education* as a method can bring out changes in the existing classroom environment for both teachers and children. The core principle¹ is to create the ability to feel empathetic for all social beings can be nurtured through drama based on experience, emotion and interpretation. The main focus of *Drama in Education* is to optimize the learning possibilities in various subject/domains utilizing the elements of Drama². Drama in education is always child-centred, using a constructivist educational approach to address the developmental needs of the children and larger long term goals of the education described in NCF 2005.

With the above-said understanding of Drama in Education, the teacher educators shall try to achieve the objectives of it through certain contents.

The content of the training program as follows -

1. Basics of Drama in education
2. Creative Drama
3. Process Drama
4. Classroom Drama processes

Basic of Drama in Education

Children learn many things by observing the elders, in which the teacher is the one who encounters the children most of the time. A teacher should perform his role in a very accommodative manner to make the classroom experience playful. A happy impressed child's expression is always effective to start a teaching lesson. The idea that voice is an instrument, the role of gestures and postures, usage of space in the classroom support the teacher to create uniqueness in his craft. Through different games, tasks and exercise teachers will understand and try to apply to make his communication, expression, observation, attention effective and efficient. Then, he shall be able to experience the above-said faculties alertness through a participatory approach.

Creative drama

Creative Drama is built and designed on the instinct of dramatic play. Creative drama is a part of the larger conceptual notion of drama

in education, and it can be called an informal drama which allows the participants to use their own imagination and creativity to act out stories, poems or original ideas. The primary concern of creative drama revolves around the benefits of children. Creative drama is structured in child-centeredness. In a child's education, dramatic activity is essential. Early involvement in drama supports the exploratory nature of the child. It expands a child's understanding of the world and vision beyond his own experience. Through creative dramatics, the child will be able to find himself, to discover his potentialities, his personality and limitations, his movement and language capacities and his particular interests.

Process drama

Process drama is a method that has the potential for rigorous, standards-based learning to take place. Students usually explore the dynamics, relationships, and tensions (conflicts) that shape a given situation, as well as acquire factual knowledge related to the academic subject or topic of the drama. They grow up to be more self-aware and expressive, with a greater sense of the challenges and the nuances of the society in which they live. They play the roles realistically, living through the roles' tasks and actions, feeling their emotions, frustration and joys. The participants in Process Drama take on roles that require enquiry, examination, assessment and exploration of the subject matter of the drama. The task of the teacher or instructor includes finding ways to connect the pupils with the content and enable them to develop desirable normative responses through active engagement and reflection. This is the centre of process drama.

Classroom drama processes

The main subjects in the classroom are children in this approach. This proposition also requires an understanding of Howard Gardener's multiple intelligence and other theories of learning styles of children. After attending the previous three areas of training, the teacher will be able to analyse his/her potential through self-assessment and therefore, will be able to adopt the most suitable teaching technique and learning style of students. Based on this self-clarity and observation he or she will be able to design pedagogy to apply in the classroom. By providing constant onsite support and continuous sharing of his experiences, the teacher shall arrive at a unique pedagogy relevant to the children in his / her classroom. This method will help children to retain maximum information in developmental stages and allow teachers to maximize the utility of available resources.

The teachers who undergo a training program in ‘Drama in Education’ are often seen shifting their views towards the top to down approach, i.e teacher alone can share their knowledge. The conventional approach to education must change as we must prepare the young generation to be global citizens and democratic rational human beings. Teaching should be a two-way exchange of information, ensuring a holistic growth of students and not just textual knowledge. The teacher shall start to reflect on their own expressionism, kinesthetic abilities, divergent thinking while interacting with the children (Way). This change in the attitude of the teachers and giving importance to the affective or psychological requirements of the children is the need of the hour. Applying the elements of ‘Drama in Education’ makes their children think independently and critically. The teaching methods must incorporate a cohesive lesson plan that ensures integration of mind, body and emotions. The classroom teaching changes from lecture mode to peer learning processes and shared understanding which will help young children to grow in all endeavours of life. We must help the students to observe, participate and demonstrate every topic they learn in a non-threatening controlled environment facilitating them to push their boundaries. The intervention is preferred if done at early developmental stages to ensure maximum memory consolidation and learning.

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Footnotes

- ¹ Discussed in UN convention on Child Rights
- ² Techniques such as role play, drama games, storytelling, songs, dance, crafts etc...

मिथुन् पि.

वर्तमानत्वनिरूपणम्

अनागतम्, अतिक्रान्तं, वर्तमानमिति कालत्रैविध्यम्। तत्र कालसामान्यलक्षणमुक्तम् - कार्यत्वावच्छिन्नकार्यतानिर्बन्धितमधिकरणतया निमित्तकारणत्वं कालत्वम् इति। यो धर्मः यस्याऽवच्छिन्नः सः तद्धर्मावच्छिन्नः। कालेश्वरादृष्टानि निमित्तकारणानि। एतत्कार्याधिकरणः अयं कालः इत्यर्थः। कालाः परिमाणिना' (पा.२.२.५) इति सूत्रे भाष्ये, येन मूर्तीनाम् उपचयाश्च अपचयाश्च लक्ष्यन्ते, तं कालमाहुः।

पाणिनिना 'लः कर्मणि च भावे चाऽकर्मकेभ्यः' (पा.३.४.६.९) इत्यनेन यद्यपि सामान्येन सर्वेषां लकाराणां कर्ता कर्म च अर्थः उक्तः तथापि वर्तमानादिविशेषार्थकथनं 'वर्तमाने लट्' (पा.३.२.१२३) इत्यादिसूत्रैरेव। भूतभविष्यद्वर्तमानरूपोऽर्थः लकारणामिति 'वर्तमाने लङि' त्यादिभिर्ज्ञायते, स च भूतभविष्यद्वर्तमानादिव्यवहारः कालाधीनः।

ते च लकाराः, टितः डितः इति द्विधा उक्ताः। तत्र छन्दोमात्रगोचरः लेट्। तं विहाय टितः पञ्चधा -

‘वर्तमाने परोक्षे श्वो भाविन्यर्थे भविष्यति।

विध्यादौ प्रथनादौ च क्रमाज्ज्ञेया लडादयः।।' (वै.भू. २२)

१ वर्तमाने लट्, २ परोक्षे लिट्, ३ श्वो भाविन्यर्थे-अनद्यतने भाविन्यर्थे लृट्, ४ भविष्यत्सामान्ये लृट्, ५ प्रार्थनादौ लोट् इति। तत्र लङर्थवर्तमानत्वाविषये कौण्डभट्टकृतवैयाकरणभूषणसारं पुरस्कृत्य अत्र विचार्यते।

‘वर्तमाने लट्’ (पा.३.२.१२३) इति सूत्रम्। धातोरित्यातृतीयसमाप्तेरधिकारः। वर्तमाने इत्यत्रान्वेति। धात्वर्थरूपक्रियायामेवेदं वर्तमानत्वम्। धात्वर्थक्रियायाः वर्तमानत्वं वर्तमानकालवृत्तित्वम्। एवं च, वर्तमानक्रियावृत्तेर्धातोः लट् स्यादित्यर्थः। पचतीत्यादौ आख्यातार्थकर्तृ-संख्या-कालेषु यद्यपि संख्या कर्तरि अन्वेति, वर्तमानकालस्तथापि न कर्तृविशेषणं, तथा चेत्, ‘चैत्रः अपाक्षीत्’ इत्यादौ पाकक्रियायामतीतायामपि कर्तरि वर्तमाने सति ‘पचती’ त्यादिप्रयोगापत्तेः।

अतीताऽनागतभित्रः कालः वर्तमानः। प्रारब्धो यः साधयितुं प्रस्तुतः, न च समाप्तिमुपगतः सः वर्तमानः इति न्यासः। भूतभविष्यतोः प्रतिद्वन्दी वर्तमानकालः इति भाष्यकारः। क्रियारम्भस्य प्रयोजकं फलम्। तदर्थमेव गमनादिव्यापाराः। देशान्तरप्राप्तिरेव गमनक्रियायाः फलम्। तादृशफलोत्पत्तिपर्यन्तं 'गच्छति' इति प्रयोगः।

‘क्रियाप्रवृत्तौ यो हेतुस्तदर्थं यद्विचेष्टितम्।

तत्समीक्ष्य प्रयुञ्जीत गच्छतीत्यविचारयन्॥’

वर्तमानत्वम् अनुमेयं, न तु प्रत्यक्षसिद्धम्। अनेकक्षणसमूहात्मकस्य धातुवाच्यस्याऽर्थस्य (अवयवक्रियाः) युगपत्सन्निहितत्वाऽभावात् अनुमेयमेव वर्तमानत्वम्। तदेवोच्यते भाष्यकारेण, ‘सूक्ष्मो हि भावोऽनुमितेन गम्यः’ इति।

तत्र किं नाम वर्तमानत्वम् इति चेत्, शब्दप्रयोगाऽधिकरणकालवृत्तित्वं वर्तमानत्वम् इति यदुक्तं कैश्चित्, तत्र, दिनादिकालमादाय पाके नष्टेऽपि पचतीति प्रयोगापत्तेः। पुनस्तत्र निर्वचनद्वयम् उक्तम् प्रारब्धापरिसमाप्तित्वं भूतभविष्यद्भिरन्तत्वं वा वर्तमानत्वम् इति। प्रारब्धापरिसमाप्तित्वम् इत्युक्ते, तत्र प्रारब्धो नाम तत्तद्फलानुकूलव्यापारध्वंसाऽसमानाधिकरणः तत्तद्फलानुकूलकृतिविषयः। पचतीत्यत्र विक्लित्यनुकूलः व्यापारः, तद्ध्वंसः इत्युक्ते तत्र पाकः जातः - अधःश्रयणं कृतमिति। तादृशव्यापारध्वंसाऽसमानाधिकरणा कृतिरित्युक्ते विक्लित्यनुकूलव्यापारानुकूलकृतिरेव। अपरिसमाप्तिश्च तत्तद्फलानुकूलचरमक्रियाध्वंस-प्रागभावाऽधिकरणकालवृत्तिः। चरमक्रियाध्वंस इत्युक्ते अधःश्रयणोत्तरकालारंभः, तत्प्रागभावः ‘पचती’त्यवस्था।

पचति इत्यत्र वस्तुतः अधिश्रयणाद्यधश्रयणान्ताः बह्व्यः अवयवक्रियाः वर्तन्ते। एतासां क्रियाणां समूह एव पाकक्रिया इत्युच्यते। एवं च चुल्ल्युपरिस्थापनादारभ्य अधस्स्थापनपर्यन्तं या क्रिया, प्रारब्धा अपरिसमाप्ता सा वर्तमानकालक्रिया इत्युच्यते, नाम, अधिश्रयणाद्यधश्रयणान्ते मध्ये तदस्तीति भवति लट्प्रयोगः। इदं च क्रियागतं वर्तमानत्वं, प्रारब्धत्वस्य अपरिसमाप्तेर्वा क्रियायामेव संभवाद् इति।

भूतभविष्यद्भिन्नत्वमित्यत्र, वर्तमानकालध्वंसप्रतियोगित्वं भूतत्वम् उक्तम्। यथा, घटो नष्टः इति। अत्र घटप्रध्वंसं प्रति प्रतियोगी घटः, घटध्वंसप्रतियोगित्वं घटे वर्तते इत्यनेन घटो नष्टः इति व्यवहारः। भविष्यत्वं च वर्तमानप्रागभावप्रतियोगित्वम्। भविष्यति इति। तत्र वर्तमानः प्रागभावः घटप्रागभावः। तादृशघटप्रागभावप्रतियोगित्वं घटे वर्तते इत्यनेन घटो भविष्यति इति व्यवहारः। अत्रोभयत्रापि यो घटो वर्तते, तद्भिन्नः वर्तमानकालिको घटः। एवमत्र पाकक्रियाविषयेऽपि आरब्धे सति यावद् अधिश्रयणं न जातं, तावत् पाकक्रियायाः प्रध्वंसः प्रागभावो वा नास्तीत्यनेन तत्प्रतियोगित्वमपि नास्ति इति, भूतभविष्यद्भिन्नत्वे ‘पचति’ इति व्यवहारः यश्च वर्तमानकालिकः।

एतल्लक्षणस्वीकारे ‘आत्मा अस्ति’, ‘पर्वताः तिष्ठन्ति’ इत्यादिप्रयोगाऽनुपपत्तिः इति दोषः, यतः आत्मा तु नित्यः, कालत्रयाऽपरिच्छेद्यः। तस्य भूतत्वभविष्यत्वाभावे कथं तद्भिन्नत्वम् इति शङ्का। आत्मधारणानुकूलक्रियायाः सदा वर्तमानत्वात् तत्र प्रारब्धाऽपरिसमाप्तित्वरूपलक्षणं कथं घटते इति। एवं, पर्वतास्तिष्ठन्ति इत्यत्रापि

स्थित्यनुकूलक्रियायाः सदावर्तित्वात् प्रारब्धाऽपरिसमाप्तित्वाऽभावात् तिष्ठन्तीति लट्प्रयोगः कथम् इति ।

तस्य समाधानमुक्तम् - तत्र, आत्मकर्तृकधारणानुकूलव्यापारस्य पर्वतकर्तृक-स्थित्यनुकूलव्यापारस्य च सदावर्तित्वात्पूर्वोक्तलक्षणात्मकवर्तमानत्वानुपपत्तावपि लट्प्रयोगः साधूक्रियते यथा, पर्वतास्तिष्ठन्ति इत्यादिप्रयोगकाले, तत्कालिकाः ये राजानः तेषां या प्रारब्धापरिसमाप्ता क्रिया तादृशक्रियायां यद्वर्तमानत्वं, तद्वर्तमानत्वं पर्वतस्थितौ आरोप्य पर्वतास्तिष्ठन्ति इति प्रयुज्यते । इह हि भूतभविष्यद्वर्तमानानां राज्ञां याः क्रियाः, ताः तिष्ठतेरधिकरणम् इति 'वर्तमाने लटि'त्यत्र भाष्यकारवचनम् । आत्मा अस्ति इत्यत्र च शरीरविशिष्टः य आत्मा स आत्मन्शब्देन स्वीक्रियते । एवं च शरीरस्य प्रारब्धापरिसमाप्तिरूपा या क्रिया अस्ति, तादृशक्रियान्तर्गतवर्तमानत्वम् आत्मनि समारोप्य आत्मा अस्तीति प्रयुज्यते । यथा, जीवः नित्यश्चेदपि शरीरस्याऽनित्यत्वात् शरीरविशिष्टस्य जीवस्यापि अनित्यत्वमच्यते, तथा राजादिक्रियायां यः वर्तमानत्वस्य अनुभवः तादृशाऽनुभवस्य आत्मपर्वतादि-स्थितिक्रियायामारोपेण वर्तमानत्वम् उपपादनीयमिति । अनेनैव, 'अहमेकः प्रथममासम्, वर्तामि च, भविष्यामि च' इत्यादिश्रुतिरपि सङ्गच्छते ।

इदानीं, लट्लकारः वर्तमानार्थस्य वाचको वा द्योतको वा इति चेत्, यदि वर्तमानत्वं लट् वाच्यम् इति स्वीक्रियते तर्हि, यथा 'अदेङ्गुणः' (पा.१.१.२) इति सामान्यं 'वृद्धिरादैच्' (पा.१.१.१) इति विशेषेण बाधते, तथाऽत्र लकारसामान्यस्य कर्तृकर्मार्थविधायकं 'लः कर्मणि च भावे चाऽकर्मकेभ्यः' (पा.३.४.६९) इति सामान्यं सूत्रं लकारविशेषस्य लटः वर्तमानार्थप्रतिपादकेन 'वर्तमाने लट्' (पा.३.२.१२३) इति विशेषसूत्रेण बाधेत । एवं चेत् पचतीत्यादौ केवलं वर्तमानत्वमेव प्रतीयेत, कर्तृकर्मार्थप्रतीत्यभावापत्तिश्च । अतः यथा, अनुभूयते इत्यादौ अनुभवस्वोऽर्थः भूधातुगतः अनुरित्युपसर्गेण द्योत्यते, तद्वदत्रापि वर्तमानार्थकः धातुः, लट् तु तद्धातुगतवर्तमानत्व-शक्तिर्द्योतकः । द्योतकत्वं च स्वसमभिव्याहृतधातुनिष्ठशक्त्युद्बोधकत्वम् ।

अपि च, यथा दण्डसत्त्वे घटसत्त्वं, दण्डाभावे घटाभावः तथा अत्रापि पचतीति लट्सत्त्वे वर्तमानत्वप्रतीतिः, लट्भावे तदभावः इति अन्वयव्यतिरेकसत्त्वात् लटः वाचकतया वर्तमानार्थः इति पक्षान्तरं निरस्तमेव ।

सहायकग्रन्थाः -

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दिनेशन् वि आर्

कथाकेल्याः सप्तानुष्ठानसोपानेषु मेलप्पदस्य वैशिष्ट्यम्

केरलीयकलासु कथाकेलिः प्रमुखं स्थानमावहति । अस्यां कलायां चतुर्विधाभिनयानां प्राधान्यमस्ति । आङ्गिक-वाचिक-सात्त्विक-आहार्याभिनयानां सम्मेलनम् अस्यां कलायां दृश्यते । अपि च सर्वेष्वपि विभागेषु शास्त्रीयाभ्यसनेनैव कलाकाराः प्रयोगसामर्थ्यं प्राप्नुवन्ति । कथाकेलिः सप्तदशशतके एव केरलेषु आविर्भूतः । तत्पूर्वं अष्टपदियाट्टं, कृष्णनाट्टं इत्यादिकलास्वाणि केरलेषु प्रचलितानि । एषां कलारूपाणां सारांशं स्वीकृत्य कोट्टारक्करत्तम्पुरान् इति विश्रुतेन वीरकेरलवर्मणा रामनाट्टमिति कलारूपं आविष्कृतम् । ततः कोट्टयत्तु तम्पुरान् महाशयेन रचिताः आट्टक्कथाः कथाकेलिरूपेण प्रचारिताः । ततः प्रभृति विविधैः परिष्कारैः रूपीकृता एव अद्य दृश्यमाना कथाकेलिः ।

कथाकेल्यां प्रचरिता अनुष्ठानपद्धतिः सप्तानुष्ठानमर्यादा इति नाम्ना प्रसिद्धा भवति । अस्यां पद्धतौ सप्त सोपानानि भवन्ति । तानि कैलिः, तोटयम्, वन्दनश्लोकः, पुरप्पाट्ट, मेलप्पदम्, कथाभिनयः, धनाशिश्च भवन्ति । एषु सोपानेषु पूर्वरङ्गक्रियायाः अन्तिमभागो भवति मेलप्पदम् । तस्य विशेषान् अधिकृत्य भवति अयं प्रबन्धः ।

सप्तानुष्ठानसोपानानि

१ कैलिः

प्रथमसोपानस्य कैलिः इति प्रयोगस्य द्वौ विभागौ स्तः । तौ सन्ध्याकैलिः, शुद्धमदलकैलिश्च भवतः । अरड्डुकैलिः अथवा रङ्गकैलिः इति नाम्नापि शुद्धमदलकैलिः व्यवहियते ।

क. सन्ध्याकैलिः

कथाकैलिः साधारणतया रात्रावेव प्रचाल्यते । अद्य कथाकैलिः भविष्यतीति जनान् बोधयितुमेव अस्य प्रयोगः । क्षेत्रवाद्यकलारूपेण प्रचारितेयं कला क्षेत्राङ्गणेषु राजमन्दिराङ्गणेषु वा अवतार्यते । तत्समीपस्थोन्नतस्थानेषु यथा अश्वत्थवेदिकायां, बिल्ववेदिकायां वा कैलिः सन्ध्यासमये अनुष्ठीयते । चेण्टा, मदलं, चेडिडला, इलत्तालं च अत्र वाद्यन्ते । पुरा निमन्त्रणपत्रिकाद्वारा विज्ञापनं असाध्यमासीत् । अतः केल्याः प्राधान्यमासीत् ।

नाट्यरङ्ग एव इयं प्रचाल्यते। दीपप्रोज्ज्वलनानन्तरं मदलकारः रङ्गमध्यम् आगत्य मदलस्य वलन्तलाभागे मर्दिदत्वा प्रयोगं प्रारभते। केलिः प्रयोगस्य मुखं, ललितरीत्या एण्णानि (कश्चन आरोहणावरोहणक्रमः) च वादयित्वा अन्ते 'धित्ति' इति प्रयुज्य सः रङ्गस्य दक्षिणभागे तिष्ठति। तदा रङ्गमुखे यवनिकां गृह्णाति।

२ तोटयम्

ततः नटाः रङ्गमागत्य नान्दीरूपेण कञ्चन नृत्तसम्प्रदायं प्रस्तवन्ति। गायकौ मदलकारश्च स्वेषां भागभाक्तवं वहन्ति। संस्कृतनाटकानां नान्दीरूपेणेदं अनुष्ठीयते। क्रियानान्दी, श्लोकनान्दीति नान्दीद्वयस्य सम्मेलनमस्मिन् भागे दृश्यते। यवनिकायाः अन्तर्भागे एव तोटयं क्रियते। तोषयितुं आट्टम् इत्यर्थे इदं पदं प्रयुक्तम्। यथा मेषस्य मेटम् इति भाषाप्रयोगः तथा तोषस्य तोट इति। तोट आट्टम् इत्यनयोः सन्धौ तोटयाट्टमिति यकारागमः मलयालभाषायाम्। क्रमेण अन्तिमटकारस्य लोपं भूत्वा तोटयमिति पदं प्रसिद्धमभूत्। चम्पा, चम्पटा, अटन्ता, पञ्चारि इत्यादि चतुर्विधतालाः अस्मिन् प्रयुज्यन्ते। नटाः ललिताहार्येण रङ्गमागत्य तोटयं कुर्वन्ति। गायकौ आधारषड्ज-पञ्चम-तारषड्जस्वरैः अकारं गायतः। तदा नटाः मुखवादनं कुर्वन्ति। अस्य कैरल्यां 'वाय्तारि' इति नाम। अनन्तरं 'नाट्टा' रागालापनं कृत्वा गणपतिं, बालगोपालं, देवी, शिवं, मूकाम्बिकां, विष्णुं च स्तुत्वा गीतानि आलप्यन्ते। सर्वाण्यपि स्तुतिगीतानि संस्कृतभाषायामेव। कोट्टयत्तु तम्पुरान् महाशयेन विरचितानि इमानि स्तुतिगीतानि।

३ वन्दनश्लोकाः

ततः गायकैरेव क्रियमाणं श्लोकालापनं भवति वन्दनश्लोकः। एकैकस्या अपि कथायाः प्रत्येकं वन्दनश्लोकाः आट्टकथासाहित्ये दृश्यन्ते। यद्यपि प्रसिद्धाः केचन वन्दनश्लोकाः एव आलप्यन्ते तथापि प्रथमं तावत् कोट्टयत्तु तम्पुरान् महाशयेन विरचितः मातङ्गाननं इति वन्दनश्लोकः केदारगौला रागेण आलप्यते। ततः गायकानां इच्छानुसारम् अन्ये केचन वन्दनश्लोकाः आवश्यकं चेद् आलप्यन्ते। अन्ते मदले कलाशं (समाप्तिः) प्रयुज्यते।

४ पुरप्पाट्

कथायाः पूर्वभागो भवति पुरप्पाट्। नाटके स्थापनायाः स्थाने इदमनुष्ठीयते। वन्दनश्लोकानन्तरं शङ्कराभरणरागस्यालापनं अकारेण कृत्वा श्लोको गीयते। ततः सात्त्विककथापात्राणि रङ्गमागत्य कुर्वन्तो भागः पुरप्पाट् इत्युच्यते। चतुर्दृष्टियुक्तो (नालुनोक् इति भाषाप्रयोगः) भवति पुरप्पाट्। इतः प्रभृति चेण्टाकारः रङ्गम् आगच्छति प्रयुङ्क्ते च। अस्मिन् सन्दर्भेऽपि विविधानां तालानां प्रयोगः दृश्यते। नटानां कायायासं प्रकटयितुं अङ्गोपाङ्गचालनविधयः अस्मिन् व्यवस्थापिताः। कायहस्तदृष्टीनां स्थिरीकरणाय उपयुक्ताः प्रयोगविधयः अस्मिन्ननुष्ठाने दृश्यन्ते। अन्ते व्यवस्थापितान् नृत्तविधीननुष्ठीय नटाः रङ्गवन्दनं कृत्वा निर्गच्छन्ति।

५ मेलप्पदम्

ततः मेलप्पदं अनुष्ठीयते। मेलप्पदं कथाकेल्यां 'अनुसारि' कलाकाराणां स्वतन्त्रप्रयोगो भवति। मेलप्पदमधिकृत्य अन्ते वक्ष्यते।

मेलप्पदानन्तरं कथावतरणं प्रचाल्यते। रात्रेः सर्वेष्वपि यामेषु कथाकेलिरस्ति चेत् पूर्वयामे भक्तिरसप्रधाना सात्त्विकनायकप्रधाना वा कथा स्वीक्रियते। ततः मध्ययामे शृङ्गाररसप्रधाना राजसनायकप्रधाना वा कथा। तथा अन्त्ययामे तु 'करि-ताटि' वेषप्रधाना वीररसप्रधाना वा कथाः स्वीक्रियन्ते। यद्यपि किरातयुक्तकालकेयवधस्य अवतरणे किरातं प्रथमं, कालकेयवधं द्वितीयं इति व्यवस्थास्ति। किरातस्यान्ते लब्धपाशुपतास्त्रः अर्जुनः दूरादागच्छन्तं मातलिं पश्यामीति अभिनीय निर्गच्छति।

७ धनाशिः

कथाकेल्याः अन्तिमभागो भवति धनाशिः। तोटयमिव अयमपि मङ्गलाचरणं भवति। कथायाः सात्त्विककथापात्रं रङ्गमध्ये स्थित्वा शीर्षोपरि अञ्जलिं बद्ध्वा 'तैहत्त, तै तैहत्त' इति क्रमेण पादचालनं कृत्वा धनाशिं निर्वहति। तदा गायकौ स्तुतिगीतं आलपतः। पञ्चमतालवट्टे कलाशं च प्रयज्य 'धित्ता धित्ता धित्तत्तत्ता' इति व्यवस्थापितं नृत्तक्रमं अनुष्ठीयते। ततः मङ्गलश्लोकः आलप्यते। नटः अञ्जलिबद्धः सन् वन्दनं कृत्वा निर्गच्छति। चेण्टामद्वलकाराश्च व्यवस्थापितरीत्या वाद्यक्रमं प्रयुज्जते। मद्वलस्य वलन्तलाशब्दं अन्ते श्रूयते। भरतवाक्यसमानं भवति इदमनुष्ठानम्।

मेलप्पदस्य सविशेषता

मेलयुक्तं पदमेव मेलप्पदमिति वक्तव्यम्। चेण्टामद्वलकाराः मेलं, गायकौ पदं च रङ्गे आविष्कुर्वन्ति। मेलप्पदं कथाकेल्याः अनुसारिकलाकाराणां स्वतन्त्रप्रयोगो भवतीति पूर्वमेव उक्तम्। द्वौ गायकौ, एकः चेण्टाकारः, एकः मद्वलकारश्च मेलप्पदे सामान्येन भागं वहन्ति। केषुचित् सन्दर्भेषु मेलप्पदम् अतीव प्राधान्येन प्रचाल्यते। तत्र द्वौ चत्वारो वा चेण्टामद्वलकाराः दृश्यन्ते। पुनः केषुचित् सन्दर्भेषु इटक्का वाद्यकाराश्च मेलप्पदे भागं वहन्ति। यद्यपि गायकौ द्वावेवेति व्यवस्था दृश्यते।

मेलप्पदस्य कथासन्दर्भस्य च मिथः कोपि संबन्धो न दृश्यते। अपि च इदं वन्दनापरम् अनुष्ठानं वा न भवति। पुनः अयं प्रयोगः कथं कथाकेल्यां आगतः इति चेत् एवमुच्यते;

आट्टक्कथासाहित्यकारेषु प्रथमगणनीयो भवति कोट्टयत्तु तम्पुरान्। तस्य गुरुः मायावरं गोविन्दशास्त्री एव मेलप्पदस्य प्रथम प्रयोक्ता इति प्रसिद्धिः। तत्रेयं कथा- कोट्टयत्तु तम्पुरान् महाशयेन चतस्रः आट्टक्कथाः विरचिताः। एकैकस्या अपि कथायाः रचनायाः अन्ते सः विलिखितं यत्, शोधयितुं गुरुं दर्शयति स्म। आचार्यस्तु बकवधं दृष्ट्वा इदं ललितं भवति, किमीरवधं दृष्ट्वा इदं कठिनं भवति, कल्याणसौगन्धिकं दृष्ट्वा इदं मध्यमं भवति, कालकेयवधं दृष्ट्वा इदं उत्तममिति व्यङ्ग्यमर्यादया उक्तवान्। राजमन्दिराङ्गण एव कथानां प्रथमरङ्गावतरणं प्रचालितम्। निमन्त्रितोपि आचार्यः अवतरणं द्रष्टुं नागतः। प्रतिदिनं रात्रिभोजनानन्तरं स्वचर्यामनुसृत्य गीतगोविन्दमालप्य शयनाय गच्छति स्म। अन्तिमकथायाः भागे 'मातङ्गाननमब्जवासरमणिं गोविन्दमाद्यं गुरुम्' इति वन्दनश्लोकं श्रुत्वा सः तत्रागच्छत्। परम्पाट् समाप्तेपि कथायाः प्रधानकथापात्रं न सज्जमभूत्। तस्मिन्नेवावसरे इतिकर्तव्यतामूढेष्वितरेषु, आचार्यः रङ्गमागत्य गायकस्थाने स्थित्वा तद्दिने गायनीयं

गीतगोविन्दस्य एकविंशतितमं गीतं कालयापनमद्दिश्य गातुमारेभे। वाद्यकलाकारास्तु स्वकीयरीत्या तं अनुसरन्ति स्म। प्रेक्षकाः इदं गीतं आस्वदन्ते स्म। ततः प्रभृति गुरुं प्रति आदरसूचनार्थम् अस्मिन् स्थाने, पुरष्पाट् कथारम्भयोरन्तरे मेलप्पदमपि प्रयोक्तव्यमिति कोट्टयत्तु तम्परान् महाशयेन व्यवस्था चक्रे।

पूर्वरङ्गावतरणेषु अन्तिमं भवति मेलप्पदम्। गीतवाद्यकाराणां स्वतन्त्रप्रयोगो भवति मेलप्पदम्। कथावतरणे कथापात्राविष्कारः मुख्यं भवति। अतः तदनुगुणं गीतं वाद्यं च प्रयोक्तव्यम्। तत्र तेषां सामर्थ्यप्रकटनाय अवसरो विरल एव। अतः गीतवाद्यप्रयोक्तृणां प्रागल्भ्यं पूर्णतया आविष्कर्तुम् एव मेलप्पदं स्वीकृतम्। पुरष्पाट् इति अनुष्ठानरङ्गावतरणानन्तरं नटेषु रङ्गात् विरमत्सु मेलप्पदमारभ्यते।

अस्मिन् भागे गीतगोविन्दं साहित्यत्वेन स्वीकृतम्। गीतगोविन्दे एकादश सर्गे एकविंशतितमस्य प्रबन्धस्य षट् चरणाः गायकाभ्यां गीयन्ते। ‘मञ्जुतर कुञ्जतल’ इति प्रथमचरणः मोहनरागे तथा ‘विहितपद्मावति सुखसमाजे’ इति अन्तिमचरणः मध्यमावतीरागे च प्रयोक्तव्यः इति निष्कर्षा अस्ति। अनयोः मध्यस्थाः इतरचरणाः प्रधानगायकस्य इच्छानुसारं विविधैः रागैः गीयन्ते। मेलप्पदं रागमालिकारूपेण आलप्यते। एकस्मिन्नेव चरणे रागमालिकाप्रयोगः अधुनातनकाले प्रवीणैः क्रियते च।

केरलीयतालपद्धतौ दृश्यमानः ‘चम्पा’ तालः मेलप्पदे प्रयुज्यते। मञ्जुतर इति प्रथमचरणः मध्यकाले विंशत्यक्षरकाले गीयते। अस्मिन् चरणे मद्दलकाराणामेव आरोहणावरोहणप्रयोगो दृश्यते। चेण्टाकारैः कलाशम् एव प्रयुज्यते। पुनः द्वितीयचरणः ‘नव भवदशोक’ इति विलम्बकाले चत्वारिंशदक्षरकाले गीयते। अयमेव मेलप्पदे प्रधानचरणः। अस्मिन् चरणे गायकाः वाद्यकाराश्च विलम्बकाले सामर्थ्यं प्रकटयन्ति। कलाकाराणां प्रयोगसामर्थ्यं विलम्बकाले निकषायते। मद्दलकाराणां, चेण्टाकाराणां च आरोहणावरोहणक्रमप्रयोगाय प्रत्येकम् अवसरोस्ति। अस्य चरणस्यानन्तरं पुनरपि विंशत्यक्षरकाले ‘कुसुमचयरचित’ इति चरणः गीयते। एकैकस्मिन् चरणे चेण्टाकाराणां मद्दलकाराणां च प्रागल्भ्यप्रकटनाय अवसरोस्ति। चरणमध्ये एकम् कलाशम् अपि प्रयुज्यते। ततः अस्मिन्नेवाक्षरकाले आलापनस्य वेगं वर्धयित्वा ‘विततबहुवल्ली’ इति चतुर्थचरणः गीयते। ततः ‘चलमलयसुरभीशीते’ इति पञ्चमचरणः दशाक्षरकालयुक्तो भवति। अयं चरणोऽपि विस्तरेणालप्यते। वाद्यकाराणां प्रयोगानन्तरं ‘विहितपद्मावति’ इति अन्तिमचरणः मध्यमावतीरागे दशाक्षरकाल एव वेगं वर्धयित्वा आलप्यते। अस्मिन् चरणे मद्दलकाराणां आरोहणावरोहणप्रयोगो नास्ति। अन्ते प्रधानगायकस्य, अकारेण मध्यमावतीरागस्य विस्तरेणालापनाय अवसरोऽस्ति। कथाकेल्यां रागालापनाय अकार एव निर्दिष्टः। अत्र गायकस्य वैदग्ध्यं द्रष्टुं शक्यते। ततः वाद्यकारैः एकं कलाशं प्रयुज्य स्वेषां स्वतन्त्रप्रयोगः समारभ्यते। अत्र चेम्पटवट्टम्, इटवट्टम्, इरट्टिवट्टम्, नालिरट्टि इत्यादि संज्ञया व्यवहियमाणाः भागाः प्रयुज्यन्ते। अन्ते रङ्गाद्यवाद्यरूपं ‘किटतकधी तां’ प्रयुज्य कथा आरभ्यते।

एकोनविंशतिशतकीयेन कावशशेरि मानभागवतेनैव कथाकेलिसंगीते प्रथमतया परिष्काराः परीक्षिताः। तस्य समकालिकेन नैन्मार माधवमेनोन् महाशयेन मेलप्पदस्य कलरिसम्प्रदायरगव्यवस्था व्यवस्थापिता। ‘मञ्जुतर’ इति चम्पामेलप्पदे मोहनम्, कल्याणी,

नाट्टकुलुञ्जी, अठणा, सावेरी, मध्यमावती इति षड् रागाः प्रयुज्यन्ते। अनन्तरकाले अनयोः सङ्गीतसरणिम् इतरे अनुकुर्वन्ति स्म।

अटन्ता मेलपदम्

समीपकाले सदनं हरिकुमार् महाशयेन कृतं अटन्तामेलपदमपि रङ्गे दृश्यते। तदर्थं गीतगोविन्दस्य तृतीयसर्गात् 'मामियं चलिता' इति सप्तमप्रबन्धः स्वीकृतः। अस्मिन् मेलपदे मोहनं, पन्तुवराली, खरहरप्रिया, नाट्टकुलुञ्जी, शहाना, मध्यमावती इत्येते रागाः प्रयुज्यन्ते। अत्रापि वाद्यकाराणां प्रयोगसम्प्रदायः पूर्वोक्तप्रकारेण अटन्ता ताले व्यवस्थापितः। सदनं रामकृष्णन् महाशयेन अस्य वाद्यव्यवस्था निश्चिता। प्रथमचरणः अष्टविंशत्यक्षरकाले, द्वितीयचरणः षट्पञ्चाशदक्षरकाले, तृतीयचतुर्थचरणौ पुनरपि अष्टविंशत्यक्षरकाले प्रयुज्यन्ते। चतुर्थचरणः वेगं वर्धयित्वा आलप्यते। ततः पञ्चमचरणस्य आलापने षष्ठसप्तमचरणौ च योज्येते। अत्र तालः चतुर्दशाक्षरकाल एव भवति। अन्तिमचरणः मुरियटन्ताताले प्रयुज्यते। रागालापनव्यवस्था पूर्वोक्तप्रकारेण भवति। अनन्तरं चेण्टामहलकाराणां स्वतन्त्रप्रयोगावसरे त्रिपुटातालः स्वीकृतः। अतः चेम्पटवट्टस्य स्थाने त्रिपुटवट्टम्, चतुरश्रजाति इटवट्टस्य स्थाने मिश्रजाति इटवट्टं च प्रयुज्येते। कथाकेल्याः स्वकीयचास्तां वहन्तौ इरट्टिवट्टं, नालिरट्टि च विनाभेदं यथाक्रमं प्रयुज्येते। अन्ते 'किटतकधी तां' च प्रयुज्य कथा समाप्स्यते।

उपसंहारः

कथाकेल्यां अनुसारिगीतवाद्यकाराणां सामर्थ्यप्रकटनाय व्यवस्थापिते भागे गीतसाहित्यत्वेन गीतगोविन्दं स्वीकृतम्। पूर्वकाले कोट्टयत्तु तम्पुरान् महाशयस्य गुण्णा प्रारब्धेयं व्यवस्था अस्मान् एवं स्मारयति यत् गीतगोविन्दस्य उपासनां कुर्वन्तः केचन कलाकाराः पण्डिताश्च अस्मद्देशेषु आसन्निति। अपि च कथाकेल्याः साहित्यशैली गीतगोविन्दादेव स्वीकृतम्। कथापात्राणां, सन्दर्भाणां च सूचनार्थं श्लोकः, तथा कथापात्राणां सम्भाषणाय पदम् इति व्यवस्था जयदेवेनैव प्रारब्धा। अतः रङ्गावतरणावसरेषु गीतगोविन्दकर्ता जयदेवोऽपि वन्दितव्यः इति मत्वेव गोविन्दगुण्णा गीतगोविन्दमालपितम्। गोविन्दाचार्यः स्वाभिप्रायं व्यङ्ग्यमर्यादयैव असूचयत् इति पूर्वदृष्टान्तैः व्यक्तं च भवति।

Endnotes

- ¹ कथकलियुटे कैपुस्तकम् पृ. १३७
- ² केरलपाणिनीयं पृ. १२३ आगमसन्धिः

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नित्या कृष्णन्

शार्ङ्गदेवस्य सङ्गीतरत्नाकरमधिकृत्य वाग्गेयकारविमर्शनम्

सङ्गीतनृत्तयोः महासमुद्रत्वेन कीर्त्यमानः संस्कृतभाषायां विरचितः सङ्गीतशास्त्रग्रन्थो भवति सङ्गीतरत्नाकरः। अस्य शास्त्रग्रन्थस्य कर्ता शार्ङ्गदेवः त्रयोदशशतके जीवितमधारयत्। भारतेषु शास्त्रीयसङ्गीतस्य हिन्दुस्थानीसङ्गीतं, कर्णाटकसङ्गीतं इति विभागद्वयेऽपि प्रमाणत्वेन अङ्गीकृतोऽयं ग्रन्थः। अतः भारतेषु प्रचरितेषु सङ्गीतशास्त्रग्रन्थेषु अयम् अद्वितीयस्थानम् अलङ्करोति।

सप्ताध्यायैः विभक्तेऽस्मिन् ग्रन्थे आद्येषु षट्सु अध्यायेषु सङ्गीतस्य, सङ्गीतोपकरणानां च विविधप्रकाराः प्रतिपाद्यन्ते। एकैकस्य अध्यायस्य नाम्ना एव तत् स्पष्टम्। तद्यथा-स्वरगताध्यायः, रागविवेकाध्यायः, प्रकीर्णकाध्यायः, प्रबन्धाध्यायः, तालाध्यायः, वाद्याध्यायः इति। अन्तिमे नर्तनाध्याये नृत्तस्य शास्त्रीयविधयः अभिनवगुप्तस्य अभिनवभारत्याः आधारेण वर्ण्यन्ते। आधुनिक सङ्गीतसिद्धान्तस्य घटनां, परिभाषां, युक्तिञ्च अनुसन्दधानोऽयं ग्रन्थः सङ्गीतशास्त्रस्य सम्पूर्णग्रन्थः इति कल्प्यते। अतः संस्कृतभाषायां रचितोऽयं ग्रन्थः तद्व्याख्यानानि च अतीवप्रसिद्धानि भवन्ति। सिंहभूपालस्य सङ्गीतसुधाकरः, कल्लिनाथस्य कलानिधिः इति द्वे व्याख्याने अस्य ग्रन्थस्य सुविस्तृताध्ययने उपकारके भवतः।

काश्मीरदेशेषु ब्राह्मणसमुदाये शार्ङ्गदेवः जातः। त्रयोदशशतके सिंहभूपालस्य राजधान्यां श्री करणाग्रणि (Accountant) इति स्थाने वर्तमानः सः सङ्गीततत्त्वानि समाहृत्य लेखनं कृत्वा कालमनयत्। अभिनवगुप्तस्य अभिनवभारती, नाट्यशास्त्रम्, दत्तिलम्, बृहद्देशी इत्यादिग्रन्थानां प्रभावः ग्रन्थेऽस्मिन् द्रष्टुं शक्यते। केरलेषु द्वितीयनाट्यशास्त्रमिति प्रसिद्धोऽयं ग्रन्थः उत्तरभारते प्रथमस्थानमलङ्करोति।

वाग्गेयकारः सङ्गीतस्य समर्थः प्रयोक्ता इति सर्वैः अङ्गीकृतम्। किन्तु सङ्गीतज्ञः स्वात्मानन्दात् परं श्रोतॄणां सहृदयानां हृदयानन्दं लक्ष्यीकरोति। तथा सहृदयानां मनः केन प्रकारेण तुष्यति इति ज्ञातुं अपि सः शक्तो भवति। लोचनप्रतिपादितं 'स्वहृदयसंवादसुभाजः सहृदयाः' इति वाक्यं अनेन साधूक्रियते। अतिपुरातन-मध्यकालाशयानां विपुलीकरणाय अयं ग्रन्थः उपकारको भवति। अतः एव भारतस्य त्रयोदशशतके रचितोऽयं शास्त्रग्रन्थः

अधुना अध्ययनमर्हति । ग्रन्थेऽस्मिन् प्रतिपादितं वाग्गेयकारलक्षणमुद्घाटयितुमेवायं प्रबन्धः प्रवर्तते ।

वाग्गेयकारलक्षणम्

ग्रन्थेऽस्मिन् सङ्गीतसम्बन्धिनीं प्रकटनकलापरम्परां शार्ङ्गदेवः विशदीकरोति । गीतवाद्यनृत्तानां मेलनं भवति सङ्गीतं इति तेनोक्तं कतम् । गीतं वाद्यं तथा नृत्तं त्रयं सङ्गीतमुच्यते इति सङ्गीतलक्षणं ग्रन्थेऽस्मिन् सूचितम् । तथा सङ्गीतस्य मार्गसङ्गीतं, देशीसङ्गीतं इति विभागद्वयमस्ति । नाट्यशास्त्रमनसृत्य शास्त्रीयरीत्या स्वीकृतं सङ्गीतं मार्गी इत्युच्यते । अनियतव्यवस्थायुक्तं सङ्गीतं भवति देशी । इमौ भेदौ विचिन्त्य ग्रन्थकारेण प्रकीर्णकं नाम तृतीयाध्यायः रचितः । अस्मिन्नध्याये वाग्गेयकारलक्षणात् पूर्वं कविना एवं उक्तम् ।

अथ प्रकीर्णकं कर्णरसायनमनाकुलम् ।

देशीमार्गाश्रयं वक्ति शार्ङ्गदेवो विदां वरः ।।

वाग्गेयकारः

सङ्गीतरत्नाकरे वाग्गेयकारस्यलक्षणं विस्तरेण निरूप्यते । तद्यथा-

वाङ्मातुरुच्यते गेयं धातुरित्यभिधीयते ।

वाचं गेयं च कुरुते यः स वाग्गेयकारकः ।।१

शब्दानुशासनज्ञानमभिधानप्रवीणता ।

छन्दः प्रभेदवेदित्वमलङ्कारेषु कौशलम् ।।२

रसभावपरिज्ञानं देशस्थितिषु चातुरी ।

अशेषभाषाविज्ञानं कलाशास्त्रेषु कौशलम् ।।४

तौर्यत्रितयचातुर्यं हृद्यशारीरशालिता ।

लयतालकलाज्ञानं विवेकोनेककाकुषु ।।५

प्रभूतप्रतिभोद्भेदभाक्त्वं सुभगगेयता ।

देशीरागेष्वभिज्ञानं वाक्पटुत्वं सभाजये ।।६

रोषद्वेषपरित्यागः सार्द्रत्वमुचितज्ञता ।

अनुच्छिष्टोक्तिनिर्बन्धो नूतनधातुविनिर्मितिः ।।७

परचित्तपरिज्ञानं प्रबन्धेषु प्रगल्भता ।

द्रुतगीतविनिर्माणं पदान्तरविदग्धता ।।८

त्रिस्थानगमकप्रौढिर्विविधालप्तिनैपुण्यम् ।

अवधानं गुणैरेभिर्वरो वाग्गेयकारकः ।।९

अत्र वाङ्माता इत्यस्य सरस्वतीदेवी इत्यर्थः धातु इत्यस्य मूलम्, आधारः इत्यर्थः सिद्ध्यते । अतः सरस्वत्याः मूलं, उद्भवः च गेयं इत्यर्थः सिद्ध्यते । वाचं च गेयं च यः कुरुते सः वाग्गेयकारः । अयं न केवलं कविः सङ्गीतज्ञो वा । कवित्वयुक्तसङ्गीतज्ञत्वं

वाग्गेयकारस्य लक्षणम्। अनेकैः गुणैः सम्पन्नोऽयं वाग्गेयकारः इति सङ्गीतरत्नाकरे तृतीयाध्याये त्रयोदशकारिकाभिः उक्तम्।

शब्दानुशासनज्ञानम् तस्य प्रथमगुणः इति शार्ङ्गदेवेनोक्तम्। अतः व्याकरणे सुशब्दापशब्दविवेचनद्वारा ज्ञानम् आवश्यकम्। तथा अभिधानप्रवीणता अमरकोशादिज्ञानेन पदसम्पत्तिः आवश्यकी। तथा औचित्यपूर्वं पदानां प्रयोगचातुरी अन्यो गुणः। वैदिकछन्दः अधिकृत्य सम्यक् ज्ञानम् आलापनावसरे शोभावर्धनाय उपकारको भवति। सः अलङ्कारेषु प्रवीणो भवेत्। उपमाद्यलङ्कारप्रयोगः कृतेः सौन्दर्यं वर्धयति। रसभावपरिज्ञानं इति पदेन शृङ्गारादिरसेषु विभावादिभावेषु च परिज्ञानम् उक्तम्। देशस्थितिचातुरी इत्यंशः वैदर्भी, गौडी, पाञ्चाली इत्येतासां रीतीनां ज्ञानं सूचयति। कलाशास्त्रेषु कौशलं इति पदेन सङ्गीतशास्त्रेषु तौर्यत्रितये कुशलता निर्दिष्टा। नृत्तवाद्यगीतविषयेषु अवगाहः अपेक्षते। ततः शारीरं इति गुणेन शब्दगुणानधिकृत्य ज्ञानं सूच्यते। स्वरमाधुर्यं, गाम्भीर्यं, व्यक्तता इत्यादिप्रायोगिकविषयेषु सः प्रवीणः स्यात्। लयानां द्रुतमध्यविलम्बाः भेदाः सन्ति। तथा तालानां चाचपुटं, चञ्चत्पुटं इति भेदद्वयं भरतमुनिना उक्तम्। चतुरश्रजाति, त्र्यश्रजाति इति प्राथमिकभेदः। ततः अनेके उपविभागाः तालवाद्यविधि इति अध्याये भरतमुनिना उक्ताः। एतेषां सम्यक् ज्ञानम् आवश्यकमिति लयतालकलाज्ञानं इति पदेन सूच्यते। लक्षणेषु कला इति पदेन सशब्दः, निश्शब्दश्च सूचितः। आवापादयो निश्शब्दाः, ध्रुवादयः सशब्दाश्च। स्वरकाक्वादीनां षड्विधेषु स्थायिषु अवबोधः अपेक्षमाणं गुणान्तरं भवति। प्रतिभाप्रभूतं इति अन्यद् विशेषलक्षणम्। प्रतिभा इत्यस्य प्रज्ञाविशेषः। प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदुः इति भट्टतातः। अयं प्रज्ञाविशेषः इत्थं निर्दिश्यते;

स्मृतिर्व्यतीतविषया मतिरागामिगोचरा।

बुद्धिस्तात्कालिकी प्रोक्ता प्रज्ञा त्रैकालिकी मता।। इति।

रोषद्वेषपरित्यागः सार्द्रत्वमचितज्ञता इति वाक्यस्य वाचिकमानसिकामर्षाणां परित्यागः इत्यर्थः। तथा सः सरसत्वम्, उचितज्ञतां च सम्पादयति। परचित्तपरिज्ञानं सहृदयहृदयसंवेदनशक्तिः। पदान्तरविदग्धता पर्यायपदानां सुलभप्रयोगो भवति।

मुत्तुस्वामिदीक्षितकृतिषु वाग्गेयकारलक्षणसमन्वयः

वाग्गेयकारस्य प्रथमं लक्षणं दीक्षितेनैव अन्वर्थम् कृतम्। तेन पञ्चशतं कृतयः संस्कृतभाषायां अलिख्यन्त। द्रमिडदेशीयो दीक्षितः तस्य गुरोः सकाशाद् व्याकरणं, ज्योतिषं, मन्त्रतन्त्रशास्त्राणि, दर्शनानि च सम्यगवगम्य तेषां प्रचारणाय आलापनाय च कृतीन् व्यरचयत्। तेषां आलापनाय द्विसप्ततिमेलकर्तारगाः तेषां जन्यरागाः च उपयुज्यन्ते। शास्त्रविषयाः साधारणतया कठिनाः भवन्ति। ललितसुकुमारपदप्रयोगैः व्यङ्ग्यार्थैः, अलङ्कारैः, सङ्गीतैः च समायोजनं कृत्वा तेषां क्लिष्टतां दूरीकर्तुं समर्थाः इमाः कृतयः। अयमाशयः वक्रोक्तिजीविते अन्तरश्लोके दृश्यते।

कटुकौषधवत् शास्त्रमविद्याव्याधिनाशनम्।

आह्लाद्यमृतवत् काव्यमविवेकगदापहम्।।

एवं चिन्त्यते चेत् वाक् च गेयं च यः कुरुते इति लक्षणं दीक्षिते सुतरां दृश्यते।

दीक्षितस्य नवग्रहकृतिषु कर्णसूनुः इति सूर्यस्य पर्यायप्रयोगः तस्य व्याकरणपाण्डित्यं द्योतयति। साधारणतया कर्णस्य सूनुः इति तत्पुस्त्रसमासेन समस्यमानमिदं पदं बहुव्रीहिसमासस्य उत्तमोदाहरणत्वेन शोभते। कर्णः सूनुः यस्य सः कर्णसूनुः इति बहुव्रीहिसमासस्य अपूर्वप्रयोगः तस्य शब्दानुशासनप्रावीण्यं च प्रकटयति।

चन्द्रं भज मानस इति चन्द्रग्रहवर्णनायां चन्द्रपदस्य पर्यायत्वेन निशाकरः, क्षपाकरः, षोडशकलाधरः, शीतकिरणः, मदनच्छत्रः इत्यादिविभिन्नप्रयोगाः तस्य अभिधानप्रावीण्यं स्पष्टीकुर्वन्ति।

इन्द्रं षोडशकलाधरं निशाकरं इन्दिरासहोदरमनिशम्। इति साहित्यम्।

तथा कमलाम्बादेवीं प्रकीर्त्य रचितासु कृतिषु पार्वत्याः पर्यायरूपेण प्रतिपादिताः स्त्रीप्रत्ययप्रयोगयुताः शब्दाः नितरां द्रष्टुं शक्यन्ते। भवानी, मृडानी, ईशानी, शिवानी, स्त्राणी, शर्वाणी इत्येते प्रयोगाः उदाहरणानि। शब्दालङ्कारप्रयोगस्य बाहुल्येन अलङ्कारप्रवीणः इति लक्षणमपि साधूकतुं शक्यते। अनुप्रासस्य प्रयोगः यथा,

मङ्गलं कम्बुगलं मञ्जुलतरपदयुगलम्।

मङ्गलदायकमेषतुरङ्गं मकरोत्तुङ्गम्।।

लकारस्य आवृत्तित्वात् अन्त्याक्षरप्रासः। अपि च गोपुच्छयतिः, स्रोतोवाहयतिश्च त्यागराजयोगवैभवमिति एकस्यामेव कृतौ दृश्यते।

यथा - त्यागराजयोगवैभवम्

अगराजयोगवैभवम्

राजयोगवैभवम्

योगवैभवम्

वैभवम्

भवम्

वम् इति गोपुच्छयतेः,

शम्

प्रकाशम्

स्वरूपप्रकाशम्

तत्त्वस्वरूपप्रकाशम्

सकलतत्त्वस्वरूपप्रकाशम्

शिवशक्त्यादिसकलतत्त्वस्वरूपप्रकाशम्। इति स्रोतोवाहयतेः च उदाहरणं भवति। अर्थालङ्कारेषु उपमा, अर्थान्तरन्यासः, श्लेषः इत्यादीनां प्रयोगः बहुशो द्रष्टुं शक्यते। यथा कमलाम्बानवावरणे सुमनसाराधिताब्जमुखी इति पदेन पुष्पैः आराधिता तथा सज्जनैः

आराधिता इति अर्थद्वयं लभ्यते। तथा सकले इति पदेन चतुष्पष्टिकलासहिते इति षोडशकलामयी इति चार्थः सिद्ध्यते। तथा अतिशयोक्तेः प्रयोगः कम्बुजयग्रीवः, मधुपविजयवेणी इत्यादिषु स्फुट एव।

दशगुणेषु ओजोगुणः प्रायशः सर्वत्र दृश्यते। ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् इति दण्डिना उक्तम्। कमलजानन्दबोधसुखी, सुररिपुमहिषासुरमर्दिनी, निगमपुराणादिसंवेदिनी इत्यादयः उदाहरणानि। तस्य प्रतिभाप्रयोगप्रावीण्यं कृतिषु सर्वत्र दृश्यते। रागमुद्रा, वाग्गेयकारमुद्रा, च छन्दोपबद्धेन योज्यते। तथा पुराणकथांशस्वीकारः एकेन पदेन योज्यते। एवं छायापतिः, केशवकटाक्षकनेत्रम्, गीष्पतिशापानुग्रहपात्रं, एकनेत्री, इत्यादीनि उदाहरणानि अस्य वाग्गेयकारस्य प्रतिभागुणं प्रकटयति। एवं विविधविषयाः कृतौ सङ्कलिताः। तालरागलयलक्षणमपि दीक्षितकृतिषु समायोजितम्। तस्य वारकृतिषु ध्रुवादिसप्ततालाः क्रममनुसृत्य स्वीक्रियन्ते। एकैकस्य ग्रहस्य दशाकालमनुसृत्यैव कृतयः रचिताः, तथापि रागालापनावसरे, कृतेः साहित्यशोभायाः प्रज्वालकाः रागाः स्वीकृताः। चन्द्रः सुग्राह्यः सुप्राप्यः इति कारणेन असावेरी इति सुगमो रागः निर्दिष्टः। तथा वीररसद्योतनावसरे अठाणा इति सन्दर्भानुगुणरागस्वीकारः।

उपसंहारः

शार्ङ्गदेवस्य सङ्गीतरत्नाकरे विंशतिः गुणाः वाग्गेयकारलक्षणत्वेन उक्ताः। त्रयोदशशतकात्पूर्वं जीवितेन शार्ङ्गदेवेन रचितं वाग्गेयकारलक्षणं अनेकान् सङ्गीतज्ञान्, रचनाकारान्, पूर्वकाललक्षणग्रन्थान् च निरीक्ष्य स्वाभिप्रायेण समायोजितम् भवति। एषां लक्षणानां एकत्र सन्निवेशः मुत्तुस्वामिदीक्षिते द्रष्टुं शक्यते। एतेषां लक्षणानां समन्वयः अष्टादशशतके दीक्षिते तस्य कृतिषु चैव पूर्णतामगादित्यपि कथनमुचितमेव। महाकाव्यलक्षणमुक्त्वा अन्ते दण्डिना एवम् उक्तं। “न्यूनमप्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति यद्युपात्तेषु सम्पत्तिराधायति तद्विदः” इति। एतदनुरोधं चिन्त्यते चेत् कस्यचित् लक्षणस्य न्यूनतायामपि दीक्षितः शार्ङ्गदेवेन उक्तस्य लक्षणस्यानुसारं उत्तमवाग्गेयकारो भवतीति वक्तुं शक्यम्।

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Keerthy Mary Francis

**LIFE, PERSONALITY AND CONTRIBUTION OF
JOHANN ERNEST HANXLEDEN**

J.E Hanxleden, the first indologist, was an European who made a great wave in literature. He is also known as Arnos Pathiri, where Ernest changed to Arnos and Padre to Pathiri.¹ The contribution of Hanxleden is precious to the branches of literature, culture and indology. In the opinion of R. Narayana Panicker, the author of *Keralabhāṣāsāhityacaritraṃ*, Hanxleden was an European who lived after the age of Ezhuttacchan.² Dr. Kurias Kumbalakuzhi opined that Arnos Pathiri was the most enlightened personality among the western in Kerala.³ Dr. Thankappan Nair specified that is ‘Father Haxleden Pioneer Indologist’.⁴ In the opinion of Max Muller, Hanxleden was a Sanskrit scholar better than his contemporary scholars.⁵ Ulloor says that he is the most important person among foreign Christians.⁶ Arnos Pathiri is the writer of second grammar text, first poet of elegy, author of first khaṇḍakāvya, and first Bible poet, in Kerala.⁷

Earlier life of Pathiri

J.E. Hanxleden was born in 1681 AD. His birthplace is Ostercapplen which is a small town in Northern West Germany. He made his philosophical studies in Osnabruck which is his hometown. There is no information about his parents. There is a Goan catalogue in Goa for documentation of life of Jesuit missionaries. So the personal information about Hanxleden can be collected from that catalogue. Hanxleden had started his journey to India at his age of twenty. He travelled with Fr. William Mayor William Webber and Shillingar. But before the ship reached in India, Mayor and Webber passed away accidently. Arnos Pathiri worked about 31 years in India, and spent a lot of his life time in Kerala.

Arnos Pathiri started his journey from Germany, his motherland. After a long journey of two years, he arrived at Surat in 1700. Then he reached Goa and went to Kochi. He went to St. Paul church and joined to the institution of Jesuits in Ambazhakkad which is situated in Thrissur. He also worked at Puthenchira, Kodungalloor, Kaduthuruthy, Kuruvilangad and Velur. He became ill when he was working at Pazhuvil and afterwards he travelled to Velur. The doctors prescribed opium for his illness. The natives of Velur were travelling to Palakkad for business purchases. So opium was available at those market places. In Velur, first he lived in Pazhayangadi. After that he shifted to Sramamkodu- Vengillassery, a hill place. There he engaged in his social activities and by his initiation a tower and church was constructed. Arnos Pathiri continued his progressive thoughts and became a great personality among the people of Velur.

In the period which he lived in Velur, he wrote many books in Sanskrit and Malayalam. One time a nampūtiri called him like Gaṇapativāhanaripunayana, Cat-eyed person. Then Arnos replied that Daśarathanandanadūtamukha, monkey-faced person. In another occasion, an Elayad told that ‘pathiri⁸ villinu bahuviśeṣamāṇe’. Then Pathiri replied that ‘elayatāyal eṭṭam nannu’.⁹ Here we can understand the scholarship of Pathiri in both Malayalam and Sanskrit. In the last period of Arnos Pathiri, he spent at Pazhuvil in Thrissur. His life came to an end on 21 March 1732 at Pazhuvil.

Education and Activities

Arnos Pathiri became the private secretary of Kodungalloor Bishop when he was a priest. Then he practiced horse riding period of life in Mattom. He met Sankaran Elayad at Velur while his rides. They became friends and he met Azhvanchery thambakkal through Sankaran Elayad. He recognized that there had an institution to study Sanskrit at Thrissivaperoor, where only high caste Hindu persons were admitted for education in these types of institutions. However the management admitted Pathiri, because they recognized about the scholarship of Pathiri. This decision made the Sanskrit language and Indian culture in front of the world. However the texts are recovered after many years from his death.

Arnos Pathiri followed the styles of Ezhuttacchan and Poonthanam for his literary works. He followed Ezhuttacchan in poetic style. So the scholars opined that he is an Ezhuttacchan among Christians.

Arnos Pathiri also took concepts from Indian tradition to his literature where the higher authorities take decision that Christians would not read the text of Indian Hindu poets.

The period which he lived in Velur, it was the golden time his writings. In that time, he studied *Siddharūpa*, *Amarakośa*, *Pāṇinīyaṃ* etc. He also studied the yamaka poem *Yudhiṣṭiravijaya* of Vāsudeva and took a copy of text himself.

In the time of his service, he understood that the local Malayalam language and Sanskrit are very useful in his activities. So he studied Sanskrit under the scholars namely, Kuññan nampūtiri and Kṛṣṇan nampūtiri who were lived in Kalady, near to Angamaly. Many other Jesuits were trying to become scholars in Sanskrit. However none of them get the grace in language than Arnos Pathiri.

Contributions

The works of Arnos Pathiri are different types. They include grammar, dictionary, commentary, biography etc. He had been writing letters to his homeland regularly. His letters do not contain the details of his contributions. Those manuscript letters are preserved at Ecole, St. Genevieve in Paris. But there haven't got any chronological order of books of Arnos Pathiri. However Fr. Paulinus recorded a table of works of Arnos Pathiri. *Miśihāṭe Pāna or Puttanpāna*, *Ummāṭe Dukhaṃ*, *Vyākulaprabandhaṃ*, *Caturantyaṃ*, Malayalam- Portuguese dictionary, Malayalam- Portuguese grammar, Malayalam- Sanskrit dictionary, Sanskrit grammar, *Ummāparvaṃ*, *Ave Marie Stella*, *Grammatica Grandonica*, *Genova Parvaṃ*, *Atmānutāpam*, Studies about *Yudhiṣṭiravijaya*, *Vasiṣṭasara*, *Vedantasāra*, *Aṣṭavakragītā* etc. are the works of Arnos. Most of them are in the Grantha script.

The *Ummāṭe Dukhaṃ* is mentioned as the first book of Arnos Pathiri. Some historians opinion that *Puttanpāna* is the first book of Pathiri.¹⁰ After *Puttanpāna*, he wrote *Caturantyaṃ* which includes Maraṇaparva, Vidhiparva, Narakaparva and Mokṣaparva. It is also known as Pañcaparva with Ummāparva. The Europeans learned great literature of India through the Sanskrit Portuguese dictionary of Arnos Pathiri. The foreigners thought that India was a dark continent. But they understood the real state of literature after the great attempts of Arnos Pathiri. Arnos Pathiri used Greek Elegy¹¹ for

some of his literal works. There have two divisions in works of Arnos Pathiri.

1. Contributions to Malayalam language and literature.
2. The technical works to understand the Sanskrit and Malayalam languages to foreigners.

Miśihāṭe Pāna

Miśihāṭe Pāna or *Puttanpāna* is known as the first text of Arnos Pathiri. It is also known as *Kūdaśapāna* or *Rakṣākaraveda kīrtanam*. It describes the biography of Jesus Christ. It is written in Sarpiṇi metre, which is also known as pāna metre.¹² The poet considers myths related to *Bible* and catholic heritages. Pathiri wrote this pāna in thirteen sections. But the twelfth chapter is another book, especially different from the pāna, namely *Ummāṭe Dukham*. The poem begins with ‘Amma kanni’¹³ is known as *Ummāṭe Dukham* and the people usually consider it as *Puttanpāna*. The manuscript library of Kerala University published this text namely *Kūdaśapāna*.¹⁴ An old hand written copy of the text recovered from Kottayam Kurichithanam Illam.¹⁵ It is the old one which available now.

Ummāṭe Dukham

The poem describes the harms of Jesus Christ which is from the view of mind of Mary. Through this poem, he shows a new face of mother Mary, which the world never saw before. The metre of the poem is Natonnata. The heroine is Mary. Prof. Mathew Ulakamthara compared the poem with *Gāndhārīvilāṇ* in *Strīparva*. Some scholars mentioned that *Ummāṭe Dukham* and *Vyākulaprabandham* are the first elegies in Kerala.¹⁶ The tone of the poem is like *Vaṅcippāṭu*. But the people of Kerala use a sad tone for singing of the poem. The poet uses some local words for the lines.

As the description of Fr. Paulinus, *Ummāṭe Dukham* consists seven sad moments. The words of Semon on the occasion of the commitment of child in the chapel, escape to Egypt to protect child from the murder attempt of King Herodes, the missing incident of Christ at his twelfth age on Jerusalem Church, the face to face view of both mother and son with cross, the view of crucification, an army man stabs the chest of Christ with spear, and take place the body of Christ in grave are the seven moments of sadness of mother Mary.

The text with Christian philosophy and poetic qualities is *Caturantyaṃ*. There describes the four states of man in the end of the life. The text contains four chapters, namely, maraṇaparva, vidhiparva, mokṣaparva and narakaparva. The metres used in this text are gāthā, kākāḷī and kaḷakāñcī. The text is an imitation of Mahābhārata of Ezhuttaccan and Kṛṣṇagāthā of Ceruśśeri. Maraṇaparva contains the story of a man, whose last talk with things which he sees. Vidhiparva consists the description about the karmaphala of a man after death. Narakaparva consists the description of problems in hell. Mokṣaparva is about the description of heaven and its facilities. The Mokṣaparva also consists astronomical details.¹⁷

Vyākulaprabandhaṃ

It is the poem which likes *Ummāṭe Dukhaṃ*. It has sixty three sections. The metres are Indravajra, Upendravajra, and Upajāti. The theme is the sorrow of mother Mary who stands under the cross.

Ummāparvaṃ

Ummāparvaṃ consists the whole story of mother Mary from birth to ascendance. Here describes Mary who remembering the duties. It is different from the theme of *Ummāṭe Dukhaṃ*. The scholars mention that Pañcaparvaṃ is a great text which includes *Caturantyaṃ* and *Ummāparvaṃ*. The metre in *Ummāparvaṃ* is Keka. It consists 477 verses and each of them has fourteen letters. He used the yamakālaṅkāra in different verses of the poem. He didn't fail to compose it with Vṛtta and Alaṅkāra. In *Ummāparvaṃ*, Arnos Pathiri uses Sanskrit words more in text. Some lines are completely written in Sanskrit

Yoddhā saścayūṣmasu yuṣmasu jetacasah

Yoddhāsaḥāye daivasamyuge koṇīśvaran (verse 347)¹⁸

The end of *Ummāparvaṃ*, Pathiri describes the events mentioned in the acts of apostles including the persecution by the Roman emperors and martyrdom of early Christians.

Grammatica Grandonica

Grammatica Grandonica is a great contribution of Arnos Pathiri to Sanskrit. It consists the introduction to declension and survey of paradigms. It explains the use of cases, gender and compound. The second part is devoted to the verbal conjugation. The other three

parts discuss about syntax of cases, rule of sandhi and adverb formulation. An alphabeticum is explaining the Malayalam characters. Then a phonetically part and alphebeticum are not available now. Arnos Pathiri chose Latin as the meta-language for his Sanskrit grammar. The method of this text is descriptive and pragmatic. The text provides not to historical nor phonetical explanations. Toon Val Hal and Christophe Vielle are trying to make a critical edition of the text. Now there is available a photographical reproduction and transcription of the text in online. They say that Hanxleden made very limited use of punctuations. The Sanskrit part is written in Grantha Malayalam characters.

The manuscript of *Grammatica Grandonica* retrieved on twenty fifth May 2010 from the Carmalite Monastery in Montecompatri, near Rome.¹⁹ It is an important matter that Arnos Pathiri begins the text with the word ‘vṛkṣaḥ’.²⁰

Malayalam Portuguese dictionary

Malayalam Portuguese dictionary is also named as *Dictionarium Malabarico Lusitanum*. The dictionary published by Kerala Sahitya Academy in 1988.²¹ That dictionary recovered by Prof. P.V. Ulahannan Mappila from Archaives in Rome. It begins with the declension of noun ‘villu’.²²

Multi lingual dictionary

Arnos Pathiri also wrote a multi-lingual dictionary. It is a Malayalam- Sanskrit- Portuguese dictionary. It is also known as *Vocabularium Malabarico Samscradamico Lusitanum*. But Arnos Pathiri wrote this dictionary as incompletely. He wrote till the letter ‘ta’. Then Antony Pimenton, the Kodungalloor Bishop completed the dictionary.²³

Genova Parvaṃ

It is a story from German folks. The story contains the presence of mother Mary. So Arnos might be taking the story for his text. Genova and Sypresso got married. The king Sypresso went to battle after their marriage. Then the minister Gelover said about his love towards Genova, but she rejected it. The minister locked her in jail and the king was misunderstood by him. The king ordered to kill her and child. However the soldiers relieved them on forest. After some days, Sypresso called back Genova when he realized the truth. Then the king killed the minister. Arnos Pathiri uses simple lines in this poem.

Arnos Pathiri translated a text named *Ave Marie Stella*. The basic text is in Latin. But the translation of this text is not available now. The text contains twelve parts. Paulinus says that it translated as ‘*Dvādaśa bhāskaraḥ*’.²⁴

Atmānutāpaṃ

Some scholars opinioned a text named *Atmānutāpaṃ* is written by Arnos Pathiri. The text contains the repentance of a sinner. C.K. Mattom says that there has no text named *Atmānutāpaṃ* which Arnos Pathiri as author. There has also no evidence about the text in the records of Paulinus.

A study about *Yuddhiṣṭiravijaya*

There has a mention about the study on *Yuddhiṣṭiravijaya* by Arnos Pathiri. *Yuddhiṣṭiravijaya*²⁵ is a Sanskrit Yamaka poem of Vāsudeva Bhaṭṭatiri. Fr. Paulinus recorded that *Yuddhiṣṭiravijaya* is written by the Arnos, but really it might be copied by Arnos Pathiri manually.

Paulinus and Arnos

Paulinus Pathiri informed about the texts of Arnos Pathiri to Europe. Paulinus wrote a letter from Vienna to Fr. Alexis OCD in 1799 about the manuscripts of Hanxleden.²⁶ He mentioned in letter that some contradictors of Catholics burned manuscripts from manuscript library in Paris. But the scholars do not accept the records of Paulinus as completely true. He mentioned *Yuddhiṣṭiravijaya* as book of Arnos Pathiri. The details from Vatican show the name of a text as *Miśihācaritraṃ Pāna*. But Paulinus noted that as *Miśihāṭe Pāna*. He says that Pāna has twelve parts. But Scholars mention that the twelfth chapter of the text is a different text. So unless the twelfth chapter, there have thirteen chapters in it. Paulinus did not mention about the texts like *Ummāparvaṃ*, *Vyākulaprabandhaṃ* etc in his list.²⁷ The *Siddharūpa* of Paulinus is completely a copy of *Grammatica Grandonica* of Arnos Pathiri.

Conclusion

From the study of texts of Arnos Pathiri, there has been seeing the depth knowledge of the political, literal, cultural, and religious matters. The texts are published in Europe, fifty years after his death. Fr. Paulinus helped to publish those books. Lord Meccale said that a

single shelf of a good European library was worth the whole native literature of India and Arabia.²⁸ But there have so many people like Arnos, who knows the wisdom world of India. They show the reality to the world. There have many mistakes in the literature of texts of Arnos Pathiri. But C.K. Mattom opinioned that the mistakes might be making through the illiterate scribes or careless of press etc. James Puliurumbil noted that Arnos Pathiri used pure Malayalam firstly other than Maṇipravāḷam style in Kerala.²⁹ The main intension of Arnos Pathiri was composing of Christian devotional texts to give to Christian community as similar as *Rāmāyaṇa* and *Mahābhārata*.³⁰ He found the descriptions of salvation from Sanskrit and Malayalam literature, which supported Christian thoughts. And he used those ideas in his texts. Sukumar Azheekode says that there has a position for Arnos Pathiri next to Ezhuttacchan. Arnos Pathiri brought modernity to literature. And books of Arnos remember us the philosophy to the modern age.³¹

End Notes

1. J.J. Pallath, *Arnos Padiri*, 1994, p.62; The article written by Mathias Mundadan.
2. John Joffy C.F, *Arnos Pathiri*, 2009, p.143.
3. Kurias Kumbalakuzhi, *Keralakavitayile Tenum Vayampum*, 2011, p.134.
4. N.V.P. Unnithiri, *Samskr̥tattile Nizhalum Veliccavum*, 1998, p.26.
5. Fr. C.K. Mattam, *Arnos Pathiri*, p.35.
6. Ulloor, *Keralasāhityacaritraṃ*, 2015, p.918.
7. John Joffy C.F, op.cit, p.25.
8. Pathiri is a type of tree which used to make bow.
9. J.J. Pallath, op.cit, p.50.
10. Vincent Kiralur, *Arnos Pathiri*, 2016, p.32.
11. An Elegy is a sorrow poem, usually written to praise and express sorrow for someone's death.
12. John Joffy C.F., op.cit, p.21.
13. Amma kanni maṇi tante nirmala dukhangalippol
Nanmayāle manasuṭṭu keṭṭukonṭāluṃ-Two lines from the *Ummāṭe Dukham* .
14. John Joffy C.F., op.cit, p.15.

15. Ibid, p.54.
16. The history of literature mentioned 'Oru vilāpaṃ' of C.S. Subrahmannian Potti is the first elegy of Malayalam. Some scholars consider *Vilāpaviṃśati* of Naṭuvattaccan or Gāndhārīvilāpa of Ezhuttaccan in that position.
17. Abraham Adappur, *Ernst turned Arnos*, p.132.
18. *Arnos Smruthi*, Arnos academy, Velur, 2017, p.36.
19. Abraham Adappur, op.cit, p.102.
20. In Kerala, normally the siddharūpa begins with cases of vṛkṣaḥ from the influence of Buddhism.
21. Kurias Kumbalakuzhi, op.cit, p.24.
22. Villu- Bow; Villinṭe- Of the bow; J.J Pallath, op.cit, p.26.
23. Mathew Ulakamthara, *Arnos Pathiri*, 1982, p.44.
24. N.V.P. Unnithiri, op.cit, p.28.
25. The text is with complete essence of Mahābhārata.
26. Abraham Adappur, op.cit, p.92.
27. Kurias Kumbalakuzhi, op.cit, pp.29-30.
28. C.K. Mattom, op.cit, p.41.
29. James Puliurumbil, *Arnos Pathiri*, 2015, p.14.
30. Ibid, p.16.
31. Musafar Ahammed, *Arnos Pathiri*, 2013, pp.52-53.

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1. *Arnos Pathiri*, Musafar Ahammed. Kerala State Institute of Children's Literature, Thiruvananthapuram, 2013.
2. *Arnos Pathiri*, Vincent Kiralur, H&C Books, Thrissur, 2016.
3. *Arnos Pathiri*, Fr. C.K. Mattom, 1957.
4. *Arnos Padiri*, Edited by J.J. Pallath, Arnos Pathiri Publications, Kozhikkode, 1994.
5. *Arnose Pathiri*, James Puliurumbil, Oriental Institute of Religious Studies, Vadavoor, Kottayam, 2015.
6. *Arnos Pathiri*, Prof. Mathew Ulakamthara, Kerala History Association, Kochi, 1982.
7. *Arnos Pathiri*, Malayālattile Mahāmanīṣi, Edited by Peter Kunnampuzha, LRC Publications, Kakkanad, Kochi, 2017.
8. *Arnos Pathiri*, Videśamiṣaṇarimāṛile Viplavakkāri, John Joffy C.F., Jyothis Publications, Velur, Thrissur, 2009.

9. *Arnos Pāṭiriyuṭe Kāvyaṅgal*, Edited by Dr. Ensam, Dr. Kurias Kubalakuzhi & Dr. D. Benchamin, Current Books, 2002.
10. *Arnos Smruthi*, Arnos Padiri Academy, Velur, Thrissur, Kerala, 2017.
11. *Ernest turned Arnos*, Abraham Adappur S.J., Asian Trading Corporation, Bengaluru, India.
12. *Grammatica Grandonica*, The Sanskrit grammar of J.E. Hanxleden, Photographic reproduction and edition by Toon Val Hal & Christophe Vielle, University of Potsdam, 2013. (<http://publishup.unipotsdam>).
13. *Keralakavitayile Tenum Vayampum*, Dr. Kurias Kumbalakkuzhi, Media House, Delhi, 2011.
14. *Keralasāhityacaritram*, Ulloor S. Parameswara Aiyer, Vol. II, Department of Publication, University of Kerala, 2015.
15. *Samskr̥tattinte Nizhalum Veḷiccavum*, N.V.P. Unnithiri, D.C. Books, Kottayam, 1998.
16. *Uraviṭaṅgal Teṭi*, Fr. Roopesh Michale Kalathil, Navara Publications, 2016.

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BUDDHIST PRINCIPLES REFLECTED IN SAUNDARANANDA

Introduction

Buddhacarita and *Saundarananda* are the two ancient Mahākāvyas in Sanskrit. Manuscripts of these two mahākāvyas were discovered in the manuscript collection of the king of Nepal. However, the most of the part of *Buddhacarita* was lost, it is restored in 1898 by Mahāmahopādhyāya Haraprasad Sastri. According to him *Saundarananda* is the later product of Aśvaghoṣa. He says that maturity and confidence in writing shows that *Saundarananda* is a later production than *Buddhacarita*.

The main plot of *Saundarananda* is the story of Nanda and his wife Sundari. The oldest description of Nanda legend is found in Pāli literature, mainly in Udāna, Dhammapada and Jātakas etc. Aśvaghoṣa made some changes in the plot and names of characters in *Saundarananda* from these legends. The text contains eighteen chapters. Chapter twelve to sixteen are highly philosophical and it contains advices of Buddha. Many technical terms in Buddhism can see here. Aśvaghoṣa tried to convey these ideas among layman through kāvya.

Basic Buddhist Principles discussed in *Saundarananda*

Concept of Sīla in Buddhism

In Buddhism, moral virtue is the foundation of spiritual path through a fixed attachment to ethical perception and vows is seen as a hindering fetters. Virtue generates freedom from remorse and this leads through gladness and joy to meditative calm, insight and liberation on the basis of developing dāna, the Buddhist cultivate

Sīla (virtue) by observing ethical precepts. The most common of which are the five virtues (Pañcaśīlāni) the vowel of each of these begins. ‘I undertake the rule of training to abstain from ...’ The five abstentions are from.....’. The five abstentions are from: Panatipāta (Harming living beings), Adinnādāna (Taking what is not given), Kāmesumicchācāra (misconduct concerning sense- pleasure), Musāvādam (False speech) and Sūrāmerayamajjapamadatthāna (Unmindful state due to alcoholic drinks or drugs). Each precept is a rule of training as is each item of the monastic code, which is a promise or vow to oneself. While each precept is expressed in negative wording as an abstention, one who keeps these rules of training increasingly comes to express positive virtues.

As the roots of unskillful action are weakened the natural depth-purity of the mind can manifest listed each precept thus has a positive counterpart respectively: kindness and compassion, generosity and renunciation, joyous, satisfaction with one’s own wife, contentment loving truth by searching it out recognizing falsity and attaining precision though, mindfulness and awareness. Contentment is seen as the greatest of all wealth.

These are the first steps for attaining Arhatship. Buddha advises that to achieve the ultimate wisdom we should control our senses and worldly pleasures. These ideas are reflected in chapter thirteen.

अतः प्रभृति भूयस्त्वं श्रद्धेन्द्रियपुरः सरः।
अमृतस्त्याप्यये सौम्य वृत्तं रक्षितुमर्हसि॥ (१३.१०)
प्रयोगः कायवचसो शुद्धो भवति ते तथा।
उत्तानो विवृत्तो गुप्तोऽनवच्छिद्रस्तथा कुरु॥ (१३.११)
उत्तानो भावकरणाद्विवृतश्चाप्यगूहनात्।
गुप्तो रक्षणतात्पर्यादच्छिद्रश्चानवद्यतः॥ (१३.१२)

In these two verses author explains importance of purity of mind and body. According to him a monk’s body, mind and speech must be innocent transparent and clear.

शरीरवचसोः शुद्धौ सप्ताङ्गे चापि कर्मणि।
आजीवसमुदाचारं शौचात्संस्कर्तुमर्हसि॥ (१३.१३)

Here the poet mentioned about purity in karmas or actions and purity in body and speech. सप्ताङ्गेकर्मणि means abstentions from Panatipāta, Adinnādāna Kāmesumicchācāra, Musāvādam, Pisunavāca, Pharusavacanam, Sampphasamphaplapa.

In these first three Karmas are called Śārīrika or boldly and next four karmas are known as vācika or oral.¹

Brahmacarya

Brahmacarya is an important śīla for monks. The word Brahmacarya means not only the avoidance sexual conduct, but it meant the all routines of a monk's daily life.

तस्माच्चरित्रसंपन्नो ब्रह्मचर्यमिदं चर ।

अणुमात्रेष्ववद्येषु भयदर्शी दृढव्रतः ॥ (१३.२०)

Brahmacarya includes: Panatipāta virati, Adinnādāna virati, Kāmesumicchācāra virati, Musāvāda virati, Sūrāmerayamajjapama datthāna virati, Vikalabhojana virati (avoid food at afternoon), Naccagītavādita visukadarśana virati (avoid music dance etc.), Mālagandhavilepanadhāraṇamaṇḍanavibhūṣaṇadhāraṇa virati (avoid ornaments, perfumes etc.), Uccaśayanamahāśayana virati (avoid soft bed), Jānarūparajatapatigahana virati (not accept Gold and Silver). These are known as daśa śīla.²

Concept of Four Noble truth and Eight-fold path *Saundarananda*

The four holy truths or Āryasatyāni comprise the more advanced teaching of Buddha. They are: Dukkha (sufferings or misery), Dukkha *Samudāya* (cause of misery), and Aṣṭamārgāni (eight-fold path), The word Dukkha refers to all those things we would like to be other wise.

Buddha said that desire lead to suffering and liberation from these suffering is possible. The eight fold path leads to cessation of dukkha, The path has eight factors. (They are Samyagdūṣṭi (Right view or understanding), Samyaksamkalpa (right thought), Samyagvāca (right speech), Samyakkarmānta (right action), Samyagājīva (right livelihood), Samyaksmūti (right attentiveness) Samyaksamādhi (right concentration)).

Chapter Sixteen (Āryasatyavyākhyā) of *Saundarananda* exclusively deals with the concept of four notable truth and eight-fold path. Referring to these the poet says:

बाधात्मकं दुःखमिदं प्रसक्तं दुःखस्य हेतुः प्रभवात्मकोऽयम् ।

दुःखक्षयो निःसरणात्मकोऽयं प्रशमाय मार्गः ॥ (१६.४)

There is suffering which is continuous and whose essence is agony; there is cause of suffering whose essence is the origination remove.

There is the destruction of suffering, whose essence is the origination there is the destruction of suffering, whose essence is escape and there is the path to tranquility where essence is protection. In the first noble truth of Dukkha lying in Tṛṣṇā (thrust). This realization is named as second noble truth Tṛṣṇa or thirst leads to rebirth. There is a chain of causation, like impression, consciousness, sensation, Tṛṣṇā etc.. are linked with the second noble truth. All of them lead to suffering and sorrow.³

The third Noble Truth deals with the cessation of suffering. In the end of causation of all desires, sorrow and suffering can be automatically destroyed. Aśvaghoṣa expounds that desires in many forms are the cause of birth; therefore, one should eradicate them if he wishes to be free from sufferings. The fourth noble truth is called the eight-fold path of Aṣṭāṅgamārga. The eight aspects of aṅgas of this path are right view, i.e., the world is full of suffering because of desire and by destroying desire one can be attain liberation.

Right aspiration, i.e., do not love the material pleasures. Love humanity, Right speech, i.e., always speak truth. Right conduct i.e., do good action without selfish motive.

Right livelihood, i.e., man should obtain his livelihood by right means only, Right effort, i.e., one should have control over his thought. Right mindedness, i.e., knowing the mortality of the body and Right Concentration i.e., Practice of meditation. Aśvaghoṣa describes the Eight-fold path the last constituent of noble truth.

अस्याभ्युपायोऽधिगमाय मार्गः प्रज्ञात्रिकल्पः प्रशमद्विकल्पः।

स भावनीयो विधिवद्बुधेन शीलो शुचौ त्रिप्रमुखे स्थितेन॥ (१६.३०)

The method of attain this cessation of defilements is the path which consists of three-fold insight (Prajñā) and two-fold quiescence (praśama). It should be practiced appropriately by the wise who abide in the three fold pure discipline (śīla).

In *Saundarananda*, Aśvaghoṣa classified the eight-fold path into three divisions-

1. Śīla (the code of conduct)

Aśvaghoṣa described śīla as

वाक्कर्म सम्यक् सहकायकर्म यथावदाजीवनयश्च शुद्धः।

इदं त्रयं वृत्तविधौ प्रवृत्तं शीलाश्रयं कर्मपरिग्रहाय॥ (१६.३१)

Right action of speech and body and right livelihood are based on morals. These three aspects (Aṅgas) should be practiced in the course of conduct for possession of action.

2. Prajñā (Intuitive Wisdom)

Explaining this the poet says-

सत्येषु दुःखादिषु दृष्टिरार्य सम्यग्वितर्कश्च पराक्रमश्च ।

इदं त्रयं ज्ञानविधौ प्रवृत्तं प्रज्ञाश्रयं क्लेशपरिक्षयाय ॥ (१६.३२)

Right vision, right thought and right effort should be practiced in the process of acquiring knowledge for the abolition of the miseries.

3. Śama or Samādhi (contemplation)

Samādhi is the state of spiritual ecstasy consequent on complete elimination of all sense of separateness resulting from continued meditation on reality. It is the last stage of the Noble Eight-fold path, and the prelude to Nirvāṇa.⁴ Following verse indicate this

न्यायेन सत्याधिगमाय युक्ता सम्यक् स्मृतिः सम्यगथो समाधिः ।

इदं द्वयं योगविधौ प्रवृत्तं शमाश्रयं चित्तपरिग्रहाय ॥ (१६.३३)

To approach truths properly, right retention and right contemplation are necessary. These two bases on tranquility should be practiced.

Conclusion

Saundarananda, one of the two Mahākāvya of Aśvaghoṣa is the exclusively written for the propagation of Buddhist principles. This work was probably composed earlier than the *Buddhacarita* and belongs to the class of ornate court poetry. Its theme is the legend of conversion of reluctant Nanda, the half brother of Buddha.

The first and last aim of *Saundarananda* is the propagation of Buddhist principles. Aśvaghoṣa considered this work as a tool for attaining liberation. For acceptance and popularity among all class of people, he wrote it in a kāvya style with simple and lucid language. Aśvaghoṣa tried to convey the highly philosophical ideas of Buddhism in society through his literary skill.

End Notes

1. *Saundarananda*, Madhavan Aiyappath, K.K Yateendran (Ed.), Kerala Sahitya Akademi, Thrissur, 2012. p.218.

2. *ibid.*, p.219.
3. Vedagya Arya, ‘*The concept of Buddhism as depicted in Buddhacarita and Saundarananda*’ *Journal of Indian and Buddhist Studies*, (Vol.41), Dec.1992, p.527.
4. K. Krishna Murthy, *A Dictionary of Buddhist Terms and Terminologies*, Sandeep Prakashan, New Delhi, 1999, p.28.

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उपमालङ्कारस्य सादृश्यं प्रत्यक्षप्रमाणेन कथं कल्पयति

आमुखम्

भारतीयसंस्कृतसाहित्यविचारे अलङ्काराणां प्रमुखं स्थानम् वर्तते। अलङ्कारचिन्ता भरतमुनेः नाट्यशास्त्राद् आरभते। भरतः नाट्यशास्त्रे षोडशाध्याये त्रीन् अर्थालङ्कारान् एकं शब्दालङ्कारं च प्रतिपादयति। भामहः सविस्तरं तस्य विवेचनं कृत्वा अष्टत्रिंशद् अलङ्कारान् काव्यालङ्कारे कथयति। पुनरपि तस्य विभागं कृत्वा भोजस्य काले द्विसप्ततिः अलङ्काराः परिकल्पिताः। अलङ्काराणां वर्गीकरणं प्रथमतया उद्भटः अकरोत्। सः अलङ्कारान् शब्दालङ्कारः अर्थालङ्कारः चेति विभजनम् अकारयत्। किन्तु भोजः तेन साकम् उभयालङ्कारमपि अयोजयत्। एवं संस्कृतालङ्कारशाखा विकसिता। तत्र अर्थालङ्कारे उपमादयः अलङ्काराः प्रसिद्धाः।

भारतीयसंस्कृतपारम्पर्ये विभिन्नाः विचारधाराः सञ्जाताः। तासु विचारधारासु दर्शनानां स्थानं प्रमुखं भवति। 'दृश्यते अनेन इति दर्शनम्'। भूम्यां कानिचन वस्तूनि नश्वराणि कानिचन अनश्वराणि च। तानि सर्वाणि वस्तूनि परस्परविभक्तानि नियतस्वभावयुक्तानि च। एतेषां वस्तूनां नित्यानित्यचिन्ता एव दर्शनानि इत्याचार्याः कथयन्ति। आस्तिकं नास्तिकमिति दर्शनस्य द्वेधा विभागः। ये वेदस्य प्रामाण्यम् अङ्गीकुर्वन्ति ते आस्तिकाः, ये न अङ्गीकुर्वन्ति ते नास्तिकाः। न्यायः, सांख्यं, योगः, वैशेषिकं, पूर्वमीमांसा, उत्तरमीमांसा इति आस्तिकदर्शनं षट्प्रकारेण विभज्यते। गौतमः, कपिलः, पतञ्जलिः, कणादः, जैमिनी, व्यासः एते क्रमशः तेषां उपज्ञातारो भवन्ति। तत्र न्यायवैशेषिके प्रमुखं स्थानमलङ्कुरुतः।

संस्कृतकाव्यशास्त्रे अलङ्काराः

भाषायाः व्युत्पत्तिवर्धनाय यथा व्याकरणशास्त्रमपेक्षते, तथा काव्यशोभावर्धनाय अलङ्कारशास्त्रम् अपेक्षते। काव्यस्य निर्माणे दोषगुणालङ्कारादीनाम् अवधानम् शक्तिरन्मीलयति। रमणीयार्थप्रतिपादकशब्दस्य प्रयोगाय अलङ्कारशास्त्रज्ञता अपेक्षते। 'ईयुषी रागमुपामा शाश्वतीनाम्' ऋग्वेदः(१/११/५५) 'तदप्युपमास्ति' शतपथब्राह्मणे(१२/

५/१/५) इत्यादि वाक्यानि अलङ्कारशास्त्रस्य उत्पत्तिः वेदात् इति काव्यशास्त्रकाराः प्रतिपादयन्ति। भरतमुनेः नाट्यशास्त्रादारभ्य अलङ्काराणां काव्यत्वं कल्पितम्।

अलङ्करोतीति अलङ्कारः अलङ्क्रियते अनेन इति अलङ्कारः इत्यर्थे करणव्युत्पत्ति निष्पन्ने घञ् प्रत्यये अलङ्कारः इति पदस्य निष्पत्तिः। वामनस्य उक्त्यनुसारं-‘काव्यं ग्राह्यमलङ्कारात्’ ‘सौन्दर्यमलङ्कारः’ इति निर्वचितम्। विश्वनाथकविराजं-‘शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः। रसादीनुपकुर्वन्तोऽलङ्कारस्तेरङ्गदादिवत्।’ इति अलङ्कारं निर्वचति। यथा तरुण्यः शरीरशोभावर्धनाय हाराद्यलङ्काराः उपकुर्वन्ति तथा रसादीनाम् उपकुर्वन्तः शब्दार्थयोः शोभातिशायिनः अस्थिराः ये धर्माः ते अङ्गदादिवद् अलङ्काराः भवन्ति इति वीक्षयामः। अलङ्काराः शब्दालङ्कारः, अर्थालङ्कारः इति द्विधा वर्तते। अनुप्रासयमकादयाः अलङ्काराः शब्दालङ्कारे अन्तर्भवन्ति। अर्थालङ्कारे उपमादयः अनेके अलङ्काराः सन्ति।

उपमालङ्कारः

‘अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदम्। उपमा कविवंशस्य मातैवेति मतिर्मम ॥’

अर्थालङ्कारेषु उपमालङ्कारः सर्वप्रथमो भवति। अलङ्कारेषु श्रेष्ठा, काव्यसौन्दर्यस्य सारभूता, विविधानाम् अलङ्काराणां जननी, कविकुलमाता इत्यादि रूपेण उपमायाः सर्वातिशायि महत्त्वं विवेचकैः कथ्यते। अतः सर्वप्रथमम् उपमा एव निरूपणीया अस्ति। तस्याः लक्षणं नाट्यशास्त्रकारेण एवमुच्यते-‘यत्किञ्चित्काव्यबोधेषु सादृश्यमुपमीयते। उपमा नाम विज्ञेया गुणाकृतिः समाश्रया ॥’ (१७/४४) काव्यत्वनिष्ठम् अलौकिकचमत्कारजनकं सादृश्यमुपमेति फलितम्। ‘उपमा यत्र सादृश्यं लक्ष्मीरुल्लसति द्वयोः’ इति चन्द्रालोककारस्य अभिप्रायः। वाक्यस्य ऐक्ये एकत्वे सति उपमान-उपमेययोः भावेन प्रसिद्धस्य अवैधर्म्यस्य तात्पर्यविषयीभूतस्य धर्मबोधस्य धर्मातिशून्यं वाच्यम् अभिधालक्षणव्यञ्जनानाम् इतरवृत्त्या प्रतीतिविषयेन वाक्येन उपमा प्रतीयते। समवायसम्बन्धावच्छिन्नं चमत्कारत्वावच्छिन्नजन्यता निरूपिता समवायसम्बन्धावच्छिन्नज्ञानत्वावच्छिन्नजनकतानिरूपितावच्छेदकतावत्वमिति खण्डितकृष्णम् आधवेति स्थाने उपमा। नैयायिकानां मते साधर्म्यम् उपमा भवति। साधर्म्यं नाम उपमानोपमेययोरेकधर्मसम्बन्धः। उपमालङ्कारस्य चत्वार्यङ्गानि वर्तन्ते। उपमानम्, उपमेयः, साधारणधर्मः, उपमावाचकम् इति। तत्र सादृश्यप्रतियोगि उपमानम्। सादृश्यानुयोगि उपमेयः। उपमाने उपमेये चोभयत्र सङ्गतो धर्मः साधारणधर्मः। उपमावाचकश्च इवादिशब्दाः। उदाहरणं यथा ‘मुखं तव तथा भाति यथा राजति चन्द्रमाः।’ चन्द्रः इव मुखं भाति इत्यनेन बाधित्वं धर्मसम्बन्धेन प्रसिद्धेन चन्द्रेण सह मुखमुपमीयते इत्यनेन भातिशब्दः साधारणधर्मः, मुखमुपमानं, चन्द्रः उपमेयः, यथा-तथा उपमावाचकम् इत्यनेन उपमालङ्कारः। उपमायाः उदाहरणं नारायणीये-

समधिरुह्य तदङ्कमशङ्कितस्त्वमथ बालकलोपनरोषितः।

महदिवाम्रफलं कुचमण्डलं प्रतिचुचूषिथ दुर्विषदूषितम्॥४०.७॥

अत्र पुतनामोक्षे श्रीकृष्णाय पूतना विषलिप्तं स्तन्यं पाययति। यथा आम्रफलं पिबति

तथा कृष्णः पूतनायाः स्तन्यं पिबति। अस्मिन् श्लोके कुचमण्डलम् उपमानम्, आम्रफलम् उपमेयम् इव उपमावाचकं, प्रतिचुचूषिथ साधारणधर्मं च भवति इत्यतः पूर्णोपमा सम्भवति। एवं सादृश्यम् उक्तत्वात् उपमा।

न्यायदर्शनम्

न्यायदर्शनस्य आचार्यः गौतमः भवति। अक्षपादः इत्यपि गौतमस्य नामान्तरं वर्तते। अतः अस्य दर्शनस्य अक्षपाददर्शनमित्यपि नाम अस्ति। विषयाणां युक्तियुक्तविचारः तथा चर्चा च न्यायशास्त्रेण क्रियते। 'प्रमाण-प्रमेय-संशय-प्रयोजन-दृष्टान्त-सिद्धान्त-अवयव-तर्क-निर्णय-वाद-जल्प-वितण्डा-हेत्वाभास-च्छल-जाति-निग्रहस्थानानां तत्त्वज्ञानानि श्रेयसाधिगमः' इति षोडशपदार्थानां निरूपणेन उचितार्थग्रहणम् करोति इत्यनेन न्यायशास्त्रस्य 'पदार्थमीमांसा' इति नामान्तरं वर्तते। 'प्रमाणैरर्थपरीक्षणं न्यायः' इति भाष्यकारेण वात्स्यायनेन उच्यते। प्रमाणस्य सहायेन प्रमेयस्य यथार्थज्ञानं प्राप्य आत्मदर्शनेन मोक्षप्राप्तिः न्यायशास्त्रस्य मुख्यलक्ष्यम्।

प्रमाणम्

'प्रमाकरणं प्रमाणम्' इति सार्वजनीकं प्रमाणलक्षणम्। बुद्धिरुपलब्धिज्ञानमित्यर्थान्तरं प्रमाणम् इति न्यायसूत्रम्। 'उपलब्धिसाधनानि प्रमाणमिति समाख्यानिर्वचनसामर्थ्याद् बोद्धव्यम्। प्रमीयते अनेन इति करणार्थाभिधानो हि प्रमाणशब्दः' इति भाष्यकारस्य वात्स्यायनस्याभिप्रायः। संशय-विपर्यय तर्कज्ञानानां स्मृतिव्यतिरिक्तज्ञानं प्रमा। तस्य प्रकृष्टं करणं प्रमाणमित्यर्थः।

प्रत्यक्षप्रमाणम्

प्रमाणेषु इतरप्रमाणोपकारकं प्रथमगणनार्हं प्रत्यक्षप्रमाणम्। तत्र प्रत्यक्षप्रमाकरणं ज्ञानकारकं ज्ञानम्, अनधिगतवर्तमानयोग्यविषयचैतन्यभिन्नं प्रमाणचैतन्यमिति प्रत्यक्षप्रमाणलक्षणानि प्रसिद्धानि। 'अक्षस्याक्षस्य प्रतिविषयं वृत्तिः प्रत्यक्षम्। वृत्तिस्तु सन्निकर्षं ज्ञानं वा।' अक्षो नाम इन्द्रियः। इन्द्रियजन्यप्रत्यक्षरूपज्ञानं प्रत्यक्षः। अस्य लक्षणस्य मतभेदाः दृश्यन्ते। वाचस्पतिमिश्रस्य अभिप्रायेण-'वृत्तिरिति व्यापारः'। इन्द्रियजन्यज्ञानस्य त्यागेन प्रत्येकानाम् इन्द्रियाणां विषयीभूतस्य व्यापारात्मकवृत्तिः प्रत्यक्षज्ञानमिति केचन कथयन्ति। 'इन्द्रियार्थसन्निकर्षजन्यज्ञानं प्रत्यक्षम्' इति केचनावदन्। इन्द्रियग्राह्यविषयेन सह तदुसम्बन्धविषयस्यावगाहनमपि सन्निकर्षेण प्रत्यक्षज्ञानं भवति। सन्निकर्षः तु पुनः पुनः एकस्मिन् विषये आलोचनां करोति। अतः प्रत्यक्षज्ञानं निर्विकल्पकप्रत्यक्षः (विशेष), सविकल्पकप्रत्यक्षः (विशिष्ट) इति द्विधा भवतः। निर्विकल्पकप्रत्यक्षेण सामान्यज्ञानम् उत्पद्यते। इन्द्रियजन्यनिर्विकल्पकप्रत्यक्षज्ञानम् अप्रधानीकृत्य तत्सम्बन्धं नूतनार्थं सविकल्पकप्रत्यक्षज्ञानेन स्वीकरोति। अधिगतार्थविषयकयथार्थस्मृतौ अतिप्रसङ्गवारणाय अनधिगतिविषयविशेषणम् भ्रमज्ञानवतरणायाबाधितेति। इन्द्रियजन्यज्ञानत्वम्, यत्र अस्ति तत्र इन्द्रियत्वेन इन्द्रियाजन्यजन्यज्ञानजन्यत्वं प्रमात्वं प्रत्यक्षप्रमेत्यादीनि लक्षणानि तत्र तत्र ग्रन्थेषु दृश्यन्ते।

प्रत्यक्षप्रमाणत्वम् उपमालङ्कारे

साधर्म्यमुपमा इति न्यायशास्त्रकाराणां मतम्। वाक्यस्य ऐक्ये सति उपमान-उपमेययोः

वैधर्म्यरहितम् इवादिभिर्निपातैर्सादृश्यम् उपमालङ्कारः। उदाहरणं यथा-‘मुखं तव तथा भाति यथा राजति चन्द्रमाः’। यथा चन्द्रमाः राजति तथा तव मुखं भाति इत्यर्थे भातिः शब्दः साधारणधर्मः, चन्द्रः उपमेयः, तवमुखम् उपमानं, यथा-तथा इति उपमावाचकम् इत्युपमालङ्कारः। चन्द्रः रात्रिकाले शोभाकरः तापशमनकारः च भवति। एवं राज्ञः मुखं दृष्ट्वा चन्द्रप्रभा इव सर्वान् जनान् प्रशोभयति इत्यर्थः लक्षणया बोध्यते। तथा चन्द्रस्य मध्यभागे कलङ्कः दृश्यते। तथा राज्ञो मुखं कलङ्कयुक्तं भवति इति व्यङ्ग्यार्थः अपि सिद्ध्यति इत्यनेन उपमालङ्कारः सम्भवति।

प्रत्यक्षप्रमाणविषये ‘अक्षस्याक्षस्य प्रतिविषयं वृत्तिः प्रत्यक्षम्’ इति लक्षणेन ‘मुखं तव तथा भाति यथा राजति चन्द्रमाः’ इति उदाहरणे चन्द्रेण साकं साधर्म्यस्य उक्तत्वात् राज्ञो मुखं दृष्ट्वा चन्द्रप्रभा इव सर्वान् जनान् प्रशोभयति इति निर्विकल्पकप्रत्यक्षं बोधयति। किन्तु ‘वृत्तिस्तु सन्निकर्षज्ञानं वा’ इत्युक्तत्वात् चन्द्रस्य मध्यभागे कलङ्कः दृश्यते। तादृशकलङ्कः राज्ञो मुखे दृश्यते इति सन्निकर्षेण सविकल्पकप्रत्यक्षः द्योत्यते इत्यनेन प्रत्यक्षप्रमाणं भवति। अत्र व्यङ्ग्यार्थेन तथा सन्निकर्षज्ञानेन च सादृश्यार्थः मिलति इत्यनेन उपमायाः प्रयोगे न केवलं व्यङ्ग्यार्थेन, प्रत्यक्षप्रमाणेनापि अयं सम्बन्धः शक्यते इति अवगच्छामः।

उपसंहारः

संस्कृतशास्त्रशाखायां न्यायशास्त्रं प्रमुखं स्थानं भजति। तत्र पदार्थानां षोडशभेदानां चिन्तनं कृत्वा प्रमाणमधिकृत्य चर्चा कुर्वन्ति न्यायशास्त्रकाराः। वाक्यार्थज्ञानम् उद्दिश्य पदार्थज्ञानस्वीकरणात् प्रमा, तस्य करणं प्रमाणं भवति। प्रमाणेषु प्रथमगणना प्रत्यक्षप्रमाणस्य भवति। ‘अक्षस्याक्षस्य प्रतिविषयं वृत्तिः प्रत्यक्षम्। वृत्तिस्तु सन्निकर्षज्ञानं वा’ इति प्रत्यक्षं लक्षयति। निर्विकल्पकप्रत्यक्षज्ञानेन सविकल्पकप्रत्यक्षज्ञानेन च वस्तुः प्रत्यक्षार्थं बोधयति। यथा तरुण्याः शरीरशोभां वर्धयितुं हाराद्यलङ्काराः प्रयुज्यन्ते तथा शब्दालङ्काराः अर्थालङ्काराः च काव्यस्य शोभां वर्धयितुं प्रयुज्यन्ते। अर्थालङ्कारेषु उपमालङ्कारः प्रमुखो भवति। सादृश्यम् उपमा इत्यनेन उपमानोपमेयोपमावाचकसाधारणधर्मैः उपमा सम्भवति। ‘मुखं तव तथा भाति यथा राजति चन्द्रमाः’ इति उदाहरणे चन्द्रेण साकं साधर्म्यस्य उक्तत्वात् राज्ञो मुखं चन्द्रः इव भाति इति सामान्यर्थः। तथापि मुखं चन्द्रप्रभा इव सर्वान् जनान् प्रशोभयति इति लक्षयति। अन्ते चन्द्रस्य मध्यभागे कलङ्कत्वं दृश्यते। अतः कलङ्कयुक्तमुखमित्यपि अर्थः व्यज्यते। एवं व्यङ्ग्यत्वेन उपमासम्बन्धः प्रतिपादयति। अस्मिन् उपमालङ्कारस्य उदाहरणे प्रत्यक्षप्रमाणस्य प्रयोगे प्रत्यक्षज्ञानेन राज्ञः मुखं चन्द्रः इव भाति इति सामान्यर्थः। तस्य मुखे चन्द्रस्य भातिमत्त्वं भ्रान्तिमत्त्वं जनयति इत्यनेन निर्विकल्पकप्रत्यक्षज्ञानेन मुखं चन्द्रप्रभा इव सर्वान् जनान् प्रशोभयति इत्यर्थम् उपलभ्यते। तथापि सम्बन्धस्य बोधने क्लिष्टतां जनयति इत्यनेन सन्निकर्षेण सविकल्पकप्रत्यक्षज्ञानबोधेन प्रत्यक्षप्रमाणं सम्भवति। अतः चन्द्रस्य अन्तर्भागे विद्यमानं कलङ्कत्वं राज्ञो मुखे सन्निकर्षयति इत्यनेन राजा कलङ्कयुक्तः भवति इत्यर्थः प्राप्नोति। अतः उपमा प्रत्यक्षप्रमाणेन साकं सम्बन्धमस्ति इति वदामः।

१. न्यायदर्शनम्, गौतमः, चौखाम्बा संस्कृतभवनम्, षष्ठमसंस्करणम्-२००७ ।
२. तर्कभाषा, श्री केशवमिश्रा, चौखाम्बा सुरभारती प्रकाशन्, प्रथमसंस्करणम्- २०१३ ।
३. तर्कसंग्रहः, अन्नं भट्टः, भारतीय विद्या संस्थान्, प्रथमसंस्करणम्-२००२ ।
४. अलङ्कारशास्त्रेतिहासः, जगदीश चन्द्र मिश्रा, चौखाम्बा सुरभारती प्रकाशन्, प्रथमसंस्करणम्- १९९४ ।
५. काव्यालङ्कारसूत्रवृत्तिः, वामनः, चौखाम्बा सुरभारती प्रकाशन्, प्रथमसंस्करणम्- १९८९ ।
६. साहित्यदर्पणः, विश्वनाथकविराजः, कृष्णदास् संस्था, तृतीयसंस्करणम्-१९९३ ।
७. अलङ्कारसर्वस्वम्, रुय्यकः, चौखाम्बा सुरभारती प्रकाशन्, पुनर्मुद्रितसंस्करणम्- २०१६ ।
८. नाट्यशास्त्रम्, भरतमुनिः, चौखाम्बा संस्कृतसीरीस्, पुनर्मुद्रितसंस्करणम्-२००३
९. चन्द्रालोकः, जयदेवः, चौखाम्बा सुरभारती प्रकाशन्, प्रथमसंस्करणम्-१९९० ।
१०. श्रीमन्नारायणीयम्, मेलपत्तूर् नारायणभट्टः, वनमाला, गुरुवायूर् देवस्वं प्रकाशितं, नवमं संस्करणम्-२०१५ ।

Vishnu Devanand T.T.

A BRIEF SKETCH OF KHAJURAHO TEMPLES OF INDIA

Khajuraho temples of Madhya Pradesh is one of the most famous monuments of India. Khajuraho temples are the epitome of Indian architecture and sculpture. Chandellas, powerful dynasty of central India who ruled from the first quarter of the 9th century CE to the end of the 13th century CE. Khajuraho, the capital of Chandella Empire is a small town in the Bundelkhand region, Chhatarpur District of Madhya Pradesh. Shaiva-Vaishanava and Jaina cults flourished in Central India during Chandella Empire. Khajuraho temples are located in south, east and west sides of the town. Sculptors of deities, *Surasundaris* or heavenly beauties, *Apsarass* or celestial nymphs, *Gandharvas* or heavenly musicians, warriors, animals etc adorn the walls of Khajuraho temples. Erotic sculptures on the walls is the main attraction of Khajuraho temples. Erotic sculptures highlight the romance, sexual desire and intercourses and these erotic sculptures obeys the passionate positions discussed in *Kāmaśāstra* texts. Scholars opines that the erotic sculptures of Khajuraho temple reflect the tantric tradition of Chandellas. The erotic sculptures are depicted only on the exterior walls of the Khajuraho temples ;there are no erotic images inside of the temples.

There were eighty five temples in Khajuraho, out of which twenty have survived. Most of them were destroyed by the Muslim invaders. Sandstone was widely used to build these temples. The temples are built on a high platform or basement and huge stones were used with an interlocking system to strengthen the walls and towers. All the temples of Khajuraho represent *Nāgara* or the North Indian style of architecture. Chief components of Khajuraho temples are an

entrance porch or *Ardhamaṇḍapa*, a hall or *Maṇḍapa*, a large hall or *Mahāmaṇḍapa*, a vestibule or *Antarāla* and sanctum or *Garbhagr̥ha*. Balconies are attached to the *Maṇḍapa*, the roof of the sanctum i.e *Vimāna* or central tower along with *Ūruśūṅkāś* or sub towers mirroring the effect of mountain ranges etc are the common features of Khajuraho temples. Khajuraho temples can be divided into two groups on the basis of their plans. 1) *Sāndhara*, i.e built in with a circumambulatory passage around the *Garbhagr̥ha* or Sanctum. 2) *Nirandhara*, i.e without a circumambulatory passage around the *Garbhagr̥ha* or sanctum.

1) Lakshmana Temple

Lakshmana temple belongs to western group of Khajuraho temple complex and is dedicated to Lord *Viṣṇu*. The temple was built by the Chandella ruler *Yaśovarman* between c. 930-950 CE. The temple has an entrance porch or *Ardhamaṇḍapa*, a small hall or *Hrasva maṇḍapa*, a large hall or *Mahāmaṇḍapa*, a vestibule or *Antarāla*, the sanctum or *Garbhagr̥ha* with a main shrine and three transepts along with them. Lakshmana temple follows the five-Shrine or *Pañcāyatana* plan. The main shrine is encircled by four subsidiary shrines at the four corners of the basement. The sanctum is *Pañcaratha* on plan and the main *Śikhara* or tower clustered with minor *Śikharas* or towers. Temple also has balconies on three sides. Four-armed and three headed idol of Lord *Viṣṇu* is installed in the sanctum. Of the three heads, the human face at the centre, lion face at the left side and the boar face at the right side, the Lion face depicting Lord *Narasimha* and the boar face depicting Lord *Varāha*, both the incarnations of Lord *Viṣṇu*.

2) Visvanatha Temple

Visvanatha temple belongs to western group of Khajuraho temple complex and is dedicated to Lord *Śiva*. Visvanatha temple follows the five-Shrine or *Pañcāyatana* plan. The main shrine is encircled by four subsidiary shrines at the four corners of the basement. The temple has an entrance porch or *Ardhamaṇḍapa*, a small hall or *Hrasva maṇḍapa*, a large hall or *Mahāmaṇḍapa*, a vestibule or *Antarāla*, the sanctum or *Garbhagr̥ha* with a main shrine. The sanctum has balconies on three sides which provides lights and ventilation to the inner portion. Like all other temples of Khajuraho, Visvanatha temple also enriched with sculptures. The statues of *Surasundaris* or

heavenly beauties, *Apsaras* or celestial nymphs, *Saptamātrikas* or Seven mother goddess, Goddess *Pārvati*, Dancing *Ganeśa*.¹

3) Mātāṅgēśvara Temple

Mātāṅgēśvara temple belongs to the western group of Khajuraho temple complex and is dedicated to Lord *Śiva*. Mātāṅgēśvara temple is the only temple in which *pūjas* are regularly conducted daily. *Śivaliṅga* of the temple is eight feet high and made of yellow sandstone. The word *Mātāṅgēśvara* means ‘the God of Love.’ The style and structure of this temple are different from the other temples of Khajuraho and it not decorated with sculptures.

4) Jagadambi Temple

Jagadambi temple is another notable temple which belongs to the northern group of Khajuraho temple complex. In early days the temple was dedicated to Lord *Viṣṇu* and later to Goddess *Pārvati*. It belongs to *Nirandhara* type i.e in the sanctum there is no an ambulatory passage. The temple is raised on a high platform and the temple body consists of four parts. The main or large shrine with sanctum or *Garbhagrha*, a vestibule or *Antarāla*, a large hall or *Mahāmaṇḍapa* adjoins with an entrance porch or *Ardha maṇḍapa*. The four armed standing figure of Lord *Viṣṇu* is arranged on the lintel of the sanctum Santorum. Carved panels with the images of Lord *Viṣṇu* and his *avatāras* or incarnations are arranged on the two lower bands of the temple.

5) Citragupta Temple

According to Hindu mythology, *Citragupta*, is the friend of *Yamarāja*, the God of Death. *Citragupta* records the virtuous deeds of the people of the earth. Citragupta is the only temple in Khajuraho dedicated to *Sūrya* or Sun god. An attractive idol of the Sun god seated in a chariot with seven horses is installed in the sanctum. Three similar carved idols of Sun god are also arranged on the lintel of the doorway. Citragupta temple resembles Jagadambi temple of Khajuraho. The temple consists of a sanctum *Garbhagrha* without ambulatory passage, a vestibule or *Antarāla*, a *Mahāmaṇḍapa* with lateral transepts and an entrance porch or *Ardhamāṇḍapa*. The temple building has two balconies one along the *Ardhamāṇḍapa* or entrance porch and the other along the highest shrine. The exterior walls of the temple are enriched and adorned with erotic sculptures of couples, *Apsaras* and *Gandharvas* and the deities. A rare sculpture of eleven

headed Lord *Viṣṇu* i.e *Viśvarūpa* or the supreme form can be seen on the south wall of the temple.

6) Kandariya Mahadeva Temple

Kandariya Mahadeva temple is the largest and finest temple belonging to the western group of Khajuraho temple complex and is dedicated to Lord *Śiva*. The word ‘Kandariya’ means ‘Cave’. Temple comprises all essential elements of the *Nāgara* style of architecture. It is constructed with sandstone and has a granite foundation. It is beautifully decorated with an abundance of stone sculptures. The basement of the temple is thirty one meter long, twenty meter wide and four meter high. Elevation of the temple is thirty one meter high from the ground level. The temple consists of three *Maṇḍapas* or Halls namely *Mukhamaṇḍapa* or Entrance hall followed by a *Maṇḍapa* or Assembly hall, *Ṇṛttamaṇḍapa* or dance hall, *Antarāla* or vestibule and *Garbhagrha* or sanctum sanctorum is enclosed by ambulatory with transepts on the sides, rear and on elevation. Interior and exterior walls of the temple are adorned with beautiful sculptures of divine couples, their romantic and passionate figures, goddesses, *Apsaras* or nymphs, *Gandharvas* or musicians, animals and birds etc. *Vimāna* or sanctum tower of the temple is surrounded by eighty four *Śikhara*s or small towers like a mountain range. The temple was built during the reign of Vidyadhara (c.1003-1035 CE).²

7) Vāmana Temple

Vāmana temple belongs to the eastern group of Khajuraho temple complex and is dedicated to *Vāmana* i.e the 5th incarnation of Lord *Viṣṇu*. The temple consists of a sanctum or *Garbhagrha*, a vestibule or *Antarāla*, a large hall or *Mahāmaṇḍapa* with lateral transepts and an entrance porch or *Ardhamaṇḍapa*. The ceiling of the balconied windows are carved with various postures of women and the exterior walls of the temple are adorned with intricate sculptures of celestial nymphs. Vamana temple belongs to *Nirandhara* structure, i.e. the sanctum without ambulatory passage and enshrines an image of four armed *Vāmana* flanked by the *Cakrapuruṣa* on the left and *Śaṅgapuruṣa* on the right. The door way of the sanctum has seven bands with the decoration of dancing *gaṇas*, *mithunas* and lotus petals.

8) Dulhadeo Temple

Dulhadeo temple belongs to the southern group of Khajuraho temple complex and is dedicated to Lord *Śiva*. The word ‘Dulhadeo’

means holy bridegroom.³ Dulhadeo temple is laid in the seven chariot plan or *Saptaratha*.⁴ Dulhadeo temple belongs to *Nirandhara* structure. The word *Nirandhara* denotes the layout without ambulatory passage.⁵ The temple consists of a sanctum or *Garbhagrha*, a vestibule or *Antarāla*, a large hall or *Mahāmaṇḍapa* and an entrance porch or *Ardhamanḍapa*. The main tower or *Śikhara* is supported by three rows of subsidiary towers or *Ūruśūṅkāś*. The main hall of the temple is an octagonal shape and resembles the shape of mount *Kailāsa*, the abode of Lord *Śiva*. The ceiling of this hall is adorned with beautifully carved images of celestial nymphs or *Apsaras*. The sculptures of dancing damsels, flying *Vidhyadharas* and couples engaged in copulation are embellished on the walls of the temple. In addition to the main *Śivaliṅga*, there are 999 additional *Śivaliṅgas* are also carved on the surface of the temple. Dulhadeo temple has lesser artistic beauty than the other temples of Khajuraho.

9) Parsvanatha Temple

Parsvanatha temple is a Jain temple belonging to the eastern group of Khajuraho temple complex and dedicated to *Pārśavnātha*, the 23rd *Tīrthaṅkara*. It is the largest among the Jain temples of Khajuraho,⁶ even though, the exterior walls of the temple depict the Vaishnavaita themes. The temple have an entrance porch or *Ardhamanḍapa*, a large hall or *Mahāmaṇḍapa*, a vestibule or *Antarāla* and a sanctum or *Garbhagrha*. It is believed that the temple was built in the period between 950-970 CE by a prominent Jain family during the reign of Chandella King Dange. The temple is built in a rectangular shape with two projections at the opposite ends. The east projection serves as the entrance porch and the west projection rests behind the sanctum and provided a shrine for *Ādinātha*. The Parsvanatha temple belongs to *Sāndhara* type which has an inner ambulatory passage around the sanctum. The temple has no transepts with balconied windows and the vast area of the outer walls were adorned with the sculptures.

10) Adinatha Temple

Adinatha temple belongs to the Eastern group of Khajuraho temple complex and dedicated to *Ādinātha* the 1st *Tīrthaṅkara*. Adinatha temple belongs to *Nirandhara* structure, i.e. the sanctum without ambulatory passage. Only the sanctum and a vestibule or *Antarāla* have survived as the primitive structure. In later period an entrance porch with arched doorways are added to it. The top row of the outer wall of the Adinatha temple depicts a flying *Vidyādhara*. The curvilinear tower is the salient feature of Adinatha temple

During the period between 12th to 13th century CE, the power of the Chandella Kingdom began to decline due to the incursion of the armies of the Delhi rule. Unable to resist the onslaught, Chandellas withdrew from there. Khajuraho the capital city of Chandellas remained unknown from the public and hidden by dense forest around six hundred years. In 1838 CE by T.S. Burt, the captain of East India army re-discovered the Khajuraho temple complex and in 1904 the site was acquired by the ASI.

Notes

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5. *“The Religious Imagery of Kajuraho” (Pdf)*. Columbia Education. p. 178. Retrieved - 11 November 2013
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Archana C. S.

**A COMPARATIVE STUDY OF CHARACTERISTICS OF
HIḌIMBĀ IN MAHĀBHĀRATA AND
MADHYAMAVYĀYOGA**

Bhāsa famous for his works and writing style. The great poets like Kālidāsa, Bāṇa, the rhetoricians like Abhinavagupta, Bhāmaha, Viśvanātha, Rājaśekhara etc are quoting Bhāsa in their works. Thirteen works attributed to Bhāsa. He lived between 2nd BCE to 4th BCE. T. Ganapati Shastri, the Trivandrum manuscript library curator, explored the thirteen plays and published as *Bhāsanāṭakacakra* in Trivandrum Manuscript Series.

The poet who took the thread of plot from epics and define in his way gave the work a new look and beauty. The Bhāsa-touch can see in his each works. Among his work mostly *Mahābhārata* was used as the thread. E.g., *Pañcarātra*, *Ūrubhaṅga*, *Dūtagaṭotkaca*, *Dūtavākya*, *Madhyamavyāyoga*. The main attraction of Bhāsa's works is the characterisation. Bhāsa keenly takes the characters that didn't get much importance in Vyāsa's writing, and he worked for those characters. He gave a new face and great importance to little famous characters also. The basic characteristics of the characters are keenly observed distantly by him, and that was the main difference between other Sanskrit Poets and Bhāsa. He paved a new enlightened way for the readers.

Hiḍimbā also called as Hiḍimbī, the female character who didn't get much importance in *Mahābhārata*. While in Bhāsa's works, Hiḍimbā is presented as an important character. In *Mahābhārata*, the description about Hiḍimbā and Ghaṭotkaca was seen in 152th chapter of Ādiparva. Hiḍimbā is the sister of demon Hiḍimbaḥ. The main theme of the work is that Bhīma and family entered into Hiḍimbavana during the time of Ajñātavāsa and the issues happened

after that. Hiḍimbā is the first wife of Bhīma. We can call her as the first daughter-in-law of Kuntī. As we all know in *Mahābhārata*, lot of female characters are praised but because of her Rākṣasa community, Hiḍimbā didn't get much importance in *Mahābhārata*. Only the needy time Bhīma remembered Hiḍimbā and her son. But we can evaluate Hiḍimbā as the prestigious character who was very dutiful, a good single mother. Except her silence before the killing of her brother by her lover, we can consider Hiḍimbā in the same position as Draupadī.

Among Bhāsa plays Hiḍimbā appears in *Madhyamavyāyoga* and *Dūtaghaṭkaca*. She enters in the scene as a main character. Vyāsa portrayed Hiḍimbā as a demoness, who is very potent and helpful person for the Pāṇḍavas in the future. Bhāsa highlights the virtues of the demoness art form, their beauty in it, and the femininity that is so much in love with her husband and son. Bhāsa makes it clear through Ghaṭotkaca and Bhīma itself. Ghaṭotkaca of Bhāsa is famous for his love to his mother. It is through Ghaṭotkaca we can understand Hiḍimbā better.

In *Madhyamavyāyoga*, without knowing that Bhīma is the father of Ghaṭotkaca who stops him when he is about to take brāhmaṇa's son to end his mother's fast. Ghaṭotkaca says that 'even if it were his father who order him to release brāhmaṇa's son, he would not be released because he was caught obeying his mother's order. It reflects his love and respect for his mother.

Bhīma in that situation thought that -The mother is the goddess of all human beings and gods. He also remembers that Ghaṭotkaca was a good man who gave so much importance to his mother's command. To the question -who is your mother Ghaṭotkaca replied that she is the demoness by name Hiḍimbā. The fortunate woman who has the high soul Pāṇḍava the light of the Kuru race, as her lord just as the sky has the full moon

In *Dūtaghaṭkaca*, there is also a situation who gave the evidence of love to his mother. Ghaṭotkaca introduces himself as Hiḍimbāputra not Bhīmaputra, in such a way he show his love and respect for his mother in the *Dūtaghaṭkaca*.

हैडिम्बोऽस्मि घटोत्कचो यदुपतोर्वाक्यं गृहीत्वागतो ।

द्रष्टव्योऽत्र मया गुरुः स्वचरितैर्दोषैर्गतः शत्रुताम् ।।

From all these we can see the victory of Hiḍimbā as a mother.

There is a context in the *Mahābhārata* that when Hiḍimbā sees Bhīma for the first time her love leads her to forget even the demonic nature.

नाहं भ्रातृवचो जातु कुर्यां क्रूरोपसंहितम्।

पतिस्नेहोऽतिबलवान् न तथा भ्रातृसौहृदम्॥¹

Hiḍimbā confirms in a short time that love for her husband is greater than her brother's cruel suggestion.

Unlike the context of the story in the *Mahābhārata*, *Madhyamavyāyoga* depicts reunion of Bhīma and Hiḍimbā, who couldn't be seen after the birth of Ghaṭotkaca. Hiḍimbā's desire to see her husband, and for that she orders to her son to bring a man for vratapāraṇa indicates their desire to see Bhīma. The *Mahābhārata* also mentions that demons are known for their magical powers and gain strength at night. Hiḍimbā used all his magical powers to help and appease Bhīma and his family. When she comes to make a love proposal to Bhīma, she appears as a beautiful human being, adorned with divine ornaments and shining like a full moon.

The Bhīma is thinking about her beauty as he sees her. Fascinated by the beauty of the Bhīma, Hiḍimbā forgets her demonic nature and goes on to become a human woman without trying to frighten or harm the Bhīma in his own form, and tells him about the cruel demons in the Hiḍimbavana. She secretly says that she is the vicious demon's sister and sent her to catch them. From these we can understand the honesty of Hiḍimbā indirectly.

She is ready to use her monstrous magic powers, the ability to fly all over and techniques to transform into many forms for Bhīma and family. From this, we can read the love for Bhīma and a good attitude to the fiancé and his family. Hiḍimbā uses love and compassion instead of aggression to gain pleasure. After Hiḍimbā's assassination, Hiḍimbā accompanies Kuntī and her family, but at that moment, the Bhīma angrily goes to kill her. Yudhiṣṭira forbids the Bhīma in that case.

क्रुद्धोऽपि पुरुषव्याघ्र भीम मा स्म स्त्रियं वधीः।

शरीरगुप्त्यभ्यधिकं धर्मं गोपाय पाण्डव॥²

Despite being the cause of her brother's death and about to be killed, because of the love towards Bhīma she begs to Kuntī and Yudhiṣṭira.

मा ह्युयत्सृज्य सुहृदः स्वधर्मं स्वजनं तथा ।

वृत्तोऽयं पुरुषव्याघ्रस्तव पुत्रः पतिः शुभे॥³

I left my family, friends and righteous and chose this good man – your son as my husband.

Yudhiṣṭira sent Bhīma after a long request with the condition that he would be sent back at night. The Bhīma also stipulates that they must be together only until they have a son. In the *Mahābhārata*, in the ślokaś 22 to 30 of the 15th adhyāya of the Ādiparva are describing this. The Bhīma and Hiḍim̐bā fly up to the sky and describe their routes and places. There are no such scenes in the *Madhyamavyāyoga*, but there is a case where the Bhīma narrates the character of Hiḍim̐bā in one line.

जात्या राक्षसी न समुदाचारेण ।⁴

The Bhīma says that by birth only the demon was not by deed.

Our grief at the loss of the country and wandering in the dense jungle was erased by the mercy of the Hiḍim̐bā.⁵

Being in the Rākṣasa clan and the exile may have been the reason for the abandonment of Hiḍim̐bā and Ghaṭotkaca in the jungle. Hiḍim̐bā and Ghaṭotkaca are remembered only when help is needed later. As they are in demon clan, pāṇḍavas only uses their strength for personal growth. The division of the man according their nature, caste can be clearly seen. Here we can see the contemporary matrimonial negotiation where the caste and status of the two parties is not equal.⁶ But the characteristic feature of Hiḍim̐bā is that she raises her son with no resentment towards Pāṇḍava clan, but with great love.

Bhāsa portrayed Ghaṭotkaca as a monster with compassion and respect for those around him. Ghaṭotkaca says that the reason for capturing the Brāhmaṇa family was the difficulty of disobeying his mother's word.

At the end of the story, Ghaṭotkaca also shows no hesitation in apologizing and bowing when he knows that his father is at the forefront.

Hiḍim̐bā, though a demoness, has the quality of sacrifice, love and respect to her husband. As well as teaching her son to equalise with his father's strength and warlike abilities and pour out her magical powers also. Hiḍim̐bā can be seen as a woman who loves her husband and son, even though she is not given any position or recognition in the country, she didn't break the words. If Pāṇḍavas accepted, Hiḍim̐bā would have been Kuntī's first daughter-in-law. Like other characters in *Mahābhārata*, Hiḍim̐bā has a temple perhaps

because of her simplicity nature. This wooden temple is located in the village of Dunkri in Manali, Himachal Pradesh.⁷ It was built in 1553 AD by king Bahadur Shah, Ghaṭotkaca are also imagines as in the form of tree about a meter away. It has been declared a protected monument by Archaeological Survey of India due to its historical and architectural significance.

Conclusion

If we look at the *Mahābhārata*, we can see many characters who have not been given such prominence. But in stark contrast to this, we can assess that Bhāsa's attempts to bring the characters back to the screen were entirely successful. Bhāsa is perhaps the first playwright to turn such seemingly insignificant characters into leading characters. This transition from Vyāsa to Bhāsa is an insight into the human values of the demons. The avoidance towards the low level people and acceptance when they need.

Footnotes

- 1 M N Dutt, *Mahābhārata*, 2008, p.440
- 2 Ibid, p.447
- 3 Ibid ,p.447
- 4 T K Ramachandra Aiyar, *Madhyamavyāyoga*, p.46
- 5 Ibid, p.46, śloka.49
- 6 Uma Narain, Resurrecting the Mother in 'Mata Hidimba', Jstor, 2003, p.1680
- 7 Sunil P Elayidom, *Mahābhāratham: Sāmskārikacaritram*, p.489

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V. S. Vanaja

**IMPACT OF RAKSASA CONCEPT ON INDIGENOUS
CULTURE OF INDIA – A REVIEW
BASED ON VALMIKIRAMAYANA**

Abstract : The concept of Rākṣasa/Rakṣas (and also of Asura) is a prominent myth in the literature of ancient India. Sanskrit literature, especially Vedic and Puranic literature, gives ample evidences to form a vivid idea about this concept. This concept bears a perennial impact on India's cultural life too, especially on indigenous culture. The root meaning of the word rākṣasa and several other references of early Vedic literature to this concept are clear indication of the primary concept of Rākṣasas described in the ancient Indian Literature. They lead us to the human nature of Rākṣasa-s. Asura-s and Rākṣasa-s became identical beings in later Vedic age and some prominent Rākṣasa are still being worshipped by the indigenous people of India as their powerful heroes and Gods. This paper examines the main trajectories of the evolution and impact of the Rākṣasa concept.

Words : Rākṣasa concept, Asura-s, Deva-s, Primary evidence Etymology, Transformation, Indigenous people.

Introduction

The emergence of each civilization happens through the struggles and interaction of different human cultures. The thoughts, culture, religion etc. of the prominent groups naturally become the main stream culture of the society. This fact is very much evident in the history of the legends of Rākṣasa, variantly Rakṣas. It is important to analyze the concept of Asura for getting a clear picture behind the Rākṣasa since they both became identical in later Vedic and post Vedic age, especially in the Puranic age. Generally these concepts bear the sense

of ‘opposite to the gods’. Indian Mythology is filled with the stories of the conflicts between god and evil, in force between Devatā-s or Deva-s (gods) and Asura-s and Rākṣasa-s, and also the final victory of the former over the latter. The resonance of this legend and the impact of its ideology can be noticed in the later cultural history of India. This paper mainly is intended to discuss precisely the impact of the Rākṣasa concept of Vālmīkirāmāyaṇa on indigenous culture of India. A general idea regarding the earlier history of this concept is essential for a clearer understanding of this issue.

Primary Evidence of Rakṣas in Ṛgveda

Being the oldest extant literary source, Ṛgveda bears the early evidence of development of the concept about the Rakṣas. It generally shows affinity with the newly developed meaning of Asura, i.e., a demon. In Ṛgveda the word indicates inimical forces that try to prevent the sacrifice from being carried out. In vedas they are always malevolent in nature. Sometimes they associate with plagues, enemies, various evils, magicians, sorcerers and so on. The sorcerer sends Rakṣas or Rakṣas-es to perform his command against his enemies. According to W.E. Hale the term Rakṣas clearly refers to non-human demonic beings. In the Vedas Rakṣas-es are more often opposed by agni or Soma than Indra. In Purana literature there is a description about the origin of Rākṣasa dynasty. They are said to be the descendants of the Sage Kaśyapa therein,

Etymology of rakṣas

Rakṣas is a term derived from the root rakṣa (to protect). They are thought to be the original settlers of India though they are mentioned disparagingly as demonical beings for their professed hostility to the sacrificial cults. The etymological meaning of the term may be thus : as they protected, they are called Rakṣas-es. There may arise another question that ‘protected whom?’ It may be said here that due to their enmity with the gods they protected themselves from Deva-s. But the mythical background of the word discloses it in a different manner. In mythology when the gods were engaged in performing sacrifice, they were forbidden by Asura-s and Rākṣasa-s, and thus they are called Rakṣas. The etymology of the word rakṣas puts the import of the word into some doubts.

The etymology of rakṣas according to Śatapathabrāhmaṇa is :

देवान् वै यज्ञेन यजमानांस्तानसुरराक्षसानि ररक्षुः - न यक्ष्यदेव इति । तद्यदरक्षन् तस्माद्रक्षसि ।।

According to this, rakṣas means an obstructor, demon; from ‘rakṣa’ gets the meanings such as to with hold to check, to obstruct etc.

Śabdakalpadrūma gives the etymology of rakṣas as -

रक्षन्त्यस्मात् रक्षः। रक्ष एव राक्षसः। तत्पर्यायः कौणपः, क्रव्यात् क्रव्यादः.....।।

Here the root ‘akṣa’ is seen in the same meaning of ‘to protect’. The term akṣas is a synonym of Rakṣas because Rākṣasa is a derivative of Rakṣas.

Vācaspatya follows the same meaning. The etymological meaning of the word rakṣas according to Yāska in his nirukta is as follows;

रक्षो लक्षितव्यमस्मात्। रहसि क्षणोति वा। रात्रौ नक्षत इति वा

Here he opines that the Ṛgvedic term raksas is derived from the root ‘rakṣa’ which means ‘to protect’. Thus rakṣas means ‘one from whom protection is necessary’ and so the word originally meant a formidable man capable of inflicting evil or attacks in solitary places. Later on the word came to mean a demon sometimes having three or more heads, destroying human life by means visible or invisible, in fact a supernatural evil being. The term rakṣa in the sense of an amulet can be variously seen in Atharvaveda. In this context it would be interesting and relevant to have a look at the reverences to Asura-s and Rākṣasa-s that appear in Nāṭyaśāstra of Bharata.

Representation of Asura and Rākṣasa in Nāṭyaśāstra

The changing attitude of the society towards the concept of Asura and Rākṣasa is reflected in Nāṭyaśāstra. Nāṭyaśāstra is treated as the fifth Veda and the oldest available literary record on Dramaturgy. It presents an account on the attitude of Asura-s towards the popular notion of the main stream society towards them. The Asura concept in Nāṭyaśāstra seems to have been adopted from later Vedic period (especially from Epics and Purana-s) where they are pictured as the enemy of Devas. In the first chapter of Nāṭyaśāstra, Asuras are called by the names Daitya, Danava, Yakṣa, Kinnara, Rākṣasa etc. In the festival called Indradhvajamaha, Bharata with his sons enacted the play ‘Daityaparajaya’ which depicts the story of the victory of Deva-s over Asura-s became angry and they tried to disturb the festival. Brahman although tried to convince Asura-s about the nature of ‘Nāṭya’ but failed. Due to disturbance of Asura-s, Deva-s thought of making a Nāṭyamāṇḍapa for presenting Nāṭya before invited

audience. They also made some rules and regulations for presenting Nāṭya. After that Bharata with his sons enacted the Amūtamānana – Samavakāra and Tripuradāha-Dima. The common theme of these dramas is the defeat of Asura-s by Deva-s. This theme became popular by the time of Purāṇa literature and adopted as a common theme in Indian mythology.

Further in the 21st chapter of Nāṭyaśāstra, while dealing with the costumes of Rākṣasī characters should wear indranīla (precious blue stone) white teeth, black dress etc. According to the descriptions there, one who has a yellowish hair, reddish eyes, fat body, loud noise etc. is fit for a Rākṣasa character. Piśāca and Bhūta character should leave their hair untied. Here it can be viewed clearly that this picture is closely connected with the concepts manifested through the Puranic literature.

It must be stated that the changes in the concept of Asura and Rākṣasa as the representation of evil forces happened not only due to the religious and cultural differences but also due to result of a strong impact of the political change in the society. As has been shown earlier, in Vedic period both Asuras and Rākṣasas were not portrayed as having fearful appearance. In the time of Nāṭyaśāstra the attitude of the society has changed and it is clearly reflected in the depiction of Asuras in Nāṭya.

Brotherhood of Devas, Asuras, Rākṣasas etc.

In Ṛgveda there is no indication about Asura and Rākṣasa as identical beings. But, the nature and engagements of Asuras and Rākṣasas seen in later Vedic corpus give some clue to the later concept regarding them. It was in the time of Brāhmaṇas a change in the conception of these terms i.e. the enemy of Devas, had taken place. It continued and developed through the Epics to Purāṇas. The concept that imagines Asuras and Rākṣasas are demons or evil beings has become complete in Purāṇas.

Anuśāsanaparvam of Mahābhārata speaks of the brotherhood of Deva-s and Asura-s. It says;

इदं च श्रूयते ! युद्धे देवासुरे पुरा ।
असुरा भ्रातरो ज्येष्ठा देवाश्चापि यवीयसः ।।Mahābhārata, XII.33.13.

Here Asura-s are said to be the elder brothers of Deva-s. Their rivalry is also stated in the same verse.

Ādiparvam describes them as the offsprings of Pulastya as;

राक्षसाश्च पुलस्त्यस्य वानराः किन्नरास्तथा ।

यक्षाश्च मनुजव्याघ्र ! पुत्रास्तस्य च धीमतः ॥ Mahābhārata, I.66.7.

It is said here that Rākṣasa-s, Vānara-s, Kinnara-s and Yakṣa-s are the children of Pulastya. Though they have a common ancestor their engagements are different. It would be more reasonable to take that they were belonging to some sect of people who lived in the forest.

Rākṣasa-s in Vālmīkirāmāyaṇa

Vālmīkirāmāyaṇa contains copious information regarding the later concept of Rākṣasa as the opponents of Vedic tradition. Although Rākṣasa-s in Vālmīkirāmāyaṇa, are generally depicted as anti-social group of people, there can be found innumerable instances which obviously prove their identity as a separate ethnic group.

Some of the prominent Rākṣasa characters in Rāmāyaṇa seem to be more exaggerated from their original identity. Śūrpaṇakhā, the sister of Rākṣasa king Rāvaṇa is presented there as an ugly female of Rākṣasa clan. She came to the residing place of Rāma at her will and proposes Rāma. This incident may be viewed as a pointer to the freedom of women in the Rākṣasa community to choose their life-partner which the women of Rāma's community do not possess. There is a detailed description about the comparison of the physique of Śūrpaṇakhā and Rāma in the Āraṇyakāṇḍa. Śūrpaṇakhā is an ugly woman having huge abdomen, terrible eyes, unsightly in presence, hideous voice, hard accents etc. whereas Rāma is a handsome fellow with good qualities. Another Rākṣasī character Tāṭakā is also portrayed as a Yakṣiṇī who has the ability to assume different forms at will and endowed with the strength of thousand elephants.

Attitude of Rākṣasa – towards Vedic tradition

Rākṣasa-s are said to be non-believers of sacrifice in the Bālakāṇḍa of Rāmāyaṇa. There the Rākṣasa-s Mārīca and Subāhu are trying to disturb the sacrifice of the sages by showering blood on the sacrificial altar. Interestingly, Mārīca has been described as an ascetic in Rāmāyaṇa itself;

तत्र कृष्णाजिनधरं जटामण्डलधारिणम् ।

ददर्श नियताहारं मारीचं नाम राक्षसम् ॥ III.35.38.

This verse is an important evidence of the asceticism prevailed among the Rākṣasa-s. At one place in Sundarakāṇḍa there is a description of Rākṣasa-s who are performing sacrifice. At the late hour of night in Laṅka, Hanūmat heard the chanting of Vedic scholars who were engaged in performing sacrifice;

षडङ्गवेदविदुषां क्रतुप्रवरयाजिनाम् ।

शुश्राव ब्रह्मघोषान् स विरात्रे ब्रह्मरक्षसाम् ॥ V.18.2.

This description is a definite proof of the fact that Rākṣasa-s were well versed in aswacetisim, Veda-s and related matters.

The forest Daṇḍaka, being their original habitat, was under the control of Rākṣasa-s and the coming of sages to their land must have been viewed as invasion by Rākṣasa-s. This may be the actual reason behind the rivalry between them. Throughout in Rāmāyaṇa, as mentioned earlier, Rākṣasa-s are given the image of anti-social group of beings. But there are ample references which give accurate evidence to think that they are having a social life with highly civilized state of things.

Origin of ‘Rākṣasa Race’ in Vālmīkirāmāyaṇa

Uttarakāṇḍa of Vālmīkirāmāyaṇa furnishes an account of the origin of Rākṣasa dynasty in detail. It was told by sage Agastya to Rāma. At the time of creation Prajāpati who was originated from water and created water generated some creatures assigned them with the duty of protecting that element (water). Hearing this some of them said ‘rakṣāmaḥ’ i.e. ‘we shall protect it’ and some others said ‘yakṣāmaḥ’ i.e. ‘we shall worship it’. Those who have said rakṣāmaḥ’ became Rākṣasa-s and those who have said ‘yakṣāmaḥ’ became yakṣās. It is interesting that in the verse VII.4.11 of Rāmāyaṇa, Prajāpati asked to guard water by introducing them as ‘mānavāḥ’ i.e. men. From this reference it is difficult to find out the reason for treating these beings as hostile categories.

It in succeeding verses (VII.4.14-18) the Rākṣasa brothers Heti and Praheti are described as lords Rākṣasa-s. Praheti choosed asceticism while Heti married Bhayā the sister of Kāla. Vidyutkeśa, a powerful Rākṣasa, was born to Heti on Bhayā.

Gonds, Oraons and Rāvaṇa Tribes as the Descendants of Rāvaṇa

Gonds who are indentified as the biggest tribal group in central India and Oraons believe themselves as the descendants of Rāvaṇa. Kamil Bulke refers to a family living in the Ketkayamm village of

Rayadiha in Ranchi whose family name is ‘Rāvaṇa’. But they were belonging to the ‘Gidhi’ clan which is a popular tribal group in central India.

M.V. Kibe considers the people of Southern parts of Indian sub-continent as belonging to Rākṣasa tribe and also think the south Indian people as the descendants of the powerful Rākṣasa king Rāvaṇa. He points out that ‘Rāvaṇavaṃśa’ is a sub-caste among Gonds which might be regarded as the modern representatives of the Rākṣasas. The problem regarding the ethnical identity of these people should be studied in detail for bringing forth the real social and political history of our ancient past. V.R.R. Dikshitar argues that the Rākṣasas could be taken as a tribe when the society emerged from the barbarous state to a semi-civilized condition and sought to identify them with the ancestors of modern Andamaners and Australian aborigines.

Śūrpaṇakhā as a Goddess

The popular Rāmāyaṇa character Śūrpaṇakhā who belongs to the race of Rākṣasas and sister of Rāvaṇa, the king of Laṅkā, is being worshipped as a goddess in Nilgiris of Tamil Nadu in South India. The women who belong to the Nāttu caste of Keralam believe themselves as the daughters of Śūrpaṇakhā.

Rākṣasa-s in the belief of the people of Wynad

In the Wayanad district of Keralam many people believe that it is the place where the story of Rāmāyaṇa happened. In their view, many places there are related with the story of Rāmāyaṇa. According to their belief Rāvaṇa is simply a man and he did not abduct Sītā, but she went to his abode on her own wish. In Wayanad there is a hill which is in the shape of a woman lying on the ground. People relate the mythology of this hill with the Rāmāyaṇa-character Tāṭakā. According to their belief Rāma and Lakṣmaṇa quarreled with Tāṭakā and at the end Rāma killed her with an arrow. The huge body of Tāṭakā fell down on the top of the mountain. In memory of the killing of Tāṭakā with the arrow by Rāma that place is named after Ambukutti (the place where the arrow was shot).

Conclusion

The legacy of Asura and Rākṣasa although is subdued by the main stream culture, it has been rooted deeply in the psyche of many sects of people in India. It is the cultural, social and political changes that resulted in the transformation of the scenario in its history.

However, the tribal beliefs which are the remnants of begone age can be taken as the survival of historical memories. The people who believe themselves as the descendants of some powerful Asura and Rākṣasa characteristics are found now only in the peripheries of the society. This may be due to their extermination by the so called main stream culture. This may also have helped in the formation of the strong belief in their powerful heroes who strongly opposed the Vedic tradition.

End Notes

- ¹ Hale, W.E., *Asura in Early Vedic Religion*, Motilal Banarsidass, Delhi, 1999, p.181. There are 107 references of Rakṣas both in singular and plural can be found in *Ṛgveda*. But scholars like N.N Bhattacharya thinks that there are only more than fifty occurrences of the term in *Ṛgveda*. See *Indian Demonology the Inverted Pantheon*, Manohar, Delhi, pp.41-42. W.E. Hale has given a detailed study regarding the concept of Rakṣases in *Ṛgveda*. Refer Hale, W.E (1999), *Asura in Early Vedic Religion*, MLBD, Delhi, pp.135-145 for more details.
- ² Bhattacharya, N.N. (1990), *A Glossary of Indian Religious Terms and Concepts*, Manohar, Delhi, p. 133.
- ³ Refer to Verma, Nargis (1991), *The Etymologies in the Śatapathabrāhmaṇa*, Nag, Delhi, pp.93, 309 & 310 for more details.
- ⁴ *Śabdakalpadrūma*, Vol. IV, Dev, Rudrakant (1987), Nag, Delhi, p.110.
- ⁵ न रक्ष्यते हविरस्मात् रक्ष-अपादानेऽसुन्। राक्षसे अमरः। *Vācaspatyam*, Vol. VI, Tarkavacaspati Taranatha (1969), Chowkhamba Sanskrit Series, Delhi, p.4787.
- ⁶ *The Nighaṇṭu and Nirukta*, Sarup, Lakshman (Ed.), (1984), MLBD, Delhi, pp. 220-21.
- ⁷ Monier Williams, M. (1993), *A Sanskrit English Dictionary*, MLBD, Delhi, pp., 859-860.
- ⁸ *Atharvaveda*, Ttranslated by Devichand, M.A (1997), Munshiram Manoharlal, Delhi, , Refer to verses II.4.4, II.4.5, IV.10.2, IX.36.1 etc.
- ⁹ Refer to the 1st Chapter of *Nāṭyaśāstra of Bharatamuni*, Edited by Joshi, K.L., Vol. I, Parimal Publications, Delhi, 1994.
- ¹⁰ *Ibid.*, vv. 52-55.
- ¹¹ *Ibid.*, Chapter 4, vv. 1-4.
- ¹² *Ibid.*, vv. 5-10
- ¹³ *Ibid.*, Vol. III, Chapter 21, vv.62-64.
- ¹⁴ *Ibid.*, Chapter 21, v.144; Vol. IV, Chapter 35, vv.7-8.
- ¹⁵ *Ibid.*, Vol. III, Chapter 21, v.150.

- ¹⁶ बभूवेन्द्रोपमं दृष्ट्वा राक्षसी काममोहितम्। सुमुखं दुर्मुखी रामं वृत्तमध्यं महोदरी॥
विशालाक्षं विरूपाक्षी सुकेशं ताम्रमूर्धजा। प्रियरूपं विरूपा सा सुस्वरं भैरवस्वना॥
तरुणं दारुणा वृद्धा दक्षिणं वामभाषिणी॥ न्यायवृत्तं सुदुर्वृत्ता प्रियमप्रियदर्शना॥ III.17.9-11,
See, *Rāmāyaṇa of Vālmīki*, Edited by Raviprakash Arya, Vol. II, Parimal Publications, Delhi, 2004.
- ¹⁷ Tāṭakā is being represented as a beautiful Dravidian princess who fell in love with Rāma (he too was attracted by her beauty) at the first sight in the famous Malayalam poem *Tāṭakayenna Drāviḍarājakumāri* of Vayalar Rama Varma. Here the reason for the death of Tāṭakā is her affection towards Rāma, and this is a more convincing depiction than that of *Vālmīkirāmāyaṇa*. Vayalar adapted the theme of his poem from *Kamparāmāyaṇa*.
- ¹⁸ Tāṭakā is described there as the wife of intelligent Sunda, a Rākṣasa, and mother of Mārīca. Rāma killed her by entering her domain without asking any question. This act can be read as the form of invasion to a country by foreigners. Refer to *Vālmīkirāmāyaṇa*, I.24.25-27 for more details.
- ¹⁹ See *Rāmāyaṇa of Vālmīki*, Vol. I, I.30.12.
- ²⁰ क्षत्र हेतिः प्रहेतिश्च भ्रातरौ राक्षसाधिपौ। मधुकैटभसङ्काशौ बभूवतुरिन्दमौ ॥ VII.४.२.
- ²¹ स तस्यां जनयामास हेती राक्षसपुङ्गवौ। पुत्रे पुत्रवतां श्रेष्ठो विद्युत्केशमिति श्रुतम्॥ VII.4.17.
- ²² Bulke, Kamil, *op.cit.*, p.132f.
- ²³ Kibe, M.V., *Cultural Descendants of Rāvaṇa*, Kane Festschrift, 1941, p.264-66. But the argument of Kibe that the south Indians are the descendants of Rākṣasa king *Rāvaṇa* does seem tenable for the want of adequate evidence.
- ²⁴ Dikshitar, V.R.R., *South Indians in the Rāmāyaṇa*, Transactions of the All India Oriental Conference, 1993, p.245f.
- ²⁵ *Ibid.*, p.405. Nāttu is said to be a subdivision of Kollan (Black smith). According to another view it is a sub caste of and Malayan (people live in hill areas probably the forest dwellers) of Cochin in Kerala. cf., Edgar Thurston, *op.cit.*, Vol. V, p.249.
- ²⁶ Azeez Tharuvana, *Vayanāṭan Rāmāyaṇam*, Mathrubhumi Books, Kozhikode, 2011, p.25f. The study of the people of Wynad based on their beliefs and culture can give more information about the ethnic settlements in ancient Keralam. A study based on cultural Anthropology would provide more help in this regard.
- ²⁷ *Ibid.*, p.67.

Biniya A. B.

CONCEPT OF RAJASVALĀ IN THE PERIOD OF DHARMAŚĀSTRA

Dharmaśāstra literature pervades over various aspects of Indian social and cultural life. The *Dharmaśāstra* literature attempts to bring discipline in the life of individual and also in the social life based on the values which were in belief in those days. Some values have been universal while others kept on changing in accordance with time. This literature is very close to Indian society. In ancient India women were denied equality with men, not only in secular matters such as inheritance and succession but also in social status, religious and spiritual practices. Even in the family women were supposed to have been relegated to a very low position and regarded as mere chalet. Status of women in the society has remained an important issue from time immemorial. *Dharmaśāstra* texts deal with some conditions of women. Women had to face some uncommon situations in their lives. Women became impure (untouchable) at her monthly periods.

Rajasvalā or *Rajodarśana* means menstrual women. It defines *Rajo* in Sanskrit means blood and *darśana* means to watch. The *Dharmaśāstra* texts provide some conditions about *Rajasvalā*, the lifestyle of *Rajasvalā*, days of impurity, purification and purification on the death of *Rajasvalā*. From the times of *Taittirīya Samhita* rules have been laid down about the duties of a *Rajasvalā* and it also states how her husband and other people should act towards her. It states that one should not address a woman who has unclean clothes (who is in her course) nor should one sit with her, one should not eat her food for she keeps emitting the colour of Brāhmaṇa murder. The verse is thus,

सा मलवद्वासा अभवत् । तस्मान्मलवद्वाससा न संवदेत् । न सहासीत । नास्या अन्नमद्यात् । ब्रह्महत्यायै ह्येषा वर्णे प्रतिमुच्यास्तेऽथो खल्वाहः । अग्न्यञ्जनं वाव स्त्रिया अस्रम् । अभ्यञ्जनमेव न प्रतिगृहं काममन्यत् । (T.S.II.5.1.5-6)

The *Taittirīya Samhita* says that there should be no intercourse with *Rajasvalā* women, either in a forest (after she bathes) nor when she is unwilling (after bath). She should not bath during the three days, should not bath with oil in those days, should not arrange her hair with a comb, should not apply collyrium to her eyes, should not brush her teeth, and should not pare her nails. She should not spin yarn, should not make ropes, and should not drink water with a vessel made of *palāśa* leaves or a vessel that is baked in fire (or is broken). The results of the breaches are thus that the son becomes suspected or charged with grave sins, a thief, shy not bold, destined to die in water, will have a skin disease, will have a bald head and will be feeble, will have squint-eyed, will have dark teeth and bad nails, will be impotent, will commit suicide by hanging, will become a lunatic or a dwarf. The text further directs that she should observe these rules for three nights, should drink water with her hands joined together or with a plate that is not baked in fire. The verses is stated thus-

यां मलवद्वासस सम्भवति यस्ततो जायते सोऽभिश्नोतु यामरण्ये तस्यै स्तेनो यां परार्ची तस्यै ह्यगीतं मुख्यपगल्भो या स्नाति तस्या अप्सु मारुको याऽभ्यङ्क्ते तस्यै दुश्चर्मा या प्रतिखते तस्यै खलतिरपमारी याऽङ्क्ते तस्यै काणो या दतो धावते तस्यै श्यावदन् या नखानि निकृन्तते तस्यै क्लीबो या रज्जु सृजति तस्या उद्वन्धूको या पर्णेन पिबति तस्या उन्मादुको या खर्वेण पिबति तस्यै खर्वस्तिस्त्रो रात्रीर्व्रतं चरेदञ्जलिना पिबेदखर्वेण वा पात्रेण प्रजायै गोपीथाय ।। (T.S.II.5.1)

In *Boudhāyana Dharmaśāstra*, *Rajasvalā strī* has been termed as an *Atrei* (*rajasvalāmrutusnātāmātreīṁāhu*). According to *Vasiṣṭha Dharmaśāstra* menstruating woman remains impure for three days and nights- (*trirātram rajasvalā śucirbhavati*). Rules have been laid down about *Rajasvalā* by *Vasiṣṭha*. Menstruating women remains impure for three days. She should not apply collyrium on her eyes or oil on her body or bathe in water. She should sleep on the floor and not sleep during the day. She should not touch the fire, should not make a rope, nor look at the planets. She should not laugh or do any household affairs. She should not drink from a damaged cup. She may drink from her cupped hands, undamaged cup or a copper vessel. The *Bṛhadāraṇyaka Upaniṣad* notes that a married woman in her courses should drink water from a vessel of bronze and should

not wash her clothes, a śūdra male or female should not touch her; on the lapse of three nights she should bathe and she should be made to unhusk rice. The verses are;

अथ यस्य जायमार्तवं विन्देत्, त्र्यहं कंसेन पिबेदहतवासाः, नैनां वृषलो न वृषल्युपहन्यात्,
त्रिरात्रान्त आप्लुत्य व्रीहीनवघातयेत् ॥ (VI.4.13)

When *Vasiṣṭha Dharmasūtra* and *Viṣṇu Dharmasūtra* forbid the eating of the food of a *Rajasvalā* that is the food cooked by her and owned by her should not be eaten. Laghu -Hārīta prescribes that a *Rajasvalā* may eat food from her own hand used as a plate; Vrddha-Hārīta says the same and adds that if she is a widow then she should not take food for three days and that one whose husband is living must have only one meal a day. Those Brāhmaṇas in whose houses menstruating woman participate in ritual activities, people who do not maintain the sacred fires, and people in whose family there has not been a Vedic scholar, all these are equal to *śūdrās*. The verses are thus;

उदक्यान्वासते येषां ये च केचिदग्न्याः कुलं श्रोत्रियं येषाम्। सर्वे ते शूद्र धर्मिणः इति ॥

The following are the rules pertaining to the life style of *Rajasvalā* for first three days-

- She should not to be seen by anyone.
- Should wear a single cloth.
- Should not bathe and wear ornaments.
- She should behave in a shy manner and stay in the house.
- Should practice complete silence.
- Should remain calm and poised.
- She should eat in earthen pots and sleep on the floor.

The above mentioned life style of *Rajasvalā* is also described in *Vedic* literature.

Period of impurity also has been prescribed in *Dharmaśāstra*. *Rajasvalā* woman remains impure for three days. According to *Āpastambha Smṛti* she regains her purity after having a bathe on fourth day. Prior to having bath she should not indulge in the religious ceremonies and household activities.

प्रथमे अहनि चम्डाली द्वितीये ब्रह्मघातिनि।
तृतीये रजकी प्रोक्ता चतुर्थेऽहनि शुध्यती ॥

This śloka means that *Rajasvalā* was called *Caṇḍālī* on first day, *Brahmaghātini* on the second and *Rajakī* on the third day.

Purification of *Rajasvalā*

Rajasvalā women were also not allowed to touch each other. She should stay without food.

रजस्वला तु यथा नारी अन्योन्यां स्पर्शते यदि ।
तावत् तिष्ठेन्निराहार स्नात्वा कालेन शुद्ध्यति ॥

The *Viṣṇu Dharmasūtra* (22.73-74) prescribes that if one *Rajasvalā* touches another *Rajasvalā* of a lower *varṇa* she should observe a fast from that time till the fourth day when she takes the purification bath. On the other hand if she touches another *Rajasvalā* woman of the same or a higher *varṇa*, she has to bath and then take her food. According to *Smṛtikāra*-s she should not bathe during the three days. She was also supposed not to do religious duties during the period.

साध्वाचारा न सा तावद्रजो यावत् प्रवर्तते ।
वृत्ते रजसी साध्वी स्याद् गृहकर्मणी चैन्द्रियो ॥

Rajasvalā woman is fit for sacrifice and *pitṛkarma* on fifth day.

शुद्धा भर्तृश्चतुर्थे अहनि स्नानेन स्त्री रजस्वला ।
दैवे कर्मणी पित्र्ये च पञ्चमे अहनि सध्यती ॥

If a *Brāhmaṇa Rajasvalā* touches another *Brāhmaṇa Rajasvalā* she should observe fast for one night and becomes pure by *pañcagavya*. The verse states so-

स्पृष्टा रजस्वला अन्योन्यं ब्राह्मण्याब्राह्मणी च या ।
एकरात्रं निराहारा पञ्चगव्येन शुद्धती ॥ '

If a *Rajasvalā* is touched by a *Caṇḍālā* or by any of the *Antyajās*, or by a dog or a crow, she has to be without food till she bathes on the 4th day (Angiras47, Atri 277-279, *Āpastamba* VII.5-8),

रजस्वला यदा स्पृष्टा उष्ट्रजम्बूकशल्बैः ।
पञ्चरात्रं निराहारा पञ्चगव्येन शुद्धती ॥

If a woman is suffering from fever and becomes a *Rajasvalā* she is not to be bathed on the 4th day to purify her, her purification is to be effected by another healthy woman, who touches her and then herself bathes with her clothes on and this is done ten or twelve times and each time there is sipping of water, then the woman who is ill has her clothes removed and new ones put on and then gifts are

made according to ability and she becomes pure. The same procedure is followed where a male who is ill is touched by a *Rajasvalā* or for some other cause he has to undergo the purification of a bath. The healthy male touches him seven or ten times and bathes after each touch, at the end of which the sickly person is declared to be free from the impurity.

If a *Rajasvalā* dies, then the corpse should be bathed with the five products of the cow (*pañcagavya*), she should be covered with another garment and then should be cremated. While Aṅgiras said that the corpse should be bathed after three days and it should be cremated.

पञ्चभिः स्नापयित्वा तु गव्यैहि प्रेतां रजस्वलाम्।
वस्त्रान्तरावृत्तां कृत्वा दाहयेद्विधिपूर्वकम्॥

Conclusion

The *Dharmaśāstras* talks about the twelve impurities (fat, semen, blood, marrow, urine, faeces, mucus of the nose, earwax, phlegm, tears, rheum of eyes, sweat) of the body, one is blood. Women become impure (untouchable) at her monthly periods. Women were not allowed to perform any *Vedic* ritual or to touch any auspicious things or visit the temple as it will spoil the purity of these things. One of the reasons that a woman is considered impure (due to impure bleeding) during the menstrual time is because of losing blood. But along with that, heat and harmful toxins are also excreted from the body. As such, her body will be weak and she needs to take rest. In the *Dharmaśāstra* period great importance was given to purity.

End Notes:

Vasiṣṭa Dharmasūtra, 5.10.

Shashi Kashyap, *Concept of Untouchability in Dharmaśāstra*, p-74.

Idem.

Ibid., p.75.

Atrismṛti, p.277.

Yājñavalkya Smṛti, 3.2.

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Galeel T

THE CHARACTER TRANSFORMATION OF URVAŚĪ AND PURŪRAVAS IN VIKRAMORVAŚĪYA.

Introduction

Classical Sanskrit literature, including the dramas and other *Mahākāvyas*, is widely influenced by the myths and tales which are developed from the *Vedas*, *Brāhmaṇas*, Epics and *Purāṇas* through ago. It is noted that most of the Sanskrit *kāvyas* are developed and shaped by the stories of the Epics and *Purāṇas*. The plot of these *kāvyas* is borrowed from the myths which are widely deliberated in the oral and textual traditions of Indian culture. The myths and tales are not to be considered as a static form over time. It has dynamic nature and these myths and tales are always considered as changeable and it is very flexible to use as a cultural production from generation to generation. Thus these myths and tales are the invaluable treasure of Sanskrit literature.

The Sanskrit poets like *Bhāsa*, *Kālidāsa*, etc. are deeply influenced by the Epics and *Purāṇas* and accepted the stories like the plot of their works. Moreover, they used their poetical imagination to develop the plot.

The tale of *Urvaśī* and *Purūravas* is depicted first in *Ṛgveda* (10-95), and it full-fledged in *Śatapathabrāhmaṇa* (11-5-1). The poet *Kālidāsa* gave a new turn to the myth.

The present paper tries to bring out the character transformation of *Urvaśī* and *Purūravas*. Through the three classical scriptures. *Ṛgveda*, *Śatapathabrāhmaṇa* and *Vikramorvaśīya*.

The itihasa that mentioned the dialogue between Urvaśī and Purūravas comes in the 95th *sūkta* of 10th *maṇḍala* in *Ṛgveda*. The story which plots the meaning lessness of worldly pleasure moves forward through Purūravas finding Urvaśī who left him after a long time of life together, at *mānasa saras*, where Purūravas requests Urvaśī to return back to a life together, which she rejects. The *ṛṣi* of this *sūkta* is Urvaśī herself, where as both Urvaśī and Purūravas becomes the *devatā*.

It is clear that Urvaśī is portrayed as a strong woman, as Purūravas says “stay in front of me for a while” and he describes Urvaśī as a stubborn wife. (*Ṛgveda 10-95-1*) The character of Urvaśī is crafted powerfully to the extent that she address her husband with his name. Her statement that “I am as non countrolable as wind “points out how she has placed her personality out side any bondage under Purūravas, rather celebrates her freedom. (*Ṛgveda 10-95-2*) at the same time, Purūravas is portrayed as one who lost his vibrance and enthusiasm since he lost Urvaśī. He forgot his duty and the political affairs of his state, and is portrayed as one who continue to mourn for his lose. (*Ṛgveda 10-95-3*) It is clear that Purūravas is a king and Urvaśī a model home maker who carried out all the duties of a wife, and took good care of her father in law at her husband’s house. The dialogue with *uṣas* also proves that Urvaśī took constuent care of her husband’s sexual needs. (*Ṛgveda 10-95-4*) Through the dialogue that Purūravas the doesn’t own her body through he was once the king of her body and soul, she makes a powerful indication that she alone is the soul propriter of her own body and mind, which is also a shake away from the shackles of (freedom) to a free self. Her dissociation with Purūravas might also stem from her desire to revenge his usage of Urvaśī, who wasn’t his wife, at anytime and place as he wished even though he keeps separate time for all his legally married wives. (*Ṛgveda 10-95-5*) For Purūravas, the other *Apsaras* who came with Urvaśī, were also captivately beautiful and lustrous. It may be understood that Purūravas might have had lustrous advancement towards these *Apsaras* friends of Urvaśī, who stopped their visit to Purūravas’s home one Urvaśī left it. Their is no other explanation to the mouning that even the *Apsaras* donot pay visit to his house. (*Ṛgveda 10-95-6*) The *Devas* paved way for the growth of Purūravas to equip him on their behalves to enter gate was and destroy their enemies. (*Ṛgveda 10-95-7*) Urvaśī may

therefore be considered as a sexual compliment from the part of *Indra* to please Purūravas. The curse that lord *Mitra* and *Varuṇa* give Urvaśī may even be made up to suit the purpose. It shall be assumed that Purūravas who is filled with mortal imotions like any other man becomes addicted to lust towards Urvaśī as a result of this curse. At the same time, the *Devas* are seen uninterested to bring back him to the normal life, rather they wish him to continue in this state of affection. (*Rgveda 10-95-8*) Even the words Purūravas use to suave Urvaśī were related to body and sex, which may have stemmed from his conception that women must be susceptible to the wants and needs of men. (*Rgveda 10-95-9*) His request to stay put atleast until he is provided with a son points out that Purūravas saw Urvaśī only as a means to bring forth his progeny, which also Sheds light at the social inequality the women of the time had feaced. (*Rgveda 10-95-10*) Urvaśī also states that the responsibility that your son and yourself would shoulder lies only with protection of land, and the protection of country and its people. She also explains how the violation of her agreement entirely changes her life. The main reason for the break down of family relationships is the often non- fulfillment of contracts in life. (*Rgveda 10-95-11*) when Urvaśī says that the son she would give birth to, would come to meet his father , Purūravas asks her how a newly born can seporate his father and mother, where Purūravas implies infact his intention to keep Urvaśī as well. (*Rgveda 10-95-12*) when she says that her son with teary eyes would come to meet his father, she actually indicates to Purūravas that his tears are not enough to hold her down, and, her use of the word ‘fool’ towards her husband shows her resistance and resolute to not surrender her womanhood infront of Purūravas. (*Rgveda 10-95-13*) Purūravas who was sexually addicted even to the thoughts of Urvaśī, on the other hand tries to imotionally influence her by stating that he would allow himself to die if Urvaśī continue the stint which alone proves his ulterior and selfish motive. (*Rgveda 10-95-14*) It might be the male element that makes even the author pen anti-woman statement that “female friendship are like wolves hearts”. The paradox is that such a statement is made delivered by an Urvaśī who roots firmly for identity. (*Rgveda 10-95-15*) it is clear from her words that she had undergone many fashion touches to please her husband. (*Rgveda 10-95-16*) Even after listening to all the arguments, statements, reasons and her dicissions, Purūravas still used desperation as his tool to get back Urvaśī, which is well evident in his statement that he is wooing that beauty who has no equals even among the *Devas* .

(*Ṛgveda* 10-95-17) But, Urvaśī bids farewell to Purūravas by telling him that he would eventually reach heaven once the *yajñas* are completed along with his son as directed by the *Devas*. This indicates that the *Devas* are the once who disrupt the natural order of matters at hand. This also indicates the mail- centered rules that point out the *Karmas* and *pūjas* that give one his freedom even to copulate at heaven, which also marks the fate of *Apsaras* destined to dance as per the tune of the *Devas*. (*Ṛgveda* 10-95-18)

Urvaśī and Purūravas in Śatapathabrāhmaṇa

This epic, which started from the *Ṛgveda*, reaching perfection in the first *Brāhmaṇa*, in the 5th chapter of the 11th canto of the Śatapathabrāhmaṇa. A case in point is the occasion of making fire by using the *araṇī* tree in the cāturmāsya sacrifice. *Araṇī* should be made of the banyan tree, and this story is told here to show the connection between fire and banyan tree. Here Urvaśī coveted Purūravas and she won him over and made a deal with three terms. By these terms, Urvaśī is portrayed as a strong woman as in the *Ṛgveda*. At the same time, it was the narrator's ambition to turn Urvaśī's character to covet Purūravas. The story of the curse in the *Ṛgveda* also vanished. Then the gods conspire to bring her back, Urvaśī keep the beloved lambs near the bed, and the gods kidnap them. Urvaśī cries that they have kidnapped her lambs as if they were from a desolate place where there were no heroes. when Purūravas heard this, he runs down Naked saying that he is a hero while the gods make lightning. All of this seen to be a pretension according to a pre-written script. Urvaśī is seen to be intertwined with her own life and heavenly life, and Purūravas is seen here as brave, also understood that Purūravas will adopt any means to fulfill the desires of the lover in Śatapathabrāhmaṇa.

This context is also unclear in the *Ṛgveda*. The *Ṛgveda* doesn't say that Purūravas searched the entire *Kurukṣetra*, without seeing Urvaśī and saw her in the form of a swan at *anyatā plākṣā* lake. Urvaśī introduces Purūravas, who has lived together for a long time, to her fellow nymphs. It was according to their wish, Other than which Urvaśī doesn't seem interested. The echoes of Urvaśī in the *Ṛgveda* can be seen here. Later, verses 1, 2, 14, 15, 16 in the *Ṛgveda* are used here for the completion of the story. By saying "come and sleep with me at the end of the year" Purūravas wants her body and Urvaśī is making a deal with Purūravas again. Then Purūravas

arrives at the place she said, asks for blessings from the gods as Urvaśī says, takes away from the fire and his son, and then sacrifices himself to the fire that turned into a banyan tree and becomes a deity in the heaven. In Śatapathabrāhmaṇa great change is evident in the characters and contexts when at the Rigvedic aspects, Urvaśī is described as a lover of love, but at the same time resolute, and Purūravas is described as a loving hero and a brave man who goes one step further. Submission of the Urvaśī to the gods and at the same time to Purūravas, the subject matter may have been changed by the narrator to increase the enjoyment of the previous story. At the heart of this change may have been the fact that love becomes male-centric at the time.

Urvaśī and Purūravas is in Vikramorvaśīya

The *Vikramorvaśīya* play, written by the poet *Kālidāsa* is presented in five acts, in a different way from the earlier works of the Urvaśī and Purūravas ¹ legend. “*Troḍakam*” is a Play that deals with the thematic connection of human and divine worlds. Let us see how the characteristics of this story and character in the past have changed when it comes to *Kālidāsa*. Here Urvaśī works for *Indra* and is more beautiful than *Pārvatī*. Purūravas is a great hero who can only be the commander of the gods.² When he first sees Urvaśī, the king describes her lustful.³ At the same time, Purūravas is a man of great courage and heroism.⁴ From the king’s reply to *chitrarata*, who thanked Purūravas for rescuing Urvaśī from *kesin*, it is clear that he was a hero, and has great love for *Indra*⁵

When the Pearl necklace is trapped on the vine, Urvaśī gets a chance to see the king, probably because *Kālidāsa* likes it, and such a situation was created again by the *darbha* grass in *Śakuntala*.⁶ Although it is difficult to get Urvaśī, Purūravas is a person who is immersed in the beauty of Urvaśī itself.⁷ Here *Kālidāsa* portrays *Urvaśī* falling in love with Purūravas and Purūravas with Urvaśī at the same time. Urvaśī approaches the king lustfully, as in the Śatapathabrāhmaṇa.⁸ Love here stems from a lack of freedom, that too by asking Purūravas ‘permission, and by the condition where it was stated that “*Indra* should not have any problem with this relationship”. This kind of Urvaśī is different from the previous literature.⁹ While searching for the lost birch love letter, the king’s words reveal that he is very lustful and very passionate about Urvaśī.¹⁰ Purūravas is a man who seduces other women while he

is with wife. But here, one finds a Purūravas who does not hesitate to fall at the feet of his estranged wife, who knows about his immoral relationship with Urvaśī. And he realizes that it is wrong to have an extramarital affair “only for a moment” which will expire at the next moment¹¹. But that kind of love is forgotten as a problem and instead, it is glorified here¹². Perhaps because *Kālidāsa* was a city dweller and polygamy was not problematic at the time, Purūravas speaks in this way¹³. Although Urvaśī is expelled from heaven by a curse similar to the *Ṛgveda* the curse here turns out to be beneficial to Urvaśī¹⁴. Instead of apologizing and falling at the feet of the queen by Purūravas, the poet *Kālidāsa* makes his queen observe fasting, and justifies it through the words of Purūravas, as if to reduce the impact¹⁵. Like the love-struck *Yakṣa*, *Kālidāsa* portrays Purūravas as thin¹⁶. Urvaśī who comes to see the king is dressed like a prostitute. This shows that Urvaśī is willing to do anything for the fulfillment of love. It may also be said that the brave Urvaśī in the *Ṛgveda* has been transformed into a mere prostitute¹⁷. Purūravas, who becomes lustful as the night progresses, and Urvaśī, who frightens the heart when hears those words from him, can be seen here emphasizing that lust is more important than love¹⁸. At the same time, *Kālidāsa* has also produced a compassionate Purūravas who takes care of his wife¹⁹. By molding the character of Purūravas, *Kālidāsa* acknowledged the abusive relationships of the kings of the time and acted accordingly. It is clear from *chitrlekha*’s words that *Kālidāsa*, who ‘urbanizes’ ordinary characters, glorifies polygamy in a refined way of civilization²⁰. Purūravas is allowed by his wife, to fall in love with another woman, but can *Kālidāsa* see this as a culture? ²¹. *Āśināri* can be seen as a “culturally rich” wife who sacrifices her happiness and stands for her husband’s happiness²². Purūravas is seen here as a husband who is happy that his wife has accepted his relationship with Urvaśī, and is trying to make his wife happy²³. From Urvaśī’s words that “we are both together with the permission of the queen”, one can understand how much the character of Urvaśī has changed for the drama²⁴. Purūravas suddenly changes from *ashinari* to Urvaśī’s servant. Through this, it is clear that Purūravas will do anything for his desire²⁵. *Chitrlekha* says that seem to be the work of the nymphs to please the gods. Nymphs are the means of physical and mental pleasure for the gods²⁶. The fourth act deals with the original text of the *Ṛgveda*. Here unlike the previous context, Urvaśī is silenced and Purūravas is activated in the mainstream. Although Purūravas refers, to the sun and moon as his parents is

said to be the groom of the country and Urvaśī, his involvement in love has?, led the country in to oblivion²⁷. Urvaśī reveals her convictions in the *Ṛgveda*. Here we can see Urvaśī apologizing to Purūravas for being angry²⁸. Even the duty of Purūravas to the country and the natives depends on Urvaśī²⁹. Here the *sangamaniya* gem unites Urvaśī - Purūravas and *ayus*³⁰. Purūravas is portrayed as a loving father to his son³¹. While introducing the mother to her son, Purūravas makes it clear that Urvaśī has the qualities of an ordinary woman³². Here the poet is trying to bind Urvaśī, who is free in the *Ṛgveda*, by moral values³³. In the *Ṛgveda*, the brave Urvaśī, who ruthlessly says, “I will send your son to your home”, is sent to hide her son, realizing that the son will cause her to separate from the king, here. Also, in the *Ṛgveda*, if it is the son who reunites the father and mother, here the son is responsible for their separation³⁴. Purūravas realizing that Urvaśī will leave, prepares to leave for the forest. As mentioned earlier, Urvaśī is the deciding factor in whether that country should prosper or not. Purūravas is weak when love is put aside³⁵. Without Urvaśī, the king would leave the kingdom, and the gods would allow Urvaśī to remain on earth to receive Purūravas’s help in battle. It is the duty of the slave to do the will of the master. Unlike the *Ṛgveda*, the poet creates a divine ancestor for Purūravas. In this way, *Kālidāsa* may have given a divine atmosphere to the kings and set them apart from the common people.

Conclusion

On Summing up the discussion regarding *Kālidāsa Vikramorvaśīya*, another narrative of the *Urvaśī* and *Purūravas* myth, beginning with the *Ṛgveda* and ending with the *Śatapathabrāhmaṇa* and the changes they make to the characters. In *Ṛgveda* Urvaśī is a character that shows complete courage and perseverance. The story of the curse makes her a slave to Purūravas. But freed from that bondage, Urvaśī displays the perfect stance that no one else can claim the right to her own body and mind. Urvaśī declares that not only her husband but also her son cannot reduce the rigidity of her firm mind. Urvaśī is independent of male-centered, social etiquette. This says that it is a woman’s duty to quell a man’s sexual desire, to have children, and to take care of household chores. However, in *Śatapathabrāhmaṇa* the narrator depicts Urvaśī becoming lustful in Purūravas. Unlike the previous story, the curse story was deleted and some new parts were added, which can be seen as a deliberate attempt to make the character a little simpler.

However, Urvaśī lives with Purūravas , after clarifying the terms with Purūravas to protect her identity. Similarly, Urvaśī can be seen as striving to live with the person of her choice and to be freed from the bondage of the gods. Because she wants to merge with the man of her choice, even if others are gods, she will overcome all that and achieve the goal. When it comes to *Vikramorvaśīya*, Urvaśī is becoming more of an ordinary housewife who has to embrace civilization than the previous stories. Urvaśī loses the glory seen in earlier stories (especially in the *Ṛgveda*) and falls in love with a person as soon as she sees him. In the new situation, Urvaśī has different companions and new thoughts, from previous stories. Although poets say that this story about the love between the earth and sky. But it is to know that *Kālidāsa* favors the masculine over the feminine. That is why Urvaśī dresses up as a prostitute and makes them fall in love with a married man. Unlike the *Ṛgveda*, her words, dress, and mind are changed in a general way from the woman who says that:- “I will send your son to you”, with a firm heart, Urvaśī is matured in such a way that she hides her son blindly by love. *Kālidāsa*’s Urvaśī, is the epitome of sexual promiscuity, as obedient to lord *Indra*, conforming to the social norms of the time, and enjoying her security under the control of patriarchy.

In the *Ṛgveda*, Purūravas is a man who thinks that a woman should be obedient to him. Purūravas sees a woman as a reproductive machine and seeing only his selfish gain and sexual pleasure. But he is surrendering to Urvaśī. Purūravas is a human king who was appointed to take care of the earth for the gods. But Purūravas is a man who has lost everything due to lust and is ready to give up his life to subdue a woman. Before the influence of Urvaśī, all the strategies fail and he returns in despair, but as a man glorified the character of Purūravas in this context throughout his play. Purūravas is the one who accepts the terms of Urvaśī and acts accordingly. A person who has been given the opportunity by Urvaśī to lust thrice in a day; what makes Purūravas different here is that he keeps his word to his lover. He maintains heroism in any situation, and travels all over *Kurukṣetra* to find her. However, the ultimate goal of this character is to indulge in lust. He makes sacrifices to reunite with the lover, giving food to the priests for a year, and then - sacrificing at and representative of the gods, Purūravas gets permission to enter heaven with the help of god. In the *Ṛgveda*, the paternity of Purūravas itself is not clear, as mercury plays a role in the birth or the father and

mother are one as another story Named *Iḍā*. In Śatapathabrāhmaṇa, Purūravas, just like Urvaśī, is a character who was transformed by the narrator of the time. Unlike the *R̥gveda*, the author allows the character of Purūravas to maintain its existence. *Kālidāsa* may have the behest of the god and becoming one of the gods. In *Kālidāsa*'s *Vikramorvaśīya*, Purūravas has become a hero and a war partner of the god *Indra*. But Purūravas is a king who is blinded by love and has no interest in the affairs of the kingdom. Purūravas is a man who occasionally faints, and realizes his own mistakes, and falls at his wife's feet. The love for the son, and the madness of love, is presented in an increased way from previous stories. Purūravas is a man who cannot bear the burden of the country without Urvaśī. But Indra also sees Purūravas as an aide to the war, so Urvaśī is kept with him. Since *Kālidāsa* was a poet of kings, *Urvaśī* and *Śakuntala* are written as female characters, who are worthy of the love of kings. But as always, in those days, a woman's body was more important than her personality and identity.

End Notes

- 1 मेनका : - या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य, प्रत्यादेशो स्वर्गवर्तितायाः श्रियः द्र. ३
- 2 मेनका : - ननु उपस्थितसंप्रहारो महेन्द्रो मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियोजयति p 4
- 3 राजा : - सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्दिप्रदः, शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः 8 ll act 1 p. 7
- 4 चित्ररथः - दिष्ट्या महेन्द्रोपकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान् p. 10
- 5 राजा :- ननु वज्रिण एव वीर्यमेतद्, विजयन्ते द्विषतो यदस्य पक्ष्याः वसुधाधरकन्दराभिसर्पि, प्रतिशब्दोऽपि हरेर्भिनत्ति नागान् 15 ll p.11
- 6 उर्वशी : - अम्महे , लताविटपे मे एकावली वैजयन्तिका लग्ना चित्रलेखे, मोचय तावदेनाम् । १२ द, राजा:- प्रियमाचरितं लते त्वया मे, गमनेऽस्याः क्षणविघ्नमाचरन्त्या यदिपुं पुनरप्यपाङ्गनेत्रा परिवृत्तार्धमुखी मयाद्य दृष्टा 16 ll p.12
- 7 न सुलभा सकलेन्दुमुखी च सा, किमपि चेदमनङ्गाविचेष्टितम् अभिमुखीष्विव काङ्क्षितसिद्धिषु, व्रजति निर्वृतिमेकपदे मनः 9 ll p.22
- 8 चित्रलेखाः - मम सुरारिसंभवे दुर्जाते महाराज एव शरणमासीत् । साहं तव दर्शनसमुत्थेन मदनेन बलीयो बाध्यमना भूयोऽपि महाराजेन अनुकम्पनीया इति p.30
- 9 चित्रलेखा - महाराजा परवशोऽयं जनः, तन्महाराजेनभ्यनुज्ञाता इच्छति देवेष्वनपराद्धमात्मानं कर्तुम् । p.32

- 10 राजा -वासार्थं हरं संभृतं सुरभिणा पौषं रजो वीरुधाम्, किं मिथ्या भवतो ह्यतेन दयितास्नेहस्वहस्तेन मे । जानीते हि मनोविनोदनफलैरेवविधैर्धारितं, कामार्तं जनमञ्जनां प्रति भवानालक्षितप्रार्थनः 19 ll p.35
- 11 राजा :- अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात् । सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः ॥ 20 ll p.
- 12 राजा :- प्रियवचनशतोऽपि योषितां, दयितजनानुनयो रसादृते । प्रविशति ह्यदयं न तद्विदाम्, मणिरिव कृत्रिमरागयोजितः 21 ll p. 38
- 13 राजा :- उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः । किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये p. 38
- 14 द्वितीयः :- येन ममोपदेशास्त्वया लङ्घितस्तेन न ते दिव्यं स्थानं भविष्यतीति उपाध्यायस्य शापः । पुरन्दरेण पुनर्लज्जावनतामुर्वशीम् प्रेक्षयैवं भणितम् - यस्मिन् बद्धभावासि त्वं तस्य मे रणसहायस्य राजर्षेः प्रियं करणीयम् । सा त्वं पुरुरवसं यथाकाममुपतिष्ठस्व यावत्स परिदृष्टसंतानो भवतीति 1 p. 40 ll
- 15 राजा :- अवधूतप्रणिपाताः पश्चात् संतप्यमानमनसोऽपि । निभृतैर्व्यपत्रपन्ते दयितानुनयैर्मनस्विन्यः ll 5 ll p. 42
- 16 विदुषकः :- यथा परिहीयमानैरङ्गैरधिकं शोभसे तथा अदूरे प्रियासमागमं ते प्रेक्षे ll p. 45 ll
- 17 उर्वशी :- सखी, रोचते तेऽयमल्पाभारणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेषः ll p. 45 ll
- 18 राजा :- वयस्य, रजन्या सह विजृम्भते मदनबाधा । उर्वशी :- अनिर्भिन्नार्थनानेन कम्पितम् मे ह्यदयम् 1 p. 47 l
- 19 राजा :- अनेन कल्याणि मृणाळकोमलं, व्रतेन गात्रं ग्लपयस्यकारणम् । प्रसादमाकाङ्क्षति यस्तवोत्सुकः, स किं त्वया दासजनः प्रसाद्यते ll 13 ll p 51
- 20 चित्रलेखा :- अयि मुग्धे, अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति ll p 52 ll
- 21 देवी :- एषाहं देवता मिथुनं रोहिणीमृगलाञ्छनं साक्षीकृत्य आर्यपुत्रमनु प्रसादयामि । अद्यप्रभृति यां स्त्रियमार्यपुत्रः प्रार्थयते या आर्यपुत्रस्य समागमप्रणयिनी तया मया प्रीतिबन्धेन वर्तितव्यमिति ll p 53
- 22 देवी :- मूढ, अहं खल्वात्मनः सुखावसानेन आर्यपुत्रं निर्वृत्तशरीरं कर्तुमिच्छामि । एतावता चिन्तय तावत् प्रियो वा न वेति ll p 54
- 23 राजा :- दातुं वा प्रभवसि मामन्यस्मै कर्तुमेव दासम् । नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ll 14 ll p 54
- 24 ऊर्वशी :- हला, देव्या दत्तो महाराजः । ततोऽस्य प्रणयवतीव शरीरसंगतास्मि । मा खलु मां पुरोभागिनीं समर्थय 1 p 57
- 25 राजा :- अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति । अनन्यनारीसामान्यो दासस्त्वस्याः पुरुरवाः ll 18 ll p 58

- 26 चित्रलेखा :- सखि , अप्सरोवारपर्यायेण तत्रभगवतः सूर्यस्योपस्थाने वर्तमाना प्रियसख्या विना वसन्तोत्सव आगत इति बलीय उत्कण्ठितास्मि ll p 62 l
- 27 राजा :- सूर्याचन्द्रमसौ यस्य मातामहपितामहौ । स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः ll 38 ll p 76
- 28 ऊर्वशी :- मर्षयतु मर्षयतु महाराजः । यन्मया कोपवशं गतयावस्थान्तरं प्रापितो महाराजः ll p 88
- 29 विदूषकः :- दिष्ट्या चिरस्य कालस्योर्वशीसहायो नन्दनवनप्रमुखेषु प्रदेशेषु विह्वल्य प्रतिनिवृत्तः प्रियवयस्यः । इदानीं स्वकार्यानुशसनेन प्रकृतिमण्डलमनुरञ्जयन् राज्यं करोति ll p 92
- 30 राजा :- उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः । कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ७ ll p 96
- 31 राजा :- बाष्पायते निपतिता मम दृष्टिरस्मिन्, वात्सल्यबन्धि हृदयं मनसः प्रसादः । संजातवेपथुभिस्त्रिज्झतधैर्यवृत्तिर्, इच्छामि चैनमदयं परिरब्धुमङ्गौः ll 9 ll p 98
- 32 राजा :- इयं ते जननी प्राप्ता त्वदालोकनतत्परा । स्नेहप्रस्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम् ll 12 ll p 101
- 33 ऊर्वशी :- कामं चिरस्य प्रेक्ष्य विरहोत्कण्ठितास्मि । न पुनर्युज्यते धर्मावरोधे वर्तितम् । तद्गच्छत्वार्या पुनर्दर्शनाय ll p.102
- 34 ऊर्वशी :- यदा स मम प्रियवयस्यस्त्वयी समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भुयोऽपि मम समीपमागन्तव्यमिति । ततो मया महाराजवियोगभीस्तया जातमात्र एव विध्यागमनिमित्तं भगवतश्च्यवनस्याश्रमपद आर्यायाः सत्यवत्या हस्तेऽप्रकाशम् निक्षिप्तः । अद्य पितुराराधनसमर्थः संवृत्त इति कलयन्त्या निर्यातितो मे दीर्घायुः तदेतावान्मे महाराजेन संवासः ll p 104
- 35 राजा :- न हि सुलभवियोगा कर्तुमात्मप्रियाणि, प्रभवति परवत्ता, शासने तिष्ठ भर्तुः । अहमपि तव सूनावायुषि न्यस्तराज्यो, विचरितमृगयूथान्याश्रयिष्ये वनानि ll 17 ll p 105

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